Complete Programs
For the Week Ending Friday, June 23

TEN CENTS

Dick Powell, m. c. of "Tuesday Night Party," CBS

STAR OF STARS ELECTION RESULTS
See Page 6
Nelson Eddy is Elected Star of Stars by Listeners

Paderewski’s Debt: The tour recently made by Ignace Paderewski was marred by illness. At the last, a heart attack forced him to cancel what was to have been a triumphant farewell performance in New York. Nevertheless, he is reported to have made enough money to keep him in comfort to the end of his life. Before he came to America last time, he was penniless. Worse, he was told that he owed the United States government about $10,000 in income taxes. It was this fact, we hear, which decided him to make the arduous trip in order to pay his debt to a country which had been so good to him. Now he returns home and we wish him well.

The British Empire:

Canada’s King: From our radio and from the talks of Mr. Cesar Saeheringer, in particular we get some of our most interesting and useful information concerning the visit of King George and Queen Elizabeth to Canada and the United States. He has straightened out several kinks in our thinking. For example, England’s king is not Canada’s king. England does not rule Canada, which we had supposed. Canada has its own king and he does happen to be the same man as England’s king, but the point is that Canada is a kingdom itself, equal in power and rights with England; and the Prime Minister of Canada, Mackenzie King, is a direct minister of the crown and not in the least responsible to Neville Chamberlain, who runs England.

The British royal family is something that most Americans cannot understand. To us a king is the antithesis of democracy and liberty, yet we hear that England is the most democratic of nations. This has come about through a long process in which the absolute monarchs of the time of Henry VIII and James I lost more and more of their power to the people and their Parliament. The result has been that though the royal head of the British Empire has been shorn of most of the “divine right” by which kings once governed, he is still a great personage and a potent influence. As Mr. Saeheringer has pointed out, he is the symbol of unity of the Empire, a sort of super-personal bond which holds that Empire together. Chiefly, his is the power of personal affection, to which radio—which enables his people to hear his voice—has added much.

Once, Great Britain and the United States were not such firm friends, but today animosities are forgotten, and our friendship with Canada’s king and his people gives us a vision of enduring peace.

Robert Ripley’s Day: The man who created a “Believe It Or Not” cartoon twenty years ago recently heard himself proclaimed “Doctor of Letters” by President Thomas W. Bib of Missouri Valley College in Marshall, Missouri, and thus the educational work that Bob Ripley has been doing for years was recognised by a great educational institution. Most interesting was the commencement address that Ripley then delivered. He told those seniors that life itself was a college full of information. He took them with him on an oral trip to the Garden of Eden, where he found no apple trees, on the road to Mandalay, where the flying fishes do not play, to the Garden of Hesperides, where Hercules found golden apples but which Ripley found to be oranges; on a boat-ride beneath the Sahara Desert, thence to Hell, the beautiful little town in Norway. The students and a great crowd of Missourians who had come for miles to listen to Ripley liked what he said. Observers commented again and again on the friendliness and hospitality of that crowd. Flags were flying and postcards in windows of homes and stores welcomed visitors. Throughout the city the chief topic of conversation was Robert Ripley.

After his talk, he signed autographs for every farmer, miner, child or adult who sought it. Standing under a blazing sun, wearing the cap and gown of his new degree, he made many hundreds happier. The town voted him a life membership in the Chamber of Commerce. The alumni association voted him a life membership. The women gave him a Missouri fried chicken dinner. Police gave him a special escort whenever he moved. Certainly, it was a great day for Bob Ripley, but most of all it was a demonstration of radio’s power for bringing people together and making them friends.

CONTENTS

Anne Lindbergh’s Magic Key 2
Airialto Lowdown 4
Hollywood Showdown 5
Star of Stars Election Results 6
Musical Giant: Brahms 8
Battle of Capital Hill 10
Helpful Hints for June Brides 11
The Melancholy Clown (Part II) 12
Devine: Head Man of Van Nuys 13
Tremayne: Mingles with Fans 13
Backstage in Chicago 14
Voice of the Listener 15
The March of Music 16
Listening to Learn 18
Boys Town Gift to Radio 19
This Week’s Programs 20-36
On Short Waves 31
Puzzle: Birthdays 39
Mr. Fairfax 40
The Radio Newsreel 41
Cover by Gene Lester

M. L. ANNENBERG, Publisher
CURTIS MITCHELL, Editor
Vol. 8, No. 36 June 23, 1939
731 Plymouth Court
Chicago, Illinois

Please note: For selection of a local radio station, please refer to the local listings provided in the magazine.

Edgar Bergen
Cesar Saeheringer
Paderewski
Marie Dressler
Robert Ripley

1's 8/26

Radio Guide: A weekly periodical of programs, pictures and personalities
Perhaps, in your radio adventuring, you have slipped down into the short-wave band on your receiving set and wondered what drama, what color and romance and mystery lay behind the sharp dots and dashes which fill that frequency and which is a magic key upon which men and women in far, dangerous places talk with each other.

This is the story of Anne Lindbergh, radio operator, who—even as you and I—wondered about those strange coded messages until, one day...

"And we'll have to carry a radio," Charles Lindbergh was saying. He and Anne were planning their trip to the Orient, and it seemed to her that every time he went over the list of necessities, it grew by one or two items. Of course, the radio was a necessity.

"Can you operate radio, Charles?" She knew what was coming, dreaded it. And yet there was a strange fascination attached to the idea of sending messages out into the boundless ether—straight as an arrow and as true—that made its appeal outweigh the mechanical difficulties involved.

"A little," he said. Then, raising his eyebrows, "But you will have to be radio operator."

"Oh, I see."

It was wonderful to be going on such a trip. They were to fly north to the Orient—from New York to Tokyo, straight as a bird might wing its way, through Canada and along the shores of the Arctic Ocean. Names like Ak-lavik, Kcmachaka, Hinghwa—strange names that made her blood tingle—dotted the charts that were carelessly sprinkled about their living-room at Englewood, N. J. To learn radio seemed such a little thing in return for the strange sights and sounds and experiences that were in store. Now the dots and dashes seemed such a horrible jangle, but if she set her mind to it, she studied...

The practise set of buzzers and keys they set up in the living-room was fun, and, like a boy with his first fountain-pen, she spelled her name over and over in dots and dashes. A radio operator dropped in in the evenings to help with her instruction, and she became fluent in her new conversational medium. But, from the radio regulations, "...must pass a practical and theoretical examination...comprehensive questions...care and operation of vacuum-tube apparatus and radio communication laws and regulations..."

Her husband drew diagrams of the radio set.

"We might as well start with the vacuum tube," he said. And Anne echoed vacantly, "We might as well," adding to herself, "We might as well start on that back wisdom tooth." But technical phrases which seemed hopeless in the abstract took on meaning as they became concrete parts of a mechanism, and the examination was not such a nightmare as she had expected.

Then, one day, there was a barrage of questions from the press, a continuous flash of news cameras, last-minute warnings and advice, and they were off. An operator on Long Island had agreed to listen to her signals, test her sending. She reeled out the antenna and started: "Anne-Lindbergh—how-is-this-sending...?"

And back through the air came: "Pretty...good...but...a...little...heavy...on...the...dashes..."

His instrument was still clicking, "...just...like...my...wife's...sending...".

It seemed odd to her—such a civilized creature—-to be flying over country untouched by man—no houses, no smoke curling comfortably from red chimneys, only the endless, unbroken march of pine forests across a land that seemed endless. And at her side a little key that was their only contact with the civilization they had left behind. She felt a surge of power as she touched the key, thus and so, and then—and after a short pause—to have words come back to her across the wide, clean spaces of the heavens, words which told them how to fly, what landmarks to look for, what atmospheric conditions awaited them ahead.

And it seemed odd to her—loving a home and friends as she did—to sit down to dinner with trappers and hunters at Baker Lake, in the Far North, who had not been "outside" for years. Their daily papers—for a whole year back—came to them in a batch on the annual visit of a trode steamer each summer. And they read them singly, day by day, over the year. Their news was always a year behind, but what difference did it make here where there was no time?

And yet, this slender girl with the smiling eyes and the singing heart was to come—in time—to take these things in her stride—men with strange jobs in strange places, blistering tropic heat, freezing Arctic cold—until even the tiny cockpit of the plane became a sort of home to her, extraordinarily pleasing. Every corner, every crack and crevice of it had significance. And it was odd that she—who had lived so merrily the years of her life at home—could find a sort of second home here among coils and glistening fuselage, motors and oil and radio transmitters.

They had slept in ice-houses in Alaska; and in Africa they had known the ravages of yellow fever, sleeping in the baggage compartment of their plane anchored far out in a bay. They had flown food to starving Chinese in the Yangtse basin, darting floods and typhoons, and it would have been odd, indeed, if she had not come to feel a strange affection for the plane in which she had spent so many hours, which had borne them to so many out-of-the-way places—an affection which made of it a second home.

Home! But what a strange home!
Being just a great man's wife was not enough for Anne Morrow Lindbergh until a radio key made her a partner in two of the world's greatest flights.

Charles and Anne Lindbergh have flown together to the ends of the earth. Anne's part in these epoch-making flights has been the all-important operation of their plane's short-wave radio.

Now she could look out of her window, and there were no garden-plots, no birchwood trees—only the long, endless stretch of ocean, blue and white-hot under the sun. No neighbors—but there's a ship, far off ahead. She talked with it by radio, and then they were flying over it and waving at the men on deck. She felt like a blind man from whose eyes the veil had been lifted. A blind man can talk and hear—just as she could by radio—but now she was waving and they were waving back. It was like talking with a neighbor. And then they were gone. The operator on the ship was calling again, a last word: "Xmas... wishes... and... Happy New Year... from... all... on... board..."”

Christmas wishes! She had never felt farther away from Christmas, there with the burning sea; and the blue tropical sea below. Christmas was a season of white snow and frosted window-panes and furs and sleigh-bells. It was December 6, she remembered. Maybe it was just possible that they might be home by Christmas, and she bit her lip and the motor of the plane was a voice reciting:

And all the lights are lit
The men are sailing home from Troy.

Suddenly she knew that the little cockpit where she had spent so many hours was not home. She was driving a car from New York to Englewood, past the old familiar landmarks, around the old familiar curves. And her heart was sick, but she would bury it in work. Her finger was on the key. Gas for the plane, a mechanic, a new coil for the transmitter. She'd have these all waiting at Fernando de Noronha, in Brazil, and, maybe—she tried not to think about it—but maybe they'd be home for Christmas.

It is much easier to picture Anne at home, the shy and simple mistress of an important household. It is easier to picture her pouring tea in the afternoons, planning flowers in a well-kept garden, preparing menus for the next day's meals, than bundled in greasy coveralls in the cockpit of a plane. And it is difficult to imagine what might have happened to Charles Lindbergh had his choice fallen upon a different girl than Anne.

For life has not been easy or kind for the Lone Eagle. Modest and innate-ly shy, in the beginning, he has become bitter and untouchable as the years have passed, bringing with them a still keen interest in his affairs on the part of the press and bitter memories of the deep tragedy which took from him his son in a brutal kidnapping and murder. Often, now, he is rude to friends and acquaintances upon the slightest provocation, and newsmen approach him with the knowledge that they can expect only the coarsest treatment.

It is well for him that Anne has a deep feeling for people, that she is keenly sensitive—able to feel his moods and, with the deep sympathy which is a vital part of her make-up, adapt herself to them.

It is well, too, that she has become his flying-companion, eager to share the hardships of rigorous flights across primitive lands, eating crude food improperly prepared, facing winds that are hot and rains that are cold by his side. And it is well that she shares these—not as an idle companion but as an active and vital unit in his flights. For he has grown to feel a dependence upon her, a dependence which has given rise to a finer relationship based upon giving and taking.

In the varied conditions—good and bad—which they have encountered on their long flights, they have come to know each other with a fullness that others lack, and the love which has grown out of this knowledge is a finely tempered thing. For it is not in the easy, everyday life amid comforts and conveniences that full understanding arises. It is in adversity—waiting at the baron Porto Praxia for the tropic wind to die, day after day, and unable to return to Dakar because of a yellow-fever epidemic; nobbed by starving coolies in flood-stricken China; flying blindly through fog above Burorton Bay, unable to land although the gas is running low, while polite Japanese radio operators send the message, "Japan - - - welcomes - - - Col. - - - Lindbergh."

On that day, near the mouth of the Yangtze, when their wing caught in the swirling flood-water and tipped the plane. "No one," they had been told at Hankow, "who goes under the Yangtze's surface ever comes up again." Now their plane was spilling them into the muddy, filthy stretch of the stream. They jumped.

"That wing may hit me as it tips over," she thought. Then, under the muddy surface, she wondered about her husband. He was swimming easily behind her when she came to the surface. They drifted downstream to a waiting life-boat, and she coughed up some Yangtze water as she climbed on board. "For three weeks," she thought, "I've been brushing my teeth in boiled water to avoid infection."

Intimate, understanding relationships are born in experiences like these, and in the rich companionship Anne Lindbergh has given him lies the hope that—some day—Lindy's bitterness may pass away into a riper, richer quality which we term as "human understanding."

Thus, radio has been a magic key for Anne—a key which has brought her close to the heart of a lonely and bitter hero; a key which has made her—in every sense—his good right arm; a key which may—in the end—prove the salvation of that lonely man who now walks alone.
Airialto Lowdown

By Martin Lewis

NEW YORK—Phil Baker loses the services of Harry von Zell and orchestra-pilot Harry Salter when his program switches to Wednesday nights starting July 5. Salter must remain with "Hobby Lobby," which is heard the same night, and Von Zell must stick to "What's My Name," the show that replaces Fred Allen for the summer. Osbron Welles has signed a new contract with the soup sponsor and returns to the air in the fall with his one-hour dramatic show "The Waring Family" (no relation to Fred) is the title of a new quarter-hour script-show to be heard on Friday nights (CBS), starting July 7.

The "Hit Parade" will be heard two hours earlier on Saturday nights starting July 8. If you didn't hear Gracie Allen as guest star on last week's "Information, Please," you will, in all probability, be hearing her this Tuesday night. Incidentally, when George and Gracie return to the air in October they will be heard on Wednesday nights over CBS. Mary Margaret McBride signs off CBS next week.

When the Eddie Cantor program folds after the broadcast on June 26, Kay St. Germain will hop a choo-choo back to California to fulfill a West Coast radio contract. Cobina Wright, Jr., makes a repeat guest appearance on the Cantor show this Monday night, and the following week Osbron Welles will let his hair down and flip cracks with Cantor.

Ed Gardner Heads New Show

When the CBS "Lux Radio Theater" leaves the air for the summer the spot will be filled by a new show headed by Ed Gardner, who produced "This Is New York" and played the part of Archie on the show.

One of my spies tells me that the Gardner program has been sold for fall airing, but no further information can be revealed at the moment.

If the popular NBC "Hobby Lobby" program remains on the air for the summer, Dave Elman may leave the show for a short vacation. Don Voorhees is going to be a weekly air commuter to Detroit for the new program, which features James Melton, Francis White and a fourteen-voice choir. This program sounds as though it will make for excellent radio listening. Next Saturday night the "Vox Pop" program will introduce the American Father of 1939, who will have been selected by the program's listeners. A last-minute plan will also introduce a man who will have become a proud father that same day.

The switch of the Raymond Paige program from Wednesday night to Friday night enabled the conductor to take a week off and go to Maine for a vacation, but Andre Kostelanetz and Walter O'Keefe weren't so lucky. They had their regular Thursday night broadcast on June 1, and then did another show the following Monday night, when the program switched to its new weekly schedule, which didn't leave them much time for rehearsal. When they finished dress-rehearsals Thursday, Kostelanetz and the Kay Thompson singers went right to work on the Monday night show and Walter O'Keefe went into a script conference with his two writers. Nan Wynn is on the road with the Hal Kemp orchestra. This is the first time she has ever toured with a band. Before she left she was all excited about the trip, but I'm betting she will be glad to get back home.

Incidentally, Hal Kemp was given top honors for making the best musical show of the 1938-39 season in the annual Motion Picture Exhibitors poll. Glenn Miller, playing from the Glen Island Casino, and Vincent Lopez, airing his music from Chicago, have been broadcasting at the same time over different networks. The vocalist featured with the Lopez crew is Betty Hutton, whose sister Marian is the songstress with the Miller band. Radio actresses Noel Mills and Irene Winston, of the new dramatic serial, "When a Girl Marries," have been very good friends for years, and now they actually play the part of best friends in the script. Last year Miss Winston appeared on the "Battle of the Sexes" and was given a watch for her effort. On the back of the watch was inscribed "Winner Molle Contest, 1938." However, since she received the watch, the "e" in the sponsor's name has disappeared and Irene actually blushed when she showed it to me.

Where's Ralph Kirbery?

A recent mention of Ralph Kirbery, the "Dream Singer," brought forth a huge response of mail from his loyal followers, who still are hoping for his return to the air in the near future. The latest report is that Ralph is going to organize a band, which in all probability will bring him back to the airplanes.

Benny Goodman has made several changes in his band again, including another new drummer boy. Incidentally, the Louise Tobin who replaced Martha Tilton as songstress with Goodman is the wife of Harry James, the orchestra-leader.

