

WHY THE GOOD WILL COURT DIED!

Radio Guide

THE NATIONAL WEEKLY OF PROGRESS

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WEEK ENDING JAN. 9, 1937

10
CENTS



GLADYS SWARTHOUT

**WHY AMOS 'N' ANDY TURNED MINSTRELS
A CONTEST WINNER REVEALS HIS SYSTEM**

MUSIC LOVERS: Hear "The Rhythm of State Street" played by Shep Fields on Radio's Court of Honor, Friday, January 1, 1937, at 10 p.m. EST (9 CST) over the NBC-Blue network!

THE RHYTHM OF STATE STREET

Words and Music by WENDELL HALL

Verse.

Mod^{to}
f. *mp.* *L.H.*

Let's go! Chi - ca - go,

Go! Go! Chi - ca - go. That's the rhythm of the famous street Kind-a makes you want-a shake your feet. Let's go! Chi-

ca - go. Go! Go! Chi - ca - go. And to feel the fe-ver heat just get on State Street, Yeah.

Chos. * (Like slow waltz rhythm) *

The Rhy-thm of State Street, it gets in your feet and you go with — Chi - ca - go —

THIS IS A RADIO GUIDE GIFT SONG

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WHY THE GOOD WILL COURT DIED!

SUDDENLY—OUT OF A MURKY LEGAL SKY—
THE DEATH KNEEL OF RADIO'S GOOD WILL
COURT WAS SOUNDED. HOW? WHY? HERE—
FOR THE FIRST TIME—THE STORY IS TOLD

A. L. ALEXANDER'S FAREWELL

It is with deep emotion that I must tell you there will be no further broadcast of the Good Will Court. I want to make it plain that this is not our desire. So overwhelmingly enthusiastic was the reception and appreciation of this program, that it was our earnest wish to continue. But a court of this state, which has absolute power in passing rules for the conduct of members of the bar, forbade any judge or former judge in this jurisdiction, from taking part. There was nothing else to do but conform.

This hour was originally presented because it was felt to be worth while and in the public interest. We are still of that opinion. Those who objected did so because they felt the consideration of legal problems on the radio was "unethical." We thought it important, however, to aid distressed people, and felt that the lessons to be learned from their situations might very well tend to diminish the possibility of their recurrence, serve to alleviate some of the unhappiness that exists about us. Important government officials shared this view, lent their encouragement, spoke of it as "filling a real social need," said that "it brought to people a better understanding of the scope and purpose of our laws, which is within the true spirit of democratic government."

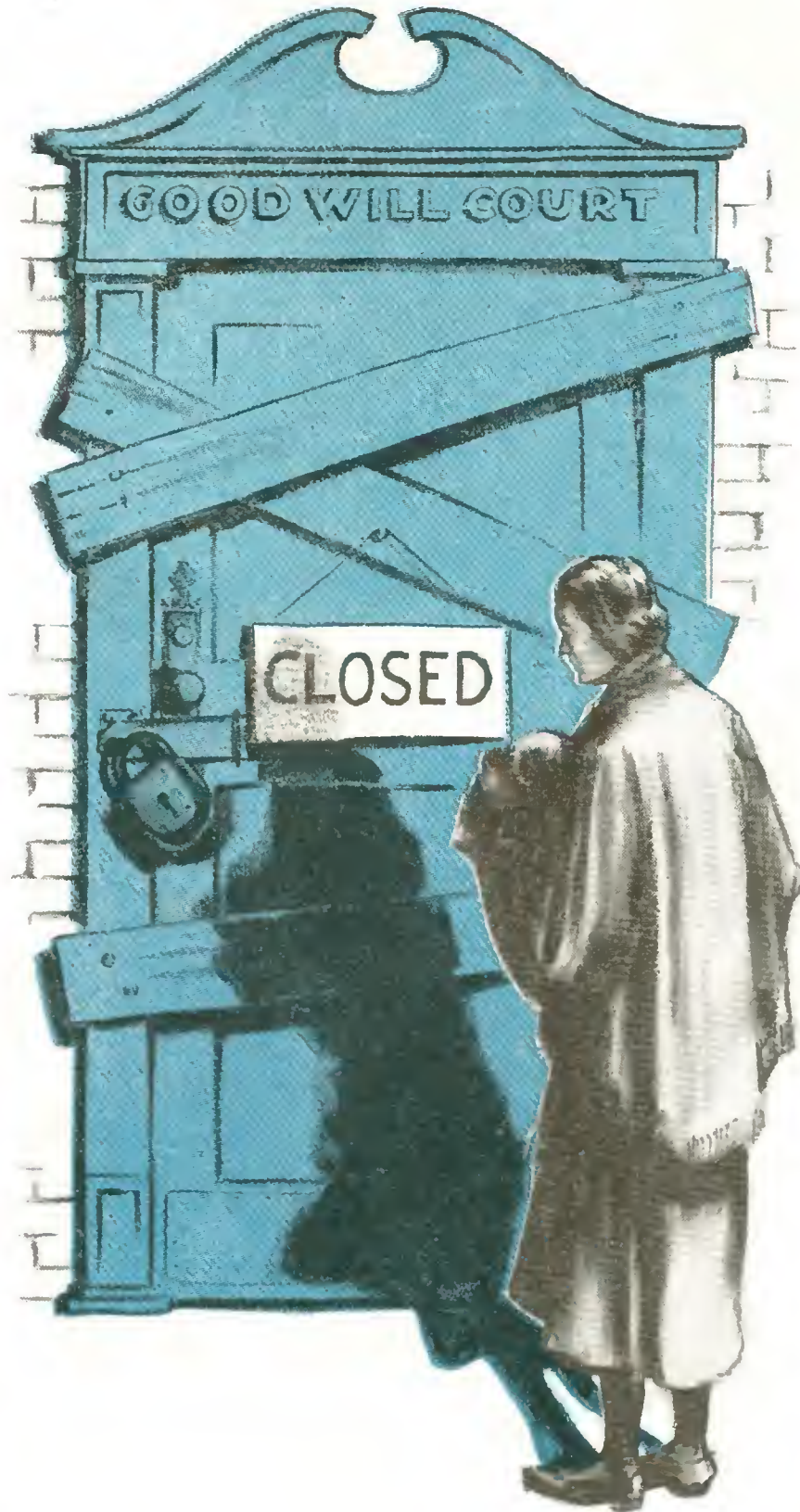
I believe that those who opposed the program, however sincere they were, completely misunderstood its intent and purpose. However that may be, the Good Will Court has urged obedience to and respect for the law, and as our last act, we practise that same obedience, even though in so doing we must destroy the Good Will Court, destroy it, no matter how great the sacrifice, or the loss to those who looked to it for guidance. I think something true and good has been killed. Regretfully do we lay down the burden, but we are consoled by the fact that you of the listening audience have appreciated the nobility of the purpose which this venture served, and our sincerity in serving it.

WHEN A. L. Alexander stepped before an NBC microphone Sunday night, December 20, to deliver the above now-famous statement that ended the Good Will Court forever, radio's fifth largest listening audience was stunned. Their program had ended, not because it did not meet the requirements of a sponsor, not because it failed to draw listener attention, but because it was forced to go.

No sooner had Alexander finished his talk and the substituted program, "Do You Want To Be An Actor?" started, than NBC's telephones began ringing and telegraph boys began rushing in.

"Don't let them get you down," telegraphed Miss K. D. of Nashville, Tenn.

"Complete disappointment to me tonight to observe the discontinuance of the Good Will program, which will be tremendously missed by many." This came from S. L. of New York City.



It was a deluge of comment—a storm of protest such as broadcasting has seldom heard.

Monday came and the response continued. In a letter to the editor of New York's *Daily News*, J. E. Russell, Jr., wrote:

"I think the unfortunate situation regarding the radio broadcasts of the Good Will Court was caused largely by jealousy and envy. Since the Good Will Court began, a great many shysters have been forced to the straight and narrow path. Any influence that militates against the shyster lawyer is a good one, and should be encouraged. Otherwise, laymen will lose what respect they have for the legal profession, part of which is fast drifting into the status of a racket."

THERE were editorials in the *New York Post*, in the *New York Mirror*, and the editors of the *New York World-Telegram* thought it of sufficient interest to make it a front-page story.

So tremendous was the protest and the comment, that *RADIO GUIDE* determined to know the story.

Alexander, tired and nearly on the point of exhaustion, received us in his modest three-room apartment on Manhattan's West Side. He had been up, night after night, trying to find some way to avoid the legal trap in which he found himself. When we arrived at his home, his desk was piled high with letters from people seeking help. Publications wanted statements. There were details of business to clear. He could not conceal his fatigue.

For two and a half hours we talked. He told us how lawyers had written, suggesting ways of continuing the Court. One such offer came from William McKee, administrative officer of New York's Domestic Relations Court. Alexander told us that 1,500 cases came to him weekly, all seeking solutions to problems. He outlined how these cases had been handled.

Only a few, he said, could go on the air, but every person's query had been answered. Those problems which concerned legal problems were referred to the Legal Aid Society. Those which concerned social difficulties were directed to the Social Service Exchange. Those which dealt with bonus problems were referred to the Veterans' Administration.

All these problems were Alexander's job—and the job of the Good Will Court.

AALEXANDER told us that 2,500 cases were on hand when the Court died. Others will come in. Not one of these will go unanswered, he assured us. Each one will be handled individually. Not by private consultations, as was done in connection with the broadcasts, but by directing applicants to the proper agencies. How long will Alexander continue to take care of cases? Until the cases on hand have all been handled, he answered.

"Are you embittered over the turn of events? And have you decided what

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Career success is secondary to Kirsten: Home is important!

WHAT MORE COULD A GREAT OPERA STAR WANT THAN BRAVOS—BOUQUETS—BIG MONEY? THIS DIVA TELLS!

BY JACK JAMISON

KIRSTEN FLAGSTAD is today the world's greatest living Wagnerian soprano. Since her debut at the Metropolitan Opera House in New York last year—which, some say, saved the Metropolitan—she has had no rival. Yet rarely has there come into prominence an artist in whom the singer and the woman quarrel less. Kirsten Flagstad is woman first, and singer second! To opera-lovers she is a Viking goddess to be worshipped without question. Her houses are all sold out. Hundreds of would-be standees are turned away when her name goes up on the billboards. Audiences acclaim her with wild ovations. When it was announced that she would sing an additional performance of "Tristan" the house was sold out in four hours—a record. Not

were two reasons. The first was that she had heard there was no fresh fruit in America, and that everyone ate out of tin cans. The second was that she was in love, and too happy even to think about such minor matters as singing at the Metropolitan. Married once before, she had just tumbled head-over-heels for the second time; she had met Henry Johansen, her present husband. Going with her brother to a party at Johansen's house, she danced all night. Before she realized it, it was broad daylight and her brother, boiling mad, was waiting in the hall to take her home. The next evening she had dinner with Henry. The day after that they were engaged. A hurricane courtship!

She and her husband believe in

WHAT KIRSTEN WANTS FROM

since the days of Caruso has anyone done so much for the box-office.

She can sing, in Norwegian and Swedish, thirty-eight grand opera roles. Asked to sing in German, she learned the Brunhilde role in "Götterdämmerung" in six days. (When she finished the rehearsal the men of the orchestra laid down their instruments and cheered her.) She knows, in addition, fully thirty roles in operettas. She can do almost everything, it seems. She is opera's miracle woman of today.

Yet she says, in all sincerity, "I would rather keep house than sing. No one seems to believe me when I say it, but that is really the truth."

"Of course, I am very happy over the welcome I have had in this country, and I confess the applause and appreciation thrill me. But I am looking forward to the time in the future when I shall be a private person again, able to do just as I wish every day, without thought of rehearsals and performances. When that time comes I shall look back happily and gratefully to this present time of work. But if I did not believe that one day I should return permanently to my home and my family, I should not be able to enjoy my work as I do."

PART of Kirsten's "homey" quality, no doubt, is due to her upbringing. She was the oldest of four children. Two brothers, Oke and Lesse, are now conductors of orchestras, and Karen Marie, her sister, is a singer in light opera. When they were all little, Kirsten bossed the family when her mother and father were away from home. The parents were musicians also, and often they had to be away. Kirsten looked after the table manners of the younger children and saw that they took sufficient baths; washed them behind the ears; changed the baby's diapers; made them behave, and got them off to school in time.

"They minded me better than they did our father and mother," she says happily. "I was very proud that I was trusted to give the cook her daily instructions, and to oversee the work of the seamstress who came to make our clothes."

The rest of her motherly quality can be laid to a happy marriage. In 1929 she had her first offer to come to America to sing, but she did not come. There

doing everything together—in sharing every least detail of their daily lives. Mr. Johansen's chief interest is lumber, in Norway, but in addition, he owns a chain of hotels. Kirsten travels around the country with him, when they are at home, often spending weeks at a time in lonely lumber camps. (She is an expert on skis—no surprise when you reflect that she has the body of an athlete and, because of her years of vocalizing, the lungs of a deep-sea diver.) He explains all the intricacies of his business to her, laying all his plans and projects before her and asking her advice. She can take a hand in any lumber deal, and has learned much about the hotel business. That is one side of their magnificent marriage relationship. The other side is that, although Henry Johansen, like most business men, knew very little about music before he met Kirsten, now he has a lively interest in it. He takes her to operas and concerts, and buys her new music.

He is not always as interested in music, however, as Kirsten is in lumber. He has a talent for napping while she is singing in their home. Sometimes the world's most beautiful trills are accompanied by deep, masculine snores! Almost any other opera diva would throw a shoe at him, or bang him over the head with a hair-brush and scream at him. Kirsten giggles. She thinks it's cute!

SHE is the only star of the first magnitude who does not have a maid or a secretary. Some prima donnas travel with a fan-shaped trail of six or seven maids, chaperones, maestros, managers and keepers-of-the-Pekinese. But not Kirsten Flagstad. She hates to have people "fussing around her," she says. When she is out on tour she always packs and unpacks her suitcases and trunks herself. She dresses herself and puts on her own make-up. If she has a quick change to make, she will ask a wardrobe mistress to help her with the hooks and eyes, but otherwise she prefers to do everything by herself. Her dressing-room, in contrast to the elegant boudoir-effect beloved of many a prima, is as bare as a monk's cell, except for a couple of cloth dolls belonging to one of her daughters.

Not long ago, her English improving,

she noted for the first time the sign in the opera house which read "Green Room."

"What is a Green Room?" she asked, interestedly.

The managing director explained to her that, ever since Shakespeare's day, theaters and music halls in the English tradition have had "Green Rooms," where the artists might rest. Now they say the walls are green because the color is soothing to the eyes. But there were Green Rooms long before there were oculists.

"But these walls are yellow!" Flagstad exclaimed.

The manager had a sinking sensation. He remembered the time Maria Jeritzka had made a similar discovery and demanded that green curtains be

FLAGSTAD LIFE . . .



Kirsten and her husband, Henry Johansen, share business cares and musical joys—but when she sings at home, he snores loudly!

put up around the room immediately. But Kirsten was not temperamental about the color, any more than she is temperamental about anything else. Instead she simply laughed her great, hearty, viking laugh.

AFTER she sings she can't stop the music from going around in her head. She has to sit up, sometimes all right long, and play game after game of solitaire. Her fans have learned about this, and from all parts of the United States she is deluged with letters telling her about new kinds of solitaire games. Some of them are so intricate that they make her dizzy.

