

TOMMY DORSEY'S SET-UP—Continued

For sub-tone passages, using open bell, he likewise stands in (B) position, but keeps the bell back about eight inches from the microphone.

As previously mentioned, the microphone placement divides the orchestra into two units. This is the key to correct pick-up. One microphone (1) is stationed so as to bring in the saxophones, string bass, and piano, and the other (2) catches the brass. Because of the heaviness of the brass section, this arrangement is perfectly logical. For if only one microphone were used, the brass would completely dominate the saxophones and the rhythm. Abetted by careful board control and mixing, an exceptional balance is attainable under the set-up herewith shown.

However, the microphones must always be placed close to the musicians in this type of dine-dance situation. Otherwise the noises occasioned by the activities of the patrons would cause disagreeable distortion and background confusion.

It is inevitable that the combination of drapes and close mike pick-up will cause some loss of brilliance. But there is a gain in definition. And definition is very important in the transmission of dance music.

ORRIN TUCKER DANCE BAND: "SWEET" REMOTE PICK-UP

(The Orrin Tucker orchestra and Glee Club was playing in the Grill Room of the Hotel Roosevelt, New York City, at the time this diagram was made.)

The set-up for a remote on Orrin Tucker's orchestra and Glee Club has been chosen because it offers a good contrast to Tommy Dorsey's Band (q.v.). The latter aggregation is known as "hot." Tucker, by contrast, plays "sweet."

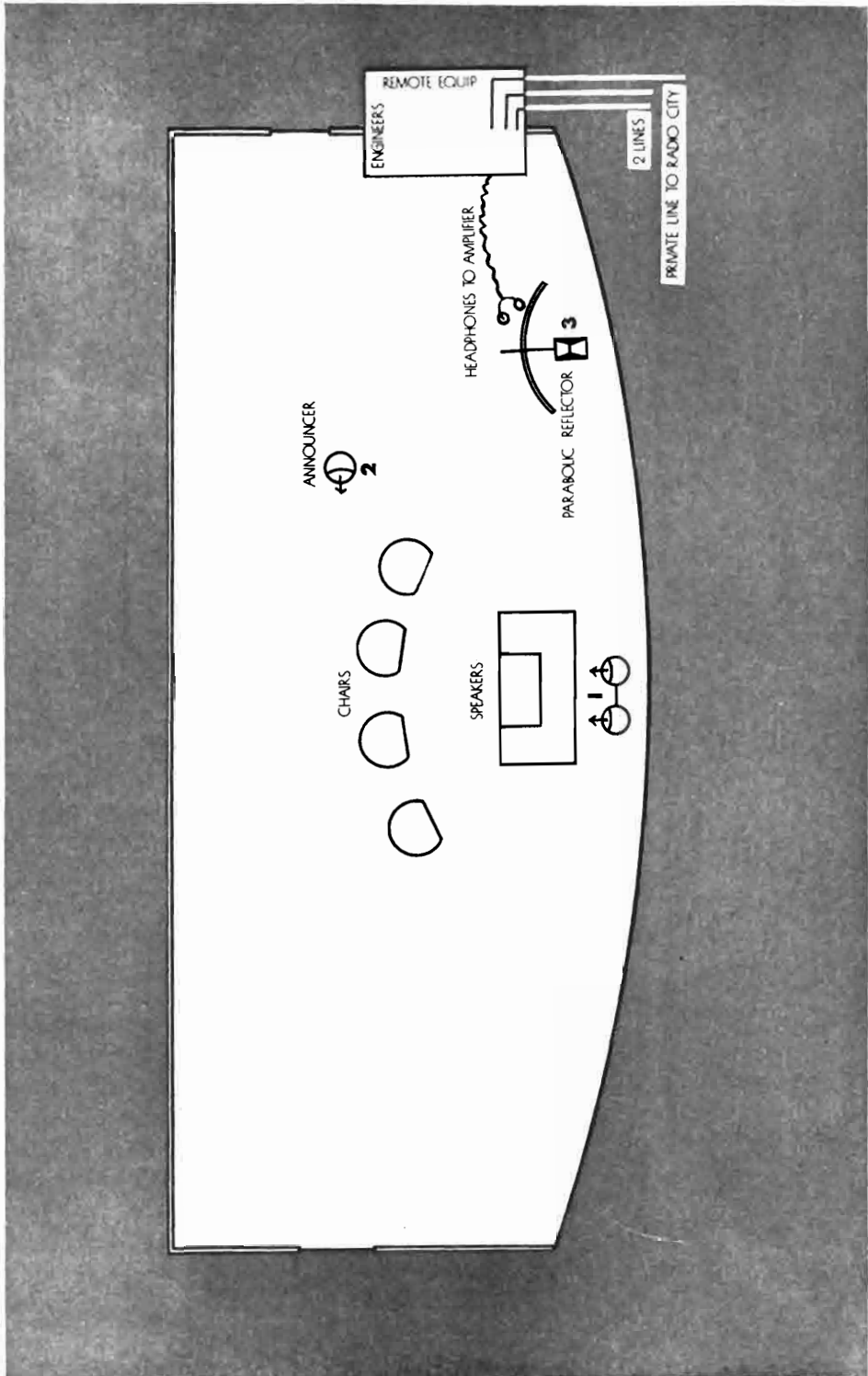
The arrangement of the Tucker orchestra is indicated on the accompanying chart (page 200). A platform, elevated about 1 foot from the floor, is provided for the orchestra at one end of the Grill Room. The grill itself is constructed on three levels: 1) a dance floor which also provides table space; 2) a second level for tables; and 3) a semi-balcony level, about 3 feet over the second level, also for guests. The dance floor is approached by stairways as indicated. When filled with guests, the room is extremely good, all things considered, for the transmission of a program.

As in all cases of dine-dance remotes, the most intimate pick-up is mandatory to overcome the tonal confusion and distractions caused by the patrons.

Tucker has placed his trumpets on an auxiliary platform raised approximately 12 inches above the other stands. The drums have a platform of their own, only 6 inches in height. The Glee Club of 14 voices (seven of which are also instrumentalists in the orchestra), sings from the first elevation immediately behind the dance band platform. Two microphones are employed to insure definition under prevailing conditions. While this mike set-up appears to divide the band into two separate units, such a division is not only logical but necessary for correct mixing of brasses, saxophones, piano, and rhythm. The main microphone stands (1) and (2) are placed on the floor at the edge of the platform, and rise to an elevation of 6 feet. Both mikes are dynamic, and though both are continually open, phase distortion is unnoticeable, while musical definition and volume are good enough to overcome the background distractions.

Microphone (2) is used for solo passages.

Microphone (3) placed directly in front of the trumpets provides a channel



ORRIN TUCKER'S SET-UP—Continued

for the special-Harmon-muted passages which are so spotted in the score that there is not time for the trumpeter to go back and forth from his stand to microphone (1).

It should be noted that in this "sweet" band the guitarist doubles in third violin. While so doing he occupies the chair marked (X). The bass violinist doubles on the tuba, thereby occupying position (Y). The guitarist uses both Spanish guitar and an electrically amplified instrument. The speaker for the latter is located at (Z).

AMERICA'S TOWN MEETING OF THE AIR: COMMENTATORS PLUS AUDIENCE PARTICIPATION

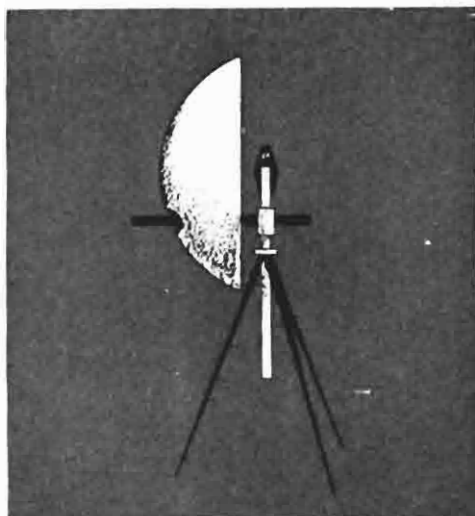
("America's Town Meeting of the Air" is broadcast via the NBC Blue Thursdays at 9:30 p.m. from the Town Hall, New York City. The program is under the supervision of George V. Denny, Jr.)

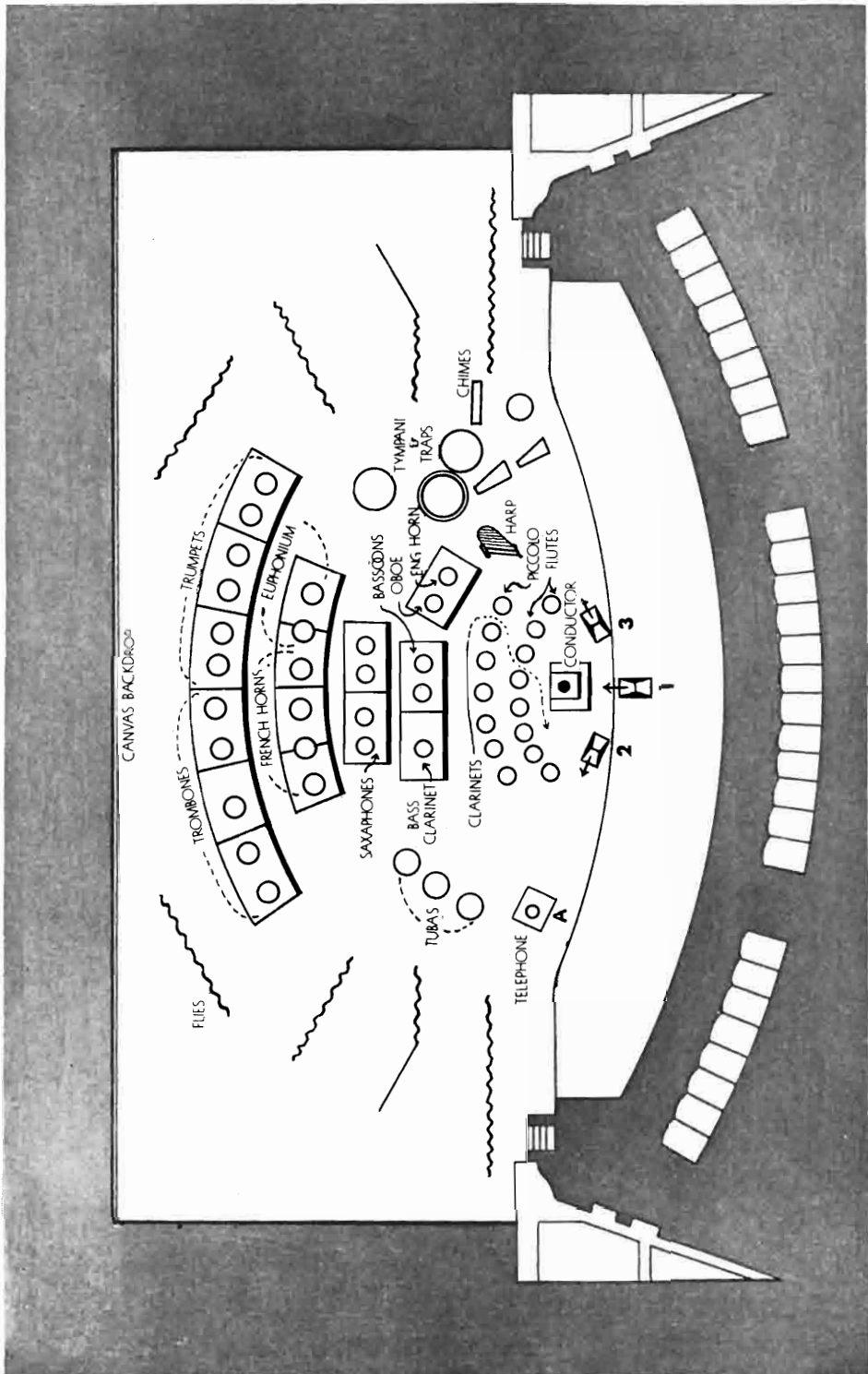
This well-known program, embodying educational as well as entertainment values, utilizes prominent socio-political speakers plus a public forum—or "audience participation."

Noteworthy from the set-up angle is the fact that the entire broadcast is caught by microphones located on the stage. Not only simplicity, but speed, are the virtues of the arrangement (see diagram on page 202).

The speaker's stand is of the public-address type, supplied with inductor microphones, indicated at (1) in the diagram. Microphone (2) is used by the announcer and the "Town Crier"—the latter being the bell-ringing gentleman whose Colonial cry briefly opens and closes the session. A separate microphone for these performers facilitates smooth entrances and smooth timing.

Mounted on a parabolic reflector, microphone (3) is used to pick up those





AMERICA'S TOWN MEETING SET-UP—Continued

audience participants who wish to ask questions or engage in debate. It has a concave face, and is made of spun-aluminum. Functioning as a sound-concentrator, it can be focused with great accuracy by the operator by means of a small hole which serves the same purpose as a sight on a rifle. Sounds are scooped up within the parabola and reflected into the live face of the microphone at its center (see detail drawing on page 203).

The characteristics of this combination instrument are such that high frequencies are favored over low ranges. This makes the parabolic mike perfectly suitable to voice transmission, though great fidelity in the pick-up of music would not be possible.

ARMCO IRON MASTER PROGRAM: THE BRASS, OR WIND, BAND

(“Armco Iron Master” originated in the Emery Auditorium, Cincinnati, via the facilities of WLW. It was broadcast Sundays at 3:30 p.m. over the NBC Blue. American Rolling Mills Co. sponsored, and N. W. Ayer & Son, Inc. acted as agency.)

The Armco band is a brass, or wind, band composed of 48 pieces, all of which are indicated in the accompanying diagram. The musicians are set within an area of about 30 by 40 feet. Thus the set-up is quite similar, in most respects, to that which might be expected in a large studio.

Grouping and arrangement are formal. The clarinets and brass are seated in conventional arcs. Logical formations otherwise prevail. Tympani and drums have been moved out to the edge of the pick-up angle, where they are quite subject to control. This is a pat example of the values of the directional mike in work of this type. Volume control is a simple matter by merely shifting the instruments to a suitable spot in the edge of the pick-up angle. How much more effective than moving the instruments to and away from a mike, and depending on distance for volume control!

The microphone placement for the Armco program is standard. Suspended from the proscenium arch at its center, and at a 70-degree angle with the floor of the stage, is the main microphone (1). Focal point for this mike is the center of the band, while the facing of the mike favors the reeds, which are less powerful than the other instruments.

By way of inserting a helpful hint at this point, it might be remarked that Louis W. Barnett of WLW contrived a most ingenious plan for measuring the various distances necessary for plotting this program. Unable to set his distances with a tape line, he used a camera range finder—certainly a much more suitable way of measuring, and accurate enough for all purposes.

The main band mike (1) is about 7 feet from the nearest instruments, allowing ample definition. The height of the microphone makes use of the auditorium's natural reverberations, adding brilliance to the musical performance.

Mike (2) is the solo mike. The position of the soloist with reference to this microphone is never any closer than is absolutely necessary to maintain good definition and perspective. Microphone (2) is also used by the announcer.

Microphone (3) is for special effects. It acts as solo mike for some mutes, and for instrumental sub-tones.

A colored light signal system is maintained between the stage and the control room. In case of any trouble in this system an emergency telephone line, connecting the production desk (A) and the monitoring engineer, can be used.

U.S. MARINE BAND: THE SERVICE BAND

(The U. S. Marine Band is frequently heard over various stations)

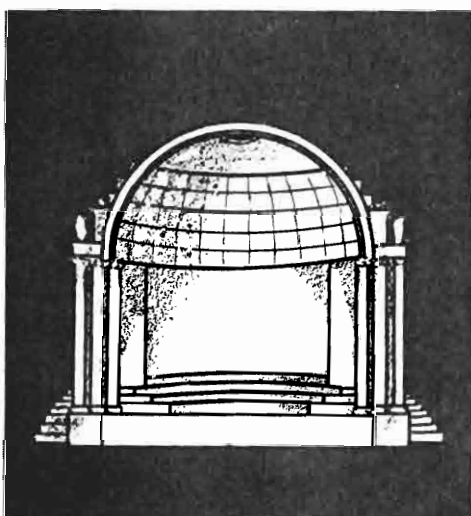
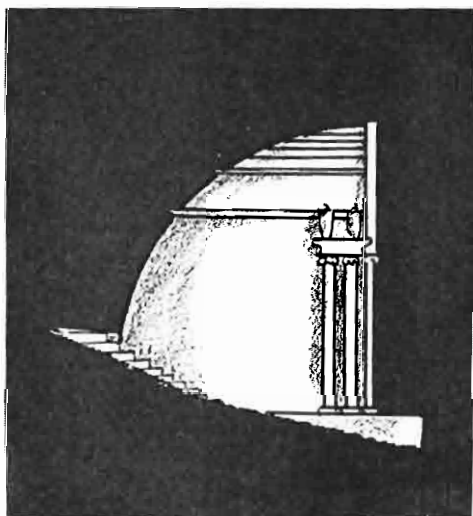
The great number of brass, or wind, bands in this country appearing as community organizations, or associated with National Guard regiments and fraternal societies, leads to the inclusion of a chart showing the set-up of the United States Marine Band in Band Auditorium of the Marine Barracks in Washington as it is arranged for broadcasting both from the Hall and from an open air shell.

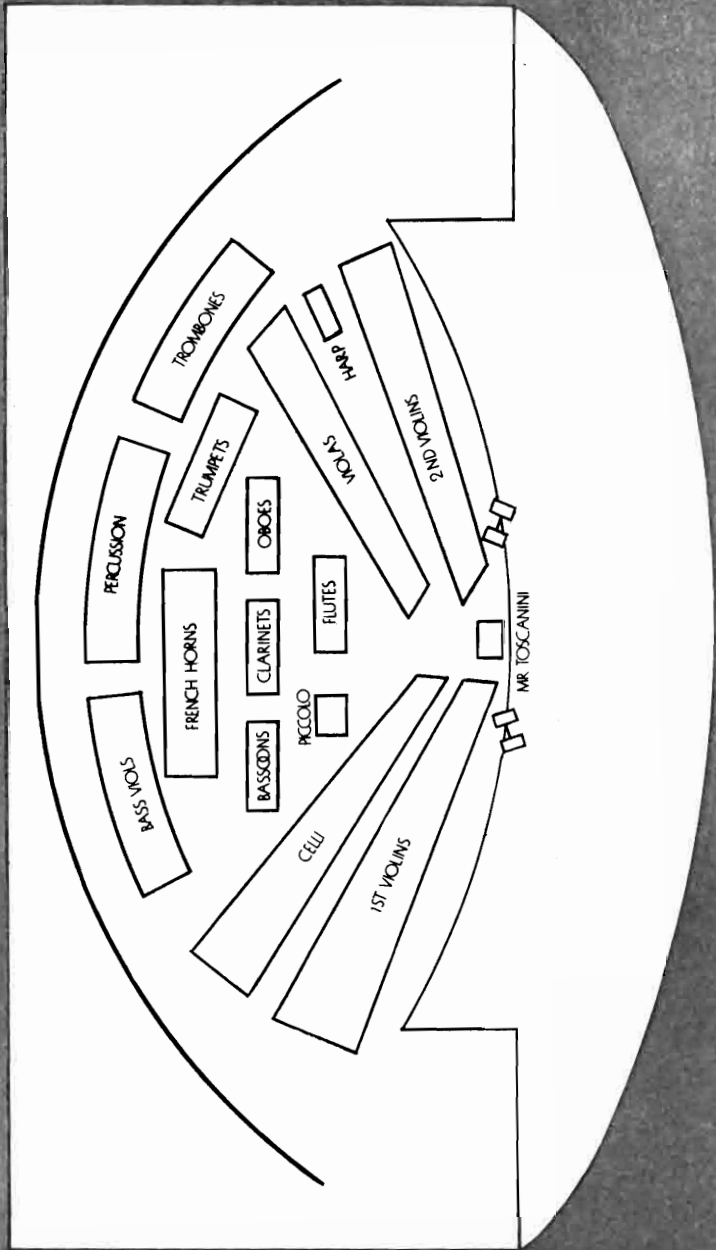
The solid outlines indicate the edges of the outdoor shell. The dotted lines describe the edges of the auditorium shell platform (see page 206).

The United States Marine Band is composed of 75 enlisted men under the musical direction of Captain Taylor Bramson with William Sandelman as second leader. The band is arranged partly on the main floor of the platform, and on three elevations extending back, each elevation built on eight inch risers. The conductor's stand has been built out from the edge of the platform to a distance of 4 feet. The microphone, of uni-directional type, is placed at a distance of 15 feet from the edge of the conductor's stand and at a height of 10 feet. This placement provides for the encompassing of the entire band within the effective arc of the microphone. The transmission of the band music remains in proper perspective and is favorable to the wood winds, which like the strings in an orchestra, are placed in forward positions because they produce less volume and penetration than the brasses.

The location of the snare drum, bass drums and tympani at the side and edge is for purposes of control. If these instruments were placed at the back near the center of the shell, sound from them would be so amplified and reflected by the shell itself that they would over-ride the other instruments.

The construction of a shell for outdoor concerts deserves careful study by architects and acoustic engineers. The shell at the Hollywood Bowl in California and the one on the Mall in Central Park, New York, are both exceptionally fine models for similar community structures throughout the world.





NBC SYMPHONY ORCHESTRA: STANDARD ARRANGEMENT, BUT UNUSUAL MIKE SET-UP

(The "NBC Symphony Orchestra" directed by Arturo Toscanini was broadcast via Red and Blue on Saturdays at 10 p.m. The broadcast originated from Studio 8-H in New York City.)

Throughout the world, wherever symphonic music is performed, the instrumental arrangement most often used is the one illustrated on page 208. Such also was the arrangement employed by Arturo Toscanini and the NBC Orchestra of 92 men. It permits the homogeneous grouping of the instrumental choirs, of which there are four:

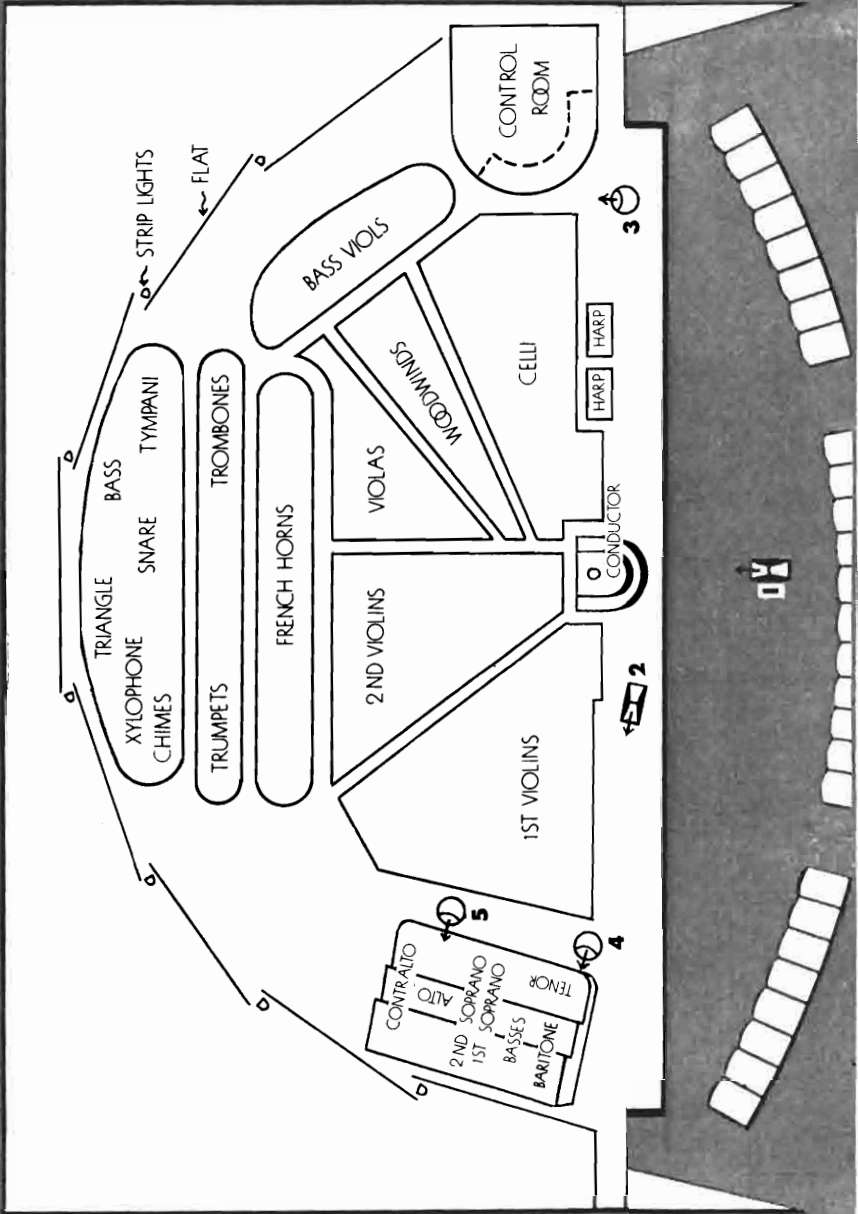
1. The strings (violins, violas, celli and string basses).
2. The woodwinds (clarinets, flutes, oboes, bassoons, and English horns).
3. The brasses (trumpets, trombones, French horns, euphonium, and tubas).
4. Percussion instruments (of indefinite pitch are snare drums, tom toms, tambourines, bass drum, triangles and cymbals; tuned percussion instruments of a very definite pitch include piano, celeste, chimes, xylophones, marimbas and tympani).
5. The Harp, a plectrum instrument, has its place in the score with the percussion group. It really stands alone.

Symphonic scores follow this instrument-choir pattern, and the grouping of instruments accordingly facilitates the attention which the conductor must give to corresponding sections of the score and the orchestra playing it. Of course, instruments differ from each other in the volume of sound they produce, and in their penetrative quality. The strings, for instance, produce the least volume and penetration. In this family—to make a sub-division—the string basses are heard more easily than their fellow string instruments because they produce tones in the lower frequency ranges. Most penetrative of all are brass and percussion choirs.

Studio 8-H, in which the Toscanini broadcasts originated, is a real studio, as opposed to the conventional concert hall. Though large, the stage is constructed like a genuine platform, and not like a theatre stage with proscenium arch and wings. Audience accommodations are provided on the main floor and by means of a gallery extending along the width of the studio at the rear. Measurements of the studio are: 130 feet in length and 77 in breadth.

Toscanini broadcasts are picked up by two mikes suspended over the orchestra. This arrangement is made in duplicate—i.e., each unit is duplicated with two channels, and two cables. The second, or spare, channel is furnished to provide for the unlikely contingency in which the main input system becomes noisy or goes dead. This is, of course, a notable deviation from the usual auditorium pick-up of a large symphony. By contrast, the New York Philharmonic Society is picked up from Carnegie Hall via a single mike suspended from the ceiling of the auditorium at a distance of some 25 or 30 feet out from the first strings, and at a height of 20 feet above the floor.

No difficulty of mixing, and no phase distortion, seem to attach to the NBC system of using two mikes. Conductor and production director may be confident that the transmission is true, and the quality high. Due to the directional characteristics of the mikes, and the angle of placement, the orchestra is separated into two microphone fields with but very little overlap. True instrumental definition, good perspective, and great beauty and brilliance of tone are preserved.



FORD SUNDAY EVENING HOUR: NON-CONVENTIONAL ARRANGEMENT

(The "Ford Sunday Evening Hour" under the sponsorship of Ford and Lincoln Motors originates in the Masonic Temple Auditorium, Detroit. It is heard via CBS on Sundays at 9 p.m. N. W. Ayer & Son, Inc. is agency, and the Detroit Symphony is the orchestral group.)

If the reader will compare the instrument placement in the Ford diagram (page 210) with the placement in the Toscanini diagram, a divergence at once becomes apparent. In short, the Detroit Symphony's placement varies from the normal set-up and is somewhat non-conventional. Similar variations are used by Leopold Stokowski in seating the Philadelphia Orchestra on the stage of the Academy of Music, Philadelphia.

It will be noted that the celli and bass viols are to the right of the conductor, whereas in a normal set-up the celli are directly in front of the conductor and the bass viols to his left. This change is effected expressly because celli and basses play so many passages together, and because frequent cello solos call for an important set-up position.

Furthermore, with this Detroit orchestra of 75 pieces, as indicated in the diagram, it was discovered by sheer experiment that the non-conventional arrangement of celli and basses elicited a much clearer tone for radio broadcasting. Due to some unknown factor in stage or auditorium area, a standard seating arrangement sometimes resulted in strident, heavy tones called "woofs" when the program was picked up by transmitting equipment. The diagrammed arrangement overcomes this difficulty neatly.

It was remarked before that Leopold Stokowski has a similar cello-bass seating arrangement. For purposes of indicating still another deviation, however, it should be stated that Stokowski would place the woodwinds at center-stage in front of the French horns and other members of the brass choir. And Stokowski's violas would occupy the space immediately behind the celli.

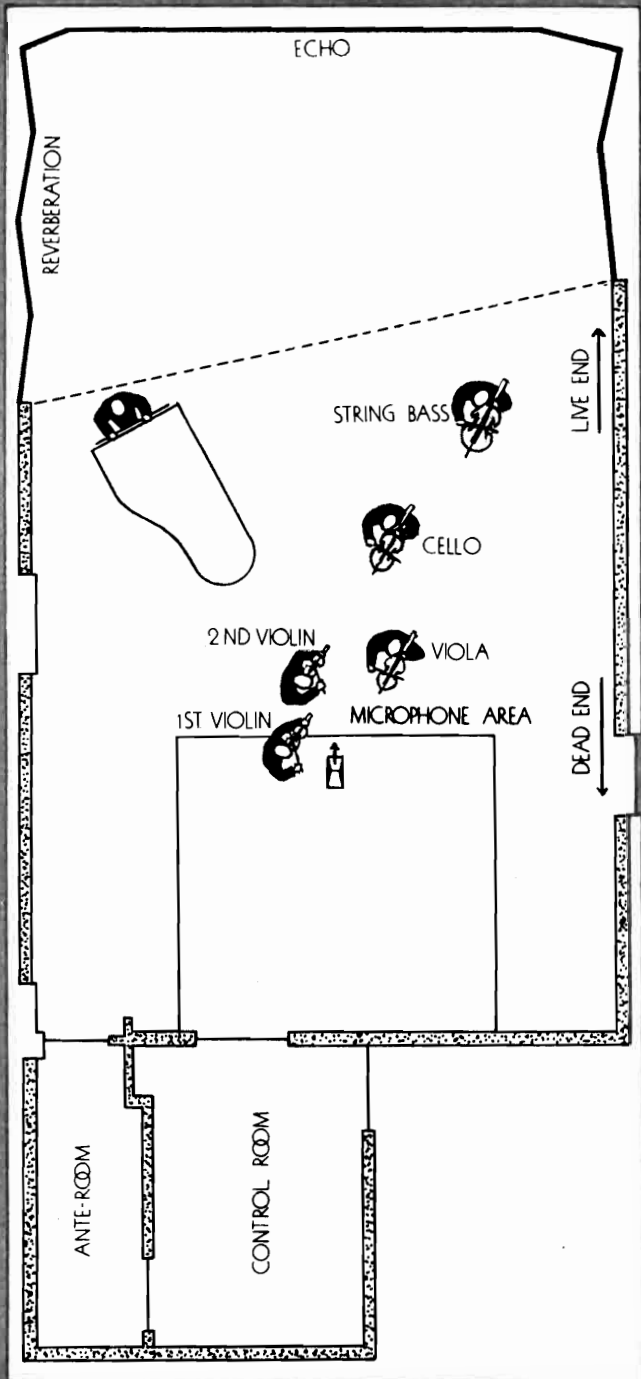
Continuing with the Ford arrangement—the woodwinds are placed to give high definition and clarity, and to maneuver the clarinets into a position where they produce balance in ensemble work, and better definition in solos.

Number (1) is the main, or orchestra, microphone. It is suspended from the ceiling at a point about 20 feet out from the strings, and at a distance of about 14 feet from the floor. Careful attention should be given to the fact that the microphone is slightly off center to prevent soundwave convergence.

Microphone (2) is used by soloists whose vocal production is handled so lightly that a close relationship with the transmitter is necessary. Inasmuch as microphone (1) would not completely effect this relationship, microphone (2) has been called into play.

Microphone (3) is on a stand built into a reading desk. This is used by Mr. Cameron for his talks, and is also available to the announcer.

Two microphones (4 and 5) are placed before the stand accommodating the chorus of 16 female and 10 male voices. This stand is at the side of the stage to the conductor's left. The type of choral numbers used on the Ford program require, above all, definition and clarity of diction. Hence the two mikes. Although beautiful vocal production could be achieved via a single mike for the entire pick-up—or, as another alternative, one mike for chorus and one for orchestra—the present arrangement, requiring two mikes for chorus alone, facilitates the all-important definition and clarity. To add brilliance to the musical produc-



FORD SET-UP—Continued

tion, a special stage set of "flats" (i.e., plane surfaces) has been built. The "flats," as used here, are partially reflecting. A false ceiling is swung over the entire orchestra, 25 feet high to the front and 24 feet to the back.

When solos are accompanied by piano, that instrument is wheeled toward the front of the stage near microphone (2). The pick-up of solo voice or instrument is made directly on-beam. But the accompanying piano remains in an off-mike location.

The three levels of chorus platform are built on 14-inch risers.

On the whole, the arrangements for this program are such that classical music, semi-classical numbers, plus religious hymns and the talks by Mr. Cameron, can be handled with ease.

THE SALON ORCHESTRA

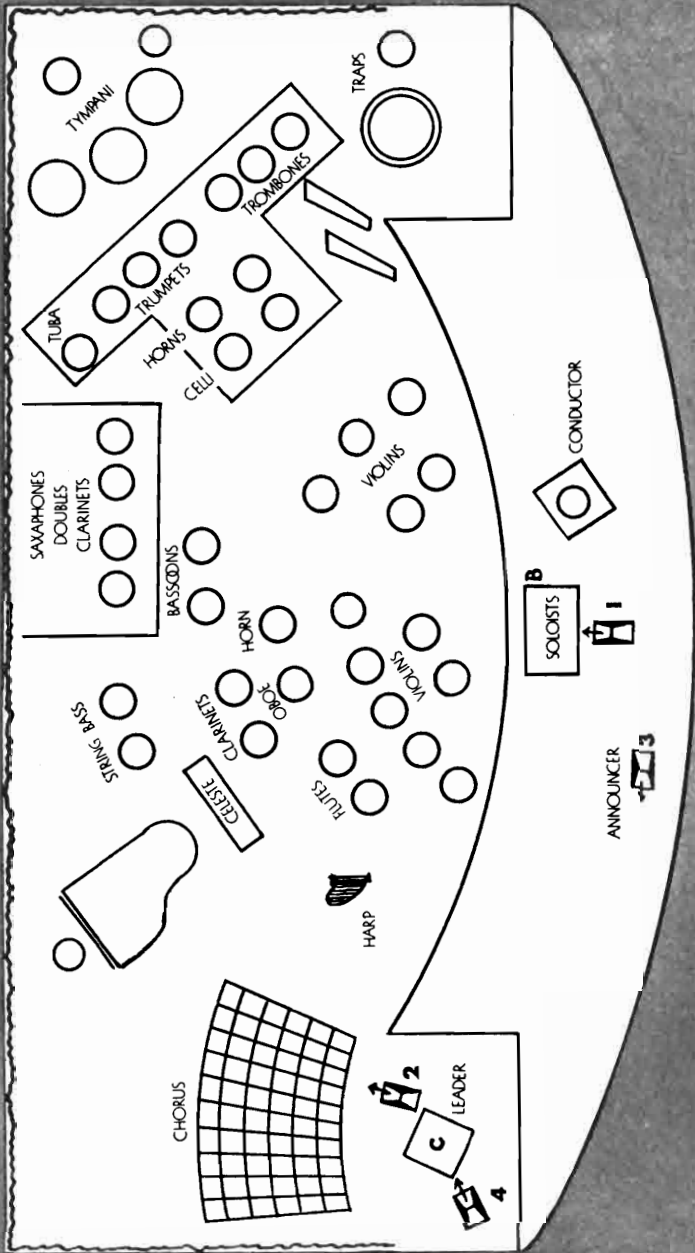
(This type of ensemble frequently performs from CBS Studio 4 in New York City.)