Eddie Cantor's 25th Anniversary

When Eddie Cantor celebrated his twenty-fifth wedding anniversary with an Eddie-ida audience, his own Ida occupied a box in a corner of the CBS playhouse. Eddie introduced his frau to the audience and the applause was long and loud. It being a warm night, Eddie invited the men to shed their coats, which met with hearty approval. After the program Cantor came back on the stage and answered any and all questions popped at him. Believe it or not, someone asked him how many daughters he had. Another asked him if it was true he was related to Walter Winchell. Cantor denied it and added, "I never have relatives who do well." A lady in the audience told Cantor that she and her husband were celebrating their twenty-fifth anniversary that day, and the comic immediately invited them to attend his anniversary at the Waldorf-Astoria Hotel the following Friday night. Incidentally, Ethel Blume, who is heard with Ezra Stone in the "Aldrich Family" and many other shows, played the part of Ida on the show that night and did a grand bit of acting.

Larry Clinton's "Our Love" is one of the leaders in the "Hit Parade," but you can't buy a Clinton recording of the tune because he left Victor to go with a new company that hasn't started to operate as yet, which means the orchestra-leader is out plenty dough in record royalties. The National Swing Club's first annual jam session in New York, which featured such names as Paul Whiteman, Tommy Dorsey, Louis Armstrong, Cab Calloway and other prominent swingsters, was a financial flop, which might mean that swing is on the wane.
Hollywood Showdown

By Evans Plummer

HOLLYWOOD—That wonderful Pat Friday, young lady who made such a terrific debut on Bing Crosby's program, is being swamped by offers from all the agents—who don't know that her uncle is a lawyer and reads all proffered contracts. In fact, Uncle is being so careful that he's afraid to let Bing star and build her up!

Edward G. Robinson's "Big Town" renewal for the fall will put him in the "first five" class in radio salaries. His weekly pay check won't fall far short of $10,000.

Jimmie Fidler's sponsors don't think Hollywood will make much gossip this summer. He'll get along with one (this CBS) broadcast during the warm months. At last report, Jack Benny and Fred Allen were still hiding out from that tight the mayor of Butte, Montana, wants them to stage there between July 1 and 9, during the city jubilee. Suggestion to the Grouch Club: Why not invite Miller and Musso- lini to your National Grouch Convention July 16 at Hollywood Bowl?

None of My Business

The Bette Davis-George Brent romance is the hottest thing in Hollywood. Speculation is rife over the man to whom Madeleine Carroll will next plight her troth—but their friends are discounting the whisper that is that big-time radio producer. Bandsman Charlie Barnett appeared at Dotty Lamour's cocktail party June 4, and he's been rushing her hither and yon in the hope that money is still on Rudy Vallee ... Hollywood Whisperer George Fisher and Lya Lysy ("Nazi Spy" other woman) are a steady twosome. While Kay St. Germain's away, it's very Healy with whom Edgar Bergen is at play. . . . Grouchmaster Jack Lescolie has lost his heart to an unnamed San Francisco cutie.

Vital Statistics Boom

Bob Burns, as scheduled here, became father to an eight-pound-six-ounce Robin on Memorial Day and told the world about it next day in a Hollywood trade-paper full-page advertisement which concluded: "I regret that I have but one life (a year) to give to my country. . . .

Did I ever say anything mean about Joan Crawford? Well, maybe, but I take it back. Last week Jack Albin, Tom Glazer and Scarsc Gimp photographer, became a father—but his little girl Joan's arrival was difficult and surgical. When he asked the Hollywood Hospital authorities about the bill, he was amazed to learn it had been paid in full by an unnamed person! Albin suspects Crawford, who has a way of helping anonymously when help is needed.

Whoopee! Television Finds Itself

Television has little to give to radio unless it adds to the living-room spectacles that cannot be adequately described in words—such as the Earl Carroll Theater Restaurant's "World's Fair- est" revue. And the latter is exactly what Thomas Lee proposed to televise over WEXAO, the Don Lee-MBS television station here, when his newly purchased portable-camera equipment arrives. The Carroll beauties will go on the air and, look see, set sales will boom! Incidentally, hot WEXAO has been equipped to televise the opening June 6 of Car- roll's new production, they might have captured a view of announcer-singer John Conte at a table with his date, "oomph Girl" Ann Sheridan, watching the Oomph Girl tableau of the production!

Backstage Going On . . .

Latest autograph gag witnessed at NBC Hollywood Radio City is the offering of miniature turtles to celebrities to sign! . . . Was his face red! Annabella, as guest of Chase & Sanborn, insisted upon poking into Charlie Townes's office to see how his lips and head are made to move . . . Sports fan Bing Crosby had to broadcast during the Nova Baer fight, so he had the control-room men dispatch bulletins on the bout's progress to him between his "Music Hall" duties!

CBS scene: Amos' Andy rushing into the studio one minute before airtime and announcing, "Just came from my dentist, and boy, how he can figure to the split second!" . . . At "Good News": Frank Morgan celebrating what his enemies figured out to be his forty-ninth birth- day, and Bob Young, who is learning magic for his role in N.G.M.'s "Miracles for Sale," amusing Meredith Willson with his new parlor tricks . . . Blind Alec Templeton returning to the NBC Hollywood studio after some six months, but recognizing all of his friends' voices without an error.

Parkyakarkus telling his "Tuesday Night Party" pals how he is taking a reel of home movies monthly of growing Clifford, Parky's first-born . . . At "Screen Guild Shows" last performance, Marjorie Wilson, mike-frightened noticeably, recovering nicely to kick Lionel Stander in the pants at cue in script; Dick Powell, Tyrone Power, George Murphy and Reggie Gardner tapping time to Oscar Bradley's music while waiting for their lines; Rosalind Russell本書ing her birthday in a dizzy hat.

Abner Goes Places

"The nicest birthday present I ever received!" was the thanks Lum got when, on Abner's birth- day, he surprised his air partner by presenting him with a motor-scooter. Abner took one look at the gadget, mounted it and started to scoot. The engine turned over and began firing. Abner hung on and dodged music racks, micro- phones, piano and table in the studio while he whizzed about at alarming speed. Just then someone opened the studio door and Abner charged out into the CBS corridors, still mounted on his gift gas-seen. When last seen, parties of studio tourists were running for cover while Abner attempted to stop the contraption!

Tag Lines . . .

Fannie Brice's aired account of her near hole-in- one has brought her thousands of letters from golf enthusiasts, advice from other hole-in-onees, three golf-club invitations, an honorary club membership, a dozen golf balls, an instruction book, and a bid from a club manufacturer who wants to make junior clubs and brand them "Babby - skos" . . . Jerry Gray of Artie Shaw's band is now an actor, too. Bob Benchley heard his voice, thought it funny, and has been drafting him ever since in the sketches.

Whoopee! Television Finds Itself

Television has little to give to radio unless it adds to the living-room spectacles that cannot be adequately described in words—such as the Earl Carroll Theater Restaurant's "World's Fair- est" revue. And the latter is exactly what Thomas Lee proposed to televise over WEXAO, the Don Lee-MBS television station here, when his newly purchased portable-camera equipment arrives. The Carroll beauties will go on the air and, look see, set sales will boom! Incidentally, hot WEXAO has been equipped to televise the opening June 6 of Carroll's new production, they might have captured a view of announcer-singer John Conte at a table with his date, "oomph Girl" Ann Sheridan, watching the Oomph Girl tableau of the production!

CBS scene: Amos' Andy rushing into the studio one minute before airtime and announcing, "Just came from my dentist, and boy, how he can figure to the split second!" . . . At "Good News": Frank Morgan celebrating what his enemies figured out to be his forty-ninth birthday, and Bob Young, who is learning magic for his role in N.G.M.'s "Miracles for Sale," amusing Meredith Willson with his new parlor tricks . . . Blind Alec Templeton returning to the NBC Hollywood studio after some six months, but recognizing all of his friends' voices without an error.

Parkyakarkus telling his "Tuesday Night Party" pals how he is taking a reel of home movies monthly of growing Clifford, Parky's first-born . . . At "Screen Guild Shows" last performance, Marjorie Wilson, mike-frightened noticeably, recovering nicely to kick Lionel Stander in the pants at cue in script; Dick Powell, Tyrone Power, George Murphy and Reggie Gardner tapping time to Oscar Bradley's music while waiting for their lines; Rosalind Russell本書ing her birthday in a dizzy hat.

Abner Goes Places

"The nicest birthday present I ever received!" was the thanks Lum got when, on Abner's birthday, he surprised his air partner by presenting him with a motor-scooter. Abner took one look at the gadget, mounted it and started to scoot. The engine turned over and began firing. Abner hung on and dodged music racks, microphones, piano and table in the studio while he whizzed about at alarming speed. Just then someone opened the studio door and Abner charged out into the CBS corridors, still mounted on his gift gas-seen. When last seen, parties of studio tourists were running for cover while Abner attempted to stop the contraption!

Tag Lines . . .

Fannie Brice's aired account of her near hole-in-one has brought her thousands of letters from golf enthusiasts, advice from other hole-in-onees, three golf-club invitations, an honorary club membership, a dozen golf balls, an instruction book, and a bid from a club manufacturer who wants to make junior clubs and brand them "Babby - skos" . . . Jerry Gray of Artie Shaw's band is now an actor, too. Bob Benchley heard his voice, thought it funny, and has been drafting him ever since in the sketches.
**STAR OF STARS**

**ELECTION WINNERS**


AND so the 1939 Star of Stars Poll is completed. Ballots have poured in as never before. Each week we've seen our mailbags heaped higher. Each week we've seen longer rows of girls counting and tabulating your votes—750,000 votes, ladies and gentlemen! It's been a big job, to be sure, but a worth-while job. For the Star of Stars Poll has established Radio Guide as the great clearing-house for radio preferences. In 1937 you preferred Jack Benny; in 1938 you preferred Jessica Dragonette; in 1939,—Nelson Eddy! And for your specific preferences, we refer you to a new and convenient table of results on these pages. For each classification on the ballot, you'll find the picture of the winner with his standing in points (based on 100) and his runners-up listed below with their standings. We don't need to list the winners here, but comment on some unusual twists in the returns might be interesting. Naturally we were surprised, as we think you'll be, at the similarity in the Star of Stars voting of this year and last. In 1938 it was Jessica Dragonette, with Nelson Eddy taking second honors. This year their positions are reversed. We rather expected Bergen and McCarthy to creep up on Jack Benny, who won first honors among comedians last year, and we weren't disappointed. Other observations: Lowell Thomas noses out the great Winchell in the male commentator's event; Margaret Speaks wins over Dragonette, second Star of Stars choice, in her own classification; finally, Nelson Eddy, the Star of Stars, is also the greatest standout winner in any one classification!

### STANDINGS POINTS

<table>
<thead>
<tr>
<th>Rank</th>
<th>Name</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Lowell Thomas</td>
<td>33.8</td>
</tr>
<tr>
<td>2</td>
<td>Walter Winchell</td>
<td>16.3</td>
</tr>
<tr>
<td>3</td>
<td>H. V. Kaltenborn</td>
<td>14.8</td>
</tr>
<tr>
<td>4</td>
<td>Boake Carter</td>
<td>10.6</td>
</tr>
<tr>
<td>5</td>
<td>Jimmie Fidler</td>
<td>09.4</td>
</tr>
<tr>
<td>6</td>
<td>Edwin C. Hill</td>
<td>09.3</td>
</tr>
<tr>
<td>7</td>
<td>Paul Sullivan</td>
<td>07.7</td>
</tr>
<tr>
<td>8</td>
<td>Fort Pearson</td>
<td>01.1</td>
</tr>
<tr>
<td>9</td>
<td>Gabriel Heatter</td>
<td>00.9</td>
</tr>
<tr>
<td>10</td>
<td>Fulton Lewis, Jr.</td>
<td>00.6</td>
</tr>
<tr>
<td>11</td>
<td>Deems Taylor</td>
<td>00.5</td>
</tr>
<tr>
<td>12</td>
<td>Bob Trout</td>
<td>00.5</td>
</tr>
</tbody>
</table>

**BEST COMMENTATOR (MAN)**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Name</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Lowell Thomas</td>
<td>33.8</td>
</tr>
<tr>
<td>2</td>
<td>Walter Winchell</td>
<td>16.3</td>
</tr>
<tr>
<td>3</td>
<td>H. V. Kaltenborn</td>
<td>14.8</td>
</tr>
<tr>
<td>4</td>
<td>Boake Carter</td>
<td>10.6</td>
</tr>
<tr>
<td>5</td>
<td>Jimmie Fidler</td>
<td>09.4</td>
</tr>
<tr>
<td>6</td>
<td>Edwin C. Hill</td>
<td>09.3</td>
</tr>
<tr>
<td>7</td>
<td>Paul Sullivan</td>
<td>07.7</td>
</tr>
<tr>
<td>8</td>
<td>Fort Pearson</td>
<td>01.1</td>
</tr>
<tr>
<td>9</td>
<td>Gabriel Heatter</td>
<td>00.9</td>
</tr>
<tr>
<td>10</td>
<td>Fulton Lewis, Jr.</td>
<td>00.6</td>
</tr>
<tr>
<td>11</td>
<td>Deems Taylor</td>
<td>00.5</td>
</tr>
<tr>
<td>12</td>
<td>Bob Trout</td>
<td>00.5</td>
</tr>
</tbody>
</table>

**BEST COMMENTATOR (WOMAN)**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Name</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>I. D. Thompson</td>
<td>57.2</td>
</tr>
<tr>
<td>2</td>
<td>Kate Smith</td>
<td>28.3</td>
</tr>
<tr>
<td>3</td>
<td>Mary Margaret McBride</td>
<td>09.4</td>
</tr>
<tr>
<td>4</td>
<td>Kathryn Cravens</td>
<td>02.5</td>
</tr>
<tr>
<td>5</td>
<td>Eleanor Roosevelt</td>
<td>01.5</td>
</tr>
<tr>
<td>6</td>
<td>Hedda Hopper</td>
<td>00.4</td>
</tr>
<tr>
<td>7</td>
<td>Nellie Revelle</td>
<td>00.1</td>
</tr>
<tr>
<td>8</td>
<td>Adelaide Haxley</td>
<td>00.1</td>
</tr>
<tr>
<td>9</td>
<td>Dorothy Parker</td>
<td>00.1</td>
</tr>
<tr>
<td>10</td>
<td>Elizabeth Arnold</td>
<td>00.1</td>
</tr>
<tr>
<td>11</td>
<td>Lisa Sergio</td>
<td>00.1</td>
</tr>
<tr>
<td>12</td>
<td>Radie Harris</td>
<td>00.1</td>
</tr>
</tbody>
</table>

**BEST DRAMATIC PROGRAM**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Name</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Lux Theater</td>
<td>30.5</td>
</tr>
<tr>
<td>2</td>
<td>One Man's Family</td>
<td>28.5</td>
</tr>
<tr>
<td>3</td>
<td>Campbell Playhouse</td>
<td>11.6</td>
</tr>
<tr>
<td>4</td>
<td>Big Town</td>
<td>07.7</td>
</tr>
<tr>
<td>5</td>
<td>First Nighter</td>
<td>07.2</td>
</tr>
<tr>
<td>6</td>
<td>Vic and Sade</td>
<td>04.7</td>
</tr>
<tr>
<td>7</td>
<td>Woodbury Playhouse</td>
<td>03.2</td>
</tr>
<tr>
<td>8</td>
<td>Silver Theater</td>
<td>02.2</td>
</tr>
<tr>
<td>9</td>
<td>Second Husband</td>
<td>01.6</td>
</tr>
<tr>
<td>10</td>
<td>Bachelor's Children</td>
<td>00.9</td>
</tr>
<tr>
<td>11</td>
<td>Big Sister</td>
<td>00.8</td>
</tr>
<tr>
<td>12</td>
<td>Guiding Light</td>
<td>00.6</td>
</tr>
</tbody>
</table>

**STANDINGS POINTS**

<table>
<thead>
<tr>
<th>Rank</th>
<th>Name</th>
<th>Points</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Nelson Eddy</td>
<td>24.2</td>
</tr>
<tr>
<td>2</td>
<td>Jessica Dragonette</td>
<td>15.9</td>
</tr>
<tr>
<td>3</td>
<td>Edgar Bergen</td>
<td>12.6</td>
</tr>
<tr>
<td>4</td>
<td>Jack Benny</td>
<td>12.4</td>
</tr>
<tr>
<td>5</td>
<td>Don Ameche</td>
<td>10.6</td>
</tr>
<tr>
<td>6</td>
<td>Bing Crosby</td>
<td>10.5</td>
</tr>
<tr>
<td>7</td>
<td>Lanny Ross</td>
<td>03.9</td>
</tr>
<tr>
<td>8</td>
<td>Joan Blaine</td>
<td>02.3</td>
</tr>
<tr>
<td>9</td>
<td>Orson Welles</td>
<td>02.1</td>
</tr>
<tr>
<td>10</td>
<td>Jack Baker</td>
<td>01.9</td>
</tr>
<tr>
<td>11</td>
<td>Rudy Vallee</td>
<td>01.5</td>
</tr>
<tr>
<td>12</td>
<td>Kate Smith</td>
<td>01.4</td>
</tr>
</tbody>
</table>