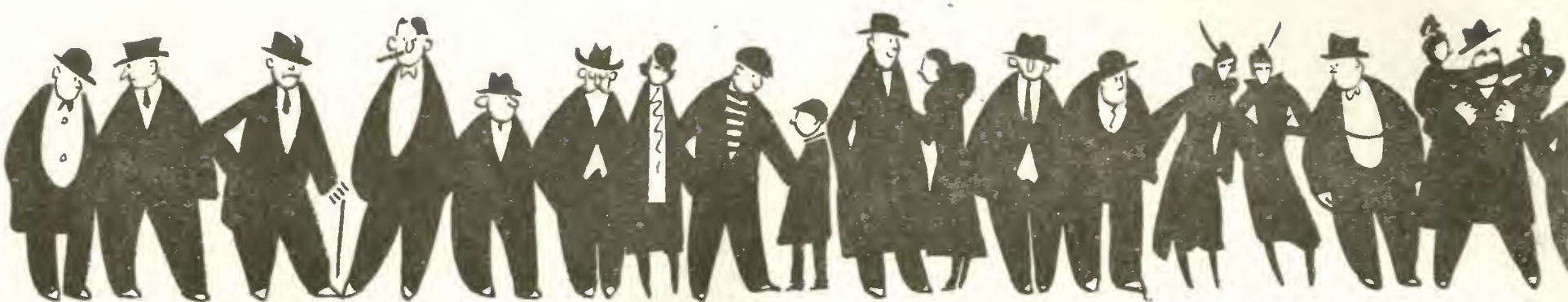
When she went home to Europe the first time, her children and stepchildren wouldn't believe that everyone in

America was making such a fuss over her. So she brought her daughter Else Marie over with her, when she came back, and took her to a concert. Then, when the crowd was shouting and demanding encore after encore, she rushed back to Else in the wings, her eyes shining, and cried:

"There! Now do you think Mama exaggerated?"

In the same fashion, when an amaryllis was named for her at a flower show she attended, she sent one of the plants home across the Atlantic to prove that she wasn't making up the story. Mama might be exaggerating again!

"If I hadn't sent it," she says, "they wouldn't have believed it was really (Continued on Page 18)



MY OWN PARADE OF PRIZES

UNGUESSED SECRETS GUARD CONTESTDOM'S HOARD—BUT THIS BIG-MONEY WINNER OPENS THE GOLDEN GATES

BY CHARLES A. KRAATZ, JR.

NINE YEARS ago I submitted my first entry in a prize contest. Today I am being called (among other things) the champion testar of America. I have been asked to tell my story and my winning system—and here they are.

I'm just an average man, probably very much like you or your next-door neighbor. I want to emphasize this, lest you harbor the notion that it takes a master mind or a literary genius to win in a prize contest. Obviously I am neither, yet I do win prizes. Since becoming actively interested in contests I have been awarded 832 cash and merchandise prizes, with a total value of \$8,424.50. I can guarantee this record as accurate because I keep a contest ledger, and I am telling this, not boastfully, but because it will show what any average person can do.

LIKE most contestants, I first entered contests because I wanted some of the better things in life . . . things which ordinarily I could not afford: extra money, travel, luxuries. Contesting seemed the most likely way to get them. At the same time I did not look upon contests as a road to easy money. In this I was right, for in most cases it is not. Earnest effort and work will lead to achievement in this line, just as they do in any other competitive activity.

I did not win from the very start. In fact, six months of striving produced nothing. Then I registered my first win, the thrill that comes once in a lifetime. It was just one dollar!

Then I began to get what I was after. Gradually, but with a steady increase in number and size, the prizes started coming my way. Later, during the depression, contests were the solution to my unemployment problem. They were my salvation, both as an absorbing occupation and as a means of small income.

Nearly all my entries have been prepared in spare time, except for that one period. Thus, contesting is with me, as it is with most contestants, just a hobby . . . a hobby both pleasing and profitable. To date my largest prize is a Cadillac automobile, while my smallest is a 35-cent theater ticket!

And there's no limit to what a con-

test fan can do, once his mind is made up. If anyone had told me ten years ago that I'd ever win prizes for recipes, I'd have come out bluntly and called him crazy. Yet it has happened.

IN FACT, one prize of \$75 in gold was paid to me for an original salad—and believe it or not, that salad was original with me—so much so that I had to talk for two days to persuade my mother to make it up so I would have some idea what it looked like. It was so attractive I decided to illustrate my entry with a colored sketch of that salad. Later on I discovered that this illustration had been a deciding factor in the awarding of the cash prize.



I have been fortunate enough to win nearly \$1,300 in humorous contests, too. This contest classification takes in limericks, picture titles and jingles of all kinds. I remember that one of the biggest surprises I ever received was for a group of six last lines to as many limericks about a candy lozenge intended for breath-control, indigestion, etc. Only one of the lines can I recall now, because it was the only good one in the lot, but it invariably made me smile when I read it, so I decided to submit the six lines on the strength of that one. The limerick concerned a man in an auto who took the product along on his trip. My last line: "Removing the 'gas from his 'motah'" connected the product and the limerick theme by double meaning. Six months later the winners had been selected and the contest had been forgotten—as far as I was concerned. Imagine my astonishment, then, when a representative of the company walked into my office one day and handed me a check for \$150, the second prize!

ANOTHER time, a national screen magazine asked for a slogan for Mae West. Since Mae writes her own dialogue in a style that is fairly packed with wise-cracks, I decided that the judges would look with most favor upon humorous slogans. At the same time, the slogans would have to describe Mae West's screen personality in a vivid and forceful way. Thus I asked myself just what Mae's most important celluloid quality really is and decided that the answer is "irresistibility." Had anyone ever said NO to Mae on the screen? Emphatically, they had not. And that thought led directly to my slogan, "The Gal Nobody No's," which won first prize—a trip to Hollywood.

I have been able to do many things through contests that would have been quite impossible otherwise. A contest prize took me to New Orleans by airplane to see the Mardi Gras one year. A Cleveland radio station wanted letters criticizing its programs and suggesting one new program. In a contest of this kind there is nothing

like covering the subject as completely as possible, so, as I was unemployed at the time, I spent one full week listening to this station from sign-on to sign-off and taking notes the whole time. These jottings constituted the basis of my letter. Still, when I had finished it I was unsatisfied. It lacked distinction. What could I do to make it stand out among thousands of similarly complete entries? Finally, two flashes of inspiration came. Instead of making just one suggestion for a new program, why not make many, from which the station could take a choice? Generally, this is a risky thing to do, but in this particular case I felt certain that the judges would be mem-

These Are My Contest Hints—

1. If an entry is too long, condense it—don't cut it. Don't maim your entry.
2. Guard against procrastination.
3. Take the extra trouble the average person will not put into his entry.
4. Be original, but remember that judges are ordinary human beings, too.
5. You must be willing to obey the rules laid down by the sponsor, no matter what they are.
6. Never expect to win. If you do, losing will disappoint you. If you don't, winning will surprise you.
7. Profit by experience. Keep and organize all notes and material.
8. Always be willing to exchange ideas with others, to broaden your viewpoint.
9. Try not to become discouraged—but if you do, keep right on submitting entries anyhow.
10. Don't try to rest on your contest laurels. If you don't keep forging ahead you drop back and even out.
11. Realize that there is always more to be learned about contesting. It is a lifetime endeavor.

bers of the station's own staff, and if they were, this move would please them. My other plan was to make the entry assert itself even before it was read. This I accomplished by binding it in book form and by placing on the cover a silhouette of the building in which the station's studios are located. On the top was mounted a small radio antenna constructed of match sticks and fine wire laid over the call-letters of the station. An attention-commanding color combination, canary and black, was used.

A week later a telegram informed me that first prize was mine and that I should present myself at the station for an interview! Until this time I had never been near a microphone, and while I had heard of the term "mike fright," I hadn't the foggiest idea what it was. I soon found out! My attack of it during that interview was so bad that the words I said into the microphone were a closed book to me until I returned home and received the report of my hilarious family.

INCIDENTALLY, that list of extra suggestions not only won the prize for me, but also impressed the station manager so much that after my return from the trip he gave me a job as a continuity writer!

This was not my only airplane ride that resulted from a contest. I went to Detroit by plane for naming a popular song, "Winging the Wind with You." My slogan, "The Community of Opportunity," for the city of Cleveland won a week's vacation for two people, and this included rides in both blimp and autogyro.

I sometimes wonder if I don't really owe my liking for good music to contests. It was back in 1931 that it all started. A Cleveland newspaper offered nearly a hundred dollars' worth of Metropolitan Opera tickets for a short essay. Because I cannot resist a contest, I entered, selecting the opera that I felt fewest entrants would choose to write about, "Norma." By pointing out setting, costume, story and music contrasts with the modern life of today's audiences, I won first prize (Continued on Page 17)



DELPPORE

THE STORY BEHIND THE AMOS 'n' ANDY MINSTREL SHOW

THOSE holding tickets for the Amos 'n' Andy Minstrel Show step to the end of the line please!"

The harried elevator starter impatiently clears his throat.

"Yes, Madam. The Amos 'n' Andy Minstrel Show goes on the air at seven o'clock. Step to the rear of the line, please!"

There are 500 people in that line. Men, women, children. Young and old. People from every part of town. Business men, clerks, housewives, stenographers. They are all smiling, they're all talking. All talking about the same thing. Three words are buzzing everywhere: "The Minstrel Show" . . . "What is The Minstrel Show?" . . . "Is The Minstrel Show going to take the place of the regular program?" . . . "Who's on The Minstrel Show besides Amos 'n' Andy?" . . . "The Minstrel Show . . . The Minstrel Show . . . The Minstrel Show . . ."

Twenty-two floors above is the big main studio of the National Broadcasting Company. The hands of the clock on the studio wall are inching toward seven. Page-boys herd the stream of eager spectators into the room. On the stage, an orchestra nervously tunes up. Announcers, messengers, engineers and executives hurry in and out on split-second errands.

Freeman Gosden and Charles Correll—Amos 'n' Andy in that order—



are pacing up and down in front of the orchestra platform. Gosden's face is paper-white, Correll's redder than the carnation in his lapel. Two of the biggest stars in radio—as jittery with stage fright as the rawest amateurs—and with reason! This is the premiere of their Minstrel Show—a radical departure from the regular Amos 'n' Andy program that has kept them the idols of the airlines for years. Everything depends on this one fifteen-minute broadcast! And, to make matters worse, it's the first time they've worked before an audience! Always, the inviolate rule had been: no audience. Amos 'n' Andy worked alone.

THIS time, hundreds of people pack row after row of spectators' seats. The huge windows of the audition rooms overlooking the studio are lined with tense and eager faces. The stage is thronged with musicians, singers,

announcers, assistant announcers. To Amos 'n' Andy, accustomed to going on the air alone, in a private studio, this is bedlam! It's a madhouse!

One minute before seven—and silence comes over the studio like a sudden snow flurry. The hush is almost unbearable. Freeman Gosden stands grin-lipped, immobile. Correll grins nervously. Then—the organ begins, an announcer takes the air—and The Minstrel Show is on!

It's a smash hit!

A week later, the second Minstrel Show went on the air.

The next day I saw Amos 'n' Andy.

THEY stood together in the big doorway that divides the entrance hallway, reception room and bar of their suite of offices from the two high, oak-paneled rooms that constitute their private domain. The scene looked like a movie setting of Big Business at work. From the electric lock on the door opening into the long hallway, to the tiny little bar, the hand-carved desks, deep-piled rugs and softly glowing lights, nothing had been overlooked. Nothing, that is, except the two leading characters. Hollywood would have dressed them in Bond Street suits, starched collars, spats, and all the rest, and hidden them behind serried ranks of private secretaries. But Freeman Gosden and Charles Correll, heads of the biggest two-man business in the American



Bill Hay and Charles Correll at the mike



Elinor Harriot plays "leading lady" roles



Frank Parker guested on the minstrel show



Gosden as "Amos"; Correll is "off-mike"



The first Amos 'n' Andy minstrel show! High-ranking in historic radio photographs is this picture, showing the first studio audience ever to witness an Amos 'n' Andy broadcast!



Amos 'n' Andy pose at the microphone with Basil Loughrane, in charge of production on their new show, and Terry Howard, latest addition to the cast of the "everyday" program. She plays "The Little Girl"

entertainment world, merely stood there in their shirt-sleeves and said, "Hello. Come on in and sit down!"

Their faces were shining. Batches of mail were scattered all over the room. On a huge table in the center of the floor there was a stack of telegrams six inches high.

"Did you see the show?" they both asked at once. One breath together. "How'd you like it?"

"A swell show," I said. "What's all this mail about?"

Charlie Correll answered.

"The mail is great," he said. "It's running about 300 to 1—for every single listener who didn't like the Minstrel Show—and most of them just liked the old show better—there were 300 who thought it was great!"

"We're more than satisfied," Gosden said. "I don't see how it could be any better. Three hundred to one is practically unanimous. Why, if you took 300 people up to the gates of heaven, there'd be one who wouldn't want to go in!"

"So you've got a new show," I said. "What are you going to do with it?"

WE'RE so excited over this thing now," Gosden told me, "that we hardly know where we are. But our plans at the moment call for a Minstrel Show once a week—every Friday night beginning January 8—with the regular show running the rest of the week, as it is now doing.

"The first two Minstrel Shows were trial balloons. They went over with a bang, so now it's to be a weekly show. It'll be something like the Sunday page of a comic strip—you know, tied in with the rest of the feature but separate and distinct by itself, with no continuity from week to week. The program will go on as usual all the other days of the week, but on Friday, everybody goes down to the Lodge of the Mystic Knights of the Sea and has a big time with the Minstrel Show."

GOSDEN laughed shyly, as if to apologize for putting it so literally. In his mind, on Friday nights, that's just what will happen! You can't work for eight years with two such warm-blooded characters as

Amos 'n' Andy and not believe in them!

"We're going to the Coast the first of the year, and the show will go on from there. We're making all the plans now. We think we've really got something here!"

"It all started over a year ago. We'd been thinking of a show like this—a regular minstrel show, guest stars and all that, but with fresh, new angles—and one day we talked it over with our sponsors. At that time we hadn't anything definitely planned, or written, and when they asked us what it would be like we *ad-libbed* a show then and there. It went over all right, and so we got down to work in earnest. You saw the finished product."

And it was a finished product. If you heard that very first Minstrel

Show, you know that. It had everything! All the Amos 'n' Andy characters. Bill Hay. Elinor Harriot. Frank Parker. There was a full orchestra, a glee club, and one of the smoothest Negro quartets that ever went on the air. The show was so startlingly different from the regular episodic Amos 'n' Andy programs that the radio audience was swept off its feet! It was more than a good broadcast! It was new, bright, different. Everywhere it showed the deft touch of artists—artists who know what the public wants and how to present it.

EVERY taboo Amos 'n' Andy ever had went by the boards during that first broadcast. They worked before a huge crowd. They had an orchestra. They had guest stars. Andy even sang! And right there, incidentally, is an example of the shrewd sense of showmanship that has kept Amos 'n' Andy at the top of the radio heap for so long. If you heard that first broadcast, you'll never forget Andy's singing. He sang "Asleep in the Deep," sang a riotous burlesque of every puffed-up basso who ever boomed over the air. At the end of the song, as he went slowly down the scale toward that last, sub-basement rumble, hundreds of thousands of listeners sat on the edges of their chairs, wondering if he could possibly make it. Down, down he went. "So, beware, be-e—"

(Continued on Page 14)

BY KEN W. PURDY

"WHAT IS THE NEW AMOS 'N' ANDY SHOW ALL ABOUT?" THAT WILD-FIRE QUERY SPANNED LISTENING AMERICA! HERE, FOR THE FIRST TIME, IS THE WHOLE TRUTH, THE COMPLETE ANSWER!

WELL, the Baron's back on the air. And—Sharley is with him! They said those two would never be together again. Jack Pearl and Cliff Hall had had a fight, people said, and were off each other for life. They'd never work together again as a team. They had split up. They were done with each other. Jack, one newspaper reported, would return to the air with a new character; and, with the Baron vanished, there would be no place for Sharley.