Salon orchestras, or groups, are common to radio. They usually comprise strings and percussion instruments, and specialize in serious music, semi-classical numbers, and folk airs. Occasionally a cymbalom is added for Hungarian-Gypsy numbers, replacing the piano. In such musical organizations the conductor generally is a violinist and carries the solos. It is this type of ensemble that the accompanying diagram has superimposed on the floor plan of CBS Studio 4 (see page 212).

Good use is made here of the velocity microphone. This mike is especially suitable for blending tones of varying volume. The procedure for achieving such a blend is simple—move the instruments emitting light tones into the direct mike beam, and the heavier instruments into the edges of the mike beam. It must be remembered that the direct beam of a velocity mike follows a straight line drawn through the center of the mike's live face. To either side of this imaginary line for 30 degrees, or for a total of 60 degrees, the mike is effective. However, the outer edges of this 60-degree segment are less live than the inner portions of the segment; and with this principle in mind, tone relationships can be effectively fostered. The mike, as here shown, is atop a stand higher than a man's head, and is tipped a little so that its face forms a 30-degree angle with the floor. This eliminates all reflections except such as emanate from the hard floor—and these are desirable for brilliance. Meantime the piano is so placed that the lid opens toward a studio wall which is treated with sound-absorbent panels for further advantages in control.

As in the case of the studio used by "Gang Busters" (q.v.), Studio 4 has a live-end and a dead-end. The dotted line running behind the back of the pianist, at right angles to the wall, indicates the extent of the absorbent paneling on the ceiling. (The dotted line, incidentally, has no other reference to the floor plan). In the live-end of the studio the walls have been paneled with a reflecting surface called the "Echo Plane." The sides, instead of being absolutely flat, are accordion-pleated, so to speak, with a series of V's. The latter prevent the sound from rebounding to an opposite wall, thereby causing a "slap."

Variable acoustic elements are possible in a studio of this type. Rugs, drapes on trolleys, etc., represent live-end accoutrements which may be shifted to create variations in the liveness. The studio, exactly as drawn (with the possible exception of the rugs indicated in the diagram), provides exceptionally fine conditions for the transmission of music.



RCA MAGIC KEY PROGRAM: SERIO-LIGHT MUSIC PLUS VOCALISTS

(The "Magic Key" program is sponsored by the Radio Corp. of America via the NBC Blue on Sundays at 2 p.m. It originates in Studio 8-H, New York City, and is produced by NBC.)

As a set-up for a varied musical program, the "Magic Key" is a good example. Dr. Frank Black directs the orchestra which, for purposes of this material, is counted as containing 41 pieces, though occasionally a larger personnel is employed.

The instrumentation is such that the finest of serious music (including operatic) can be presented without difficulty on the same program with symphonic arrangements of popular music. Important instrumental characteristics of this orchestra are the entire sections which double in several instruments—enabling many elastic musical variations. Note the four stands provided for men able to play either saxophones or clarinets with equal facility.

The particular "Magic Key" broadcast from which the accompanying chart (see page 214) was drawn contained serious music, popular music, choral numbers, and accompanied solos. The Yale University Glee Club of 60 voices presented the choral numbers, while Zinka Milanoff tendered the solos. As popular feature, Dr. Black introduced Ferde Grofe's "The Melodic Decades."

It will be noticed that the string arrangement is quite conventional. So also the placement of woodwinds and brasses. Because the four stands, which enable the doubling in saxophones and clarinets, are located at the back of the platform, they are raised by a special, additional elevation placing them more directly into the beam of the microphone. Cello and brass sections are likewise raised to prevent musicians in the front of the orchestra from smothering the tones created by the musicians to the rear of them.

There are several platform levels in Studio 8-H whence this program originates:

Level I contains the conductor's or soloist's stand or microphone, and encompasses the first two rows of the chorus.

Level II contains about two-thirds of the orchestra.

Level III includes the special, additional platforms placed upon Level II.

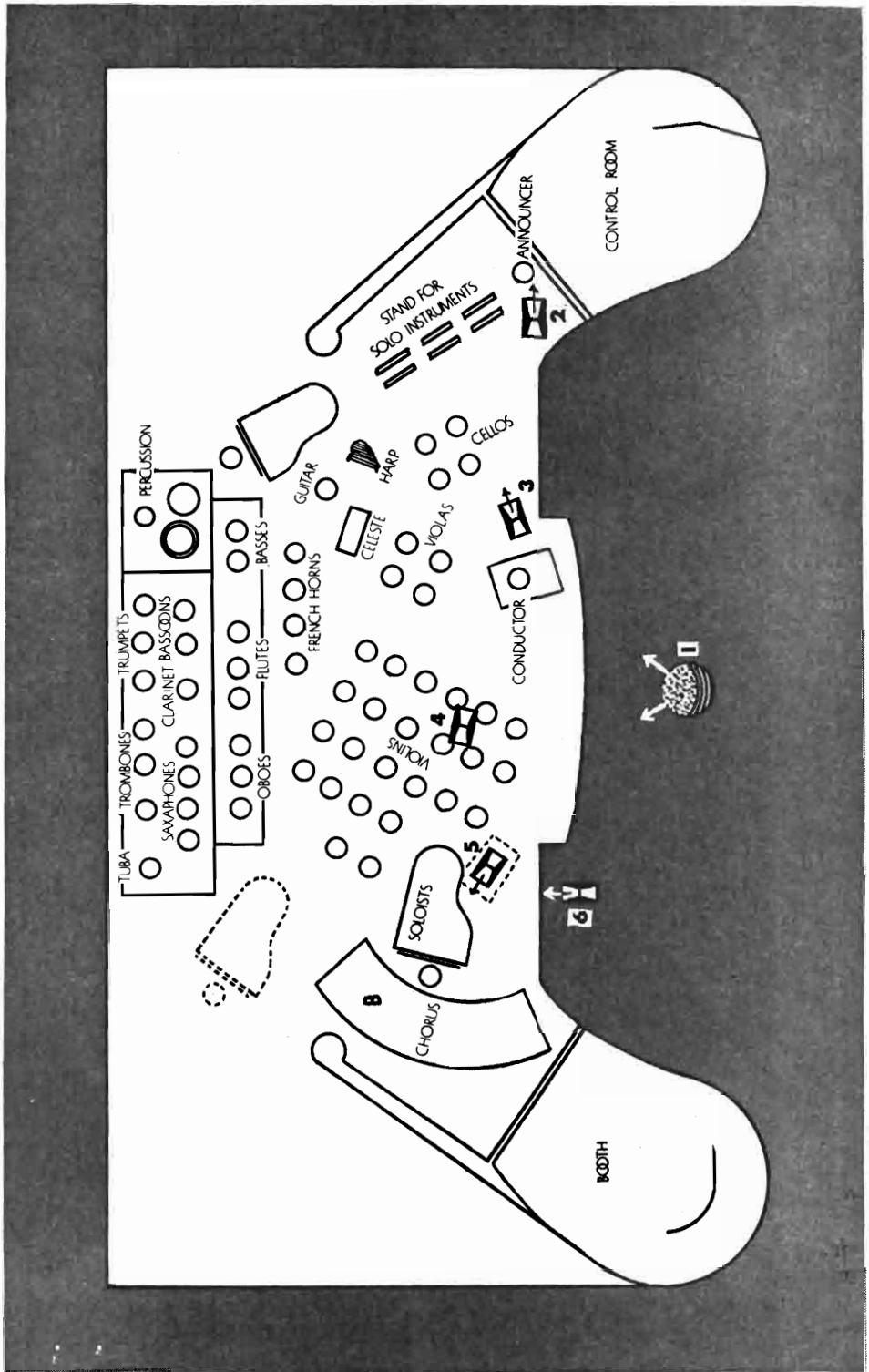
The main, or orchestral, microphone (1) stands 4½ feet high and about 4½ feet from the lid of the second level. It is thus some 8 or 9 feet above the main floor of the platform.

This microphone is of the velocity type, with one live face tipped so as to favor the string section and the soloist.

The soloist's platform is indicated by (B). Only one microphone is used to pick up all operatic arias. This is a splendid arrangement made possible by good studio characteristics. Not only is a much more faithful, distortion-free rendition of voice and orchestra accomplished but the perspective is heightened, and the balance between voice and orchestra is achieved by natural variations in distance rather than by board mixing. The setup here is definitely superior to one utilizing a multiple mike arrangement.

The chorus microphone (2) is about 5 or 6 feet from the first row of singers. The Glee Club, nestled within the 60-degree area of sensitivity of this microphone, has each row of singers elevated so that all are in direct focus.

Microphone (3) is provided for the announcers, of which there are two—one for the program and number introductions, and the other for commercial



MAGIC KEY SET-UP—Continued

copy. This separate microphone enables easy entrance and exit of announcers, and in no way allows interference with the artists.

Microphone (4) is placed close to the stand (C) provided for the leader of the Glee Club. Thus, without leaving his stand, the leader can describe the music rendered by his group.

Acoustics prevailing in the 8-H auditorium are very good, particularly favoring musical programs. Adequate brilliance is provided for orchestral and vocal numbers, and clear definition is accomplished by the careful placement of microphones.

It may be mentioned that while the "Magic Key" program also incorporates remote pick-ups, and sometimes drama, it is the musical portion which offers the most interesting sample of fine set-up to enhance a technically clear program.

CHESTERFIELD PRESENTS: A SET-UP FOR EXOTIC MUSICAL FIGURES

("Chesterfield Presents" is broadcast Wednesdays at 9 p.m. from the Manhattan Theatre in New York City via CBS. Andre Kostelanetz is conductor. Liggett & Myers (Chesterfield) sponsors the program, with Newell-Emmett as agency.)

Kostelanetz's orchestrations and tonal figures being anything but conventional, the set-up for this program is likewise quite beside the ordinary. Fortunately, the stage and the auditorium of the Manhattan Theatre are beautifully suited to radio purposes.

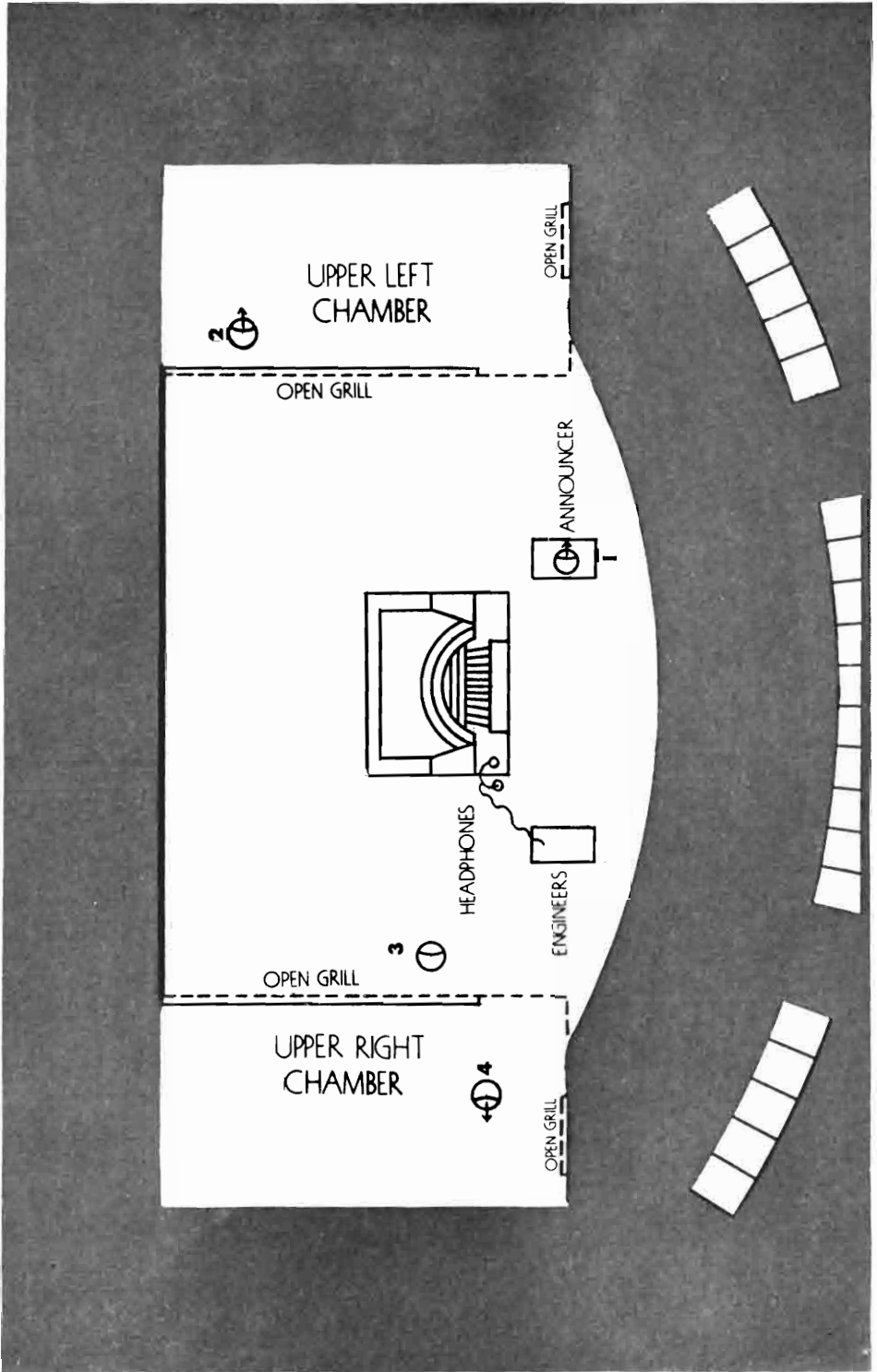
The back of the stage is an elliptical cyclorama extending its arc above and to the sides of the instruments. Domed ceiling, as well as back and sides of the stage, have been partially draped to kill double-reflections, or "slaps," from the smooth reflecting areas. Around the balcony drapes are hung in such fashion as to blend with the decorative scheme and yet blot out undesirable sound reflections. In a space once occupied by boxes, the control booth and client booth are located. The stage is imposing. Between the pillars of the proscenium arch is a breadth of 39 feet. From the outermost edge of the extended apron to the back of the cyclorama extends a distance of 44½ feet.

The set-up, as indicated on page 216, shows a good many departures from any normal musical set-up. It is the result of careful experiment, and produces faithfully the unusual voice and orchestral arrangements which characterize Andre Kostelanetz's work.

This program comprises arrangements of popular, semi-classical, and classical numbers. The popular music is scored in strikingly original form. Full tones are called into play, and then, by contrast, sub-tones close to the microphone may follow. Modern touches and exotic, novel musical figures are part of the treatment. The ever-new variations also call for guest artists, soloists, or choruses of mixed voices.

The accompanying diagram shows two variations in the set-up. Indicated by the heavy lines is the microphone used on recent programs when Jose Iturbi was guest artist.

Microphone (1) is the main instrumental pick-up. It is located 12 feet from the stage apron out in the auditorium, 10 feet from the stage level, and about 3 feet off center. The off-center placement, of course, prevents sound-wave convergence. All in all, the mike's position gives just the right perspective and brilliance. If an expert member of the audience could choose a position where the entire performance would aurally appear to best advantage—that sus-



CHESTERFIELD SET-UP—Continued

pended mike position would be the expert's choice. Microphone (1) is uni-directional, permitting transmission of high quality and frequency range.

Microphone (2), also uni-directional, is placed on a stand head-high for use by Paul Douglas, the announcer, and Deems Taylor, the master-of-ceremonies.

Microphone (3) picks up the solo instruments. Stands containing music for these solo instruments are set at the extreme right of the conductor. Occasionally mike (3) is open for cello solos or passages in which the celli aim at emphatic musical coloring.

Microphone (4) is suspended over the string section at a distance of about 15 feet, and in a horizontal position. It is opened only on cue for string tonal effects and string emphasis.

Number (6) is the microphone used for the pick-up of Jose Iturbi's piano solos. It was placed in the auditorium about 10 feet from the instrument, and adjusted to an exact 45-degree angle with the center of the slightly raised piano lid.

This pick-up viewed in its entirety permits the utmost in flexibility. The slightest sound, or the fullest voice of a solo instrument in the low frequency levels, alike appear to their best advantages. Fidelity is here at its highest, and all the colorful effects which the conductor enjoys are certain to reach the listener.

A more complete schematic set-up of the program is indicated by the combination of heavy lines and dotted lines. The piano used by Iturbi is moved to a position at the back and side of the stage (as indicated by dotted lines) on those broadcasts presenting vocal guest artists. More dotted lines indicate the position of microphone (5) available to vocal soloist and/or chorus.

All singers are stationed several feet from mike (5) so as to preserve the beauty of their tonal production. The chorus is placed on stand (B), which is built on three levels to keep all voices in direct microphone focus.

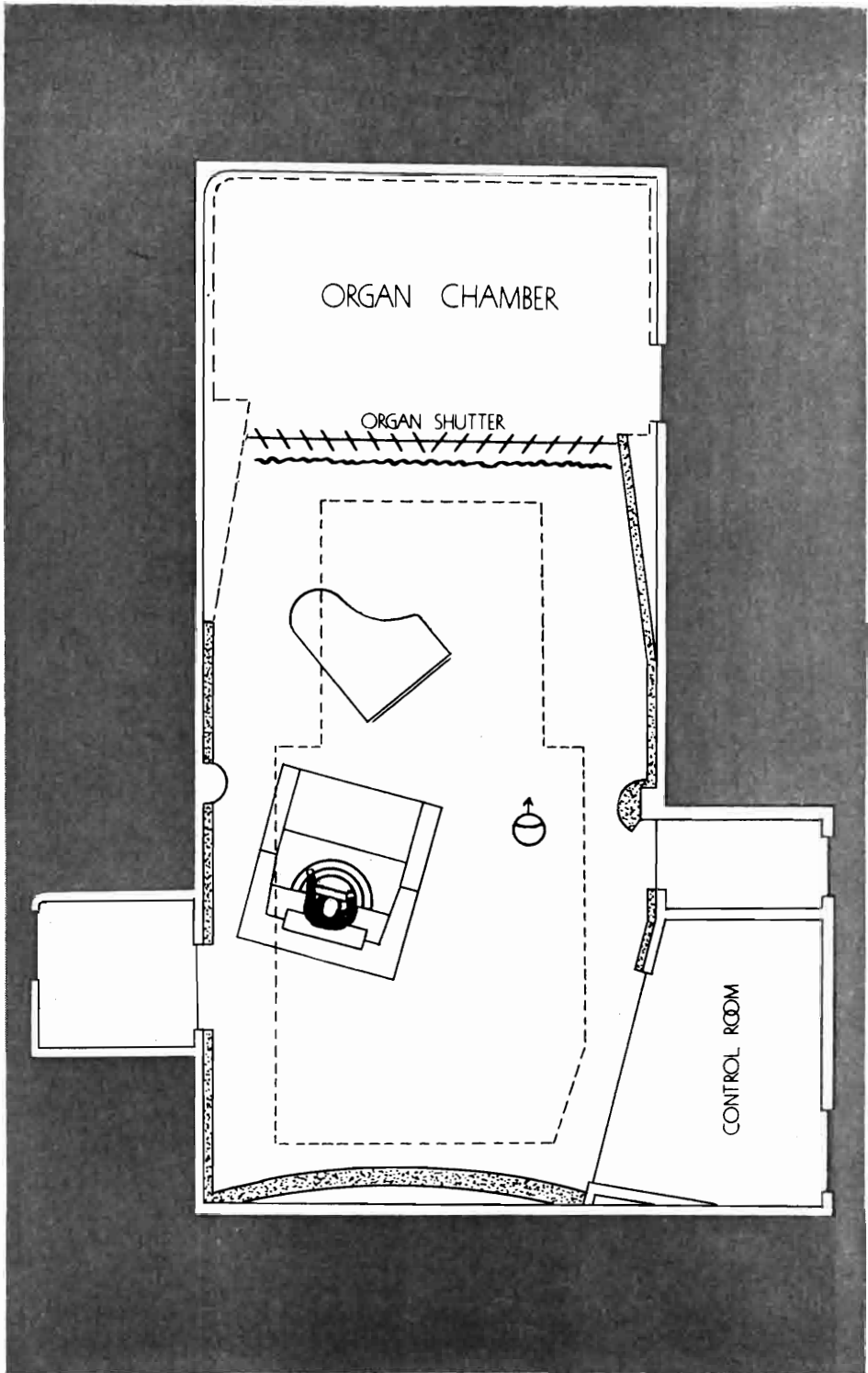
DR. CHARLES M. COURBOIN PROGRAM: THE AUDITORIUM, OR "CATHEDRAL", ORGAN

(Dr. Charles M. Courboin broadcasts a series of organ concerts from the American Academy of Arts and Letters, New York City, for the Mutual Broadcasting System on Sundays.)

It is frequently desirable to broadcast pipe organ music from an existing installation in church or auditorium, rather than from a specially built instrument in a broadcasting studio. (Some organists, of the classical school, prefer auditorium organs.) The accompanying diagram shows the instrument used by Dr. Charles M. Courboin (see page 218).

The American Academy of Arts and Letters, where this organ is housed, has a large auditorium, seating 800. The organ console is placed on a stage 47 feet wide at the apron, 40 feet 8 inches wide at the back, 22 feet 8 inches deep, and 45 feet high. Obviously, the stage is intended for a variety of uses.

The mechanism of the organ itself (i.e., pipes and expression boards) is divided into two units. One of the "chambers" contains the great, swell and pedal divisions of the organ, while the other houses the choir and solo mechanisms. In the latter chamber are also the reeds operated by the pedals. The console of this organ includes four manuals (keyboards) and the pedal keys. Both



DR. COURBOIN SET-UP—Continued

as to number of pipes and "stop" combinations, the organ is of a very large type.

Four microphones are used for the Courboin pick-ups. Number (1) is the announcer's microphone. Numbers (2) and (4) are organ microphones of the dynamic type. Number (2) in the left chamber is placed about five feet from the expression boards at a height of 8 feet from the chamber floor, the face directed as indicated by the arrow. Number (4) in the right chamber is placed about 4 feet in front of the expression boards at about the same distance from the chamber floor as Number (2), with its live face directed as indicated by the arrow.

Number (3) is a non-directional mike placed about $3\frac{1}{2}$ feet from the open grill of the chamber housing great, swell and most of the other heavier sections of the organ. This microphone is elevated 14 feet above the stage floor on a concert stand. It is used in conjunction with the other two mikes, its purpose being to impart a lofty "cathedral" tone (combination of organ and room tone) so desirable in the transmission of music from an instrument of this imposing size and location. Since some unwanted sound is created in the manipulation of the console, it is advisable to keep microphone (3) far enough away from the console to escape this distraction.

It might be added that Dr. Courboin frequently uses a set of headphones while playing, thus enabling himself to hear the music as the listener hears it, and help in the blending and monitoring of the tones.

CBS ORGAN: THE SPECIAL BROADCAST INSTRUMENT

(This organ is installed in Studio D of the Columbia Broadcasting System in New York City.)

Here is an organ built entirely for broadcast purposes. By contrast with the concert type used on the Dr. Charles M. Courboin Program (q.v.), this instrument is voiced for just that clarity and brilliance, and those dramatic and theatrical touches, demanded on programs of popular music. At the same time, this organ is elastic enough to fulfill such other musical functions as rendering serious, classical and religious numbers with full orchestral effect.

Studio D was designed with the idea of securing full volume range and tonal beauty within a comparatively limited space. Briefly, the specifications of the studio are as follows (see page 220):

Length: 48 feet. Width: 21 feet. Ceiling height: 12 feet.

A piano is also present in the studio, and is equipped with an electrical action which is coupled to the organ keyboard.

As will be noted, the studio has been treated so that the organ tones originating in it do not betray the limited space. The floor is hard and smooth, and a variable reflecting factor can be introduced by means of rugs. These enliven or dampen the studio in accordance with the type of music being played. Large panels of rock wool cover walls and ceiling, producing an evenness and smoothness throughout the entire frequency and volume range.

So good is this acoustical treatment that the placement of microphones is not only secondary, but practically unimportant. In the diagram a mike is stationed at a point where either the announcer or the singer is in full view of the organist and the control room. Only one mike is generally used, unless other instruments, requiring intimate pick-up, are introduced, or when a dramatic show with incidental pipe organ music takes place.

SAMPLE ADAPTATIONS

Drama during the past radio season has been one category of programming notably on the ascendant. A large number of the dramas thus used was adapted from existing plays or stories.

To illustrate, by means of graphic comparisons, how adaptations are made, two examples of original works with their adaptations are given herewith. The first ("Bambi") is nearly a word-for-word adaptation. The second ("True Story") is a highly intricate job of "radio doctoring." In each case the original text appears in bold face on left-hand pages, with the radio script set opposite in Roman type.

BAMBI—CHAPTER I OF THE NOVEL

By MARJORIE BENTON COOKE, Copyright, 1914

(Note: On this and the following left-hand pages is the original text from Chapter One of Marjorie Benton Cooke's novel "Bambi." This work was originally published in 1914 by Doubleday, Page & Co., now Doubleday, Doran & Co. Acknowledgment is hereby made to this firm for its courteous permission to reprint this "Bambi" excerpt. Warning is extended against any further reprinting, either wholly or in part, of this excerpt without due permission from the publishers and copyright owners.)

Note:

The adaptation on the facing page has interpolated the original text here.

"Professor James Parkhurst, I consider you a colossal failure as an educator," said Francesca, his daughter, known to friend and family as Bambina, or Bambi for short.

Professor Parkhurst lifted a startled face from his newspaper and surveyed his only child across the breakfast table.

"My dear, what causes this sweeping assertion of my incompetence?"

"I do! I do! Just what did you expect me to do when I grew up?"

BAMBI—INSTALMENT NO. 1 OF THE RADIO SERIAL

(Note: On this and following right-hand pages appears the radio adaptation of "Bambi" as made by Edith Meiser for the General Foods Corp. (Sanka Coffee.) This initial instalment was broadcast on Sept. 28, 1936, over the NBC Blue network under the supervision of Young & Rubicam, Inc. Acknowledgment is hereby made to the agency and sponsor for their courteous permission to reprint the script.)

(THEME IN)

ANNOUNCER: The Sanka Coffee Playhouse! Starring Helen Hayes in her new Comedy-drama series, "Bambi!"

(MUSIC UP AND DOWN FOR:)

ANNOUNCER: Tonight's the night, ladies and gentlemen . . . tonight's our *opening* night! In just a few moments now the curtain will rise on a great actress in a brilliant new starring role . . . Helen Hayes as "Bambi," a charming American girl who fights to make her dreams come true. It's a wonderful feeling to have Miss Hayes back with us again . . . those of you who listened last season to the Sanka Coffee Playhouse remember her superb performances with real delight. And now once again you'll be able to enjoy Helen Hayes . . . to follow her progress as a new character, involved in fascinating new experiences. The makers of Sanka Coffee are both pleased and proud to present Miss Hayes for this second series of broadcasts . . . and they are also grateful to you listeners for helping to make that possible. We couldn't continue without your support of Sanka Coffee, and you have given us that support whole-heartedly. You have kept faith with us . . . and in return, we can promise that Sanka Coffee will always keep faith with you. You can always depend on it to be delicious, deeply-satisfying coffee . . . and you can always drink it and sleep.

(OVERTURE IN)

ANNOUNCER: And now we bring you Helen Hayes in a new role: The delightful, warm-hearted Bambi. As a very small baby Bambi was properly christened Francesca Witherspoon Parkhurst. But that was promptly changed to Bambina—which in time became Bambi—for short. And so now may we introduce to you Bambi. We find her seated at the breakfast table. Directly opposite Bambi sits her father—the well loved head of Overbrook School for Boys, Professor James Parkhurst. In his customary amiable absent-minded pre-occupation—he is about to put salt in his morning coffee. Bambi catches him.

BAMBI: Since when have you decided to take it that way, Professor?

PROFESSOR: Hm . . . what?

BAMBI: I said since when have you decided to take salt instead of sugar in your coffee?

PROFESSOR: Oh—but I don't.

BAMBI: Oh, but you will—in another second—if you're not careful. That's the salt shaker you have in your hand. The sugar bowl is over here.

PROFESSOR: Well—bless my soul—so it is. Thank you, Bambi.

BAMBI: Don't mention it.

(CLATTER OF CHINA . . . STIRRING OF COFFEE)

BAMBI: Father—

PROFESSOR: Hum? Now what have I done that's wrong?

BAMBI: Me!

PROFESSOR: You?

BAMBI: Exactly. You remember me—Francesca Witherspoon Parkhurst—known as Bambi—your only child and heir.

PROFESSOR: Of course I remember you—I'm not that absentminded.

BAMBI: Well that's something. Another waffle?

PROFESSOR: Mm . . . uh . . . no.

BAMBI: As I was saying, Professor, you may be the head of one of the most famous boy's schools in the country—but as a parent you've flunked.

PROFESSOR: Eh, what's that?

BAMBI: As an educator of your one and only offspring you're a complete and total failure.

PROFESSOR: Ah rats. What's wrong with the way I brought you up?

BAMBI: The final result—Me.

"Why, to be happy."

"That's the profession you intended me for? Who's to pay the piper? It's expensive to be happy and also unucrative."

"I have always expected to support you until your husband claimed that privilege."

"Suppose I want a husband who can't support me?"

"Dear me, that would be unfortunate. It is the first duty of a husband to support his wife."

"Old-fashioned husbands, yes—but not modern ones. Lots of men marry to be supported nowadays. How on earth could I support the man I love?"

"You are not without talents, my dear."

"Talents? You almost said accomplishments! If you were not living in the Pliocene age, Professor James Parkhurst, you would know that accomplishments are a curse—accomplishment is the only thing that counts. I can sing a little, play the piano a little, auction bridge a good deal; I can cook, and sew fancy things. The only thing I can do well is to dance, and no real man wants to be supported by his wife's toes."

The Professor smiled mirthlessly. "Is this a general discussion, or are you leading to a specific point, Bambi?" he inquired.

"It's a specific charge of incompetence against you and me. Why didn't you teach me something? You know more about mathematics than the man who invented them, and I am not even sure that two and two make four."

"You're young yet, my dear; you can learn. What is it you want to study?"

"Success, and how to get it."

"Success, in the general sense of the world, has never seemed very important to me. To do your work well—"

"Yes, I know. It is the fact that you have not thought success important that hampers me so in the choice of a husband."

"Bambina, that is the second time a husband has been mentioned in this discussion. Have you some individual under consideration?"

"I have. I have practically decided on him."

"You don't tell me! Do I know the young man?"

"Oh yes—Jarvis Jocelyn."

"He has proposed to you?"

"Oh, no. He doesn't know anything about it. I have just decided on him."

"But, my dear, he is penniless."

"That's why I reproach you that you haven't brought me up to support Jarvis in a luxury he will have to get used to."

"But why have you settled on this youth? I seem to recall a great many young men who are always about. I presume they admire you. Certainly this dreamer is the most ineligible of them all."

"Oh, that—yes. That's why I must take him. He'll starve to death unless some one takes him on, and looks after him."

"Isn't there some asylum, perhaps?"

Bambi's laugh rang out like a chime.

"A home for geniuses. There's an idea! No, Professor Parkhurst, society does not yet provide for that particular brand of incompetents."

"It seems as if you were going rather far in your quixotism to marry him."

Again the girl laughed.

"I total him up like this: Fine family, good blood, decent habits, handsome, healthy, poetic. He might even be affectionate. His one fault is that he is not adjusted to modern commercial standards. He cannot make money, or he will not—it comes to the same thing."

"I am unable to see why you are elected to take care of him. He must fit his time, or perish. You don't happen to be in love with him, do you?"

"No, I—I think not. He interests me more than anybody. I suppose I am fond of him rather."

"Have you any reason for thinking him in love with you?"

"Mercy, no! He hardly knows I'm alive. He uses me for a conversational blotting-pad. That's my only use in his eyes."

"He's so very impractical."

"I am used to impractical men. I have taken care of you since I was five years old."

BAMBI (THE RADIO SCRIPT)—Continued

PROFESSOR: And what's wrong with you?

BAMBI: Just look at me.

PROFESSOR: I do. Frequently. Nice hair—nice teeth—nice blue eyes. Total effect—very pleasant.

BAMBI: But don't you see. That's just the trouble. Here I sit—decorative—likeable—and absolutely useless.

PROFESSOR: I didn't bring you up to have a career if that's what you mean. I have yet to see one of those so-called career women that was happy. (WISTFULLY) Look here, Bambi—you—you've been a little bit happy living here with me.

BAMBI: Of course I have, darling. But I—I couldn't even earn my own salt—if I had to.

PROFESSOR: And why should you. I've always expected to support you—until I could turn that job over to your husband.

BAMBI: But what if I should want a husband who can't support me? Have you ever thought of that, Professor?

PROFESSOR: Oh rats. It's the first duty of every husband to support his wife.

BAMBI: Back in the middle ages perhaps. But this is getting on toward the middle of the twentieth century—in case it had slipped your mind. Lots of men marry to be supported nowadays. And how in thunder am I ever going to be able to support the man I love.

PROFESSOR: Look here, Bambi, is this an esoteric discussion—or are you leading up to a specific point?

BAMBI: I certainly am. My own complete and total ignorance.

PROFESSOR: Oh rats. You dance—you play the piano rather nicely—you speak French fluently—and you certainly know more about this so-called modern art than I do—or care to. And . . .

BAMBI: But don't you see, Professor . . . those are only accomplishments—that accomplish nothing. Why didn't you make me study something useful. Something at which I could earn a living.

PROFESSOR: How old are you, Bambina?

BAMBI: Twenty-two—going on twenty-three.

PROFESSOR: Good gracious. It's not possible.

BAMBI: It says so in the family Bible.

PROFESSOR: Why it seems only yesterday I was helping you to cut a cake with five candles.

BAMBI: And here I am—practically an old maid.

PROFESSOR: Rats. Twenty-three isn't exactly senile.

BAMBI: Maybe not—and I do wish you'd stop saying rats. But at twenty-three it's high time I found myself a husband.

PROFESSOR: Ra . . .

BAMBI: Uh—uh . . .

PROFESSOR: Look here, Bambi—that's the second time that word husband has come into the discussion. Have you someone in mind?

BAMBI: I have. I've had him in mind for years. I decided on him when I was sixteen and he first came here to teach.

PROFESSOR: One of my teachers, eh? Has he proposed to you?

BAMBI: No—he doesn't even know I exist half the time. He's nearly as absent-minded as you are. But I intend to marry him just the same.

PROFESSOR: As absent-minded as I am? Let me see—who could that—good Lord! Bambi you don't mean—it isn't . . .

BAMBI: Jarvis Trent. It is.

PROFESSOR: Yet—but—but he isn't even a Professor. He's only a tutor—and not a very good one at that. When he gets to working on one of those fool plays of his—he sometimes forgets he has any tutoring for days at a time. You couldn't live on a tutor's salary, Bambi. Why the man's practically penniless.