### STAR OF STARS

**Standings**

**Points**

1. **NELSON EDDY** . . . . 24.2
2. **JESSICA DRAGONETTE** . . 15.9
3. **EDGAR BERGEN** . . 12.6
4. **JACK BENNY** . . 12.4
5. **DON AMECE** . . 10.6
6. **BING CROSBY** . 10.5
7. **LANNY ROSS** . 03.9
8. **JOAN BLAINE** . 02.3
9. **ORSON WELLES** . 02.1
10. **JACK BAKER** . 01.9
11. **RUDY VALLEE** . 01.5
12. **KATE SMITH** . 01.4

### SEE NEXT WEEK'S ISSUE FOR GROUP TWO WINNERS
<table>
<thead>
<tr>
<th>BEST STANDINGS</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Don Ameche</td>
<td>45.1</td>
</tr>
<tr>
<td>2. Orson Welles</td>
<td>17.3</td>
</tr>
<tr>
<td>3. Les Tremayne</td>
<td>9.6</td>
</tr>
<tr>
<td>4. Charles Boyer</td>
<td>9.3</td>
</tr>
<tr>
<td>5. Edward G. Robinson</td>
<td>0.0</td>
</tr>
<tr>
<td>6. Hugh Studebaker</td>
<td>2.7</td>
</tr>
<tr>
<td>7. Raymond Johnson</td>
<td>2.5</td>
</tr>
<tr>
<td>8. Phil Lord</td>
<td>2.3</td>
</tr>
<tr>
<td>9. Lanny Ross</td>
<td>2.2</td>
</tr>
<tr>
<td>10. Martin Gabel</td>
<td>1.3</td>
</tr>
<tr>
<td>11. Pat Murphy</td>
<td>0.12</td>
</tr>
<tr>
<td>12. Michael Raffetto</td>
<td>0.0</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BEST STANDINGS</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Claire Trevor</td>
<td>23.8</td>
</tr>
<tr>
<td>2. Barbara Luddy</td>
<td>18.3</td>
</tr>
<tr>
<td>3. Joan Blaine</td>
<td>14.2</td>
</tr>
<tr>
<td>4. Alice Frost</td>
<td>9.8</td>
</tr>
<tr>
<td>5. Helen Menken</td>
<td>8.3</td>
</tr>
<tr>
<td>6. Helen Hayes</td>
<td>8.0</td>
</tr>
<tr>
<td>7. Anne Seymour</td>
<td>5.8</td>
</tr>
<tr>
<td>8. Betty Winkler</td>
<td>4.3</td>
</tr>
<tr>
<td>9. Kathleen Wilson</td>
<td>4.2</td>
</tr>
<tr>
<td>10. Patricia Dunlap</td>
<td>1.6</td>
</tr>
<tr>
<td>11. Irene Rich</td>
<td>0.12</td>
</tr>
<tr>
<td>12. Marjorie Hannan</td>
<td>0.12</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BEST STANDINGS</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Bing Crosby</td>
<td>36.1</td>
</tr>
<tr>
<td>2. Kenny Baker</td>
<td>27.0</td>
</tr>
<tr>
<td>3. Lanny Ross</td>
<td>10.7</td>
</tr>
<tr>
<td>4. Don Ameche</td>
<td>10.6</td>
</tr>
<tr>
<td>5. Jack Baker</td>
<td>0.7</td>
</tr>
<tr>
<td>6. Frank Parker</td>
<td>0.37</td>
</tr>
<tr>
<td>7. Rudy Vallee</td>
<td>0.35</td>
</tr>
<tr>
<td>8. Dick Powell</td>
<td>0.22</td>
</tr>
<tr>
<td>9. Jerry Cooper</td>
<td>0.17</td>
</tr>
<tr>
<td>10. Harry Babbitt</td>
<td>0.14</td>
</tr>
<tr>
<td>11. Frank Munn</td>
<td>0.09</td>
</tr>
<tr>
<td>12. Skinny Ennis</td>
<td>0.06</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BEST STANDINGS</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Kate Smith</td>
<td>36.6</td>
</tr>
<tr>
<td>2. Frances Langford</td>
<td>20.1</td>
</tr>
<tr>
<td>3. Virginia Simms</td>
<td>13.5</td>
</tr>
<tr>
<td>4. Dorothy Lamour</td>
<td>13.3</td>
</tr>
<tr>
<td>5. Hildegard</td>
<td>0.46</td>
</tr>
<tr>
<td>6. Annette King</td>
<td>0.38</td>
</tr>
<tr>
<td>7. Judy Starr</td>
<td>0.17</td>
</tr>
<tr>
<td>8. Fran Allison</td>
<td>0.14</td>
</tr>
<tr>
<td>9. Joan Edwards</td>
<td>0.13</td>
</tr>
<tr>
<td>10. Kay St. Germain</td>
<td>0.12</td>
</tr>
<tr>
<td>11. Connie Boswell</td>
<td>0.11</td>
</tr>
<tr>
<td>12. Muriel Wilson</td>
<td>0.11</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BEST STANDINGS</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Ford Hour</td>
<td>34.3</td>
</tr>
<tr>
<td>2. Waltz Time</td>
<td>14.1</td>
</tr>
<tr>
<td>3. Hit Parade</td>
<td>10.5</td>
</tr>
<tr>
<td>4. Voice of Firestone</td>
<td>0.75</td>
</tr>
<tr>
<td>5. N. Y. Philharmonic</td>
<td>0.64</td>
</tr>
<tr>
<td>6. 99 Men and a Girl</td>
<td>0.62</td>
</tr>
<tr>
<td>7. American Album of Familiar Music</td>
<td>0.57</td>
</tr>
<tr>
<td>8. Manhattan Merry Go Round</td>
<td>0.43</td>
</tr>
<tr>
<td>9. NBC Symphony</td>
<td>0.33</td>
</tr>
<tr>
<td>10. Metropolitan Opera</td>
<td>0.25</td>
</tr>
<tr>
<td>11. Radio City Music Hall</td>
<td>0.24</td>
</tr>
<tr>
<td>12. Cities Service Concert</td>
<td>0.21</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BEST STANDINGS</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Nelson Eddy</td>
<td>54.3</td>
</tr>
<tr>
<td>2. Richard Crooks</td>
<td>10.8</td>
</tr>
<tr>
<td>3. Lawrence Tibbett</td>
<td>0.96</td>
</tr>
<tr>
<td>4. John Carter</td>
<td>0.66</td>
</tr>
<tr>
<td>5. Donald Dickson</td>
<td>0.61</td>
</tr>
<tr>
<td>6. Lanny Ross</td>
<td>0.60</td>
</tr>
<tr>
<td>7. John Charles Thomas</td>
<td>0.17</td>
</tr>
<tr>
<td>8. Jack Baker</td>
<td>0.12</td>
</tr>
<tr>
<td>9. Frank Munn</td>
<td>0.09</td>
</tr>
<tr>
<td>10. Fred Hufsmith</td>
<td>0.07</td>
</tr>
<tr>
<td>11. Lauritz Melchior</td>
<td>0.06</td>
</tr>
<tr>
<td>12. James Melton</td>
<td>0.06</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BEST STANDINGS</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Margaret Speaks</td>
<td>23.4</td>
</tr>
<tr>
<td>2. Jessica Dragonette</td>
<td>22.1</td>
</tr>
<tr>
<td>3. Gladys Swarthout</td>
<td>10.9</td>
</tr>
<tr>
<td>4. Jeanette MacDonald</td>
<td>0.95</td>
</tr>
<tr>
<td>5. Miliza Korjus</td>
<td>0.88</td>
</tr>
<tr>
<td>6. Jean Dickinson</td>
<td>0.77</td>
</tr>
<tr>
<td>7. Lucille Manners</td>
<td>0.76</td>
</tr>
<tr>
<td>8. Lily Pons</td>
<td>0.37</td>
</tr>
<tr>
<td>9. Grace Moore</td>
<td>0.22</td>
</tr>
<tr>
<td>10. Rose Bampton</td>
<td>0.19</td>
</tr>
<tr>
<td>11. Kirsten Flagstad</td>
<td>0.18</td>
</tr>
<tr>
<td>12. Muriel Wilson</td>
<td>0.09</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>BEST STANDINGS</th>
<th>POINTS</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Don Wilson</td>
<td>28.4</td>
</tr>
<tr>
<td>2. Ken Carpenter</td>
<td>21.8</td>
</tr>
<tr>
<td>3. Milton J. Cross</td>
<td>15.9</td>
</tr>
<tr>
<td>4. Harry von Zell</td>
<td>0.67</td>
</tr>
<tr>
<td>5. Graham McNamee</td>
<td>0.59</td>
</tr>
<tr>
<td>6. Ford Bond</td>
<td>0.58</td>
</tr>
<tr>
<td>7. Ted Husing</td>
<td>0.38</td>
</tr>
<tr>
<td>8. Ken Niles</td>
<td>0.28</td>
</tr>
<tr>
<td>9. Ralph Edwards</td>
<td>0.25</td>
</tr>
<tr>
<td>10. Bob Brown</td>
<td>0.23</td>
</tr>
<tr>
<td>11. Ben Grauer</td>
<td>0.19</td>
</tr>
<tr>
<td>12. Fred Utta</td>
<td>0.16</td>
</tr>
</tbody>
</table>
MERRY party in Vienna. Beer and punch in plenty. Jests and laughter. Singing. Strauss waltzes on the piano. (No one dreams of a World War twenty-five years later, or of the tragedy of Anschluss.) Everybody gay. All except one guest, sitting in a corner. Scowling. Bearded, stocky, large-girthed, not too tidy in dress. Argumentative, contradictory, sarcastic when he speaks at all. Suddenly he leaves, the host following.

"If I have forgotten to insult anyone this evening," growls the surly one, "ask him to pardon me." The door slams, the bulky figure lumber down the stairs.

The host smiles. He knows his man. "Good old Herr Doktor Brahms is not feeling so well," he murmers and rejoins his guests. He delivers the composer's message. The guests smile. They know his man, too.

They are aware that even as a famous grown-up be still squats on the floor and plays with toy soldiers; that he confesses to fresh thrills every time he rereads "Robinson Crusoe"; that he sings roistering songs with his companions on the way home from taverns; that, with the heart of a child, he loves and fascinates children. "Uncle Brahms," they call him. He scatters silver coins on his walks and roars laughing when the street urchins scramble for them. Every year he has a Christmas tree for youngsters.

But he abuses some of his colleagues meanly and without mercy, as when he looks over a composition by one of them and jibes "Beautiful! Really beautiful. The music paper, I mean! Where do you buy it?" Reversely there is the occasion that sees him, with equally sharp uptake, disparage his own works. He sends a sheaf of his master songs to a friend with a note, "Tell me whether they are bad, shameful or ridiculous." He advises Simrock, his publisher, "You would be insane to invest a penny in my fourth symphony, just finished."

So frugal that he diaries every copper he spends, habitually wears unpaced clothes, and carries home his supper in gresy paper from the delicatessen store; nevertheless, being made beneficiary of a legacy of $5,000, he declares, "As I do not need the money, I am enjoying it in the most agreeable manner, by taking pleasure in its distribution."

A queer, contradictory, patchwork individual, this man with the spirit of a child, the temper of a bear and the goodness of an angel. A human being. A son of the people. A genius—Johannes Brahms. Where in all the world of tone can one find his counterpart?

The odd mixture is traceable, however, to his North German peasant-stock ancestry—simple, sturdy, honest. On May 7, 1833, Johannes is born in Hamburg. Desperately poor, the family occupies a tenement in the red-light district of Hamburg. The father, a double-bass player, teaches the boy the rudiments of music, and striking some notes on the piano one day is astonished that little Hannes (the German equivalent for "Johnny") names them while looking out the window. Soon he is placed with Marxson, an excellent piano pedagogue, and gets rigorous training in the classics. But money must be earned to help the family. So Papa Brahms sends out his son to play dance music at sailors' dives along the harbor-front. The remuneration is two thalers and free drinks during the pauses. Hannes does not drink. Instead he draws forth a book of poetry and reads.

In his tenth year Hannes gives a concert and amazes the musicians and the public. Further successful concerts (but financially sad) and a little composing fill the next few years until he is fifteen. Meanwhile working desperately and "living on twenty-four hours a day," then comes an invitation from a wealthy music-lover for a long stay in the country. There the young musician forms the love for woodland and meadow which tingles so much of his later works.

At nineteen he writes his first sonata for piano. The Hungarian fiddler, Remenyi, hears him play, "Come along and tour Germany with me," he says. Hannes—no, Johannes now—goes, and...
the tour enables him to meet Joachim, the famous violinist, and Liszt, musical god of the day. Johannes likes Joachim, the conservative, better than Liszt, the tonal leftist.

In Dusseldorf, Schumann receives Brahms, hears his music, and calls excitedly to his wife, "Clara, come here and listen." She walks into the room and into Brahms' heart. Schumann, editor of the leading music magazine, writes his momentous article about Brahms, calls it "New Paths," and proclaims him as "he that should come... the Messiah of Music."

Now quartets, sextets, a quintet and sonatas pour from Brahms' pen. He teaches at the Court of Detmold and intensifies his dislike for ceremonial and nobility. He writes his gigantic D minor piano concerto, and plays it in Hanover and Leipsic, reporting in a letter that "it enjoyed a brilliant and decided—failure." He performs it in Hamburg and triumphs gloriously. All the time, he loves Clara Schumann (whose great husband has meanwhile passed away) but is shy with her. "I know how to talk to a chambermaid or waitress," he tells a friend, "but I never feel at home with ladies."

From his twenty-second to his twenty-eighth year, Brahms creates a wealth of masterpieces, including the lovely "Handel Variations" for piano, many songs, the exalted "German Requiem" (completed after the death of his beloved mother), and his first symphony, following ten years of work at that score. At first pooh-poohed by the critics and passed up by the public, the symphony slowly conquers everywhere. He is now famous as a composer and somewhat notorious as a man, for with Joachim he has issued a manifesto against "music of the future" by Wagner, Liszt and their disciples.

Just before his thirtieth year, Brahms makes a sudden decision to go to Vienna—"the musicians' holy city," as he names it—"and breathe the air where Haydn, Gluck, Mozart, Beethoven and Schubert had lived." Hellmesberger, favorite violinist and general musical power in the Austrian capital, rhapsodizes about Brahms' G minor quartet and proclaims this is the heir of Beethoven." Vienna quickly takes the newcomer to its affectionate heart, he makes the city his permanent home and all his subsequent inspirations come to life there. He gets to know the music of the Magyars, adores it and writes his "Hungarian Dances." Hungarian bits, too, crop up in his other pages. But predominantly he is always influenced by Bach, Beethoven, Schumann, and now again by Chopin's novel harmonies and sultry sentiment.

In 1876 (he is forty-three) Cambridge University promises him the degree of doctor of music if he will come to England to receive it. He declines (and also the renewed offer in 1892). He is afraid of the sea. In 1896, however, he accepts the honor from the Breslau University, and for the occasion writes his "Academic Festival Overture," impishly shocking the straight-laced dignitaries by using for his themes several of the ribald drinking-songs of the students. He is lastingly proud of his Doktor title, and prefers it to being addressed as "Meister" (Master). He sputters, "Every first-class shoemaker is a Meister!"

Below: In this dignified Vienna house, old Herr Doktor Brahms died at the age of sixty-four.

Twelfth of the Musical Giants to be presented in this series is a man with the spirit of a child, the temper of a bear, the goodness of an angel—a human being!

Brahms was born in this tenement, in the redlight district of Hamburg, the son of a poor double-bass player.

The second symphony and the celestial violin concerto appear. Also piano pieces and songs, songs, songs. All the output is matured, mellowed, rich in thought, tenderness, drama and marvelous workmanship. The number of his symphonies reaches four. There is much chamber-music too, and still more songs. None so fine have been heard since those of Schubert and the last ones of Schumann.

Hanslick, the caustic Vienna critic and hater of Wagner, sets up Brahms as a foil against the Bayreuth giant, and bitter warfare follows between the two camps, with Hanslick and Wagner swinging their pens as lances—and Brahms remaining silent. He can not refrain from his customary sharp flights at times. On the other hand, asked why he does not write an opera, he replies, "What, after 'Meistersinger'?" While conducting a choral rehearsal, a note is handed to Brahms, announc-

And how about the romance with Clara Schumann during all these years? Their published correspondence and all other evidence indicates that the relationship is tender but entirely platonic. Psychiatrists would say that he transfers his strong mother-fixation to Clara. In one of his early letters he addresses her as "Meine liebe Frau Mama." (My dear Mrs. Mother.) They make a foot-tour along the Rhine. He could have married Clara then, but this mother of seven children does not encourage the union. They stay close friends until she dies in 1896.

All Vienna knows the squat, stout, aging master as he promenades about, or is seen at concerts in his un-convivial attire (to this day exhibited in the Grunden Museum)—baggy coat, disreputable slouch hat, and trousers habitually much too short. During a visit to some friends in the country. (Continued on Page 40)
This story of a radio commentator's struggle to establish the same rights for radio newsman in the nation's capital as are enjoyed by newspapermen was written by a prominent newspaper correspondent who served two terms as a member of the standing committee of the press galleries.—Editor.

