READ THE MAD STORY OF THE EMPEROR OF OPERA
Complete Programs to Be Broadcast Week Ending March 11

RADIO GUIDE
TEN CENTS

Nan Grey and Robert Cummings, heard in the roles of Kathy Marshall and David Adair on "Those We Love," Monday night, NBC
Walter Damrosch, worthy gentleman

Radio Guide

DOUBLES YOUR RADIO ENJOYMENT

731 Plymouth Court, Chicago, Ill.

He wrote an opera, then a magnificent Té Deum inspired by Dewey’s victory at Manila. When he played it, both President Roosevelt and Admiral Dewey were in the audience. Every year brought new triumphs, new achievements, and new understanding of his amazing world.

Think of that the next time you hear his voice. Remember that there labors a man who, in the last century, would have been feted by kings and dukes, whose instruction would have been reserved for children of royalty or those other fortunate ones who could afford to find their way to his studio.

There labors a man whose distilled experiences, from his witnessing the immortal Richard Wagner conduct to his intimate association with every great musical event in America for three-quarters of a century, are at the disposal of us and our children for the mere flip of a switch.

To say that such a privilege is another miracle of radio is to sound trite and stuffy. We do not mean to sound that way. But say it we must, for in our opinion nothing that broadcasting has ever done is of greater importance or of more lasting benefit than the work of Walter Damrosch and his NBC “Music Appreciation Hour.”

Commercialss

Commercials are too long. We don’t say so; the listener says so. In particular, daytime commercials are annoying and irritating. They insult the intelligence of the listener. They pretend to be one thing and turn out to be another. They take too much time from the entertainment offered. They are uttered by insincere young fools who think the listener believes what he tells them. They misrepresent.

The above opinions come to us in letters from listeners. Lately, they have come more rapidly than ever. Whether advertisers are taking more time or employing louder-mouthed announcers or misrepresenting, we cannot say. But we can use this means of telling sponsors that the public in rapidly increasing numbers apparently believes those things are happening. Such a situation is bad from every point of view.

There is one quick and simple remedy. Follow the example of the Ford Motor Company. Its commercials are pleasant, authoritative and easy to take.

Nominations

Some of the most impolite studio whistlers have been ejected. But many remain. We should not give up our efforts to bar them from every studio. Let each listener who does not like his entertainment marred by whistling now elect himself a Radio Guide Listening Post, on guard against whistlers. Let him report to the editor of any program that hears such uncouth sounds. We are preparing a blacklist of programs which, when we invite them into our homes, insist on abusing the privilege. Nominations are in order.

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March 11, 1939
GREAT AMERICANS THINK ABOUT RADIO

RADIO’S RESPONSIBILITY
BY RAY LYMAN WILBUR — PRESIDENT LELAND STANFORD UNIVERSITY

SKILFUL, imaginative workers, by arranging in precise order the facts concerning certain natural forces gathered over many years, gave to the twentieth-century world the phenomenal achievement we call RADIO. Considering all of the equipment of civilization, this great new invention has had more prominent world spread in just a few years than any similar discovery. It has carried the words of men everywhere, outspanning every other means of communication, crossing all boundary lines.

The wide spread of this miracle of modern science sets it apart as an instrument of peculiar power. If pushed as an instrument of any single-interest group, whether government or business or education, its use in a biased manner is almost inevitable. If the force of its influence be honestly recognized and responsibility accepted on the highest idealistic plane, radio can be the agency to bring the human family into a closer, more pleasant and more peaceful relationship.

In these first decades of the twentieth century we have been aware of the deep plowing of the social soil throughout the world. The planting has been greatly varied. Whatever the harvest may ultimately bring to mankind, we know that radio will have contributed to its quality, to its effectiveness.

Let us face, squarely and honestly, the power, the force, the influence of this great new instrumentality. It can be managed so as to serve private enterprise without objectionable monopoly and excessive profits. It can be so directed as to serve government without oppressive censorship and bureaucratic control. It can be guided to serve education without presumptuous indoctrination or tedious dullness. Its use requires regulation, order and system, which can be brought about within a nation or internationally without interfering with the freedom to have the radio used by all in every orderly and wholesome way. It must be as free from absolute control as the air through which it moves. We can prevent contamination of that air but not the right of anyone to breathe it.

In the maelstrom of the Great War, propaganda played a vital part. It has been used recently with almost incredible effectiveness to serve the purposes of the dictators. For them, the radio has been nearly a perfect device. Their use of it must challenge the serious thought of every person who believes in the rights of free men.

The radio is an instrument to reach the mass of men who are moved by feeling rather than by thinking. This makes it imperative that the American radio be more positive in its acceptance of the responsibility created through this combination of power and emotion.

As a means either to increase antagonism or to reconcile conflicting viewpoints, no other force can be so potent as the radio. We must use it wisely and paitically to enlighten or to entertain with good taste. In a rapidly developing new area, some mistakes and even some imprudence are inevitable. If radio is handled only from the standpoint of a few abuses great damage may result. The radio must be measured by its manifold successes. We must not hamper the advancing movement of this great business, great art, great science if, voluntarily, with its privileges, it takes seriously its obligations and endeavors honestly to maintain independence and responsible freedom of speech. I urge the men and women in American radio to carry their jobs in this spirit. In this way only can the fullest use of the great instrument, RADIO, be secured for all.
in spite of often harsh criticism, handsome baritone Nelson Eddy last year won Radio Guide's poll for male classical singers, was second as Star of Stars, recently won World-Telegram poll for leading classical singer

Though Nelson Eddy is not currently on the air, his following among radio listeners is probably greater than that of any other singer. We present this second part of James Street's story about him as plain, bald fact, revealing a man of great sincerity without sham or pretense and as he really is.

NELSON EDDY is an egotist without conceit who believes his star of destiny is fixed. Gene Tunney has the same characteristics. Jefferson Davis believed in his star, but it fell. Every great man has a Boswell. Johnson had his. Wilson had House. Roosevelt had Howe. The Gracchus brothers had their Cornelia, their own mother, who made them the darlings of Roman history. Eddy has his Cornelia, his mother, and a Boswell, Dr. Edouard Lippe, the teacher.

It was Lippe who persuaded Eddy to go to Germany and study. And today, in Hollywood, Eddy heeds Lippe's criticisms, although they often are harsh. The two have many temperamental feuds, but they always settle their battles and each storm strengthens their friendship. Incidentally, Lippe usually wins.

"It was my faith in Lippe's judgment that actually brought him to Hollywood," Eddy said. "He now teaches other singers besides me. When I was learning film work I felt suddenly that something was wrong with my voice. Lippe was in North Carolina fishing. I wired for him and he came to Hollywood.

"We have strange ways of working together, but they get results. On a concert tour when I was dissatisfied with results, I took Lippe along. Night after night he heard me, but told me he hadn't decided what was wrong. Then at the end of the week he handed me a letter. He had made a detailed diagnosis of everything he had heard and believed. He recommended remedies, and there was the whole thing in one report."

Eddy was just another fair-to-middling baritone back in Philadelphia when Lippe got him to borrow on his future and go to Dresden and study under Vilonat. He worked hard in Germany, shunned the fleshpots, and finally his course was completed. To please Vilonat, he gave an audition in Dresden, then took a holiday in France and England. Back in Dresden, Vilonat was beside himself, for Eddy had been chosen as baritone with the Dresden Opera Company.

The young singer did what seemingly was an insane thing. He refused the job. Vilonat pleaded and stormed, but Eddy wanted to come home.

"I had decided to put myself in the hands of the American public," Eddy said. He made his professional grand-opera debut in 1924, when he sang the part of Tonio in "Pagliacci" at the Metropolitan with the Philadelphia Opera Company.

The critics agreed—there was no
doubt that the man could sing.

But he needed to relax, unbend. Eddy then went to the highroad and sang just about everywhere he could get an audience. Birmingham called him "something new." Pittsburgh said "superb." Salt Lake City voted "vivid."

"Brilliant," said Louisville, "extraordinary doubt that Eddy could make Hollywood. Eddy knows Hollywood. Everybody, my dear, was there, including many film tycoons whose knowledge of music rises no higher than "do." Hollywood had been flooded with singers. But a concert is a place where big shots like to be seen, so many flocked that night to the show.

It was all fixed. A great singer was to be heard, but he caught a cold and Eddy was run in as a singer. He flew there, and the audience wondered who the heck he was when the big blond fellow stepped onto the stage.

He got eighteen encore! And every time applause swept the crowd the movie moguls automatically counted box-office receipts.

By all the rules of Hollywood fables, the moguls should have rushed up to Mr. Eddy and buried him under contracts. But that just didn't happen, although the story is absurd that it did happen.

As a matter of fact, the movie bigwigs knew he could sing. So what? Could he act? There is a heap of difference in acting in grand opera and facing movie cameras. Eddy knows that.

"Realistic acting," he said, "is not taught in opera. That is what the screen must have."

And Mr. Eddy, acting was nothing to run a fever over. Back in 1930, A. C. Bumsenthal spotted him as leading man for a musical. "Music in the Air." He was given a tryout, but he couldn't make it. Hollywood knew that story. They knew, what's going on in the show business, and the consensus was that Eddy wasn't an actor.

Nelson did not get a last contract after his tremendous reception in the Hollywood concert. But somebody at RKO reckoned he had possibilities and should be tied up and salted away for future use. They called Eddy into a conference and offered him $3,000 for a picture.

Eddy picked up his hat and coat and told them to jump in the lake, or whatever a gentlemanly descendant of Gentleman John Eddy says. The movie folks were surprised.

"I'm going to Bosie," said Eddy. He had a date there, and he could make more money singing for his supper than he could in the movies. The depression was on, the hard times helped him. The famous singers charged $2,000 a performance. Eddy would work for $500 an engagement, and he had all the work he could possibly do. So he told Hollywood "so long" and went on a tour.

L. B. Mayer had a brainstorm then and telephoned Eddy during the tour to hurry back to Hollywood, that all was forgiven and that he would be done right by. Eddy told him he was run down, and the talk was over.

So the movie moguls should have made a movie of Eddy and Blumenthal. Eddy knows Hollywood knew that story.

Eddy told him he was run down, and the talk was over.

So the movie moguls should have made a movie of Eddy and Blumenthal. Eddy knows Hollywood knew that story. Eddy, whose knowledge of music rises no higher than "do," has built up a fortune singing for his supper than he could in the movies. The depression was on, the hard times helped him. The famous singers charged $2,000 a performance.

Eddy would work for $500 an engagement, and he had all the work he could possibly do. So he told Hollywood "so long" and went on a tour.

Eddy was a "natural" for the "Chase and Sanborn Hour," with Charlie McCarthy and company, for Nelson sings the songs people like. He earns $6,000 a week on the radio show except when away on tour, as at present.
THE WEEK'S BEST DRAMA
Sunday, NBC
The courses of William Schwenck Gilbert and Arthur Sullivan were crossed by Fate, for through their combined efforts a new and enduring note of happiness was added to the scale of life. They were the gayest, most original and most exciting craftsmen to emerge from the Victorian age. They carved for that universally known phrase, "Gilbert and Sullivan," a niche completely unique. One of the most pleasant and most tuneful of their many operettas, "Patience," will be presented this week by NBC's "Great Plays."

SUNDAY, 1:00 p.m. 4:30 p.m.

THE WEEK'S BETTER PROGRAMS
ITALIAN-AMERICANS
Sunday, CBS
Mayor Fiorello LaGuardia of New York will participate in the "Americans All—Immigrants All" program this week. The program will dramatize the story of one of our largest immigrant groups, the Italians. The specter of a conquering Caesar or the spectacle of a dictator Mussolini has prejudiced many Americans against the whole race of sunny Italy. On the other hand, however, many phases of American life have benefited from the Italian influence. The field of music especially claims a wealth of Italian genius, with names such as Caruso, Trazzolini, Patti, Martinelli, Scotti, Toscanini, and many others. The frescoed "Storia dall' America" of Italian sculptor Antonio Brumidi adorns the walls of the House of Representatives in Washington. In trades and commerce many Italians are outstanding. In some sections they have built successful farming communities. The story of the contribution to American society of Italian immigrants will be the seventeenth in this series, which is heard over a huge network of more than one hundred stations.

SUNDAY, 8:00 p.m. 6:00 p.m.

MATH TO MUSIC
Sunday, MBS
Mention Benny Goodman and all the jitterbugs within hearing-distance go into their war dance. Mention Guy Lombardo and the sweet-lans swoon in ecstasy. Mention Ted Weems. The jitterbugs, the "sweets" and the "in-betweens" exclaim, "There's a band!" Weems' band in one of those steady outfits that goes right along on a consistently high plane without the flashy ballyhoo of some but continuing to
please the public in a big way. What about this fellow Weems? From steel bridges to brass trombones is his story. As a youngster he was a whiz at mathem-atics, and he pointed for engineering, but music furnished an easier course, so he joined the musical parade as a means to an end. He liked it so well and climbed so definitely that the means became the end itself. Even now, though, music isn’t Ted’s only big interest. He has written many short stories and is a keen conversationalist.

GOLDEN GLOVES Mon., Fri., MBS

The many art of self-defense takes on a special sprinkling of sanguine of fense this week. A lot of boys will parade through the ropes of the square rings in Chicago and New York. And a lot of things will parade in their eyes—bright lights, roaring spectators, publicity, personal pride of conquest, leather gloves and Golden Gloves. In some cases the leather gloves will put a glossy film over the eyes so that the Golden Gloves will fade out of sight. These boys will be boxing in the finals of the gigantic tournament held each year under the sponsorship of the New York Daily News and the Chicago Tribune. After coming through elimination rounds, the finalists will fight for championships in New York on Monday night and in Chicago on Friday night. Then later the two teams meet each other. Both these fiascos of the amateur boxers in the tournament that produced Joe Louis a few years ago will be broadcast by MBS at the same time on both Monday and Friday.