BAMBI: But, don't you see, Professor . . . that's why I'm so annoyed at you for not giving me a practical education—so I could support him in luxury to which he's never been accustomed.

PROFESSOR: Jarvis Trent—well bless my soul. Of all the young men that have been cluttering up my front porch all summer, I do believe you've chosen the most ineligible.

BAMBI: Geniuses are always ineligible, Professor. They need someone to take care of them—like you do.

BAMBI (THE NOVEL)—Continued

"Yes, my dear. But I am not trying to feed the world bread when it demands cheese."

"No, you are distinctly practical. You are only trying to prove a fourth dimension, when three have sufficed the world up to date."

"Yes, but——"

"No buts. If it had not been for me you would have gone naked and been arrested, or have forgotten to eat and starved to death."

"Now, my dear Bambi, I protest——"

"It will do you no good. Don't I remember how you started off to meet your nine o'clock class clad in your pyjamas?"

"Oh, my child!"

"Don't talk to me about impracticality. It's my birthright."

"Well, I can prove to you——"

"I never believe anything you have to prove. If I can't see it, first thing, without any process, it isn't true."

"But if you represent yourself as Y, and Jarvis as X, an unknown quantity——"

"Professor Parkhurst, stop there! There's nothing so unreliable as figures, and everybody but a mathematician knows that. Figures lie right to your face."

"Bambina, if you could coin your conversation——" Professor Parkhurst began.

"I am sorry to find you unreasonable about Jarvis, Professor."

He gazed at her, in his absent-minded, startled way. He had never understood her since she was first put into his hands, aged six months, a fluffy bundle of motherless babyhood. She never ceased to startle him. She was an enigma beyond any puzzle in mathematics he had ever brought his mind to bear upon.

"How old are you, Bambina?"

"Shame on you, and you a mathematician. If James is forty-five, and Bambina is two-thirds of half his age, how old is Bambi? I'm nineteen."

His startled gaze deepened.

"Oh, you cannot be!" he objected.

"There you are. I told you figures lie. It says so in the family Bible, but maybe I'm only two."

"Nineteen years old! Dearie me!"

"You see I'm quite old enough to know my own mind. Have you a nine o'clock class this morning?"

"I have."

"Well, hasten, Professor, or you'll get a tardy mark. It's ten minutes of nine now."

He jumped up from his chair and started for the door.

"Don't you want this notebook?" she called, taking up the pad beside his plate.

"Yes, oh, yes, those are my notes. Where have I laid my glasses? Quick, my dear! I must not be late."

"On your head," said she.

She followed him to the hall, reminded him of his hat, his umbrella, restored the notebook, and finally saw him off, his thin back, with its scholarly stoop, disappearing down the street.

Bambina went back to the breakfast table, and took up the paper. She read all the want "Ads" headed "female."

"Nothing promising here," she said. "I wonder if I could bring myself to teach little kids one, two, and one, two, three, in a select dancing class? I'd loathe it."

A ponderous black woman appeared in the door and filled it.

"Is you froo?"

"Yes, go ahead, Ardella."

"Hab the Perfessor gone already?"

"Yes, he's gone."

"Well, he suttinly did tell me to remin' him of suthin' this mohnin', and I cain't des perzactly remember what it was."

"Was it important?"

"Yassum. Seemed lak I remember he tell me it was impo'tant."

"Serves him right for not telling me."

"It suttinly am queer the way he can't remember. Seem lak his haid so full of figgers, or what you call them, ain' no room for nuthin' else."

"You and father get zero in memory—that's sure."

BAMBI (THE RADIO SCRIPT)—Continued

PROFESSOR: I am not a genius—and I do not need taking care of.

BAMBI: Well, you're one of the greatest mathematical brains in the country.

PROFESSOR: Nonsense.

BAMBI: Everyone says so. And you do need taking care of. Now really—I've had plenty of practice in that direction.

PROFESSOR: Oh ra . . .

BAMBI: Professor.

PROFESSOR: Well, then, fiddlesticks. I'm quite capable of taking care of myself.

BAMBI: You are not. Why if it weren't for me you'd probably go out without your trousers—and get arrested. Or forget to eat and starve to death.

PROFESSOR: Oh ra—rubbish. That's just a myth you've built up for yourself. I'm not absent-minded—incompetent—or even . . .

BAMBI: What about the time you started off for your nine o'clock class in your green pajamas.

PROFESSOR: Oh, well—that—I mean. Anybody—now and then . . .

BAMBI: And speaking of nine o'clock classes. Haven't you one this morning?

PROFESSOR: Certainly not—I never have a nine o'clock on Tuesdays.

BAMBI: I know it, Professor—but this is Monday.

PROFESSOR: Is it?

BAMBI: It is . . . Not only Monday—but one minute to nine.

PROFESSOR: Good Lord—so it is. I've got to hurry. Goodbye, Bambi . . . don't go giving way to any foolish ideas while I'm . . .

BAMBI: Don't you want these note books?

PROFESSOR: Of course—of course—Now where are my glasses. Quick, Bambi—my glasses. I'm late now.

BAMBI: I know it . . . Here they are—where you left them on the sideboard. Careful—you'll drop the note books. Better put them on before you lose them again.

PROFESSOR: I never wear my note books.

BAMBI: Idiot. And here—better take your umbrella.

(DOOR OPENS)

PROFESSOR: I don't need an umbrella.

BAMBI: Oh yes you do, it looks like rain. Here. That's better. Now if it does rain—don't forget to put it up!

PROFESSOR: Oh—oh—mice!

(DOOR SLAMS)

BAMBI: (LAUGHS).

(MUSIC WHICH ENDS WITH BAMBI PLAYING THE PIANO)

ARDELIA: (AWAY) Miss Bambi—Oh, Miss Bambina.

(MUSIC STOPS)

BAMBI: I'm in here, Ardelia.

(MUSIC CONTINUES)

ARDELIA: Oh, Miss Bambi is you froo eating yo breakfas' . . .

BAMBI: I was froo ten minutes ago, Ardelia—when the Professor left.

ARDELIA: Is de Professor gone already?

BAMBI: He is, Ardelia—completely, totally gone.

ARDELIA: Oh my.

(MUSIC STOPS)

BAMBI: Why, what's the matter?

ARDELIA: Dey's a man out in de garden.

(PIANO STARTS AGAIN)

BAMBI: Probably the man came to fix the rose arbor.

ARDELIA: No m'am—it's a young gemmun. One of de one's been slammin' de screen do' all summer.

BAMBI: Well, then what's so startling about his being out in our garden this particular morning?

ARDELIA: Dey ain't noffin startlin' about his being out dere dis mornin' honey—only he done been dere all night.

(PIANO STOPS ABRUPTLY)

BAMBI: All night—yes, but who—why—what's his name?

ARDELIA: Ah disremember honey—dey's so many young fellers hangin' round—can't keep 'em straight.

BAMBI: You and father. You both get zero when it comes to memory.

BAMBI (THE NOVEL)—Continued

"I ain't got no trubble dat way, Miss Bambi. I remember everything, 'cepting wot you tell me to remember."

The dining-room door flew open at this point, and a handsome youth, with his hair upstanding, and his clothes in a wrinkle, appeared on the threshold. Bambi rose and started for him.

"Jarvis!" she exclaimed. "What has happened? Where have you been?"

"Sleeping in the garden."

"Dat's it—dat's it! Dat was wot I was to remin' the Perfessor of, dat a man was sleepin' in the garden."

"Sleeping in our garden? But why?"

"Because of the filthy commercialism of this age! Here I am, at the climax of my big play, a revolutionary play, I tell you, teeming with new and vital ideas, for a people on the down-slide, and a landlady, a puny, insignificant ant of a female, interrupts me to demand money, and when I assure her, most politely, that I have none, she puts me out, actually puts me out!"

Note:

The adaptation on the facing page has interpolated the original text here.

Bambi choked back a laugh.

"Why didn't you come here?"

"I did. Your father refused to see me; he was working at his crazy figures. I burst in, and demanded you, but he couldn't remember where you had gone."

"What a pity! Well——"

"I told him I would wait in the garden. If necessary, I would sleep there."

Note:

The adaptation on the facing page has interpolated the original text here.

"Yas'm, yas'n, dat's when he called me in, to tell me to bemin' him."

"That will do, Ardelia."

"Yassum," said the handmaiden, and withdrew.

BAMBI (THE RADIO SCRIPT)—Continued

ARDELIA: Yes'm—but ah bakes an elegant strawberry shortcake.

BAMBI: But it's not the strawberry season.

(DISTANT DOOR SLAM)

(PIANO STOPS)

Goodness what's that?

ARDELIA: 'At's him.

BAMBI: Whom—I mean who?

ARDELIA: Him—de all night stayer outer.

BAMBI: Yes but—good heavens—Jarvis!

JARVIS: (SHEEPISH) Hello, Bambi.

BAMBI: Jarvis Trent—look at yourself. Clothes all wrinkled—leaves in your hair. What in the name of common sense have you been doing?

JARVIS: (MAD) Well, if you must know—I've been sleeping in your garden.

BAMBI: What?

ARDELIA: My—my—Don' tell me yo' didn't go home agin a tall—after yo' come callin' on de Professor?

BAMBI: When was that?

ARDELIA: Kinda roun' ten o'clock last night.

BAMBI: Oh, my goodness. And you've been sleeping out there ever since?

JARVIS: Well, not exactly. You see it's all my landlady's fault. We—we had a fight.

BAMBI: What about?

JARVIS: She wanted the rent.

BAMBI: Well, why didn't you give it to her?

JARVIS: I haven't got it.

BAMBI: But Jarvis—you must have. I mailed you your salary check myself only last week.

JARVIS: I know—but I lost it—or put it somewhere or something—anyway, it's gone—and I didn't have time to look for it because I was right in the middle of the climax of the second act.

BAMBI: Your new play?

JARVIS: Yes . . . Bambi, it's *good!* It's *different*—it's got something the modern theatre needs . . . something . . . something alive.

BAMBI: I'm sure of it, darling.

JARVIS: And there I was right in the middle of it—and what happens—the old harpy comes banging on my door for the rent—I mean, wouldn't you think even a *landlady* would have a little consideration?

BAMBI: Well, what happened, Jarvis? How'd you get into our garden?

JARVIS: If you'd just let me finish—she locked me out of my room—away from my work—my notes—my pencils and paper even—all because I couldn't find a filthy salary check.

BAMBI: Why didn't you come here?

JARVIS: I did. But your father was in conference with that new man—the one who's come to teach geology or something—*Everything* went against me—and there I was right at a critical point in my play—all I had to do was sit down and put it on paper.

BAMBI: So father couldn't see you—

JARVIS: And no one seemed to know where you'd gone off to. And I did need you, Bambi. I always seem to need you for something—I mean—that is—you—(SUDDENLY ANGRY) I must say, Bambi, you've got a bad habit of being somewhere else when it's important that you ought to be where you ought to be . . .

BAMBI: I went to the movies.

JARVIS: The movies! Honestly, Bambi—you know what I think of the movies.

BAMBI: Yes I know. I like them. Well, go on . . .

JARVIS: Where was I . . .

BAMBI: You'd just found out that father was busy . . .

JARVIS: So I sent in word by Ardelia that I'd be waiting—out in the garden.

ARDELIA: Dat's right—and de Professor he told me—Ardelia—he say—tell him to wait out in de garden.

BAMBI: Yes—yes—we know what the Professor told you.

ARDELIA: Yes'm.

BAMBI (THE NOVEL)—Continued

"Now, go on."

"I was full of my big act, so I walked and walked for hours. Then I lay down in the summer-house, and I must have gone to sleep."

"Go up and take a bath, and come down to some breakfast. I will send Ardelia to get some of father's things for you if you need them."

"All right, but don't delay with breakfast. If I don't get this act down, I may lose it. That fiend, in female guise, held my paper."

"Go on! Get ready!"

He plunged out, and Bambi went to send Ardelia to him, while she cooked his eggs and fried his bacon. As she worked, she smiled, out of sheer amusement.

In due course of time, he appeared, freshened up, and with renewed eagerness to be at work. He scarcely noticed Bambina as she served his breakfast. He ate as if he were starved.

"I suppose the landlady held your clothes?"

"I don't know. I didn't ask. It was unimportant."

"How much do you owe her?"

He looked at her in surprise.

"I have no idea."

"Have you any money at all?"

"Certainly not. I'd have given it to her if I had, so she wouldn't interrupt me."

"What are you going to do?"

"Oh, I don't know. I can't think about it now. I am full of this big idea. It's a dramatization of Brotherhood of Man, of a sublime, socialistic world——"

"Has it occurred to you, ever, Jarvis, that the world isn't ready for the Brotherhood of Man yet? It's just out of the tent stage, where War is the whole duty of Man."

"But it must be ready," he urged, seriously, "for I am here with my message."

She smiled at him as one would at a conceited child.

"Poor old Jarvis, strayed out of Elysian fields! Were you thinking of sleeping in the summer-house permanently?"

"Oh, it doesn't matter; only the play matters. Give me some paper, Bambi, and let me get to work."

Note:

The adaptation on the facing page has interpolated the original text here.

She rose and went to stand before him.

"Would you mind looking at me?"

He turned his eyes on her.

"Not just your eyes, Jarvis. Look at me with your mind."

"What's the matter with you?" he asked, slightly irritated.

"Do you like my looks?"

"I've never noticed them."

"That's what I'm asking you to do. Look me over."

He stared at her.

"Yes, you're pretty—you're very pretty. Some people might call you beautiful."

"Don't overdo it, Jarvis! Have you ever noticed my disposition?"

"No—yes. Well, I know you're patient, and you must be good-natured."

"I am. I am also healthy and cheerful."

"I don't doubt it. Where is the paper?"

She put her hands on his shoulders and shook him gently.

"Jarvis, I want you to give me your full attention for five minutes."

"What ails you to-day, Bambi?"

"The only thing I lack is a useful education, so that I am not sure I can make a very big living just at first, unless I dance on the stage."

"What are you driving at?"

"Would you have any special objection to marrying me, Jarvis?"

"Marrying you? Are you crazy?"

"Obviously. Have you?"

"Certainly I won't marry you. I am too busy. You disappoint me, Bambi, you do, indeed. I always thought you were such a sensible girl——"

BAMBI (THE RADIO SCRIPT)—Continued

BAMBI: So you went out in the garden, Jarvis.

JARVIS: Yes. I was full of my big climax. The climax of my play, I mean—so I walked and walked—and ideas kept flowing through my head like mad . . . It was magnificent!

ARDELIA: Um—um . . .

BAMBI: Quiet, Ardelia—go on, Jarvis.

JARVIS: So I kept on walking and thinking—and thinking and walking. And then my feet began to hurt—so I sat down in the summer house—and—well, I guess I fell asleep.

BAMBI: Well—never mind—go upstairs and take a bath. Ardelia will get you some of the Professor's clothes to put on—and then you can come down and have a nice hot breakfast. You must be starved.

JARVIS: But I haven't time for breakfast, Bambi . . . If I don't get that second act on paper it may leave me—and never come back . . . This is *vital* . . . I've got to get it written . . . I've got to have some paper and pencils and things. That female dragon wouldn't even let me in to get *paper*.

BAMBI: What'd she say?

JARVIS: Oh, a lot of stupid things . . . such as instead of *writing* on paper I'd better *sell* papers so I could pay my rent . . . she's impossible, Bambi, I'll have to move. Right away.

BAMBI: But you *can't* move, darling—till you get into your rooms to pack your things.

JARVIS: Oh—I never thought of that . . . she's got me trapped . . .

BAMBI: It's a cruel world, Jarvis—a cruel—cruel world.

JARVIS: Bambi, this is no joke.

BAMBI: Of course, it isn't, Jarvis—listen, how much do you owe the landlady?

JARVIS: I haven't any idea.

BAMBI: Haven't you got any money at all?

JARVIS: Of course not—don't you suppose I'd have given it to her not to interrupt me—if I'd had any—

BAMBI: Poor Jarvis—straying in the Elysian Fields. Never mind. Bambi will fix everything—including the landlady.

ARDELIA: Yes suh—Miss Bambi—she sho am de fixinest person—ah remember de time when dat newfangled electric stove got out o' kilter—and dey was company comin' for dinner—and what do she do—she takes out a hair pin—jes a litty bitty hairpin—

BAMBI: I know, Ardelia—but we haven't time for that now. Hadn't you better go clear away the breakfast things.

ARDELIA: Yes'm. (FADING) Always I gotta go clearin' away jes when things is gettin' interestin'.

JARVIS: Can I work in your father's study, Bambi.

BAMBI: In a minute, Jarvis . . . but first . . . would you mind looking at me?

JARVIS: What?

BAMBI: Look at me.

JARVIS: I *am* looking at you—what—

BAMBI: Not just with your eyes. Look at me a minute—with—with your mind.

JARVIS: Bambi, what's the matter with you? I've been here night after night—all summer long but you've never acted this way before.

BAMBI: Do you like my looks, Jarvis?

JARVIS: Of course I do! You're pretty. I might even say you were beautiful . . . but I can't see what in the world started all *this*.

BAMBI: How about my disposition? Have you ever noticed that?

JARVIS: Disposition? You've got a swell disposition. Good natured—and a pretty good sense of humor.

BAMBI: And I'm also healthy and considerate.

JARVIS: Considerate, yes—but I'm starting to worry a little bit about your health. Do you feel all right? I mean, what's back of all this?

BAMBI: Jarvis, would you mind marrying me?

JARVIS: Bambi, are you crazy?

BAMBI: Maybe . . . will you, Jarvis?

JARVIS: Bambi—honestly. I don't think you know what you're saying. Or—or are you spoofing perhaps?

Note:

The adaptation on the facing page has interpolated the original text here.

"Father can help out a little, at first, but I may as well tell you, he doesn't approve of you as a son-in-law."

BAMBI (THE RADIO SCRIPT)—Continued

BAMBI: No, Jarvis, I'm serious about this . . . I want you to marry me.

JARVIS: But—but—Bambi—you *can't* be serious.

BAMBI: But I *am*!

JARVIS: Listen, Bambi—I mean look—you—you've got so many beaux and every-thing—do—do you mean to stand there and tell me that you actually want to marry me?

BAMBI: That's just what I *am* telling you.

JARVIS: I don't understand it! Bambi, marriage isn't any April Fool's joke. It's nothing to be funny about.

BAMBI: For the last time, will you listen! I'm NOT being funny. I'm deadly earnest. And you're certainly not being very gallant about it—making me stand here and beg you for an answer.

JARVIS: But my dear child.

BAMBI: *I'm not a child.*

JARVIS: Oh . . . ! My dear Bambi, I can understand a man's wanting to marry you but—just exactly *why* do you want to marry me of all people?

BAMBI: Well . . . for one thing . . . because you need me.

JARVIS: (VERY SURPRISED) I—need you?

BAMBI: Yes. Well, maybe not me exactly . . . but somebody—somebody *like* me.

JARVIS: Bambi—you're not making a bit of sense.

BAMBI: (ANNOYED) Well, will you let me GO ON?

JARVIS: Uh-uh—all right—go ahead.

BAMBI: You need someone to look out for you—to see that you eat properly and darn your socks. Someone to protect you from irate landladies and bill collectors . . . but most of all, Jarvis, you need someone to give you a normal point of view. You're a clever writer—even a genius, maybe. But you write for yourself—not for an audience. You don't even know what the common people think about—or how they talk. I do, Jarvis. I know what the washwoman says when the boiler gets rusty and ruins her clothes. I know how old Mr. Heppel-finger feels when he hears he's the grandfather of twin boys. Oh, Jarvis—don't you see—you're all tied up in yourself. You need someone to put you in touch with life.

JARVIS: Hhhh . . . well, you may be right about *that* . . . a dramatist does have to write about people, and somehow I don't seem to know very many . . .

BAMBI: Of course you don't. You're practically a hermit. That's just why you need somebody to look after you. Jarvis, you're capable of being somebody important. You need somebody who understands . . . who'll help you *go* places! And I could do it!

JARVIS: But, *Bambi*—this is all terribly sweet and generous of you—not to say downright quixotic—but just where do *you* figure in it? After all—to be perfectly honest with you—I—I—like you Bambi—but I don't love you.

BAMBI: I know, Jarvis. But you—you don't love anyone else, do you?

JARVIS: Lord, no! When have I ever had time for that sort of thing?

BAMBI: I know that, too . . . maybe after—you've got a lot of these big ideas out of your system—maybe—later on—you might have time to grow a little fond of me.

JARVIS: Well, I don't know, Bambi—I don't want to be rude about this thing—but I couldn't honestly *promise* anything . . .

BAMBI: I don't expect you to, Jarvis. I don't expect anything at all. It would be what you dramatists call a marriage of convenience.

JARVIS: I—I can see where it would be a convenience for me, Bambi. But I can't see what you could possibly get out of it.

BAMBI: Don't worry about me, Jarvis. I've got my own ambitions.

JARVIS: But I don't see how being married to me could help them.

BAMBI: Why not? I'm interested in the theatre—you'll sell your play, and we'll go to New York, and meet heaps of famous people—do you think I want to stay here and stagnate in this backwater all my life?

JARVIS: Why—I hadn't thought about it.

BAMBI: Well, I have! I want to get out of this rut—and go places— and do things for goodness sakes, *will* you marry me and get of here?

JARVIS: I admit it's an interesting idea Bambi—but it's—it's all so impractical—I mean—what would we live on then—and where?

BAMBI: We could stay here with father. Just at first—until I work out something else. I'll have the old nursery on the third floor fixed over into a study-bed-room for you. You'd be absolutely undisturbed.

BAMBI (THE NOVEL)—Continued

"I don't approve of him, impractical dreamer! Where is that paper?"

"You've got to be taken care of until you get an awful tumble. Then you will wake up and do big things, but in the meantime you must eat."

"You talk nonsense, and you're interrupting me. If I don't get at that scene——"

"Will you marry me? I can't take care of you if you don't, because the neighbors will talk."

"I won't marry you. I don't love you."

"No more do I love you. That's got nothing to do with it. Here's one of father's empty notebooks. Say yes, and you can have it."

His eyes fairly glistened as they fell on the book.

"For heaven's sake, don't torture me. Give me the book and have it your own way, whatever it is you want."

She laughed, gave him the book, and he was at the table instantly, sweeping back the dishes with a ruthless hand.

"No, no, into the study you go, while I make a descent on your landlady, rescue your clothes, and get the license and the minister, my liege lord."

She settled him at his desk, where he was immediately lost to his surroundings.

Bambi slipped out noiselessly, dressed for the street, humming a little song, and presently departed.

Meanwhile, his first recitations being over, the Professor returned for two hours' research in his study, to find Jarvis ensconced there, oblivious to the outside world. "Go away, go away!" he shouted to Professor Parkhurst.

"I'll trouble you to get out of my study," said the Professor.

"You'll get your filthy money in due time, my good woman, so go away!" cried Jarvis.

"Whom are you addressing? Good woman, indeed!"

At this moment Bambi returned, and sensed the situation.

"Oh, I didn't expect you back, Father Professor. This is Jarvis. You see he's come. He has no objection at all to my marrying him, so I got a minister."

"A minister? You got him?"

"Yes, you see Jarvis is busy. There is no need of our waiting, so we are going to be married in half an hour or so."

"To-day? Here?"

"Yes, right here, as soon as Jarvis finishes this scene."

"Is he going to occupy my library permanently?" wailed the Professor.

"No, no. I'll fix him a place on the top floor."

"He's not at all my choice," said Professor Parkhurst firmly, gazing at the unconscious Jocelyn. "You can see by the way he tosses paper about that he is neither methodical nor orderly."

"Those are husband traits that I can do without, thank you."

Ardelia appeared.

"'Scuse me, but yo' all expectin' the preacher up here? He says Miss Bambi tol' him to cum here at eleven o'clock."

"Yes, show him right in here."

"Yassum."

Ardelia reappeared with the Reverend Dr. Short at her heels. Bambi greeted him, and Professor Parkhurst shook hands absently. Bambi went to lean over Jarvis. He suddenly threw down his pen, stretched himself, and groaned.

"Now, if I can just get the last act outlined——"

"Jarvis, just a minute, please."

He suddenly looked at her, and at the other two.

"This is Reverend Dr. Short, Mr. Jarvis Jocelyn."

"I have nothing to say to orthodoxy," Jarvis began, but Bambi interrupted him.

"Doctor Short has come to marry us. Stand up here for a few moments, and then you can go on with your third act."

She laid her hand on his arm, and drew him to his feet.

BAMBI (THE RADIO SCRIPT)—Continued

JARVIS: Third floor—undisturbed. I could finish my play up there—and then—when it's sold—we could go to New York.

BAMBI: Oh, *yes*, Jarvis—and you'll be rich and famous! I knew you'd say *yes*, after you'd just thought about it a little bit.

JARVIS: It's mad . . .

BAMBI: (INTERRUPTS) Absolutely! We'll get married today!

JARVIS: *Today?*

BAMBI: Why not? As long as we've made up our minds.

JARVIS: But—what about a license or something?

BAMBI: Oh, I'll attend to that—I'll telephone the minister *right now*—and we'll get married this afternoon.

JARVIS: Yes, but—I mean . . . shouldn't I get a haircut—a shoe shine—or something?

BAMBI: Certainly not—I'm taking you for better or for worse—besides you have more important things to do.

JARVIS: What?

BAMBI: Your play—you can use the professor's study 'till he gets back. I'll call you when I need you—just leave everything to me, Jarvis—I'll attend to everything.

(MUSIC)

PROFESSOR: (SHOUTS) Bambi—Oh, Bambi . . .

BAMBI: Coming, father.

PROFESSOR: Bambi—what is that young man doing in my study?

BAMBI: Well, you see, father—I didn't expect you back so soon. That's Jarvis. He's been in there all day.

PROFESSOR: I know it's Jarvis. Get him out of there. The man's crazy or something. I walked in and he shouted at me—"Get out—you'll get your money in due time."

BAMBI: (LAUGHING) He thought you were the landlady . . . you see, Professor, Jarvis has got one of his working spells on and . . .

PROFESSOR: Does he have to have it in my study? I've got some papers to correct Bambi—I—

BAMBI: It's all right, father—I'll have him moved upstairs right after the ceremony.

PROFESSOR: Ceremony—what ceremony?

BAMBI: The wedding. Jarvis has just acknowledged his willingness to marry me—so I've sent for the minister.

PROFESSOR: Bambi—are you crazy?

BAMBI: That's the second time today I've been asked that very personal question. (DOOR BELL RINGS) Oh—there he is now—the minister, I mean. (FADING AS SHE CALLS) It's all right, Ardelia—I'll go.

PROFESSOR: Bambi—wait a minute—you don't realize what you're . . . (DISTANT DOOR OPENS)

BAMBI. (AWAY) Oh, good afternoon, Doctor Peebles—come right in. (DOOR CLOSES)

PEEBLES. (FADING IN) Well, well, Miss Bambina—this is all rather sudden, isn't it?

BAMBI: (ALSO FADING IN) Not particularly—I've been contemplating it for years.

PEEBLES: Oh, good morning, Professor—I understand your daughter is about to become a bride.

PROFESSOR: So she tells me.

BAMBI: (FADING) You two stay right there. I'll go get the bridegroom. (CALLING) Ardelia—Ardelia—never mind the biscuits—come out and be a witness.

ARDELIA: Land o'goshen—the way things happen in dis yere house sure is a caution. (DOOR OPENS) (FADING IN.)

BAMBI: All right, Jarvis—we're all ready.

JARVIS: What? What'd you say?

BAMBI: I want you to come out and meet the Reverend Doctor Peebles . . . the minister.

JARVIS: I don't want . . . oh . . . oh, yes—of course—

JARVIS: (IT ALL COMES BACK TO HIM) Oh . . . yes . . . of course.

BAMBI: Come on, Jarvis—this really won't be painful.

JARVIS: Bambi are you sure that you realize what this . . .

BAMBI (THE NOVEL)—Continued

"The shortest possible service, please, Doctor Short. Jarvis is so busy to-day."

Doctor Short looked from the strange pair to Professor Parkhurst, who looked back at him.

"You are sure this is all right?" he questioned.

"Do tell him to be quick, Bambi. If it's about that landlady I cannot——"

"Sh! Go ahead, Doctor Short."

Doctor Short read the service, and between the three of them they induced Jarvis to make the proper responses. He seemed utterly unaware of what was going on about him, and at the end of a brief service, when Bambi's hand was taken from his arm, he sat down to work at once. Bambi led the other two men from the room.

"He acted as if he were drunk, or drugged, but he isn't. He's just full of an idea," she smilingly explained.

"Have you known this young man long?" Doctor Short asked the Professor.

"Have we, my dear?"

"We have known him fifteen years," she answered.

"Well, of course that makes a difference," murmured the reverend gentleman. "I wish you every happiness, Mrs. Jocelyn," he added, and took his departure.

Note:

The adaptation on the facing page has interpolated the original text here.

"How soon can you get him out of my study?" asked the Professor, looking at his watch. "I have only one hour left before lunch."

"Felicitate me, Professor, felicitate me on my marriage."

"I hope you will be happy, my dear, but I doubt it. His lack of consideration in taking my study——"

BAMBI (THE RADIO SCRIPT)—Continued

BAMBI: (FADING IN) Here we are, Doctor Peebles. The shortest possible service if you please. You see, Jarvis is so busy today.

PEEBLES: Ah yes, Bambi, now Professor Parkhurst—are you sure this is all right?

PROFESSOR: Well, Bambi seems to be set on it . . . and anything Bambi . . .

JARVIS: If it's the landlady he's worried about, Bambi—

BAMBI: That's all right, Jarvis. We attended to the landlady. Go ahead, Doctor Peebles.

PEEBLES: Just one moment, please. Bambi—this young man—

BAMBI: I know he acts a little strange—but he's not drunk or drugged—he's just full of a magnificent idea—for the curtain of a second act.

PEEBLES: Professor—have you known this man long?

PROFESSOR: Ah—have we, Bambi?

BAMBI: Of course we have—six years. He's been a tutor right here in this school since I was sixteen.

PEEBLES: Well—of course—that makes a difference—I suppose.

BAMBI: Oh yes, indeed.

PEEBLES: Very well then—if you will join hands . . . No—no—your right hand, sir. Dearly beloved, we are gathered together—(THE MUSIC GOES INTO A STRAIN OF THE WEDDING MARCH—OR "OH PROMISE ME" OUT OF WHICH COMES PEEBLES' VOICE)

PEEBLES: And so I pronounce you man and wife.

PROFESSOR: Well . . . uh . . . children . . . uh . . . God bless you . . .

ARDELIA: Mistah Jarvis, ain't yo' goin' to kiss the bride?

BAMBI: It's—it's quite customary, Jarvis.

JARVIS: Well . . . all right . . . I . . . (PAUSE) Bambi . . .

BAMBI: There, you see, it didn't kill you.

JARVIS: No . . . that is . . . on the contrary.

PEEBLES: I guess I'll be going. My felicitations, Mrs. Trent—I wish you every happiness.

BAMBI: Thank you.

PROFESSOR: I'll see you to the door, Dr. Peebles. (FADES)

ARDELIA: (ALSO FADES) Mm—yes, to think my Miss Bambi's a grown up married lady—You don't look no different honey.

BAMBI: I—I feel a little strange—Mrs. Jarvis Trent.

ARDELIA: Well—reckon ah'd better be gittin' back to my biscuits (FADING) Ah only hopes de ain't done burned on me—

BAMBI: Well . . . Jarvis . . . We've done it. We're married.

JARVIS: I know it. Bambi—I'm worried. It—it all happened so fast. Maybe we should have taken more time to consider. I hope we haven't made a terrible mistake.

BAMBI: Oh, Jarvis—I'm sure we haven't . . . But if we *have*—if you ever want to be free—I promise I won't try to hold you.

JARVIS: I—I didn't mean that, Bambi. I was thinking about *you*. Married to *me*. I'm not—well, I'm not a very *dependable* person, you know. Not—not a person anybody'd want for a husband . . . somehow.

BAMBI: I wanted you, Jarvis.

JARVIS: So it seems . . . But I'm darned if I see why, Bambi . . . It . . . it sort of worries me.

BAMBI: Now look, darling—you've got loads of important work to do—so just stop worrying about being married, and go on back to your play! Will you? . . .

JARVIS: Really? You're sure you don't mind—I *would* like to finish that second act . . .

BAMBI: Well, you go right ahead and finish it!

JARVIS: (FADING) It's going to be good, you know—even better than I hoped! (DOOR SLAM)

BAMBI: Oh, Jarvis—darling—I do hope you won't mind too much.

(PROFESSOR . . . FADING IN . . . COUGHING)

BAMBI: Oh—hello father—I though you'd gone out with the minister.

PROFESSOR: I did. But I—I came back. (PAUSE) Well, Bambi.

BAMBI: Well, Professor.

PROFESSOR: I don't know what to say. I know I'm an absent-minded old idiot . . . but I'm not as blind as you might think—and after all you're my only chick and child. I do want you to be happy—and I don't know about this—this marriage.

BAMBI: Neither do I, Professor. Maybe it won't work. But there's one thing I do know—I wouldn't be happy anywhere in the world away from Jarvis.

BAMBI (THE NOVEL)—Continued

Note:

The adaptation on the facing page has interpolated the original text here.

Bambina looked at him, and began to laugh. Peal followed peal of laughter until tears stood in her eyes.

"I'll go rescue the study, Herr Professor. Oh, this is too rich! Bernard Shaw ought to know about me," she laughed, as she tripped upstairs.

So it was that Bambina acquired a husband.

Note:

The adaptation on the facing page has interpolated the original text here.

BAMBI (THE RADIO SCRIPT)—Continued

PROFESSOR: Bambi—do you love him so very much?

BAMBI: Oh yes, Professor. Terribly. So much it hurts me to breathe sometimes. When—when I see him coming up the street—something happens to me. It's like—like being run over by a steam roller—sort of. I feel so limp I can hardly stand. But then I pull myself together and run like everything—so I'll get to the door before he does. He's everything in life to me, Professor. I've got to help him—take care of him—be with him all the time. Nothing else makes any sense. Did you ever feel like that, father?

PROFESSOR: Once, Bambi. It was your mother. That's why I didn't try to stop the wedding.

BAMBI: Then you do understand, darling. I had to do it. I had to do it—I had to.

PROFESSOR: Mm—well—in that case—but don't let him think he can go borrowing my ties and socks.

BAMBI: (LAUGHS) He won't—I promise.

PROFESSOR: In the first place they wouldn't look good on him. That's—that's what worries me about him Bambi.

BAMBI: His socks and ties.

PROFESSOR: No—he's—he's so unlike other people, Bambi.

BAMBI: He's a genius, Professor.

PROFESSOR: Perhaps—but a genius is very hard to live with, my dear. It's a tremendous gamble you've taken.

BAMBI: But it's worth it, Professor. And it's going to work out. It's got to—it's got to.

(MUSIC UP TO CURTAIN)

ANNOUNCER: In just a moment Helen Hayes is planning to give you a little curtain-speech, and in the meantime I'd like to say a word or two—I want to call your attention to this one thing: many people who suffer through sleepless nights do so because they refuse to give up their coffee. For, of course, the caffeine that's in most coffees undoubtedly *does* keep lots of us awake. But it's an easy matter nowadays to enjoy both your coffee *and* your sleep . . . Sanka Coffee makes that possible. Ninety-seven percent of the caffeine has been taken out of Sanka Coffee so that absolutely everyone can enjoy it without anyone later sacrificing a single wink of sleep. And remember that Sanka Coffee is a fine, fragrant, full-flavored coffee . . . rich and mellow . . . thoroughly delicious. So it's a real pleasure to drink Sanka Coffee . . . and now you can buy Sanka Coffee at the lowest price in its entire history. Now here's the star of our program, Miss Helen Hayes . . .