Radio has finally come of age at the Capital of the United States—thanks to the pluck and perseverance of Fulton Lewis, Jr., the big, blond, blue-eyed commentator on national and world affairs for the Mutual broadcasting network. This thirty-five-year-old reporter, musician, angler and radio pioneer is the acknowledged father of the new-born Fifth Estate—a paternity achieved only after a savage scuffle with a hostile and skeptical press.

Before outlining the strategy by which Mr. Lewis won admission for radio to the galleries of the great—Congress, the White House, the inner offices of Cabinet members and politicians—it is appropriate to set forth what that long-denied privilege means to radio's millions of listeners.

Until Mr. Lewis persuaded Congressional bigwigs that radio rated equal privileges with the press in centers where news is born, radio commentators had to gather their data by bootleg methods. In the Senate, for instance, they were forced to sit in the visitors' galleries, and they were not permitted to take notes. Such a violation of the august chamber's precedents might even provoke a roar from the presiding officer of the day or a more gentle protest from the Civil War veterans who act as doorkkeepers.

Whereas the press gallery occupies the front of the chamber fronting the so-called statesmen, the radio men had to observe and listen from the side-lines. They missed the sadness and undertones and by-laws which frequently illumine a Senator's meaning more clearly than what he says for public ears.

Now the radio commentator can push through doors hitherto barred. If he wants the inside story on why Vice President Garner is bucking the President on a WPA appropriation, he can walk into the Texan's office and ask "Jack" face to face. If the V. P. won't tell him, he can scout around Capitol Hill, confab with other political machinations in offices specially reserved for such conferences, and finally wrest the story from the actors themselves. He can, on Tuesday afternoon and Friday morning, join the ring around the President's desk in the latter's office and ask whether it's true that Mr. Roosevelt intends to run for a third term. Or he may, if he is brash enough, be the first to congratulate the expected arrival of a baby.

It is the difference—a vital one—between testing news cold and colorless or sampling it hot and human. That explains why, since Mr. Lewis' triumph, the radio chains are rushing reporters to Washington—why newspapers owning stations are planning to have their own correspondents take to the air once or twice a week—why, in a sense, radio has attained a stature it never enjoyed before.

Perhaps an even more important consideration is the effect which the bigger and better radio news reports will have on the listening and the voting public. It is no secret that the average American cannot find time to read the twenty columns of Washington news which his daily newspaper contains. Moreover, even if he did, he would have only a confused and chaotic idea of what it was all about. It is difficult to be a reader and an interpreter, too. Then again, every newspaper has its pet prejudices and its editorial slant, frequently coloring the news or distorting it slightly. Even the most honest and independent journals are not blameless in this respect.

A radio reporter cannot afford such prejudices, however, if he wishes to stay on the air. For some psychological reason, people resent unfairness and intolerance in a speaker more violently than they do in a writer. They resent the disparagement which the spoken word or tone suggests far more deeply than they do the written attack. They may chuckle over a biting editorial, but they rebel when the same ideas are brought into their living-room through a loudspeaker. So the radio commentator's Darwinian duty—to himself and his constituents—is to be fair.

(Continued on Page 37)
1. Robert Young, whose "If Men Acted Like Women Do" sketches you hear on "Good News" (Thurs.), first shows ladies how to fix toast—black.

2. Well, wifey's gone to work, thinks Bobbie, the "Good News" emcee, so he'll get along without toast. That new divorce story's more important.

3. Washing dishes can be greatly facilitated, says Bob, if the telephone has an extension cord to the sink. Then dishes won't interfere with gossip.

4. Here's a lesson in hanging up tea-towels. Mr. Young thinks it's a nasty job, for how can a man talk with a mouth full of clothespins?

5. And here, brides, is a new and easy way of cleaning up the little love-nest with the help of the "Soul Yearnings," which came in the mail.

6. Ho-hum, let the cleaning go for a while; this is really too good to stop! Anyway, Bob has four full hours until he starts opening cans for wifey.
THE MELANCHOLY CLOWN

Another instalment in the tale of Jack the Bee Benny, in which the Bee teaches Mary how to act

BY JAMES STREET

AFTER Jack Benny married Sayde Marks in 1927, he discovered he still had a living to earn. He took her with him on a tour of the road company, “The Great Temptation.” She never had been on a stage in her life. She didn’t like the theater, the long train rides, the little hotel rooms. She had been a working girl, and the inactivity made her nervous.

Their marriage did not have an auspicious beginning. For one thing Mary had been lukewarm to the idea of marrying a tramp. It was Jack’s father who had helped convince her. She should follow the dictates of her heart and not her mind. They had married so quickly that Jack hadn’t had time to buy a ring but had used his mother’s. And now the trouping.

Mary was not a prig, but she was a bride and she didn’t like the ways of show people, particularly the scantily clad girls who worked with her husband and were his friends behind stage. She even accused Jack of flirting with them. Who wouldn’t?

Jack realized his wife didn’t have enough to occupy her time and suggested she learn some lines in the show.

The show was in New York when Jack’s lady stooge got sick and Mary pinch-hit. She was pretty terrible and it hurt Jack more than it did her.

She said, “You needn’t try to soften the blow, Jack. I’m punk. I quit.” She did, and Jack got a new girl.

Early in their married life they began calling each other “doll” and it soon was shortened to “dol.”

The show moved on to Chicago and Jack’s new girl left him, so he told Mary, “You’ve got to pinch-hit again, doll.” She did better, but when the show got to Los Angeles Jack was afraid she’d flop and removed her. But his new stooge didn’t click and he shoved Mary back into the breach, and she’s been there ever since.

IN LOS ANGELES, an executive of Metro-Goldwyn-Mayer spotted him. The talkies were just earning their keep and Jack was a natural for a revue. He was signed first for “The Hollywood Revue of 1929” and did all right. Next he was cast in “Chasing Rainbows” with Bessie Love and Charlie King, and a year later was in “The Medicine Man.” Mary had gone back to her knitting.

Then Earl Carroll brought Benny east as master of ceremonies for his “Vanities.” It was a long, tough job for Jack. He didn’t use his hat or fiddle for props and needed something in his hands to keep them out of his way. Somebody suggested a cigar. He had never smoked in his life, but he began. Now he’s an inveterate smoker, and in his picture “Artists and Models Abroad” he smoked 1,500 cigars, costing Paramount $375.

When the Vanities closed, Jack went back to vaudeville, which was gasping for air. The talkies had hit vaudeville on the chin and radio was digging its grave.

It was the winter of 1930 when a man’s forgetfulness changed Benny’s life. Wayne King was playing in Milwaukee, and William Stein, vice-president of Music Corporation of America, and Evans Plummer of Radio Guide, went up to Milwaukee from Chicago to hear him. In a Milwaukee hotel they bumped into Benny, who buttonholed Stein.

“Listen, Bill,” Jack said. “Vaudeville is dying. It’s getting worse every week. I can see the handwriting on the wall. Now, your company books bands, doesn’t it? I can still play a fiddle enough to get by, although I’ll admit I have neglected my fiddle for straight gags. So how about you setting up a band around me and signing me up?”

Stein said he’d think it over and then forgot it. If he had done as Benny suggested, it probably would be the type of comedian Ben Bernie is, using a fiddle for a prop.

Jack stayed with vaudeville until it turned up its toes. His act was the same it had been during the twelve or thirteen years he had plugged along. He was always threatening to play “The Bee” but never got around to it. He would borrow a fiddle from the pit-leader, make as though to play, and then crack a gag. Millions of persons wondered if he really could play.

In February of 1932, Ed Sullivan, columnist for the New York Daily News, had Jack on his radio program. It was Benny’s first appearance. He took to the air the same technique he had used in vaudeville, posing as a smart guy but acting the sucker, running himself and making his listeners feel superior.

Jack still has his first script. His first radio crack came right after Sullivan presented him, and here are the lines. Benny talking:

"1 ADIES and gentlemen, this is Jack Benny talking. There will be a slight pause while you say ‘who cares?’ I am here tonight as a scenario-writer. There is quite a lot of money in writing scenarios for the pictures. Well, there would be if I could sell one.

“I’m going back to pictures in about ten weeks. I’m going to be in a new film with Greta Garbo. They sent me the story last week. When the picture opens I’m found dead in the bathroom. It’s sort of a mystery show. I’m found in the bathtub on a Wednesday night.

“If you should see Miss Garbo’s last picture, but they gave the part to Robert Montgomery. You know—studio politics. The funny part of it is that I’m really better than Montgomery. That is, I’m younger than Montgomery and Ward.

“You’d really like Garbo. She and I were good friends in Hollywood. She used to let me drive her car around town. Of course, she paid me for it.”

Funny? Maybe not to you, my friends, but those words made a man a millionaire. It was the beginning of a radio career which enables Brother Benny to earn more than three times as much money in a year as the Govern- ment pays the President and all of his cabinet officers combined. Charles Evans Hughes gets $20,500 a year for delivering great tomes of wisdom. Benny gets more than that in two weeks for making us laugh. Shakespeare’s words were not worth a penny apiece to him. His words are worth at least $300 each when he’s on the air.

And for one reason only—he can sell those six delicious flavors.

Jack Benny was not an immediate success in radio. He’s never been an immediate success at anything. He’s always had to work to get it. Vaudeville fans numbered millions, but after his (Continued on Page 39)
DEVINE: HEAD MAN OF VAN NUYS

Andy Devine, rusty-voiced clown of Jack Benny's Sunday show, fondles three coonhound pups on his Van Nuys ranch. Proud parents look on.

Honorary mayor of Van Nuys, Calif., Andy spends a lot of time at the ranch, is quite at home among the animals in his barnyard.

Not the least among Andy's stock of animals are his highly prized Cornish chickens. Maybe listening to them gave him that squawking inflection.

TREMAYNE: MINGLES WITH FANS

Les Tremayne, of "First Nighter" (CBS, Fri.), makes a point of getting away from the studios to visit fans, as he did here in Big Springs, Texas.

Also the star of "Betty and Bob" (NBC), Les gets a fresh appreciation of his job on these jaunts. He's seen here in Miami with his sister, "Teddy."

Returned from his visits with new inspiration for harder work, Les is shown above doing a bit of emoting on one of his "Betty and Bob" broadcasts.
CHICAGO—I mentioned recently the imposing record of the WGN humanitarian program, “I Need a Job,” and expressed the opinion that there should be many more such radio programs. Came word from a reading friend in Texas, Kyle Johnson, that KTRH in Houston has inaugurated such a program and it is clicking resoundingly.

A unique angle is that the Texas Employment Bureau offered its official services to take over the clerical work involved in making the “Opportunity Wanted” radio feature a big project. Thanks to Kyle. How about other job-finding radio programs? Is there one in your vicinity? Let’s make radio sound like a lead-horse in the tough pull back to the top of the employment hill.

Welles Carries On

You probably know by now that John Barrymore suffered a heart-attack while playing a stage engagement here in Chicago. John was scheduled to do a part on “Knickerbocker Playhouse” June 4, but while John was musing in an oxygen tent about the bludgeonings of chance, his friend, Orson Welles, flew from New York to join Elliott Lewis and Betty Winkler in “Business Before Pleasure.” I didn’t hear the broadcast, but Bob Jennings of Kastor agency was kind enough to play over a recording of the show for me.

Welles, naturally, did an admirable job, even though it was a comedy part written especially for the Bar- rymore touch.

This series is fast taking on the aspects of one of radio’s top half-hour dramatic shows. Behind it is the aspiration to build more big shows in Chicago. “Knickerbocker Playhouse” is giving a healthy shove to the ball we’ve been grunting to get rolling—and there isn’t an eight on the ball, either.

Oh Myems

Boris Aplon, who does convincing villain roles, spends spare time with interior decoration. He’s a specialist on early Georgian . . . Pretty Lesley Woods won a prize for a polka at a party recently. Famous dance instructor Arthur Murray entertained the “It Can Be Done” cast and judged Miss Woods best in an impromptu dance contest. But Morrison was second . . .

Marlin Hurt, middleman of “Tom, Dick and Harry,” drew a bead with his trusty shooting-iron and fired away, then nearly dropped dead himself, for the ball sank into the cup on the fourteenth hole at Brookwood Country Club for Marlin’s first hole-in-one . . . Virginia Clark’s summer coiffure is her own creation and consists of cutting off some and curling up the rest of her locks high on her head . . . A revolving door is no respector of women’s hats, even if they do come from North Michigan Avenue and sport a yard of veil. Nancy Martin, NBC songstress, found that out when a mean old dog snatched her hat off and ground it into something too radical to even resemble a modern hat.

From hats to hose: Songbird Lillian Cornell got peeved at snagging her hose in her commuting train and sent the railway company a bill for damages. She didn’t get a remittance, but she got a notice from the company that they were changing the seat-covers to a non-snap surface . . . Back to hats: Janet Lane, Helen Gowin in “Road of Life,” sees red when she looks at her hats, for she has a colossal collection of hats in her favorite color, red . . . Skip Farrell has moved to an apartment on the North Side near the lake, convenient for summer swimming. Emily Vass, before leaving for New York, helped Skip decorate his apartment . . . Ken Griffin eagerly awaits his annual “injury” to get him out of his air-shows for summer competition in Lake Michigan sailing-races each year, one of his authors gets him bashed up in the serial for a spell.

Crossroads Store “Caroline’s Golden Store” is open for business and business is looking good. This is a new NBC program that tells the day-by-day story of a charitably poor, middle-aged woman who manages a small-town store. Caroline Ellis writes the continuity and plays the central character. The cast includes Joan Kay, Jack Binkley, Virginia Jones, Frank Behrens and others. And here’s welcome news to many: The important job of narrator and go-between is handled by Franklyn Mac Cormack, and the task fits well the poetry-reader’s intimate style. Right here let’s offer a bushel of big, red, grade A apples to the “Golden Store” and to General Mills for working the commercial plugs unobtrusively but convincingly into the continuity. Hoe-ray for everybody! If they’ll just stick to that policy they’ll not only win undying honor as valiant pioneers but they’ll find it will sell Caroline’s goods better than the vaudeville-barker announcements that have become radio tradition.

Backstage Bits

Lee Keller, for twelve years drummer with Wayne King, has organized a sweet-swing band of his own and will blossom out soon . . . New “Breakfast Club” vocalist, Evelyn Lyne, was formerly soloist with Eddie Fitpatrick’s orchestra and came up from WTAW, Dallas . . . Sports announcer Pat Flanagan of WBMM has rounded out seventeen solid years at the mike . . . Ransie Sherman says it took him seven years in radio before he landed a commercial. But his ten-year-old son made his radio debut on a commercial broadcast last March; and just recently his seven-year-old daughter Ann did the same . . . Marek Weber lays down “Contented Hour” baton after broadcast of June 26; guest conductors will take over . . . Hooser Hot Shots went to Hollywood to make a movie called “In Monterey,” with Gene Autry, the singing cowboy.

Evelyn Lyne, new, young, winsome songstress of NBC “Breakfast Club,” came to Chicago from Texas
Editor, Radio Guide:
I have been confined to bed and wheelchair for the past seventeen months. The doctors do not hold out hope for recovery, but I am thankful to be alive and to be able to type with the aid of an electric typewriter. I can't use my other machine, because hitting the keys affects my heart. The past months have been a loss financially, but I have gained by being able to think over much of my work. Consequently I am revising all the manuscript for "Bait on Your Lips," my latest volume of poetry.

For many years it has been my hobby to send a copy of my poem, "The End of the Rope," to anyone I heard of who needed a pat on the back. I enjoy it so much and especially the perfectly beautiful letters I get back. I am mailing you a copy of the poem for your desk, which I hope you will accept with my compliments.

Margaret Nickerson Martin, Jackson, Mich.

* Like so many shut-ins, Miss Martin has a worthwhile hobby, a grand hobby. The message of her fine poem is: "When you come to the end of the rope, tie a knot in the end and hang on."—Editor.

"Twin Stars" Want Star

Editor, Radio Guide:
Our literary and dramatic club, the Twin Stars Society, makes it a point to study and discuss radio programs.

We are unanimously agreed that Franklin MacCormack has done a commendable piece of work for poetry, and we wish to register our vote for his early return to the air with his understanding interpretation.

Cecilia Scarborough, Tulsa, Okla.

* We think you'll hear MacCormack reading poetry again soon. In the meantime, see picture on this page.—Editor.

Youngster Makes Good

Editor, Radio Guide:
Even though he is a youngster, Garry Morfit is doing a fine job as comic master of ceremonies of "Club Matinee." Glad to see at least one young fellow get a radio break in a field dominated by milk-fed movie stars and vaudeville hangovers.

L. A. Murdock, Indianapolis, Ind.

* Garry Morfit has also climbed into the driver's seat of the Fitch "Summer Bandwagon." The field surely isn't "dominated" entirely by the above-mentioned varieties—just somewhat crowded.—Editor.

Was It Betsy Ross?

Editor, Radio Guide:
The "World Is Yours" program about the "Growth of Our Flag," June 11, was very interesting. In fact, there is a world of history as well as beautiful tradition connected with Old Glory. We should have more of it, and some of the legends about it that historians now acknowledge as unfounded should be debunked.