Here is the inside story of their split, told for the first time.

EVERY Summer for the past dozen years—Jack begins it—Mrs. Pearl and I have gone to Europe. Travel is better than a college education, any time, to me. We've usually gone to the same countries—England, France, Switzerland, and so on. But, about sixteen months ago, Mrs. Pearl suggested that we change our schedule and see the Scandinavian countries and Finland and Russia. When I finished my program I said to Sharley—Cliff, that is—"Cliff, we're going to take a longer trip this time. I don't know exactly how long we'll be away. Maybe six or seven months."

"When you come back," Cliff asked me, "will I be with you?"

"Are you crazy?" I said. "You've been with me for six years, haven't you? Of course you'll be with me when I come back. What are you talking about?"

HERE a few words of ancient history are not amiss. Up until a short time before he left on the trip of which he speaks, Jack "Muenchausen" Pearl was the tops in radio. The Crosley rating gave his program the A-No. 1 position, over all others. He was appointed a Kentucky Colonel, his "Vass you dere, Sharley?" was a national by-word, he was heaped with honors, his salary was reputedly more than \$3,500 a week.

Then, trying a new show for a different sponsor, he flopped. Any other comedian of Jack's importance and reputation would simply have shrugged and said, "This is nothing. We'll try again." But it was the first failure with which Jack had been connected

in twenty-six years in the show business. He went all to pieces. "I'm through," he thought. He told all his friends—and he meant it—that he was going to retire for good.

Now, that's why Mrs. Pearl suggested that they take a longer trip than their usual Summer cruise. If she could get him away from New York

for some length of time, she felt, Jack would drop his intention of retiring. He'd forget the flop. Sharley was in on it with her. He wanted Jack to stay away long enough to get over his disappointment and hurt, just as much as Mrs. Pearl did.

But Jack didn't know this, and won't until he reads it here in print.

... Sharley and I shook hands—Jack continues his version of the story—and I got on the boat. Sharley knew, when I said he'd be with me, that he would, if I ever came back to the air at all. We've never had a written contract between us. A handshake is all we need. So, as I say, I got on the boat. To make a long story short, we stayed in Europe for five and a half months. Then we came to America, but Mrs. Pearl said she hadn't had enough and wanted to go to Florida. From Florida we flew to Havana. In Havana we ran into some friends who were taking a cruise to South America. They begged us to come along. I thought that was overdoing the travel business a bit, but the next thing I knew we were on our way to South America.

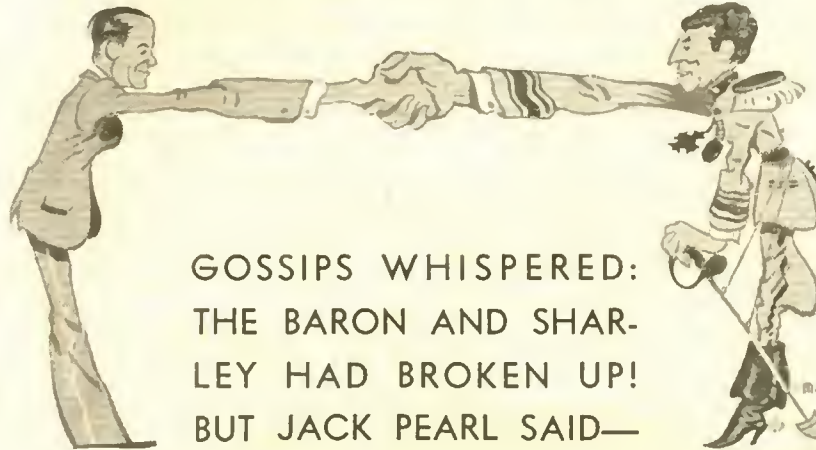
(What Jack didn't know was that Mrs. Pearl thought he still wasn't over his hurt, and wanted to keep him out of New York and the NBC studios a bit longer.)

IM JUST telling all this—he goes on—to give an idea of the time I've been away. It was partly due to the fact that I was out of the country for nine months, I think, that the rumors started. Now, about those rumors. I ran across them for the first time in France. We bought a New York newspaper one day, over there, and I turned to the column of a newspaper writer who happens to be one of my best friends and read, "We wonder if Sharley knows that, on the Baron's return to radio, there will be a new Sharley." I was shocked. My first impulse was to go to the nearest cable office and send a wire to Cliff telling

(Continued on Page 15)

REUNION IN RADIO CITY

BY CHARLES REMSON



GOSSIPS WHISPERED:
THE BARON AND SHARLEY
HAD BROKEN UP!
BUT JACK PEARL SAID—



Above: Jack Pearl, famous from one end of America to the other as "Baron Muenchausen." Right: Pearl with his "Sharley"—life-long friend, Cliff Hall. They're still together—and they'll stay together, no matter what happens!





CITIZENS—

Police Radio offers you the quickest possible protection. Learn about Police Radio, and when crime threatens, use it!

you can take whatever there is."

There was no reply. With sinister quietness, two of the gunmen patted the pockets of their two victims, swiftly extracting a small hoard of bills and coin.

"Don't try to follow us, white boys!" Again the murmured growl came from the darkness, with a flash of white teeth. And with startling swiftness, the Four Black Gunmen were again swallowed up by the night from which they had so suddenly appeared. For a few moments, De Giacomo and Merlino remained rooted to the sidewalk. Then, moved by the same impulse, they broke into a run. They were panting hard when they dashed into a drug store on Broadway and gasped out their story to the druggist, who ran to call police headquarters.

AND that is how Detectives Mardino and Simon, cruising in Radio Car 12, came to hear this flash in their loudspeaker:

"Calling Car 12 . . . Car 12 . . . a hold-up at the corner of Broadway and Ferry . . . Car 12 . . ."

"Let's go!" shouted Simon. And the speedy police car—with its siren purposely kept silent—hurled at dangerous speed across the few blocks separating them from Broadway and Ferry.

"You'll never catch them!" De Giacomo gasped, as he poured out his story into the interested ears of the two detectives. "Why, they just disappeared like a puff of smoke! One minute they were there, then *pouf*, they were gone!"

"Yeah," said Simon and jumped to the telephone. "Listen, Leon!" he rapped, as Radio Despatcher Leon Ice answered his hurried call to police headquarters, "this is Simon. Throw a cordon around Broadway and Ferry, four blocks each way. Yeah, it's that gang of colored heist guys. Okay!"

"You fellows stay here!" Detective Mardino shouted to De Giacomo and Merlino, as he and Simon rushed out to their waiting patrol car. "We'll likely have your money back for you in a few minutes."

THE two detectives threw themselves into the car just in time to hear the bulk of the radio orders that were coming in:

"Proceed to Broadway and Ferry . . . Car 14 . . . establish a blockade on Ferry two blocks from Broadway . . . Car 18 . . ."

"I hope this'll scare 'em out," said Mardino, as the city began to ring and scream and howl to the converging sirens of half a dozen radio cars. "Else we'll have to search the whole district."

There could be no doubt, now, as to Simon's strategy. Simple but slick, (Continued on Page 45)

4 BLACK GUNMEN



A CALLING ALL CARS STORY—

BY ARTHUR KENT

THROUGH the Camden police force ran the word:

"The Four Black Gunmen are on the prowl again."

Now Camden, busy and prosperous city just across the Delaware River from Philadelphia, is proud of a good record of freedom from major crimes. Consequently, when the Four Black Gunmen began swooping down on solitary midnight pedestrians and robbing them, Camden cops were angry.

"They bob up in the night like four ghosts!" Detective Ben Simon declared bitterly when he and his buddy, Detective Joe Mardino, were put on special duty to track down this gang of Negro hold-up artists. "And then when they've scared the wits out of some poor devil, all of them poking their guns at him, they take his money and just vanish again like ghosts. I'd—"

"They must be local boys," Joe Mardino interrupted, "though I had 'em figured as a gang of drifters when they laid off for a couple of months. Thing is, how're we going to trap 'em?"

"I've got a scheme," said Detective Simon, compressing his lips in a grim grin. "Listen, we'll get a radio car, see? And . . ." Swiftly, tersely, he outlined his scheme, and as he spoke, Mardino's dark eyes twinkled with amusement.

"Slick!" said Mardino at last. "Simple, but slick!"

IT WAS about eleven o'clock on a chilly night in September, 1934. It was very dark, the sky overcast with low-hanging clouds that hid the moon.

"Swell night for a murder," said Louis De Giacomo to his friend, Rocco Merlino, as they strode along Ferry Street towards Broadway. Merlino laughed, looked around him in the gloom.

"Don't say—"

Merlino's words stopped in a gasp. Four men had appeared. Black men who moved noiselessly on rubber-soled shoes. So suddenly and silently had they appeared, that the two white men

felt a surge of almost superstitious dread. The dim light of a distant street lamp glittered fitfully on the barrels of four pistols, all pointed towards them.

"Put up yoah hands, white boys!" The command was a low growl. De Giacomo could see a flash of white teeth as the ringleader of the Four Black Gunmen opened his mouth to speak the order.

"D-don't shoot!" Merlino managed to say. "We haven't got much money, but

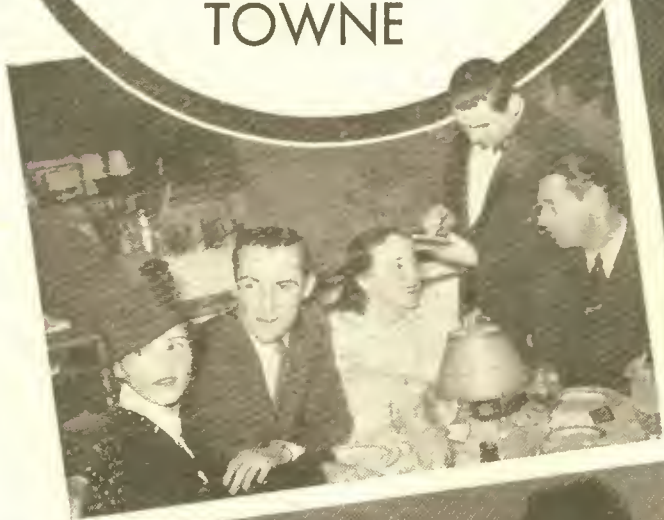
HAPPY LISTENING

WITH
DON
TOWNE

"Night Life of the Stars!"
Below, left: In Hollywood:
(left to right) Jimmie and
Mrs. Fidler with Jobyna
and Dick Arlen. Below:
Margot Grahame and
Johnny Green, ready for a
gay night at the "Troc"



Above: Joe ("Park Avenue") Penner:
He didn't rate with blue bloods!



Second from top:
A protege's fare-
well— Lucille
Browning is
leaving Kostel-
anetz' songsters
for the Metropol-
itan. Third from
top: The Morin
Sisters— Left to
right, Marge,
Pauline and
Evelyn. At right:
Pinky Lee, of Joe
Rines' "Dress Re-
hearsal" program

Radio City, N. Y.—

A 43-piece orchestra under the direction of Rex Chandler will succeed Fred Waring on the NBC Ford program starting January 1 and will be heard each Friday thereafter over the blue network. Mr. Chandler will feature popular songs done in concert arrangement style.

Al Pearce and his gang plus the orchestra of Larry Marsh will take over the CBS spot for the same sponsor. This program will be heard Tuesdays, starting January 5.

ROBERT BENCHLEY, the famous humorist, appeared on the Magic Key program the other Sunday. Just before stepping up to the microphone he was informed that his 85-year-old mother, Mrs. Jenny Benchley, had passed away. True to "the show must go on" tradition, Mr. Benchley made his comic talk on "How to Wrap Christmas Bundles." Then he left immediately for his mother's home.

SANTA CLAUS was extra good to Richard Humber. He brought Dick a spot on the Magic Key program of the 27th, a guest appearance on Radio's Court of Honor, January 1, a new commercial for a shoe manufacturer to start soon, and a guest spot on the Morning Matinee.

IREENE WICKER, the "Singing Lady," recently visited New York's Hospital for Joint Diseases and took with her about fifteen books which she gave the children. She visited each bed, telling stories and singing songs. That, we think, is one of the finest Christmas presents an artist can give—a bit of her talent to spread cheer among the sick.

JUDY, Zeke and Annie Canova will be guests of honor at the Florida State Ball to be held in Washington, D. C., January 19. The ball is in honor of Florida's new governor, Fred Cone. What makes it all the more interesting is that Governor-Elect Cone used to go with "Ma" Canova in the old days.

HILDEGARDE, the NBC singer, was scheduled to sing at the Waldorf where Leo Reisman plays. The engagement gave both Hildegarde and Reisman a case of the jitters. Hildegarde heard that Reisman was temperamental and hard to get along with; Reisman had heard the same reports about Hildegarde. So they were both pre-

pared to hate each other when they met. But, wonder of wonders, there was no battle. Instead, they became very good friends!

THE crash of Pilot Dick Merrill's airplane the other day again revived reports of his romance with Bernice Claire. Merrill's plane crashed with eleven persons on board, several, including Merrill, injured. Miss Claire, in Radio City, definitely showed her anxiety over his welfare. I, for one, believe her interest in Dick is serious.

Hollywood, Calif.—

LIFE is indeed an odd journey through a strange place, as NBC's Don Wilson will testify.

When the approach of Christmas indicated that a Christmas tree was in order, Don and a fellow worker stopped at a vacant lot near NBC's West Coast studios to make the purchase.

Imagine Don's companion's surprise when Don seemed to pay more attention to the Christmas tree merchant than he did to the tree he was buying. And, when the usually jovial announcer fell into a puzzling mood after he left the lot, his companion became curious.

"Come, come, Don," he said, "What is it?"

Don snapped his fingers.

"I've placed him now," he said.

The Christmas tree vendor was a former advertising agency executive. He had been in charge, at one time, of a program on which Don, then on his way up in radio, had worked. He had taken an intense dislike to Don and had sworn to keep him from announcing any program his agency handled.

Now here he was, selling Christmas trees, while Wilson, a few blocks away, was drawing a weekly pay-check which is rumored to run into four figures!

JOE PENNER, Gene Austin, Jimmy Grier and Joy Hodges will carry on their show—without the assistance of Gagman Harry Conn—according to contracts recently renewed.

MARION TALLEY has a bracelet that was given to her by an admirer on the occasion of her very first broadcast. It isn't an expensive piece of jewelry, but Miss Talley always wears it when she sings.

When she arrived at the studio for a recent broadcast—and found that she had left her bracelet at the hotel—
(Continued on Page 15)

PLUMS AND PRUNES

By EVANS PLUMMER

CHICAGO.—'Twas the week before Christmas and all through the house—but wait a minute. It was at NBC's Jamboree program and the mouse DID stir, very much so. Her name is Minnie and she stirred a nation. Yes, the little pet Minnie mouse, discovered by radio talent searchers at the Industrial Home for Children here, became a star overnight. Why? Because she is a freak and people like freaks. She is a SINGING mouse, and unlike many other odd pets brought before the microphone to rejuvenate jaded ears, Minnie did her stuff twice on the one show!

However, here would be a good place to record the confession of Herbert C. Gensch, Minnie's manager and erst-while superintendent of the children's home. "She always sings," said he, "when I prod her with a wire."

The Windy City loses as locale for the broadcasting of "Myrt and Marge" when the serial returns to the air beginning next Moaday, January 4, as a Monday through Friday daytime pro-

gram over CBS from New York. Sponsored by a soapmaker, the old show will remain intact except for a few of the characters. Clarence Tiffingtuffer (Ray Hedge) will return and the part of Rex Marvin, movie director, will be played by Gene Morgan. Jack Arnold (Vin Haworth) will be missing because of movie contracts in Hollywood. New to the sketch will be Myrt's 18-year-old son, George Damerel, who will play Georgie, a new character.