MISS HAYES: I—I just want you to know how terribly happy I am to be back with you again. And I . . . I naturally hope you're happy to have me. I thought we had a fine time last year . . . that's why you don't seem at all like a strange audience to me, but more like . . . quite a lot of old friends. I'd like you to feel that way, too . . . that we're just taking up where we left off last Spring . . . even though I'm Bambi this year instead of Penelope Edwards. It's . . . it's really quite a lot like old times here in the studio tonight . . . you remember Wilmer Walter who played the doctor in "The New Penny," well . . . he's going to be my father in "Bambi." Edith Meiser is here, too . . . she wrote "The New Penny," and now she's writing "Bambi" . . . or rather, adapting it from the novel. Then there's Mark Warnow, who's with us again to direct and arrange all the music on our program. And Bill Adams has returned to tell you about our old friend, Sanka Coffee. So you see in addition to our reunion with you, we're having a reunion amongst ourselves as well. We're also welcoming some brand-new members to our cast . . . James Meeghan is one of them . . . he's playing Jarvis Trent, my leading man. We're all of us anxious to give you the best performances we can . . . and all I can say is that if you enjoy listening to "Bambi" as much as we want you to enjoy it . . . well then we'll have lots of grand and glorious weeks ahead.

(THEME UP AND DOWN FOR:)

ANNOUNCER: As a husband, Jarvis Trent's been a pretty bewildered young man so far. But next week he surprises everyone . . . even Bambi . . . by putting his foot down in a very forthright, husbandly manner. Join us again in the Sanka Coffee Playhouse next MONDAY evening at this same time, when Helen Hayes will again star in the title role of "Bambi," brought to you by Sanka Coffee. And here's a piece of radio news . . . tomorrow night over many of these same stations the Dude Ranch program will have its premiere, featuring those unusual and popular entertainers, The Westerners. Be sure to listen in. William Adams speaking for Sanka Coffee . . . good night . . . and good rest.

GOSSIP'S MARTYR?—THE "TRUE STORY" VERSION

(Note: this story, under the by-line of Isabelle Hallin, appeared in True Story, the magazine. On this and following left-hand pages, in bold face, is its original text. Acknowledgement is hereby made to True Story Magazine for use of this material)

Recently the name of Isabelle Hallin became known throughout the country because of a notorious deed.

People from New England to California read of the high-school teacher who had corrupted the morals of her pupils by serving them cocktails and filling their minds with erotic ideas.

For this the teacher was dismissed in disgrace, and thus publicly branded as a depraved character.

I am that teacher, that Isabelle Hallin whose name was spread across the newspapers of the United States, and I am now trying to live down the disgrace of that revelation.

But it is a disgrace that overwhelmed me without justification. It came upon me suddenly, a catastrophe never expected, like a tornado which sweeps over a peaceful countryside.

One day I was happy, held a good position, and enjoyed life as a useful member of my community. The next day I was a disreputable person, a criminal, guilty of destroying the morals of the children entrusted to my care.

I woke up to find that I was not the respected young person I had thought I was, but an outcast, unfit to associate with decent people.

And why?

I didn't know. But when in desperate bewilderment I began to search for the cause I heard whispers—whispers all around me, from neighbors, from tradespeople, from casual acquaintances, even from strangers. I suddenly became aware that my community was alive with stories about me, stories stocked with the most vicious insinuations.

"Did you hear what Mrs. Smith said about her? Why, she swears that——"

"You should have heard what Jane said about Isabelle Hallin! Her husband says he knows a man who——"

"Did you hear the news about the Hallin girl? Mrs. Allen's cousin actually saw her walking out of——"

The gossip about me seethed, and I was openly condemned as little better than the town harlot.

It was only later, after I had recovered a little from the shock of this terrible experience, that I was able to think back on what had happened in my life, and try to understand why I was so horribly vilified.

And then I began to realize how malicious gossip is started; how harmless little things can be misunderstood by suspicious minds and built up into structures of defamation; how normally decent people, actuated by jealousy and resentment, can blast an innocent person's character with malice no one would think them capable of.

I had heard of the power of gossip, I had read of the destruction caused by it, but now I was able to fully understand its tremendous evil influence, for I was the one who suffered from it—not the other person.

The story of what happened to me logically begins when I was a little girl. I was born in the little town of Saugus, Massachusetts, near Boston. Saugus is typical of scores of other small American towns. It has a population of about fifteen thousand, and the bulk of its citizens are highly respectable people, fairly prosperous, and belonging to churches and fraternal organizations. There are few amusements in Saugus except movies, and nearly every one is in bed by ten or eleven o'clock. All the dances are given under the auspices of the lodges or religious associations and are held in the Town Hall auditorium. And of course everybody knows everybody else.

I was born with blonde hair and, perhaps as a fitting accompaniment (in view of the popularity of blonde hair today), with a lively disposition.

As I grew up, my parents and relatives flattered me into believing that I was of personable appearance. Of course I was pleased, and my natural sprightliness was somewhat increased thereby.

When I was nine years old I went to dancing school. Whenever I saw people dancing I envied them. While I don't remember whether it was my parents who first

GOSSIP'S MARTYR?—THE RADIO VERSION

(Note: This dramatic adaptation was broadcast on Dec. 3, 1937. The adaptation was made by William Sweets and represents a highly intricate, imaginative "doctoring" of the original text. Acknowledgment is made to True Story Magazine and Arthur Kudner, Inc., the advertising agency, for use of this material.)

ALEXANDER: Miss Hallin, you were until recently teaching in the High School at Saugus, Massachusetts?

ISABELLE: I was, Mr. Alexander.

ALEXANDER: And were you not dismissed from that school because you were alleged among other things to have served cocktails to your pupils, and as we understand it, you were charged as well with filling their minds with erotic ideas?

ISABELLE: Those were the reasons they gave for my dismissal.

Note:

The adaptation does not follow the text here

ALEXANDER: Miss Hallin, I am going to ask that you tell us something about your early life. You were born in Saugus and attended school in that town?

ISABELLE: Yes, I graduated from High School in Saugus.

Note:

The adaptation does not follow the text here

GOSSIP'S MARTYR (THE STORY)—Continued

thought of giving me dancing lessons, or whether it was I who urged them to do so, I am rather inclined to think I suggested the lessons.

The dancing teacher in Saugus was a pretty girl who had been on the stage. She preserved some of the manners and the air that go with actresses, and when she walked on the street, I noticed that the townspeople gave her side glances and then turned to talk to their companions.

I was too young to know what these looks and these obvious discussions about her meant. But today, piecing together, as I am, all the factors that contributed to my misfortune, I can readily understand the reactions of the majority in Saugus to the dancing teacher. The rouge on her cheeks and lips, the blacking on her eyelashes, the bold curls in her hair, at once brought the suggestion of fast living. Other girls may have rouged and darkened their eyelashes, but this girl was the proprietor of a dancing school; the dancing school had a dance hall and, on the floor of that dance hall, men and women held each other in embrace. That put her in a different class, and the rouge and the blacking acquired a particular meaning. Dancing in the Town Hall, chaperoned by the ladies of a local society, was quite another thing.

My parents did not share this impression of the dancing teacher and her studio, and so I was very happy to be her pupil. I was surprised, however, when once a girl friend looked at me curiously and asked how I felt taking lessons.

"Why, what do you mean?" I asked.

"Well, mother said it wasn't nice."

"What isn't nice?" I asked.

My friend was a little helpless. "I don't know. Mother just said it wasn't nice."

"I don't know what you're talking about," I said. "My mother and father think it's all right for me to go to dancing school and my teacher is a lovely girl."

"That's what *you* think!" she said. "That's all *you* know."

"You're crazy!" I remarked, now angry.

I soon forgot about this unpleasant talk and applied myself more zealously to my dancing lessons.

I continued to take lessons for six years. During the latter part of this period I was taught what was known then as "fancy" dancing, or the modern innovations in ball-room steps.

Again, some of my friends were shocked. I gave a little exhibition in the parlor of a girl I knew, and I could feel that she was embarrassed.

"You wouldn't think of doing that in public, would you?" she asked.

"Why not?" I wanted to know. "What's wrong with it?"

She just shook her head. "I know *my* mother wouldn't let me do a dance like that."

I laughed. I thought she was being childish, and was glad that I was more grown up. I didn't, realize, of course, that I was laying the foundation for a reputation as a bold girl.

When I was fifteen, I went to my first dance. I was thrilled when I looked at myself in the mirror. I had on a pretty party dress and my hair had a few mature touches which made me look a little older than I was.

That night, when I stepped out on the dance floor, there were some whispers from people who stared at me, but I was with my parents and my presence at the dance was naturally very proper. But looking back on that evening, I can understand how those people felt toward me.

"A child of fifteen dancing with a boy! And see *how* she dances! Watch her fancy steps! Thinks she's on the stage! You mark my words, that girl will come to no good end!"

But I was then unconscious of the feelings I aroused. I had a splendid time, and went home to dream of other evenings like that one.

All through high school I was fond of dances and parties, and never a dance did I sit out unless I wanted to. During this time too my figure developed and I acquired better taste in dressing. My gowns became smarter, and I picked up little hints to improve my appearance.

I saw nothing wrong in this. Nor did I believe it was sinful if a nice appearance, dancing, and a normal gayety helped to attract the interest of boys.

Occasionally I was conscious that some girl resented me, and sometimes some one would remark laughingly that I was daring, but I paid little attention either to the resentment or to the opinions about me. I was more interested in just living happily.

I finished high school and entered Tufts College. I had the same kind of social

Note:

*The adaptation does not follow the text
here*

ALEXANDER: I understand that you are a college graduate?

ISABELLE: Yes, I got my degree at Tufts College.

ALEXANDER: We understand that one of your avocations has always been dramatics?

ISABELLE: Dramatics and stage dancing. I'd studied dancing when I was a little girl. Later on in both High School and College I became interested in acting and in the writing and production of plays.

ALEXANDER: All right, suppose you go right on from there telling us your story in your own way . . . at least that part of it which you consider important in the light of your problem.

GOSSIP'S MARTYR (THE STORY)—Continued

experiences there as at high school. All my Friday and Saturday nights were taken up by fraternity parties and school dances.

I studied hard, and part of the time I had to work my way through college by doing hair-dressing in the dormitories; but that did not prevent me from having a good time. Later on I took part in theatrical activities and managed to write scene plays, one of which was produced by the college players.

When I graduated I received no special honors, but it was amusing to know that I had been awarded these titles "Best Dancer," "Most *It*", and "Biggest Heartbraker". . . .

It was amusing then, and many of the boys kidded me about these designations, but I wish now that no such labels had been pinned on me. There were only a few girls from Saugus at Tufts, but it was inevitable that everything I did should be reported back in my home town.

The most *It*! What could it not mean! My entire four years at college were completely uneventful, so far as boys were concerned. But what could "most it" signify but secret indulgences?

There was a good indication of how some of my college mates might have regarded me when, one evening, I came back from a walk with a boy with whom I had become friendly. There was nothing between us but a common interest in theatricals, and our walk had been innocent of any romance. But a girl came up to me just as the boy and I parted. She glared at me and then blurted out:

"It's no wonder you get the boys! You know what to give them!"

For a moment I was too shocked to answer. Then I realized that she cared for this boy, and I tried to explain that he was merely a friend. But she walked swiftly and disdainfully away.

I was puzzled. I didn't understand how the girl could have so misunderstood me. I was not a willful flirt. I did not go after boys, as so many of the other girls did in their quiet and coy manner. I could not help thinking of that old saying about having the name without the game, but I dismissed such thoughts from my mind. I did not believe that girl expressed the opinion of all who knew me. I thought she was just very much upset by jealousy.

Note:

The adaptation on the facing page has interpolated the original text here.

When I left college I had to earn my own living, and after some odd jobs I applied for the post of teacher in the Saugus High School.

I thought I had many friends in Saugus and that my application would be favorably considered. After some time had passed it seemed that I was right, for the School Board approved my application and enrolled me as a teacher. The rule was, that if a teacher served three years satisfactorily she could then be appointed permanently or, as it is called, "on tenure."

For the next three years I taught at the Saugus High School, being the youngest teacher there. Practically all the other teachers were from thirty to sixty, and all of them were spinsters.

GOSSIP'S MARTYR (THE RADIO SCRIPT)—Continued

ISABELLE: Suppose I begin with an evening on the Campus at Tufts at the end of my senior year. A friend of mine . . . a boy . . . and I were talking.

(MUSIC IS IN AND WE GO TO SCENE)

ISABELLE: Not much longer now, is it?

BOY: Where do we go from here, huh?

ISABELLE: Where do *you* go?

BOY: I dunno. I've got a half-way promise of a job in Boston. Maybe it'll come through. Maybe not. You'll be getting married, I suppose?

ISABELLE: For instance . . . to whom?

BOY: Oh, any one of about fifty, I should say. It's not exactly an accident when a girl's selected the "biggest heartbreaker" in the class . . . the best dancer and the girl with the most "it."

ISABELLE: All of which is really very silly, isn't it?

BOY: Oh, I dunno. Don't you get a kick out of it? Out of being the most popular girl around?

ISABELLE: I like friends, sure. I like to *know* I have friends. But it's a funny thing . . . it was the boys who voted me those titles . . . not the girls.

BOY: Meaning?

ISABELLE: Just that I haven't many girl friends. I didn't have when I was in High School.

BOY: Maybe they're just jealous.

ISABELLE: Of what? You know, I don't think girls ever make as good friends as boys.

BOY: Cats, huh?

ISABELLE: Sort of. I've heard some of the remarks they've made about me. Even when I was in grade school, there was one girl who never lost a single opportunity to say something mean about me and all because I went to dancing school. Well, I just learned not to pay any attention to what they said.

BOY: Take it all as publicity, huh? It doesn't matter what they say . . . just as long as they talk.

ISABELLE: No, I wouldn't say that. It's just . . . that I've got by own ideas about a lot of things. Of what's right and what's wrong. And as long as I do what I think is right . . . whose business is it but mine?

BOY: So what is it you're planning to do that you think's right?

ISABELLE: Well, I don't say I won't get married some day. I want to. Only not yet.

BOY: Want a career? In the theatre, maybe?

ISABELLE: No, I don't think so.

BOY: You probably could have one. That was a swell play you wrote and a swell performance you gave. And anybody who can dance the way you can . . .

ISABELLE: You'll probably laugh at me, but what I'd really like to do is teach.

BOY: Dancing, you mean?

ISABELLE: No, high school . . . or a private school . . . I might have a dancing class on the side because I think *all* kids ought to be taught to dance. And I'd like to organize a dramatic class. Among kids. I don't think youngsters in school get *nearly* enough of that sort of thing. And schools are waking up to that fact nowadays. Public schools as well as private schools.

BOY: And where'd you get a teaching job?

ISABELLE: I dunno. Maybe back home in Saugus. Of course, I didn't set the world on fire with my grades here . . . but they were good enough. And when you consider how many extra-curricula activities I was mixed up in, I think I did pretty well.

BOY: Well, you get a job teaching . . . and then try to sell the board of trustees on hiring a good janitor . . . I've got a hunch that Boston thing's not coming through. How's for going down and having a soda?

ISABELLE: All right. I'd like one.

(MUSIC IS IN AND WE GO TO SCENE) (DOOR OPENS GAILY)

ISABELLE: (COMING TO MIKE) Mother . . . mother. I've got it. They've given me the position in the High School. Isn't it marvelous?

(MUSIC . . . MONTAGE)

GOSSIP'S MARTYR (THE STORY)—Continued

Because I had developed a keen interest in dramatics, I started a drama group at school in connection with my teaching, and later joined a semi-professional stock company at Lynn, a few miles away from Saugus. I thought these were perfectly proper activities. I loved acting and with the Tavern Players—the name of the Lynn company—I found a congenial group of people. They were mostly amateurs, and worked at various professions during the day. All were drawn together by a love of the theater. The head of the company was a woman who was married, and had a child. I was a regular member of the Tavern Players, and took part in a few productions.

At school there was great enthusiasm among the pupils for the drama group I organized. A number of the youngsters showed fine ability and it became a pleasure to work with them.

Although I acted in only occasional productions with the Tavern Players I had to do much rehearsing for each role, and this made it necessary for me to spend a good deal of my spare time at Lynn, particularly during week-ends, which were, of course, my free days. I used to come home about twelve or one o'clock Sunday nights, driving back to Saugus in my own car—an old coupe—or with one of the Tavern Players.

To reach home I had to pass up Central Street, which is a main Saugus thoroughfare. After eleven o'clock Central Street is very dead, except for a late-closing cafe near there, but the little night life in Saugus can be found here.

One Sunday night I drove through the center of the town at a little after one o'clock. One of the actors from Lynn was taking me home. We had to slow down at a certain point, and a man who was walking along the street stared through the car window, then quickly passed on.

Note:

The adaptation on the facing page has interpolated the original text here.

GOSSIP'S MARTYR (THE RADIO SCRIPT)—Continued

(MUSIC)

1ST CHILD, BOY—16: Boy, have we got a swell teacher. She knows how to smile.

2ND CHILD, GIRL—15: Isn't she marvelous and doesn't she wear the loveliest clothes?

(MUSIC)

WOMAN: Imagine them giving that Isabelle Hallin a position teaching in the High School. She's just an empty-headed blonde.

HUSBAND: She graduated from college. That's more than you did.

WOMAN: Huh . . . I wouldn't have to spend a day at college to know more than she does.

(MUSIC)

3RD CHILD, GIRL—15: Are you going to join Miss Hallin's dancing class?

4TH CHILD, GIRL: I wish I could. But mother won't let me.

(MUSIC)

5TH CHILD, BOY: Hey, fella, Miss Hallin's gonna let us give a play. And she's gonna direct it. And she says maybe she'll give me a part. I bet I could play Hamlet.

"To be or not to be. That is the question."

(MUSIC)

WOMAN: And *now*, what do you think that Isabelle Hallin's up to? I just heard today that she's joined up with those Tavern Players over in Lynn. Going to act on the stage, mind you. Is that any way for the teacher of our children to be behaving herself?

(MUSIC) (AUTO HORN AND CAR BACKS THIS SCENE)

FRIEND: Want to stop somewhere for a sandwich, Isabelle?

ISABELLE: No, thanks. I'd better get on home, I think. It's rather late.

FRIEND: All right. You're the boss. You know, after that performance you gave tonight, Isabelle . . . you really ought to go into this thing seriously . . . as a profession.

ISABELLE: No, not yet. If ever. I do like playing with you people though . . . working, studying with you.

FRIEND: But you must be working, studying towards some goal, surely?

ISABELLE: Perhaps.

FRIEND: There isn't any particular future to your teaching job, is there?

ISABELLE: Well, you may think it's curious, but I like it. I like it better all the time. It becomes more interesting all the time. Every day, in fact.

FRIEND: Schools must have changed since I went to them then.

ISABELLE: They have changed. They're changing all the time. And for the better. They're much franker, for one thing. And more honest.

FRIEND: Show me one school that's frank or honest and I'll show you a purple cow.

ISABELLE: I didn't say completely frank or completely honest. But they *are* improving.

FRIEND: For instance?

ISABELLE: Well, perhaps parents don't have as much time to check up on what their children are learning as they once did.

FRIEND: That sounds like treason.

ISABELLE: Not really it isn't though, is it? It used to be that parents sent their children to school and expected the teachers to teach them all the prejudices and curious ideas that they were being taught at home. And they took darn good care that the teachers in the schools were a lot of meek and mild old fogies who held those same prejudices and curious ideas. Nowadays, thanks to the heads of most of the schools, who are younger and more interested in the bigger vision of education, teachers aren't chosen so much by the parents.

FRIEND: Oh, no? What about all these parent-teacher organizations everywhere?

ISABELLE: Well, I've found that most of the parents who are active in the P.T.A. are parents of the younger children. Once the children get as far as high school . . . the parents drop out of the organizational activities and go back to their bridge clubs . . . or . . . to whatever else they find amusing.

FRIEND: And you come in and teach a lot of radical ideas.

ISABELLE: That all depends on what you mean by radical. I certainly don't teach them the way I was taught . . . or all the things I was taught. And I try to make their learning, of what I *do* try to teach them, interesting. And worth while . . . and helpful. I mean, I try to make them *want* to learn. To make them curious about things. And I also try to develop their personalities. Even if I *do* say it myself, I think I've been fairly successful. You're laughing at me?

GOSSIP'S MARTYR (THE STORY)—Continued

My friend asked me, "Who is that man?"

"I don't know," I replied. "I didn't recognize him. Why?"

"Well," he replied, "he may think that you're coming home from a wild party. You know how people are."

I laughed. I thought he was joking. The very idea seemed so preposterous that I forgot his remark by the time we arrived at my home.

But when I next came into town late Sunday night, after rehearsing or playing in Lynn, I could not help noticing that any people lounging about peered into my car. Several times other cars that passed me on the road near Saugus attempted to look through my window, or so I thought.

However, I decided that my actor friend's words had made me suspicious, and I became rather ashamed of my apprehension. I thought this was foolish and unbecoming to an adult person.

A few incidents developed later which gave me momentary feelings of uneasiness.

I was as fond of dancing as ever; and one evening, at a little party, I did the "Lindy Hop." My partner was a young man who was also fond of dancing, played the guitar, had a gay nature, and was always the life of the party. He was an interesting and intelligent boy, and I liked him and saw him often.

I suppose that we must have put a great deal of spirit into the "Lindy Hop," for the others stopped dancing and watched us. Finally we finished with a sweeping climax. We paused in the center of the floor, laughing, our faces flushed with the exercise. There was a faint round of applause. I looked about me and saw that we were being regarded with varying expressions. The boys seemed a bit embarrassed, and the girls either had a sickly grin on their lips or were stern.

The mother of the girl who gave the party was present. She turned to me and said with a meaningful laugh: "I always wonder, Isabelle, where you learn these dances."

"Oh, I just pick them up. I'm good that way," I said brightly. Then I regretted my words. It struck me suddenly that I shouldn't have said that. But at the same time I felt humiliated that I should even have thought that I had said or done something improper, and I dismissed the incident from my mind. I blamed myself for becoming suspicious.

Some time later I attended a dance. It was a rather prominent social affair, and I bought myself an evening gown in Boston that I thought was very attractive. It was open to the waist at the back, although of modest cut in front.

When I made my appearance on the floor I could sense what lay behind the looks I got. My bare back must have shimmered and glistened in the lights as I strolled along, greeting friends.

But I wouldn't let myself entertain such thoughts. It was unworthy of me and an injustice to my neighbors. People liked seeing smart dresses, I told myself, and they liked seeing girls as well dressed as they could afford to be.

One day a girl I knew came to me, and said, "Isabelle, I wouldn't be so friendly with Tom if I were you."

Tom was the young man I danced the Lindy Hop with at the party.

"I'm not so friendly with him," I replied. "But if I were, why shouldn't I be?"

"Well——" she hesitated. "His mother doesn't seem to approve of his going about with you."

"His mother?" I questioned. I didn't think his mother would want to interfere with his friendships. He was old enough to take care of himself. "But what has his mother against me?"

"I don't know. She just mentioned it to my mother, and mother wouldn't say much except to tell me to caution you that Mrs. Howard has a sharp tongue."

"Why, that's nonsense!" I exclaimed. "I don't see what possible objection she can have to my being friendly with Tom. Either she must be just mean, or your mother misunderstood her."

"I don't think mother misunderstood her," my friend answered, "and I don't know how mean Mrs. Howard is. But—you might watch your step."

"I will not!" I cried indignantly. "No one is going to intimidate me!" Then I calmed down. "Oh, I think there must be some mistake."

"Well, don't say I didn't warn you!" she finished.

But I refused to heed the warning. It was all too silly. Probably women's chatter. And soon after, when Tom called me up to take me to a movie, I accepted his invitation.

GOSSIP'S MARTYR (THE RADIO SCRIPT)—Continued

FRIEND: On the contrary.

ISABELLE: Well, I only meant that I try to make them *want* to come to classes. And I try to get them interested in other things besides books . . . like dancing . . . and acting.

FRIEND: Have you by any chance got any room in your classes for another pupil?

ISABELLE: Now you *are* laughing at me.

FRIEND: I most certainly am not. When I think of all the sourpuss teachers and professors that tried to drill a mess of unimportant, and stupid, so-called facts, in my head, I . . . I . . . well I get sore. And most of those "facts" they tried to teach me I've learned since were a pack of lies. We turn at the next corner, don't we?

ISABELLE: That's right.

(PAUSE . . . HONK)

FRIEND: Who was that man, a friend of yours?

ISABELLE: I didn't notice. Where?

FRIEND: He certainly was giving us the once over.

ISABELLE: Well, do you mind?

FRIEND: Me? Why should I mind?

ISABELLE: Then I'm sure I don't. Now, you turn left at the next corner.

(MUSIC)

MAN: Sure, I saw her. Boy, we didn't have teachers like that when I went to school.

Comin' home with an actor at one-thirty in the mornin'.

2ND MAN: Well, I dunno that human nature's changed any. Mebbe none of your teachers ever got caught . . . comin' home with an actor at one-thirty in the mornin'.

(MUSIC)

WOMAN: Now, don't argue with me any more. You're not going to act in any play that Miss Hallin is getting up.

5TH CHILD, BOY: But, why not, mom? She's gonna give me a good part in it.

WOMAN: She's not gonna give you any part in it. She can teach you in the classroom. But that's all.

BOY: But, Mom . . .

WOMAN: Not another word. Do you hear . . . not another word. You go to school to learn things . . . not to waste time with a lot of foolishness.

(MUSIC) (DOOR OPENS)

ISABELLE: (A LITTLE ANNOYED) Come in.

GIRL FRIEND: For heaven's sake, Isabelle. What have you done to yourself? (SHUTS DOOR.)

ISABELLE: If you must know, I'm trying to look like a teacher. (GOING AWAY) Come on in the living room.

GIRL FRIEND: (GOING AWAY) Well, for a minute you scared me. I thought somebody had died.

ISABELLE: (COMING TO MIKE) I suppose next they'll want me to wear glasses. And maybe corsets for all I know.

GIRL FRIEND: They? You mean . . .

ISABELLE: Yes, the School Board. They called me in and told me they'd appreciate it if I dressed a little more professional. The teaching profession, that is.

GIRL FRIEND: Well, for heaven's sake, what caused that?

ISABELLE: Oh, somebody, I suppose, complained because of that low back evening gown I wore to the dance last week. Why shouldn't I wear a low back gown? Anybody else can wear them and people say what a lovely back she has. But just because I'm a teacher, I'm not supposed to have a back.

GIRL FRIEND: (IS LAUGHING).

ISABELLE: It's no laughing matter, either. Really, there are a lot of people around this town who'd like for me to dress as dowdy as I could . . . and let my finger nails get grubby and my hair get stringy. Then I'd be a good influence on their children's minds.

GIRL FRIEND: Don't be silly, Isabelle.

ISABELLE: It's true. For over two years now, I've felt them disliking me more and more. Well, the children don't dislike me. And they come to me for advice and help. And I give it to them. The kind of help and advice I'd have liked to have had from my teachers. (DOOR BELL) Excuse me, that's probably some of the children now. They're coming over to rehearse a new play. It's too cold over in the schoolroom.

(MUSIC)

GOSSIP'S MARTYR (THE STORY)—Continued

Nothing happened. Tom didn't say anything, nor did I hear any more warnings. I was glad that I paid no attention to what my friend had said.

An incident, too, happened at school which disturbed me for a time. I was called before the board, and the chairman said it had been reported to him that the clothes I wore in my classes were not quite conservative enough for a teacher.

I was startled, for it had never occurred to me that my clothes were daring. They were just nice and, I hoped, becoming. I had always thought it was better to present a smart appearance before my pupils than a dowdy one.

But I didn't discuss the matter with the board. I apologized, and promised that I would modify my dressing. I didn't know just how I would do that, for I didn't know how I had sinned, but I decided I would copy the other teachers' clothes as well as I could.

Otherwise I made very good progress in my work at school, and with my drama class. We produced several plays and I prided myself on having a devoted group of students. They came to me for advice and learned to regard me as a friend.

I often took the cast of the play we happened to be doing to my home for rehearsals. We had our basement fitted up as a recreation room, and it was very large. Here, after rehearsals, I sometimes let the youngsters dance to radio music for a little while, and it was pleasant to have this camaraderie between us.

So the three years of teaching passed. A few weeks before the school board was to vote on my election to a permanent teaching position, I received a letter from the board saying that a hearing on my election would be held at a certain date, and inviting me to attend. I felt there was something strange about this, for ordinarily there would be no need for the board to interview a teacher, just to reappoint her. I grew more apprehensive because I could not understand what the officials could have against me.

This news came to me, too, at an especially unfortunate time. Both my father and my mother were in the hospital, and my only brother was out of town. I was alone. I could not worry my parents when they were ill, and there was no one else close enough to me to turn to for advice.

I decided to seek the help of a young lawyer who practiced in Lynn, and who was a member of the Tavern Players. He told me it would be best to wait until the meeting was held before doing anything. After all, I didn't know what the intentions of the board were.

On the day of the meeting I went to the school office. I was told to wait in the lobby while the deliberations went on within.

There were five members of the board, a newspaper man, the proprietor of a box factory, a restaurant keeper, a merchant and a retired school teacher—a woman. She was about sixty, a spinster, and a member of several of Saugus' welfare and church organizations.

I waited for some time, straining my ears to catch some sound from the committee room. Finally the superintendent of schools, who was very friendly toward me, came out. He appeared disconsolate.

"I don't think there is any use waiting longer," he said. "I don't think they want to see you."

"But I don't understand!" I cried. "What is the matter?"

"I can't tell you," the superintendent said, almost sorrowfully. "At least, not now. Why not go home and call me this evening? I'll tell you the result then."

By the expression on the superintendent's face I could see that there was some trouble, and that it was very serious. But he would not commit himself with a definite statement and so I had to go home and remain in suspense for some hours longer. I became frightened. I had become involved in some terrible happening. I was sure of that. Else why all this secrecy? Why these conferences about me behind closed doors?

That evening I telephoned the superintendent's home. There was no answer. I telephoned again later, with the same result. It grew late; eleven o'clock, eleven-thirty. I was afraid to telephone at such an hour, but I had to know the board's decision. I picked up the receiver and called. The bell buzzed at the other end. No one replied.

Listlessly, I dropped the receiver and slumped into a chair. I wondered if I should go to the superintendent's house myself. Maybe he was in, and didn't want to answer me.

I debated with myself for half an hour. Suddenly there was a ring at the door. I leaped from the chair and ran to answer it. It must be the superintendent! He had come all the way to see me, and so late! That meant he was the bearer of good news!

GOSSIP'S MARTYR (THE RADIO SCRIPT)—Continued

Note:

The adaptation does not follow the text
here

ISABELLE: (A LITTLE AWAY) No, no, no . . . not like that. Read the magazine as though you were interested in it. You're reading a story that's exciting. Now . . . that's better.

(MUSIC)

ISABELLE: But don't you understand, dear? is very much in love with you. And you're very much in love with him.

GIRL: Yes, Miss Hallin.

ISABELLE: Well, if anything 's much more bashful than you are. That's the way Booth Tarkington wrote it. Now, come on, kids . . . let's see you act. Let yourselves go.

(MUSIC)

Note:

The adaptation does not follow the text
here

BOY FRIEND: Well, what brings you over to Lynn today, Isabelle?

ISABELLE: I came over to ask you for some advice.

BOY FRIEND: Sure. About what?

ISABELLE: Well, I got a letter this morning from the school board saying that a hearing on my election to a permanent job would be held next week . . . and asking me to attend.

BOY FRIEND: Well, isn't that a regular procedure?

ISABELLE: It certain is not. They've never done that before. A teacher teaches there for three years and it's always been the rule that if she's taught that long satisfactorily . . . she was appointed permanently . . . or they call it "on tenure."

BOY FRIEND: I see.

ISABELLE: So what do they mean . . . telling me there's to be a hearing . . . and asking me to attend? What should I do about it . . . go to them and ask them what it means?

BOY FRIEND: Frankly, Isabelle, I *wouldn't* do that. After all, you don't know what the intentions of the board are. It may be a new procedure they've adopted. If I were you, I'd just forget about it . . . and go ahead to the hearing as though it were nothing unusual. Really, I mean that.

(MUSIC)

BOY FRIEND: Well, what'd the Board say?

ISABELLE: They didn't say anything. They sent me away. Kept me waiting there for I don't know how long . . . and then the Superintendent came out and told me the Board didn't want to see me.

BOY FRIEND: Oh?

ISABELLE: I asked him why . . . and he said he couldn't tell me just then . . . asked me to go on home and call him this evening.

BOY FRIEND: Hm . . . doesn't look so good, does it?

ISABELLE: I'm frightened . . . really I am. I don't know what they're saying about me behind those closed doors.

BOY FRIEND: Well, here, here . . . don't worry about it now. After all, he said for you to call him this evening. Maybe he'll tell you everything's all right.

(MUSIC)

ISABELLE: Please try again. There must be somebody there. He told me to call him. (PAUSE) All right. (CLICK)

(MUSIC)

GOSSIP'S MARTYR (THE STORY)—Continued

I flung open the door. Several strange men were standing outside.

"Miss Hallin?" one of them said.

"Yes, I am Miss Hallin."

"We are newspaper men."

I stared at them doubtfully. "Why do you come to me?" What do you want?" I asked.

"Haven't you heard the news?" the spokesman asked.

"What news?"

"The school board's decision concerning you."

I trembled. "What is it? Tell me!"

"They decided to give you the opportunity to resign—for the good of the service."

I was stunned. It was as if a bomb had exploded before me.

So that was why the superintendent had not been home to answer me! He did not have the heart to tell me the result of the meeting.

"Do you know why I am being asked to resign?" I managed to ask.

"No. But what we want to know is—are you going to resign?"

At this moment I recalled one of my father's principles. He had always taught me that, no matter how black things might look, I should never be a quitter.

"Of course I won't resign!" I cried. "Why should I? I don't even know why they want me to resign."

The reporters left.

I went back to my room. I wanted to throw myself down on the bed and sob, but the injustice of the situation drove the tears away. "You can't quit!" I kept telling myself. "You must get to the bottom of this!"

I didn't know what to make of this calamity. I knew my record as a teacher was good. Therefore the board's action had something to do with my character. There was no escaping this conclusion. What was it they had condemned me for?

There was nothing I could do that night. Somehow I passed through the hours until morning. Lying there in the darkness, I felt a sudden dread of forces, the nature of which I didn't know, but which, nevertheless, were closing in on me. Some instinct told me that this thing that had come upon me was far removed from the ordinary routine of teaching. It was deeper, leading to the very foundations of my life.

Morning came at last, and then I grimly set out to question friends and acquaintances.

To my amazement I didn't have to look far for my information.

One of the young men I knew, realizing what this catastrophe meant to me, abandoned the scruples he would ordinarily have felt about telling me the truth, and said, "It is no great secret in town. They say that you served cocktails to your pupils."

I stared at him incredulously.

"I served cocktails? When? Where?"

"Didn't you have your drama class at your house recently?"

"Yes, I did. I took them over one evening last winter when we were rehearsing 'Seventeen.' The schoolroom was too cold."

"And isn't there a bar in your house?"

"A bar?"

Then I remembered that father had built a little bar in the basement recreation room, but no one had ever used it and there was not a drop of liquor in or near it.

"Why, that bar's bone-dry!" I cried. "And when I had the kids over, I didn't even serve ginger ale. We just rehearsed."

"Well, that's what you are accused of. It got around that you were 'ginning' the youngsters. And there are several other things. They say you were corrupting the morals of your pupils by making them go through hot love scenes."

"Hot love scenes! I don't understand."