TWO ARTS Tuesday, CBS

Poetry is not a lost art, nor an outgrown, old-fashioned costume, nor an evidence of weakness or neurasthenia. As long as there are human hearts and minds, no matter how deliberately the hearts are sometimes concealed, poetry will be lived, written and loved. Chaucer wrote poetry for entertainment, Milton for his Spenserian imitations, Pope for education, Poe and Shelley for moods and music. Whether in tum-tum-tum meter or impressionistic free verse, poetry is closely allied to music. Archibald MacLeish, Pulitzer-prize-winning poet, will appear with Bernard Herrmann and the Columbia Broadcasting Symphony this week to demonstrate that relation. MacLeish will discuss “Music and Poetry” on the “Music and the Friendly Arts” series of “American School of the Air.” Herrmann and the symphony will illustrate with selections of famous poems set to music, such as Goethe’s “The Erlking,” which Schubert put to music.

PRINCIPLES OR PORK? Tuesday, CBS

What would you do if you were a Congressman? Would you work for worth-while laws for the country as a whole? Or would you concentrate on keeping your back home satisfied enough to ensure re-election? Which is right? Which is the proper and foremost duty of a national legislator? That is a problem for any Congressman who has to face. Both extremes are represented. Many are out-and-out pork-barreners. A few determined crusaders hew to the mark of national ideals at all cost. The majority, perhaps, try to straddle the fence and keep their conscientious principles while still keeping the constituency happy. Some interesting questions will be thrown on this phase of government by Senator Robert Taft of Ohio, and Representative T. V. Smith of Illinois, Republican and Democrat respectively, when they discuss the subject “Congress—Showmanship and Statesmanship” on their “Foundations of Democracy” series.

5-IN-1 Tuesday, CBS

Five comedians for the price of one!—and that price is nothing but the energy required to turn on the radio Tuesday evening. If you consider any of the five a half-wit, then the number of comics is lessened, but the price remains the same. There will be Joe Jolson, Paskyakarkus, Martha Raye, and their visitors, George Burns and Gracie Allen. The number will very probably be augmented also by Gracie’s ringing in a few of her sanya relatives. If said Gracie’s brain is in its usual form and half of a pretzel—then the program will probably follow the track of most partners Gracie breaks into. That is, they’ll all take turns testing their patience in conversation with her. Burns and Allen make their guest appearance on the show on Jolson’s next-to-last broadcast before his departure from the program line-up.

FAR PLACES Wednesday, CBS

Listeners will be able to journey on the other waves this week to far and fabulous spots, places whose stories stimulate the imagination and wonder. On the “New Horizons” series of “American School of the Air” the exciting journey will be offered. One of the places in the travels will be Pitcairn Island, the world within a world, with a true story of mythical proportions. Pitcairn is the home of less than 100 people, descendants of the mutineers of the Bounty. Only recently widely publicized by the motion picture, “Mutiny on the Bounty,” and radio-reported epidemic on the island, this unusual story has filled the imagination of millions. No visitors are allowed on the island without permission from the inhabitants. In the course of a century and a half, human inbreeding has occurred there in unparalleled degree, but without apparent weakening of the race. There are other fascinating small islands in the Pacific—Easter Island, for instance—where mighty figures thirty or forty feet high stand, bewn out of stone. How and why these great monuments were put there nobody knows. Stories about these islands and other little-known places will be told by Dr. Roy Chapman Andrews, director of the American Museum of Natural History; Dr. Harry L. Shapiro, who has visited Pitcairn Island; Dr. William Hall Holden; Dr. Harold Vokes, geologist; and Dr. James P. Chapin, explorer.

PAIR OF ACES Thursday, CBS

“Rodgers and Hart” is almost a byword in modern American music. Like Gilbert and Sullivan at the end of the nineteenth century, Richard Rodgers and Harry Hart are constant collaborators; and like their predecessors in musical stage productions, Rodgers and Hart could be reckoned as the most suave and intriguing of all Broadway songwriters. Since their first big hit with the “Garrick Gaieties” in 1923, the pair have made a smash success in the musical-comedy field, with Rodgers writing the scores and Hart the lyrics. Well known among their shows are “A Connecticut Yankee,” “Simple Simon,” and “Jumbo.” The latest hit is the breezy, pseudo-Shakespearean show, “The Boys from Syracuse,” the source of the current favorite song, “This Can’t Be Love.” Dick Rodgers and Harry Hart will appear this week with Walter O’Keefe, Andre Kostelanetz and Kay Thompson on “Tune-Up Time” to tell about their work together and to listen to the orchestra playing some of the famous Rodgers and Hart hit tunes.

ALEC BACK Saturday, NBC

Back as a welcome guest on the “National Barn Dance” is the man who makes a piano talk—in a unique language. Alec Templeton doesn’t just play musical notes. Though blind, he sees behind the insignificant black dots and circles a world of “between-the-lines” melodies and messages. His technique is superb, but more important, his marvelous feeling for subtle variation adds a distinct flavor to his music. He is a master of the difficult art of improvisation. Alec’s versatile “come-one-come-all” range of selections and his individual treatment are always welcome on the air-lines.

PROGRAM CHANGES

(Consult the program pages for your local station)

Eugene Ormandy (Ford Motor Company), who replaced Wilfred Pelletier on the “Sunday Evening Hour,” took over the baton for a series of concerts with the Ford Symphony Orchestra beginning Sunday, February 26.

SCHEDULE CHANGES

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

Wiltred Pelletier (Sherwin-Williams Paint Company) returned to the podium of the “Metropolitan Opera Auditions” Sunday, February 26.

Tom Howard and George Shelton (Mod- el Tobacco), vaudeville and radio stars, joined the cast of “Model Minstrelsy,” a color-rich featured comedians Monday, February 27.

“Avalon Time” (Avalon Cigarettes), starring “Red” Foley, singer of American songs and “Red” Slenoff, Hoc- sier comedian, will be heard at a new time starting Saturday, March 11.

CLOSINGS

Fred Waring’s Orchestra left the air after the last broadcast Saturday, March 4.
THE RADIO PLAYBILL:
THIS WEEK—"THOSE HAPPY GILMANS"

"THOSE HAPPY GILMANS" is, as the name implies, a story of an average American family—a happy family. It has made a rapid climb in radio popularity because of this pleasant lack of melodramatic tragedy. Ethel and Gordon Gilman, the parents, face the ordinary problems of a $2,000-a-year family. Phyllis and Stan are just a normal American girl and boy, experiencing the usual things that most happy, carefree youths experience. The current plot deals with a misfortune of Wheezy, the youngest child. The boy is suspected of having disobeyed his father and gone out of the house when he had promised not to. He is innocent, but the evidence is strong against him. To add to his discomfiture, some ice cream is filched from a party, and Wheezy's mittens are found beside the abandoned freezer. He can't explain that he traded the mittens to Butch, because they were a gift. Wheezy's dog is taken away for punishment, and the boy begins to get rebellious. "Those Happy Gilmans" may be heard Monday through Friday over NBC at 1:45 p.m. EST, 12:45 p.m. CST, 11:45 a.m. MST, 10:45 a.m. PST.

Caught in the kitchen at cake-baking time are three of "Those Happy Gilmans": l. to r., Wheezy (Cornelius Peebles), Stan (John Hench), Ethel Gilman (Edith Adams).

Young Stan Gilman gets a close-up, first-hand demonstration in the art of whisker-removing from the titular head of the household, Pa Gilman (Bill Bouchez).

One of the less happy situations in the lives of the Gilmans was the time Pa helped Wheezy with his cranium-cracking algebra and Wheezy brought home a zero.

In spite of the youthful pride of Stan (John Hench) and Phyllis (Joan Kay), it isn't always war in the household. They're really a devoted bunch under the skin.

NEXT WEEK—"THE O'NEILLS"

THE CAST

GORDON GILMAN (played by Bill Bouchez) is husband and father of the happy Gilman family. When things at the office aren't so smooth, he might seem at home as a stern disciplinarian. Generally, though, he is pretty sunny and easy-going. He is often annoyed at the office by relatives employed by his superior, but he's a likable fellow away from his work.

MRS. GILMAN (played by Edith Adams) is a wife and mother who puts her home and family above everything else, and she is wise in her handling of her husband and children. She patiently lets Gordon get rid of his business troubles by unburdening at home. Her word is law with the children and seldom fails to restore peace even when Gordon's storming fails.

STANLEY GILMAN (played by John Hench) is the eldest of the Gilman children, a youth in his late teens. Like most high-school students, he is quite sure that, in spite of his parents' opinion, he is grown up. He expects to be looked up to by his sister and brother, and an affront to his dignity rouses him to verbal combat. He's an average American lad in every respect.

PHYLLIS GILMAN (played by Joan Kay) is, like Stanley, convinced of her adulthood. She considers herself a young lady and is just as stubborn as Stanley in holding to her position, resenting any attempt of his to dominate her. She has her trials, of course, with school and social activities, like any girl of her age. She has some of her mother's traits.

WHEEZY (played by Cornelius Peebles) is the youngest of the Gilmans and, as any younger often does, provides many of the laughs packed into the program. Wheezy is constantly getting into difficulties with Stanley and Phyllis because they think he is presuming to encroach upon their rights as elders. He too has his troubles of the lighter sort.

AUNT BESSIE (played by Henretta Tedro) just can't get away from the Victorian influence. "What will the neighbors say?" is her code of ethics in trying to conduct the life-courses of the Gilmans. The young people aren't what they were in her day, and she doesn't know what the world is coming to. She's finicky, tiresome sometimes, but beloved by all.

DONALD THOMPSON, announcer, left Drake University in 1925 to become a newspaperman. Instead he went west to be a movie-producer. Then he headed to New York and found his way to the stage, where his work included "Constant Sinner," with Mae West. Finally found his way into radio as actor, announcer and producer. Thompson has also written two detective novels.

O'NEILLS"
Once again the limitless possibilities of radio for well-doing and the whole-hearted sympathy of the American public have been demonstrated. A few weeks after Christmas Irene Beasley, whose program, "R. F. D. No. 1," was formerly heard five times weekly on CBS, broadcast a unique request. Once herself experienced a great deal of joy from visiting with the sick and injured children, helping them fashion toys out of the colorful cards and witnessing their unusual pleasure over the novelty of the idea. She asked listeners to send her Christmas cards they didn't care to keep. Left: Miss Beasley with some of the 600,000 received. Above: Miss Beasley proceeded to use the greetings in a very worthy cause, visiting hospitals, distributing to children. The delight of the children and overwhelming response of the public to her unique and beneficent idea prompted Miss Beasley to resolve to use her popular radio personality for some such cause as this each year.
THE most amazing series of musical creations ever to come from the brain of a single man came from the brain of Richard Wagner. They came to a climax in the year of 1876 at a place in Germany named Bayreuth, where that gentleman himself was celebrating an occasion unlike any other in the world's history. He was celebrating one man's independence and coming-to-glory, and he did it with all the fancywork the occasion demanded.

Arrived at the pinnacle of triumph after forty harsh years of failure, bitterness, controversies, political exile, utter ridicule, and severest abuse, Richard Wagner could say now with joy what he had once cried so headily, "The world owes every genius a living."

For Richard Wagner had never once doubted that he was a genius.

But now this glamorous evening in August of 1876 was to witness the opening at the new Bayreuth Festival Theater, and Richard Wagner's own art was to be given a fresh impetus. The opera was the first of that four-part cycle called "The Ring of the Nibelungen." In the audience were two kings, Emperor William I of Germany and King Ludwig II of Bavaria, and critics and pilgrims from every civilized land in the world.

The curtains parted, and the resplendent stage and glittering audience vied with each other in the matter of beautiful women and rich costume. A long way back were those other nights when a hungry Wagner sat by flickering candle-light in a dingy Paris garret and eked out a few meals by making piano-cornet arrangements of popular dances of the period. He was then twenty-six, had written a moribund symphony, several overtures and three still-born operas. When Bayreuth crowned him with laurels, Wagner was sixty-three. In the meantime, however, he never lost belief in the superiority of his talents.

Hours after the hullabaloo of the Bayreuth premiere and the subsequent
wine-drinking and toasts had passed, the thin, wiry, composer, preparing for a grand evening bed in his magnificent villa, might have paused to study his face in the mirror. Perhaps he compared the worn features and baldish gray-fringed dome with the description issued by the Dresden police in 1849, when he was "wanted" by them for having taken part in the revolutionary disturbances the year before: "Of middle height, has brown hair; wears glasses; open forehead; eyes gray-blue; nose and mouth well proportioned; chin round."

Singularly unobservant, the officials made no mention of the prominent hooked nose with which every Wagner portrait has made the world familiar.

That face in the mirror, though older and wiser and wearier now, was not so very unlike the face of the lad who, at six years of age, had been told that his father was dead. His mother, he would never forget, had tried to live mainly on a too small pension and then had married Ludwig Geyer, actor, playwright, and amateur portrait painter, who turned out to be a most kindly stepfather. But seven years later Geyer, too, passed away, and Richard, then fourteen, had heard him whisper to Mama Wagner on his deathbed, "Do you think the boy might have a gift for music?"

UP TO that time Wagner's gift consisted only of a superficial knowledge of harmony and bad piano-playing which was never to be improved. His ambition was to be a dramatic author, and he had read all of Shakespeare's plays in German. His own first extended effort as an author was a grand trel- edy made up of Hamlet and King Lear: forty-two men died in the course of it, and some of them had to return as ghosts to keep the fifth act going.

The faculty had moved from Leipzig to Dresden in 1844, and it was then that a ready successful composer of "Der Freischuetz," was conductor at the Opera, Wagner remembered to have written later. "When Weber passed our house on his way to the theater, I used to watch him with something akin to religious awe.... I was quite overcome when he stepped in now and then to have a chat with my delicate-featured and intelligent mother, whose sweet ways and lively disposition had a special charm for our artistic friends."