For example, authorities are now overwhelmingly agreed that Betsy Ross did not design the first Stars and Stripes. The honor is claimed for various other people and towns. In New York, P. T. Ann and Bennington are put forward as possible sites. One of the persons most prominently considered today by historians as the designer of the first flag is Francis Hopkinson, who was born in Philadelphia in 1727, and who is also considered the first native American composer of a secular song, "My Days Have Been So Wondrous Free.''

I thought perhaps your readers might be interested in these facts.


* Interesting, indeed.—Editor.

Figures Can Lie

Editor, Radio Guide:
During a recent week I counted the number of laughs received from the audience on the half-hour comedy shows. Bob Hope led with 150 laughs during one show. Jack Benny was second with 110, Joe Penner next with 110, then Robert Benchley with 100 and Fibber McGee with 80.

Clarence Ecker, Stanford, Mont.

* Interesting statistics. But studio laughter and applause aren't always good standards. They depend sometimes on how well the audience is coached before the show. We heard a comedy program recently that must have registered over 100 laughs in the studio, but four persons listening at our radio were simply disgusted at the studio interference.—Editor.

O Kay!

Editor, Radio Guide:
I have a friend who is a great admirer of Herbie Kay (especially since his divorce from Dorothy Lamour). I'm a Wayne King fan, and I told my friend that Herbie got his start with Wayne here in Chicago. Isn't that true?

Lillian Lane, Chicago, Ill.

* Herbie was playing banjo with King at the Aragon Ballroom in Chicago when the owner selected him to lead a second band at his other ballroom, the Trianon. Kay scored his first big hit at the Chicago Blackhawk Restaurant.—Editor.

Serialysis

Editor, Radio Guide:
I'm a radio announcer, and duty, in every home where I have had a case my patient has been the only member of the family who has listened to the script. When we consider that people of that type and housewives whose work keeps them at home alone day after day make up the principal part of the daytime radio audience, doesn't it seem that they should have something served to them besides misfortune, grief and gagsters? To mention one incident, I have seen a little dainty woman eighty-six years old walk the floor wringing her hands while Ma Perkins was going through an episode with an age.

Radio can serve only two purposes—education and entertainment. The wildest imagination could never call script plays educational, so why not have them entertaining?

Edith J. Carpenter, Albany, N. Y.

Polo Chair

Editor, Radio Guide:
I'm a history student, and therefore very much interested in the new NBC program about great adventurers on Mondays. It's especially interesting that the candidates tell their stories while sitting in Marco Polo's chair. Is this a chair which actually belonged to the famous adventurer? Such a chair belonging to the noted Polo was brought from Venice to Holland in 1573 by a trader named Ruffo. It was bought by a noble Dutch family, and was brought to America some eighty years ago. This particular chair was made entirely of wood and patterned after the severe semi-Gothic lines of twelfth-century Venice. I'd like to know if this historic chair is the one being used by this adventurers club.

Raymond J. Claggett, Boston, Mass.

* NBC has affidavits maintaining that the chair being used by the Order of Adventurers is that same piece of furniture described by Mr. Claggett; it was borrowed from the owners for this story.—Editor.
The March of Music
Edited by LEONARD LIEBLING

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

From our letter-box

S REMARKED before, this department receives many a letter-book on appreciation, but do not observe the complete quotation here but cannot be used owing to lack of space. Such a mis-sive is that of J. F. Goodell, (Parkersburg, W. Va.), but at least we can cite some excerpts that are of general interest.

Mr. Goodell praises this editor and other music commentators, and says that at present he is getting the most help from our "Musical Giants" and the "Something About" articles, "even though—and a part of what I hear on the radio still goes over my head."

However, our correspondent adds that he has acquired a phonograph and keeps on repeating certain pieces of music until familiarity is developed.

The letter asks whether good music may be heard at the New York World's Fair during a visit there for several days during the next few months, and also "what about the same thing in Washington, Baltimore, and Philadelphia, near the way the metropolis when my wife and I set out for our trip?"

Sad to relate, the musical program originally announced for the fair has been abandoned, as the attendance at the opening concerts (Philharmonic, Grace Moore, Nino Martini, Jan Kiepura, etc.) fell far below the expected capacity crowds. It seems that the large majority of visitors preferred Frank Buck's monkeys to the muses, and Billy Rose's swimming damsels to the exponents of song and song. Nevertheless, the New York summer will not be without music attractions for Mr. and Mrs. Goodell, as the Stadium series has already opened and later there are excellent concerts in Central Park under the baton of Deems Taylor. A Philadelphia band will also lure them to a local Public Library and see manuscripts of famous composers and other fascinating musical memories.

Baltimore and Washington have some local orchestral music activity in summertime, but the Robin Hood Dell concerts in Philadelphia are of national renown. The Gossards wish to hear particularly Wagner, Beethoven, Stravinsky, Enesco, Dvorak, Schubert, Prokofeff, Rachmaninoff, and Richard Strauss; a great violinist, pianist and singer, and a potent opera.

"What general music dictionary or compendium is best? At $10 or less? At $5 or less? What periodical (other than Rado Guide) and book on music appreciation would you suggest?"

asks Mr. Goodell.

Recent splendid musical encyclopedias, both priced at $10, are Albert Wier's (Macmillan) and Oscar Thompson's (Coward-Merrill). Smaller and cheaper useful ones are Deems Taylor's Music Lover's Encyclopedia (Garden City Publishing Co.) and the Oxford Encyclopedia (Oxford Press).

The Musical Courier is the oldest musical journal in existence and has an international reputation. Valuable book-length lectures are Sarah Spaeht's "Common Sense of Music," and "The Art of Enjoying Music," and Oscar Thompson's "How to Understand Music."

For their exploratory tour, I wish Mr. and Mrs. Gossard what Mendelssohn called one of his overtures—"Calm Sea and Prosperous Voyage."

Rosa Tenti, soprano, sings title role in "Aida" at Lewisohn Stadium Concert on CBS, Thurs. night.

Speaking Up
By V. Vidal

FIVE hundred music students turned up one afternoon several weeks ago at Columbia's Radio Theater No. 1 by special invitation of Raymond Paige, conductor of "99 Men and a Girl." They were there to attend a rehearsal of his broadcast and were the first of many more such groups who will provide a permanent audience for Paige's weekly Wednesday rehearsals.

The students will learn something of split-second timing, microphone placing, radio acoustics and dynamics. They will get a glimpse of the control room and will be told something of radio engineering. They will be able to watch a first-class orchestra in action, study how the conductor obtains his effects, how he balances the various parts of the orchestra. They will see the difference between the performance of a professional orchestra and a student ensemble.

Paige's experience, if successful, should open a new field in musical education. Today every music student in a conservatory or by the private teacher has one eye hopefully on a radio job. But it is often difficult for him to acquire radio training, as only a few of the major music schools are equipped to teach that. Where the big networks can step in and help. Most large studios have ample room to accommodate large audiences of students—not only at broadcasts but at rehearsals as well. Of course there is the old tradition that a concert hall should be empty of everyone except the orchestra and conductor during rehearsal. And it's true that most conductors dislike an audience while they rehearse. Toscanini is a fanatic on the subject. But radio has managed to overthrow so many more important traditions that such a minor one should give no trouble at all.

Think of what it would mean to music students actually to watch a Bruno Walter, a Rodzinski, a Barbirolli in action, to study their methods to compare their various techniques. Radio would be offering a post-graduate course to music students that no music school could ever duplicate.

FORECAST
COLUMBIA starts a new and varied Saturday morning series by performances of the CBS Artists Bureau. The string quartets reveal one of the most charming of Mozart's lesser works, while the Stidium goes over with part of "Aida," whose massive structure lends itself ideally to outdoor production.

Saturday, June 17
Columbia Concert Hall, CBS. Suzanne Stein, soprano. Laszletiemi Dorina (Monteverde); Col mio Sangue (Stradella); Therese, Meinehath (Brahms); Er Ist, Verborgenheit (Wolf); Zweigung, Costile (Strauss); The Way That Lovers Use (Crist); Two Little Shoes (Mano-Zucca); Agila (Silberta).

Tropical Serenade, MBS. Sagi Vela, baritone. Spanish and South American music.

Sunday, June 18
Dr. Charles Courboin, organist, MBS. Toccata and Fugue in D Minor (Bach), Ave Maria (Schubert), The Bee from "Summer Sketches" (Lemare), The Afternoon of a Fann (Debussy), Toccata from Symphony No. 5 (Widor).

Symphonic Strings, MBS. Alfred Wal- lenstein, conductor. Eine Kleine Nacht- musik (Mozart), Trosa Chanson (Hae- mmerle, Pieces (Brow), Grovec (Brow), Pagodes), Ich Liebe dich, Serenade (Mozart), Tres Chansons (Monteverde), Will sol haben zu dir (Monteverde).

Radio City Music Hall of the Air, NBC. String Orchestra, Maurice Baron, conductor. Music Hall summer programs will be depicted to string orchestrations, string quartets and sinfoniettas, with occasional guest soloists.

The Magic Key of RCA, NBC. Symphonic Orchestra; Frank Black, conductor. Guests.

The Columbia Symphony Orchestra, CBS. Howard Barlow, conductor. Mother Goose, Suite (Ravel); "Rustic Wedding" Symphony (Goldmark).

Ravel's imaginative and charming suite, dating from 1910 was first composed as a four-handed piano duet and so performed publicly by two Parisian children in that year. Soon after, Ravel arranged the music in the form of a short ballet, the orchestration being done from the piano score. The present suite is the result. The five suggestively themed and spicily harmonized movements bear the titles; "Pavane of the Sleeping Beauties," "Hop-on-Your-Thumb," "Empress of the Pagodas, Beauty and the Beast," and "The Fairy Garden."

Karl Goldmark (1830-1915) made his first hit with the colorful "Sakuntala." Overture (1865) followed it up with his opera "Queen of Sheba." (1875), and next year won renewed fame with the romantic "Rustic Wedding" Symphony, which depicts the festivities at a rural marriage. More of a suite than a symphony, the suite consists of (1) Wedding March and Variations, (2) Bridal Song, (3) Serenade, (4) in the Garden, (5) Dance.

Goldmark's nephew, Rubin (1875-1956), born in New York, a harmony teacher at the Institute of Musical Art, was one of the instructors of George Gershwin, and helped to shape and orchestrate his "Rhapsody in Blue."

The Hour of Musical Fun, CBS, Musical quiz. Ted Cott, master of ceremonies.

Design for Melody, MBS.

Gulf Musical Playhouse, CBS. Orches- tra; Erne Rappo, conductor; Jane Pro- man, mezzo-soprano; Jan Peerce, tenor.

The NBC Orchestra; Erich Leinsdorf, conductor. Suite "L'Arlesienne" (Bizet), Symphony No. 2 (Beethoven).

In 1872 Paris premiered "L'Arlesienne," a play by Dumas. Original music by Bizet, a thirty-year-old composer destined to climb to greater fame three years later with his opera "Carmen." Arles is a city in the Provencal section of France and "L'Arlesienne" means a woman of Arles. The story is a tragic drama which has a young farmer in love with an Arlesienne dancer, whose past life drives her from home. But the heroine, and the numbers usually selected from the are the Prelude, two Minuets, (the second for flute with harp accompaniment), Adagietto (beautiful use of muted strings), the latter a combination of a march and the faradole, typical ancient dance of Provence. The theme is briefly stated softly by the flute and clarinet, accompanied by drum- mutes. The suite ends with brilliant sonorities. In the faradole, the dancers follow
Sylvia Brema, soprano, will be heard on "Prelude to Evening" over an NBC network, Wednesday, July 21.

Sagi Vels, baritone, MBS. Spanish and South American music.

Tuesday, June 20

Story of the Song, CBS. William Hain, tenor; Genevieve Rowe, soprano; Ruth Corhart, contralto; Hubert Hendrie, baritone.

ACT IV

The last act of "Aida" finds Rhadames imprisoned as a traitor, after he has betrayed military secrets to Aida. Her rival for the love of Rhadames is the jealous Amneris, and the latter snags her great and gloriously impassioned pli, urging him to exculpate himself with the vindictive priests. He refuses to answer their questions, and is sentenced to be buried alive in a sealed tomb. The second scene, in a duplex setting, shows Rhadames in his mortuary vault. But Aida has managed to hide herself there, and to save some of the loveliest strains ever composed by Verdi, expires in each other's arms, while the remaining knights kneel in the temple above and sob out her vain sorrow.

It is possible that time will permit the broadcasting of Act III as well as Act IV.

Friday, June 23

WOR Symphony Orchestra, MBS. Conducted by Eric Delamarter, Maestra Anna Ticho (Tchaikovsky's "Dance of the Fairies" from "The Snow Maiden" [Rimsky-Korsakov]).

Something About Classical Piano Music

We LEFT off last week with Chopin and Schumann, and now we can turn our attention to Schubert and Beethoven.

The former's piano music is not the highest voice of his genius, but it has its traits, characteristic features. The latter is the true spirit of his music, and we cannot but admire the boundless power and scope of his genius, which is not surpassed in any other composer. Schubert's music is truly one of a kind, and we cannot but admire the boundless power and scope of his genius, which is not surpassed in any other composer.
LISTENING TO LEARN

Librarians and Broadcasters

By Blevins Davis

A. L. A.'s Faith Holmes Hyers will be interviewed on "Bookman's Notebook," NBC

Editor's Note: Ritten Davis, in cooperation with Lenin Trubace, head of NBC's genre division, and William Titterton, executive producer of the "Great Plays," interviewed Mrs. Davis, who is the author of NBC's bulletin, "Libraries, Radio and the Reader," and who has been active in the American Library Association Convention in San Francisco.

Correction: Radio Guide's June Educational Program Classification will appear in the issue dated June 30, 1939

Library public and radio. As publicist of the Los Angeles Library since 1929, Mrs. Hyers has tried many ways of making known the services of libraries, and has found the radio one of the most effective. In the fall of 1938, chairmanship of the Library Radio Committee, she has written a sum-up, because the book sets in motion a library has taken in radio programs, which she calls "The Library and the Radio".

Reviewing The Library and the Radio, Helen E. Haines, literary critic and author of Living with Books, has said:

"Problems, difficulties, technical details of library-radio relationship are many and varied. Mrs. Hyers touches them all, briefly and sensibly, and covers also points of professional technique, ethical considerations, requirements of effective speaking, preparation of scripts, and the many different forms of programs. From the straight talk to the panel or round-table discussion and the dramatization of a book or topic — with a warning against amateur preparation of dramatic scripts.

The author herself claims that her book traces the newest beginnings of what librarians may do in the field of radio-education, both by cooperation with radio stations, and by experimenting in book and library-service talks.

"By recording how comparatively little has been accomplished, I hoped to challenge librarians and educators into new experiments," Mrs. Hyers states. "For this new radio dimension has possibilities of imaginative and constructive work, which most librarians have not thought that beconk to the pioneer who has faith in his medium."

"In the broadcast service the reader to something more than listening — should inspire him to read another; in the education service, become a better parent, a more intelligent student, a citizen of broader horizons, to participating mental activities of mind or body. And we know we have a great inertia to overcome before listening leads to doing something about it. But who can say how many times a book broadcast has accomplished this? Perhaps, too, it has served some purpose if it has merely entertained or amused or given an iota of inspiration. The new medium has neither time nor opportunity to read the book.

"Hand in hand with our development of the technique of book broadcasts should go intelligent cooperation with the book community. Libraries, book clubs, and publishers should have a much closer relationship with the radio than they have had shown the Libraries and the Reader.

"The A. L. A. has been invaluable in aiding the listening-audience to more fully appreciate such a program as the "Great Plays" series, which, during the past year, from October 5 through June 7, has been presented every Sunday afternoon on the Blue network of the National Broadcasting Company. The A. L. A. and its members was, of course, to prepare librarians for probable requests from radio stations. Mrs. Hyers has said, "It is the most suitable medium."

"And that, perhaps, is all we shall ask as librarians; to travel along in whatever directions radio entertainment and radio-education may take so that we, too, may be invited by radio hosts to 'meet some people.'"

THE A. L. A. has been invaluable in aiding the listening-audience to more fully appreciate such a program as the "Great Plays" series, which, during the past year, from October 5 through June 7, has been presented every Sunday afternoon on the Blue network of the National Broadcasting Company. The A. L. A. and its members was, of course, to prepare librarians for probable requests from radio stations. Mrs. Hyers has said, "It is the most suitable medium."

"And that, perhaps, is all we shall ask as librarians; to travel along in whatever directions radio entertainment and radio-education may take so that we, too, may be invited by radio hosts to 'meet some people.'"

Chairman of the committee, announced the "Great Plays" series in the A. L. A. Bulletin, and informed librarians that before the series began in October, the National Broadcasting Company would have available for librarians and teachers a study-manual giving complete information about the author and play, together with side-lights on the period in which the play was written and information about the theater in which the production was staged. Mrs. Hyers also announced a bibliography which would help librarians to provide readers with books bearing on the play and period.

The National Broadcasting Company, with the assistance of the A. L. A.'s mailing-lists, sent manuals and reading-lists to approximately eight thousand public, college, university and normal school libraries and all state and provincial library agencies. Similar aids were also sent high-school libraries. The extent of the work points to growth in this type, for the A. L. A. Bulletin and the A. L. A. and its members was, of course, to prepare librarians for probable requests from radio stations. Mrs. Hyers has said, "It is the most suitable medium."