"Isn't there a love scene in 'Seventeen,' and in the other plays you did?"

"Of course. Almost every play written has a love scene—many love scenes."

"Well, they say you taught your youngsters the very fine art of love-making, and used the play scenes as an excuse. They say that when the boy and girl in a scene just embraced casually, or were hesitant, you fairly threw them into each other's arms and said, 'Let yourselves go!'"

I recognized the expression. I did say, "Let yourselves go!" I said it often when I tried to make my actors lose their awkwardness and go through their parts more naturally. But that I should use these artless love scenes for the purpose of debauching the children? I turned cold.

GOSSIP'S MARTYR (THE RADIO SCRIPT)—Continued

ISABELLE: But its eleven-thirty, operator, there must be somebody there. (DOOR BELL) No, never mind . . . there's the door bell. He's probably come over here. (CLICK) (FEET RUNNING THROUGH HALL) (DOOR OPENED QUICKLY.)

ISABELLE: (A SUDDEN) Oh?

1ST REPORTER: Miss Hallin?

ISABELLE: Yes. What do you men want?

1ST REPORTER: We're reporters, Miss Hallin.

ISABELLE: Well, what are you doing here?

2ND REPORTER: Haven't you heard the news?

ISABELLE: What . . . news?

1ST REPORTER: The action of the School Board?

ISABELLE: No . . . what action?

2ND REPORTER: They voted to ask you to resign . . . for the good of the service.

ISABELLE: No . . .

1ST REPORTER: We're awfully sorry, Miss Hallin. But what we're interested in is, are you going to resign?

ISABELLE: No, I'm not going to resign. Of course, I'm not. Why should I? I don't even know why they want me to resign. (SLAMS DOOR.)

(MUSIC)

Note:

The adaptation does not follow the text here

ISABELLE: Now look here, you're my friend, and you must know why they did this.

Now you've got to tell me.

GIRL FRIEND: Well, Isabelle, I do know.

ISABELLE: Then tell me.

GIRL FRIEND: All right, I don't believe it myself . . . but people say you served cocktails to your pupils.

ISABELLE: I served cocktails?

GIRL FRIEND: When they were over here rehearsing.

ISABELLE: It's a lie. A malicious lie.

GIRL FRIEND: They say you took them down in your basement where there was a bar . . . and that you gave them drinks.

ISABELLE: Oh, I did not. We did rehearse downstairs in the recreation room.

GIRL FRIEND: Is there a bar down there?

ISABELLE: Yes, there's a little bar down there that father built some time ago . . . but it's never been used. There wasn't any liquor in that bar or near it. I didn't even give the kids any ginger ale. We just rehearsed.

GIRL FRIEND: Well, that's another thing, they say you were corrupting the morals of the kids by making them rehearse hot love scenes.

ISABELLE: That's ridiculous. There is a love scene . . . a kid love scene in "Seventeen." Everybody knows that. Oh, of all the malicious gossip.

GOSSIP'S MARTYR (THE STORY)—Continued

"And once," my informant went on, "a boy was supposed to be reading a magazine and you said to him, 'Make believe that you're reading a good, hot, peppy magazine!'"

"I never said that!" I exclaimed furiously. "I just told him to read the magazine as though he were interested in it!"

"Evidently they got a different report of your instructions. They even say that you described spicy pictures that the boy was supposed to see in the magazine. They also claim that you encouraged riotous parties after the rehearsals."

I was speechless. To have innocent words and actions so twisted and degraded was unbelievable. Why should they have done that? Why were they so ready to believe evil of me? I got a hint of the truth in what my friend said next.

"You should also know," and he said this with great embarrassment, "that you have spent many week-ends in—well—shall we say clandestine adventures? You were seen driving home with men in the early hours of Sunday mornings, and there will be some who testify that you were under the influence of liquor, and that your gentlemen companions were quite free with their hands. Of course you will understand that all this is not the sort of thing one would expect from an instructor to the young."

"But don't they know that I often spend Saturdays and Sundays with the Tavern Players in Lynn?"

"Maybe some do, but that would only make it worse. Hanging out with actors might mean carousing; in fact, to many here, it does."

"But they're all fine people there."

"Isabelle," my friend was very much distressed, "I hated to tell you all this. It's awful, nasty, unjustified."

"But that is what you're up against, and you've got to know the truth to face it."

"But why—why—should they think this of me? They've deliberately misconstrued everything I've done. They've accepted lies, vicious gossip, for truth! Why?" I was getting desperate. I already felt like these unfortunate women who, in old New England, were branded with an infamous letter.

"Maybe they resented you because you were a bit unconventional. If you think back over your life here, perhaps you'll understand. Your likes have been different. They may always have thought you too bold."

I tried to understand what he meant. And for a moment I did. The remarks, the insinuations, the looks—ever since I had been a child in school—they acquired a new meaning for me now. I could almost hear them saying, "Blonde hussy!"

But this only flashed through my mind. The next moment I told myself that my friend must have obtained the wrong information. Perhaps he had listened to the gossip of some irresponsible person.

I thanked him for what he tried to do for me, for his sympathy, and then went on to continue my investigation.

I happened to see a newspaper. I was stunned. There was a story about me. I had been dismissed from my post because I had served cocktails to my pupils. Big headlines drew attention to this sensational tale.

Everyone now seemed to have his eyes on me. I walked up the street. On a newsstand was a Boston paper. Here, too, was the same news. The cocktail serving school teacher!

It was horrible.

I met a girl friend. "Isabelle!" she cried, "Mrs.—" she named a woman I knew—"is saying the most awful things about you. She says it's high time folks knew what kind of girl you are—that you go about with a fast, immoral, drinking set."

I suddenly recalled my relations with this woman. She had a son in my class who was always pampered by her. At the slightest sign of a cold he stayed away from school, and if he so much as sniffled, he was good for a week in bed. In some way this youth had talked himself into becoming an officer of my drama group. I accepted him, but when he continually stayed away from school, I told him that he would have to be more regular in his attendance, or he couldn't be an officer.

"But I can't guarantee that I'll be in school every day," he said.

"It's up to you!" I retorted. "You'll either have to improve your attendance or give up your office."

Soon afterward, he was absent for a long time and we elected another boy in his place. His mother was very angry when she heard of this, and blamed me for not giving her son a fair chance.

Now she was accusing me of immorality! Spite had helped along the rumors that had been sent out about me.

Note:

The adaptation does not follow the text
here

GIRL FRIEND: There's more even than that, Isabelle. They say you've been seen driving home from Lynn in the early hours of the morning with "undesirable" men and that you've been under the influence of liquor yourself.

ISABELLE: No, no . . . they can't do this to me. They've got to give me a chance to defend myself. To prove that this is all lies. They *are* all lies. They are. They can't pin any of their Puritan Scarlet Letters on me like that. I won't let them.
(MUSIC . . . MONTAGE)

Note:

The adaptation does not follow the text
here

WOMAN: Just a blonde hussy, that's all she is.

(MUSIC)

VOICE: Here's a hot story from Saugus, Massachusetts. Girl teacher fired for serving cocktails to her pupils. Put it on page one.

(MUSIC)

REPORTER: Get a follow-up on that cocktail teacher. It's the best feature we've got.

(MUSIC)

Note:

The adaptation does not follow the text
here

GOSSIP'S MARTYR (THE STORY)—Continued

I could see it plainly now. Everything that I had been told was true. All these stories were actually going around. I was just one of those girls upon whom people delight to pin a reputation because they happen to be a little different from the others, because they have a greater capacity for enjoying life.

But I would not take this degradation passively. I would fight it with all the strength I could muster.

I conferred with my lawyer friend in Lynn. His opinion was that the school board had complete jurisdiction over my post in the school, and could dismiss me if it wished. All I could do was to request a public hearing. We made that request, but it was refused.

In the meantime, I discovered that if I had suddenly found myself besmirched by the vilest gossip I had also suddenly acquired numerous friends. My telephone was kept ringing by townspeople who offered me their help. They said they didn't believe the stories they had heard about me and wanted to do something toward reinstating me in school. I also learned that the vote against me had been only three to two, with the newspaperman and the restaurant keeper consistently on my side. So was the principal of the high school, and the superintendent of schools, who vainly tried to refute the charges against me.

I ironically thought to myself that it was natural that the writer and restaurateur should have been for me. They had had more experience with people, and knew more of the world.

When my demand for a public hearing was refused, my attorney came to Saugus and began interviewing citizens in my behalf. The response was very gratifying. Almost every one he saw agreed that I ought to have a hearing, and he found few who believed in the charges that were circulated.

But it was those few who proved stronger than the majority. They kept a grip on the rumors, fed them and saw to it that they remained alive. They also set up additional gossip about my lawyer.

My lawyer continued his efforts in my behalf. And my father left the hospital, and hurried to my side. Soon a Citizen's Committee was formed for the sole purpose of holding the public hearing that the school board refused to grant me.

It was arranged that the hearing should be held in the Town Hall, where all the main gatherings in Saugus took place. There is a fee for the use of this place, and the police department has charge of renting it. But the police refused to accept any money from the committee, and gave the hall free of charge. Among the speakers enrolled was the minister of our family's church, the two members of the school board who had voted for me, and my father.

On the evening of the hearing the hall was crowded to overflowing. Most of the town tried to get into an auditorium which held only fourteen hundred people. Every one was excited, and arguments were heard everywhere.

I was scheduled to speak. My part was to talk about the charges against me.

It was as strange a scene as any author could imagine. Here was I, an ordinary small-town girl, who had lived a life not much out of the ordinary, suddenly called upon to defend her honor before a mass of her townspeople. I was called upon to defend myself against accusers who said that I had corrupted children and conducted myself immorally while in the public service as a school teacher.

To this day, I don't remember what I said. I denied all the charges; tried to prove how untrue they were. This much I know vaguely, as if I had spoken in a dream. But the actual words I cannot recall. It was an ordeal that brought me to the depths of humiliation.

And yet it was impossible to avoid it. I had to tear away the malicious gossip that had been woven around me. I had to prove myself innocent.

After me came my father, the minister, and the two board members who said they were in favor of reinstating me. And the audience applauded, and showed in every possible way they believed me and approved the speeches of the others.

But, in spite of that, I did not get a reinstatement. I was forbidden to resume the place of trust in the community that I had formerly enjoyed.

The majority of the citizens were for me. But there remained an unyielding minority who believed in the vile things that had been said about me, and insisted in keeping me a marked girl.

And so, today, I am still in that position. Destructive gossip fastened itself around me and I cannot rid myself of it. These are chains which rarely can be thrown off once you get entangled in them.

Note:

The adaptation does not follow the text
here

MAN: Well, I see Miss Hallin's lawyer's formed a citizens' committee . . . to arrange a public hearing in the town hall. You going?

2ND MAN: I hope to tell you I am. The way they're treatin' that girl's a disgrace.

(MUSIC)

REPORTER: Here's some more news on the Hallin case, chief. The police department's given her the town hall free of charge. And two members of the School Board and the girl's pastor among others are gonna defend her.

(MUSIC) (CROWD NOISES)

2ND REPORTER: Boy, she packed 'em in.

1ST REPORTER: Fourteen hundred's capacity. And this is sure capacity.

(MUSIC) (APPLAUSE)

WOMAN: Well, now let's hear what she's got to say for herself.

(APPLAUSE UP) (MUSIC)

Note:

The adaptation does not follow the text
here

ISABELLE: (ADDRESSING MEETING AND CONCLUDING). That's all I've got to say, ladies and gentlemen. These charges which I've answered have never been made directly to me. However, you all know what some people are saying. Well, they're all lies. Don't you realize what this action means to me? What it will do to my reputation? Please . . . please . . . make the board reconsider the action and reinstate me.

(CHEERS AND APPLAUSE) (MUSIC)

BOY FRIEND: Well, what was the verdict, Isabelle?

ISABELLE: They refused to reinstate me. (SOBS)

(MUSIC TAKES US TO COURT)

(ORGAN 12 SECONDS THEN FADE AND SWITCH TO STUDIO 3D WHERE JURY IS LOCATED)

ISABELLE: That's the story, Mr. Alexander.

Note:

The adaptation on the facing page has interpolated the original text here.

In every town there must be girls like myself, girls who, I might say, nature made susceptible to such attacks as I suffered.

"That blonde!"

"Oh, she!"

Who has not heard these words? They refer to girls who, somehow, get the name. Their only crime is that they like clothes, they like dancing, they enjoy parties; they love life. They want to be happy, but, inevitably, they get talked about; innocent actions are converted into immoral deeds, and slander follows them. Instead of the happiness they so desire, they know only disappointment and misery.

I hope I may serve as a good example of this vilification and by my example help other girls placed in the same circumstances to obtain a better understanding from their neighbor. What cheers me is that so many of my townspeople believe in me, and that I have received so many letters from all over the country, sympathizing with me and wishing me luck.

It is good to know that no matter what happens to us, there are always people ready to offer us the comfort of sympathy and understanding.

They are in the majority.

If only they could overcome the minority that starts the vicious rumors!

As for my own future, I do not believe that any unfortunate experience, no matter how much suffering it causes, should be allowed to wreck one's life. Rather should one draw from it a fuller understanding of living. I think today I am better able to meet a crisis. What I have passed through has given me strength to hold myself up, and the unjust condemnation of a misunderstanding minority has only increased my determination to make myself worthy of those who believed in me.

I am still young and I am ambitious. I can go forward in my own, or another, profession, and prove that I can be a useful member of whatever community I live in. Or, if I marry, I can teach my children to regard their neighbors with friendship and tolerance and that, of all the evils that beset mankind, the most destructive is gossip.

V
R.D

GOSSIP'S MARTYR (THE RADIO SCRIPT)—Continued

ALEXANDER: Well, I'm glad that you've had the opportunity of telling your side of it . . . and we can understand, of course, just how you feel, but before turning to the members of our jury, the jurors in the studio, as well as those listening in, I would appreciate your bringing your story up-to-date . . . It was how long ago that you were refused reinstatement?

ISABELLE: (Mentions a date).

ALEXANDER: And what have you done since that time?

ISABELLE: After what happened, I couldn't get a teaching job. I had to earn a living somehow. I came to New York and decided to try to get work on the stage.

ALEXANDER: And have you succeeded in that regard?

ISABELLE: No, Mr. Alexander, I've worked on a few radio programs and have written and sold my story to TRUE STORY MAGAZINE, but more important than anything else . . . a cloud has been cast on my reputation. I felt that I should like to submit my case to an impartial jury so that my name might be cleared and perhaps I might be able to get some advice as to whether or not I should drop the matter or continue to fight for reinstatement.

ALEXANDER: I believe, Miss Hallin, that there are two or three questions which will serve to definitely establish for the jury the real issues to be considered.

ISABELLE: I'm only too glad to answer anything.

ALEXANDER: If you were a member of a School Board vested with responsibility for the character of teachers entrusted with the care of children, would you be in favor of a teacher who served cocktails to students of adolescent age?

ISABELLE: I would not be in favor of such a teacher, Mr. Alexander.

ALEXANDER: You agree, then, that serving drinks in such a situation is wrong?

ISABELLE: I most emphatically do, but I repeat that the charges were trumped up. I didn't serve any drinks. I say that it was all a trick to get rid of me because I was too modern for them.

ALEXANDER: Now, Miss Hallin, you were accused, as well, of rehearsing love scenes in a play. How old were the children?

ISABELLE: I didn't do the things that they said!

ALEXANDER: Well, now, I didn't say that you did. We can understand that this is a matter that has caused you pain and great discomfort . . . How old were the children that you were supposed to have rehearsed in love scenes?

ISABELLE: About sixteen.

ALEXANDER: If you were a member of the Board, would you have approved of children of that age engaging in such rehearsals?

ISABELLE: Why, the play was called, "Seventeen," a sweet story by Booth Tarkington. It was no more offensive than Louisa Alcott's "Little Women."

(THERE FOLLOWS DELIBERATIONS OF JURY AND SUMMING UP BY ALEXANDER ENDING WITH CUE "WHATEVER IT MAY HAPPEN TO BE, GROWS UP STRONG IN ITS SERVICE.")

(SWITCH TO STUDIO 3B)



NEW YORK THEATRE SEASON: AUG. 1, 1937 TO MAY 1, 1938

Because of the many adaptations of legitimate plays used on dramatic and variety programs, a synopsis is herewith presented of major New York plays during the 1937-1938 season. In the listing itself, neither hold-over plays nor revivals are included.

A "season" runs approximately from August of one year to May 31 of the next year. Due to the early press date of the DIRECTORY, a little less than a month has been clipped off the 1937-38 season in this listing. Parenthetically, it might be added, however, that during the course of another month, very little change would have taken place.

It should be noted in reading the listing that in the case of musical productions, the separate musical numbers are listed together with the performers who rendered them in the show.

From Aug. 1, 1937, to May 1, 1938, the New York season included the following:

Comedies	24
Comedy dramas.....	6
Dramas	21
Farce	5
Melodramas	7
Musical comedies.....	3
Mystery dramas.....	1
Mystery farce.....	1
Operettas	2
Revue	3
Miscellaneous	3
Total.....	76
Revivals	14
Hold-overs	10
Grand total.....	100

In order that comparisons, for whatever they are worth, may be made with the previous (1936-1937) season, the following breakdown, including certain statistics on length of run, is appended:

Type of play.	Number of plays.	Average run.	Median run.
Allegorical	1	9 wks.	.....
Comedies	24	9.3 wks.	6 wks.
Comedy dramas.....	8	6.7 wks.	4.7 wks.
Dramas	23	3.5 wks.	2 wks.
Fantasy	1	21 wks.	.....
Farce	8	6.75 wks.	3 wks.
Melodramas	12	5 wks.	3.2 wks.
Musicals	2	1 wk.	.....
Musical comedies.....	3	11.7 wks.	.....
Mystery melodrama.....	1	8 wks.	.....
Operettas	3	15 wks.	.....
Playlet	1	14 wks.	.....

NEW YORK PLAYS—Continued

Type of Play	Number of Plays	Average Run	Medium Run
Revue	1	27 wks.	.....
Spectacle drama.....	1	19 wks.	.....
<hr/>			
Total	89		
Revivals	14		
Hold-overs	11*		
<hr/>			
Grand total.....	114		

No such breakdown can be made of the 1937-38 season because, as previously stated, it had not yet terminated when this listing was put together. As regards the previous (1936-37) season, both average and median runs are computed entirely on the basis of the season from August to May. If a play ran beyond those limits, the averages would not show the extra length of the run. However, so few plays ran beyond the limits that these extra runs would not seriously upset either averages or medians.

Hold-overs into the 1937-1938 season included: "Babes in Arms," "Brother Rat," "Having Wonderful Time," "Room Service," "The Women," "Tobacco Road," "Tovarich," "Yes, My Darling Daughter," "You Can't Take It with You," and "The Show Is On" (repeat engagement).

Revivals were: Abbey Players, "King Richard II," "Fireman's Flame," "As You Like It," "Julius Caesar," "Anthony and Cleopatra," "A Doll's House," "Shoemaker's Holiday," "Murder in the Cathedral," "The Sea Gull," "Merry Wives of Windsor," "The Wild Duck," "Heartbreak House," and "The Circle."

* Since group revivals—such as the Abbey Players—are counted only once, the actual number of revived plays is slightly higher than the figures quoted here.

ALL THE LIVING

Type of play: Melodrama in three acts.
Author: Hardie Albright's adaptation of the Victor R. Small novel.
Producer: Cheryl Crawford in association with John Stillman, Jr.
Theatre: Fulton.
Opened: March 24, 1938.
Length of run: 7 weeks.

ALL THAT GLITTERS

Type of play: Comedy in three acts.
Author: John Baragwanath and Kenneth Simpson.
Producer: George Abbott.
Theatre: Biltmore.
Opened: Jan. 19, 1938.
Length of run: 8½ weeks.

AMPHITRYON 38

Type of play: Comedy in three acts.
Author: Adapted by S. N. Behrman from Jean Giraudoux and others.
Producer: Theatre Guild.
Theatre: Shubert.
Opened: Nov. 1, 1937.
Starred: Alfred Lunt, Lynn Fontanne.
Length of run: 19 weeks.

ANGEL ISLAND

Type of play: Mystery drama in three acts.
Author: Bernie Augus.
Producer: George Abbott.
Theatre: National.
Opened: Oct. 20, 1937.
Length of run: 3 weeks.

BACHELOR BORN

Type of play: Comedy in three acts.
Author: Ian Hay.
Producer: Milton Shubert.
Theatres: Morosco, Playhouse and Lyceum.
Opened: Jan. 25, 1938.
Featured: Frederick Leister, Peggy Simpson, Aubrey Mather, Phoebe Foster.
Length of run: In 17th week May 15.

BARCHESTER TOWERS

Type of play: Comedy in three acts.
Author: Adapted by Thomas Job from the original by Anthony Trollope.
Producer: Guthrie McClintic.
Theatre: Martin Beck.
Open: Nov. 30, 1937.
Starred: Ina Claire.
Length of run: 5 weeks.

NEW YORK PLAYS—Continued

BETWEEN THE DEVIL

Type of play: Musical comedy in two acts.

Score: Arthur Schwartz.

Book: Howard Dietz.

Producer: Shuberts.

Theatre: Imperial.

Opened: Dec. 22, 1937.

Starred: Jack Buchanan, Evelyn Laye, Adele Dixon.

Songs: "I See Your Face Before Me," Evelyn Laye, also Adele Dixon; "The Night Before the Morning After," Charles Walters; "Don't Go Away, Monsieur," Adele Dixon and Jack Buchanan; "Experience," Jack Buchanan; "Five o'Clock," Vilma Ebsen; "The Cocktail"; "Triplets," The Tune Twisters; "Fly by Night"; "You Have Everything," Charles Walters; "Bye-Bye Butterfly Lover," Evelyn Laye; "Celina Couldn't Say 'No'," Adele Dixon and Evelyn Laye; "Front Page News"; "Why Did You Do It?," Evelyn Laye; "By Myself," Jack Buchanan; "The Gendarme," Jack Buchanan and Adele Dixon, also Adele Dixon and Jules Epailly; "I'm Against Rhythm," Charles Walters and Vilma Ebsen.

Length of run: 12 weeks.

BLOW YE WINDS

Type of play: Comedy-drama in three acts (8 scenes).

Author: Valentine Davis.

Producer: Arthur Hopkins.

Theatre: 46th St.

Opened: Sept. 23, 1937.

Starred: Henry Fonda.

Featured: Doris Dalton.

Length of run: 4½ weeks.

BOUGH BREAKS, THE

Type of play: Drama in three acts (5 scenes).

Author: James Knox Millen.

Producer: Peggy Cleary and Paul Berney.

Theatre: Little.

Opened: Nov. 19, 1937.

Featured: Leon Janney.

Length of run: 3 performances.

BROWN SUGAR

Type of play: Drama in three acts (7 scenes).

Author: (Mrs.) Bernie Angus.

Producer: George Abbott.

Theatre: Biltmore.

Opened: Dec. 2, 1937.

Length of run: 4 performances.

CASEY JONES

Type of play: Melodrama in three acts.

Author: Robert Ardrey.

Producer: Group Theatre.

Theatre: Fulton.

Opened: Feb. 19, 1938.

Length of run: 3 weeks.

CENSORED

Type of play: Comedy in three acts.

Author: Conrad Seiler and Max Marcin.

Producer: A. H. Woods.

Theatre: 46th St.

Opened: Feb. 26, 1938.

Length of run: 1 week.

CRADLE WILL ROCK

Type of play: Legit-opera in two acts (10 scenes).

Author: Marc Blitzstein.

Producer: Sam H. Grisman.

Theatre: Windsor and Mercury.

Opened: Dec. 5, 1937.

Length of run: 13 weeks.

EDNA HIS WIFE

Type of play: One-woman drama in two parts (11 scenes).

Author: Adapted by Cornelia Otis Skinner from the novel by Margaret Ayer Barnes.

Producer: Cornelia Otis Skinner.

Theatre: Little.

Opened: Dec. 8, 1937.

Length of run: 4 weeks.

EMPRESS OF DESTINY

Type of play: Comedy in three acts.

Author: Jessica Lee and Joseph Lee Walsh.

Producer: Frederick W. Ayer in association with Ilia Mottyleff.

Theatre: St. James.

Opened: March 9, 1938.

Featured: Glenn Hunter, Dennis Hoey, Mary Morris.

Length of run: 5 performances.

ESCAPE THIS NIGHT

Type of play: Melodrama in three acts (9 scenes).

Author: Robert Steiner and Leona Heyert.

Producer: Robinson Smith.

Theatre: 44th St.

Opened: April 22, 1938.

Length of run: 1½ weeks.

NEW YORK PLAYS—Continued

FATHER MALACHY'S MIRACLE

Type of play: Comedy-drama in three acts (7 scenes).
Adapter: Bruce Marshall; from the novel by Brian Doherty.
Producer: Delos Chappell.
Theatre: St. James.
Opened: Nov. 17, 1937.
Featured: Al Shean.
Length of run: 16 weeks.

FRENCH WITHOUT TEARS

Type of play: Comedy in three acts (5 scenes).
Author: Terence Rattigan.
Producer: Gilbert Miller (in association with Howard Wyndham and Bronson Albery).
Theatre: Henry Miller.
Opened: Sept. 28, 1937.
Length of run: 14 weeks.

GEORGE AND MARGARET

Type of play: Comedy in three acts.
Author: Gerald Savory.
Producer: John C. Wilson (Noel Coward and Warner Bros. also associated).
Theatre: Morosco.
Opened: Sept. 22, 1937.
Length of run: 10 weeks.

GHOST OF YANKEE DOODLE

Type of play: Drama in two acts (7 scenes).
Author: Sidney Howard.
Producer: Theatre Guild.
Theatre: Guild.
Opened: Nov. 22, 1937.
Featured: Ethel Barrymore and Dudley Digges.
Length of run: 6 weeks.

GOLDEN BOY

Type of play: Melodrama in three acts.
Author: Clifford Odets.
Producer: Group Theatre.
Theatre: Belasco.
Opened: Nov. 4, 1937.
Length of run: In 29th week May 15.

GREATEST SHOW ON EARTH

Type of play: Comedy in three acts (12 scenes).
Author: Vincent Duffey and Irene Alexander.
Producer: Bonfils & Somnes, Inc.
Theatre: Playhouse.
Opened: Jan. 5, 1938.
Length of run: 3½ weeks.

HILL BETWEEN, THE

Type of play: Drama in three acts (4 scenes).
Author: Lulu Vollmer.
Producer: Robert Porterfield.
Theatre: Little.
Opened: March 11, 1938.
Length of run: 1½ weeks.

HOORAY FOR WHAT!

Type of show: Revue in two parts.
Book: Howard Lindsay and Russell Crouse.
Lyrics: E. Y. Harburg.
Music: Harold Arlen.
Producer: Shuberts.
Theatre: Winter Garden.
Opened: Dec. 1, 1937.
Starred: Ed Wynn.
Featured: Paul Haakon, June Clyde, Vivian Vance, Jack Whiting, Roy Roberts.
Songs: "Hooray for What!"; "God's Country," Jack Whiting; "I've Gone Romantic on You," Jack Whiting and June Clyde; "Moanin' in the Morning," Vivian Vance; "Viva for Geneva"; "Life's a Dance," Robert Shafer; "Napoleon's a Pastry," Jack Whiting and June Clyde; "Down with Love," Jack Whiting, June Clyde and Vivian Vance; "A Fashion Girl," Jack Whiting; "The Night of the Embassy Ball," Vivian Vance; "In the Shade of the New Apple Tree," Jack Whiting and June Clyde.
Length of run: 25 weeks.

HOW COME, LAWD?

Type of play: Negro folk drama in three acts.
Author: Donald Heywood.
Producer: Negro Theatre Guild, Inc.
Theatre: 49th St.
Opened: Sept. 30, 1937.
Length of run: 2 performances.

HOW TO GET TOUGH ABOUT IT

Type of play: Comedy in three acts.
Author: Robert Ardrey.
Producer: Guthrie McClintic.
Theatre: Martin Beck.
Opened: Feb. 8, 1938.
Featured: Katherine Locke.
Length of run: 3 weeks.

I AM MY YOUTH

Type of play: Drama in three acts.
Author: Ernest Pascal and Edwin Blum.
Producer: Alfred de Liagre, Jr.
Theatre: Playhouse.
Opened: March 7, 1938.
Featured: Charles Waldron, Linda Watkins, Frank Lawton.
Length of run: 1 week.

NEW YORK PLAYS—Continued

I'D RATHER BE RIGHT

Type of play: Musical comedy in two parts.
Book: George S. Kaufman and Moss Hart.
Songs: Richard Rodgers and Lorenz Hart.
Producer: Sam H. Harris.
Theatre: Alvin and Music Box.
Opened: Nov. 2, 1937.
Starred: George M. Cohan.
Songs: "A Homogeneous Cabinet" and "Have You Met Miss Jones?"; Joy Hodges and Austin Marshall; "Take and Take and Take," Mary Jane Walsh; "Spring in Vienna," Joseph Macaulay; "A Little Bit of Constitutional Fun," Mary Jane Walsh; "Sweet Sixty-Five," Joy Hodges and Austin Marshall; "We're Going to Balance the Budget," George M. Cohan; "What It's All About," Georgie Tapps; "Labor Is the Thing," Florenz Ames; "I'd Rather Be Right," Joy Hodges, Austin Marshall and George M. Cohan; "Off the Record," George M. Cohan; "A Baby Bond," Taylor Holmes.
Length of run: In 29th week May 15.

IF I WERE YOU

Type of play: Farce in three acts (6 scenes).
Author: Dramatization by Paul Hervey Fox and Benn W. Levy from Thorne Smith's novel, "Turnabout."
Producer: Paul Hervey Fox.
Theatre: Mansfield.
Opened: Jan. 24, 1938.
Starred: Constance Cummings.
Featured: Bernard Lee.
Length of run: 1 week.

IN CLOVER

Type of play: Comedy in three acts.
Author: Allan Scott.
Producer: John and Jerold Krinsky.
Theatre: Vanderbilt.
Opened: Oct. 13, 1937.
Length of run: 3 performances.

JOURNEYMAN

Type of play: Drama in three acts (5 scenes).
Author: Adapted by Alfred Hayes and Leon Alexander from the novel by Erskine Caldwell.
Producer: Sam Byrd.
Theatre: Fulton and Hudson.
Opened: Jan. 29, 1938.
Length of run: 5 weeks.

LADY HAS A HEART, THE

Type of play: Comedy in three acts.
Author: Adapted by Edward Roberts from Hungarian original of Ladislaus Bus-fekete.

Producer: Rufus Phillips and Watson Barratt.

Theatre: Longacre.
Opened: Sept. 25, 1937.
Featured: Vincent Price and Elissa Landi.
Length of run: 10 weeks.

LOVE OF WOMEN

Type of play. Drama in three acts (2 scenes).
Author: Aimee and Philip Stuart.
Producer: Shuberts.
Theatre: John Golden.
Opened: Dec. 13, 1937.
Featured: Heather Angel, Valerie Taylor, Hugh Sinclair, Leo G. Carrol.
Length of run: 1 week.

LOVE IN MY FASHION

Type of play: Comedy in three acts.
Author: Charles George.
Producers: Morris Green and James J. Ferro.
Theatre: Ritz.
Opened: Dec. 3, 1937.
Featured: Luella Gear.
Length of run: 2 performances.

MADAME BOVARY

Type of play: Drama in three acts (16 scenes).
Adapter: Benn W. Levy; from Gaston Baty's dramatization of the Flaubert novel.
Producer: Theatre Guild.
Theatre: Broadhurst.
Opened: Nov. 16, 1937.
Featured: Constance Cummings.
Length of run: 5 weeks.

MANY MANSIONS

Type of play: Drama in two acts (15 scenes).
Author: Jules Eckert Goodman and Eckert Goodman.
Score: Milton Lusk.
Producer: Many Mansions, Inc.
Theatre: Biltmore and 44th St.
Opened: Oct. 27, 1937.
Length of run: 20 weeks.

MERELY MURDER

Type of play: Mystery farce in three acts (5 scenes).
Author: A. E. Thomas.
Producer: Laurence Rivers, Inc.
Theatre: Playhouse.
Opened: Dec. 3, 1937.
Length of run: 3 performances.

NEW YORK PLAYS—Continued

OF MICE AND MEN

Type of play: Drama in three acts (6 scenes).
Author: John Steinbeck.
Producer: Sam H. Harris.
Theatre: Music Box.
Opened: Nov. 23, 1937.
Length of run: 26 weeks.

ON BORROWED TIME

Type of play: Dramatic fantasy in two acts (11 scenes).
Author: Adapted by Paul Osborn from Lawrence Edward Watkin's novel.
Producer: Dwight Deere Wiman.
Theatre: Longacre.
Opened: Feb. 3, 1938.
Featured: Dudley Digges, Dorothy Stickney, Frank Conroy.
Length of run: In 16th week May 15.

ON LOCATION

Type of play: Comedy-drama in three acts.
Author: Kent Wiley.
Producer: East Coast Studios, Inc.
Theatre: Ritz.
Opened: Sept. 27, 1937.
Length of run: 1 week.

ONCE IS ENOUGH

Type of play: Comedy in three acts.
Author: Frederick Lonsdale.
Producer: Gilbert Miller.
Theatre: Miller.
Opened: Feb. 15, 1938.
Starred: Ina Claire.
Length of run: 13 weeks.

ONE THING AFTER ANOTHER

Type of play: Farcial melodrama in three acts.
Author: Sheldon Noble.
Producer: Walter Craig.
Theatre: Fulton.
Opened: Dec. 28, 1937.
Length of run: 2 weeks.

OUR TOWN

Type of play: Scenery-less drama.
Author: Thornton Wilder.
Producer: Jed Harris.
Theatre: Miller and Morosco.
Opened: Feb. 4, 1938.
Featured: Frank Craven.
Length of run: In 16th week May 15.

PINS AND NEEDLES

Type of play: Musical revue in two acts (19 scenes).
Music and lyrics: Harold J. Rome.

Sketches: Arthur Arent, Marc Blitzstein, Emanuel Eisenberg, Charles Friedman, Harold J. Rome, David Gregory.

Producer: Labor Stage, Inc. (sponsored by the International Ladies' Garment Workers' Union).

Theatre: Labor Stage.

Opened: Nov. 27, 1937.

Songs: "First Impression," "Why Sing of Skies Above!" "Public Enemy No. 1," "We'd Rather Be Right," "Sunday in the Park," "Dear Beatrice Fairfax," "Economics I," "Men Awake," "Lesson in Etiquette," "Vassar Girl Finds a Job," "What Good Is Love?" "One Big Union for Two," "Four Little Angels of Peace," "Slumming Party," "We've Just Begun."

Length of run: In 24th week May 15.

PLACES, PLEASE

Type of play: Farce comedy in three acts (6 scenes).

Author: Aurania Rouverol.

Producer: Jack Curtis.

Theatre: Golden.

Opened: Nov. 12, 1937.

Length of run: 3 performances.

RIGHT THIS WAY

Type of play: Musical in two acts (10 scenes).

Book and lyrics: Marianne Brown Waters, with additional dialogue by Parks Levy and Allen Lipscomb.

Music: Brad Greene, with additional songs by Sammy Fain and Irving Kahal.

Producer: Alice Alexander.

Theatre: 46th St.

Opened: Jan. 5, 1938.

Featured: Guy Robertson, Tamara, and Joe E. Lewis.