Charlie (Andy) Correll has turned radio operator. He had to learn how in order to obtain a license from the government for the transmitter in his de luxe monoplane. So if you tune in KHCJC on the aircraft section of your all-wave set dial, you may be hearing Andy doing a broadcast for which he is not paid! He'll use the transmitter to keep informed of flying weather ahead, etc. Andy will be flying to Hollywood this week-end.

Also Hollywood bound are many other Windy City programs, among them, "Lum and Abner." The Pine Ridge pair will trek west after their January 15 broadcast. Personal appearances and some picture work are on their Hollywood calendar. As we go to press, there is likewise a strong possibility that "The Story of Mary Marlin" will transplant to the movie capital. . . . And the reason, of course, for all the westward ho is the climate, doggone it!

Little Jackie Heller, Chicago's gift to London, is stopping the show at Grosvenor House where he is now appearing. One English critic wrote: "Heller formerly sang for that curious American band personality, JACK (?) Bernie." Are yah listenin', Ben? Jackie is also going big over the BBC network and making records. Gaumont-British are toying with a plan to feature him in a picture.

Below: In "The World Dances," Del Casino is singing—for Lud Gluskin



Above: Joe Cook: He brings Evansville, Ind., back to the Chateau!

Below: Edith Dick, song-sweetener on Radio Guide's Court of Honor

One of radio's tenors, Morton Downey, has moved into Chi's "Chez Paree" as the holiday headliner. Starting in February, Downey will be kept busy until the middle of April appearing at auto shows throughout the country. A contemplated radio series, if signed, will bring his voice from the cities along the route.

"Bachelor's Children" authoress Bess Flynn was surprised at a remarkable performance by Olan Soule last week. The actor was taking the part of an out-of-work husband who sought work from a florist on his wife's birthday in order that he might earn a bouquet to be used as a gift for her. Bess complimented Soule on his realism. "Oh, it was easy," he explained. "You see, that incident, even to my wife's birthday and the flowers, actually happened to me three years ago when I was flat broke!"

TAG LINES: That new singer on the Breakfast Club who replaced Jerry Gerold is Johnny Baker. . . Horace Heidt's Christmas stocking contained a year's renewal of his commercial show. . . Uncle (Pat Barrett) Ezra is searching all over the state of Michigan for the great grandson of his recently deceased springer spaniel, Whiskey. . . Although "Welcome Valley" switches advertising agencies with the New Year, its personnel will stand. . . Marge Morin of the lovely Morin Sisters trio is being rushed by an anonymous flower donor. . . Bob Griffin is taking the role of Bob Brewer in "Today's Children". . . Remember "Your Eyes Have Told Me So"? Nineteen years ago it was written by Walter Blaufuss, Egbert Van Alstyne and Gus Kahn. Now it's being featured in the new motion picture, "Sing Me a Love Song". . . Franklyn MacCormack has gone in for amateur colored movies in a big way and is engaged in shooting "Poetic Melodies". . .

A NEW program is slated to hit the airlines soon called "Broadway Cavalcade." Bert Frohman, singing m.c. of the bright-light sector, will head the show.

Echoes of the English "Constitutional Crisis": Several years back Joan Blaine was caught in a thunder-shower on a golf course at Banff, Canada. Running to a ramshackle lean-to, she found two bedraggled, laughing young men ahead of her. They were, she later learned, the former King Edward VIII and his brother, now George VI.

Here's one for the Bulls and Boners department. On his broadcast of December 15, Jimmie Fidler, the movie gossipier, said Movie Director Van Dyke was looking forward to attending the inauguration of his friend, President Roosevelt, on March 4—which is just a bit late, methinks, because the inauguration takes place January 20.

Judy Canova might sound like a hill-billy and she may be one, but she cer-

tainly doesn't dress the part. She shows up at rehearsals these cold wintry days in a umk coat, which I'm sure is not the way the Georgia hillbillies dress.

Mentioning dress, reminds me to tell you that when Leslie Howard made a personal appearance a few weeks ago on the air show with Eddie Cantor, he insisted on something funny to wear. A last minute search was made in the dressing-rooms, but nothing could be found. Just as Howard was about to walk on the stage, he spied a fire-chief helmet, grabbed for it and stuck it on his head. That's the way this Shakespearean actor stood in front of the mike, which accounts for the audience practically going into hysterics.

Phil Lord has a very unique present which he gives to each person appearing on his "We, the People" program. It is a recording of the broadcast on which the participant told his or her unusual story.

I bet you didn't know that all the feminine bits on Chainp Jimmy Brad-dock's program are played by Rosaline Greene, the former Mary Lou of "Show Boat." Incidentally, this script show about prize fights and pugilists is written by a woman.

There is no question of a doubt that the radio speech of the late King Edward VIII had the greatest listening audience of all time. One of the amazing items unreported is the fact that not one telephone call was received at the NBC studios in New York while the speech was on the air. That is the first time such a thing has ever happened in the ten years' history of NBC.

Abe Lyman was too sick to attend a recent rehearsal of his air show. He gave instructions to his band in the studio over the telephone from his hotel room bed. . . Nat Brusiloff, Mutual network maestro, is convalescing after

a recent operation. . . Minerva Pious, one of the "Mighty Allen Art Players," missed her first broadcast in four years because of illness.

Kilocycle Chatter: Jack Benny has brought his dad from Wankegan, Illinois, to spend the Winter in sunny California. . . Emil Coleman's son, Harry, has formed a male harmony trio which will be heard with the Coleman band. . . Marcia Daveuport, commentator for the Metropolitan opera broadcasts, is the daughter of Alna Gluck, former Met star. . . Edward Reese, whom you'll remember as Spencer Dean of the "Eno Crime Clues," is now appearing on "Five Star Jones" and "John's Other Wife," two NBC sketches.

Reel News: Connie Boswell departs for Hollywood in January to do some singing in the movies. . . Robert Ripley has signed a new contract with M-G-M to produce and act in six more "Believe It or Not" shorts. This may necessitate Ripley's moving from New York to the cinema city. . . East and Dumke are also working on some movie shorts. . . The Sunday Night Community Sing cast finished their job before the Kleigs in behalf of Columbia pictures.

To end it all for the week, I must relate a funny story passed on to me. If you've heard it, stop me—if you can. Many radio stars employ press-agents just to get their names in the papers and mags. Maestro Enoch Light is one of them. For a few weeks the hired hand met with much success in getting gags printed in the Broadway columns and attributing them to Enoch. Then a few days went by and Light didn't see his name in the periodicals. So, as the story goes, Light called up his praise-agent and asked, "Say, what's become of my sense of humor?"

P. S. A very, very Happy New Year to you all

INSIDE STUFF

BY MARTIN LEWIS



Above: Bob Bailey brings "Mortimer Gooch" to CBS every Friday

WHY THE GOOD WILL COURT DIED!

(Continued from Page 3)

to do about the matter?" we asked. "I don't know what to think," he replied. "I'm not embittered and I'm not disheartened. I am just a little wiser than I was before, but not quite wise enough at the moment to know exactly what to do. Only one thing is certain. The law will not be violated."

DO YOU hold any resentment against the legal profession?" we asked. "No, I can see what they wanted but I don't sympathize with it," he replied. "They're obviously laboring under the impression that the Good Will Court was engaging in the practise of law and that it was trespassing on their rights as attorneys and taking away business from them. Nothing could be further from the truth."

"On the contrary, it was plain we were increasing the business of attorneys because we made the public legal-minded. And continually the listening audience was advised it is always most desirable when involved in legal complications to get an attorney. We didn't start any actions or defend any actions or supervise the signing of any legal papers."

"We merely presented what amounted to a dramatized lecture on the rules by which we live. These rules are fundamental so far as our association with one another is concerned and every citizen is entitled to know them."

"There is no monopoly on such knowledge. An attorney provides a type of service which the Good Will Court did not even begin to approach, its guidance being entirely of a preliminary nature. Surely any citizen, or even non-citizen, is entitled to know that certain matters come under the jurisdiction of the Naturalization Bureau or the Department of Public Welfare or the Veterans' Administration without paying a retainer to an attorney to get that information."

WHENEVER the problem actually required the services of a lawyer to make an investigation and to provide actual legal service, this fact was always emphasized and re-emphasized on the broadcast. What was done was merely an endeavor to popularize the law and make it more understandable in a general way—not to trespass on anyone's rights."

"Do you hold any resentment against the sponsors?" was our next question. Alexander replied: "Not only do I not hold any resentment against the sponsors, but I hold them in the profoundest admiration because they continued to have complete faith in the idea and were always so loyal to it and to myself as to be a constant inspiration."

"During all the litigation in connection with the Court, they were an unceasing source of encouragement and demonstrated an idealism that is not always found in industry. Since the broadcast is now over, I think I can make a statement which would have been in doubtful taste before."

"That statement is that behind the scenes, the sponsors did everything in their power to enable me to help others. They went to considerable extra

expense to engage a great deal of secretarial help in order that the thousands of letters might be acknowledged. They showed a most commendable interest in doing the best kind of philanthropy—without a flurry of publicity. At no time, however, did any of this help come under the heading of that which is legal. It was purely sociological and the result of trying to do a sincere and thorough job in dealing with those who came to me for help and who could not be turned away."

"Is there anything special you would like to say to your air audience?" we questioned.

THESE were the words he spoke in reply:

"It has always seemed to me to be obvious that it is to the interest of a people living in a political society—living under a system of law—to be advised and informed of the principles which motivate the law under which they live. To deny this knowledge appears to me to be withholding basic and essential rights of the people."

"There's so much misery in the world—so much of it due to ignorance—that I felt that the great power of radio could be used to disseminate knowledge helpful to those in trouble."

"If in seeking advisers, I had selected mind-readers, or dispensers of 'inspiration,' I would be able to understand resentment on the part of those who have set themselves up as having the good of the community at

heart. That would have been logical. "But I went, instead, to the most reliable possible source—members of the judiciary, who were particularly noted for their humaneness, and who could interpret what our rights are and are not in given every-day situations. These are not the dark ages. This is the twentieth century."

"Keeping knowledge from the people is not calculated to make for a finer, safer, happier, more intelligent society. The appeal which the Court had to social agencies, and the unsolicited cooperation which they offered us was proof enough for me that they recognized in it a genuine opportunity for effective social service. There may have been imperfections in this undertaking, but no human agency is perfect. And we were trying all the time to improve it as much as was humanly possible."

I FEEL that the Good Will Court placed a microscope on the system of American justice and started people thinking in a constructive direction. When 15 million people start thinking about our laws and about our courts, only good can result. I feel, unfortunately, that frequently the people who have the power to promote reforms in the interest of the people don't always have the will, and those who have the will don't always have the power. I would be deficient in the expression of my true sentiments if I did not say that I am grateful for the opportunity that I had. If just a few people were saved from some unhappy situation or helped in some small way

(Continued on Page 17)



Good Will Court scene: A. L. Alexander (standing, second from left)

STATE OF NEW JERSEY
OFFICE OF THE ATTORNEY GENERAL
TRENTON

Perth Amboy
August 17, 1936

Mr. A. L. Alexander,
c/o Knickerbocker Broadcasting Co., Inc.,
1697 Broadway at 53rd St.,
New York City

Dear A. L.:

Whoever as ere at home on Sunday evenings both myself and Mrs. Yilcetz, and our guests, listen with a great deal of interest to the Good-Will Court broadcast which you conduct with such great credit to yourself.

For sometime past it has been my intention to write and tell you what splendid work I feel you are performing through the medium of this broadcast. The clarifying for the public of the workings of the complicated mechanism known as "the law", the possibility of constructive legislation as a result of attention thus called to abuses, do it, the building of a better citizenry as a result of establishing in the public mind a greater respect for government,—these are but a few of the factors which make this a subetactical and invaluable public service.

Its overwhelming acceptance on the part of the public is sufficient indication that your work has not been in vein, and I want to take this opportunity to extend my sincere congratulations.

DWA:AP

Sincerely,
David Wilentz

STATE OF NEW JERSEY
Executive Department
July 28
1936

Dear Sir:

I have just learned that your Good-Will Court broadcast is to be presented as a Sunday evening feature by the Knickerbocker Broadcasting Company. I am indeed glad to hear this news, for I know the program has been a regular feature with WJL and WJL.

It is my hope that the public will recognize the broadcast as a channel for the expression of public opinion and world news. I feel that public opinion is much to be desired and a greater for a better world to which to live through the promotion of broadcast news as the effort by you.

Sincerely,
Hoffman

Mr. A. L. Alexander
Knickerbocker Broadcasting Co.,
1697 Broadway
New York, N. Y.

THE ATTORNEY GENERAL
WASHINGTON
August 3, 1936.

My dear Mr. Alexander:

Last night Mrs. Cummings and I listened to your broadcast known as "The Good Will Court." We were deeply interested. I think you have hit upon an excellent idea. It is presented in such a vivid fashion that it cannot fail to please a wide audience and be very helpful and informative as well. I congratulate you upon the excellent work you are doing.

I recall our meeting at Philadelphia with kind remembrance.

Sincerely yours,
Homer Cummings

Mr. A. L. Alexander,
WJL Building,
1697 Broadway,
New York, N. Y.

STATE OF NEW YORK
Executive Chamber
ALBANY

August 11, 1936

Mr. A. L. Alexander,
Knickerbocker Broadcasting Company, Inc.,
WJL Building,
1697 Broadway,
New York, N. Y.

My dear Mr. Alexander:

I have been advised that the scope of the Good-Will Court will be extended and that during the coming months its proceedings will be broadcast over a coast-to-coast network of the National Broadcasting Company.

I have frequently taken great pleasure in listening to these broadcasts, which have been carried on for considerably over a year. I believe that they serve a very real purpose in bringing to people a better understanding of the scope and purpose of our courts and of our laws. You have done a fine thing in developing this idea, which I know has met with a splendid response and has fulfilled a real social need.

I wish you and the companies carrying on the broadcast the fullest measure of success in this fine work.

Very sincerely yours,
Herbert Lehman

Above: D. A. Wilentz approved Alexander's air court. This—and other letters here—are in a brief filed with bar associations

Above: New Jersey's Governor Hoffman favored Good Will Court

Above: U. S. Attorney Gen'l Homer Cummings said radio's tribunal was "very helpful." Left: New York's Governor Lehman stated it was a "fine thing"



EDDIE
CANTOR

Comedians have flared up like brilliant rockets, lost out, made successful come-backs and lost out again, but

not Eddie Cantor. He is the only comedian who has remained in first place for six straight years on the air!



LOUISE
MASSEY

Photo by RAY LEE JACKSON

On the "Bar Z Ranch," Louise Massey warbles the wild and woolly West right into your hearts. So Radio

Guide's Court of Honor went ranchward recently and brought back the cowgirl star to Friday night dialers



JESSICA
DRAGON-
ETTE

When lovely Jessica Dragonette made a guest appearance on Radio Guide's Court of Honor, the studio audi-

ence saw her in this gorgeous gown. Soon Jessica starts a new program on which she will sing light operas



BING CROSBY

Radio Guide Presents
GIANT-GRAVURE

There's a rumor afoot these days that BING CROSBY is having Don Juan competition from—of all people—Bob Burns. The bazooka player gets torrid mash letters and fan notes because of his famous solos, and everybody—including Bob—feels that Bing should remain the heart-throb member of the Music Hall gang, Thursday nights. But there doesn't seem to be much real cause for worry. Bing just warbles a note or two and millions of feminine hearts flutter! The one-time crooner, one-time Rhythm Boy, one-time Gonzaga College boy is out in front!