"And that, perhaps, is all we shall ask as librarians; to travel along in whatever directions radio entertainment and radio-education may take so that we, too, may be invited by radio hosts to 'meet some people.'"

The A. L. A. has been invaluable in aiding the listening-audience to more fully appreciate such a program as the "Great Plays" series, which, during the past year, from October 5 through June 7, has been presented every Sunday afternoon on the Blue network of the National Broadcasting Company. The A. L. A. and its members was, of course, to prepare librarians for probable requests from radio stations. Mrs. Hyers has said, "It is the most suitable medium."

"And that, perhaps, is all we shall ask as librarians; to travel along in whatever directions radio entertainment and radio-education may take so that we, too, may be invited by radio hosts to 'meet some people.'"

Chairman of the committee, announced the "Great Plays" series in the A. L. A. Bulletin, and informed librarians that before the series began in October, the National Broadcasting Company would have available for librarians and teachers a study-manual giving complete information about the author and play, together with side-lights on the period in which the play was written and information about the theater in which the production was staged. Mrs. Hyers also announced a bibliography which would help librarians to provide readers with books bearing on the play and period.

The National Broadcasting Company, with the assistance of the A. L. A.'s mailing-lists, sent manuals and reading-lists to approximately eight thousand public, college, university and normal school libraries and all state and provincial library agencies. Similar aids were also sent high-school libraries. The extent of the work points to growth in this type, for the A. L. A. Bulletin and the A. L. A. and its members was, of course, to prepare librarians for probable requests from radio stations. Mrs. Hyers has said, "It is the most suitable medium."

"And that, perhaps, is all we shall ask as librarians; to travel along in whatever directions radio entertainment and radio-education may take so that we, too, may be invited by radio hosts to 'meet some people.'"
Father Flanagan suggested violin; Jimmy Skiles held out for hot music; so a Boys Towner became Horace Heidt's trombonist
Schedule Changes for June 17 to June 23

<table>
<thead>
<tr>
<th>City</th>
<th>Network</th>
<th>Time</th>
<th>Program Name</th>
<th>Time</th>
<th>Network</th>
<th>Time</th>
<th>Program Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Vancouver B.C.</td>
<td>CBRO</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
<td>9:00</td>
<td>KSYX</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
</tr>
<tr>
<td>Calgary</td>
<td>CBK</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
<td>9:00</td>
<td>WNYC</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
</tr>
<tr>
<td>Edmonton</td>
<td>CBK</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
<td>9:00</td>
<td>KUOM</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
</tr>
<tr>
<td>Winnipeg</td>
<td>CKY</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
<td>9:00</td>
<td>KUBE</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
</tr>
<tr>
<td>Saskatoon</td>
<td>CKW</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
<td>9:00</td>
<td>WINC</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
</tr>
<tr>
<td>Vancouver B.C.</td>
<td>CJO</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
<td>9:00</td>
<td>KZAS</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
</tr>
<tr>
<td>Seattle</td>
<td>KUOM</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
<td>9:00</td>
<td>WBBB</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
</tr>
<tr>
<td>Portland, Oregon</td>
<td>KGRO</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
<td>9:00</td>
<td>WNOX</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
</tr>
<tr>
<td>Boise, Idaho</td>
<td>KPU</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
<td>9:00</td>
<td>KZSM</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
</tr>
<tr>
<td>Great Falls, Montana</td>
<td>KPID</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
<td>9:00</td>
<td>WJCC</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
</tr>
<tr>
<td>San Francisco, California</td>
<td>KSL</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
<td>9:00</td>
<td>KZSC</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
</tr>
<tr>
<td>Salt Lake City, Utah</td>
<td>KGY</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
<td>9:00</td>
<td>WJUX</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
</tr>
<tr>
<td>Anchorage</td>
<td>KSL</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
<td>9:00</td>
<td>WJUX</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
</tr>
<tr>
<td>Nashville, Tennessee</td>
<td>KBYB</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
<td>9:00</td>
<td>WJUX</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
</tr>
<tr>
<td>Kansas City</td>
<td>KSL</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
<td>9:00</td>
<td>WJUX</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
</tr>
<tr>
<td>Minneapolis, Minnesota</td>
<td>WCCO</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
<td>9:00</td>
<td>WJUX</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
</tr>
<tr>
<td>Chicago</td>
<td>KSL</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
<td>9:00</td>
<td>WJUX</td>
<td>9:00</td>
<td>Breakfast Shopping</td>
</tr>
</tbody>
</table>

NOTE: The information contained in the program schedules presented below is supplied by the stations broadcasting those programs, and RADIO GUIDE should not be considered responsible for errors in announcements due to failure of stations to advise of weekly program changes.

Program Changes

- "AmeriKan's Giants," usually 8:00 to 9:00 on Wednesday evenings. (6:00 to 7:00) will be presented on Tuesday evenings from June 17 to June 23.
- "The Musical Playhouse" (9:00 to 10:00, Thursday nights) will be simulcast on KSL, KSL, and KSL.
- "KSL's News Letter" (9:00 to 10:00, Monday nights) will be simulcast on KSL, KSL, and KSL.

The program schedules feature KSL's weekly dance band with orchestra and musical numbers. The KSL Band is scheduled to appear five times weekly, Monday through Friday.

Please note: The program listings indicate new nightlights.

licht: The information contained in the program schedules presented below is supplied by the stations broadcasting those programs, and RADIO GUIDE should not be considered responsible for errors in announcements due to failure of stations to advise of weekly program changes.

Program Changes

- "AmeriKan's Giants," usually 8:00 to 9:00 on Wednesday evenings. (6:00 to 7:00) will be presented on Tuesday evenings from June 17 to June 23.
- "The Musical Playhouse" (9:00 to 10:00, Thursday nights) will be simulcast on KSL, KSL, and KSL.
- "KSL's News Letter" (9:00 to 10:00, Monday nights) will be simulcast on KSL, KSL, and KSL.

The program schedules feature KSL's weekly dance band with orchestra and musical numbers. The KSL Band is scheduled to appear five times weekly, Monday through Friday.

Please note: The program listings indicate new nightlights.
Good Listening for Saturday
Further details and schedules which will broaden these programs may be obtained by calling.
★ Star in program listings indicates news highlights

**MORNING**
8:30 PT (9:30 MT) National Grand Pageant
11:00 PT (12:00 MT) Music Hall from London, Caccle, Harem, and Charles Shawdirects the orchestra.

**AFTERNOON**
1:30 PT (2:30 MT) Princeton Invitation Track Meet: Held at Palmer Stadium, Princeton, New Jersey, featuring the world's greatest athletes.
2:45 PT (3:45 MT) N. C. A. A. Track Meet: A description of the eighteenth annual N. C. A. A. track meet held at Lawrence University, Frank Hall and Hesperian will be the commentaries.
3:00 PT (4:00 MT) Americans at Work: Drama and Interviews; "Social Workers" will be subject of today's program. A dramatization of the history of social work and interviews with several social workers will be included on this program.
5:30 PT (6:30 MT) Saturday Night Serenade: Bill Perry, tenor; Gus Hanes-ken's orchestra.
5:30 PT (6:30 MT) Archer Oboist's Plays: Tonight's play, "The Immortal Contrabass," is the story of a young man who has been killed all his life by the haunting fear of ultimate death, meets immortality in a brave new world.

**NIGHT**
6:00 PT (7:00 MT) Hit Parade: Larry Ross, tenor; Kay Lorraine; Raymond Scott Quintet; Songsmiths; Martin Warrow's orchestra.
7:00 PT (8:00 MT) Alka-Seltzer National Barn Dance.
7:30 PT (8:30 MT) Johnny Presents, Jack Johnson's orchestra.
9:00 PT (10:00 MT) Professor Quiz, with Bob Trout.
9:00 PT (10:00 MT) Avalon Time, Red Foley; Red Stockin; Bob String's Boogie Band.

**SUNDAY**
8:00 AM PT (9:00 AM MT) Christmas Morning Service;
9:00 AM PT (10:00 AM MT) Morning Church Services;
9:30 AM PT (10:30 AM MT) The New Life Church Services;
11:00 AM PT (12:00 PM MT) Sermons.
12:00 PT (1:00 PM MT) Church Services.
6:00 PM PT (7:00 PM MT) Christmas Eve Services;
7:00 PM PT (8:00 PM MT) Christmas Eve Sermons.
8:00 PM PT (9:00 PM MT) Christmas Eve Services.
9:00 PM PT (10:00 PM MT) Christmas Eve Sermons.
10:00 PM PT (11:00 PM MT) Christmas Eve Services.
11:00 PM PT (12:00 AM MT) Christmas Eve Sermons.
Page 28

**SUNDAY**, June 18, 1939

**4:15 PM** NBC Radio City Music Hall (w-15:35)

**4:30 PM** NBC Network Game of Baseball

**5:15 PM** NBC National News

**5:30 PM** NBC News

**5:45 PM** NBC-Music Graphics: KPO

**6:00 PM** NBC-National News: KGO

**6:15 PM** NBC-National News:

**7:25 PM** NBC-National News: KGO

**8:00 PM** NBC National News

**9:00 PM** NBC-National News: KGO

**9:15 PM** NBC National News

**9:30 PM** NBC National News

**9:45 PM** NBC National News

**10:00 PM** NBC National News

**10:15 PM** NBC National News

**10:30 PM** NBC National News

**10:45 PM** NBC National News

**11:00 PM** NBC National News

**11:15 PM** NBC National News

**11:30 PM** NBC National News

**11:45 PM** NBC National News

**12:00 AM** NBC National News

**12:15 AM** NBC National News

**12:30 AM** NBC National News

**12:45 AM** NBC National News

**1:00 AM** NBC National News

**1:15 AM** NBC National News

**1:30 AM** NBC National News

**1:45 AM** NBC National News

**2:00 AM** NBC National News

**2:15 AM** NBC National News

**2:30 AM** NBC National News

**2:45 AM** NBC National News

**3:00 AM** NBC National News

**3:15 AM** NBC National News

**3:30 AM** NBC National News

**3:45 AM** NBC National News

**4:00 AM** NBC National News

**4:15 AM** NBC National News

**4:30 AM** NBC National News

**4:45 AM** NBC National News

**5:00 AM** NBC National News

**5:15 AM** NBC National News

**5:30 AM** NBC National News

**5:45 AM** NBC National News

**6:00 AM** NBC National News

**6:15 AM** NBC National News

**6:30 AM** NBC National News

**6:45 AM** NBC National News

**7:00 AM** NBC National News

**7:15 AM** NBC National News

**7:30 AM** NBC National News

**7:45 AM** NBC National News

**8:00 AM** NBC National News

**8:15 AM** NBC National News

**8:30 AM** NBC National News

**8:45 AM** NBC National News

**9:00 AM** NBC National News

**9:15 AM** NBC National News

**9:30 AM** NBC National News

**9:45 AM** NBC National News

**10:00 AM** NBC National News

**10:15 AM** NBC National News

**10:30 AM** NBC National News

**10:45 AM** NBC National News

**11:00 AM** NBC National News

**11:15 AM** NBC National News

**11:30 AM** NBC National News

**11:45 AM** NBC National News

**12:00 PM** NBC National News

**12:15 PM** NBC National News

**12:30 PM** NBC National News

**12:45 PM** NBC National News

**1:00 PM** NBC National News

**1:15 PM** NBC National News

**1:30 PM** NBC National News

**1:45 PM** NBC National News

**2:00 PM** NBC National News

**2:15 PM** NBC National News

**2:30 PM** NBC National News

**2:45 PM** NBC National News

**3:00 PM** NBC National News

**3:15 PM** NBC National News

**3:30 PM** NBC National News

**3:45 PM** NBC National News

**4:00 PM** NBC National News

**4:15 PM** NBC National News

**4:30 PM** NBC National News

**4:45 PM** NBC National News

**5:00 PM** NBC National News

**5:15 PM** NBC National News

**5:30 PM** NBC National News

**5:45 PM** NBC National News

**6:00 PM** NBC National News

**6:15 PM** NBC National News

**6:30 PM** NBC National News

**6:45 PM** NBC National News

**7:00 PM** NBC National News

**7:15 PM** NBC National News

**7:30 PM** NBC National News

**7:45 PM** NBC National News

**8:00 PM** NBC National News

**8:15 PM** NBC National News

**8:30 PM** NBC National News

**8:45 PM** NBC National News

**9:00 PM** NBC National News

**9:15 PM** NBC National News

**9:30 PM** NBC National News

**9:45 PM** NBC National News

**10:00 PM** NBC National News

**10:15 PM** NBC National News

**10:30 PM** NBC National News

**10:45 PM** NBC National News

**11:00 PM** NBC National News

**11:15 PM** NBC National News

**11:30 PM** NBC National News

**11:45 PM** NBC National News

**12:00 AM** NBC National News
GOOD LISTENING FOR SUNDAY

MORNING

8:00 A.M. (PST) Radio City Music Hall. Classical music orchestra directed by Maurice Baron.

3:30 P.M. (PST) University of Chicago Round Table Discussion. Subject: "The Place of Religion in a Democracy." Speakers: Margaret C. Bruchac, Joseph H. S. Smith, T. V. Smith, professor of philosophy and Illinois Congressman-at-Large, and Louis Wirth, associate professor of sociology, all at the University of Chicago.


11:00 A.M. (PST) The Magic Key, with Frank Black conducting the orchestra.

AFTERNOON

12:30 P.M. (PST) International Polo Match. The final game in the three-game series between the picketed American and British polo teams in the Westchester Cup polo match. If the United States wins the series, it will give them the match and this broadcast will not be heard.

12:30 P.M. (PST) The World Is Our Oyster, Industrial application of the world's fisheries will be shown in today's episode, titled "Fishing Around the World.'

1:00 P.M. (PST) Hall of Fun. Frank Jenks, M. C.; Clifford Edwards (Ukulele Iko); Frank Sars; Sayret; Richard Lane, and Gordon Jenkins' orchestra.

1:45 P.M. (PST) Letters Home from the World's Fair. This program originates from the New York World's Fair. Ray Perkins, comedian, songs and interviews.

2:30 P.M. (PST) Gateways to Hollywood: Talent Quest. Humphrey Bogart, screen badman, will be today's guest.

2:30 P.M. (PST) Gateway to Hollywood: Talent Quest. Humphrey Bogart, screen badman, will be today's guest.

3:00 P.M. (PST) Fitch Bandwagon. A new series featuring up-and-coming dance bands of the younger generation. Garry Maffei, 24-year-old radio entertainer, will be the master of ceremonies.

3:30 P.M. (PST) Radio Guild.


4:00 P.M. (PST) Symphony Orchestra. Erich Leinsdorf, young American conductor of the Metropolitan Opera Orchestra, will conduct the orchestra.

5:00 P.M. (PST) Chase and Sanborn Hour. Don Amache, M. C.; Edgar Bergen and Charlie McCarry, comedians; Madeleine Carroll, baritone; and Robert Armbruster's orchestra. Guest: Alec Templeton, blind pianist.

5:30 P.M. (PST) America's Album of Family Music. Frank Munn, tenor; Jean Dickenson, soprano; Elizabeth Lannert, contralto; Hanser's concert orchestra.

5:45 P.M. (PST) The Circle. Lawrence Tibbett; Madeleine Carroll; Grosho and Chico Marx; Owen Davis, Jr.; Robert Emmett Dolan's orchestra.

6:00 P.M. (PST) Good Will Hour. With John J. Anthony conducting.

6:00 P.M. (PST) Knickerbocker Playhouse. Elia Kazan's production of "The Plague." The episode will feature the guest star, who will be presented with the Knickerbocker Award.

7:00 P.M. (PST) Walter Winchell, Columnist.

7:30 P.M. (PST) Jack Benny, Comedian, Symphony Orch., John L. Munn, cond.: Benny's "Semen--Simplesse-Journal." Phil Harris, a very select joint, may be heard on page 10.

8:00 P.M. (PST) Broadway Club. Eddy Duchin and his orchestra.

9:00 P.M. (PST) National B.B.C. Entertainment with Joe E. Brown, host, and his cast of comedians.

9:15 P.M. (PST) Good Will Hour.

10:00 P.M. (PST) Hollyhock Hour: "East of the Sun." "24 Hours in the Life of Pollyanna." By John Galsworthy.light. Kate O'Hara, actress, will be with the program.


10:30 P.M. (PST) NBC Symphony Orch.: KLO CKCCK KFRC KFBY KFI KXQ KEDY KJY KFRU (KFN 953). The NBC Symphony Orchestra conducted by Jules Brulé.

10:30 P.M. (PST) NBC Symphony Orch.: KLO CKCCK KFRC KFBY KFI KXQ KEDY KJY KFRU (KFN 953). The NBC Symphony Orchestra conducted by Jules Brulé.

11:00 P.M. (PST) NBC Symphony Orch.: KLO CKCCK KFRC KFBY KFI KXQ KEDY KJY KFRU (KFN 953). The NBC Symphony Orchestra conducted by Jules Brulé.

11:30 P.M. (PST) NBC Symphony Orch.: KLO CKCCK KFRC KFBY KFI KXQ KEDY KJY KFRU (KFN 953). The NBC Symphony Orchestra conducted by Jules Brulé.