Looking into a mirror, that old gentleman, finally full of triumph and self-glory, what regrets he had, what feeling of virtue? What memories...

There had been Dorn, a good man and Richard Wagner's teacher. He had written of his pupil: "I doubt whether there ever was a young musician who knew Beethoven's works better than Richard in his eighteenth year. He copied the orchestral opuses in pencilled completeness. He went to sleep with the quartets, sang the songs and whistled the concertos; in short, he was possessed with a true Beethoven furor."

The same Dorn had conducted Richard's first overture, brought to paper when he realized his inaptitude as a dramatist and had begun to dissipate with students his school for music and politics. The overture, the mature master of Bayreuth described as "the height of my adolescence absurdities." Perhaps it was, for the public was puzzled that night by the persistence of the Wagnerian drum- and the intelligence of the student, every four measures from start to finish. People grew impatient and finally laughed at what they considered a great joke.

The old days—some called them good days, others goodluck—what a world! Music and theater—the good old days were still vivid in Wagner's mind. Those early jobs conducting in tiny theaters paid nothing, but brought good cheer. But studying day and night. History and mythology, the folk-lore operas of French and German, and who would be then breaking away from the tinkling and syrupy tunes and illogical arias of the Italian composers of that era. Then Riga, in Russia. He had been busy and cold, and then he was busy and warm. For in Riga he composed "Rienzi" and met a pretty actress named Minna Planer, whom he married forthwith. Wagner had told the story later: "We took the boat for France, where I foolishly intended to create an opera which would route the popular Rossini and Meyerbeer from the Paris stage. The voyage was rough, and during one of the terrific storms I heard sailors relating the story of the Flying Dutchman eternally sailing the seas to seek peace from the buffets of life and redemption through a woman's faith for his sin in renouncing God."

"In Bouligne we met Meyerbeer, who cheerfully gave me introduction letters to Paris powers." (Mirror, tell Wagner how he later wrote shamefully about that same generous Meyerbeer. Remind him, too, of all his other acts of ingratitude toward the men and women who helped to further his career.)

His first success had come to Richard with "Rienzi," done at Dresden in 1842. "After the premiere we should all have come to bed, but we did nothing of the kind." He had become the hero of the day in the Saxon capital. In 1844, the remains of his old idol Weber were brought from London to be buried in Dresden, and Richard Wagner led the music for the ceremonies.

What other memories? "Ah, the first performance of 'Tannhauser,' in Dresden. He recalled the bewilderment of the public and the cast, with Devrient, the soprano, exclaiming, 'You are a man of genius, but you write such eccentric stuff it is hardly possible to sing it.' The critics? 'He has no melody, no form,' they had said. But Schumann, already a musical overlord, differed. 'It is an hundred-fold better than his previous work. He may become of great importance and significance to the stage and I am sure he is possessed of sufficient courage.' By then he had finished a new textbook, 'Lohengrin.' Of course, Schumann could have known nothing about sketches for "Parisi", 'Meister- singer' seething in that busy brain.

But what of the political brawls, the unfortunate days, the fights at the barricades in 1848? The man at the mirror frowns and walks back. Outside, the air is warm with his triumph and the curbs are still crowded with those who have seen his newest opera and gasped at his genius. All he will ever want is his, wrested from a hard world by the persistence of his loud genius. No need to think of unpleasant days when he asked and demanded and got nothing.

So we do not know whether or not he actually manned a barricade, rifle at shoulder, or why he fled to Paris. We can only surmise, for we do know that he fled using money borrowed from Liszt, which, by the way, was the first of a huge sum he borrowed from the pianist and never repaid.

Paris provided renewed disappointments, and the firebrand went into voluntary exile in Zurich, Switzerland, where he began the first of his many essays on music, literature and kindred subjects, including a fierce attack on...

(Ludwig II, idealist king of Bavaria, as a young man was a fanatical Wagner enthusiast. He later became a lavish patron, inviting Wagner to Munich, spending huge sums on the composer and even planning a theater.)
"Fascinating Rhythm"

LITTLE by little, a new trend in American music is making itself felt. Following the example of the late George Gershwin, the popular-song writers are beginning to show respect for harmony, counterpoint and the classics. And in their turn, the serious composers are looking with more tolerance on Tin Pan Alley.

With the resurgence of swing, a more sophisticated return to the earlier crude jazz of the honky-tonks has come a new interest in orchestration and instrumentation. Benny Goodman, hottest of hot clarinetists, spends more restrained moments in experimental concerts with the Budapest String Quartet, a phenomenon impossible five years ago. Leith Stevens, of Columbia, composer of the program Nightingale Swing Club, but appears occasionally with the Columbia Chamber Orchestra. A Juilliard student, he has had experience with both types of music and conducts them equally well.

Raymond Scott and his six-man quintet are responsible for some of the most original harmonic combinations in recent years, and have made bosom friends of jazz and chamber music. Morton Gould in his Tuesday programs and Lyn Murray in his "Moods Moderns" have successfully combined both types of music, and Gould as a composer has shown exceptional talent in his use of the modern musical idioms.

Gradually our serious composers are turning away from European influences and developing a wealth of material awaiting them in their own country. They are realizing that the only authentic folk-music we have are the popular songs reflecting every period of American life and history; hill-billy songs, cowboy ballads, sentimental songs, Stephen Foster's work, jazz in all its manifestations. Three titles on this week's League of Composers' Concert on MBS are eloquent indication of the foregoing: "Woopee Overture," "Swing Serenade" and "Workout."

The art-music output of the last few years has been interesting, technically daring and of great experimental value. But its stepister jazz has developed spontaneity and self-consciousness to a greater degree. A blending of the sincere unaffectedness, warm emotion and melody of jazz at its best with the more intellectual and objective approach of serious composition would benefit both. And all signs point to such a combination, which, if realized, may eventually produce American music as great as the greatest.

Speaking Up

By V. V.

Not so long ago, a pure bet was that Ford's Model T would keep turning up year after year with not one variation in appearance. Shiny black lizzie, like Tennyson's brook, seemed capable of going on forever. It wasn't until 1952 that Ford, with his Model A, proved he could change the world after all. Certainly the value of novelty, and now not a year passes that some gadget or the latest in streamlining doesn't add surprise interest to the new-model Fords. However, forward-looking as he has become with his cars, Ford is still in the Model T stage with his radio program. Although in quality the Ford Sunday Evening Hour is the best full-hour commercial musical program on the air, it is suffering from the same disease as poor old Lizzie—namely, monotony of design. Ever since its inception, the Sunday Evening Hour has stuck with unfaithful regularity to a formula. The orchestra, a good size, with an orchestral opening, a solo, more orchestral or choral numbers, a group of solos, a final orchestral outburst and a hymn. Singing stars have been content with an aria and a short group of songs. Instrumentalists are usually limited to one skimpjy movement of a concerto and two or three short numbers.

Naturally, the time element is an important factor in the program planning, but that still shouldn't prevent originality in the method of presentation. Why not, for instance, let soloists like Myra Hess, Robert Virovai or Casadesus perform a whole concerto, or devote half the hour to a group of longer violin or piano pieces? Also, why not present the Ford Sunday Evening Hour Chorus once in a while in a full length program. There is certainly the equal of any choral group on the air, it should be given the opportunity to do more than serve as a background for the orchestra. It's a great pity that such excellent works as Verdi's Requiem are limited to their proper appearance during the season plan an individual type of program?

Any or all or more of these variations would not only benefit the artists but would indicate that Ford's welcome flight from conservatism was not limited only to his cars. Radio listeners like to be surprised as much as car buyers.

Every time he corrects the orchestra during rehearsal, Bruno Walter apologizes. The gentleness and affectionate manner of a great conductor was nevertheless brutally deprived of his posts in Berlin and Vienna and evicted from his country as an "enemy of the State!" Never interested in politics, he has always lived only for his music and his family, but gangsterism shows little discrimination in its choice of victims.

Since his eviction, Walter has become a French citizen and makes his home in France. Music fans who remember his performances with the New York Philharmonic will welcome his return March 11 with the NBC Symphony.

The March of Music

Edited by LEONARD LIEBLING

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

The Ford Sunday Evening Hour, CBS. The Deloitte Symphony Orchestra. Eugene Ormandy, conductor; Robert Virovai, violinist. Entrance of the Gods into Valhalla (Wagner), the Orchestra; Rondo from Concerto No. 5 in A (Mozart), Robert Virovai and Orchestra; Choral Prelude "Jesu, Joy of Man's Desiring" (Bach), March Movement from Symphony No. 6 "Pathetique" (Tchaikowsky), the Orchestra; The Zephyr (Hu- bai), Dance Espagnole (De Falla), parts of the Vienna Woods (Strauss), the Orchestra.

Ormandy's list is highlighted by the Bach Chorale Prelude and the Wagner excerpt. The gods' entrance in Valhalla comes at the end of the "Rheingold." The giants, Fafner and Fasolt, have built a magnificent new castle in the clouds for the gods, and in payment are given the gold stolen from the Rhein- maidens by Alberich the dwarf. Wotan, chief of the gods, foresees the trouble this will cause, but the gods, unheeding, make another promise over the rainbow bridge connecting the castle with the earth. The broadly magnificent theme of the Entrance is framed in the orchestration of shimmering beauty.

Robert Virovai, a thirty-year-old violin sensation of the year, plays a selection by one of his countrymen, Pinated equally as a virtuoso and teacher, Jeno Hubay (1888-1957), Hungarian violinist, also composed several operatic and symphonic works, and a large quantity of violin music. Among his pupils were...
MONDAY, MARCH 6
The Curtis Institute of Music, CBS. Chamber music. Students of the Curtis Institute perform regularly every week on this program.
1:30 a.m. 2:00 a.m. 5:00 a.m. 6:00 a.m. 10:00 a.m. 11:00 a.m. 12:00 noon
The Rochester Civic Orchestra, NBC. Guy Praetorius, conductor.
1:00 a.m. 2:00 a.m. 5:00 a.m. 6:00 a.m. 10:00 a.m. 11:00 a.m. 12:00 noon
The Voice of Firestone, NBC. Alfred Wallenstein, conductor; Margaret Speaks, soprano. Good singing, good orchestra, but unoriginal programs.
1:00 a.m. 2:00 a.m. 5:00 a.m. 6:00 a.m. 10:00 a.m. 11:00 a.m. 12:00 noon
Whittal Foundation Chamber Music Concert, NBC. Adolph Busch, violinist; Rudolph Serkin, pianist. A noted team who specialize in sonata playing.
1:00 a.m. 2:00 a.m. 5:00 a.m. 6:00 a.m. 10:00 a.m. 11:00 a.m. 12:00 noon
1:00 a.m. 2:00 a.m. 5:00 a.m. 6:00 a.m. 10:00 a.m. 11:00 a.m. 12:00 noon

TUESDAY, MARCH 7
Music and the Friendly Arts, CBS. Music and poetry, discussed by Archibald MacLeish. The Columbia Symphony Orchestra, Bernard Herrmann, conducting.
1:00 a.m. 2:00 a.m. 5:00 a.m. 6:00 a.m. 10:00 a.m. 11:00 a.m. 12:00 noon
Violin Series, MBS. Alfred Wallenstein, conductor; Benno Rabinoff, violinist; Concerto in E Flat, the "Bald Eagle." A major effort.
1:00 a.m. 2:00 a.m. 5:00 a.m. 6:00 a.m. 10:00 a.m. 11:00 a.m. 12:00 noon

WEDNESDAY, MARCH 8
The Indianapolis Symphony Orchestra, CBS. Fabian Sevitzky, conductor. Symphony No. 4 (Smetana), Rambling Sailor (English Suite) (Mason), Caesar's Sketches (Ippolito-Ivanov).
1:00 a.m. 2:00 a.m. 5:00 a.m. 6:00 a.m. 10:00 a.m. 11:00 a.m. 12:00 noon
THURSDAY, MARCH 9
Eastman School Band, NBC. Frederick Fennel, conductor. Overture to "Oberon" (Weber), Suite from "Water Music" (Handel), Paganini. A La Digue (Bach), Romeo and Juliet Overture (Tchaikovsky).
1:00 a.m. 2:00 a.m. 5:00 a.m. 6:00 a.m. 10:00 a.m. 11:00 a.m. 12:00 noon
Sinfonietta, MBS. Alfred Wallenstein, conductor. League of Composers' Concert. Music for Orchestra (Henry Brandt), Concerto for Five Solo Instruments (Korzouts), Swing Serenade (Robert McBride), Workout (Robert McBride).
1:00 a.m. 2:00 a.m. 5:00 a.m. 6:00 a.m. 10:00 a.m. 11:00 a.m. 12:00 noon
Alfred Wallenstein presents the first of three League of Composers' Concerts devoted to new music.
1:00 a.m. 2:00 a.m. 5:00 a.m. 6:00 a.m. 10:00 a.m. 11:00 a.m. 12:00 noon

FRIDAY, MARCH 10
Keyboard Concerts, CBS. Marc Albert, pianist. Habsburg (Rosselli), Dance of Spain (Navarro), Pochade Andaluces (Infante), ESPAÑA Casi (George Copeland arrangement), Suite duns Grenade (Debussy), Malagueus (Lecuona).
1:00 a.m. 2:00 a.m. 5:00 a.m. 6:00 a.m. 10:00 a.m. 11:00 a.m. 12:00 noon

SATURDAY, MARCH 11
The NBC Symphony Orchestra, NBC. Bruno Walter, conductor. All-Mozart Program. Divertimento in F Flat, the Orchestra; Piano Concerto in D Minor. Bruno Walter and Orchestra; Symphony No. 40 in G Minor, Orchestra. Bruno Walter is a conductor who reveals Bruno Walter at his best. Considered by many as the foremost exponent of Mozart in the world. He is a master, conductor and orchestra but appears as soloist in one of Mozart's most charming piano concertos. It is a unique sight to see Walter at the piano, nodding his head at times, and at the orchestra, and holding the performance together with the irresistible force and rhythm of his music.
1:00 a.m. 2:00 a.m. 5:00 a.m. 6:00 a.m. 10:00 a.m. 11:00 a.m. 12:00 noon
The NBC Symphony Orchestra, NBC. Bruno Walter, conductor. All-Mozart Program. Divertimento in D Flat, the Orchestra; Piano Concerto in D Minor. Bruno Walter and Orchestra; Symphony No. 40 in G Minor, Orchestra. Bruno Walter is a conductor who reveals Bruno Walter at his best. Considered by many as the foremost exponent of Mozart in the world. He is a master, conductor and orchestra but appears as soloist in one of Mozart's most charming piano concertos. It is a unique sight to see Walter at the piano, nodding his head at times, and at the orchestra, and holding the performance together with the irresistible force and rhythm of his music.
1:00 a.m. 2:00 a.m. 5:00 a.m. 6:00 a.m. 10:00 a.m. 11:00 a.m. 12:00 noon

Lily Pons, coloratura, sings the role of Gilda in Met broadcast of "Rigoletto," Saturday, NBC

Henry Brandt, born in Montreal, Canada, in 1913, is a former pupil of George Antheil, famous modern composer. Brandt has had works performed by the League of Composers, New School for Social Research and the Tadda Musical Festival. His Overture was played over Columbia last October.