Every Thursday afternoon, Dorothy Gordon is on the air for CBS, singing in her inimitable lilting style, groups of children's game and old folk songs she often sings in old-time costume

Trying hard to look as funny as they sound on the air are Ralph Dumke and Ed East of the "Quality Twins" program. Dial them every Tuesday and Thursday. They are on CBS

DAYTIME DIALING



It's Lyn Murray, singing star. His broadcast of song-hits every Tuesday morning is a highlight for daytime dialers all over

Here at the console of one of the biggest organs in the world is Dick Liebert, NBC organist who is on the air Tuesday, Thursday, Saturday. He stars on daytime dials



This genial Bavarian is George Hessburger, featured over NBC networks from Chicago. During the war he served with German forces as machine-gunner—and musician!



He's one of the busiest of the daytime radio-actors! He's Ray Johnson of "Welcome Valley," "Girl Alone," "Young Hickory." "Girl Alone" is aired Monday to Friday at noon

DAWN-TO-DUSK LISTENERS FIND THE AIRPLANES CROWDED WITH ENTERTAINMENT!



Honeyboy (left) and Sasafra are well known to daytime dialers as a comedy team. They are on the air Monday through Friday, Coast-to-Coast for NBC



More than a little startled is Cariton Brickert shown here in rehearsal with Joan Blaine for "The Story of Mary Marlin"

Photo by RAY LEE JACKSON

RUDY VALLEE AT WORK




Hard work brought Rudy Vallee to the top—harder work kept him there!



Below: Softer, softer! Rudy rehearses his men

Above: Dark glasses shield weary eyes as Vallee says: "Let's try it over again"



HUGE SALARIES, GLAMOR, APPLAUSE—THAT'S STARDOM AS MOST PEOPLE PICTURE IT. BUT THERE'S A MORE IMPORTANT SIDE TO THE SENSATION-PACKED LIVES OF THE STARS. IN THE FIRST OF A NEW SERIES, RADIO GUIDE'S CANDID CAMERAMEN PRESENT: THE STARS AT WORK!



Tired, Vallee calls for a minute's rest

MY OWN PARADE OF PRIZES

(Continued from Page 7)

and attended the entire season of twelve operas. Ever since that time I have found more enjoyment in both operatic and symphonic music than ever before, on the radio and in the concert hall.

Later that year came the incident of my contest Christmas present. A cafeteria chain was conducting a contest to select the "perfect lunch." My entry was one that emphasized economy and nutritive value, so I thought I'd better put appetite appeal in its presentation. This I did by drawing the jolliest-looking chef I could picture. I had him presenting my entry blank on a steaming covered dish. It worked! And what a good thing that it did! Christmas Eve had arrived, and if you remember 1931, you'll know that holiday spending-money was conspicuous for its absence in most households. Then came that knock at the door . . . breathless expectancy . . . a telegram with a check for \$100. Do you wonder that I love contests?

The material benefits of contesting are numerous and, as you might readily imagine, satisfying. But this is by no means all that contests offer. When I think of the excellent training in research, in perseverance and in sportsmanship that any contestant receives from participation in contests, I realize how much we owe this fascinating hobby.

IN traveling I found that most contest-minded people I meet are interested in knowing *how* I go about preparing an entry. In order to convey more clearly and specifically my usual method of working, I shall describe step by step the preparation of the entry that won an automobile.

When I first heard the announcement on the radio I was disinclined

For Contest Ideas

WATCH billboards, magazines, circular letters, newspapers, folders, car-cards and other advertising media.

LISTEN to the radio. Ideas here may inspire you to original thought.

LOOK and **LISTEN** to everything that goes on around you and always have a pencil and notebook handy to jot down ideas as they occur.

TRY the product, if the contest concerns one. Analyze it and record your reaction sincerely, then write it in original style or organize your thoughts according to an original outline.

In Writing the Entry

I STUDY selling psychology. Then I sell myself first so that my entries will sell the judges.

I WORK with words, recognizing them for what they are: weak, strong, mediocre. I always try to use them with discrimination, working for sparkle and appeal by applying the law of variation to my sentence structures.

I ATTEMPT to make my entry appeal to the eye as well as the mind. Knowing the value of white space, I employ it along with illustration to enhance the effect. I strive for absolute neatness.

I PAY careful attention to my material, the weight and quality of the paper, the size, shape and color of each sheet, its folding quality. I watch the condition of my typewriter if one is to be used. Otherwise, I make the handwriting style fit the entry just as I do with hand printing.

A Contestant's Inventory

DESK

1. Postal scales.
2. Plenty of postage.
3. Quality stationery.
4. Notebook or ledger.
5. Ink supply.
6. Idea notebook.
7. One good typewriter.
8. Rubber cement.

LIBRARY

1. Roget's Thesaurus.
2. Rhyming Dictionary.
3. Hartrampf's Vocabularies.
4. RADIO GUIDE (Contests on the Air Department).
5. Contest Gold, Burgert-Tousley.
6. Useful Quotations—Edwards.
7. Idioms and Idiomatic Phrases—Vizetelly-Bekker.
8. One good contest magazine.

to spend the time and effort necessary to enter this contest, for there were but two prizes for the entire United States and that always means that numerous excellent entries will go unrewarded. Not only is this state of affairs discouraging, but unless you win, you have no way of knowing just how your entry rated. Nevertheless, just as water constantly dripping wears away the stone, so the repetitions on the radio wore away my resistance (tip for radio advertisers!) and the next time I found myself near a dealer, I asked for a blank. When I got an opportunity to study it, I found that the question to be answered was very specific. It asked just why the slogan of the company was applicable to its new line of cars, which was just introduced.

It was fairly obvious that there would be many good answers to this question. There would even be many good answers that would cover the subject adequately, be well expressed, and have a certain degree of originality. My problem, I told myself, was

to find a kind of distinction which, incorporated in my letter, would find first or second favor with the judges. No mean job, that, but it was absolutely necessary if I were to have a ghost of a chance to win. The theme of the slogan was "royalty," so I spent two days with dictionaries, thesauri, phrase-books, etc., making lists of all the regal words and expressions that I could uncover. Next, I wrote, in ordinary, straight language, an essay which included all the facts and arguments that I felt simply must be mentioned. Then, with the word list on my left and the essay on my right I began all over again and wrote an entirely new entry using just as many of the "royalty" words and phrases as I possibly could. The best part about employing this procedure was that the resultant essay needed practically no revision.

Here are a few of the phrases lifted from that letter. I regret that I am not at liberty to quote it to you in full. "Reigned with genuine satisfaction throughout the land . . . royal performance wins loyal preference . . . palatial appointments . . . comfort to the queen's taste . . . both economy and quality rule . . . a king could desire no more."

THUS, in one case, at any rate, careful research and originality of expression won for me. Many hundreds of other times the same amount of effort has produced nothing. I mention this to avoid giving anyone the impression that contesting is a bed of roses. Nevertheless, with all the hard work, I have found it decidedly worth while, and I'm sure you will, too.

By the way, accompanying this article you will find several suggestions and bits of advice which you may find useful, if you are a contestant or desire to become one. At the risk of seeming to discount the value of this material, let me whisper the biggest secret of successful contesting: "Be yourself!" Then, if you are an interesting person, you will make your entries likewise interesting to the judges in your own individual way—and what's more, you will become a winner in your own right!

WHY THE GOOD WILL COURT DIED

(Continued from Page 16)

as a result of the broadcasts. I'm sure that they more than justified the Court's existence.

"I think that—everything considered—the series of articles in RADIO GUIDE gave the public a true and unbiased picture of what was being accomplished."

That is Alexander's statement—the whole statement of a man who has known adversity.

However, there are other questions which you might ask. For instance, why didn't the Good Will Court move from New York City to Chicago—or to Hollywood, both of which are regularly established network pick-up points?

THERE was this objection to such a plan: The bar associations of Illinois and of California had already expressed their disapproval of the radio tribunal. The same difficulty that was encountered in New York would have presented itself again in another city. The New York Supreme Court decision—which prevented practicing attorneys from acting as judges—probably would have been repeated in Illinois or in California.

You might ask also why the Good Will Court could not be continued without attorneys as judges. On Wednesday, December 16, a broadcast on a local New York station was attempted without lawyers present. Dr. Louis E. Bisch, noted psychologist, was on the air to advise applicants for help about solutions to their problems. This broadcast was not considered comparable in excellence to the original

Good Will Court—or, at least, not a completely satisfactory alternative. And the sponsors of the radio court decided that a new program had to be substituted for it.

CONFERENCES began on Thursday and continued to Friday. The decision as to a substitute program was not reached until 4:30 Saturday morning. "Do You Want to Be an Actor?" was the new show finally selected. It had been aired from KFVB, a Warner Brothers station in Hollywood. Haven MacQuarrie, director of the program, had developed the idea for such a show fifteen years ago. During those years he had used it as a vaudeville act throughout the country. Eight months ago he put it on the air in Hollywood. Interesting in connection with the signing of contracts is the fact that the transaction was handled by phone—at 4:30 in the morning on Saturday. MacQuarrie's New York representative witnessed the sponsors' signatures to the contract, while the sponsor's agent witnessed MacQuarrie's in Hollywood. Thus the Good Will Court became part of radio history. And A. L. Alexander left the familiar Sunday evening hour.

However, regardless of what the future may have in store for Mr. Alexander, he will finish his work first. He will not let all those 2,500 letters go unanswered. Then he will take that long-needed rest. A trip south, maybe. And some day there will be a book written by A. L. Alexander, a book which will tell of the tales of sorrow and worry which have come to his attention—which this minute are in a large dark-green metal file by the side of his bed, hidden by a screen.

READ HOW SKINNY MEN GAIN 10 TO 25 LBS NEW QUICK WAY



Thousands gaining normal hefty pounds - in just a few weeks!

SKINNY, friendless men who never could gain an ounce can take new hope from the experience of thousands of others with this new scientific treatment that is sweeping the country. These others have gained 10 to 25 pounds of solid, naturally attractive flesh this new easy way - in just a few weeks!

What is more, this new discovery has given them naturally ruddy color, new pep and popularity for social and business success.

Why it builds up so quickly

Scientists recently discovered that great numbers of people are thin and ruddown for the single reason that they do not get enough Vitamin B and iron in their daily food. Without these vital elements you may lack appetite, and you don't get the most body-building good out of the food you eat.

Now one of the richest known sources of Vitamin B is cultured ale yeast. By a new process the finest imported cultured ale yeast is now concentrated 7 times—made 7 times more powerful. Then it is combined with 3 kinds of iron, pasteurized whole yeast and other valuable ingredients in pleasant little tablets known as Ironized Yeast tablets.

If you, too, need these vital elements to aid in building you up, get these new "7-power" Ironized Yeast tablets from your druggist today. Note how quickly they increase your appetite and help you get more benefit from the body-building foods that are so essential. Then, day after day, watch flat chest develop and slims lines round out to natural attractiveness. Note how much better and stronger you feel. See ruddier color come to your cheeks. Soon you feel like a new person, with new charm, new personality.

Money-back guarantee

No matter how skinny and ruddown you may be from lack of enough Vitamin B and iron, try these new Ironized Yeast tablets just a short time. See if they don't aid in building you up in a few short weeks, as they have helped thousands. If not delighted with the benefits of the very first package, your money instantly refunded.

Special FREE offer!

To start thousands building up their health right away, we make this absolutely FREE offer. Purchase a package of Ironized Yeast tablets at once, cut out the seal on the box and mail it to us with a clipping of this paragraph. We will send you a fascinating new book on health, "New Facts About Your Body." Remember, results with the very first package—or money refunded. At all druggists. Ironized Yeast Co., Inc., Dept. 791, Atlanta, Ga.

There Is An Edition of Radio Guide for Every Section of North America

Revolutionary NEW WALL CLEANER A Gold Mine For AGENTS!

HERE'S something brand new, needed in every home. Amazing Wall Cleaning Invention! Removes old-sticky housecleaning mess and muck forever. No razor—no sticky "doosh"—no red, swollen hands. No more dangerous stepladders. Literally erases dirt like magic from walls, ceilings, window shades, upholstered furniture, etc. Ends drudgery! Saves redecorating! Low priced. Lasts for years. Inexpensive and about it. Agents making phenomenal profits. SAMPLE OFFER—Samples sent at our risk to first person in each locality who writes. No obligation. Get details. Be first—send your name TODAY! KRISTEE MFG. CO., 2951 Bar St., Akron, O.

WHAT KIRSTEN FLAGSTAD WANTS FROM LIFE

(Continued from Page 5)

named for me. They would say, 'Oh, that's just a story. They don't name flowers after ordinary people.'

Norwegians, she points out, are exceptionally fortunate in the opportunities they have for enjoying rich home lives.

"The working day is shorter because we have no lunch hour," she explains. "Workers carry sandwiches with them in the morning and take perhaps fifteen minutes to eat them. All of the offices close at four. Then the people go home to family dinners, with the rest of the day to amuse themselves. This they usually do at home together, since there are no afternoon movies. There are only two shows a day—one at seven and one at nine. So, of necessity, a great deal of time must be spent at home. We play cards, visit, go to parties. But for the most part we sit around our own firesides, talking, sewing or playing games among ourselves. Conversation is an important occupation in Norway. We develop opinions and the power of expressing them. We sharpen our wits against each other. And we come close to each other and each person's problems.

"That was my life," she sums it up, "and I was happy in it."

The only thing that could make her happier, she adds, is that she would like to have half a dozen more children!

"Naturally, no one could refuse the honor of an invitation to sing at the Metropolitan Opera, so when I saw my husband really wanted me to come to America, I did. When they accepted me I was surprised! It was very lucky. I have always had luck, ever since I was first a singer. I said to myself, 'Perhaps my luck will not hold this time,' but it did. I was also wondering if my luck would be good when I made my debut. When people were so kind to me at my first performance I knew it had. It was the greatest moment of my life, on the stage that afternoon of the first performance in New York. I shall never forget it. I love my music, and I have enjoyed my first two seasons in the United States so much. But my real career is at home."

She has still one more reason—again, a reason that is eminently practical and "down to earth"—for singing. She firmly believes that every woman, married or single, ought to be equipped to earn her own living.

"One never knows when circumstances will compel a woman to support herself and her children," she says. "The past few years have shown us how quickly one's fortunes can change. A person may be enjoying comfort and wealth one year and be penniless the next.

"I HAD to support my child for a number of years before my second marriage. I want her to be able to meet a similar emergency, in case it should arise. My mother was obliged to go on with her work. One of the first maxims she taught us was that everyone, man or woman, should be trained to be economically independent. Most Norwegian women look at work in this way. They would much rather stay at home with their families if they are fortunate enough to be able to do so. But they accept work as an honorable necessity if need be."

The more she talks, the better you understand why the Norwegian and Swedish immigrants who came over and settled in Wisconsin and Minnesota and the Dakotas have made some of our finest American citizens.

Sound, brave, strong, earthy; nobody's fool—Kirsten personifies a great people! She is a good wife and a splendid mother—and one of the greatest voices of all time! That is Kirsten Flagstad.

GABBING IS A GIFT

BY JOE HAEFFNER

AL ZINK says, "It's natural that I'm in radio today. I've always had a gift of gab."

At twelve he was Broomfield Brambleton, sidewhiskers and all, in a grammar-school production of "Who Is Who." At eighteen he was a barker for Roltaire, the world-famous illusionist, at the Pan-American Exposition. He's been stage actor, lecturer, instructor, insurance man, radio producer, YMCA secretary, wartime entertainer, big-time radio actor—and now dramatic director of WEBR, Buffalo. And his natural "gift of gab" has served him well in all capacities.

But "gab" isn't just the word, because this man really has something worth while. He's immensely prolific, for he produces six shows weekly, and writes the commercials for three more.

Al—he's really Albert H. Zink—says he cannot remember when he didn't like to read or get up on his feet to talk. At eleven he bought a complete volume of Shakespeare for one dollar.