12:00 A.M. (PST) NBC Symphony Orch.: KLO CKCCK KFRC KFBY KFI KXQ KEDY KJY KFRU (KFN 953). The NBC Symphony Orchestra conducted by Jules Brulé.

12:30 A.M. (PST) NBC Symphony Orch.: KLO CKCCK KFRC KFBY KFI KXQ KEDY KJY KFRU (KFN 953). The NBC Symphony Orchestra conducted by Jules Brulé.

1:00 A.M. (PST) NBC Symphony Orch.: KLO CKCCK KFRC KFBY KFI KXQ KEDY KJY KFRU (KFN 953). The NBC Symphony Orchestra conducted by Jules Brulé.

1:30 A.M. (PST) NBC Symphony Orch.: KLO CKCCK KFRC KFBY KFI KXQ KEDY KJY KFRU (KFN 953). The NBC Symphony Orchestra conducted by Jules Brulé.

2:00 A.M. (PST) NBC Symphony Orch.: KLO CKCCK KFRC KFBY KFI KXQ KEDY KJY KFRU (KFN 953). The NBC Symphony Orchestra conducted by Jules Brulé.

2:30 A.M. (PST) NBC Symphony Orch.: KLO CKCCK KFRC KFBY KFI KXQ KEDY KJY KFRU (KFN 953). The NBC Symphony Orchestra conducted by Jules Brulé.

3:00 A.M. (PST) NBC Symphony Orch.: KLO CKCCK KFRC KFBY KFI KXQ KEDY KJY KFRU (KFN 953). The NBC Symphony Orchestra conducted by Jules Brulé.

3:30 A.M. (PST) NBC Symphony Orch.: KLO CKCCK KFRC KFBY KFI KXQ KEDY KJY KFRU (KFN 953). The NBC Symphony Orchestra conducted by Jules Brulé.

4:00 A.M. (PST) NBC Symphony Orch.: KLO CKCCK KFRC KFBY KFI KXQ KEDY KJY KFRU (KFN 953). The NBC Symphony Orchestra conducted by Jules Brulé.

4:30 A.M. (PST) NBC Symphony Orch.: KLO CKCCK KFRC KFBY KFI KXQ KEDY KJY KFRU (KFN 953). The NBC Symphony Orchestra conducted by Jules Brulé.

5:00 A.M. (PST) NBC Symphony Orch.: KLO CKCCK KFRC KFBY KFI KXQ KEDY KJY KFRU (KFN 953). The NBC Symphony Orchestra conducted by Jules Brulé.

5:30 A.M. (PST) NBC Symphony Orch.: KLO CKCCK KFRC KFBY KFI KXQ KEDY KJY KFRU (KFN 953). The NBC Symphony Orchestra conducted by Jules Brulé.

6:00 A.M. (PST) NBC Symphony Orch.: KLO CKCCK KFRC KFBY KFI KXQ KEDY KJY KFRU (KFN 953). The NBC Symphony Orchestra conducted by Jules Brulé.
Monday, June 19, 1961

6:00 P.M. Concerts

6:30 P.M. Sports

7:00 P.M. Theatrical Performances

7:30 P.M. Theatrical Performances

8:00 P.M. Theatrical Performances

8:30 P.M. Theatrical Performances

9:00 P.M. Theatrical Performances

9:30 P.M. Theatrical Performances

10:00 P.M. Theatrical Performances

10:30 P.M. Theatrical Performances

11:00 P.M. Theatrical Performances

11:30 P.M. Theatrical Performances

12:00 A.M. Theatrical Performances
C-KXZ, KSL, Kvious.

WCCO-Stanford Univ. Prgm.: Dr. Thomas H. Johnson.

KNX-Baseball Game.


KFI-Knock Your Schools.

KNX-Baseball Game.

KFI-Morning Concert.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-Knock Your Schools.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.

KFI-7:00 AM Wally Boyar.

KFI-7:00 AM Music Drama.

KNX-Baseball Game.
THURSDAY, June 22

7:00-8:00 A.M. 

NBC-Vincente Ensemble: KLO CBS-

KGO KOX KKO KTVI KFXR

*News: KFRC

NBC-TV: Mary Martin, sketch (as 10:15)

NBC Musical Clock: KBO

CBS: Miss William, sketch: KBO

KXK KOX KVI KLV

*News: KFRC

7:15 P.M. 

NBC-Vic & Sadie, sketch: (as 10:15)

KXK KOX KTVI KFXR

*News: KFRC, Massey

NBC Musical Clock: KBO

7:30 P.M. 

KBO-Pepper Young, family, sketch (as 10:15)

KXK KOX KVI KLV

*News: KFRC

NBC Financial Service: KBO KEX KTVI KFXR

7:45 P.M. 

KXK KOX KTVI KFXR

*News: KFRC

NBC-Getting the Most Out of Life: CJA KCA CJA CFFC

*News: KFRC

8:15 P.M. 

KBO-Charlile Marshall, philosopher: KBO KKO KIO

*News: KFRC

8:45 P.M. 

KXK KOX KTVI KFXR

*News: KFRC

MORNING

8:00 A.M. 

KBO-Divorce Ensemble: KLO KGO KWO CRO KTVI KFXR

*News: KFRC

8:15 A.M. 

KBO-Ann, sketch: (as 10:15)

KXK KOX KTVI KFXR

*News: KFRC

8:45 A.M. 

KXK KOX KTVI KFXR

*News: KFRC

FRIDAY, June 23, 1939

7:00 A.M. 

KBO: Sheppard, sketch: KBO KEX KTVI KFXR

*News: KFRC

7:15 A.M. 

KBO: Arthur, sketch: (as 10:15)

KXK KOX KTVI KFXR

*News: KFRC

7:45 A.M. 

KXK KOX KTVI KFXR

*News: KFRC

8:15 A.M. 

KBO-Charlile Marshall, philosopher: KBO KKO KIO

*News: KFRC

8:45 A.M. 

KXK KOX KTVI KFXR

*News: KFRC

VACATION. If you go to the lakes, mountains, either of the fairs, your radio will still be a means of entertainment. Radio Guide has an edition for each part of the country. On sale today, wherever you are, at all newsstands.
Good Listening for Friday

Further details and stations which will broadcast these programs may be obtained by inquiring of your local radio-station.

Star in program listings indicates news highlights.

MOONING
8:30 P.M. (500 S.F.) Farm and Home Hour, Arden Superior.

AFTERNOON
12:00 P.M. 1:00 P.M.
(CJRM) This Rhythmic Service, sketch: Bob Hardin, reports.

(Radio News Service) Who's Who in the World, sketch: (Continued)

1:15 P.M. 2:00 P.M.
(CJRM) This World, sketch: (Continued)

2:15 P.M. 3:00 P.M.
(CJRM) This Variety Service; (Continued)

3:15 P.M. 4:00 P.M.
(CJRM) This Variety Service; (Continued)

4:15 P.M. 5:00 P.M.
(CJRM) This Variety Service; (Continued)

5:15 P.M. 6:00 P.M.
(CJRM) This Variety Service; (Continued)

6:15 P.M. 7:00 P.M.
(CJRM) This Variety Service; (Continued)

7:15 P.M. 8:00 P.M.
(CJRM) This Variety Service; (Continued)

8:15 P.M. 9:00 P.M.
(CJRM) This Variety Service; (Continued)

9:15 P.M. 10:00 P.M.
(CJRM) This Variety Service; (Continued)

10:15 P.M. 11:00 P.M.
(CJRM) This Variety Service; (Continued)

Continued on Next Page
Men Behind the Stars

The "Men Behind the Stars" program of June 23 will treat in discussion and dramatization interesting facts relating to the star constellation as we think of it, but at a time when it is a visible object. The program is to be heard Friday evening.

The presentation of "Men Behind the Stars" may be heard over KFRC at 7:45 p.m. EST 9:45 p.m. CST 8:45 p.m. MST 7:45 p.m. PST 6:45 p.m. Hawaiian Time.
and accurate.

Knowing Fulton Lewis well, I imagine that such thoughts as these animated him not only when he quit newspaper work to enter radio but also when he stormed the sacred precincts of press and politicians on Capitol Hill to insist that they let him in on the gallery floor. As one of Washington's finest newspaper correspondents for many years, he knew the faults and frailties of journalism. He envisaged radio and television as the new means to express a new age—a fresher, brighter, greener age of truth and idealism and decency. But, as practical as he can be spectacularly when the occasion demands, he realized that radio could not undertake these grave responsibilities if it remained content with the status of a repertorial organ at Washington.

The inspiration—and the answer—came one evening in December, 1938, while he was discussing radio problems with Fred Weber, general manager of the Mutual Broadcasting System, and Ted Strickert, manager of WOR at New York.

Fred and Ted were amazed to learn that radio commentators could not walk on their own feet if they wanted to—that they were hobbled and chained and crippled by rules governing admission to the press galleries of Congress and the offices of Government officials. Fulton offered to lead the granted group through the bottleneck, though every previous effort to smash through had failed wretchedly. They agreed to give him full support.

Mr. Lewis' next move was typical of his thoroughness—a quality which marks his every-day activities and his performances on the air every night. He investigated and studied the history of the establishment of the Congressional press gallery. He discovered that it was originally organized to meet public desire for a body of press representatives with which public affairs were being conducted. Lest the folks back home distrust their doings, Congress threw open the doors of the gallery, though with reservations to which the political party. Mr. Lewis also found that several Congressional provisions for establishment of a press gallery had been steadily and studiously vaded from the beginning—a fact which eventually vanquished his journalistic foes.

In December of 1938 Mr. Lewis politely applied to the standing committee of the Washington correspondents—an elected body of reporters to whom Congress entrusts the management of the press galleries—for admission of radio commentators to the Senate and House galleries. The Senate rules committee rejected the application on the ground that the Senate rules committee had so framed the laws governing the press that only representatives of daily newspapers could be admitted. The reporters' regulatory group passed the buck to the Senators, and that was their undoing. The next day a punchable trouble to troublesome petitioners for many decades, it had always prevailed over the interlopers, and they were confident that they had crushed the latest gallery-craze.

Mr. Lewis, however, who is quite a nautical fellow, had only begun to dig his heels in. He wrote a letter to the Senate and House rules committees notifying them of his application, of its rejection. He contended that he was the same service as the press and therefore should be entitled to the same privileges. He insisted that the rule be changed to keep the press out of a press which civilization had made in disseminating news and knowledge—the latter being a slight compliment to the Capitol Hill gallery. The Senator Neely of West Virginia, chairman of the Senate rules committee, presented the request to his group. Senator Gillette of Iowa exhibited keen interest, so he and Senator Barbour of New Jersey were named as a subcommittee to study the problem. Meanwhile, Mr. Lewis had made another significant discovery in his research into Press Gallery history. He found that the original and unchanged provisi were printed only "one-sect" to each "newspaper." When Messrs. Gillette and Barbour held their hearings, Mr. Lewis noted that, despite the restriction, "press associations" continued to have access to the gallery. Many journals had from six to twenty staff members in the gallery. Since the law referred only to "newspapers," he questioned the right of "press associations" to enjoy any entry at all. It was all quite amusing—and disconcerting to the newspaper boys. They regarded it as part of their movement with contempt and hilarity.

Senator Gillette was so impressed by the radio representative's arguments that he demanded complete revision of the rules relating to the press galleries. He also insisted that he be directly to radio. That proceeding threatened unwanted delay, however, and meanwhile the reporters were beginning to swing from the gallery on Sunday uppercuts. They were buttonholing friendly Senators, telephoning key men on Capitol Hill and wagging a fierce counter-attack. The committee made no move; Representative John Dempsey of New Mexico. A regular member of the We-Listen-to-Lewis club, was shocked to learn that radio commentators were not allowed in the gallery. He promised action—and action now—when he got the full story from Fulton at dinner party given, appropriately enough, by one of rebel William Edgar Borah's secretaries. As good as his word, Mr. Dempsey immediately drafted a resolution extending gallery privileges to the radio men and presented it to the House rules committee, of which he is a member.

The press was taken by surprise. So were some of the other radio commentators, though they thanked Mr. Dempsey heartily for his "gesture."

"Hello," growled Jack, "this is no ges-ture. I'm serious."

Mr. Lewis demanded and got another public hearing—and again Fulton floored them. Within a few days the House rules committee voted that radio be given equal facilities and privileges with the press. It was passed unanimously by the House within a week. The Senate rules committee dived into the matter and wrote a letter to the press committee. The Congress left it with the standing committee to decide whether radio should use the same privileges as the press. The fallacy of the situation was not till then that Mr. Lewis let it be known that radio preferred to "walk on its own feet and do its own leg work." He demanded separate gallery—and, as usual, got what he wanted.

Breaking the traditions of more than a few editors, however, wasn't too bad for audacious Mr. Lewis. He dropped into the White House to gossip with "Steve" Early, the President's press secretary, told what Congress had done, and asked that the White House extend the same privilege. Mr. Early relayed the request to the President, and he assented immediately. Next Mr. Lewis made rounds of the publicity offices of every Federal department, emergency agency and independent bureau. He resulted the radio to the Capitol Hill and at the White House, and promptly was invited to tell his gang that they were welcome to attend the mighty conferences on their own terms. Phew!

Few days later the Washington radio correspondents elected Mr. Lewis the first president of the organized kind of it. It's difficult for one who knows Fulton well to talk of him personally and intimately. But he is, without a doubt, one of the most accomplished, versatile and charming men in Washington, not barring that "glamour boy," "Chipp" Roberts. If there is any subject—fishing, flowers, aviation, politics, music, science, public affairs—he doesn't know in detail from first-hand study, then it isn't worth knowing. He is sincere, conscientious and human. He comes of a distinguished family, but you wouldn't ever let him. He married the daughter of a distinguished political leader—former G. O. P. national chairman, Claudius Robinson, and was a substitute for that gentleman. He has scored some of the best "beats" in the recent history of Washington journalism, but he never mentions them. He has written several famous college and political songs—both verse and music, but he doesn't name the composer or author, even when he plays them for admiring listeners.

He will talk—and how—on subject. Ask him to tell you about his estate in a southern Maryland, his copper-trot-line for catching hard-shelled crabs, the new jugger somebody gave him for clearing the weeds, the steaks and chickens broiled on the open fire of a dust, the asparagus, and peach trees and grapevines he planted with his own hands, the way he brought his friends to join a communal movement for improving his acres, and he put Demosthenes—or even Franklin D. Roosevelt—to shame!

Fulton Lewis, Jr., may be heard Mondays through Fridays over MBS at:
7:00 p.m. EST — 6:00 p.m. CST
6:00 p.m. CDT — 5:00 p.m. MST
4:00 p.m. PST

The Sunday Philadelphia Inquirer
Who Makes Love Best?
Single or Married Stars
Read July SCREEN GUIDE for the Revealing Answers in Pictures!
On Short Waves: Edited by Chas. A. Morrison
President, International DX'ers Alliance

Friday, June 17

Saturday, June 17

Sunday, June 18

Daily Programs for June 17-23

Contrary to theory that television programs are transmitted only 100 to 200 miles from the transmitting station, General Electric engineers in Schenectady, New York, have been able to complete two-hour program telecasts by NBC from New York City to Boston and to Washington, D.C., on Friday night. Both picture and voice were received exceptionally well, despite the fact that the transmitter was 130 miles and

On Short Waves: Edited by Chas. A. Morrison
President, International DX'ers Alliance

IMPORTANT commencement broadcasts will feature this week's slate of radiograms, including the baccalaureate address by Dr. Harold W. Dodds, president of Princeton University. The new University Chapel Choir will be heard on the one-hour program, and on the one-hour program, on Saturday night, the Princeton University Chapel Choir of fifteen voices, assembled from the Princeton campus, will be broadcast on frequencies of 11:00 to 6:00 p.m. As an experiment in broadcasting, the choir will sing five or six a cappella numbers from music of the Middle Ages, and will be heard on a one-hour program, to be transmitted on the 11:00 to 6:00 p.m.

As an example of the practical use to which ultra-high-frequency stations can be put, Mrs. Pauline Winner, the co-ordinator of radio activities for the Board of Education of Los Angeles, describes that this organization recently sponsored an educational program describing the very worthy aims and ideals of Metropolitan Continental High School in Los Angeles, over CBS short-wave outlet W2XAD (26.1) of that city. The principal of the school and a group of seven senior students participated in this annual broadcast.

For more information concerning the experimental transmissions of the new Swiss Short-Wave Station Schwarzenburg, which have already begun, are furnished by Rudolph Kure of Cincinnati, Ohio, who states that the transmitter is being operated over the frequency of 8.535 meters. Swiss authorities are expected to be given full reports on the Schwarzenburg transmissions and the station is said to be covered by Swiss radio stations.

Latest revised schedules for the Netherlands short-wave PHOH-stations PHI and PCJ are as follows: PHI operates on 17.77 mc, Sundays from 9:00 to 9:30 a.m. and on Tuesdays, Wednesdays, Fridays and Saturdays, from 8:10 to 9:15 a.m. ED. PCJ operates on 17.75 mc, Sundays, Mondays and Thursdays, from 8:10 to 9:30 a.m. on Saturdays, Sundays and Mondays from 8:10 to 9:15 a.m.