Boris Koutsou, born in Moscow, studied with Gliere and is at present head of the violin department of the Philharmonic Conservatory in Moscow, written in 1924, is for flute, clarinet, bassoon, horn, cello and string orchestra.

Robert McBride is a native of Tucson, Arizona, and has had many explanations of his orchestral and choral works. His "Workout," commissioned in 1926 by the League of Composers, is based on adventures in a jazz band. His three movements are entitled "G'lunches," "Sweet" and "Fast Swing."

SUNDAY, MARCH 12
The Voice of Firestone, NBC. "Oberon," Symphony No. 4, (Smetana), Rambling Sailor (English Suite) (Mason), Caesar's Sketches (Ippolito-Ivanov)
1:00 a.m. 2:00 a.m. 5:00 a.m. 6:00 a.m. 10:00 a.m. 11:00 a.m. 12:00 noon
"Rigoletto," second in worth and popularity to his "Aida," ends the Metropolitan broadcasting season. An opera that of later years has been the vehicle for epochal solo debuts in America, it served to introduce the luminous Cau- casian to us in 1903, when he sang the part of the Duke. An all-Galli-Curci, unknown in this country before 1916, triumphed sentimentally in that year at the Chicago Opera in the role of Gilda.

Based on Victor Hugo's drama "The King Amuses Himself," "Rigoletto" has a tremendously active and compelling libretto in which all the human pas-
sions are revealed. Called "The Fool's Revenge," the Hugo play long afforded Edwin Booth one of his greatest char-
acters.

Verdi's music for "Rigoletto" is the work of genius, both inventively and constructively. Now eighty-seven years old, Verdi has to a degree of the iron and power approached since then only by Strauss and Puccini—and by Verdi himself in his "Aida," composed twenty years after "Rigoletto."

It might be added with no wish to discourage present-day composers, that "Rigoletto" was completed in less than forty days.

Listeners are, of course, well ac-
quainted with the work of Lily Pons and Lawrence Tibbett. The appearance of Jan Kiepura, internationally known Polish tenor, in "Rigoletto" is signifi-
cant. His first performance in an opera broadcast in America was in the role of the Duke in "Rigoletto." "Rigoletto" is a favorite of the day before and after the annual "Rigoletto" and is probably the most regularly performed of all Verdi's works.

Burton the son of a prosperous Polish merchant, Kiepura was sent to War-
saw to study law. His persistence in
ing led to an abrupt break in par-
etial support. On his own afterwards,
young Jan picked up a living and had a
tastic he was in the army. In the navy
years disarmed and stabbed. At sea
young Jan was shipwrecked. In the
years that followed, he became a
casting on the sea. Eventually, he
married a woman from his village and
set up a small shop in Warsaw.

ACT II

The Duke, an incorrigible rake, rules a de-
spotical kingdom. From him, Gilda learns
a secret about her husband's true
identity. The Duke proposes marriage to
Gilda, who is hesitant due to her uncer-
tainty about her husband's loyalty.

ACT III

The Duke's wife, Amelita Galli-Curci,
joins her husband in Mantua, Italy. She
is distressed by the Duke's constant in-
consistency. The Duke, however, is
appealed to by his love for Gilda and
agrees to marry her.

ACT IV

The Duke confronts Gilda and
confesses his love for her. He also
reveals that his true identity is
unknown. Gilda's love for the Duke
remains undiminished, and she
agrees to marry him. The Duke,
however, is determined to divorce
Gilda and marry another woman.

ACT V

The Duke, now married to his new
wife, is left in despair by Gilda's
declaration of love. He
reconciles with his former
wife and agrees to marry her
again. Gilda, now free from the
Duke, is finally able to
live a happy life with her
beloved husband. The opera
ends on a happy note.
Comedian George Burns, of Friday "Burns and Allen" program, as he arrived in Hollywood after trip east, where he pleaded guilty to smuggling.

If Senator Burton K. Wheeler of Montana has his way, radio's FCC will be junked and replaced by three-man agency to rule broadcasting.

Even the raspy voice of Andy Devine, heard on Jack Benny's Sunday show, cannot vie with the vocal acrobatics of his new son, Denny Patrick.

Dillard Borden, 17-year-old bus boy in Miami night-club, accuses orch leader Rudy Vallee of striking him after he bumped the star with tray.

Recent court battle between Marion Talley, operatic singing star, and her husband, revealed the secret that they have a daughter (above).

Dr. Eduoard Benes, former president of Czechoslovakia, made his first American public address in Chicago, when he joined U. of C. faculty.

An engineer's mistake recently plugged a denunciation of Secretary of Labor Perkins into a symphony program over CBS. The speech was being delivered by Representative J. P. Thomas (above) over WHBI, Newark.

Claude Stroud (left), of the Stroud Twins formerly on radio's "Chase and Sanborn Hour," is pictured with his new bride, Gloria Brewster, film actress, at Miami Beach, Fla. Jack Dempsey (right) acted as best man.
NEW YORK—It has been my contention for quite some time that radio-broadcasting lacked showmanship. It seemed that all the networks were interested in was to sell time and did very little in the way of building and developing new talent and programs. With television being just "around the corner," good news to learn that NBC engaged Max Gordon, noted producer of Broadway hits, to advise and assist in the production of sight-and-sound broadcasting programs. Radio is solely interested in the experienced theatrical touch, and the hiring of Mr. Gordon and other producers of his caliber will do a lot for the industry in general.

Money spent wisely is bound to bring dividends. CBS invested quite a bit of its profits in developing the Orson Welles dramatic offerings, and the idea turned out to be a good one, having sold the program to Campbell's Soup. "This is New York" is another costly airing which offers good entertainment, and according to reports several sponsors are interested in the show. NBC paid the bills for "Information, Please," for several months, building up a huge listening audience and then selling it to Canada Dry. That they intend to build more shows is evidenced by the fact that on February 21 they launched a new program called "Dr. Rockwell's Brain Trust." Assisting Rockwell are Allen Roth and a 30-piece orchestra and a choir of fourteen voices. The only thing I don't like about it is the fact that they are trying to compete with Fibber McGee for listeners, which gives them two strikes before they even get started. NBC should find another spot for this show if they want a big following. Anyway, getting back to my original purpose of the paragraph, it is heartening news to me (and I'm sure to you too) to know that the networks are at last getting wise to themselves and doing something that they should have done long ago. Perhaps it was all prompted by the fact that they see the handwriting on the Hollywood wall.

**Lanny Ross Entertains**

Your reporter received a telegram from Lanny Ross to be his guest at a luncheon and help him celebrate his tenth radio anniversary. When I walked into the room at the Waldorf-Astoria Hotel, where the luncheon was held, and looked around the room I was greeted by many people whose names are familiar to you. Among those present besides Lanny were Ben Bernie, Graham McNamee, David Ross, B. A. Rolfe, Frank Munn, Mark Warnow, Phil Duse, executives of the three major networks, and last but by no means least a man who spends more money for radio time and talent than any other sponsor. He is Mr. R. S. Butler, vice-president of General Foods. The purpose of the luncheon was to organize a club of radio stars who have been on the air ten years or more. During the course of the discussion a plan was developed for a program to be heard over all three Coast-to-Coast networks four times a year, with these big-name stars of the radio telling about experiences during the early days of radio.

The stories that were related during the afternoon would be more than welcome to the listener. For instance, Graham McNamee told about the time he was assigned to announce the first broadcast of dance music from a hotel spot. When he reported back to the studios he was reprimanded by his superior for permitting the orchestra-leader to talk so much and was told to make sure it didn't happen again. When he went back to the hotel the next night, he requested the leader to lay off the gab. The ork-pilot promised he would, but when he got on the air again he seemed to forget his promise, because he went right on talking, much to McNamee's discomfort. Telling the story, Graham added that to this day nobody has been able to stop the orchestra-leader from talking in front of a microphone. His name is Ben Bernie and the one who got the biggest laugh out of the yarn was the Ol' Maestro himself. There were many more lighthearted stories told, which convinced me and all those present that Lanny Ross has a swell idea and it was enthusiastically endorsed by everyone. A committee is being appointed to work out all the details, and I for one am looking forward to the first program. Ben Bernie made a motion that got a long and loud laugh. He proposed that sponsors be kept alive as long as possible.

**Airialto Lowdown**

**By Martin Lewis**

For several months, building up a huge listening audience and then selling it to Canada Dry. That they intend to build more shows is evidenced by the fact that on February 21 they launched a new program called "Dr. Rockwell's Brain Trust." Assisting Rockwell are Allen Roth and a 30-piece orchestra and a choir of fourteen voices. The only thing I don't like about it is the fact that they are trying to compete with Fibber McGee for listeners, which gives them two strikes before they even get started. NBC should find another spot for this show if they want a big following. Anyway, getting back to my original purpose of the paragraph, it is heartening news to me (and I'm sure to you too) to know that the networks are at last getting wise to themselves and doing something that they should have done long ago. Perhaps it was all prompted by the fact that they see the handwriting on the Hollywood wall.

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In New York

Band leader Fred Waring sets aside one day each week to meet song-plugers. "Ol' Maestro" Ben Bernie was recent honer-guest of the meeting.

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PEOPLE have been perking up their ears to outstanding radio programs for years, but when the new publication, Radio Digest, appeared on the newsstands, they began to perk up their eyes, too. There had been nothing but memory to help them retain the good things of radio, and human memory is far from infallible. There was also the impossibility of hearing all the appealing radio offerings. Now Radio Digest preserves the cream of the crop for both present and permanent enjoyment. Like others, the radio stars of Hollywood welcome the record of their own work and that of other stars.

Gracie Allen (above with George Burns): "It's pretty cover matches my new blue hat. Someday I'll read it—no, not the hat."

Charlie McCarthy (above with boss Bergen): "Radio Digest will mow 'em down! Yes, sir. It's like me—small, but oh what a punch!"

Hedda Hopper, star of "Brenthouse": "A boon to listeners, and more especially to non-listeners, who have been missing these worthy programs."

Bing Crosby: "Radio performers often forget that radio extends beyond the scope of their own programs. Radio Digest eliminates that."

Jack Benny: "It's a swell idea. Now I can keep up with what that alleged comic, Fred Allen, says about me ... Did he say that? It's a lie!"

Parkyakarkus: "You betta Radio Digestion is weery convenient for pipples witting to kip hup wit tings. I put him next to my heart."

Al Jolson: "The most interesting magazine I've seen for a long time. I recommend it to every listener to keep record of the air's best bets."
HOLLYWOOD.—Al Jolson has notified his sponsor that he wishes to rest a bit from radio, concluding his participation in the Rinso-Lifebuoy opus March 14, and perhaps return to the air in the fall in a new type of show he has in mind. The vacancy has been filled by no less than Dick Powell, who will take over the m.c. reins of the current Jolson show to be renamed and revived March 21 for $2,500 a week and the promise that he won't feel hurt if someone else in the cast gets more lines or laughs than he does. Hundreds of thousands of fans of Powell, kept off the air after his Hollywood Hotel success by a clause in his Warner-Brothers movie contract, will be glad and waiting once again to hear their favorite every week.

The Movies vs. Radio Battle

Before believing everything you read about how the film moguls are soaping radio for swiping their movie-going cash customers, let's ponder the facts: Only two of the major cinema studios, 20th Century-Fox and Metro-Goldwyn-Mayer, have raised any fuss Darryl F. Zanuck, heading the former, is reported to have said he removed Tyrone Power from the air to stop him from detracting from Sunday movie theater attendance. But really Power had a mutual falling-out with his sponsor over an entirely different matter—something relating not one whit to the issue of movie attendance. Next week Mr. Zanuck "took steps" to see that Alice Faye, another of his contract stars, would broadcast no more. But Alice hasn't been on any regular air series during the past year! At the same time, Mr. Zanuck denied that he intended to remove Don Ameche from the (theater—hurting) Chase & Sanborn Hour, and defined his stand further by stating that he intended to continue to use radio where he thought he could promote his pictures. Metro-Goldwyn-Mayer assuaged its exhibitors by announcing that it would withdraw from participation in the Maxwell House "Good News" airing after June 29. And again—the funny part of this gesture is that "Good News" will fold for the summer anyway on that date—and be back again in the fall, probably with Fannie Brice, Honeymoon Blaftford and maybe Frank Morgan.

Your correspondent feels that movie-makers should concentrate on producing better pictures instead of issuing statements.