When he was eighteen and the great Pan-American Exposition focused attention on Buffalo in 1901, he heard Roltaire wanted a barker for his "Mermaids," his "Half Woman," "Living Head" and other attractions in his "Palace of Illusions." Although still in Buffalo's Central High School, he went out of a morning and asked for the script so he could "audition" to the sparse early crowd.

He had the job permanently by the time the afternoon rolled around, and Roltaire took him to other national fairs, including those at St. Louis and Charleston, to the displeasure of his parents.

He was away for a year, also acting in the theater road company of Stewart Robson (husband of the film-famous May) in New Orleans, and with the Golden Gate Stock Company in San Francisco.

RETURNING to Buffalo in 1903, he married Miss Charlotte Guild, evidently ready to settle down in the comparatively prosaic insurance business and to raise a family. He now has two daughters, 29 and 32, and 21-year-old Albert Guild Zink, now with WESG, Elmira, New York.

But the World War changed many lives, including Al Zink's, and though past the draft age and a family man, he wasn't content until he went overseas for the YMCA, with the Wartime Players. Abroad he wrote scripts for doughboy skits, sang, recited. On Sunday mornings he would read to the boys from the Bible; Sunday afternoons he promoted boxing bouts.

He was up in the front lines many times, bringing back wounded and dead, saying the funeral rites over many. He worked with New York's famous Dr. Harry Emerson Fosdick and was a friend of the leader of the Fighting 69th, Col. William Donovan, former assistant U. S. attorney general and one-time New York gubernatorial candidate.

But after a year over there, he was prevailed upon by Mrs. Zink to come home—but he came back only to tour the country pleading with Americans to buy bonds and war stamps. The government made ample use of his eloquence.

He toured southern cities and was in Mobile when the armistice was signed. One of the unforgettable moments of his life came when he was telling a Mobile mother of her son's acting ability and heroism, when the postman arrived with news of the doughboy's death.

The war over, he worked as a YMCA secretary, later returning to his insurance business and directing minstrels and community dramas on the side. He remembers 1923 as his busiest year. He was illustrious potentate of Buffalo's Ismalia Shrine, president of the

Kiwanis Club and vice-president of the Buffalo Athletic Club.

In 1928 he went to New York, and after five CBS auditions, decided maybe insurance wasn't so bad after all. But on one of these occasions, Bill Sweets, dramatic director, heard him, and he stayed on one of his popular shows for a year or so.

IN the Spring of 1935 he came to WEBR as dramatic director and now writes and produces the "Terry Family" for Wednesday afternoons at 5:45 EST; "Classics in Verse and Song" at 8:30 Wednesday evenings; Palmer's Amateur Revue, Fridays at 5 p.m.; WEBR Players' dramas, Friday evenings at 8 o'clock; Liberty Shoe Children's Hour, Sunday mornings at 11, and Shaprow's Baby Stars, Sunday evenings at 6:30.

His poem, titled "Good Night," which



Al Zink: When he was a doughboy, he learned some radio secrets

he has used on his own poetry program four hundred times, is now WEBR's sign-off.

He has ghost-written many political speeches. Once in the early 20's, in a hot councilmanic fight in Buffalo, he wrote the speeches for both candidates when they debated. And they never knew! He has coached many priests, preachers and rabbis in public speaking. He was also the author of the "Tim and Delia" sketches, broadcast over WHAM, Rochester, in 1933-34.

A DEEP baritone, he can rumble when reading a rousing poem or soothe when talking to a three-year-old on his amateur hour.

"The greatest joy I get from radio is in working with children," says the rudy-faced, twinkling-eyed Mr. Zink ("Uncle Bill" on the children's program). "They're natural, more sincere, take direction easily—and by gosh—the little devils seem lots more intelligent than grown-ups lots of times because they don't know such a thing as self-consciousness."

He likes radio, loves it, he says, and the only fault he has to find is that too often radio producers set a standard of diction or music, and pass up too many artists who have the much-needed "different personality," although with vocal faults, for the "perfect" ones who are stereotyped.

Once he searched for three weeks before putting on a sketch about Oliver Hazard Perry until he found the first name of Perry's wife, Elizabeth. He writes the Terry Family and Baby Stars historical dramas, and he's just as painstaking with all the factual details on those shows.

Handwriting Contest Victory List

The end draws nigh—but the winners continue! As RADIO GUIDE's great handwriting contest enters its last week, more lucky contestants receive their checks for outstanding entries. The ones listed below are winners for the tenth week of this twelve-week contest opportunity the week ending December 16, 1936.

If you want to share contest profits with these contestants, read the rules on the facing page—and send your entry to us in plenty of time to reach New York before January 6, 1937, at 5 p.m. That's the deadline! Write your entry today.

First Award—\$100

F. W. Dumke, R. F. D. No. 4, Denver, Colo.

Second Awards—\$50 Each

Rolod Edwards, Broad and Union Sts., Doylestown, Pa.

Dorothy Clarke, 1365 Laird Ave., Mount Royal, Quebec, Canada.

Third Awards—\$25 Each

Mrs. Henry Casson, R. R. No. 5, Madison, Wis.

Jack MacKnight, 27 Lngan St., Auburn, N. Y.

John Pounder, Lansford, Pa.

W. M. Kirkpatrick, 407 Gainsboro Road, Toronto, Canada.

Fourth Awards—Each One RCA-Victor Record-Player and 10 Shep Fields Records

Christianna Wakefield, 259 Roswell Ave., Long Beach, Calif.

G. E. Best, 1499 Madison Ave., Memphis, Tenn.

Lena Van Ethen, 1609 S. 4th St., Springfield, Ill.

H. Victor Burlock, 22 Palisade St., Dobbs Ferry, N. Y.

Flora Dreilissa, 2S26 Tuxedo Ave., Detroit, Mich.

Fifth Awards—\$10 Each

Gemma Jackson, 145 South 11th. East, Salt Lake, Utah.

Mrs. W. C. Conley, Box 253, Warren, Ariz.

Everett Finch, 31 Catherine St., Schenectady, N. Y.

Mrs. George Berger, R. R. No. 1, Aneta, N. D.

Mrs. Helen Van Hoven, 1827 Delaware Ave., Wilmington, Del.

George Devan, Bristol, N. H.

F. Luce, 33 Alma St., Snuth, Guelph, Ontario, Canada.

Robert Myers, Carthage, Ind.

Charlotte Eigenmann, 711 Robinson, San Diego, Calif.

Martha Adams, c/o The News, Lynchburg, Va.

Sixth Awards—\$5 Each

Mrs. Coy Relihan, Marcellus, Mich.

Mrs. R. Jobling, 422 N. Sixth St., Calumet, Mich.

Bess Evans, 1465 Market St., Harrisburg, Pa.

David Stockman, 1017 Elm St., Michigan City, Ind.

Helen Mills, 2061 East Bay Drive, Olympia, Wash.

Roma Hawkins, MacMurray College, Jacksonville, Ill.

Charles Mierow, Northfield, Minn.

Mrs. Chalmer Taylor, Bloomington, Ill.

Paul Moose, Box 53, Fox, Okla.

L. R. Gleaves, 1. C. R. R. Shops, Paducah, Ky.

Mona Casey, 905 N. Burton Ave., Indianola, Iowa.

Elizabeth Kay, 94 East Avenue, Bridgeton, N. J.

Mrs. J. Smith, Asheville Country Club, Asheville, N. C.

Maude Cooper, Myrtle Beach, S. C.

Dorothea Coogan, Madison, N. J.

F. C. Lewis, Pangburn, Ark.

Mrs. W. A. Ramsey, Fayetteville, Ark.

Phyllis Maughan, Box 623, Minot, N. D.

Mrs. James Reed, R. D. No. 2, Williams Road, Harborcreek, Pa.

Mrs. Olga Byram, P. O. Box 103, Bridgehampton, L. I., N. Y.

YOUR LAST CHANCE!

ENTER BEFORE JANUARY 6, 1937!

A final invitation to win Radio Guide's dual-contest prize-money. Write your entry today for—

RADIO GUIDE'S HANDWRITING-SLOGAN CONTEST!

RADIO GUIDE is conducting a unique contest—a search for the most characteristic and distinctive handwriting to be found among its readers. This twelve-week contest, together with its companion, a search for a new slogan for RADIO GUIDE, is fast approaching its close. January 6, 1937, is the deadline for both contests. Read the rules below, and enter today!

To enter, you merely write a slogan for RADIO GUIDE on the convenient form below, or on a facsimile of that form. Do this in your own handwriting. Then mail it to us. Your entry will be judged for its distinctiveness and character in the handwriting contest. Then it will be judged again for the merit of its slogan. Your one entry may win two contests!

WEEKLY HANDWRITING CONTEST AWARDS

First Award	1	\$100
Second Award—2 prizes of \$50 each	2	100
Third Award—4 prizes of \$25 each	4	100
Fourth Award—5 prizes, each one an RCA-Victor Record-Player and ten Shep Fields records	5	
Fifth Award—10 prizes of \$10 each	10	100
Sixth Award—20 prizes of \$5 each	20	100
Total per week		\$500
Total for 12 weeks		\$6,000

SLOGAN CONTEST AWARDS

First Award	1	\$1,000
Second Award	1	500
Third Award	1	250
Fourth Award	1	200
Fifth Award	1	100
Sixth Award—200 prizes of \$5 each	200	1,000
Seventh Award—500 prizes of \$2 each	500	1,000
TOTAL AWARDS		\$10,050

RADIO GUIDE CONTEST RULES

1. In each issue of RADIO GUIDE printed during the contest, there will be a coupon which you may use as an entry blank. It is not necessary to use this, but all entries should be sent on paper the same size as the coupon to facilitate handling. You may copy or trace the coupon. RADIO GUIDE may be examined at its offices or at public libraries free of charge.

2. You are invited to submit an original slogan of not more than 10 words—in your own handwriting. This slogan should refer to RADIO GUIDE Weekly, and express its features and purposes, or both. RADIO GUIDE'S present slogan is: "The National Weekly of Programs and Personalities." We want YOU to write us a better one. During the 12 weeks, handwriting prizes will be awarded weekly for the most distinctive and unusual handwriting. YOU DO NOT NEED A BEAUTIFUL SCRIPT TO WIN. Some of the most illegible styles of writing show the most unusual characteristics. Each week's handwriting contest closes on Wednesday at 5 p.m., following the broadcast of the previous week. All entries received after 5 p.m. will be judged for the following week's awards. At the end of 12 weeks ALL entries will again be judged for slogan values. Thus if you do not win a prize for your handwriting you still have an opportunity of winning in the slogan group. The slogan contest entries must be received not later than January 6, 1937, at 5 p.m.

3. You may submit as many entries as you wish. Winning in one contest does not eliminate you from winning in another.

4. Send all entries to RADIO GUIDE, care of National Broadcasting Company, New York, or in care of the station over which you hear the program. All winners will be announced through RADIO GUIDE.

5. Be sure your name and address are written plainly in your entry. Entries with insufficient postage will be returned to the Post Office. In fairness to all, RADIO GUIDE positively cannot enter into any correspondence concerning this contest. No entries will be returned, and all entries become the property of the sponsor.

6. This offer is open to every man, woman and child, everywhere, except employees of RADIO GUIDE and their families, their advertising agents, employees of the National Broadcasting Company and Certified Contest Service. Judges for the slogan contest will be Certified Contest Service and the editors of RADIO GUIDE. Judge for the handwriting contest will be Helen King, President of the American Graphological Society. In the event of ties, duplicate awards will be made.

7. Entries in this contest must accept the decisions of the judges as final.

8. Your entry in this contest is an express acceptance of all the rules printed here.

OFFICIAL ENTRY BLANK

Radio Guide Handwriting-Slogan Contest

No More Than 10 Words

The above is my entry in your Handwriting-Slogan Contest.

Name.....

Address.....

(Address: Radio Guide, c/o National Broadcasting Co., New York, N. Y.)

HITS OF THE WEEK

AS THE New Year swings up over the horizon and blazes forth in all its Winter splendor, sing-songy America has stopped asking questions. When everybody was asking: "Who'll be elected?" or "Will Edward marry Wally?", the song stylists followed in the proper manner and most of the hit-songs were queries. But "When Did You Leave Heaven?", "Who Loves You?", and "Did I Remember?" have gone the way of all songs.

Of the question-mark songs, only "Did You Mean It?" still remains, wondering, perhaps, if you were serious in those New Year's resolutions.

And as questions lose out, the reverent spirit of Christmas, perhaps, has lifted "In the Chapel in the Moonlight" to first place, from second last week. "Pennies from Heaven" has dropped from first to third.

Here they are, in the order of their popularity—the fifteen hit-tunes of the week:

1. In the Chapel in the Moonlight
2. It's De-lovely
3. Pennies from Heaven
4. I've Got You Under My Skin
5. When My Dream Boat Comes Home
6. I'm in a Dancing Mood
7. I'll Sing You a Thousand Love Songs
8. The Night Is Young
9. I'm Talking Through My Heart
10. Plenty of Money and You
11. Did You Mean It?
12. Organ Grinder's Swing
13. You Do the Darndest Things
14. You Turned the Tables on Me
15. 'Tain't Good

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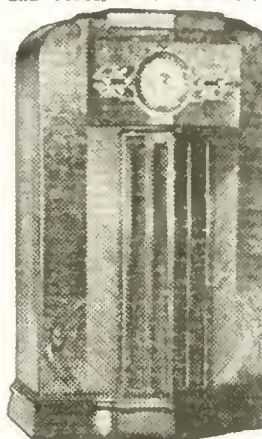
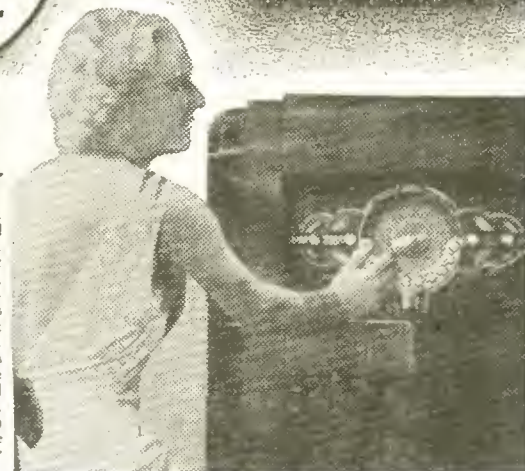
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I WAS AMAZED AT THE CLARITY OF RECEPTION AND ABUNDANCE OF POWER
Glen Gray



THURSDAY, Dec. 31

2 p.m. EST (1 CST). NBC: Harold Morris, young American composer, and the Phil Sym Quartet will be guests of the Music Guild.

10 p.m. EST (9 CST). NBC: Pat O'Brien, the cinema's favorite naval petty officer, will guest on Crosby.

FRIDAY, Jan. 1

2:15 p.m. EST (1:15 CST). CBS: Ted Husing gives a play-by-play account of the Orange Bowl game between Duquesne and Mississippi.

9 p.m. EST (8 CST). NBC: Universal Rhythm, presenting novel arrangements of dance numbers by Rex Chandler's orchestra, replaces the Fred Waring show.

10 p.m. EST (9 CST). NBC: Wendell Hall and A. L. Alexander, with Richard Himber's orchestra replacing Fields' Rippling Rhythm, will be Radio Guide's Court of Honor New Year's Day most talent.

10:45 p.m. EST (9:45 CST). NBC: Elza Schallert interviews Arthur Treacher, one of the screen's outstanding English comedians

SATURDAY, Jan. 2

2 p.m. EST (1 CST). NBC: "Tristan and Isolde" with Lauritz Melchior and Kirsten Flagstad in the roles will be the Met. Opera this date.

8:30 p.m. EST (7:30 CST). CBS: H. V. Kaltenborn will interview the nation's new senators.

9 p.m. EST (8 CST). CBS: Lotte Lehmann, Met. Opera soprano, will be Gibbons' guest.