Songs: "Paree," Leonard Elliott; "I Love the Way We Fell in Love," Guy Robertson and Tamara; "Doughnuts and Coffee," April and Jack Williams; "It's Great to Be Home Again," Jack Williams and The Collegians; "He Can Dance," Henry Arthur and Thelma White; "I Can Dream, Can't I?" Tamara; "Song in the Night," Guy Robertson; "Soapbox Sillies," Leonard Elliott; "Don't Listen to Your Heart," Tamara; "Tip Your Hat," Blanche Ring; "You Click with Me," Henry Arthur and Thelma White; "I'll Be Seeing You," Tamara; "Right This Way," Guy Robertson and Tamara.

Length of run: 1½ weeks.

ROBIN LANDING

Type of play: Drama in three acts.
Author: Stanley Young.

NEW YORK PLAYS—Continued

Producer: Sidney Harmon and T. Edward Hambleton.
Theatre: 46th St.
Opened: Nov. 18, 1937.
Featured: Nan Sunderland, Ian Keith, Louis Calhern.
Length of run: 1½ weeks.

ROOSTY

Type of play: Melodrama in a prolog and two acts.
Author: Martin Berkeley.
Producer: Albert Lewis.
Theatre: Lyceum.
Opened: Feb. 14, 1938.
Length of run: 1 week.

SAVE ME THE WALTZ

Type of play: Comedy in three acts.
Author: Katharine Dayton.
Producer: Max Gordon in association with Sam H. Harris.
Theatre: Martin Beck.
Opened: Feb. 28, 1938.
Length of run: 1 week.

SCHOOLHOUSE ON THE LOT

Type of play: Comedy in three acts (5 scenes).
Author: Joseph A. Fields and Jerome Chodorov.
Producer: Philip Dunning in association with George Jessel.
Theatre: Ritz.
Opened: March 22, 1938.
Length of run: 7 weeks.

SHADOW AND SUBSTANCE

Type of play: Drama in three acts (4 scenes).
Author: Paul Vincent Carroll.
Producer: Eddie Dowling.
Theatre: John Golden.
Opened: Jan. 26, 1938.
Starred: Sir Cedric Hardwicke.
Featured: Sara Allgood, Julie Haydon.
Length of run: In 17th week May 15.

SIEGE

Type of play: Drama in three acts.
Author: Irwin Shaw.
Producer: Norman Bel-Geddes.
Theatre: Longacre.
Opened: Dec. 8, 1937.
Length of run: 5 performances.

SOMETHING FOR NOTHING

Type of play: Farce in three acts.
Author: Harry J. Essex and Sid Schwartz.
Producer: Stuart Drake, Inc. (O. E. Wee).

Theatre: Windsor (48th St.).
Opened: Dec. 9, 1937.
Length of run: 2 performances.

SPRING THAW

Type of play: Farce in three acts.
Author: Clare Kummer.
Producer: Max Gordon.
Theatre: Martin Beck.
Opened: March 21, 1938.
Starred: Roland Young.
Length of run: 1 week.

STAR WAGON, THE

Type of play: Comedy-drama in three acts.
Author: Maxwell Anderson.
Producer: Guthrie McClintic.
Theatre: Empire.
Opened: Sept. 29, 1937.
Featured: Burgess Meredith and Lillian Gish.
Length of run: 28 weeks.

STOP-OVER

Type of play: Melodrama in three acts (one scene).
Author: Matt and Sam Taylor.
Producer: Chase Productions, Inc.
Theatre: Lyceum.
Opened: Jan. 11, 1938.
Starred: Sidney Blackmer, Arthur Byron.
Featured: Muriel Kirkland.
Length of run: 3 weeks.

STRAW HAT

Type of play: Comedy in three acts.
Author: Kurt Unkelbach.
Producer: Nat Burns.
Theatre: Bayes.
Opened: Dec. 30, 1937.
Length of run: 4 performances.

SUNUP TO SUNDOWN

Type of play: Drama in three acts.
Author: Francis Edwards Faragoh.
Producer: D. A. Doran.
Theatre: Hudson.
Opened: Feb. 1, 1938.
Length of run: 1 week.

SUSAN AND GOD

Type of play: Comedy-drama in three acts.
Author: Rachel Crothers.
Producer: John Golden.
Theatre: Plymouth.
Opened: Oct. 7, 1937.
Starred: Gertrude Lawrence.
Length of run: In 33rd week May 15.

NEW YORK PLAYS—Continued

TELL ME, PRETTY MAIDEN

Type of play: Comedy-drama in three acts.
Author: Dorothy Day Weldell.
Producer: George Bushar and John Tuerk.
Theatre: Mansfield.
Opened: Dec. 16, 1937.
Length of run: 3½ weeks.

THERE'S ALWAYS A BREEZE

Type of play: Comedy in three acts.
Author: Edward Caulfield.
Producer: Joseph M. Hyman and Irving Cooper.
Theatre: Windsor.
Opened: March 2, 1938.
Length of run: 5 performances.

THREE WALTZES

Type of play: Operetta in three parts (12 scenes).

Book: Adapted by Clare Kummer and Rowland Leigh from the play by Paul Knepler and Armin Robinson.

Music: Johann Strauss, Johann Strauss, Jr., and Oscar Strauss.

Producer: Shuberts.

Theatre: Majestic.

Opened: Dec. 25, 1937.

Starred: Kitty Carlisle, Michael Bartlett.

Featured: Glenn Anders, Ann Andrews, John Barker, Victor Morley, Marion Pierce, Rosie Moran.

Songs: "Springtime," Kitty Carlisle and 8 Men of Manhattan (also sung later by Michael Bartlett); "My Heart Controls My Head," Kitty Carlisle; "Do You Recall," Kitty Carlisle and Michael Bartlett; "To Live Is to Love," Kitty Carlisle singly, and later in a duet with Michael Bartlett; "The Only One," Michael Bartlett; "Paree," Kitty Carlisle; "I'll Can-Can All Day," Rosie Moran; "Scandal," Marion Pierce, Alfred Kappler and Ralph Bunker; "Our Last Waltz Together," Kitty Carlisle and Michael Bartlett; "The Olden Days," Glenn Anders and 8 Men of Manhattan; "The Three Waltzes," Kitty Carlisle, Michael Bartlett and Ensemble.

Length of run: 15 weeks.

TIME AND THE CONWAYS

Type of play: Drama in three acts.

Author: J. B. Priestley.

Producer: Crosby Gaige, in association with Jean V. Grombach and George Greening.

Theatre: Ritz.

Opened: Jan. 3, 1938.

Featured: Sybil Thorndike.

Length of run: 3 weeks.

TO QUITO AND BACK

Type of play: Drama in two acts.

Author: Ben Hecht.

Producer: Theatre Guild.

Theatre: Guild Theatre.

Opened: Oct. 6, 1937.

Starred: Leslie Banks and Sylvia Sidney.

Length of run: 6 weeks.

TOO MANY HEROES

Type of play: Melodrama in two acts.

Author: Dore Schary.

Producer: Carly Wharton.

Theatre: Hudson.

Opened: Nov. 15, 1937.

Featured: James Bell, Shirley Booth, Elspeth Eric.

Length of run: 2 weeks.

TORTILLA FLAT

Type of play: Comedy in three acts (4 scenes).

Author: Adapted by Jack Kirkland from the novel by John Steinbeck.

Producer: Jack Kirkland and Sam H. Grisman.

Theatre: Henry Miller.

Opened: Jan. 12, 1938.

Length of run: 5 performances.

VIRGINIA

Type of show: Operetta in two acts.

Book: Laurence Stallings and Owen Davis.

Lyrics: Albert Stillman.

Music: Arthur Schwartz.

Producer: Center Theatre (Rockefeller money; John Kenneth Hyatt, managing director).

Theatre: Center.

Opened: Sept. 2, 1937.

Songs: "Virginia," Lansing Hatfield and Ensemble; "We Had to Rehearse," Ensemble; "Good and Lucky," John W. Bubbles, Avis Andrews and Ford L. Buck; "It's Our Duty to the King," Nigel Bruce and Ensemble; "You and I Know," Anne Booth and Ronald Graham; "Send One Angel Down," Avis Andrews and Choir; "If You Were Someone Else," Anne Booth and Ronald Graham; "Good-Bye Jonah," John W. Bubbles and Choir; "My Heart Is Dancing," Anne Booth; "Meet Me at the Fair," Ensemble; "An Old Flame Never Dies," Anne Booth and Ronald Graham; "Fee-Fie-Fo-Fum"; "I'll Be Sittin' in de Lap o' de Lord," Avis Andrews, John W. Bubbles, Ford L. Buck, and Choir.

Length of run: 8 weeks.

NEW YORK PLAYS—Continued

WESTERN WATERS

Type of play: Comedy in three acts (4 scenes).

Author: Richard Carlson.

Producer: Elsa Moses.

Theatre: Hudson.

Opened: Dec. 28, 1937.

Length of run: 1 week.

WHAT A LIFE

Type of play: Comedy in three acts.

Author: Clifford Goldsmith.

Producer: George Abbott.

Theatre: Biltmore.

Opened: April 13, 1938.

Length of run: In 6th week May 15.

WHITEOAKS

Type of play: Drama in three acts.

Author: Mazo de la Roche (play from her novel).

Producer: Victor Payne-Jennings.

Theatre: Hudson.

Opened: March 23, 1938.

Starred: Ethel Barrymore.

Featured: Stephen Haggard.

Length of run: In 8th week May 15.

WHO'S WHO

Type of play: Revue in two acts (32 numbers).

Book: Mostly by Everett Marcy and Leonard Sillman.

Music: Mostly by Baldwin Bergersen, James Shelton, Irvin Graham and Paul McGrane.

Lyrics: Mostly by June Sillman, Irvin Graham and James Shelton.

Producer: Elsa Maxwell and Leonard Sillman.

Theatre: Hudson.

Opened: March 1, 1938.

Principals: Imogene Coca, Rags Ragland, Lotte Goslar, Michael Loring, June Sillman, James Shelton, Joseph Beale, Mara Alexander, Mildred Todd, Leone Sousa, Jack and June Blair, Peter Renwick, Edna Russell, Elizabeth Wilde, Chet and Mort O'Brien, Bowen Charleton.

Songs: "Skiing at Saks," Imogene Coca; "Sunday Morning in June," Leone Sousa; "Croupier," Michael Loring and June Sillman; "I Dance Alone," June Sillman; "Rinka Tinka Man," Edna Russell and Johnnie Tunsill; "I Must Waltz," Imogene Coca; "Dusky Debutante," Michael Loring; "Girl With the Paint on Her Face," June Sillman; "It's You I

Want," Michael Loring and Edna Russell; "I Must Have a Dinner Coat," James Shelton; "Let Your Hair Down," June Sillman.

Length of run: 3 weeks.

WINE OF CHOICE

Type of play: Comedy in three acts.

Author: S. N. Behrman.

Producer: Theatre Guild.

Opened: Feb. 21, 1938.

Featured: Leslie Banks, Claudia Morgan and Alexander Woolcott.

Length of run: 5½ weeks.

WISE TOMORROW

Type of play: Drama in three acts (5 scenes).

Author: Stephen Powys.

Producer: Bernard Klawans (reputedly backed by Warners).

Theatre: Biltmore.

Opened: Oct. 15, 1937.

Length of run: 3 performances.

WORK IS FOR HORSES

Type of play: Comedy in three acts.

Author: Henry Myers.

Producer: Anthony Brown.

Theatre: Windsor (48th St.).

Opened: Nov. 20, 1937.

Length of run: 1 week.

YOUNG MR. DISRAELI

Type of play: Drama in three acts (5 scenes).

Author: Elswyth Thane (Mrs. William Beebe).

Producer: Alex Yokel.

Theatre: Fulton.

Opened: Nov. 10, 1937.

Featured: Derrick de Marney and Sophie Stewart.

Length of run: 5 performances.

YR. OBEDIENT HUSBAND

Type of play: Comedy in three acts.

Author: Horace Jackson.

Producer: Marwell Productions (Frederic March and John Cromwell).

Theatre: Broadhurst.

Opened: Jan. 10, 1938.

Starred: Frederic March, Florence Eldridge.

Featured: Dame May Whitty.

Length of run: 1 week.

NBC-CBS ADAPTATIONS OF STAGE PLAYS: MAY 1, 1937 TO MAY 1, 1938

The following list of plays has been broadcast over NBC and CBS, insofar as the networks are able to show from their records, for the period of a year dating back from May 1, 1938. (For a list of plays prior to that time, see *VARIETY RADIO DIRECTORY*, Vol. I, pages 152-161).

Play titles are indicated in bold face. Plays marked with an asterisk (*) were also broadcast one or more times prior to the interval taken into consideration here.

In some instances the networks were unable to state authorship of plays, and in certain other instances the authorship was in doubt on the network records. For that reason, the complete list was checked against *Index to Plays* (Ina Ten Eyck Firkins; H. W. Wilson Co., 1927) and the supplement thereto published in 1935; also against an *Index to One-Act Plays* (Hannah Logasa and Winifred Ver Nooy; F. W. Faxon Co., 1924) and the supplement thereto published in 1931. According to these indices, the networks sometimes showed divergent authorship for certain titles. In such cases a notation to that effect is made.

A

Abie's Irish Rose; Anne Nichols.
* **Accent on Youth**; Samson Raphaelson.
* **Ace Is Trumped**; H. H. Stinson.
Action at Aquila; adaptation of Hervey Allen novel.
Adam and Eve; Guy Bolton and George Middleton.
Afternoon of a Faun; Edna Ferber (radio adaptation by Adela Rogers St. John).
All the Men and Women Merely Players; no author given and none listed in indices.
Amber; Martine Brown.
* **Animal Kingdom, The**; Philip Barry.
Anna Christie; Eugene O'Neill.
* **Another Language**; Rose Franken.
Anthony and Cleopatra; William Shakespeare.
Apron Strings; Dorrance Davis. (H. Deans?).
* **As You Like It**; William Shakespeare.

B

Babouk; Lester Fuller.
Back to Methuselah; George Bernard Shaw.
* **Bad Man, The**; Porter Emerson Browne.
Bat, The; Avery Hopwood's adaptation of Mary Roberts Rinehart's original.
* **Beau Brummel**; Clyde Fitch.
Beauty and the Bite; no author given and none listed in the indices.
Benefit of Clergy; no author given and none listed in the indices.
Birds, The; Aristophanes.
* **Bishop's Candlesticks, The**; N. McKinnel.
Bitter Sweet; Noel Coward.
* **Blossom Time**; Sigmund Romberg.

Boss, The; Edward B. Sheldon.
Brains; Martin A. Flavin.
Breaking Point, The; Agnes Ridgeway. (Edward Garnett?).
Brewster's Millions; George B. McCutcheon. (W. Smith and B. Ongley?).
Brief Moment; S. N. Behrman.
Broadway Buckaroo, The; no author given and none listed in the indices.
* **Brother Rat**; Fred F. Finklehoff and John Monks.
Burlesque; George Manker Watters and Arthur Hopkins.

C

* **Camille**; Alexander Dumas (*film*).
Canary Christmas; House Jameson.
Candle in the Forest; Temple Bailey.
* **Candle Light**; Siegfried Geyer.
* **Caste**; T. W. Robertson.
Cat and the Canary, The; J. Willard.
Ceiling Zero; Frank Wead.
Century Casino; Duke Cornwall.
* **Clear All Wires**; Bella and Samuel Spewack.
Coincidence; Harold Brighouse.
Comrades in Arms; Percival Wilde.
Cox and Box; Sir Arthur Sullivan and F. C. Burnand.
Cradle Snatchers; Russell Medraft and Norma Mitchell.
* **Cricket on the Hearth**; Charles Dickens.
Criminal Code; Martin Flavin.
Critic, The; Richard Sheridan.
Curtain Up; Channing Pollock.

D

Dark Angel, The; H. B. Trevelyan.
* **Dead End**; Sidney Kingsley.

PLAY ADAPTATIONS—Continued

* **Death Takes a Holiday**; Alberto Casella.
Decision; Robert Newman.
Dodsworth; Sinclair Lewis.
* **Doll's House, A**; Henrik Ibsen.
* **Dulcy**; George S. Kaufman and Marc Connelly.
Dust in Their Eyes; James H. Hill.

E

* **Elizabeth the Queen**; Maxwell Anderson.
Enchanted Cottage, The; Arthur Pinero.
* **Enemy of the People, An**; Henrik Ibsen.
* **Enter Madame**; Gilda Varesi and Dolly Byrne.
Escape; John Galsworthy; Part I.
Escape; John Galsworthy; Part II.
Eternal Road; Franz Werfel (adapted by William A. Drake).
Everyman; anonymous.
Excursion; Victor Wolfson.

F

Far Off Hills, The; Lennox Robinson.
Farewell to Love; Florence Ryerson and C. C. Clements.
Father Malachy's Miracle; Bruce Marshall from Brian Doherty's novel.
Feast of the Ortolans, The; Maxwell Anderson.
Female of the Species; Adelyn Bushnell. (B. R. Herts?).
Fifty Roads to Town; no author given and none listed in the indices.
Fire Over Sinai; George Ludlaw.
* **First Lady of the Land, The**; Charles F. Nirdlinger.
First Mrs. Fraser, The; St. John Ervine.
Five Star Final; Louis Weitzenkorn.
Flight from Glory; no author given and none listed in the indices.
Forsaking All Others; Edward Roberts and Frank Cavett.
Fountain, The; Eugene O'Neill.
* **Front Page, The**; Ben Hecht and Charles McArthur.

G

Ghost of Yankee Doodle; Sidney Howard.
Gift of the Gods; Lord Dunsany. (O. M. Price?).
Girl, The; Edward Peple.
Great Magician, The; Lawrence Carra.
Green Light; Lloyd C. Douglas.
* **Guardsmen, The**; Ferenc Molnar.

H

* **Hamlet**; William Shakespeare.
Happy Years; no author given and none listed in the indices.

* **Having a Wonderful Time**; Arthur Kober.
* **Her Cardboard Lover**; Wingate and Wodehouse's adaptation of Jacques Duval's original.
Her Husband's Wife; A. E. Thomas.
* **Holiday**; Philip Barry.
How Dark a Harvest Moon; Raymond Scudder.

I

* **I Love an Actress**; Laszlo Fodor.
I Will Be King; no author given and none listed in the indices.
Interference; Roland Pertwee.

J

* **Journey's End**; R. C. Sherriff.
* **Julius Caesar**; William Shakespeare.
* **Just Suppose**; A. E. Thomas.

K

* **King Lear**; William Shakespeare.
Kiss for Cinderella, A; James M. Barrie.

L

Lady Has a Heart, The; Edward Roberts' adaptation of Ladislaus Bus-Fekete's original.
Lady Was Worried, The; Keith Fowler.
Last of Mrs. Cheyne; Frederick Lonsdale.
Like Falling Leaves; Giuseppe Giacosa.
Little Minister; James M. Barrie.
* **Londonderry Air**; Rachel Field.
Love for Love; William Congreve.
Lover Who Lost, A; James Stephens.

M

* **Macbeth**; William Shakespeare.
Madame Sans Gene; Victor Sardou and E. Moreau.
* **Madame X**; adapted by John Raphael.
Magda; Herman Sudermann.
Makropoulas Secret; Karel Capek.
Man That Wed the Wind and the Water, The; Albert N. Williams.
Mariners; Clemence Dane. (W. Ashton?).
* **Mary of Scotland**; Maxwell Anderson.
* **Masque of Kings**; Maxwell Anderson.
* **Men in White**; Sidney Kingsley.
Mirandolina; Lady Gregory.
* **Miss Quis**; Ward Morehouse.
Monsieur Beaucaire; Booth Tarkington.
* **Moonshine**; Arthur Hopkins.
Mourning Becomes Electra; Eugene O'Neill.
* **Much Ado About Nothing**; William Shakespeare.

PLAY ADAPTATIONS—Continued

N

Never See Snow Again; Ursula Parrot.
 * Night At an Inn, A; E. Dunsany.
 No More Ladies; A. E. Thomas.

O

Of Great Riches; Rose Franken.
 Of Mice and Men; John Steinbeck.
 * Old Lady Shows Her Medals, The; James M. Barrie.
 On Silent Night; Elizabeth Carvey.
 Orphans of the Storm; no author given. (From the D. W. Griffith film of 1922?).
 * Othello; William Shakespeare.
 Outcasts from Poker Flat; Bret Harte.
 Outsider, The; Dorothy Brandon.
 Outward Bound; Sutton Vane.

P

* Paolo and Francesca; Stephen Phillips.
 * Peg o' My Heart; J. Hartley Manners.
 * Penny Wise; Jean Ferguson Black.
 Personal Appearance; Laurence Riley.
 Petrified Forest, The; Robert E. Sherwood.
 * Petticoat Fever; Mark Reed.
 * Playboy of the Western World; J. M. Synge.
 Prodigal, The; Harry Ingram.

R

* R. U. R.; Karel Capek.
 * Richard III; William Shakespeare.
 Riders to the Sea; J. M. Synge.
 Rising of the Moon; Lady Gregory.
 * Road to Yesterday, The; Evelyn G. Sutherland and Beulah Marie Dix.
 Robin Hood; Wells Hively.
 Romance; Edward Sheldon.
 * Romancers, The; Edmond Rostand.
 * Romantic Young Lady, The; G. Martinez Sierra.
 * Romeo and Juliet; William Shakespeare.
 * Rosmersholm; Henrik Ibsen.
 * Ruy Blas; Victor Hugo.

S

Salome; Oscar Wilde.
 * Saturday's Children; Maxwell Anderson.
 School for Husbands; Jean Moliere.
 * School for Scandal, The; Richard Sheridan.
 Second Overture; Maxwell Anderson.
 * Shavings; Joseph C. Lincoln.
 Shining Hour, The; Keith Winter.
 Signal, The; J. S. Coyne.
 Silver King, The; Henry Arthur Jones.
 Smoke Screen; Robert Keston.
 Some Day; Irwin Shaw.
 Sowing the Wind; Sidney Grundy.
 * Stage Door; Edna Ferber and George S. Kaufman.

Straw, The; Eugene O'Neill.
 Susan and God; Rachel Crothers.
 Sweethearts; Victor Herbert.

T

Tamburlane; Christopher Marlowe.
 * Taming of the Shrew; William Shakespeare.
 Tell Tale Heart, The; Edgar Allen Poe.
 * Tempest, The; William Shakespeare.
 Testing of Oliver Bean; Burgess Meredith.
 * There's Always Juliet; John Van Druten.
 They Came Like Swallows; William Maxwell (adaptation by R. Scudder).
 * Third Angle, The; Florence Ryerson.
 * This Was a Man; Noel Coward.
 Time and the Conways; J. B. Priestley.
 Times Square; Cornelia Otis Skinner (?).
 Traveler, The; Marc Connelly.
 * Trial by Jury; Gilbert and Sullivan.
 Truth Game, The; Ivor Novello.
 * Twelfth Night; William Shakespeare.
 * Twentieth Century; Ben Hecht and Charles McArthur.

U

Under Two Flags; Louise de la Ramee.
 * Up Pops the Devil; Frances Goodrich and Albert Hackett.

V

* Vagabond King; Rudolf Friml.
 * Valiant, The; H. Hall and R. Middlemass.
 * Valley Forge; Maxwell Anderson.
 Vanity and Love Gambler; O. Henry.
 * Victoria Regina; L. Housman.

W

War Gardens; no author given and none listed in the indices.
 * What Every Woman Knows; James M. Barrie.
 * What Happened to Jones; George Broadhurst.
 Where the Cross Is Made; Eugene O'Neill.
 Where the Golden Apples Grow; Henry Herman.
 White Carnations, The; John L. Greene. (Hilliard Booth?).
 * Within the Law; Bayard Veiller.
 * Women, The; Clare Booth.
 Women of the World; Frank Gill.
 Women With Wings; no author given and none listed in the indices.
 * World and His Wife, The; Charles F. Nirdlinger from the verse "El Grau Galeoto," by Jose Echegaray.

Y

Yellow Jack; Sidney Howard (from Paul de Kruif's book).
 * Young Madame Conti; Bruno Frank.
 * Young Woodley; John Van Druten.

FEDERAL THEATRE RADIO DIVISION ADAPTATIONS

The following adaptations of standard legitimate plays were made by the Federal Theatre Radio Division and used in broadcasting during the past year.

A

All for Love; John Dryden.
Anniversary, The; Anton Chekhov.

B

Blood of the Martyrs; Percival Wilde.
Boor, The; Anton Chekhov.
Bourgeois Gentleman, Le; Jean Moliere.

C

Camille; Alexander Dumas (*fils*).
Christmas Carol, A; Charles Dickens.
Coriolanus; William Shakespeare.
Country Slicker, The; Howard Buermann.
Cyrano de Bergerac; Edmond Rostand.

D

David, King of Israel.
Dear Departing, The; Andreyev.
Doll's House, A; Henrik Ibsen.
Duchess of Padua, The; Oscar Wilde.

E

Enemy of the People; Henrik Ibsen.
Esmerelda (The Deformed of Notre Dame);
Edward Fitzball.
Everyman; Anonymous.

F

Frankincense and Myrrh; Heywood Broun.

G

Ghosts; Henrik Ibsen.
Girl from Arles, The; Alphonse Daudet.
Great Dark, The; Dan Totheroh.

H

Hamlet; William Shakespeare.
He Saw Tomorrow; Joel Hammil.
Hedda Gabler; Henrik Ibsen.
Henry VIII (Act III, scene 2); William Shakespeare.

I

Ideal Husband, An; Oscar Wilde.
Importance of Being Earnest; Oscar Wilde.
Inspector-General, The; Nicolai Gogol.
Isle of the Dead; Lewis Moyer.

J

John Gabriel Borkman; Henrik Ibsen.
Julius Caesar; William Shakespeare.

K

King Lear; William Shakespeare.

L

Lady from the Sea; Henrik Ibsen.
Lady Inger of Ostrad; Henrik Ibsen.
Lady Windermere's Fan; Oscar Wilde.
L'Arlesienne; Alphonse Daudet.
Little Eyolf; Henrik Ibsen.
Lower Depths; Maxim Gorki.

M

Macbeth; William Shakespeare.
Marshal; Ferenc Molnar.
Master Builder; Henrik Ibsen.
Merchant of Venice; William Shakespeare.
Midsummer Night's Dream, A; William Shakespeare.
Miss Marlow at Play; A. A. Milne.
Mistress of the Inn; Carlo Goldoni.

O

Oedipus Rex; Sophocles.
Othello; William Shakespeare.

P

Peer Gynt; Henrik Ibsen.
Pericles; William Shakespeare.
Picture of Dorian Gray; Oscar Wilde.
Pillars of Society; Henrik Ibsen.
Pipe in the Fields, The; T. C. Murray.
Proposal, The; Anton Chekhov.
Pygmalion and Galatea; W. S. Gilbert.

R

R.U.R.; Karel Capek.
Richard III; William Shakespeare.
Romeo and Juliet (balcony scene); William Shakespeare.
Rosmersholm; Henrik Ibsen.
Ruy Blas; Victor Hugo.

S

Salome; Oscar Wilde.
Scheherazade (Tales from "Arabian Nights").
Secret, The; Ramon Sender.
She Stoops to Conquer; Oliver Goldsmith.
Sire de Malatroit's Door; Robert Louis Stevenson.
Sunday Costs Five Pesos; Josephine Niggli.

T

Tartuffe; Jean Moliere.
Till the Day I Die; Clifford Odets.

W

Waiting for Lefty; Clifford Odets.
Wild Duck, The; Henrik Ibsen.

RESEARCH ORGANIZATIONS

(These firms gather data on advertising media)

- AMERICAN MARKETING ASSOCIATION**, 485 Madison Ave., New York, N. Y. (Wickersham 2-2000). *Executives:* Fred E. Clark, Northwestern University, Evanston, Ill., president; John J. Karol, CBS, New York, treasurer.
- ANDERSON, NICHOLS, ASSOCIATES**, 330 West 42nd St., New York, N. Y. (Bryant 9-2278). *Executives:* E. R. Anderson, president; H. B. Nichols, secretary and treasurer; P. W. Stewart, director, marketing and research. *Branch office:* 718-60 State St., Boston, Mass. (Hubbard 5427); James Jackson, director.
- BOOZ-FRY-ALLEN & HAMILTON**, 135 S. LaSalle St., Chicago, Ill. (State 8344). *Executives:* W. B. Ricketts, manager, Market Surveys Division. *Branch office:* 285 Madison Ave., New York (Caledonia 5-1223); Mark Cresap, manager.
- BENSON & RUBY**, Princeton, N. J. (712). *Partners:* Lawrence E. Benson (Princeton), Prof. Emery Ruby (Drake U.).
- WALTER P. BURN & ASSOCIATES**, 7 West 44th St., New York, N. Y. (Murray Hill 2-7462). *Executives:* Walter P. Burn, Dorr M. Depew, Lee McNab-Miller, Burnett Murphey, R. C. Burn.
- PAUL T. CHERINGTON**, 9 Rockefeller Plaza, New York, N. Y. (Circle 6-0926).
- CROSSLEY, INC.**, 330 West 42nd St., New York, N. Y. (Bryant 9-5462). *President and Treasurer:* Archibald M. Crossley. *Branch office:* Princeton, N. J.
- FACTS, INC.**, 420 Lexington Ave., New York, N. Y. (Mohawk 4-2669).
- HOOPER-HOLMES BUREAU, INC., THE**, 102 Maiden Lane, New York, N. Y. (Beekman 3-5500). *Executives:* John J. King, president; Clarence P. Bryant, vice-president; Edward King, secretary and treasurer; Miss E. C. Pond, executive secretary; Chester E. Haring, director, market research division; J. Charles King, director of sales; David G. Fenelon, supervisor. *Branch offices:* Offices in 80 cities in the U. S. and Canada.
- WALTER MANN & STAFF**, 350 Madison Ave., New York, N. Y. (Murray Hill 2-3479). *Executives:* Walter Whittselsey Mann, president; Homer J. Bueckelmuller and Colin Campbell, account executives; Thodora Van Doorn, chief, editorial department.
- MARKET DATA SERVICE, INC.** (formerly Hurd Advertising Agency), 59 Cannon St., Bridgeport, Conn. (5-3218). *Executives:* Ralph G. Hurd, general manager; E. J. Benedict, sales manager.
- MARKET RESEARCH CORPORATION OF AMERICA**, 1250 Sixth Ave., New York, N. Y. (Circle 7-1655). *Executives:* Percival White, president; Pauline Arnold, vice-president; Richmond L. Watson, vice-president; J. E. Graham, secretary and treasurer. *Branch office:* 120 S. LaSalle St., Chicago (Central 2520); C. Hawley Sumner, manager.
- MEDIA RECORDS, INC.**, 354 Fourth Ave., New York, N. Y. (Murray Hill 5-9376). *President:* Charles Rock. *Branch offices:* Daily News Bldg., Chicago; 174 E. Long St., Columbus; 25 Kearny St., San Francisco.
- A. C. NIELSEN CO.**, 2101 Howard St., Chicago, Ill. (Hollycourt 6100). *President:* A. C. Nielsen.
- R. L. POLK & CO.** (Market Research Division), 431 Howard St., Detroit, Mich. (Cadillac 9470). *Manager:* H. H. Geddes. *Branch offices:* 354 Fourth Ave., New York; 401 N. Broad St., Phila.; 4300 Euclid Ave., Cleveland; 367 W. Adams, Chicago; 411 N. 10th St., St. Louis.
- PSYCHOLOGICAL CORP.**, 522 Fifth Ave., New York, N. Y. (Vanderbilt 3-9356). *Executives:* Paul S. Achilles, managing director.
- PUBLISHERS' INFORMATION BUREAU, INC., NATIONAL ADVERTISING RECORDS**, 799 Broadway, New York, N. Y. (Stuyvesant 9-7334). *Executives:* Anne R. Edgerly, president; Mrs. S. E. Barnes, vice-president; Mrs. Mae B. Irbing, treasurer. *Branch office:* 333 N. Michigan Ave., Chicago (Randolph 3442).
- ELMO ROPER**, 30 Rockefeller Plaza, New York, N. Y. (Circle 6-7164). *Executives:* Elmo Roper, Robert Williams, Arthur B. Chivvis, Carolyn Crusius, Ruth Wetter.
- ROSS FEDERAL RESEARCH CORP.**, 6 East 45th St., New York, N. Y. (Murray Hill 2-6221). *Executives:* H. A. Ross, president and treasurer; C. B. Ross, D. A. Ross and R. E. Ross, vice-presidents; F. X. Miske, secretary; W. I. Brown, district manager; H. C. Lund, district manager; W. O. Anderson, district manager. *Branches:* In principal U. S. cities.
- ELSIE N. RUSHMORE**, 551 Fifth Ave., New York, N. Y. (Murray Hill 2-3053). *Executives:* Elsie N. Rushmore, William Meigs, Jr.
- DANIEL STARCH**, 420 Lexington Ave., New York, N. Y. (Mohawk 4-6624).

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Press associations and other sources supplying news for radio broadcast are listed herewith with full particulars.

CHRISTIAN SCIENCE MONITOR, 1 Norway St., Boston, Mass. *Phone:* Commonwealth 4330. *Executives:* Volney D. Hurd, director of broadcasting. *Services:* The Monitor Views the News, supplied to U. S. and foreign radio stations, free of charge.

INTERNATIONAL NEWS SERVICE, 235 East 45th St., New York, N. Y. *Phone:* Murray Hill 2-0131. *Executives:* Joseph V. Connolly, president; Barry Faris, Editor-in-Chief. *Branch offices:* Bureaus and staff correspondents are maintained in all principal cities of the U. S. and foreign countries. *Services:* In addition to complete day and night wire service to clients, the following daily supplementary printed news copy is delivered by mail: Fast Mail; Sports Service; Radio News-Script.

PRESS-RADIO BUREAU, 551 Fifth Ave., New York, N. Y. *Phone:* Murray Hill 2-5670. *Executives:* James W. Barrett, editor. (Note: This is a non-profit service maintained through the co-operation of newspapers, broadcasters and press associations. *Services:* Daily news bulletin furnished stations.

TRANSRADIO PRESS SERVICE, INC., 342 Madison Ave., New York, N. Y. *Phone:* Murray Hill 2-4050; 4053; 4054. *Executives:* Herbert Moore, president; W. G.

Quisenberry, vice-president, general news manager; Dixon Stewart, vice-president; J. S. MacElveen, secretary; Alma Chesnut, editor of women's news. *Branch offices:* Bureaus in Chicago, San Francisco, Washington, D. C., Atlanta, Boston, Detroit, New Orleans, Seattle, Los Angeles, Baltimore, Minneapolis, Austin, Tulsa, Denver; staff correspondents are also maintained in the principal cities of the U. S. and foreign countries. *Services:* Flash and bulletin news supplied clients 18-hours-a-day, every day; complete sports results; specialized news features.

UNITED PRESS ASSOCIATIONS, News Building, 220 East 42nd St., New York, N. Y. *Phone:* Murray Hill 2-0400. *Executives:* Hugh Baillie, president; Edwin Moss Williams, general sales manager; Clem J. Randau, general business manager; Earl J. Johnson, general news manager; A. F. Harrison, radio sales manager; Webb Artz, radio editor; LeRoy Keller, radio sales and production. *Branch offices:* Bureaus and staff correspondents are maintained in the principal cities of the U. S. and foreign countries. *Services:* Daily news service; Feature Service (including sports); Baseball Service, inning-by-inning; Weekly Feature Service; all services are by special wire.

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(Firms marked with an asterisk are MPPA licensees)

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tions, Inc., program producers (q.v.) have the same officers and directors as this organization, but are separate companies inasmuch as there is no interchange of stock.)

AEROGRAM CORP., 1611 Cosmo Street, Hollywood, Calif. *Phone:* Hillside 7211. *Executives:* George H. Bird, president; Herman Brugger, vice-president; G. Curtis Bird, secretary-treasurer; William H.