Off Live Mikes

That brunette air-pretty who wants her hubby to give her a divorce has been refused it by her spouse, who says she doesn't know her own mind. We agree—if she has any. Bill Thompson, Fibber McGee's actor of characters—including Horatio K. Boomer—is good. Latter is an imitation of W. C. Fields, who admits it, too—good! First kickback of radio artists' union came when Kraft Music Hall had to retrench and drop its 16 voice Paul Taylor chorus because the singers would cost double to triple what they have been paid. When a man gives a girl his very best dog, it's love. Ed Bergen gave Kay St. Germain, the Cantor songbird, his cocker spaniel, "Skinny Dugan." Kay promptly cried. But now Ed's giving her an Irish terrier. On Jack Benny's birthday, also made famous by St. Valentine, gagman Bill Morrow kept sending him assorted telegrams of congratulations, each signed by a different first name. The messages tickled Jack silly and he kept wondering who the senders were. This will let him know—Songstress Gertrude Niesen's signing with "Good News" for a six-week-THEN casts a shadow ahead at the fall when M-G-M pulls out of the show. Fannie Brice will be among those present, too. Let's brag. Radio Guide is the only radio magazine posted at the main Los Angeles public library for reference! Barbara Ann Burns, Bazooka Bob's 10-month-old pride, visited the Crosby rehearsal last week to prove that Daddy wasn't fibbing about her accomplishments. And as for his, he'll be papa again in July! ... A Ray Buffum authored comedy show built around a hotel managed by Edward Everett Horton may soon be selling meat. First stogies for Horton in the cast is Zasu Pitts for Now Norma Shearer and Lew Ayres are dating... And smart ones claim Nan ("Those We Love") Grey and Jockey Watson have been secretly wed... Best crack of the week is Jack Haley's solution for the slightly flattened "Circle" show, which has been losing its stars so rapidly. "Let 'em use the star's movie stand-ins," quips Haley, "and rename the show "The Semicircle""

Fibber Staunts Pat

Fibber (Jim Jordan) McGee didn't come to Hollywood to go Hollywood, no sir! He's ordered his writer to stick to the mythical Westful Vista locale and leave the cinema puns for the dozen-odd Hollywood broadcasts that already are overdoing. What's more, a glance into McGee's rehearsal reveals that the cast is still eastern in dress. The girls still wear dresses instead of slacks and the men cling to neckties and conservative suits.

Charlie's Troops Follows

While Charlie McCarthy and his vocsembler will be in New York by March 5, they won't be alone for long, for the entire coffee-hour crew will join them for the following two Sundays, March 12 and 19, to broadcast from NBC's Radio City studios. The big idea is to get the New York bee out of the bonnets of all the performers at one and the same time, let them see the shows on Broadway and have their fling, then get them back to Hollywood and down to business. Speaking of business, Charlie and McCarthy will have his own bungalow at the San Francisco Fair, where his wardrobe, trophies, pictures and associated toys, dolls, books, games and so forth will be exhibited. Visiting the reverse direction are Professor Quiz and Tommy Riggs. The former will be here for three broadcasts starting March 4, and Tommy and Betty Lou will strut their stuff from Hollywood for four weeks beginning the same date.

Back Stage Stuff

"Two-Gun" Eddie Cantor, posing for publicity pictures in a cowboy suit just prior to his prevue performance of February 19, leaned menacingly over a poker hand. Just then there were two loud reports and Cantor fell to the floor, six-guns and ammunition scattering in every direction. The "shoots" were two faulty photographers' flash-bulbs which popped by accident. Parkyakarkus greeting a fair-touring and hangover-nursing eastern editor: "Must have been something you edited"... Bob Hope and cast amazed at rehearsal when the usually meticulious Paulette Goddard appeared without make-up in sweater, play-skin and low shoes, while the generally sloppy Patsy Kelly reported dressed fit to kill in a black satin dress and mink coat. Which reminds that the superstitious Patsy always wears a good-luck charm-bracelet. When an NBC engineer complained that its rattle came through the mike, she compromised slightly by wearing the bauble as an anklet. Madaline (Genevieve Blue) Lee, turning down the visiting lucius Licius Beebe's request for a date.

HOLLYWOOD SHOWDOWN

BY EVANS PLUMMER

They say it's a real romance between Irene Rich, radio actress (Eun., NBC), and Addison Randall, film cowboy. Above: Dining at Marcel's recently...
HERE IS TELEVISION AT WORK

Television is not yet a practicable reality for the United States as a whole. When it does come to the nation as it is carried on now in the metropolitan area of New York City the picture above when televised—

Will look like this, about the size of a business letterhead, in the television receiver. Telecasts can reach only about 45 miles, and no way has yet been found to successfully create a network as in broadcasting.

MEET THE MAN IN THE BOX

Here is Ward Wilson as he worked when known only as "Beetle" on former Phil Baker shows. He hid with a mike backstage, from where his voice was fed into another mike, producing the weird voice-effect of the heckler.

Now Ward Wilson emerges from anonymity, working from a box in the broadcast theater as Baker's new nemesis, the "Man-in-the-Box," on "Honolulu Bound," Sat., CBS. The effect is that of a voice from the audience.
CHICAGO—"I'd be so frightened if I had to talk into that little machine." Little Mrs. Kim of Peiping, China, was seeing her first broadcast, a "Betty and Bob" chapter. Looking at her you get the idea that the tiny wife of Dr. Kim of Peiping University Medical College could maintain her courage through any great disaster such as China's present tragedy. But "that little machine"—that got her. Radio is intriguing to Mrs. Kim more than anything else in America. She has become an avid radio fan, attending a number of broadcasts as the guest of Edith Davis, Mrs. Drake of "Betty and Bob." "That little machine" may awe the unacquainted foreign visitor, but it is one of the most reassuring and vital forces of "The American Way."

A Hand for—
The NBC "Jamboree" giving the boys a break at the Edward J. Hines, Jr., Memorial Hospital. Those fellows to whom the country owes so much really appreciate radio, and they showed it when Don McNeill, Swor and Lubin, Fran Allison, Wayne Van Dyne, Lillian Cornell, Johnnie Johnston, the Vagabonds, Gene and Glenn, and Joe Gallicchio's orchestra broadcast from the hospital February 24, and then put on an additional hour of entertainment for the veterans.

Backstage Briefs
Wallace, MBS "Keep Fit to Music" exercise conductor, controls his muscles better than his car. After backing into the rear wall of his garage too many times, he solved the problem by painting a big mark on the side wall opposite where the steering-wheel should stop . . . Phil Davis, "Avalon Time" maestro, gets relaxation by doing a bit of stunt flying! . . . Bernadine "Sade" Flynn never has had much fright but is scared stiff of meeting new people . . . Sports department: Hal Stokes and Jess Kirkpatrick, of "Your Sunday Date," manifest their magnificent obsession for golf by playing at least eighteen holes a week—come rain, come snow, come wind. Joan Kay, Phyllis of "Those Happy Gilmans," has been roller-skating with ice to right and left . . . Washington's birthday meant more to Phil Lord, NBC character actor (Fraser Mitchell in "Mary Marlin"), than to most actors. He was born on February 22 and once celebrated his birthday by playing the role of the Father of His Country, parading on a white horse through Des Moines streets in a cold rain that would have put Valley Forge to shame . . . Somebody told "First Nighter" Barbara Luddy to eat lots of lettuce and drink plenty of fruit juice during the flu epidemic. She did so, and broke out in a rash. Discovered she's definitely allergic to excess quantities of both lettuce and fruit . . . Peggy Winters of "Stepmother" and Ginger Jones of "Helen Trent" may have greeted some of you vocally on Valentine Day. They voiced some of the famous singing telegrams of Postal Telegraph.

I'd Like to Hear—
Morton Downey's vibrant tenor-singing and Franklyn Mac Cormack's understanding poetry-reading on the same program. There would be a set-up! . . . Wayne King and his orchestra, still tops with thousands, back on the air with a regular commercial show, giving them more latitude for their versatility than was afforded them on their former program identified with King. Wayne is currently hitting high points at the Drake Hotel's Gold Coast Room and broadcasting in a night-spot . . . Alec Templeton in his own serenade with the piano that marvelously flexible new novachord and a narrator with a voice to match Alec's music . . . Throats contrafatto Betty Bennett and guitar-playing Joe Wolve-

ton back on the air . . . More big night shows originating in Chicago, the Crossroads of America, a city of people like you and me . . . The many deserving dramatic actors given a deserved break by having their names announced in connection with the shows.

Pepshows
Listeners in Iowa report they set their alarm clocks so they won't miss the early morning broadcasts of Gene and Glenn . . . Readers ask what to do to keep pet programs on the air or bring them back—buy the product and write letters, especially to the advertisers . . . Calling your attention to three youngsters you'll be hearing more of in the future: "Skip" Farrell, now soloing on the "National Barn Dance"; Ted Smith, colored lad with a remarkable tenor voice singing from the Grand Terrace with Fletcher Henderson, also over WAAF three times weekly; Eunice Clark, singing and getting notice three weeks weekly over WAAF. Correction: The All-American Turkey Show was held in and broadcast from Grand Forks, North Dakota, instead of Fargo. Sorry . . . Ransom Sherman's fetching "Smile Parade" from Chicago has moved to Thursday afternoon; "Avalon Time" from Cin
cinati changes time this week . . . Uncle Mal's Story Book, authored by NBC story-teller Malcolm Claire, will be off the press early in the spring . . . Contrasts: Virginia Payne plays old "Mal's" sax and elderly mother Carter in "Carters of Elm Street," yet is actually an attractive, vivacious girl in her middle twenties. Catherine McCune and Janet Logan of "Skeeter- good Baines" live together and pal together in spite of the fact that Catherine is five feet nine inches tall and Janet ten inches shorter . . . Record-dealers report a sharp pick-up in the sales of Marek Weber's recordings since his inauguration of the "International Nights" on "Con
tented Hour" . . . Harold Stokes flies to Wheeling, West Virginia, to be guest conductor on "Musical Steelmakers" March 5 . . . Cunning little contralto Nancy Martin claims some sort of championship for a long-distance echo—a voice-recording made from one of her solos by a short-wave listener living at Newcastle up on Tyne . . . Hal O'Halloran, who was for some four years a favorite of the "National Barn Dance," has joined the WLW Rural Program staff. Hal started in radio at Chicago's WCFL and, after the "Barn Dance," reached WLW via WOR, Newark, and CKLW, Windsor . . . When Captain Clifford J. MacGregor appeared as guest of Don McNeill's "Breakfast Club" February 23 it was the culmination of a correspondence instituted when MacGregor led an expedition in 1937-38 in search of the lost Russian explorers. His expeditioners listened to "B. C." from the arctic and sent short-wave fan messages to McNeill and the "Breakfast Clubbers."

War Department
Clipping from column of Ed Sullivan, movie columnist: "In the current war between movies and radio, the movies have forgotten to point out that in the last two years the only performer developed by radio has been Edgar Bergen." Maybe, Ed, they haven't forgotten, but just don't care to point out, as you do, that a wooden dummy tops all the movie stars on the air as a radio attraction. Would they be willing to trade their Power, Gable, Taylor, or Lombard against Charlie on the air? The only one to win it all up with Charlie successfully on the same time-spot was the radio-built Orson Welles, whom you forgot to mention. Come home, radio will be forgiven.

"IN CHICAGO"

L. to r., Gordon Vandover, Marlin Hurt, Bud Vandover, famed as Chicago's Tom, Dick and Harry, are now on "Plantation Party," Fri.

Three men on a horse are NBC Ranch Boys, now heard Tues. morning. Left to right, Joe "Cur
dy" Bradley, Jack Ross, and "Shorty" Carson

Mark Webers, musical director of "Contented Program" (Mon., NBC), is handy in the kitchen, often cooks for his own supper parties.
LISTENING TO LEARN

The Future

A GROUP of men in a unique position—planning and operating schedules of educational broadcastsc—recently was asked this question by the Editor-in-Chief of Radio Education: In the light of past experience and present activity, what may the future hold for Radio EDUCATION?

Four of them ventured an answer; here they are, those four—keep and interesting insights into educational broadcasting and its probable future, enlightening and significant answers to the question:

HENDERSON H. LEAKE, director of production, station WNAD, owned and operated by the University of Oklahoma.

Mr. Leake's answer, in part, follows:

"If we turn our backs on radio for a moment and look at education, we find that people learn because of their interest. Careless teachers expect the student to be stimulated by a sense of the importance of the things to be learned, but smart teachers on all levels arouse interest in the student and use that interest as a foundation for the education process."

"This active principle, in my opinion, will determine the future of radio-education. Such important factors as money spent for network talent and advice, or the allotment of special frequencies for educational purposes, are 'small potatoes' when compared to the attitude of smart teachers toward radio as a teaching aid. Smart educators hold the future of radio-education in the palms of their hands, and when they wake to its possibilities they will certainly be eager to develop one of the most powerful of proved agencies for teaching."

"Radio-education educates 'him that giveth him and taketh.' To get the very most out of radio, however, one might truthfully say that it bids fair to become the 'nightingale of the lights' and that it becomes a teacher almost better than anything else he has worn."

"The future of radio-education lies with smart teachers and enthusiastic students. Writing and speaking are the means whereby students are ordinarily asked to express the terms of their progress. Radio offers a fine combination of both in a glorious new kind of laboratory."

"Only one thing can keep radio-education alive. Radio technique, like a teaching technique, must be mastered. Here radio communication cannot take away the dulness of subject matter."

"Radio-education without a future? Not if educators are smart."

KENNETH E. YEEND, director of station KWSC, owned and operated by the State College of Washington.

Mr. Yeend's answer, in part, follows:

"Reflecting on the fact that newscasts and on-the-spot broadcasts have played a significant part in developing public interest in national and world affairs: '... Radio-education has tremendous potentialities in basal education, but vitalized education.'"

"Regarding the public's realization of their dependency upon news sources for reliable information: '... college stations have the reputation for authenticity backed by years of faithful service to the public, which augurs well for the future.'"

"College-station broadcasting: 'Commercial stations are unable to appeal to specific groups because they continually strive for maximum audience. College stations will continue to fulfill an important function in the educational system by giving service to minorities.'"