9:30 p.m. EST (8:30 CST) NBC: Joe Cook, during the premiere of the new Shell Chateau, presents an orchestra made up of Rudy Vallee, Guy Lombardo, Paul Whiteman, Fred Waring, Vincent Lopez, Ferde Grofe, Ozie Nelson, Eddy Duchin, B. A. Rolie, Harry Sosnik and Benny Goodman. Bill Robinson, Admiral Hebson, Notre Dame's Four Horsemen and the Vass Children will also be guests.

10:30 p.m. EST (9:30 CST). CBS: Forty stars representing almost all of the outstanding programs, will be heard on the late to Stations KXN and KSFO, new additions to the CBS network

● **SUNDAY, Jan. 3**

Hungarian Violinist

Josef Szigeti, Hungarian violinist, will play the famous Beethoven concerto with the New York Philharmonic Orchestra, CBS at 3 p.m. EST (2 CST). He also may be heard on Friday at 3 p.m. EST (2 CST) as guest of the Cincinnati Symphony Orchestra.

Mine Disaster Survivor

Charles A. Scadding of Toronto, Canada, one of the two survivors of the Moose River, Nova Scotia, mine disaster that attracted the attention of the whole world last April, will tell the story

of his rescue during "We, the People," NBC. 5 p.m. EST (4 CST). Scadding's story has never before been broadcast.

Amateurs Replace Court

The Good Will Court has left the air and is replaced by a new program which gives amateur actors and actresses the opportunity to present their talents. The new show, conducted by Haven McQuarrie, may be heard at 8 p.m. EST (7 CST) via NBC.

Pons, Ford Guest

Lily Pons, diminutive French operatic soprano, appears as guest of the Ford Sunday Evening Hour, CBS at 9 p.m. EST (8 CST). Miss Pons just recently returned from Hollywood and the making of her new picture, "That Girl from Paris."

Fields Replaces Whiteman

The Rippling Rhythm Revue hits the air tonight, NBC at 9:15 p.m. EST (8:15 CST), replacing Paul Whiteman's Musical Varieties. The new variety show continues with Frank Parker and Judy, Anne and Zeke Canova in the line-up but adds the unique dance rhythms of Shep Fields' orchestra... the band that just recently finished the RADIO GUIDE Court of Honor series.

Anderson, Motors Guest

Marion Anderson, operatic songstress, appears on the General Motors Concert over NBC at 10 p.m. EST (9 CST).

Round Table Discussion

A round-table discussion on legislative issues, with H. V. Kaltenborn presiding, and with leading Republican and Democratic Senators and Representatives participating, will be offered over CBS at 10:45 p.m. EST (9:45 CST).

● **MONDAY, Jan. 4**

Magazine of the Air

Guests for the week as follows: Monday, Virginia Hammill, editor, and Christopher Rule, fashion artist; Wednesday, Felix Morley, editor, and Natalie Hall, opera star; Friday, Mrs. Sarah Lockwood, interior decorator. The Magazine of the Air is CBS at 11 a.m. EST (10 CST).

Myrt and Marge Return

The popular "Myrt and Marge" dramatic sketch returns to a Coast-to-Coast



CBS net at 2:45 p.m. EST (1:45 CST) to be heard Mondays through Fridays inclusive. As much of the old cast as possible will be re-assembled for the new series.

Quiz by Rep. Patrick

CBS in its coverage of the opening of the 75th Congress, offers an unusual broadcast at 3:30 p.m. EST (2:30 CST), when Representative Luther Patrick of Alabama interviews passersby in the lobby of a Washington hotel on what they expect from Congress during this session.

Hitz and Dawson

The new Elsie Hitz-Nick Dawson series, Follow the Moon, makes its debut over NBC at 4:30 p.m. EST (3:30 CST). It will be heard Monday through Friday, inclusive.

Past Congresses

Frederic William Wile, political writer and commentator, will be heard over CBS at 6:35 p.m. EST (5:35 CST) giving a resume of past Congresses and the men who guided their destinies.

New Lyman Show

"The Sweetest Love Stories Ever Sung" succeeds Melodiana on NBC at 8:30 p.m. EST (7:30 CST). Abe Lyman's orchestra switches from the old show to the new, which stars Frank Munn, tenor, and Natalie Bodanya, Met. Opera soprano.

Melchior, Firestone Guest

Lauritz Melchior, Wagnerian tenor of Met. Opera fame, guests on the Firestone Concert, NBC at 8:30 p.m. EST (7:30 CST).

Templeton and Reardon

Alec Templeton, blind pianist, makes a return guest appearance along with Casper Reardon, harpist, for Richard Himber's Champions, NBC at 9:30 a.m. EST (8:30 CST).

● **TUESDAY, Jan. 5**

Congress Opening

Portions of the opening session of the 75th Con-

THURSDAY, Jan. 7

Air Royal Wedding

A description of the royal wedding uniting Juliana, Crown Princess of the Netherlands, and Prince Bernhard von Lippe-Biesterfeld at the Hague will be broadcast over the combined NBC nets at 6 a.m. EST (5 CST).

Betty Moore Series

Returning to the air for their seventh season, Betty Moore, authority on color in interior decoration, and Lew White, organist, will be heard at 11:30 a.m. EST (10:30 CST) on NBC.

The Town Crier

Alexander Woolcott, celebrated newspaperman and novelist previously known on radio as the "Town Crier," begins a new series over CBS at 7:30 p.m. EST (6:30 CST). He will also be heard on Tuesdays at this time.

Stueckgold for Crosby

Grete Stueckgold, operatic soprano, will sing for Bing Crosby on the

Music Hall, NBC at 10 p.m. EST (9 CST).

Zukor Silver Jubilee

Proceedings at the silver jubilee dinner, given in Hollywood in honor of Adolph Zukor, will be broadcast over CBS at 12 midnight EST (11 p.m. CST). Burns and Allen, Jack Benny, Martha Raye and other celebrities will take part.

● **FRIDAY, Jan. 8**

Screen Guest Stars

Alice Brady, Binnie Barnes, Deanna Durbin and Charles Winninger will present the radio version of their new picture, "Three Smart Girls," during Hollywood Hotel, CBS at 9 p.m. EST (8 CST).

● **SATURDAY, Jan. 9**

Mrs. Roosevelt Speaks

Mrs. Franklin D. Roosevelt will speak at the Women's International League for Peace and Freedom luncheon for the return of the national delegates to the Pan-American Peace Conference, CBS at 2:30 a.m. EST (1:30 CST).

YOU'RE the Judge!

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CFRB-690	WIBX-1200
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WAAB-1410	WJAR-890
WABC-860	WJZ-760
WBEN-900	WKBW-1480
WZLW-950	WLBZ-620
WCSH-940	WLV-700
WDRS-1330	WMAZ-1420
WEAF-660	WNAZ-1230
WEAN-750	WNEF-1600
WEHR-1370	WNBH-1310
WEEI-590	WNBX-1260
WESG-850	WCKO-1430
WFBL-1360	WOR-710
WFEA-1340	WORC-1280
WGR-560	WSYR-510
WGY-790	WTAG-580
WHAM-1150	WTIC-1040
WHFC-1430	WIXBS-1630

MBS-Alt Wien; Music of Old Vienna: WOR WNBH WAAB
WBRY-Ilorace Heidt's Orch.
WFBL-News; Sun Dodgers
WGR Soft Lights
WGY-Dreamin' Time
WLW-To be announced
WORC-Just Between Ourselves

10:45
CBS-Benny Fields, "Your Minister Man": WABC WFEA WOKO WEEI WORC WKBW WLBZ WMAZ WDRS (sw-6.12.6.06)
NBC-Elza Schallert Reviews. WJZ WEBR WSYR WHAM WBZ WICC

(Continued on Page 43)

NIGHT

4:00
NBC-TEA TIME AT MORrell's, variety show featuring Gale Page, contr.; Chas. Sears tnr.; Joseph Galluccio's Orch. & Don McNeill, m.c.: WEAF WNAC WTAG WBEN WGY (sw-9.53)

7:00
NBC-AMOS 'N' ANDY: (Peppodent): WEAF WNAC WLW WGY WCSH WJAR WTAG WTIC WBEN
CBS-Mortimer Gooch, sketch (Wrigley's Gum): WABC WHEC WFBL WOKO WDRS WGR WEEI (sw-11.83.9.59)
WJZ Mary Small, songs: WJZ WICC
WAAB-News
WBRY Safety on the Highways
WFEA-Travel Talk
WHAM-Camera Club of the Air
WIBX-Eve. Musicale
WKBW News, Music 101 an Hour
WLBZ To be announced
WNBX Sibyl Spallora
WOR-Stan Lomax, sports
WORC-Home Folks Frolic
WSYR-Village Choir

6:00
NBC-Moorish Tales, Stories by Washington Irving; Read by Wells Hively: WEAF
CBS-Buddy Clark, bar.: WABC WOKO WHEC CFRB WIBX (sw-11.83.9.59)
NBC (News, WJZ only) Animal News Club: WJZ WBZ
Y.N.-News: WLBZ WNAC WNBH WFEA WCSH WICC
News WJAR WEEI WTIC WORC
WAAB-Music Editor's Page
WBEN News; Household Reverbs
WDRS-Mountaineers
WFBL-Korner Kwiz
WGR-News, Mi fell-it-All
WGY News Musical Prem
WHAM-Kendall Sportcast
WKBW-Roger & Jimmy
WNBX-Joan & Immy Chapman
WOR-Junior G-Men
WSYR-News; Social Register
WTAG Uncle Ray Reads Funnies

7:15
NBC-UNCLE EZRA'S RADIO Station (Alka-Seltzer): Pat (Uncle Ezra) Barrett: WEAF WJAR WTAG WBEN WNAZ WCSH WTIC WGY
CBS-Popeye the Sailor, sketch (Wheatena): WABC WORC WFBL WDRS WOKO WIBX WGR WEEI (sw-9.59-11.83)
NBC-The Stainless Show; Ford Bond, narrator; Mario Cozzi, bar.; Josef Stopak's Orch.: WJZ WSYR WHAM
WAAB Radio & School Institute
WBRY-Sports Chats
WFEA-Fireside Hour
WICC Nat Brandwynne's Orch.
WLBZ Rubinfoff, violinist
WLW Hot Dates in Music
WNBX-Ray Nichols
WOR-Skeeter Palmer's Orch.
WIXBS-Sports Revue

4:45
NBC-Grandpa Burton, sketch
WEAF WTAG WJAR (sw-9.53)
NBC Radio Guild, drama: WEAN WCSH Rhythm and Romance
WBEN-Adventures Davey Clark
WGR Hollywood on Parade
WGY Musical Prgm.
WLEZ-Shoppers Variety Revue
WNAC-Donald Van Wart, pianist
WTIC Tea Time Melodies
WIXBS-News

6:15
NBC (News, WEAF only) Barry McKinley, bar.: WEAF WCSH CBS-News of Youth (Ward's Bread) News; Drama For Children: WABC WORC WLBZ WIBX WFBL WDRS WEEI WOKO (sw-11.83.9.59)
NBC-Midge Williams, songs: WJZ
Y.N.-Listen to Alice: WNAC WTIC WNBH WFEA WICC
WBFN Norcross Sisters
WBRY-News
WGR-Sweethearts of the Air
WGY Grace & Scott
WHAM Twilight Reverbs
WIBX Rhythm Makers
WJAR-Weather; Pop Concert
WKBW-Jr. Sports
WNBX Diner Music
WSYR-Sports Observer
WTAG Evening Revue

7:30
CBS-To be announced: WABC WOKO WDRS WFBL WEEI WLBZ WORC WGR (sw-11.83.9.59)
NBC-Edwin C. Hill: WTAG WNAC WCSH (sw-9.53)
NBC-HORLICK'S LUM & ABner, sketch; Norris "Abner" Goff: WJZ WSYR WLW WBZ
NBC-Nat'l Ass'n of Engine & Boat Manufacturers: WEAF
Y.N.-Low Conrad's Orch WAAB WFEA WNBH WICC
News, WIBX WNBX
WABI-MOVIE GOSSEIP (120 kc)
WGEN-Cy King, reporter
WFEA Bill Cunningham
WGY Jim Healey
WHAM-Rubinfoff, violinist
WJAR Advs. of Sally & Ann
WOR The Lone Ranger, sketch
WTIC-Concert Prgm.

7:45
NBC-Norsemen Quartet: WEAF (sw-9.53)
NBC-Boake Carter, commentator (Philo): WABC WDRS WFBL WGR WEEI (sw-11.83.9.59)
NBC Jean Dickenson, sop.
WEBR
NBC Ralph Kirberry, the dream singer (Lipton Tea): WJZ
NBC-Singin' Sam, the Barbasol Man: WLW
Carnival: WOKO WSYR
Lessons in Hollywood: WHAM WJAR WTAG WCSH
Rubinfoff, violinist WIBX WBEN WICC WFEA
To be announced: WORC WNAC WAAB Symphonietta
WBZ-Music You Love
WGY-Jack Randolph's Music
WLBZ-Thank You Stusia
WNBX-Jack Russell
WORC-Amer. Family Robinson
WTIC-Count of Monte Cristo

8:00
NBC-Irene Rich, drama (Welch Grape Juice): WJZ WHAM WSYR WBZ (sw-11.87)
NBC-Cities Service Concert; Jessica Dragonette, sop.; Quartet; Rosario Bourdon's Orch.: WEAF WTIC WTAG WJAR WGY WCSH WBEN WNAC CRCT (sw-9.53)
CBS-Broadway Varieties (Di-Sol): Oscar Shaw, bar. & m.c.; Carniola Pouselle, mezzsop.; Elizabeth Lennox, contralto; Victor Arden's Orch.; guests: WABC WDRS WMAZ WEEI WGR WFBL WHEC WOKO (sw-11.83.6.06)

8:30
NBC-Lowell Thomas: WJZ Y.N. Renfrew of the Mounted: WICC WNBH
News: WLBZ WOKO WOR
WAAB Racing Results
WBEN-Minit Interviews
WBRY-Swingopators, quartet
WCSH Merry-makers
WEAN Merry-Go-Round
WGY-Leo Bolley's Sports
WHAM-Newspaper of the Air
WJAR Rubinfoff, violinist
WKBW-Southerners
WNBX-Mills Brothers
WORC-Detectives Black & Blue
WTAG-Rhythm & Romance
WTIC-Jackie Cooper; Victor Young's Orch.

5:30
CBS-Doris Kerr, songs: WABC WOKO WAAB WDRS WHEC WFBL WEEI WMAZ WIBX WLBZ WGR (sw-9.59-11.83)
NBC-Jack Armstrong, sketch (Wheaties): WEAF WNAC WBEN WJAR WTAG WCSH WTIC WGY
WBRY-Intercity Express
WESG To be announced
WKBW Variety Prgm.
WNBX-Melody Moments
WOR-Frank Dailey's Orch.

5:45
NBC-Little Orphan Annie, sketch (Ovaltine): WEAF WBEN WTAG WJAR WCSH WNAC WTIC WGY

MBS-Cesare Sodero Directs: Y.N.-Rudy Bundy's Orch.: WFEA WNBH WORC
WAAB-Ray Starita's Orch.
WBRY-Five Star Final
WIBX-Community Song Fest
WICC-Amateur Show
WKBW News; Low White. organ
WLBZ Schumann Trio
WORC-30 Rhythmic Moments

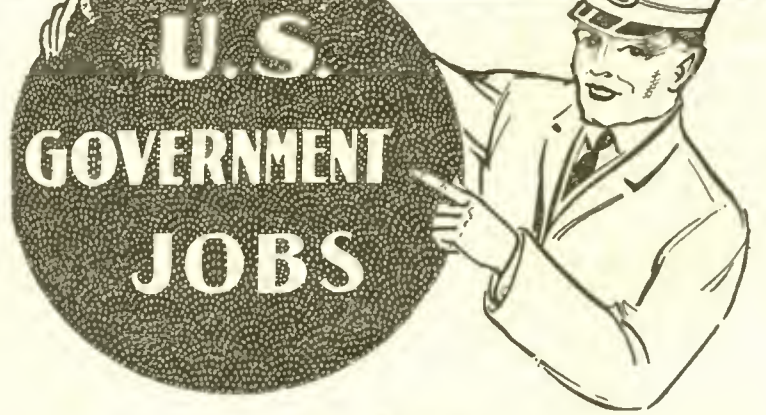
9:15
WAAB Rudy Bundy's Orch.
WGR-Variety Prem.
WOR-Rubinfoff, violinist
WIXBS-Dance Orch.