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TRANSCRIPTION PRODUCERS—Continued

Voeller, sales director. *Type of transcriptions manufactured:* Lateral cut; all types of wax and instantaneous recordings. *Library service:* None.

ALSO RADIO RECORDING, INC., 29 West 57th St., New York, N. Y. *Phone:* Eldorado 5-0780. *Executive:* Carleton W. Alsop, president. *Type of transcriptions manufactured:* Lateral cut. *Library service:* None.

ASSOCIATED BROADCASTING CO., LTD., Hermant Bldg., Toronto, Ont., Canada. *Phone:* Elgin 3345. *Executives:* E. A. Byworth, president; D. H. Copeland, vice-president; J. C. Tobin, transcription manager; Frederick Helson, traffic manager; Stan. Francis, production manager; A. S. R. Toby, recording engineer. *Branch office:* Dominion Square Bldg., Montreal, Que. (Belair 3325); M. Maxwell, vice-president; W. A. Eversfield, secretary-treasurer; B. J. Cossman, script director. *Type of transcriptions manufactured:* Lateral cut, on acetate, for both syndicate and custom recordings. *Library service:* None.

***ASSOCIATED MUSIC PUBLISHERS, INC.,** 25 West 45th Street, New York, N. Y. *Phone:* Bryant 9-0847. *Executives:* M. E. Tompkins, president; Griffith B. Thompson, sales manager; Loren Watson, in charge of station relations. *Type of transcriptions manufactured:* Any type, both vertical and lateral cut; licensed by ERPI to manufacture Western Electric wide-range recordings. *Library service:* Two separate musical services maintained, all selections vertical cut—(1) Associated Recorded Program Service, containing 2,000 basic selections with 1½ hours of continuous playing time a month; (2) Associated Library A, containing 900 selections with 1 hour continuous playing time a month.

***ATLAS RADIO DISTRIBUTING CORP.,** 333 N. Michigan Ave., Chicago, Ill. *Phone:* Franklin 5390. *Executives:* Herbert R. Ebenstein, president; Claude C. Ezell, vice-president; Harold C. Hopper, secretary and treasurer; L. Daniel Blank, manager. *Branch offices:* 60 East 42nd St., New York (Vanderbilt 3-4750); Harold A. Stretch, manager; 2011 Jackson St., Dallas (Direct 71791); William G. Underwood, manager; 6253 Hollywood Blvd., Hollywood (Granite 1211); Ray Coffin, manager. *Type of transcriptions manufactured:* Feature productions (dra-

matic, musical, comedy, variety, novelty). *Library service:* None.

BALDWIN RECORDING STUDIOS, INC., 1043 Madison Ave., New York, N. Y. *Phone:* Rhinelander 4-6960. *Executives:* C. Paul Baldwin, president; Paul P. Wrigley, vice-president, treasurer. *Type of transcriptions manufactured:* All type lateral cut recordings. *Library service:* None.

E. V. BRINCKERHOFF & CO., INC., 29 West 57th St., New York, N. Y. *Phone:* Plaza 3-3015. *Executives:* E. V. Brinckerhoff, president; F. V. Meeker, secretary; E. P. Kampf, in charge of engineering. *Type of transcriptions manufactured:* All types of transcriptions, in own studios for regulation reproducing tables, or by remote control through permanent wires. *Library service:* None, as such, but are the recorders to the National Association of Broadcasters, Bureau of Copyrights station library.

***COLUMBIA TRANSCRIPTION SERVICE** (Division of American Record Corp.), 1776 Broadway, New York, N. Y. *Phone:* Circle 7-6224. *Executives:* William G. Monroe, officer in charge. *Branch offices:* 952 N. Michigan Blvd., Chicago; Girard D. Ellis, manager. *Type of transcriptions manufactured:* Lateral cut, for regulation reproducing table; processing and pressings for independent recorders. *Library service:* None.

***DECCA RECORDS, INC.,** 50 West 57th Street, New York, N. Y. *Phone:* Columbus 5-5662. *Executives:* C. D. MacKinnon, manager of transcription division. *Branch offices:* 22-24 W. Hubbard St., Chicago; Sellman C. Schulz, manager. *Type of transcriptions manufactured:* lateral cut, for regulation reproducing table (33 1/3 R.P.M.). *Library service:* None.

***GENNETT RECORDS** (Division of Starr Piano Co.), Richmond, Ind. *Phone:* 1117. *Branch offices:* 729 Seventh Avenue, New York; Thomas J. Valentino, manager. 1344 S. Flower Street, Los Angeles; Harry Gennett, Jr. *Type of transcriptions manufactured:* Any type in 10, 12 and 16-inch sizes, either at 33½ or 78 RPM; Gennett Sound Effects and transcriptions for chapels and skating rinks are recorded on 10-inch records at 78 RPM. *Library service:* None. (Note: Starr Piano Co. of California, owned by the same interests, but operating as a separate corporation, also manufactures same type transcriptions.)



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- ***JEAN V. GROMBACH, INC.**, 113 West 57th St., New York, N. Y. *Phone:* Circle 6-6540. *Executives:* Capt. Jean V. Grombach, president; D. L. Provost, treasurer; Chester Boggs, chief engineer; T. Sills, in charge of production. *Type of transcriptions manufactured:* Both lateral and vertical cut, 33 1/3 and 78 RPM; both studio recording and remote control from permanent lines. *Library service:* None. (Advertisers' Recording Service, Inc., transcription manufacturers (q.v.) and Grombach Productions, Inc., program producers (q.v.) have the same officers and directors as this organization, but are separate companies inasmuch as there is no interchange of stock).
- ***C. P. MacGREGOR** (formerly MacGregor & Sollie, Inc.), 729 S. Western Avenue, Hollywood, Calif. *Phone:* Fitzroy 4191. *Executives:* C. P. MacGregor, president; Paul Quan, treasurer; M. J. Mara, sales manager. *Type of transcriptions manufactured:* Lateral cut, for regulation reproducing table. *Library service:* Two separate services maintained—(1) a musical library consisting of 700 basic selections, plus 40 new selections a month, 48 strips of continuity a week, and merchandising helps; (2) a dramatic library consisting of 24 quarter-hour programs a week, plus merchandising helps.
- ***MERTENS & PRICE, INC.**, 1240 South Main St., Los Angeles, Calif. *Phone:* Prospect 2840. *Executives:* Fred C. Mertens, president, in charge of sales; George Logan Price, secretary-treasurer, in charge of production and promotion; B. M. Fink, service manager; Charles E. Meredith, national sales executive. *Representatives:* Charles Michelson, 545 Fifth Ave., New York (Murray Hill 2-3376); Coughlin & Co., 505 N. Michigan Ave., Chicago; Gene Goldbach, Richardson Bldg., Toledo; C. N. Mullican, Realty Bldg., Louisville; Harold S. Chamberlin, 681 Endicott Bldg., St. Paul (Garfield 4895); Rene Denman, 54th and Brookside, Kansas City (JA-6076, HI-4100); R. T. Harris, 1014 First National Bank Bldg., Salt Lake City (Wasatch 1373); W. Dewey De Flon, 132 E. Willamette Ave., Colorado Springs; All-Canada Radio Facilities, Ltd., Southam Bldg., Calgary (F. W. Cannon, manager), Victory Bldg., Toronto (M. Anne McLean, manager), 923 Dominion Square Bldg., Montreal (Burt Hall, manager); Broadcasting - Programme - Service, 12 Rue Abel - Ferry, Paris, France; American Radio Transcription Agencies, Savoy House, 29 Bligh St., Sydney, N. S. W., Australia. *Type of transcriptions manufactured:* Lateral cut waxes produced in own studios. *Library service:* The Sunday Players Bible Dramas, 52 half-hour programs; Wade Lane's Home Folks, 52 quarter-hour programs; International Conference Kitchen, 52 quarter-hour programs.
- ***MID-WEST RECORDINGS, INC.**, 24 South 7th Street, Minneapolis, Minn. *Phone:* Atlantic 4461. *Executives:* Harold D. Field, president; D. E. Field, treasurer; L. M. Knopp, secretary and general manager. *Type of transcriptions manufactured:* Lateral cut at 33 1/3 or 78 RPM, for regulation reproducing table. *Library service:* None.
- ***NATIONAL BROADCASTING COMPANY, INC.**, RCA Building, Radio City, New York, N. Y. *Phone:* Circle 7-8300. *Executives:* C. Lloyd Egner, manager; Frank E. Chizzini, assistant manager; Reginald Thomas, program director. *Branch offices:* Merchandise Mart, Chicago; Maurice Wetzel, manager. *Type of transcription manufactured:* NBC Thesaurus Service, syndicated series, reference recordings; all lateral cut, for any standard make equipment. *Library service:* NBC Thesaurus, with 2,600 basic selections, 52 monthly selections, 20¾ hours of continuity a week, plus sales promotion material.
- PAN AMERICAN RADIO PRODUCTIONS, INC.**, 6305 Yucca St., Hollywood, Calif. *Phone:* Hi. 4027. *Executives:* Lucio Villegas, president, in charge of production; Ivan Hiler, secretary-treasurer. *Branch office:* 545 Fifth Ave., New York, N. Y. (Murray Hill 2-3376); Charles Michelson, in charge. *Type of transcriptions manufactured:* Lateral cut Spanish recordings. *Library service:* None.
- ***RCA MANUFACTURING COMPANY, INC.**, 155 East 24th Street, New York, N. Y. *Phone:* Bogardus 4-6200. *Executives:* Frank B. Walker, manager of activities throughout the country and in charge of recording studios in New York. *Branch offices:* 445 Lake Shore Drive, Chicago; Edwin G. Foreman, Jr., manager, 1016 North Sycamore Avenue, Hollywood; Harry A. Meyerson, manager. *Type of transcriptions manufactured:* Vertical or lateral cut, the latter for regulation reproducing table. *Library service:* None, as such, but act as recorders and manufacturers for NBC Thesaurus, Standard Radio, Inc., and Lang-Worth libraries.
- ***RADIO & FILM METHODS CORP.**, 101 Park Ave., New York, N. Y. *Phone:*

TRANSCRIPTION PRODUCERS—Continued

- Caledonia 5-7530; 7531; 7533. *Executives:* Frank L. Dyer, chairman; A. Ralph Steinberg, president and general manager. *Type of transcriptions manufactured:* All types, licensed under the Dyer patents. *Library service:* At press time, such a service was being compiled.
- *RADIO FEATURES, INC.,** 6404 Hollywood Blvd., Hollywood, Calif. *Phone:* Hillside 0188. *Executives:* J. S. Glenn, president; M. M. Blink, vice-president; Gerald King, secretary-treasurer; Don Allen, production manager. *Eastern representative:* Charles Michelson, 345 Fifth Ave., New York City. *Type of transcriptions manufactured:* Syndicated musical shows. *Library service:* None.
- *RADIO RECORDERS, INC.,** 932 North Western Ave., Hollywood, Calif. *Phone:* Hollywood 3917. *Executives:* F. H. Winter, president; J. C. Brundage, vice-president; E. F. Dummel, treasurer; Darrell Minkler, secretary; J. Joseph Sameth, sales and production manager. *Type of transcriptions manufactured:* Lateral cut. *Library service:* None.
- *RADIO TRANSCRIPTION CO. OF AMERICA, LTD.,** 1509 N. Vine Street, Hollywood, Calif. *Phone:* Hollywood 3545. *Executives:* Charles C. Pyle, officer in charge; Lindsay MacHarrie, production manager; Clyde L. Wood, station relations manager; Stuart MacHarrie, H. C. Webber, Jos. G. Corey, W. H. Schaeffer, field managers. *Branch office:* 666 Lake Shore Drive, Chicago; J. M. Hayes, sales manager; Esther L. Donnan, office manager. *Type of transcriptions manufactured:* Quarter-hour programs. *Library service:* None.
- *RECORDINGS, INC.,** 5505 Melrose Ave., Hollywood, Calif. *Phone:* Hillside 6138. *Executives:* Elmer Avery, president and vice-president; L. H. Pfeiffer, secretary and treasurer. *Type of transcriptions manufactured:* Any type. *Library service:* None.
- *STANDARD RADIO,** 6404 Hollywood Blvd., Hollywood, Calif. *Phone:* Hillside 0188. *Executives:* Gerald King, general manager; Don Allen, production manager. *Branch office:* 180 N. Michigan Ave., Chicago; M. M. Blink, general manager; Alex Sherwood, sales manager. *Type of transcriptions manufactured:* Lateral cut, made by RCA Mfg. Co.; 12 and 16-inch records at 33 1/3 RPM, sound effects at 78 RPM. *Library service:* Standard Program Library Service, for domestic and foreign stations.
- TIME ABROAD, LTD.,** 29 West 57th St., New York, N. Y. *Phone:* Plaza 3-3015. *Executive in charge:* F. V. Meaker. *Type of transcriptions manufactured:* Both lateral and vertical cut recordings, in own studios or by remote control through permanent lines. *Library service:* Maintain musical library.
- TITAN PRODUCTION CO., INC.,** 1040 Geary St., San Francisco, Calif. *Phone:* Ordway 3671. Affiliated recording studios in Los Angeles. *Branch offices:* New York, Chicago, Los Angeles. *Type of transcriptions manufactured:* Lateral cut, for regulation reproducing table; acetate direct recordings; recording equipment. *Library service:* Consisting of Public Domain numbers only. Program service of mystery serials, comedies and special features.
- *TRANSAMERICAN BROADCASTING & TELEVISION CORP.,** 521 Fifth Ave., New York, N. Y. *Phone:* Murray Hill 6-2370. *Executives:* John L. Clark, president; E. J. Rosenberg, vice-president. *Branch offices:* 333 N. Michigan Ave., Chicago (State 0366); Virgil Reiter, vice-president in charge. 5833 Fernwood Ave., Hollywood (Hollywood 5315); William Ray in charge. *Type of transcriptions manufactured:* Both lateral and vertical cut. *Library service:* None.
- TWENTIETH CENTURY RADIO PRODUCTIONS,** 1611 Cosmo Street, Hollywood, Calif. *Phone:* Hillside 7211. *Executive:* Archie Josephson, manager. *Type of transcriptions manufactured:* Lateral cut recordings. *Library service:* None.
- *WOR ELECTRICAL TRANSCRIPTION & RECORDING SERVICE,** 1440 Broadway, New York, N. Y. *Phone:* Pennsylvania 6-8383. *Executive:* Ray S. Lyon, manager. *Type of transcriptions manufactured:* Lateral cut at 33 1/3 and 78 RPM; master records and low surface noise pressings. Also offer complete distribution service. *Library service:* None.
- *WORLD BROADCASTING SYSTEM,** 711 Fifth Avenue, New York, N. Y. *Phone:* Wickersham 2-2100. *Executives:* P. L. Deutsch, president. *Branch offices:* 301 E. Erie St., Chicago; A. J. Kendrick, manager. Wardman Park Hotel, Washington, D. C.; H. A. LaFount, manager. 1000 North Sewart St., Hollywood, Cal.; Pat Campbell, manager. 1050 Howard St., San Francisco; C. C. Langevin, manager. Mortgage Guarantee Bldg., Atlanta; John Pitts, manager. *Type of transcriptions manufactured:* Vertical and lateral cut at 33 1/3 RPM. *Library service:* World Program Service, with 2,500 musical selections recorded by the vertical method; special Wide Range reproducing equipment installed by World at each station subscribing to service.

MONEY

TOTAL RADIO REVENUE 1937, 1936, 1935

Due to the fact that the National Association of Broadcasters last summer began revising the collection of broadcast revenue statistics, no acceptable figure for the year 1937 is available. Various estimates diverge by as much as \$15,000,000. Most of these estimates take the N.A.B. figures for the first six months of 1937 (the N.A.B. collected figures through the half-year) and project outward from that point. Without adequate geographical or calendar distribution, however, these figures lack accuracy. They are simply extremes between which the unknown, the actual figure, may lie. The VARIETY RADIO DIRECTORY hereby quotes no single figure, but indicates simply the possible high-low limits of revenue.

	1937.	1936.	1935.
Total revenue.....	{ \$125,000,000 (?)	\$107,550,886	\$87,523,848
	{ 140,000,000 (?)		
Network revenue (actual figure).....	69,612,480	59,671,244	50,067,686

CBS CLIENT REVENUE: 1937 AND 1936

	1937	1936
Lever Brothers Company.....	\$2,182,223	\$1,242,222
Colgate-Palmolive-Peet Co.	1,880,870	1,555,397
Liggett and Myers Tobacco Co.	1,806,541	1,095,810
Ford Motor Company.....	1,649,309	1,528,898
American Tobacco Company.....	1,562,480	572,615
William Wrigley Jr. Company.....	1,241,054	1,017,456
General Mills, Inc.....	1,238,912	854,496
Campbell Soup Company.....	1,166,128	1,294,854
American Home Products.....	1,144,318	18,170
Chrysler Sales Corporation.....	911,051	494,847
General Motors Corporation.....	864,460	196,035
Philco Radio and Television Corp.	790,805	745,020
R. J. Reynolds Tobacco Company.....	790,315	954,149
H. J. Heinz Company.....	730,633	306,006
Continental Baking Company.....	620,209	639,572
Lehn and Fink Products Company.....	583,003	372,769
The Texas Company.....	558,045	163,740
Pet Milk Sales Corporation.....	537,094	287,671
Nash-Kelvinator Corporation.....	534,673	*89,790
Gillette Safety Razor Corp.	507,815	286,939
General Foods Corporation.....	432,751	.....
U. S. Tobacco Company.....	388,905	374,670
Stewart Warner Corporation.....	381,282	336,735
E. I. DuPont de Nemours and Co., Inc.	367,205	314,759
Philip Morris and Co., Ltd.....	357,735	.....
Gulf Refining Company.....	352,710	359,974
Vick Chemical Company.....	323,320	134,960
Lady Esther Company.....	316,180	349,428
Great A and P Tea Company.....	275,275	566,060
Atlantic Refining Company.....	274,810	291,162
Coca Cola Company.....	265,170	171,025
Cudahy Packing Company.....	220,378	42,090

* Nash only.

CBS REVENUE—Continued

	1937.	1936.
Group of American Banks.....	201,865	43,501
R. B. Davis Company.....	195,690	60,630
Beneficial Management Corp.....	190,509	56,508
Time, Incorporated.....	158,235	70,660
General Baking Company.....	151,856	175,370
Hudson Motor Car Company.....	147,690	.....
Sinclair Refining Company.....	141,700	.....
Fels and Company.....	139,211	28,001
Phillips Petroleum Corp.....	136,700	22,760
National Biscuit Company.....	135,110	.....
Sterling Products, Inc.....	119,339	.....
Servel Sales, Incorporated.....	117,265	.....
Carborundum Company.....	114,690	82,365
National Ice Advertising, Inc.....	104,850	217,330
P. Lorillard Company.....	103,490	.....
Corn Products Refining Company.....	92,505	242,265
Wheatena Corporation.....	89,625	183,345
Phillips Packing Company.....	85,500	.....
F and F Laboratories.....	85,315	.....
International Silver Company.....	79,325	.....
Swift and Company.....	75,125	73,659
Barnsdall Refining Co.....	69,740	4,045
Knox Gelatine Company.....	68,950	37,665
Bank of America.....	54,120	.....
Ward Baking Company.....	52,303	212,242
Chesebrough Manufacturing Company.....	50,760	.....
J. B. Ford Company.....	47,950	.....
Manhattan Soap Company.....	44,775	.....
Florida Citrus Commission.....	40,225	.....
Durkee's Famous Foods, Ltd.....	37,295	2,700
Zenith Radio Corporation.....	33,420	.....
Brown and Williamson Tobacco Co.....	30,870	6,930
Skelly Oil Company.....	29,220	.....
Tidewater Associated Oil Company.....	26,752	.....
A. J. Krank Company.....	24,240	.....
Lambert Pharmacal Company.....	23,780	.....
Thomas Cook and Son.....	22,960	5,740
Noxzema Chemical Company.....	17,610	.....
Rio Grande Oil Company.....	17,610	.....
Los Angeles Soap Company.....	14,526	.....
Raymonds, Inc.....	14,300	.....
Illinois Central RR Company.....	11,795	10,110
Homemaker's Council.....	11,040	.....
Marjorie Mills.....	9,386	.....
Geo. A. Hormel Company.....	9,205	58,518
Elgin National Watch Company.....	6,370	85,884
Sylmar Packing Company.....	5,681	.....
Gilmore Oil Company.....	4,320	480
Holland Furnace Company.....	4,308	.....
Table Products, Inc.....	4,290	.....
Burdett College.....	3,960	.....
Pennsylvania Publicity Commission.....	3,775	.....
Atchison, Topeka and Sante Fe RR.....	1,843	.....
Roma Wine Company.....	1,485	.....
Oregon State Highway Commission.....	1,110	.....
Euclid Candy Company.....	990	.....
TOTAL	\$28,722,118	.....
AVERAGE EXPENDITURE (1937)	\$326,388	.....
MEDIAN EXPENDITURE (1937)	115,978	.....

MUTUAL CLIENT REVENUE: 1937

Gordon Baking Co.....	\$ 193,882.71	Grove Laboratories.....	16,610.00
Hecker Products Corp (total)	166,647.90	Pure Milk Cheese Co.....	16,080.00
Silver Dust.....	\$86,207.90	W. A. Sheaffer Pen Co.....	12,720.00
H-O Cereals.....	\$78,440.00	Consolidated Drug Trade Products	12,511.99
Gospel Broadcasting Assn.....	96,556.05	Rabin Co.....	12,398.00
Admiracion Laboratories.....	91,774.00	American Chicle Co.....	12,003.75
Journal of Living.....	81,618.00	Little Crow Milling Co.....	10,926.67
Varady of Vienna, Inc.....	79,027.50	Skol, Inc.....	10,436.00
Macfadden Publications.....	72,755.00	No. American Acc. Ins. Co....	9,815.00
Wander Co.....	69,655.50	McKesson & Robbins, Inc.....	9,760.50
Lutheran Laymen's League...	69,063.90	Humphreys Medicine Co.....	7,858.32
Libby, McNeil & Libby.....	67,727.00	Campbell Cereal Co.....	7,643.75
Mennen Co.....	63,817.56	Health Aids.....	7,200.00
Sterling Products Co.....	61,610.20	Fresh Milk Industry.....	6,360.00
Fels & Co.....	57,902.40	American Tobacco Co.....	5,600.00
Musterole Co. & E. W. Rose Co.	57,309.30	Democratic State Committee..	5,072.00
Health Products.....	56,265.00	Cortlandt Baking Co.....	4,814.00
Social Justice Pub. Co.....	54,731.00	Parker Watch Co.....	4,745.00
Wasey Products.....	54,388.50	Lovely Lady.....	4,284.00
Procter & Gamble Co.....	49,535.00	Katro-Lek Laboratories, Inc...	4,277.50
Willys-Overland Auto. Co.....	47,635.25	Chicago Engineering Works, Inc.	4,100.00
Western Bakeries.....	46,410.66	F. Fougera & Co.....	4,050.00
Cudahy Packing Co.....	40,030.80	American Bird Products.....	3,744.00
Owens-Illinois Glass Co.....	37,550.00	Elizabeth Arden.....	3,496.50
S.S. Company.....	35,700.00	Rocke News Syndicated Program	3,288.00
Lehn and Fink.....	34,916.00	Wallace Biscuit Co.....	3,120.00
Crown Overall Co.....	33,462.00	Crusaders	2,283.00
Local Cooperative Campaign..	32,466.00	Delv, Ltd.....	1,440.00
Crazy Water Hotel Co.....	30,815.00	National Silver Co.....	1,224.00
H. Fendrich.....	26,652.00	Saratoga Assn. for Improvement of Horses.....	600.00
D. L. & W. Coal Co.....	26,166.00		
Maine Development Co.....	25,532.00		
Commentator Magazine.....	25,090.00		
Barbasol Co.....	23,796.25		
Duart Sales Co.....	20,811.00		
Local Department Stores.....	19,632.10		
General Mills.....	18,270.00		
Olsen Rug Co.....	18,005.00		
Murine Co.....	17,451.00		
Kellogg Co.....	16,720.00		
		TOTAL	\$2,239,076.54
		AVERAGE EXPENDITURE...	32,450.39
		MEDIAN EXPENDITURE....	18,270.00

NBC CLIENT REVENUE: 1937 AND 1936

	1937.	1936.
Procter & Gamble Co. (total).....	\$4,456,525	\$3,303,673
1. Camay	\$583,997	
2. Chipso	356,427	
3. Crisco	655,369	
4. Dreft	31,325	
5. Drene	368,919	
6. Ivory Flakes.....	532,778	
7. Ivory Snow.....	61,086	
8. Ivory Soap.....	830,653	
9. Oxydol	626,848	
10. White Naptha Soap.....	409,123	
Standard Brands, Inc. (total).....	2,508,139	2,273,783
1. Chase & Sanborn Coffee.....	\$788,440	
2. Fleischmann's Yeast for Bread.....	295,350	
3. Fleischmann's Yeast for Health.....	157,518	
4. Royal Desserts.....	762,901	
5. Tenderleaf Tea.....	303,930	

NBC REVENUE—Continued

	1937.	1936.
General Foods Corp. (total).....	2,332,193	1,501,945
1. Calumet Baking Powder.....	111,986	
2. Diamond Crystal Salt.....	59,121	
3. Grape Nuts.....	376,540	
4. Huskies.....	205,071	
5. Jell-O.....	522,574	
6. Log Cabin Syrup.....	148,620	
7. Maxwell House Coffee.....	780,557	
8. Minute Tapioca.....	68,972	
9. Sanka Coffee.....	58,752	
Sterling Products, Inc (total).....	2,169,836	1,621,051
1. Bayer Aspirin.....	453,702	
2. Dr. Lyon's Toothpowder.....	793,688	
3. Phillips—Facial Cream.....	288,618	
4. Phillips—Milk of Magnesia.....	225,792	
5. Phillips—M. of M. Tablets.....	142,074	
6. Phillips—M. of M. Toothpaste.....	265,962	
Miles Laboratories.....	1,457,470	1,289,764
American Home Products Co. (total).....	1,403,496	762,984
1. Anacin.....	413,656	
2. Bi-So-Dol.....	208,070	
3. Edna Wallace Hopper Cosmetics.....	28,652	
4. Fly-Ded.....	47,837	
5. Hill's Cold Tablets.....	39,373	
6. Kolynos.....	146,125	
7. Louis Philippe Cosmetics.....	290,177	
8. Old English Floor Wax.....	197,552	
9. Three-In-One-Oil.....	32,054	
National Dairy Products Corp. (total).....	1,275,202	888,004
1. Kraft.....	794,406	
2. Sealtest.....	480,796	
Pepsodent Co.....	1,269,158	1,352,064
Radio Corp. of America.....	1,153,585	586,790
General Motors Corp. (total).....	953,831	1,027,073
1. Buick.....	46,825	
2. Institutional.....	446,026	
3. LaSalle.....	14,952	
4. Oldsmobile.....	142,451	
5. Pontiac.....	303,577	
Jergens-Woodbury Sales Corp. (total).....	841,457	596,018
1. Jergens Lotion.....	169,339	
2. Woodbury Soaps & Cosmetics.....	672,118	
American Tobacco Co. (total).....	772,374	936,089
1. Lucky Strike.....	676,546	
2. Pall Mall.....	95,828	
Bristol-Myers Co.....	762,200	738,520
Packard Motor Car Co.....	757,820	260,774
Lady Esther Co.....	683,860	674,568
Campana Sales Co. (total).....	583,123	369,024
1. Dreskin.....	60,471	
2. Italian Balm.....	509,292	
3. Moon Glow Cosmetics.....	13,360	
Cities Service Co.....	575,603	536,641
Sun Oil Co.....	567,409	523,882
Kellogg Co.....	563,373	562,203
Firestone Tire & Rubber Co.....	537,634	511,506
Horlick's Malted Milk Corp.....	519,200	545,379
Pillsbury Flour Mills Co.....	504,521	476,130
Morris, Philip, & Co., Ltd.....	465,992	430,264
Carnation Co. (total).....	462,168	387,060
1. Alber Brothers Milling.....	40,152	
2. Carnation Milk.....	422,016	
Johnson, S. C., & Son, Inc. (total).....	455,744	333,935
1. Auto Polish & Wax.....	227,872	
2. Floor Wax.....	227,872	
Babbitt, B. T., Inc.....	385,032	329,480
General Electric Co.....	372,635	67,904
Ralston-Purina Co. (total).....	367,484	284,608
1. Cereal.....	178,448	
2. Ry-Krisp.....	189,036	

NBC REVENUE—Continued

	1937.	1936.
American Can Co.	344,659	411,784
Brown & Williamson Tobacco Co.	322,534	47,736
Sherwin Williams Co. (total)	321,295	131,448
1. Acme	154,171	
2. Sherwin Williams	167,124	
Cummer Products (total)	320,988	*217,139
1. Energine	37,825	
2. Molle Shaving Cream	283,163	
Wander Co.	317,330	391,296
Lewis-Howe Co.	312,548	19,078
General Mills, Inc. (total)	293,713	394,556
1. Sperry Institutional	140,913	
2. Wheaties	152,800	
Lamont Corliss & Co. (total)	290,664	56,652
1. Danya Hand Lotion	4,964	
2. Pond's Cosmetics	285,700	
Macfadden Publications, Inc.	283,476	248,976
Shell Union Oil Co.	283,110	†550,435
Pacific Coast Borax Co.	278,236	248,810
Fitch, F. W., Co.	257,462	275,416
Household Finance Corp.	244,348	239,002
Wasey Products Co. (total)	233,484	505,890
1. Barbasol	36,492	
2. Bost	36,492	
3. Various drug products	160,500	
Quaker Oats Co. (total)	222,426	124,660
1. Aunt Jemima Pancake Flour	57,352	
2. Cereal	165,074	
Richfield Oil Co. of California	214,124	175,408
Welch Grape Juice Co.	191,788	165,946
Grove Laboratories, Inc.	172,464	
Bowey's, Inc.	159,432	86,784
Cycle Trades of America, Inc.	156,356	
Griffin Mfg. Co., Inc.	155,232	
Packer's Tar Soap, Inc.	148,902	41,544
Loose-Wiles Biscuit Co.	144,720	67,600
American Radiator & S. S. Co.	144,104	132,588
National Ice Advertising, Inc.	143,836	
Warner, William R., & Co.	136,134	178,580
Princess Pat., Ltd.	133,674	136,568
Studebaker Corp.	130,692	248,088
Ford Motor Co.	118,976	553,766
Zenith Radio Corp.	118,772	
Axton-Fisher Tobacco Co.	116,868	42,000
Washington, G., Coffee Refining Co.	112,096	27,015
International Cellulocotton Products Co.	108,360	138,896
Regional Advertisers, Inc.	107,248	80,870
Mueller, C. F., Co.	102,336	
National Biscuit Co.	101,320	121,345
Gruen Watch Co.	92,040	
Tastyeast, Inc.	89,488	107,226
Marrow, J. W., Mfg. Co.	84,542	121,582
Standard Oil of California	84,508	81,290
Group of American Banks	75,919	
Arden, Elizabeth	72,546	
Smart, David A., Publisher	71,570	
Drackett Co.	70,856	
Manhattan Soap Co. (total)	70,044	68,936
1. Sweetheart Soap	36,140	
2. Sweetheart Soap Flakes	33,904	
Time, Inc.	68,328	
Real Silk Hosiery Mills, Inc.	64,688	201,345
Duart Mfg. Co., Ltd.	64,360	19,136
International Silver Co.	61,620	35,988
Lambert Co.	58,344	
Smith Bros.	55,848	69,042
Union Oil Co. of California	53,436	

* Molle Co. † Shell Eastern Petroleum.

NBC REVENUE—Continued

	1937.	1936.
Swift & Co. (total).....	53,130	171,056
1. Institutional	2,814	
2. Sunbrite Cleanser.....	50,316	
Allegheny Steel Co.....	50,216	12,632
Signal Oil & Gas Co.....	49,512	*5,040
Morrell, John & Co., Inc.....	47,304	47,420
Emerson Drug Co.....	44,408	16,992
Iodent Chemical Co.....	43,520	20,448
Wesson Oil & Snowdrift Sales Co., Inc.....	42,072	45,288
American Rolling Mill Co.....	41,669	75,788
Fendrich, H., Inc.....	38,870	
Sussman, Wormser & Co.....	38,528	
Peppereil Mfg. Co.....	36,720	
Luden's, Inc.....	36,036	46,780
Gilmore Oil Co.....	35,796	
Langendorf United Bakeries, Inc.....	35,144	50,637
Cardinet Candy Co.....	33,200	8,704
Moore, Benjamin, & Co.....	33,044	35,900
Falstaff Brewing Corp.....	30,228	
Maybelline Co.....	29,988	27,604
Krueger, G., Brewing Co.....	27,792	28,800
United Drug, Inc. (Owl Drug).....	24,403	
Hudson Coal Co.....	24,192	24,066
Tidewater-Associated Oil Co.....	23,638	
Gallenkamp Stores Co.....	22,578	
Modern Food Process Co.....	20,580	14,120
Occidental Life Insurance Co.....	19,200	40,016
California Conserving Co.....	18,720	5,440
Humphrey's Homeopathic Medicine Co.....	15,920	24,560
Bank of America, N. T. & S. Assn.....	15,888	9,504
Koppers Coke Co., Inc.....	13,422	
Duff-Norton Mfg. Co.....	13,344	
Scott Paper Co.....	13,312	
California Chain Store Assn.....	12,220	
Tillamook County Creamery Assn.....	10,924	9,728
Adam Hat Stores, Inc.....	10,476	
Modern Magazines, Inc.....	9,900	11,700
Stewart-Warner Corp. (total).....	8,480	
1. Alemite	2,826	
2. Radios	2,827	
3. Refrigerators	2,827	
Jel-Sert Co.....	7,946	13,036
Consolidated Oil Corp. (Sinclair).....	7,375	+517,231
International Shoe Co. (Peters Division).....	7,332	
Griswold Mfg. Co.....	7,240	
Best Foods, Inc.....	7,092	40,672
Better Speech Institute of America.....	5,868	96,180
Globe Grain & Milling Co.....	5,360	
Local Loan Co.....	5,136	
Caswell, George W., & Co.....	4,608	16,202
Cook, Thomas & Son—Wagon Lits, Inc.....	4,590	16,704
Radio Guide, Inc.....	4,272	48,324
American Oil Co.....	3,722	2,073
Pro-Ker Laboratories.....	3,354	
Ferry-Morse Seed Co.....	3,328	
Kay Jewelry Co.....	3,096	
Vocational Service, Inc.....	3,072	
Oxo, Ltd.....	2,744	
Pacific Guano Co.....	1,872	
TOTAL	\$38,651,286	
AVERAGE EXPENDITURE (1937)	288,442	
MEDIAN EXPENDITURE (1937)	84,525	

* Signal Oil Co. † Sinclair Refining Co.