"Quality: '... With the development of appreciation for good music and drama, and, informational, thought-provoking programs, education will be looked upon to supply more of the type of material which it has championed.'"

"In the classroom: '... this new instrument can never replace the teacher or the classroom. But as a supplement to the course of study, a great motivator, as an instrument to change vague ideas to concrete experiences, radio will gain its greatest repute. Drills new personalities into the classroom and utilizing the master teacher, this form of communication may be used to be the year's 'pushing force' in education. Through radio, classroom instruction may be applied to remote areas. Educational for broadcasting, because of their ability to adjust schedules and maintain schedules to meet the need, will lead in this important work.'"

"Educating educators to understand and utilize radio: '... Individuals returning to their communities to direct programs over commercial stations will be far more qualified to utilize the radio for educational purposes than in the past. This will lay foundations for the use of radio hardly dreamed of yet.'"

"Television and facsimile broadcasting: '... will give a new impetus to the social and instructive value of radio.'"

FRANK E. SCHOOLEY, program director, station WILL, owned and operated by the University of Illinois.

Mr. Schooley's answer follows:

"That question should be reversed. What may radio-education hold for the future? In that reversal is found our answer. Radio-education will bring us a more enlightened nation, an enlightened world. True radio-education will bring truth. Even the tainted propagandists of the dictators, who know how successful in their use of radio, will not stand the light of truth. Radio-education will take truth to those who are vainly seeking democracy, radio-education is one of man's means to enlightenment. We must always remember, however, that there is another kind of radio-education that has worn a profound place in education—it is the printed word.

"The printed word by radio, like entertainment by radio, news and information by radio, has grown rapidly from birth. Perhaps, however, it has not been so colorful as entertainment. But education does not need to follow the footsteps of entertainment in radio. Education by radio will succeed in the future not by aping popular radio programs of today but by working out its own techniques and methods. Much has been done in a short time; much will be done in the future."

ELMER G. SULZER, director of radio, University of Kentucky.

Mr. Sulzer's answer follows:

"What does the future hold for radio-education? I believe that the future will see more specialized educational broadcasting, or, I should say, more specialized broadcasting. By this I mean that we will eventually see broadcasting programs phased so that specialized studies must be done in the same manner in which the present radio set-up is devised. We will have a comprehensive system of general education for the entire country, which, of course, will be a network proposition. Then we will have a set-up of programs designed for utilization by large sections of the country, such as states, and they will be done by the larger stations in collaboration with the larger educational institutions. The first radio forms of educational broadcasting are rather well established at the present time. Lastly, we will see the development of broadcasting that is not well established at the present but which is certain to assume very important position in the future. I refer to the distinctly localized broadcasting. The availability of the ultra-high-frequency waves from 42,000 to 43,000 kilocycles for educational purposes makes it possible now to establish numerous stations in the smaller aural units, such as counties in which a distinctly necessary type of localized educational broadcasting can be developed. I believe that the big development in educational broadcasting in the next few years will come in this field. Its potentialities are unlimited."
### THIS WEEK'S PROGRAMS

**MORNING**

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**NOTICE:** The information contained in the program schedules presented in this page is supplied by the stations broadcasting these programs, and Radio Guide should not be held responsible for errors in announcements due to failure of stations to advise programming properly.

When your favorite program is not listed at quarter or half hour periods, consult the time listings immediately preceding. The chances are it is a network program that is taking the air at a quarter-hour when you do not find your favorite program. Program changes in symbols, parentheses, etc., (w.h.t.) after a program listing indicates that this program may be heard by tuning in NBC suggestions on your short-wave dial. For foreign short-wave programs, please see page 20.
**Waves of Mothers**

**The Life and Love of St. Pius X**

**Every Weekend Sunday**
**Monday Through Friday**

**Monday, March 6**

**3:15 - 3:35 P.M. CST**

**Columbia Network**

---

Don't miss this vital new radio drama—the story of a courageous woman who is the wife, daughters, and sisters of the sponsors of the Lux Radio Theatre.
Monday, March 7, 1939

**TUESDAY, JUNE 29, 1937**
Good Listening for Tuesday

**TUESDAY March 7**

**MORNING**

11:30 CST (10:30 MST) Farm and Home Hour.

13:30 CST (12:30 MST) School of the Air. Archibald MacLeish, Pulitzer prize poet, is guest commentator on today's "Music and the Friendly Arts.""

5:30 CST (4:30 MST) Foundations of Democracy; Talks.

**AFTERNOON**

12:00 CST 11:00 MST The CBS-Goldenhfie, KLZ.

1:00 CST 10:00 MST Carl Bento, sister, speaker.

1:00 CST 10:00 MST CBS-Milton Charles Presents.

2:00 CST 1:00 MST KLRA-Kensington.

**FREQUENCIES**

KLZ-1290 KARK-1390 KFAB-770 KFRC-950 KFRC-1080
KBN-1350 KOA-1290 KFW-1250 KFWA-1390
KFXL-570 KFXL-1050 KFW-1420 KFW-1390
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**LIVE UNITED PROGRAMS**

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**NIGHT**

7:00 CST 6:00 MST Johnny Jensen at Green's Orchestra.

7:00 CST 6:00 MST Edward G. Robinson and Shirley Temple: Door of Love.


8:00 CST 7:00 MST We, the People; Drama.

8:30 CST 7:30 MST Benny Goodman's Swing Orchestra.

7:30 CST 6:30 MST Fibber McGee, Comedian, and Donald Novis, Tenor.

8:00 CST 7:00 MST Bob Hope, Comedy; Jerry Colonna, Cheerful; Skinny Emma, Entertainer.

8:30 CST 7:30 MST Jimmie Fidler.

**FOR MORE INFORMATION CALL: 7810 (sw-15.33)**

**KLZ**

KLZ-1290 KUOA-1290 KOA-1290 KFAB-770 KFRC-950 KFRC-1080
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**NIGHTLY FEATURES**

12:45 CST 11:45 MST The Swingcopaters.

2:00 CST 1:00 MST The Swingcopaters.

9:45 CST 8:45 MST The Swingcopaters.

12:45 CST 11:45 MST The Swingcopaters.

9:30 CST 8:30 MST The Swingcopaters.

4:45 CST 3:45 MST The Swingcopaters.

7:45 CST 6:45 MST The Swingcopaters.

12:45 CST 11:45 MST The Swingcopaters.

9:30 CST 8:30 MST The Swingcopaters.

4:45 CST 3:45 MST The Swingcopaters.

7:45 CST 6:45 MST The Swingcopaters.

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4:45 CST 3:45 MST The Swingcopaters.

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7:45 CST 6:45 MST The Swingcopaters.

12:45 CST 11:45 MST The Swingcopaters.

9:30 CST 8:30 MST The Swingcopaters.

4:45 CST 3:45 MST The Swingcopaters.

7:45 CST 6:45 MST The Swingcopaters.
**WEDNESDAY, March 8**

**7:00 CST**
- 6:00 CST: NBC News: "CBS News" (c. 1955)
- 5:30 CST: NBC-Fred Feliz, organist (c. 1955)
- 5:25 CST: NBC-East Coast: KANS "WEN"

**7:15 CST**
- 6:15 CST: NBC-Gene & Guss: "KAGB"
- 5:55 CST: KSD "Xavier Cugat’s Orch.
- 5:50 CST: KMOX "Mother Randall"
- 5:25 CST: NBC-Bob & Girl Next Door: "KNX"

**7:45 CST**
- 6:45 CST: NBC Radio News: "KTTV" (c. 1955)
- 6:35 CST: NBC-Boy & Girl: "WGN"
- 5:25 CST: KCFB-"Breakfast Club: WGH"
- 5:20 CST: KOMO "Bill "Farmer" Koerner"
- 5:10 CST: KIWA "Morning Interlude"
- 5:00 CST: KCLO "Interlude"

**8:30 CST**
- 7:30 CST: NBC-Band Guest to Town: "WCA"
- 7:00 CST: NBC-D WITH "KFW"
- 6:30 CST: NBC-Edward "Old Glory"
- 6:00 CST: NBC-Judith "KFW"
- 5:30 CST: NBC-Margaret "WGN"
- 5:00 CST: NBC-Richard Maxwell, Int. (c. 1955)

**8:45 CST**
- 7:45 CST: NBC-Coffee Pot Inn: WHO "WMAQ"
- 7:15 CST: NBC-Fabulous: "WHO"
- 6:45 CST: WKNX "Paul Sabins."
- 6:15 CST: WNAX "MBS"

**9:00 CST**
- 8:00 CST: NBC-Central City, Crk. WHO "WGN"
- 7:30 CST: NBC-Ev. Church: "WGN"
- 6:30 CST: NBC-F.K. "WGN"
- 6:00 CST: NBC-Getchell "KFW"

**10:30 CST**
- 9:30 CST: NBC-Go to Town: "KFW"
- 8:30 CST: NBC-Johnny "KFW"
- 7:30 CST: NBC-Keystone: "KFW"
- 6:30 CST: NBC-Lucy "KFW"

**11:00 CST**
- 10:00 CST: NBC-Mrs. "KFW"
- 9:00 CST: NBC-New Day: "KFW"
- 8:00 CST: NBC-On the Hill: "KFW"
- 7:00 CST: NBC-Orson: "WGN"

**THURSDAY, March 9, 1939**

- **4:00 PM** NBC-CBS "KFW"
- **4:15 PM** NBC-CBS "KFW"
- **4:30 PM** NBC-CBS "KFW"
- **4:45 PM** NBC-CBS "KFW"
- **5:00 PM** NBC-CBS "KFW"
- **5:15 PM** NBC-CBS "KFW"
- **5:30 PM** NBC-CBS "KFW"
- **5:45 PM** NBC-CBS "KFW"
- **6:00 PM** NBC-CBS "KFW"
- **6:15 PM** NBC-CBS "KFW"

**AFERNOON**

**12:00 CST**
- **11:00 AM** NBC-The Ed Sullivan Show: "WGN"

**5:00 PM** NBC-CBS "KFW"

**6:00 PM** NBC-CBS "KFW"

**7:00 PM** NBC-CBS "KFW"

**8:00 PM** NBC-CBS "KFW"

**9:00 PM** NBC-CBS "KFW"

**10:00 PM** NBC-CBS "KFW"

**11:00 PM** NBC-CBS "KFW"
THE AMERICAN LEGION comes of age . . . stages a gala birthday party featuring stage, screen and radio stars. For details, time and station get your next week's RADIO GUIDE —
Today's program:

**MORNING**
11:30 CST (10:30 MST) Farm and Home Hour. NIGHT
6:30 CST (5:30 MST) Jack Haley, Singer-Comedian.
7:00 CST (6:00 MST) Lucretia Manners, Soprano.
7:00 CST (6:00 MST) First Nighter; Original Drama.
7:30 CST (6:30 MST) Burns and Allen. COMEDY
8:00 CST (7:00 MST) Campbell Playhouse with Otro On.
9:30 CST (8:30 MST) Jimmie Fidler. 10:15 CST (9:15 MST) Chicago Gongs Bows.

**AFTERNOON**
12:00 CST (11:00 MST) NBC Memorial Quartet (0:15.53)
2:00 CST (1:00 MST) NBC Let's Talk It Over; KVOO
3:15 CST (2:15 MST) NBC Radio News; KFWB
4:00 CST (3:00 MST) NBC Radio News, etc. KFWB

**FREQUENCIES**
KANS-1210 KLRB-1390 KFSC-1200
KFRB-1210 KMOX-1000 KFES-1600
KFAB-690 KMOX-800 KHER-1260
KRAT-810 KMOX-1120 KFRC-1500
KGBX-1150 KMOX-1140 KGSR-1620
KDKB-1450 KMOX-1040 KFAB KMOX KFH

**GOOD LIFE FOR LISTENING**
Particular programs and services which will be transmitted at these times may be found in the separate program column of the other column at the same time.

**Star in program listings indicates news highlights**

**FRIDAY**
March 10

**CBS-Hilghe, House; sketch:** KVOO KGWF KFAB KMOX KMBC
**KARK: Future Fathers of America; sketch:** KFWB KBUR KFAB
**KFDX: Tammy Turner and others:** KGWK KGAB KGAV
**KBFL: Music You Want:** KGNT-2720
**KGNF: Common Train:** KGFT KFAB KGAV
**KGBT: Bruce Bradley:** KTHS For Mother & Dad
**KQV: Swing Orchestra:** WHB Dance Orch.