9:30
NBC-True Story Court of Human Relations, drama: WEAF WTAG WCSH WBEN WNAC WJAR WTIC WGY (sw-9.53)
NBC-TWIN STARS (National Biscuit); Victor Moore & Helen Broderick; Buddy Rogers' Orch.: WJZ WSYR WBZ WHAM WSEBR WEAN WICC WLW (sw-11.87)
MBS-For Men Only, drama: WNBH WAAB WOR
WBRY Mt Wien
WGR-Drainatization

10:00
NBC-Pontiac College Show: WJZ WBZ WHAM CRCT WSYR (sw-6.14)
NBC-Catopana's First Nighter. Starring Don Ameche & Barbara Luddy: WEAF WTIC WCSH WTAG WNAC WLW WJAR WGY WBEN (sw-9.53)
CBS-Philadelphia Symp. Orch.: WOKO WKBW WFBL WHEC WEEI WNBX (sw-6.12.6.06)
MBS-The Witch's Tale: WAAB WOR WLBZ WFEA
WBRY-Will Osborne's Orch.
WDRS-Unemployment Service
WGR-News; Dance Orch.
WIBX-Dramatic Workshop
WICC-Friendly Folks, drama
WORC-Just Between Ourselves

10:15
To be announced: WDRS WORC WIBX-Concert Hall

10:30
NBC-Vivian Della Chiesa, sop.: WEAF WTAG WJAR WNAC WTIC WCSH WBEN (sw-9.53)
CBS-To be announced: WABC WICC WBX WOKO WMAZ CFRB WFEA WLBZ WKBW WHEC WEEI WDRS (sw-6.12)
NBC-Ink Spots. WJZ WEBR WICC WSYR WBZ WHAM



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MEN—WOMEN—

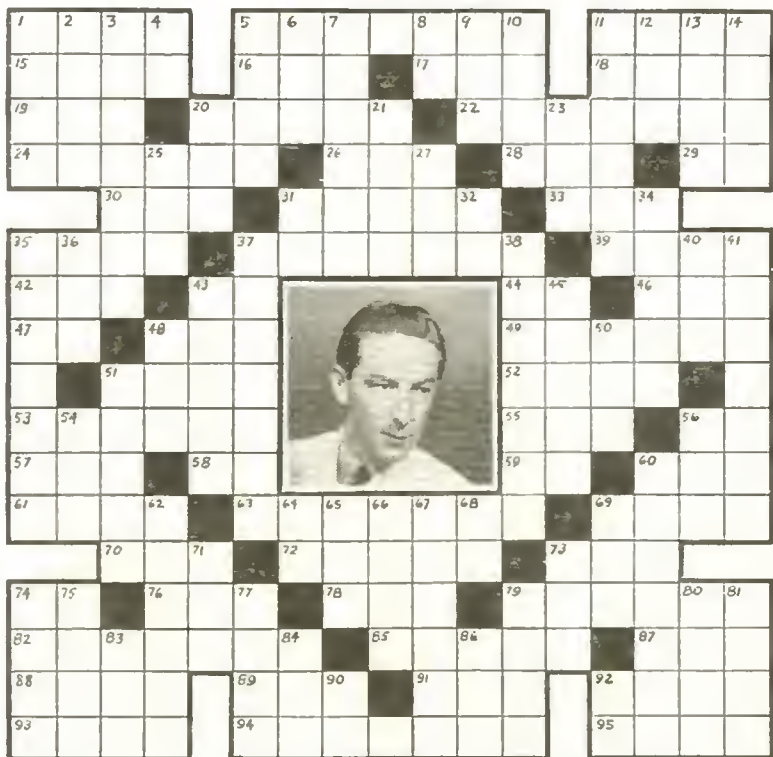
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RADIO GUIDE'S X-WORD PUZZLE



HORIZONTAL

1. — Smith, songstress
5. Cliff —, minstrel emman
11. Girl's name
15. Level
16. Furnish with weapons
17. Cunning
18. Press
19. Confronted
20. Expand
22. Nine —, tenor
24. Talks itty
26. Endeavor
28. Snare
29. Spanish article
30. At this time
31. Sleeveless garment
33. "Night and —"
35. Astringent salt
37. Measured
39. On
42. Signal of distress
43. Musical note
44. Small food fish
45. — Grande
47. Preposition
48. Man's name
49. Spurs
51. Frank —, tenor
52. Digits
53. Singing lady's first name
55. Vexation
56. Ancient Chaldean city
57. Decompose
58. Perial of time (abbr.)
59. Plural suffix
60. Greek letter
61. Young hawk
63. More solid
69. Part of the fool
70. Permit
72. Mock
73. Help
74. Upon
76. Goddess of dawn

78. Evening (poetical abbr.)
79. Mountain nymphs
82. Ben —, orchestra leader
85. Beast of burden
87. Base
88. Toward the sheltered side
89. Small island
91. Cloth of rangel's hair
92. Greek letter
93. Gentle woman
94. Russian river
95. Famous Garden

VERTICAL

1. The star in the portrait
2. State
3. Luckjaw
4. Printers' half measure
5. Carpenters' tool (pl.)
6. Crude metal
7. Change of a vowel
8. Part of the verb be
9. Shade tree
10. Quinn —, announcer
11. Joseph —, bandleader
12. Silkworm
13. Not any

Solution to Puzzle Given Last Week



THE FOUR BLACK GUNMEN

(Continued from Page 11)

Mardino had called it. And simple but slick it was. With amazing speed, a flock of radio cars was moving with military precision into predetermined positions. And they were blocking off the entire district into which the Four Black Gunmen had vanished.

"My guess," said Simon as he piloted the car slowly through the streets of the suspected area, "is that the sound of the sirens will frighten those four guys so that they'll try to make a break for it."

"Hold it, hold it!" Mardino murmured. "Something just moved over there in the mouth of that alley!"

Then—"There he goes!" as the car's headlights showed a dark figure hot-footing it down the alley.

"Got you!" Mardino made a leap over the car's fender, caught a slim colored man and jerked him off his feet.

"I never done nothin'!" the dark youth blubbered, his eyeballs and teeth showing white in the headlight.

"No?" said Mardino. "Then what's that!" He pointed. "That" was a revolver which the gunman had thrown away just as Mardino tackled him.

"Listen, son!" Simon snapped. "The game's up. You might as well tell us the names of your three buddies, eh?"

"O-okay, boss," the Negro boy said, finally. "Ah'll talk, you got me."

So that is how convictions were obtained against John Jackson, Leroy Huff, George Hollis and Earl Frisbey, all colored. And in Camden the Four Black Gunmen prowl no longer.

Life's a Round of Good Times

—since I learned music this quick, easy as A-B-C way



LAST night the crowd gave me a birthday party, and that's the fourth party I've attended this week. But it hasn't always been that way.

From the time I was sixteen until just a few months ago, I hardly had any fun at all. I finally realized that a girl couldn't expect to—unless she contributed a little to the fun of others. But I couldn't sing or dance and had no money for an expensive teacher—so I just went on and on, feeling miserable—being left out of good times oftener and oftener.

Then one day I read about the U. S. School of Music Home Study course. Right then and there I decided to send for it. From the very first I had lots of fun learning and in a short time I was playing real tunes by notes.

Then one evening I had my chance. Alice Bell, my cousin, gave a party and, because of our relationship, I was invited. Imagine everyone's surprise when I, quiet, shy Ruth Kerr, sat down at the piano and started playing gay, lively tunes. Instantly I was the center of attraction—the hit of the evening. And from that day to this, I've never had a lousy, dull moment in my party.

This story is typical. You, too, can learn to play your favorite musical instrument this easy as A-B-C way. You learn at home at a fraction of the cost of old methods. There's no mystery about it—just a

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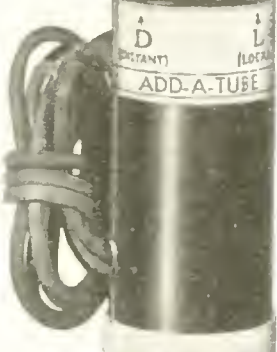
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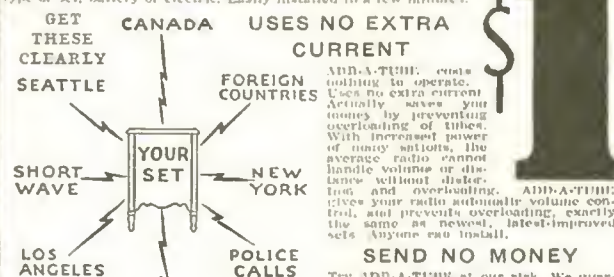
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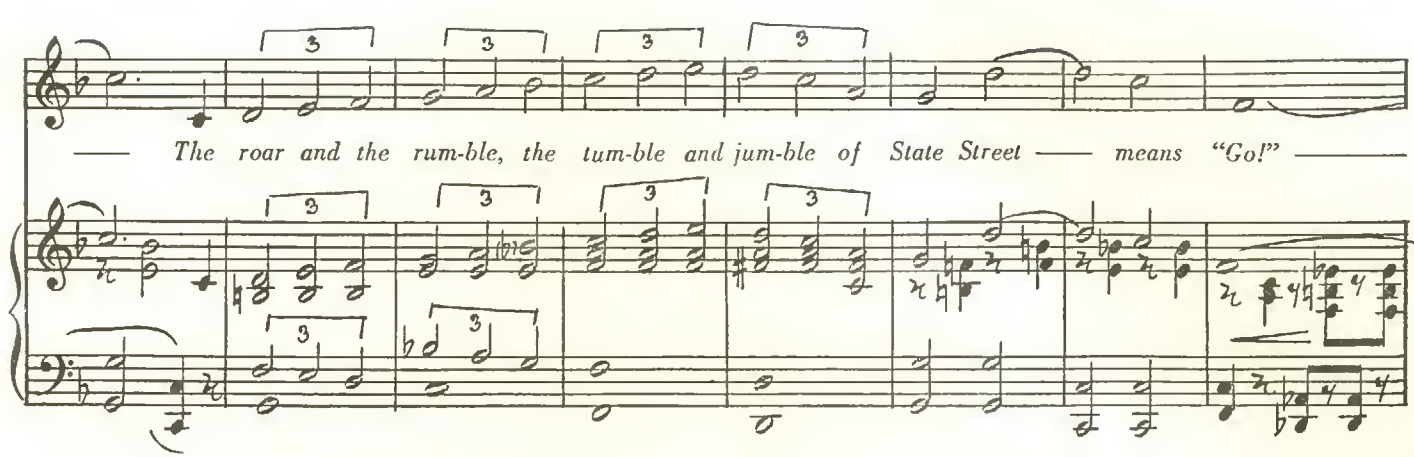
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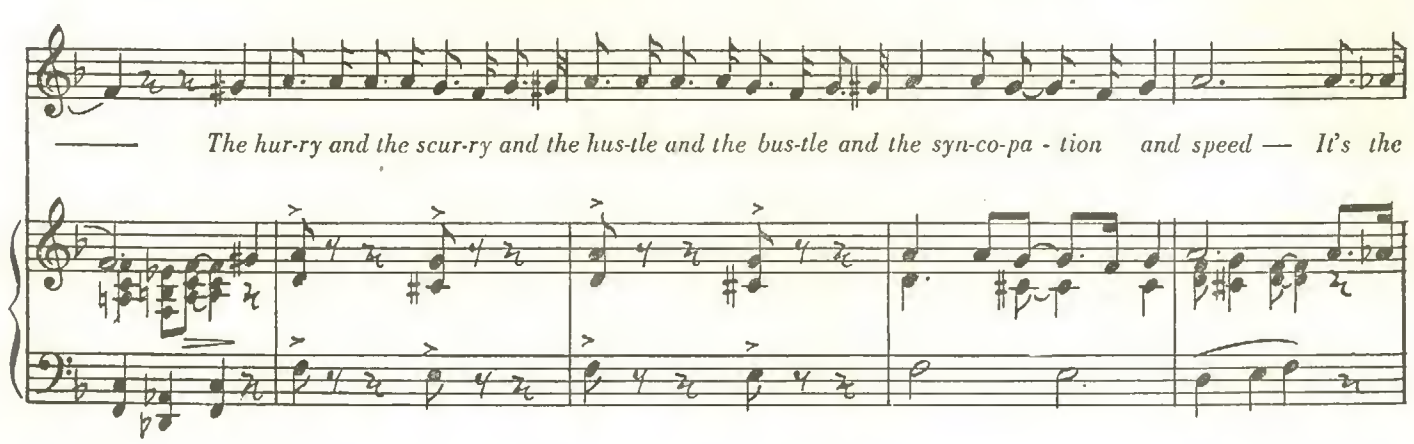
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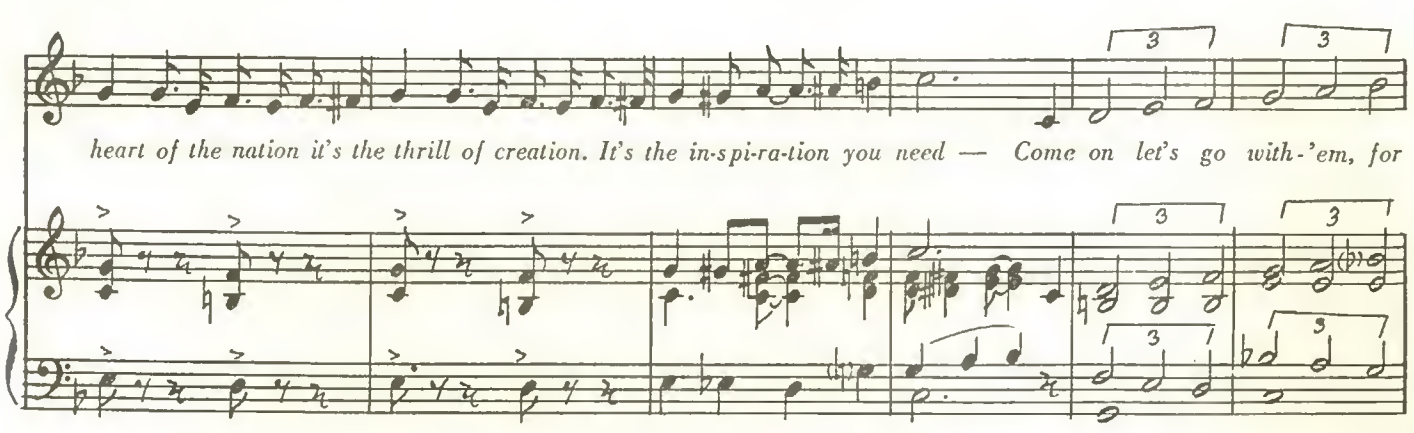
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The hur-ry and the scur-ry and the hus-tle and the bus-tle and the syn-co-pa - tion and speed — It's the



heart of the nation it's the thrill of creation. It's the in-spi-ra-tion you need — Come on let's go with-'em, for



ro-mance and rhy-thm of State Street — Chi - ca - go. The ca - go. —





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