A new American station, W2XAD (English), will be heard on the frequency of 8.535 mc. The station will broadcast a series of short programs, including a one-hour program, on Saturday night, the Princeton University Chapel Choir of fifteen voices, assembled from the Princeton campus, will be broadcast on frequencies of 11:00 to 6:00 p.m. and 9:15 to 10:25 p.m.

Continuing the interesting traveling series, the Two Fairs, broadcasts on Mondays at 5:30 p.m. ED, over international stations W2XAD (8.535) of New York City and W2XAD (8.535) of Schenectady, New York, this week's broadcast is an exhibition of the sources of the great paintings and sculptures sent to Fairs from all over the world, each exhibit being accompanied by mammoth sculptures and murals, at both Fairs are to be covered.

Further information concerning the experimental transmissions of the new Swiss Short-Wave Station Schwarzenburg, which have already begun, are furnished by Rudolph Kure of Cincinnati, Ohio, who states that the transmitter is being operated over the frequency of 8.535 meters. Swiss authorities are expected to be given full reports on the Schwarzenburg transmissions and the station is said to be covered by Swiss radio stations.

Latest revised schedules for the Netherlands short-wave PHOH-stations PHI and PCJ are as follows: PHI operates on 17.77 mc, Sundays from 9:00 to 9:30 a.m. and on Tuesdays, Wednesdays, Fridays and Saturdays, from 8:10 to 9:15 a.m. ED. PCJ operates on 17.75 mc, Sundays, Mondays and Thursdays, from 8:10 to 9:30 a.m. on Saturdays, Sundays and Mondays from 8:10 to 9:15 a.m.

A new American station, W2XAD (English), will be heard on the frequency of 8.535 mc. The station will broadcast a series of short programs, including a one-hour program, on Saturday night, the Princeton University Chapel Choir of fifteen voices, assembled from the Princeton campus, will be broadcast on frequencies of 11:00 to 6:00 p.m. and 9:15 to 10:25 p.m.

Continuing the interesting traveling series, the Two Fairs, broadcasts on Mondays at 5:30 p.m. ED, over international stations W2XAD (8.535) of New York City and W2XAD (8.535) of Schenectady, New York, this week's broadcast is an exhibition of the sources of the great paintings and sculptures sent to Fairs from all over the world, each exhibit being accompanied by mammoth sculptures and murals, at both Fairs are to be covered.

Further information concerning the experimental transmissions of the new Swiss Short-Wave Station Schwarzenburg, which have already begun, are furnished by Rudolph Kure of Cincinnati, Ohio, who states that the transmitter is being operated over the frequency of 8.535 meters. Swiss authorities are expected to be given full reports on the Schwarzenburg transmissions and the station is said to be covered by Swiss radio stations.

Latest revised schedules for the Netherlands short-wave PHOH-stations PHI and PCJ are as follows: PHI operates on 17.77 mc, Sundays from 9:00 to 9:30 a.m. and on Tuesdays, Wednesdays, Fridays and Saturdays, from 8:10 to 9:15 a.m. ED. PCJ operates on 17.75 mc, Sundays, Mondays and Thursdays, from 8:10 to 9:30 a.m. on Saturdays, Sundays and Mondays from 8:10 to 9:15 a.m.

A new American station, W2XAD (English), will be heard on the frequency of 8.535 mc. The station will broadcast a series of short programs, including a one-hour program, on Saturday night, the Princeton University Chapel Choir of fifteen voices, assembled from the Princeton campus, will be broadcast on frequencies of 11:00 to 6:00 p.m. and 9:15 to 10:25 p.m.

Continuing the interesting traveling series, the Two Fairs, broadcasts on Mondays at 5:30 p.m. ED, over international stations W2XAD (8.535) of New York City and W2XAD (8.535) of Schenectady, New York, this week's broadcast is an exhibition of the sources of the great paintings and sculptures sent to Fairs from all over the world, each exhibit being accompanied by mammoth sculptures and murals, at both Fairs are to be covered.
Chicago, alina Island, 8:15 p.m.

Thursday, June 22

10:15 p.m.—Lucky Boy: GSF GSF GSF
11:40 a.m.—Gerold's orchestra: GSF GSF GSF
12:20 p.m.—Jay n jive: WRAF.
2 a.m.—Harvard Alumni Association Meeting: WXLW.
2:15 p.m.—Round Britain: GSD GSD.
5 p.m.—Play: "A Curious Raiser": GSD GSD.
5:30 p.m.—Spitfires of Literature: WXLW.
6:10 p.m.—on WXAR (15:35).
7:30 p.m.—Play: "A Curious Raiser": GSB GSB.
8 p.m.—by Instructor Regiment Orchestra: HAT.
8:30 p.m.—Cards on the Table: GSB GSB.
8:40 p.m.—Round Nemesis: GSD: BXT.
8:45 p.m.—Opera selections: 2BC 2B04 2B06.
9:15 p.m.—The Italian Center for American Studies:
2B04 2B06 2B06.
10 p.m.—English broadcast from Costa Rica.
10 p.m.—Press Review: DJB DJD DJZ.
10:15 p.m.—Summer voice: WXXB.
10:25 p.m.—English Opera: GSC GSC.
11 p.m.—Chamber music: TGWA.

Friday, June 23

10:05 a.m.—NBC Midland Orchestra: GSF GSF.
2 p.m.—Harvard Chapter of Phi Beta Kappa Annual Meeting: WXLW.

BIRTHDAYS

JUNE 17

Red Foley, NBC, Merchandise Mart, Chicago, Ill.

JUNE 18

Kay Kyser, St. Catherine Hotel, Catalina Island, Calif.

JUNE 19

Guy Lombardo, NBC, RCA Bldg., New York, N. Y.

Virginia Payne, NBC, Merchandise Mart, Chicago, Ill.

Martin Gabel, NBC, RCA Bldg., New York, N. Y.

JUNE 20

George Burns, CBS, 485 Madison Ave., New York, N. Y.

JUNE 22

Phil Duce

JUNE 23

Pick Malone, CBS, 485 Madison Ave., New York, N. Y.

THE MELANCHOLY CLOWN

(Continued from Page 12)

first appearance on the air as guest of columnist Ed Sullivan, he was almost never sponsored by the show until the fall of 1954, when Jell-O hired him, that he hit his stride. General Foods, makers of Jell-O, pays $25,000 a week on the line to keep Brother Benny olive oil, in electric current to heat him! And folk eat Jell-O, and that great god Sales puff s and puffs and the dividends tinkle. It's one of the miracles of America.

There are a lot of funnymen in the world, and what has Benny got that they haven't got? Genius! Jack knows human nature and he knows people want to laugh at a fellow, not with him. He knows the public will always laugh at a cocky smart Aleck who gets it in the neck. So he's the smart Aleck. He doesn't hog his show. He's the slicker who dives into the pool to show off—and bums his head. He's the cook-of-the-road who struts along and slips on a banana peel. You are glad to see him fall, yet you feel sort of sorry for him. It might have been you. It's more than comedy; it's life disguised with greasepaint.

Benny plants his jokes so expertly that a child can get them, and he nurses them to the last drop of laugh.

(Continued on Page 40)
MUSICAL GIANT: BRAHMS

(Continued from Page 9)

they place a new and better-fitting pair of trousers in his room. In the morn-
ing he appears before the company with the gift garment astonishingly abbreviated—he has snipped off sev-

eral inches with a scissors!

He takes long walks with his pal, Johann Strauss, and often says that he wishes, instead of the walls king, had written the “Blue Danube.” Another

other pet of his is Droskay; “that fellow has more ideas than any of us.” But he especially hates the music of Tchaikov-

sky, Massenet and Bizet (whose oratorio, “Christus” he alludes to as “bumbug”). Brahms remains steadfast-

ly critical of his own works. “It is easy to compose,” he points out, “but it

is wonderfully hard to let the super-

fluous notes fall under the table.”

By 1895 he is one of the three tow-

ering B’s—Bach and Beethoven being the

other two. Honors galore shower

upon him. But then the clouds begin
to lengthen. He goes to Bonn for

Clara’s funeral, is altogether shattered emotionally, catches cold during the inter-

ment and develops a severe jaundice. He visits Dr. Gruneberger, the internist, who diagnoses a jaundice from a

surgical operation. “Perhaps,” he says to his wife, “the music of Claud Monteverdi has given me jaundice.”

Brahms, the man with the staphylococcus, is not happy. In a letter to his friend W. Wacker of Mittenwald, he writes:

“Jaundice, my dear Wacker, jaundice! I am the poor man. I have jaundice, jaunt- 

ice, jaundice. I am the poor man!”

Brahms, however, never gave up. He

persists with his work. He thought he

would never recover from the jaundice. But the best of all came true. He

was once again healthy

and happy in February, 1896. His
two-octave vanities were

all set aside. He again

began to work on his great symphony, a work of ten years

and a labor of love. He

had already written

the first two movements

of his symphony. Now

he set to work on the third.

In November, 1896, Brahms

completed his symphony.

It

was his last work and was never

published during his lifetime.

For some time, however, it

was

performed privately.

The symphony was given its

first public performance in Vienna

on December 17, 1880. It

was

a tremendous success and

is still considered one of the

greatest symphonies ever written.

Brahms, the last great romantic

composer, died on April 3, 1897, in

Vienna, Austria. He is buried in

the Central Cemetery of Vienna.

BOYS TOWN’S GIFT TO RADIO

(Continued from Page 19)

make something of myself. But I’ll

never forget what you’ve done for me. I

know that you don’t like the idea of

my playing jazz, but I hope I can show you that jazz isn’t so bad some day.

Father Flanagan assured him that he

had good music in his heart. But

Jimmy did have good music in his

heart, and he had a confidence in himself and a musical knowledge that would

at least keep him from going hungry. And under his arm he carried a trom-

bone, battered and nicked but never-

theless, a trombone. It was more than

just a trombone. It was a symbol of

a man who believed in boys, of a man

who believed in himself, and who, the

afternoon before, had gone into the
city and purchased it for him at a pawnshop.

Letters from Jimmy came frequently. He was playing with a band in Utica, N. Y., then with another band in Troy.

As he lived in this band, he had

now and then played at a small restaurant. And then . . . he was going to New York. Horace Heidt had heard over the radio, giving him a tryout. He’d clicked.

A short time ago Horace Heidt was playing on engagement in Omaha. He had heard about Jimmy from Boys Town.

A young couple stood in the chapel of Boys Town with Father Flanagan. The Boy Town priest had just performed their marriage ceremony.

“I’ll have to admit now that I was wrong about the type of music you can do. I found out after I studied Jimmy. For the young groom was Jimmy Skiles.

“Oh, no,” Jimmy replied. “I’d prob-
ably have been a much better jazz

musician if I’d studied the classics as you wanted me to, Father.”

From the bandroom in the distance came the long, weird moaning of a saxophone. That boy was just hot,” exclaimed

Jimmy. “He’ll burn ’em down.”

MR. FAIRFAX

Mrs. Grace Burton, St. Louis, Mo.—

Eddy Duchen was born April 1, 1909, in

Cambridge, Mass. His eyes are six

inches tall; his icy black hair and
eyes. He is a widower, has one son.

His opening theme song is Chopin’s

“Nocturne in E Flat,” and his closing

theme is “Be My Lover.” Durelle

Duran is the girl vocalist with his band, Stanley Worth is the male ven-
able, Stanley also plays the sax-
ophone and clarinet. Harry Campbell

beats the drums and Horace Diaz is

pianist.

JACK BENNY

(Continued from Page 39)

ter. His timing is perfect. If you

leave his gag, he’ll work back around to it some

night and slap you in the face

with it.

He’s never tell a gag just for a gag’s sake. Unless the gag, no matter how good it is, fits in, Jack won’t touch it.

Benny is a writing-man’s friend, and realizing more than any other man of his gifts, he was among the first radio

stars to pay his writers a good wage. He works four writers. His show is sold as a package deal, and the

companions of all his hired hands. Don Wilson, his announcer, Murry Bolen, production

man, and the various sound-effects men are employed directly by the agency, Young and Rubicam, that represents

General Foods.

The agency pays Jack an estimated $15,000 a year for his show, of which he gets $10,000, minus the ten percent

he pays his business manager.

Mary Livingston’s wage was not announced. Jack Benny and his musicans get about $1,250 a week. Benny Beker $750, his writers $2,000, and Andy Devine and stooges $1,000.

His personal who’s who is Benny, Kenny, Phil Harris, Rochester (the valet), De-

vine, Harry Baldwin (Jack’s secretary), and Bill Morrow, Eddie Bolen, Hillary Marks (Mary’s brother) and Sam Perrin, writers.

Morrow is an old-timer. Benny dis-

covered Beloin in the wilds of Vermont.

Jack has his writers work on Sunday nights, immediately after his second broadcast. His first show is at 4 p.m. Pacific time, and his second 8-30, Pacific time. The minute the show is off, Benny and his boys meet on the studio stage and throw ideas at one another. Then they go home, or some-

where. The writers get together on

Monday and do something, and on Tuesday they have a rough draft of the script. Benny and his trained seals work on the script Tuesday, Wednes-

day and Thursday, polishing and prim-

ing it. They knock off Friday, and on Saturday they get together again, and Jack reads the script. All sug-
gestions are gladly received. If Benny Beker suggests he can do a line better such and such a way, he’s given a

chance to prove it. The cast rehearses Sunday morning at 10 o’clock. After the first broadcast, Jack often changes his lines a bit for his rebroadcast. That produces spontaneous laughter, even from his cast, and that’s what Benny wants.

He takes run-of-the-mill happenings and coaches humor out of them. And he’s lightning when it comes to spotting

humor. Mary worries about pron-
nunciation. Jack laughs at “Popeye,”

the spinach man. “Poopee.” For

some reason, it’s funny. If she

isn’t, he proposes to sell and call it “Bloop-

ey,” so what? It’s funny.

Read James Street’s third and con-

cluding article about the startling life

of Jack Benny in next week’s issue.

Jack Benny may be heard Sunday night on WOR, New York.

7:00 p.m. EDT — 6:00 p.m. EST

6:00 p.m. CDT — 5:00 p.m. MDT

8:30 p.m. MST — 7:30 p.m. PST
Dorothy Lamour, film actress and singer of "Chase and Sanborn Hour" (NBC, Sun.), recently divorced from orchestra leader Herbie Kay, was escorted by film actor Randolph Scott to opening of the season's racing at Hollywood Park, Inglewood, Calif., then to Cafe LaMaze.

Left: Singer Judy Starr announces she'll divorce Jack Shirra of Hal Kemp's band to wed Buddy Westmore, the make-up artist.

Above: Bob Burns, comedian of "Kraft Music Hall" (NBC, Thurs.), croons to new son Robin, born at Santa Monica Hospital.

Since Connie Boswell, popular vocalist recently heard on "Good News of 1939" (NBC, Thursday), injured both her legs several years ago, she has used this streamlined wheel-chair before the microphone. Connie's popularity is not limited to fans; the stars love her too.

Tommy Fox, seventy-nine-year-old "Uncrowned King" of St. David's Island, Bermuda, was interviewed recently from Bermuda for Ripley's program by S. Seward Toddings, editor of Mid-Ocean paper. Fox told how he crawled into the stomach of a whale once to prove the Biblical story.
Is Your Name Here?

Below are the names of some of the most distinguished American families. Our research staff has, over a period of years, completed manuscript histories of each of these families. If your surname is listed, you should have your manuscript. We believe you will find it not only of keen interest, but a source of pride and satisfaction for yourself and your kinsmen.

These Family Histories, $2.00 each

Each manuscript is a genealogical and historical study of the family from earliest times; it records the origin and growth of the family in Europe; its place among the gentry there; its part in the early settlement and subsequent history of America, including service in the Revolutionary War; and its achievements and leading representatives in this country. The derivation and meaning of the name are traced; recurrent family traits are brought out; and genealogical data are set forth. A valuable bibliography is included, as well as the authoritative description of a family coat of arms.

With each order we will send The Romance of Coats of Arms, an illustrated, informative publication prepared by the Bureau. If your order arrives promptly we will also include, at no extra cost, our specially prepared Atlas of Coats of Arms (regularly $3.50 each). It measures 17 by 22 inches and contains spaces in which to record the names of your ancestors in all lines for eight generations.

The following is our latest list, containing 200 new names. The coupon on a letter, with $2.00 (no other charges) will bring you your manuscript by return mail. Satisfaction is assured by our unconditional money-back guarantee. Any two manuscripts may be had for $3.75; any three for $5.00. Send for yours today. Media Research Bureau, Dept. 136, 1110 F Street, Washington, D.C.

Look also for your Mother's and Grandmother's Maiden Names

These Manuscripts Make Ideal Gifts

Media Research Bureau, Dept. 136, 1110 F Street, Washington, D.C.

Please send the number of manuscripts for which you are ordering (100.00 in total, plus $3.00 for dealer) as payment in full. It is understood that if not satisfied, I will receive an immediate refund of my money.

Your name

Address

City State

Names of manuscript(s) desired

For $2.50 you can have an authentic, hand-painted coat of arms of any family listed. Our heraldic artists embellish each coat of arms to order, on parchment paper size 11 by 14 inches. (Use coupon.)