**3:45 CST** 2:45 MST
11:15 CST KFAR, KJAR KFKL KFAS KFBI KGAB KGAV KGFL KGK
**KARK: MA: To be announced:** KFAR KGAV KGFL KGK
**KQV: Roy & Television:** KFBI KGAV KGFL KGK
**KBI-Music in a Sentimental Place:** KGAB KGAV KGFL KGK
**KMMO: Billy Bowers Players:** KGFT KGAV KGFL KGK
**KNN: Too Blasey:** KGAB KGAV KGFL KGK
**KJAR: Zen: sketch:** KGFL KGK

**3:30 CST** 2:30 MST
11:35 CST KFAB KGAV KGFL KGK
**KQV: For our hearts:** KGAB KGFL KGK
**KQV: To be announced:** KGFL KGK
**KQV: WBAB, KBAB:** KGAV KGFL KGK
**KQV: Tidewater:** KGFL KGK
**KQV: To be announced:** KGFL KGK

**B-B-2/1 Page 31**
**FRIDAY March 10**

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### MORNING

**7:00** CBS

**8:00** NBC

**9:00** KDKA

**10:00** CBS

**11:00** NBC

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### SATURDAY

**7:15** CBS

**7:30** CBS

**7:45** CBS

**8:00** CBS

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### NIGHT

**6:00** CBS

**6:15** CBS

**6:30** CBS

**6:45** CBS

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### WTAU 1050 Saturday Night Shows

**8:00** *Glen Crane's Potpourri*
**9:00** *The Dixieland Band*
**10:00** *Dance Band*
**11:00** *Orchestra*

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### WCTC 1450 Saturday Afternoon Shows

**1:00** *Radio Garden Party*
**2:00** *Chorus Festival*
**3:00** *Chorus Festival*
**4:00** *Chorus Festival*

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### WNYC 1260 Monday Night Shows

**8:00** *Grand Opera*
**9:00** *Grand Opera*
**10:00** *Grand Opera*
**11:00** *Grand Opera*

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### WRC 1400 Monday Afternoon Shows

**1:00** *Live Vocal Recital*
**2:00** *Live Vocal Recital*
**3:00** *Live Vocal Recital*
**4:00** *Live Vocal Recital*

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### WJZ 1230 Monday Night Shows

**8:00** *Grand Opera*
**9:00** *Grand Opera*
**10:00** *Grand Opera*
**11:00** *Grand Opera*

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### WOR 1130 Monday Afternoon Shows

**1:00** *Live Vocal Recital*
**2:00** *Live Vocal Recital*
**3:00** *Live Vocal Recital*
**4:00** *Live Vocal Recital*

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### WOR 1130 Tuesday Night Shows

**8:00** *Grand Opera*
**9:00** *Grand Opera*
**10:00** *Grand Opera*
**11:00** *Grand Opera*

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### WOR 1130 Tuesday Afternoon Shows

**1:00** *Live Vocal Recital*
**2:00** *Live Vocal Recital*
**3:00** *Live Vocal Recital*
**4:00** *Live Vocal Recital*

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### WOR 1130 Wednesday Night Shows

**8:00** *Grand Opera*
**9:00** *Grand Opera*
**10:00** *Grand Opera*
**11:00** *Grand Opera*

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### WOR 1130 Wednesday Afternoon Shows

**1:00** *Live Vocal Recital*
**2:00** *Live Vocal Recital*
**3:00** *Live Vocal Recital*
**4:00** *Live Vocal Recital*

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### WOR 1130 Thursday Night Shows

**8:00** *Grand Opera*
**9:00** *Grand Opera*
**10:00** *Grand Opera*
**11:00** *Grand Opera*

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### WOR 1130 Thursday Afternoon Shows

**1:00** *Live Vocal Recital*
**2:00** *Live Vocal Recital*
**3:00** *Live Vocal Recital*
**4:00** *Live Vocal Recital*

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### WOR 1130 Friday Night Shows

**8:00** *Grand Opera*
**9:00** *Grand Opera*
**10:00** *Grand Opera*
**11:00** *Grand Opera*

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### WOR 1130 Friday Afternoon Shows

**1:00** *Live Vocal Recital*
**2:00** *Live Vocal Recital*
**3:00** *Live Vocal Recital*
**4:00** *Live Vocal Recital*

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### WOR 1130 Saturday Night Shows

**8:00** *Grand Opera*
**9:00** *Grand Opera*
**10:00** *Grand Opera*
**11:00** *Grand Opera*
In this issue of the newspaper, there is a special section highlighting various radio programs and events scheduled for the week. The main feature is a promotion for the "Alka-Seltzer National Barn Dance," which is scheduled to start at 7:30 PM. The article describes the various programs and events taking place throughout the week, including radio broadcasts, musical performances, and a social event. The text also provides details about the availability of tickets and how to purchase them. The final section of the article is a list of events and programs for the week, including times and locations, to help readers plan their week effectively.
Don Ameche certainly knows him and said:
"His greatest impressive characteristic is his terrific will-power. He really likes to have fun. Why, at a formal party once, he would just burst out saying some funny lines—"In a bar he should have been a butler's position..." He's a wonderful host, and is very ethical. He will never do anything that might hurt somebody. He's always a gentleman and can hold his liquor like a man."

Mary Hanahan, Edgar Bergen's secretary, calls him a "lovely person."

"There is a lot of the boy left in him," she said. "He's afraid of newspapermen and that's why they rap him. He can't figure them out."

When he got to the top in Hollywood he began to live well. Of course, his mother was with him. His servants included Hans, his jack-of-all-trades, a dresser, a maid, and a houseboy. His private secretary handles all of his business mail.

He has a man of a hundred hobbies, and when he takes up a new hobby he dives into it first. Right now he's wood-carving and clay-modeling. He does it well, too. He also paints.

"He's a collector of Tang dynasty porcelains and of some very old and very valuable Eddy. He heard about one in San Francisco about a year ago and went to see the Chinese woman who owned it. The Chinese told him the horse wasn't genuine Tang, and that it was only five hundred years old."

However, the Chinese said, "there is a twin horse to mine. If you buy me the one and the twin you will have a very valuable pair." Then the dealer told Eddy of a friend who had the twin horse. When the dealer thought Eddy was interested, he took him to see the horse. When Eddy got home, he discovered the twin in his own collection. He had bought it as a prop.

Last year a Chinese escaped Shanghai without a possession except one picture of himself. He sold it to Eddy for enough to start life over. He owns two big cars and drives himself. He has only one pet, a wire-haired named Obie.

Eddy's romances, or rather the lack of them, have been the causes of most of the knocks he has got from the brickbats. He has been known as a man who knows him. He is not a very talented technical student of music. He strains himself instead of letting his notes flow. He seems to have an over-developed feeling of his own worth and too worried about technical details.

"He's generous, however. Summing up his character, I'd say he is a very nice boy."

Another man who knows him said:
"He sizes people up on a pretty youthful age at times. He used to hang around the M-G-M publicity department, and when people weren't looking he would draw mustaches, beards, and such on the faces of stars whose portraits filled the walls.

"He's a honey for facts. One Christmas a sub-yarn was turned out about him. The story said a blind man always recognized the horn of Eddy's car and would shout, 'Hello, there, Mr. Eddy!' That was true, but the story sort of stretched a point and said that on Christmas Eddy showered the blind blind man with gifts. When Eddy saw the story, he insisted on making it good. He wouldn't live a lie. So he did shower the blind man with gifts."

They called him "mama's boy" behind his back, and the story is told that one evening, after and a day of working in his library and something funny was said. Nelson laughed loudly, and his mother appeared on the scene and asked, politely but firmly, what was so funny.

For every crack against him, there are a hundred for him.
(Continued from Page 9)

Meyerbeer. Then Liszt conducted "Lohengrin" at its Weimar premiere, and from that memorable night dates the beginning of the Wagnerian movement in Germany, at least with the public, for most of the critics continued to laugh throughout the score until, long after his glorious emergence at Bayreuth. The things critics called him and his operas are interesting enough, and have been collected in a book called "Wagner in the Mirror of Criticism." It should never be read by innocent children and susceptible parents.

By now, "The Ring of the Nibelung" was nearing completion, and "Tristan and Isolde" were taking shape. Wagner being his own librettist as usual. The music pursued Wagner relentlessly. When did he eat or sleep? But his spirits remained mostly high, except for passing periods of intense depression. In his most morose moments he could perpetrate boorish jokes, and at the height of his joyous frenzies, stand on his head and crawl about on all fours, to amuse his companions.

A call as conductor of the London Philharmonic; just eight concerts resulted. Then a trip to Paris. Napoleon III and the Princess Metternich had formed the Second Opera to produce "Tannhaeuser." At the opening it was whistled from the boards in one of the most disastrous fiascos in all music history. However, the sympathetic Princess achieved Wagner's political pardon and she returned to Vienna wanted "Tristan and Isolde," but after fifty rehearsals the work was shelved, being unsayable and unsingable! Carlotta Grange, Prude and Wagner rejected "Tristan" for the same reasons. In Leipzig, Wagner led the overture to "Meistersinger" in a half empty hall and with almost a complete absence of professionals. This seemed to the end. But one spark brightened the future; the music-lovers present cheered enthusiastically.

Soon Ludwig II of Bavaria, who as a young man had become a Janissary Wagner, prevailed the baroness of Wagner to Munich. "Come here and finish your work in peace," was his message. The idealistic monarch gave him his comfortable income and planned to build a special theater for the performance of his works. (It never materialized) but it gave Wagner and later ideas for the operatic edifice at Bayreuth. At Ludwig's own Royal Opera, Wagner commanded a performance of "Tristan," at which the King was the only auditor.

But presently Ludwig's ministers and people grumbled at the huge sums Ludwig spent on Wagner and the latter was forced to leave Munich. He settled at Triebischen on the Lake of Lucerne. During another stay on another lake at Zurich in a house provided by a rich admirer, Wesendonck (rich admirers always had the composer's attention) he had returned his friend's generosity by making love—purely platonic, he always claimed—beauty, wonderful. Wesendonck, author of verses of which Wagner made songs. His wife wrote a last letter to break with the Wesendoncks. Poor Minna, she was never without her Way; for her to land unceasingly wherever he went.

At Munich Hans von Boenow conducted the Wagner music, and his chief reward was that he lost his wife, Cosima, to Wagner. He married her and then sealed the union matrimonially after Minna kindly divorced him. Buelow's highly connected relatives insisted that he sue with Wagner, and he replied, "What could possibly kill the world's greatest musical genius?" He continued to remain a Wagner disciple and led his life everywhere. The theft of Cosima was, too, a fine crack at friend and patron Liszt. Wagner's father. But man of the world, Liszt forgave Wagner—and lent him more money. Wagner loved Cosima truly, and raved about her wonderful long hair.

The great Bayreuth project came to life with Wagner's scheme to purchase "Patrons' Certificates," the holders being promised dividends of seats at the festival performances. (No doubt one of the earliest forms of a modern stock "promising" corporation!) His financial position was further enlightened when he premiered "Parsifal" there in 1882 and decreed that "because of its sacred power," it should never be heard outside of Bayreuth, where the spirit was "consecrational." "Parsifal"—more biographies, notably Richard, enriched Cosima and her children lavishly.

The Bayreuth days of rehearsal found the Festspielhaus a beehive of activity. Wagner conducted, drilled, explained, taught, screamed, exhorited.

The years after that Bayreuth triumph were prosperous despite the ending caviling of our friends, the critics. Wagner, always in love with more and more swan-drawn ducks at home. He was in love, too, with Cosima and her beautiful hair. His days were happy. He had no fancy for the world: reformed opera and banished its absurdities; created deathless melodies, a new system of orchestration; he might and glow never known before. He had made what Beethoven made symphonies.

In September, 1882, aged sixty-nine, he fell ill, and he and Cosima went to Venice, where they rented a palace on the Grand Canal. In February, he worked at an essay called "On the Unanimity in Human Nature." On thirteenth he was fettally penning the words "Lieber Tragik" (Love Tragic). Already, when he suddenly went over his script, gasped, clutched at his heart and fell over. Cosima rushed in, dragged Wagner to the touch and screamed for a doctor. When arrived Wagner was dead.

Cosima, kneeling beside the body, asked for a pair of shears. With them she slowly cut off the tresses her Richard ad so loved and placed them on his breast.

WAGNER BIBLIOGRAPHY

Wagner's own "My Life" up to 1861 might be consulted after the reading of other biographies, notably "Wagner" by H. F. Chamberlain, powerfully illustrated; Glazensapp's "Life of Richard Wagner," and that by Ashton Ellis.


Then there are the correspondence of Wagner and Lilli, Wagner and Ma- ria von Wesendonck, and letters of Richard to Minna. H. von Wolzogen's personal reminiscences make information about the "Mad King" his tales and "The Ludwigs of Bavaria" by Channon tell about the Bavarian epi- sodes of Wagner's life. Wagner's published literary efforts are rather verbose and analytical.
Fred Allen vs. Jack Benny

How Did This Famous Feud Start?

Jack Benny threatened to play "The Bee"—on his violin. That settled Fred Allen—and their famous feud was on—and still going strong!

Chuckle over "Picklepuss" Allen and "Buck" Benny as they renew their airy battle in the April RADIO DIGEST—the new magazine that contains "The Best Broadcasts In Brief." It's good fun. Don't miss it.

Walter Winchell Asks for Attention

What did Walter Winchell ask every child to learn? See page eight of the April RADIO DIGEST.

Is Our Press Free?

Harold L. Ickes, U. S. Secretary of the Interior, shouted "No" over the air some weeks ago and drew from newspaper - owner Frank E. Gannett his furious reply. Read this vital debate in April RADIO DIGEST.

Dorothy Thompson—
"A Redeclaration of American Faith"

The famous international correspondent dramatizes a stirring appeal to you. Read it on Page 101.

What Will Tom Mooney Do Now?

What did the famous prisoner No. 31921 of San Quentin promise the first time he faced a microphone? If you missed this historic broadcast, you will find it in the April RADIO DIGEST.

Kate Smith's American Credo

What was the answer the well-loved Kate Smith broadcast when she received a letter asking her, "What is your creed as an American?" You will find it on page 84 of RADIO DIGEST for April.

Robert Benchley's Problem Children

"There comes a time in every father's life when his young son must be told..." But read it for yourself and chuckle over it.

Why Not Have a Baby?

So many favorable comments resulted from the first article on this subject that we continue the series in RADIO DIGEST and answer the burning question, "Will your baby be a boy or a girl?"

The Best Broadcasts In Brief

Run the full gamut of emotions from laughter to shudders—always entertaining—ever interesting. Smile at the funny quips of famous comedians. Become absorbed in the thrilling eye-witness description of the burning of the Hindenburg. Let Ronald Colman's amazing story, "The Professor Chooses Death," exalt you. Shed tears with little Peter Levine's father as he appeals for mercy for his kidnapped son. What did Babe Ruth say about his dying boss? What did one radio program do to help a starving family? When was Will Rogers a South African carnival spieret?

Read RADIO DIGEST. It tells you all these things and many more.

RADIO DIGEST is the new magazine that supplements RADIO GUIDE. It reprints—condenses—adapts—interprets—the best broadcasts in brief. It is the perfect answer to the listener's prayer to read and to preserve the programs he can't hear or misses.

You will find RADIO DIGEST on sale at many newsstands at 25c a copy. The April issue is out now. It is in the small digest size with a blue cover.

RADIO DIGEST's regular subscription price in the United States and Canada is $2.00 a year.

You can still become a charter subscriber at considerable saving by using the coupon below. It entitles you to receive twelve issues (one full year) of RADIO DIGEST for only $1.50. Send the coupon today and get your April issue of RADIO DIGEST fresh off the press. Do it now!

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38
WHAT'S WRONG WITH MOVIE-STAR MORALS?

See for yourself in the revelations pictured and told in April SCREEN Guru—the Picture Magazine in the Movie Field.

SCREEN GUIDE is DIFFERENT—the only movie magazine actually edited in Hollywood. Its scopes are printed in pictures on large pages. It tells the truth without fear or favor! Buy a copy at your newsstand today!

April SCREEN GUIDE also Features These Scoops:

"You Never Knew Bob Taylor"—Bob helped prepare this himself.

"Hollywood's Kiss and Divorce Case"—Why Betty Grable and Jackie Coogan parted.

"Most Exciting Star Since Harlow"—Ann Sheridan has got What Gets You!

"The Hidden Truth About Stunt-Men!"—"Stunt-Men never Die" is the slogan, but—

And many more, plus 100 reviews and pages of gossip!

BIRTHDAYS

MARCH 5
Paul Wing, NBC, RCA Building, New York, N. Y.
Minerva Pious, NBC, RCA Building, New York, N. Y.
Sam Hearn (Schlepperman).

MARCH 6
Rosario Bourdon.

MARCH 8
Claire Trevor, CBS, Hollywood, Calif.
Franklyn Mac Cormack, NBC, Merchandise Mart, Chicago, Ill.

MARCH 10
Peter De Rose, NBC, RCA Building, New York, N. Y.

RADIO GUIDE'S PROGRAM LOCATOR APPEARS IN THE ISSUE DATED THE FIRST SATURDAY OF EACH MONTH

Laddie Seaman, Bernie Cummings, MBS, 1440 Broadway, New York, N. Y.
Carol De la, NBC, RCA Building, New York, N. Y.

MARCH 11
Andy Sanders, NBC, RCA Building, New York, N. Y.
Ramona, CBS, New Orleans, La.

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When you buy this policy, at any time, you can not be independent—sick—or injured—well protected for 100 dollars a month at special low rate. In one issue of National Protector Insurance you can get full coverage. The National Protector is the only company issuing a health policy covering every one and makes health a necessity at 1000 dollars.

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Mr. Fairfield Replies

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

Miss Caroline E. Evans, Glen Mills, Pa.—"John of "Seth Parker" is played by Adrian Revere. Hal Gordon portrays Fred. Norman Price is a member of the cast.

Miss Sally B. Shaffer, Clarksburg, W. Va.—Mildred Bailey is not colored.

Miss Mary Jensen, Mount Vernon, N. Y.—The theme song of the radio serial "Big Sister" is "Valse Bluitee" by Dzig. The opening and closing song for "Second Husband" is "If Love Were All." The song "Diane" serves as an entry motif for Miss Menken.

"Those We Love" has its theme song "Weeping Willow." Alice Frost was born August 1, 1910. Ned Wever's birthday was April 27, 1902. Jackie Kelk takes the role of Tom in the radio serial "Terry and the Pirates.

Mrs. Dean Cole, Saugetown, Pa.—Edward MacHugh was born May 26, 1893, in Dundee, Scotland. He married Agnes Rose Harmon, his secretary, March 16, 1936.

Mrs. Comisky, Joliet, Ill.—Matt Crowley was Dr. Jim Brent in the radio serial, "Road of Life" until October 24, 1938. The sketch then moved to Chicago and the cast changed.

The role of Dr. Brent is now taken by Ken Craig, Chicago, Ill., who also takes the part of Larry Noble, "Backstage Wife," Hugh Studebaker was born in Ridgeville, Indiana, May 31, 1900. His family moved to Kansas City when he was three years old. He attended school in that city. Studebaker entered radio in 1929. His first program was a song feature, but he soon turned to announcing and drama. He also played the role of Ted Malone in "The Bookends" program for a time. Studebaker is five feet ten and a half inches tall, has blue-gray eyes and brown hair. He is married to Bertina "Chick" Congdon.

Miss Kaytlyn Green, Cressons, Pa.—David Gothard used to sing as Philip King in "The Romance of Helen Trent." He now plays the role of Frank "Crude" Thompson in "Women of the Wires." Bill Riley in "Painted Dreams," David Hunter in "Party Line" and Alex Stevens in "Steeplechase.

Miss Anna M. Barrett, Chicago, Ill.—Mrs. E. R. Joyce formerly took the part of Julia in "Kittey, Keene, Inc." She now portrays Phyllis in the radio serial "The Hills of Illinois." Gilman "June" Jolly is now portrayed by Janet Logan. Bob Jones is played by Dick Wells.
HOW TO WIN $50 CASH!
DOT AND DAN SHOW YOU HOW

WHY THE RUSH, DAN?
I'VE GOT TO COUNT DOTS
ALL OVER THE U.S. IT MAY
MEAN $50 BUCKS FOR US!

TO WIN THE BIG PRIZE
ALL I HAVE TO DO IS FIND
HOW MANY MILES THE LITTLE
MAN TRAVELED, AND SEND MY
ANSWER LIKE IT SAYS BELOW!

LOOK! IT SAYS EVERYONE WHO
SENDS IN AN ANSWER GETS
A FREE FUN-O-METER!

WELL, MY ANSWER IS READY, AND
I THINK I'VE GOT ALL THE DOTS COUNTED
I'LL MAIL IT NOW AND GET
$25 EXTRA FOR PROMPTNESS IF WE
WIN!

NOW SEE IF YOU CAN TELL ME
HOW MANY MILES I TRAVELED!

REMEMBER: EACH DOT IS A MILE!

THINK YOU CAN COUNT THEM?
So, you think anybody can do it, huh? Well, just try it. It starts out nice and easy. Then there's nothing to it, but I'll bet before you're through, you'll have had a couple of fits. So, hurry! Rush the go! If you think you've got it all figured out, you'll have to start all over again, and that'll be just wrong. If you're interested enough to try, you may send your answer any time up to midnight, Sat., April 15, 1939—but send it now because I'm giving a big extra CASH price just FOR PROMPTNESS.

COULD YOU USE $50 CASH NOW?
If you are interested in making an easy $50.00 extra cash on the side in your spare time, then send in your answer QUICK. For first prize I'LL PAY $50.00; 2nd $15.00; 3rd $10.00; 4th $7.50, and 5th $5.00. So, whether you win $50.00 or $5.00, YOU'LL BE PAID REAL CASH MONEY promptly. You may send your answer any time up to midnight, Sat., April 15, 1939—but send it NOW because I'm giving a big extra CASH price just FOR PROMPTNESS.

$25.00 EXTRA—FOR PROMPTNESS
If you send your answer now—within 3 days—I'LL give you an EXTRA $25.00 CASH for Promptness if you win the first prize of $50.00. Both the $50.00 and the $25.00 Extra may be yours. So, HURRY! WIN THEM BOTH. That's easy money now isn't it?

THEN—WHAT ARE YOU WAITING FOR?
Let's go! Times are wavin'. So hurry! Send NOW in Legible, clear, and easy-to-read letters. And, the idea of course is to TRY with correct dots ALL, so don't keep a couple out for me when you send your total in. Open to anyone living in U.S.A. only and only one entry per person will be accepted from each family and the judges' decision will be final. And you can be sure that your answer will receive full and careful consideration when the entries are judged and the prizes awarded for accuracy, originality, neatness and remembrance. So, hurry! Send your answer promptly. Duplicate entries will be paid in case of ties. So, hurry! Push your answer now. BE THE BIG WINNER.

FREE—NEW FUN GAME!
Be the first to have a "FUN-O-METER"—it's brand new and will provide a world of fun for you and your friends. Everybody, both grownups and children, enjoy it. It's FREE! How will your smile or laugh register on the "FUN-O-METER"?—You've really got some fun to look forward to when you measure all "Snappy Snickers", a "Pooky Pucker" or a "Giddy Goggle" with it. But that's only a sample of the fun you'll have. Put NEW LIFE in parties and gatherings of young and old. Get yours today! FREE! COUNT THE DOTS and send me your answer along with your name and address. That's it! Hurry! Push your answer. BE THE BIG WINNER and get your FREE "FUN-O-METER" too.

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This is a call for men everywhere to handle exclusive agency for one of the most unique business inventions of the day.

Forty years ago the horse and buggy business was supreme—today automobile manufacturers are making millions today practically a relic. Only a comparatively few foresighted men saw the fortunes ahead in the automobile and radio. Yet irresistible waves of public buying swept these men to fortune and every man haggled on the price. So great successes were made by men able to detect the shift in public favor from one industry to another.

Now another change is taking place. An old established industry—an integral and important part of the nation's structure—in which millions of dollars change hands every year—is in thousands of cases being replaced by a truly astonishing, simple invention which does the work better, more reliably—AND AT A COST OF AS LOW AS 2% OF WHAT IS ORDINARILY PAID! It has not required very long for men who have taken the right to this valuable invention to do a remarkable business, and show earnings which in these times are almost unheard of for the average man.

Not a "Gadget"—
Not a "Knick-Knack"—
but a valuable, proved device which has been sold successfully by business novices as well as seasoned veterans.

Make no mistake—this is no novelty—no illusory creation which the promoter hopes to sell on the market. You probably have seen something like it yet—perhaps never dreamed of the success of such a device—yet it has already been used by corporations of outstanding prominence—by dealers of great enterprises—by their branches—by doctors, newspapers, publishers—schools—hospitals, etc., etc., and by thousands of small business men. You don't have to convince a man that he should use an electric bulb to light his office instead of a gas lamp. Nor do you have to tell the same businessman the idea that some day he may need something like this invention. The need is already there—the money is usually being spent right at that very moment—and the desirability of the greatest part of this expense is obvious immediately.

Some of the Savings
You Can Show

You walk into an office and put down before your prospect a letter from a sales organization showing that they did work on their own office for $11 which formerly could have cost them over $200. A building supply corporation puts out $75, whereas the bill could have been for $1,000. An automobile dealer pays our representative $5, whereas the expense could have been over $1,000. A department store has expense of $80.00, possible cost if done outside the business being well over $2,000. And so on. We could see possibly list all cases here. There are just a few of the many actual cases which we place in your hands to work with. Practically every line of business and every section of commerce is represented by this field report which hammers across daylong, convincing money-saving opportunities which hardly any business man can fail to understand.

Profits Typical of
the Young, Growing Industry

Going into this business is not like selling something offered in every grocery, hardware, or department store. For instance, when you take a $75 order, $5.83 can be your share. On $1,500 worth of business, your share can be $1,167.00. With very little you get for your share of every dollar's worth of business you do it 67 cents—on ten dollars' worth $6.70, on a hundred dollars' worth $67.00—in other words, two thirds of every order you get is yours. Not only on the first order—but on repeat orders— and you have the opportunity of earning an even larger percentage.

This Business Has
Nothing to Do With
House to House Canvassing

Nor do you have to know anything about high-pressure selling. "Selling" is synonymous in the ordinary sense of the word. Instead of hammering away in the customer and trying to "force" a sale, you make a dignified, business-like call, leave the installation—whenever the customer says he will accept—at our risk, let the customer sell himself after the device is in and working. This does away with the need of pressure on the customer—eliminates the handicap of trying to get the money before the customer has really convinced himself 100%. You simply tell what you offer, showing proof of success in that customer's peculiar line of business. Then leave the invention without a dollar down. It starts working at once. In a few short days, the installation should actually produce enough cash money to pay for the deal, with profits above the investment coming in at the same time. You cash your bill, collect your money. Nothing is so convincing as not offer to rent unless specific for themselves without risk to the customer! While others fall to get even a hearing, our men are making sales running into the hundreds. They have received the attention of the largest firms in the country, and sold to the smallest businesses by the thousands.

EARNINGS

One man in California earned over $1,600 per month for three months—close to $5,000 in 90 days' time. Another writes from Delaware—"Since I have been operating (just a little less than a month of actual selling) and not the full day at that, because I have been getting organized and had to spend at least half the day in the office; considering which I have sold out of sight and on trial, I have made just a little in excess of one thousand dollars profit for one month." A man working small city in N. Y. State made $10,050 in 9 months. Texas man makes over $300 a week in less than a week's time. Space does not permit mentioning here more than these few random cases. However, they are sufficient to indicate that the worthwhile future in this business is coupled with immediate earnings for the right kind of man. One man with us has already made over $3,000 on only a few thousand sales on which his earnings ran from $5 to $60 per sale and more. A great deal of this business was repeat business. Yet he had never done anything like this before coming with us. That is the kind of opportunity this business offers. The fact that this business has attracted to it such business men as former bankers, executives of businesses—men who demand only the highest type of opportunity and income—gives a fairly good picture of the kind of business this is. Our door is open, however, to the young man looking for the right field in which to make his start and develop his future.

No Money Need Be Risked

In trying this business out, you can measure the possibilities and not be out a dollar. If you are looking for a business that is not controlled—a business that is just coming into its own—on the upgrade, instead of the down-grade—a business that offers the buyer relief from a burdensome, but unavoidable expense—a business that has a prospect practically in every office, store, or factory into which you can set foot—regardless of size—that is a security but does not have any price cutting to contend with as other necessities do—that because you control the sales in exclusive territory is your own business—that pays more on some individual sales than many men make in a week and sometimes in a month's time—if such a business looks as if it is worth investigating, get in touch with us and see for yourself. Our reputation is solid—because the chances are that if you do wait, someone else will have written us in the meantime—and if it turns out that you were the better man—we both be sorry. So for convenience, use the coupon below—but send it right away—or wire if you wish. But do it now. Address your inquiry to:

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