NBC—CBS 1937 REVENUE BY INDUSTRY CLASSIFICATION

NBC 1937 REVENUE BY INDUSTRIES

Classification	Total Gross Expenditures	Number of Advertisers	% of Total	% Change Over 1936
Automotive	\$2,726,825	6	7.06%	— 6.15%
Building materials.....	235,989	3	.61	— 6.08
Cigars, cigarettes and tobacco.....	1,716,638	5	4.44	+ 10.81
Clothing and dry goods.....	75,164	2	.19	— 62.67
Confectionery and soft drinks.....	122,688	2	.32	— 38.17
Drugs and toilet goods.....	13,322,990	32	34.47	+ 19.29
Financial and insurance.....	360,491	5	.93	+ 10.95
Foods and food beverages.....	11,008,762	29	28.48	+ 13.42
Garden and field.....	5,200	2	.01	.....
House furniture and furnishings.....	190,623	4	.49	+ 14.56
Jewelry and silverware.....	156,756	3	.41	+ 7.16
Lubricants and petroleum products.....	2,045,918	15	5.29	— 24.00
Machinery, farm equipment and mechanical supplies.....	13,344	1	.04	.....
Office equipment.....	.....	.....	.....	.....
Paints and hardware.....	354,339	2	.92	+ 10.11
Radios, phonographs and musical instruments.....	1,275,184	3	3.30	+117.32
Schools and correspondence courses.....	8,940	2	.02	— 90.70
Shoes and leather goods.....	185,142	3	.48	+118.78
Laundry soaps and cleaners.....	3,392,383	10	8.78	+ 53.40
Sporting goods.....	156,356	1	.41	.....
Stationery and publishers.....	437,546	5	1.13	+ 41.60
Travel and hotels.....	4,590	1	.01	— 82.77
Wines, beers and liquors.....	58,020	2	.15	+ 39.06
Miscellaneous	797,398	5	2.06	— 43.19
Containers	\$344,659			
Dog food.....	67,884			
Others	384,855			
TOTAL	\$38,651,286	*134	100.00%	+ 11.95%

CBS 1937 REVENUE BY INDUSTRIES

Automotive	\$3,907,343
Building materials.....	4,308
Cigars, cigarettes, tobacco.....	5,040,336
Confectionery and soft drinks.....	1,507,214
Drugs and toilet goods.....	5,114,454
Financial and insurance.....	446,494
Foods and food beverages.....	6,437,273
House furniture and furnishings.....	422,555
Jewelry and silverware.....	85,695
Lubricants and fuel.....	1,992,889
Machinery	114,690
Radios	824,225
Schools	3,960
Soaps and housekeepers supplies.....	2,233,933
Stationery and publishers.....	158,235
Travel and amusement.....	37,708
Miscellaneous	390,806
TOTAL	\$28,722,118

*This column totals to more than 134 because the products of a few advertisers fall into two or more classifications.

COMPARISON BETWEEN MAJOR MEDIA: 1937, 1936, 1935

	1937.	1936.	1935.
Radio Broadcasting.....	\$125,000,000 (?)	\$107,550,886	\$87,523,848
	} 140,000,000 (?)		
National Magazines.....	165,710,000	143,790,669	123,093,289
Newspapers	630,000,000	568,593,000	517,513,000

WHAT READER-LISTENERS PAID FOR RADIO, MAGAZINES, NEWSPAPERS, AND FARM PAPERS DURING 1937

Total money spent by readers in the purchase of magazine subscriptions and single-copy sales.....	\$161,701,000
Total money spent by readers in the purchase of morning, evening and Sunday newspapers.....	\$526,322,636
Total money spent by readers in the purchase of farm papers.....	\$11,179,000
Total money spent by listeners in the purchase, operation, repair and upkeep of radio sets.....	\$700,000,000

To the suggestion that radio is free to the public, the above statistics offer an emphatically negative rejoinder. The figures are—and, of course, can only be—a rough approximation to reality. But taking them for what they are worth, it appears that radio annually costs the public as much as newspapers and magazines combined. (These figures do not include the cost of advertising passed on to the consumer in the retail price of products.) To those interested in the method whereby these compilations were made, the following explanation is offered:

The magazine subscription and single-copy totals were compiled by the VARIETY RADIO DIRECTORY after separate tabulations on 383 *general* magazines and eight group publications. No trade, technical or farm papers were included. The last ABC six-months' average was used as base. Thence mail subscriptions and single copy sales were separately computed and added together to cover a year.

The newspaper total was obtained with the courteous help of *Editor & Publisher*. The latter publication asserted that the aggregate, average daily circulation of morning and evening papers came to 40,218,900 for every day of publication; and that the Sunday figure came to 29,750,000. At the suggestion of the ANPA, it was assumed that a morning or evening paper sells for an average of 3c, and that a Sunday paper sells for an average of 10c. At 3c per copy, 308 days a year (Sundays and five holidays subtracted from 365), the reader-price of daily papers totalled \$371,622,636 during 1937. Similarly the Sunday figure (52 Sundays; 10c per copy) came to \$154,700,000. These two totals aggregate the figure quoted in the chart above.

The farm paper total, based on 138 publications, was computed by the same method as the magazine total.

In the case of the radio figure, some arbitrary juggling had to be performed. *Radio Today* furnished the DIRECTORY with the following figures: New set sales for 1937 (retail prices), \$450,000,000; repair services, \$60,000,000; use of electricity and cost of batteries, \$150,000,000; parts and supplies used in the repair of sets, \$47,000,000; tubes, \$40,000,000. This made a total of \$747,000,000. However, *Radio Retailing* (McGraw-Hill) showed, according to its computations, that new set sales brought a retail price total of \$404,457,150 in 1937, and tube sales came to \$38,282,400. This is a divergence of nearly \$50,000,000 in the figures issued by the two publications. While the divergence fails to be extremely large, because of the extremely high figure involved, it nonetheless calls for a margin of error. So the DIRECTORY, arbitrarily, and bearing in mind the roughness of the figure, sets radio's 1937 bill to the listener down as \$700,000,000.

BILLINGS TO CLIENTS BY TYPE OF MEDIA
FROM CENSUS OF BUSINESS - 1935
BILLINGS REPRESENT 918 AGENCIES

NEWSPAPERS



MAGAZINES



TRADE PAPERS ETC.



RADIO



OUTDOOR ADVERTISING ETC.



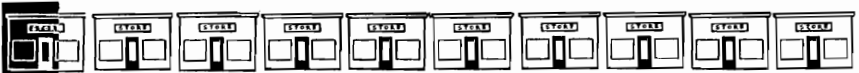
DIRECT MAIL



ART & MECHANICAL



STORE DISPLAY ETC.



SCALE: 5% = ONE FIGURE

MAJOR 1937 ADVERTISERS' EXPENDITURES BY MEDIA

The original of this list was first issued by *Printers' Ink* to whom acknowledgment is hereby made for basic copyrights. Acknowledgment is also made to the following for use of their work and records: Publishers' Information Bureau (for magazine and farm paper research); Media Records, Inc. (for the original newspaper lineage figures); and the Market Research Division of the Columbia Broadcasting System (for converting the Media Records' lineage figures into dollars at a conversion rate of 30c per line).

The 30c per line conversion rate was suggested by the American Newspaper Publishers' Association as a suitable yardstick. It should be noted, however, that it is *only* a conversion yardstick, and not a 100% exact measurement.

Advertiser	Network Radio	Magazines and Farm Papers	Newspapers	Total
Adam Hat Stores.....	\$10,476			\$10,476
Addressograph—Multigraph		\$150,136		150,136
Adlerika Co.....		75,686	\$96,800	172,486
Admiracion Laboratories.....	43,082			43,082
Allegheny Steel.....	50,216			50,216
Allis Chalmers Mfg.....		111,027		111,027
All Year Club of So. Cal.....		164,729		164,729
Aluminum Co. of America.....		543,832	68,500	612,332
Aluminum Cooking Utensil.....			51,800	51,800
American Airlines		26,138	107,800	133,938
American Auto Insurance.....			46,200	46,200
American Bakeries			81,000	81,000
American Bird Products.....	1,932			1,932
American Brass.....		102,243		102,243
American Can.....	344,659	33,550	216,200	594,409
American Chain & Cable.....		147,181		147,181
American Chicle	6,504	305,164	92,800	404,468
American Cranberry Exchange....		9,211	82,700	91,911
American Distilling.....		9,305	107,700	117,005
American Express.....		96,714	123,700	220,414
American Gas Association.....		353,325		353,325
American Home Products.....	2,547,814	264,958	137,500	2,950,272
American Oil.....	3,722	5,020	259,000	267,742
American Radiator.....	144,104	345,412	228,900	718,416
American Rolling Mill.....	41,669	95,606		137,275
American Safety Razor.....		253,303	139,700	393,003
American Stove.....		153,630		153,630
American Sugar Refining.....			108,100	108,100
American Tel. & Tel.....		1,306,256		1,306,256
American Tobacco.....	2,339,849	2,119,934	2,232,500	6,692,283
Anheuser Busch.....		160,257	118,200	278,457
Arden, Elizabeth.....	75,579	155,097		230,676
Armin-Varady	40,284			40,284
Armour & Co.....		621,751	485,000	1,106,751
Armstrong Cork.....		629,815	62,600	692,415
Assn. of American Railroads.....		715,637		715,637
Assn. of Pacific Fisheries.....		238,317		238,317
Atlantic Coast Line.....		8,242	66,300	74,542
Atlantic, Gulf & West Indies.....		970	149,900	150,870
Atlantic Refining.....	274,810	5,023	121,200	401,033
Atchison, Topeka & Sante Fe.....	1,843	59,850	254,800	316,493
Axton Fisher.....	116,868		64,400	181,268
Babbitt, B. T.....	385,032	8,347	85,200	478,579
Ballantine's		7,500	198,000	205,500
Baltimore & Ohio RR.....		1,629	166,200	167,829
Bank of America.....	70,008	5,040		75,048
Barnsdall Refining.....	69,740			69,740
Bayuk Cigars.....			465,700	465,700

MAJOR 1937 EXPENDITURES—Continued

Advertiser	Network Radio	Magazines and Farm Papers	Newspapers	Total
B. C. Remedy Co.....		1,658	112,600	114,258
Beech-Nut Packing		494,780	214,100	708,880
Bel-ans			63,200	63,200
Bell Telephone of Pa.....			124,600	124,600
Ben Burke.....		169,375	138,600	307,975
Bendix Aviation.....		142,040		142,040
Beneficial Management.....	190,509			190,509
Best Foods.....	7,092	350,825	112,000	469,917
Better Speech Institute.....	5,868			5,868
Beverwyck Breweries.....			67,000	67,000
Bigelow Sanford.....		368,735		368,735
Bissell Carpet.....		107,863		107,863
Blatz Brewing.....			122,600	122,600
Block Drug.....		9,264	340,700	349,964
Bon Ami.....		477,295		477,295
Book of the Month Club.....		123,971		123,971
Borden Co.....		110,925	324,600	435,525
Bourjois Sales.....		218,132	46,500	264,632
Boways, Inc.....	159,432			159,432
Bristol-Myers	762,200	2,741,318	473,300	3,976,818
Brown-Forman Distilling.....		35,490	370,300	405,790
Brown-Vintners		57,202	451,400	508,602
Brown and Williamson Tobacco.....	353,404	513,462	133,000	999,866
Bryant, Lane.....		101,428		101,428
Buckingham Corp.....			69,300	69,300
Budd, E. G., Mfg.....		243,885		243,885
Burdett College.....	3,960			3,960
Calif. Canning Peach Industry.....		199,355		199,355
Calif. Chain Store.....	12,220			12,220
Calif. Conserving.....	18,720			18,720
Calif. Fruit Growers Exchange.....		235,289		235,289
Calif. Packing.....		753,109		753,109
Calif. Walnut Growers.....		129,050		129,050
Calotabs		7,979	47,000	54,979
Campana Sales.....	583,123	178,951		762,074
Campbell Cereal.....	7,544	1,224		8,768
Campbell Soup.....	1,166,128	1,813,543	255,100	3,234,771
Canada Dry Ginger Ale.....		382,880	381,400	764,280
Canada SS Lines.....		9,323	81,800	91,123
Canadian National RR.....		48,783	142,600	191,383
Canadian Pacific.....		227,791	256,600	484,391
Cannon Mills.....		393,613		393,613
Capudine Chemical.....			59,100	59,100
Carborundum Co.....	114,690	16,951		131,641
Cardinet Candy.....	33,200			33,200
Carleton & Hovey.....			91,600	91,600
Carnation Co.....	462,168	14,613		476,781
Carrier Corp.....		126,795		126,795
Carter's Medicine.....		97,991	195,200	293,191
Caswell, G. W., Coffee.....	4,608			4,608
Caterpillar Tractor.....		227,566		227,566
Celotex		134,853		134,853
Century Distilling.....			140,800	140,800
Champagne Velvet Products.....			65,800	65,800
Champion Spark Plug.....		366,926	100,500	467,426
Chattanooga Medicine.....		2,547	54,900	57,447
Chesapeake & Ohio RR.....		106,145		106,145
Chesapeake & Potomac Tel.....			76,300	76,300
Chesebrough Mfg.....	50,760	156,642	176,100	383,502
Chicago, Burlington & Quincy.....		42,439	137,700	180,139
Chicago Engineering Works.....	2,813			2,813
Chicago Flexible Shaft.....		106,682	59,900	166,582
Chicago, Milwaukee & St. Paul.....		23,792	131,900	155,692

MAJOR 1937 EXPENDITURES—Continued

Advertiser	Network Radio	Magazines and Farm Papers	Newspapers	Total
Chicago, Northwestern		842	63,300	64,142
Chicago, N. W. & Union Pacific.....		3,746	220,000	223,746
Chicago, Rock Island and Pacific..			76,700	76,700
Chicago Tribune.....		14,413	144,500	158,913
Chrysler Sales.....	911,051	3,807,365	2,582,100	7,300,516
Church & Dwight.....		110,929		110,929
Cities Service.....	575,603	17,116	66,700	659,419
Clements Co.....			162,900	162,900
Climalene Co.....		21,535	198,400	219,935
Clorox Chemical Co.....		123,975	140,400	264,375
Cluett Peabody.....		451,005		451,005
Coca Cola.....	265,170	867,325	592,800	1,725,295
Colgate-Palmolive-Peet.....	1,880,870	2,009,690	1,335,000	5,225,560
Commentator.....	24,338			24,338
Commercial Credit.....		172,662		172,662
Congoleum Nairn.....		667,365		667,365
Congress Cigar.....			154,700	154,700
Consolidated Cigar.....		4,200	225,400	229,600
Consolidated Drug Trade Products..	7,803			7,803
Continental Baking.....	620,209		390,300	1,010,509
Continental Can.....		460	46,000	46,460
Continental Distilling.....		180,053	477,400	657,453
Continental Oil.....		186,427	413,100	599,527
Cook, Thomas and Son.....	27,550	70		27,620
Coors, Adolph.....			72,400	72,400
Corning Glass Works.....		210,068		210,068
Corn Products Refining.....	92,505	701,262	137,700	931,467
Cosmopolitan Pictures.....			94,500	94,500
Coty, Inc.....		295,091	109,300	404,391
Coughlin, Father.....	27,424			27,424
Cranberry Cannery.....		70,350	56,500	126,850
Crane Co.....		96,150	126,200	222,350
Crazy Water Hotel.....	14,018	1,524		15,542
Cream of Wheat.....		407,105	115,000	522,105
Creomulsion Co.....			209,600	209,600
Crosley Radio.....		241,547	56,300	297,847
Crowell Publishing.....		110,560		110,560
Crown Overall.....	28,797			28,797
Crusaders, Inc.....	1,434			1,434
Cudahy Packing.....	254,963	588,843	58,200	902,006
Cummer Products.....	320,988	8,531		329,319
Cunard-White Star Line.....		164,641	124,700	289,341
Curtis Publishing.....		49,408	561,100	610,508
Curtis Candy.....		50,227	82,800	133,027
Cutler-Hammer.....		114,530		114,530
Cycle Trades of America.....	156,356	22,098		178,454
Davis, R. B.....	195,690	100,684	96,300	392,674
Dearborn Supply.....		95,378	61,700	157,078
Deer, John and Co.....		201,084		201,084
D. L. & W. Coal.....	17,697		45,100	62,797
Democratic State Committee.....	1,480			1,480
DeVoe and Reynolds.....		106,735		106,735
Dick, A. B.....		240,655		240,655
Drackett Chemical.....	70,856	230,950		301,806
Drake Bakeries.....			48,400	48,400
Duart Mfg.....	81,814	24,540		106,354
Duff Norton.....	13,344			13,344
Dunn and McCarthy.....		113,517		113,517
DuPont, E. I., de Nemours.....	367,205	786,605	89,200	1,243,010
Eastman Kodak.....		729,505	489,400	1,218,905
Electric Auto Lite.....		116,768		116,768
Electric Storage Battery.....		143,885		143,885
Elgin National Watch.....	6,370	313,033	49,100	368,503
Emerson Drug.....	44,408	247,740	270,200	562,348

MAJOR 1937 EXPENDITURES—Continued

Advertiser	Network Radio	Magazines and Farm Papers	Newspapers	Total
Eno, J. C.....		57,280	49,100	106,380
Equitable Life Assurance.....		214,175		214,175
Euclid Candy.....	990			990
Ex Lax Mfg.....		340,371		340,371
F and F Laboratories.....	83,315			83,315
Fairbanks-Morse.....		132,890	59,700	192,590
Falstaff Brewing.....	30,228		100,500	130,728
Fasteeth, Inc.....		19,884	80,600	100,484
Feigenspan Brewing.....		2,953	72,900	75,853
Fels and Co.....	184,666	324,660	233,000	742,326
Feminine Products.....		19,479	102,000	121,479
Fendrich, H.....	53,943			53,943
Ferry Morse Seed.....	3,328	30,333		33,661
Firestone Tire and Rubber.....	537,634	729,038	533,500	1,800,172
Fisk Tire.....		159,581		159,581
Fitch, F. W.....	257,462	202,910		460,372
Florence Stove.....		67,195	56,400	123,595
Florida Citrus Commission.....	40,225	169,769	273,000	482,994
Florsheim Shoe.....		201,110		201,110
Folger, J. A.....			87,100	87,100
Ford Motor.....	1,768,285	1,898,463	2,914,300	6,581,048
Ford, J. B.....	47,950			47,950
Foster Milburn.....		65,762	175,300	241,062
Fougera, E.....	4,050	18,389		22,439
Frankfort Distilleries.....		1,047,840	667,500	1,715,340
French Lick Springs Hotel.....		66,436	57,300	123,736
French Line.....		82,843	90,800	173,643
French, R. T.....		128,062		128,062
Fresh Milk Industry.....	3,763			3,763
Furness Bermuda.....		12,442	88,800	101,242
Gallenkamp Shoe Stores.....	22,578			22,578
General Baking.....	151,856		243,500	395,356
General Cigar.....			752,600	752,600
General Electric.....	372,635	2,198,860	1,198,700	3,770,195
General Foods.....	2,764,944	1,969,340	1,459,500	6,193,784
General Mills.....	1,541,697	793,432	97,300	2,432,429
General Motors.....	1,818,291	7,646,814	6,673,900	16,139,005
General Shoe.....		112,800		112,800
General Tire & Rubber.....		365,665		365,665
Gerber Products.....		113,052		113,052
G. H. P. Cigars.....			246,400	246,400
Gillette Safety Razor.....	507,815	714,663	112,300	1,034,778
Gilmore Oil.....	40,116		61,700	101,816
Glenmore Distilleries.....		166,992	314,200	481,192
Glidden Co. (Durkees).....	37,295	160,508		197,803
Globe Grain & Milling.....	5,360	2,716		8,076
Goodrich, B. F., Tire.....		1,229,304	405,600	1,634,904
Goodyear Tire & Rubber.....		1,393,403	1,212,100	2,605,503
Gordon Baking.....	137,327			137,327
Gorton-Pew Fisheries.....			61,500	61,500
Gospel Broadcasters.....	42,022			42,022
Grace Line.....		273,179		273,179
Graham Paige Motors.....		108,726	191,600	300,326
Grant, W. T.....		162,000		162,000
Great A & P Tea.....	275,275	3,611		278,886
Great Northern.....		62,948	97,200	160,148
Greater Texas and Pan American Exposition.....		11,880	55,400	67,280
Greyhound Management.....		283,401	344,800	628,201
Griffin Mfg.....	155,232	11,172		166,404
Griswold Mfg.....	7,240			7,240

MAJOR 1937 EXPENDITURES—Continued

Group of American Banks.....	277,784	.....	.....	277,784
Grove Laboratories.....	180,987	198,630	265,500	645,117
Gruen Watch.....	92,040	140,130	.....	232,170
Gulden, Charles.....	.....	.....	66,300	66,300
Gulf Refining.....	352,710	267,905	397,700	1,018,315
Haffenreffer & Co.....	.....	.....	69,400	69,400
Hamburg American Line.....	.....	73,634	200,300	273,934
Hamilton Watch..	.....	141,715	.....	141,715
Hammermill Paper....	.....	177,485	.....	177,485
Hancock, J., Insurance.....	.....	138,125	.....	138,125
Hanes Knitting.....	.....	19,782	125,200	144,982
Hanley, James, Co.....	.....	.....	84,800	84,800
Hart, Schaffner & Marx.....	.....	103,310	.....	103,310
Harvard Brewing.....	.....	.....	59,300	59,300
Hawaiian Pineapple.....	.....	182,238	.....	182,238
Health Products.....	42,708	208,944	58,500	310,152
Hearst Publications.....	.....	7,300	255,300	262,600
Hecker H-O.....	97,396	207,352	281,400	586,148
Heinz, H. J.....	730,633	1,558,099	890,000	3,178,732
Heublein, G. F. & Bros.....	.....	185,998	60,400	246,398
Hill's Bros.....	.....	.....	253,000	253,000
Hires, Charles E.....	.....	91,345	80,400	171,745
Holland Furnace.....	4,308	34,495	.....	38,803
Homemaker's Council.....	11,040	.....	.....	11,040
Hoover Co.....	.....	180,660	.....	180,660
Horlick's Malted Milk.....	519,200	417	.....	519,617
Hormel, G. A.....	9,205	69,895	.....	79,100
Houbigant Sales.....	.....	108,360	46,100	154,460
Household Finance.....	244,348	14,894	.....	259,242
Hudnut, Richard.....	.....	465,023	.....	465,023
Hudson Coal.....	24,192	.....	.....	24,192
Hudson Motor Car.....	147,690	693,447	660,600	1,507,737
Humphreys Homeopathic Medicine	20,384	.....	.....	20,384
Hygienic Products.....	.....	244,860	53,500	298,360
I. E. S. Lamps.....	.....	67,015	103,200	170,215
Illinois Bell Telephone.....	.....	.....	53,300	53,300
Illinois Central RR.....	11,795	.....	92,200	103,995
Imperial Paper.....	.....	120,606	.....	120,606
Institutional Insurance.....	.....	.....	79,900	79,900
International Cellucotton.....	108,360	1,004,497	61,400	1,174,257
International Harvester.....	.....	1,045,323	130,600	1,175,923
International Mercantile & Marine.	.....	116,460	74,700	191,160
International Nickle.....	.....	184,867	.....	184,867
International Shoe.....	7,332	123,232	.....	130,564
International Silver.....	140,945	325,713	.....	466,658
International Textbook.....	.....	149,417	.....	149,417
Investor's Syndicate.....	.....	118,155	.....	118,155
Iodent Chemical.....	43,520	.....	.....	43,520
Iron Fireman.....	.....	126,756	67,900	194,656
Ironized Yeast.....	.....	195,814	71,400	267,214
Italian Line.....	.....	118,967	84,800	203,767
Italian Tourist Information Office..	.....	109,389	.....	109,389
Jel-sert.....	7,946	.....	.....	7,946
Jenney Oil.....	.....	.....	76,400	76,400
Jergens-Woodbury.....	841,457	776,354	118,100	1,735,911
Johns-Manville.....	.....	225,389	.....	225,389
Johnson, S. C., & Son.....	455,744	117,900	140,200	713,844
Johnson & Johnson.....	.....	858,468	113,000	971,468
Journal of Living Publications.....	47,691	.....	.....	47,691
Kalamazoo Stove.....	.....	216,635	.....	216,635
Katro-Lex.....	3,033	.....	.....	3,033

MAJOR 1937 EXPENDITURES—Continued

Advertiser	Network Radio	Magazines and Farm Papers	Newspapers	Total
Kaufman Bros. & Bondy.....		116,749	83,400	200,149
Kay Jewelry.....	3,096	8,000		11,096
Kellogg Co.....	577,237	460,685	782,800	1,820,722
Kelly Springfield Tire.....		123,632		123,632
Kendall Co.....		244,575	194,600	439,175
Kleinert Rubber.....		119,971		119,971
Knox Co.....		48,346	206,600	254,946
Knox Gelatine.....	68,950	131,361		200,311
Knox Hat.....		110,269		110,269
Koppers Coke.....	13,422		57,700	71,122
Krank, A. J.....	24,240			24,240
Kroehler Mfg.....		151,400		151,400
Kreuger Brewing.....	27,792			27,792
Lady Esther Co.....	1,000,040	462,574	53,900	1,516,514
Lambert Pharmacal.....	82,124	2,188,526	85,100	2,355,750
Lamont Corliss.....	290,664	1,070,952	99,800	1,461,416
Langendorf Bakeries.....	35,144			35,144
LaSalle Extension University.....		154,823		154,823
Leeming, Thomas.....		69,537	104,800	174,337
Lehn and Fink Products.....	609,326	818,301		1,427,627
Lesoine, Marcus.....			56,200	56,200
Lever Brothers.....	2,182,123	1,634,640	2,564,500	6,381,263
Lewis Howe.....	312,548	143,176		455,724
Libby, McNeill and Libby.....	57,139	412,583	174,900	644,622
Libby-Owens-Ford.....		233,090		233,090
Liberty Mutual.....		101,296		101,296
Liebmann Breweries.....		7,150	54,300	111,450
Life Savers.....		32,300	81,500	113,800
Liggett and Myers Tobacco.....	1,806,541	2,606,027	4,446,700	8,859,268
Lipton, Thomas J.....		56,861	113,900	170,761
Literary Guild of America.....		116,873		116,873
Little Crow Milling.....	5,996			5,996
Local Cooperative Campaign.....	15,763			15,763
Local Department Stores.....	6,118			6,118
Local Loan.....	5,136			5,136
Look, Inc.....			210,900	210,900
Loose-Wiles Biscuit.....	144,720	102,042	79,100	325,862
Lorillard, P.....	103,490	610,848	3,079,400	3,793,738
Los Angeles Soap.....	14,526	3,213	51,900	69,639
Louisville and Nashville.....			126,700	126,700
Lovely Lady.....	2,340	28,164		30,504
Ludens, Inc.....	36,036	43,808	76,900	156,744
Luft, G. W.....		219,070		219,070
Lutheran Church.....	14,956			14,956
Lutheran Laymen.....	6,851			6,851
McCormick Sales.....		5,166	73,400	78,566
McGraw Electric.....		253,818		253,818
McKesson and Robbins.....	7,034	314,510	412,300	733,844
Macfadden Publications.....	351,825	11,360		363,185
MacMillan.....		41,886	71,400	113,286
Maine Development Commission.....	16,686	15,750		32,436
Manhattan Soap.....	114,819			114,819
Marrow, J. W.....	84,542			84,542
Maryland Pharmacal.....			47,600	47,600
Masonite.....		101,124		101,124
Matson Navigation.....		185,267	72,500	257,767
Maybelline.....	29,988	211,487		241,475
Maytag.....		82,093	88,200	170,293
Mennen Co.....	58,510	152,667		211,177
Mentholatum Co.....		71,481	130,300	201,781
Metro-Goldwyn-Mayer.....		238,433		238,433
Metropolitan Life Insurance.....		1,048,036	74,100	1,122,136
Mid-Continent Petroleum.....			71,100	71,100
Miles, Dr., Laboratories.....	1,457,470	254,165		1,711,635

MAJOR 1937 EXPENDITURES—Continued

Advertiser	Network Radio	Magazines and Farm Papers	Newspapers	Total
Mills, Marjorie.....	9,386			9,386
Minn. Valley Canning.....		176,875		176,875
M. J. B. Co.....			142,300	142,300
Modern Food.....	20,580			20,580
Modern Magazine.....	9,900			9,900
Moore, Benjamin.....	33,044			33,044
Monroe Calculating.....		117,520		117,520
Monticello Drug.....			68,700	68,700
Morrell, John.....	47,304	50,248		97,552
Morris, Philip, and Co.....	823,727	169,726		993,453
Morton Salt.....		146,672		146,672
Mountain Valley Springs.....			46,100	46,100
Mueller, C. F.....	102,336			102,336
Murine.....	16,138	30,370		46,508
Nash-Kelvinator.....	534,673	1,004,327	884,600	2,423,600
National Biscuit.....	236,430	631,606	444,100	1,312,136
National Carbon.....			95,400	95,400
National Dairy.....	1,275,202	843,837	544,400	2,663,439
National Distillers.....		601,816	2,345,600	2,947,416
National Ice Advertising.....	248,686	141,685		390,371
National Lead.....		325,833		325,833
National Silver.....	1,200	6,688		7,888
National Sugar Refining.....			140,900	140,900
Natural Gas.....			120,900	120,900
Nehi, Inc.....		10,375	53,300	63,695
New England Tel. and Tel.....			104,800	104,800
New York Bureau of Milk Publicity.....			54,800	54,800
New York Central RR.....		87,485	149,700	237,185
New York Herald Tribune.....		23,800	48,600	72,400
New York Life Insurance.....		186,279		186,279
N. Y., N. H. and Hartford RR.....		26,655	76,400	103,055
New York Sun.....		40,455	84,400	124,855
New York Telephone.....			292,300	292,300
New York Times.....		1,650	97,300	98,950
Niagara Hudson Power.....		375	173,600	173,975
Noblitt-Sparks.....		169,510		169,510
Norge Corp.....		554,287	740,900	1,295,187
North American Accident Insurance.....	9,487	12,770		22,257
Northern Pacific.....		38,206	74,500	112,706
Northern Paper Mills.....			46,800	46,800
Northwestern Bell Tel.....			69,500	69,500
Northwestern Mutual Life.....		123,770		123,770
Northwestern Yeast.....		198,358		198,358
Norwich Pharmacal.....		247,787	84,900	332,687
Noxzema Chemical.....	17,610	1,939	145,000	164,549
Nurito Co.....		12,464	46,300	58,764
Occidental Life Insurance.....	19,200			19,200
Ohio Bell Telephone.....			117,200	117,200
Oldtyme Distilleries.....		41,575	138,300	179,875
Oliver Farm Equipment.....		115,066		115,066
Olson Rug.....	11,317	221,138		232,455
Oneida, Ltd.....		305,605		305,605
Oregon State Highway.....	1,110	39,280		40,390
Owens-Illinois Glass.....	24,351	49,962		74,313
Oxo, Ltd.....		2,744		2,744
Pacific Coast Borax.....	278,236	102,835		381,071
Pacific Gas and Electric.....		5,019	106,100	111,119
Pacific Guano.....	1,872	740		2,612
Pacific Tel and Tel.....			105,100	105,100
Packard Motor Car.....	757,820	716,526	490,500	1,964,846
Packer's Tar Soap.....	148,902			148,902
Paramount Publix.....		212,530		212,530
Park and Tilford.....		280,335	440,800	721,135
Parkay Oleomargarine.....			65,700	65,700

MAJOR 1937 EXPENDITURES—Continued

Advertiser	Network Radio	Magazines and Farm Papers	Newspapers	Total
Parke, Davis.....		172,634		172,634
Parker Pen.....		393,564	111,000	504,564
Parker Watch.....	4,692			4,692
Penick and Ford.....		129,412		129,412
Penn. Anthracite Coal.....			119,000	119,000
Penn. Grade Crude Oil.....		133,220		133,220
Penn. Publicity Commission.....	3,775			3,775
Pennsylvania RR.....		2,234	196,400	198,634
Pennzoil Co.....		421,769		421,769
Pepper, Dr., Beverages.....		11,200	73,100	84,300
Pepperell Mfg.....	36,720	112,905		149,625
Pepsi-Cola.....			329,800	329,800
Pepsodent Co.....	1,269,158	458,209	577,800	2,305,167
Pequot Mills.....		126,600		126,600
Perfect Circle.....		196,433		196,433
Perfection Stove.....		257,751	45,600	303,351
Perfolastic Co.....		120,412		120,412
Personal Products.....		221,000		221,000
Pet Milk Sales.....	537,094			537,094
Philadelphia Bulletin.....		12,350	75,200	87,550
Philadelphia Inquirer.....		4,350	74,800	79,150
Philco Radio and Television.....	790,805	631,767	636,800	2,059,372
Phillips Packing.....	85,500	62,355		147,855
Phillips Petroleum.....	136,700		222,000	358,700
Pictorial Review-Delineator.....		63	172,600	172,663
Pillsbury Flour Mills.....	504,521	353,186	117,100	974,807
Pineapple Producers.....		255,625		255,625
Pinex Co.....		25,008	141,600	166,608
Pinkham, Lydia.....	4,461	198,943	117,900	321,304
Pittsburgh Plate Glass.....		375,187		375,187
Plate Glass Mfg. of America.....		116,950		116,950
Plough, Inc.....		11,375	358,500	369,875
Polk Miller Products.....		105,019		105,019
Portland Cement.....		154,666	105,400	260,066
Potter Drug and Chemical.....		41,106	283,300	324,406
Premier Pabst.....		247,929	311,400	559,329
Prescott, J. L.....			62,100	62,100
Princess Pat.....	133,674	34,840		168,514
Procter and Gamble.....	4,496,067	2,376,866	2,267,900	9,140,833
Progress Corp.....		165,431		165,431
Pro-ker Labs.....	3,354			3,354
Prudential Life Insurance.....		120,154	104,600	224,754
Public Service of N. J.....			93,000	93,000
Pullman.....		499,957		499,957
Pure Milk Cheese.....	13,408			13,408
Purity Bakeries.....			87,900	87,900
Quaker Oats.....	222,426	532,186	781,500	1,536,112
Quaker State Oil.....		236,689		236,689
Rabin.....	12,028			12,028
R C A Mfg.....	1,153,585	515,881	445,100	2,114,566
Radio Guide.....	4,272			4,272
Railway Express.....		57,750	99,400	157,150
Rainier Brewing.....			62,800	62,800
Raladam.....			128,000	128,000
Ralston Purina.....	367,484	196,177	228,000	791,661
Raymonds, Inc.....	14,300			14,300
Real Silk Hosiery.....	64,688	217,586		282,274
Red Top Malt.....			59,600	59,600
Regensburg, E. and Son.....		700	50,400	51,100
Regional Advertisers.....	107,248			107,248
Remington Rand.....		152,442		152,442
Republic Steel.....		103,082		103,082
Resinol Chemical.....		96,487	113,000	209,487

MAJOR 1937 EXPENDITURES—Continued

Advertiser	Network Radio	Magazines and Farm Papers	Newspapers	Total
Reynolds, R. J., Tobacco.....	790,315	3,407,457	4,626,900	8,824,672
Richfield Oil of Calif.....	214,124	.....	291,400	505,524
Rio Grand Oil.....	17,610	.....	.....	17,610
Rocke News Syndicate.....	2,574	.....	.....	2,574
Roma Wine Co.....	1,485	.....	.....	1,485
Royal Typewriter.....	.....	228,889	76,200	305,089
Ruppert, Jacob.....	.....	7,500	85,900	93,400
Salada Tea.....	.....	.....	267,800	267,800
Sales Affiliates.....	.....	4,780	54,800	59,580
Sante Fe RR.....	.....	136,537	.....	136,537
Saratoga Association.....	600	.....	.....	600
Schaefer Brewing.....	.....	14,800	52,300	67,100
Schenley Products.....	.....	824,400	2,359,300	3,183,700
Schering Corp.....	.....	172,730	.....	172,730
Schick Razor.....	.....	395,209	98,400	493,609
Schieffelin.....	.....	311,329	149,700	461,029
Schilling, A.....	.....	2,466	89,400	91,866
Schlitz Brewing.....	.....	161,239	207,400	368,639
Scholl Mfg.....	.....	157,896	147,600	305,496
Scott and Bowne.....	.....	.....	78,800	78,800
Scott Paper.....	13,312	578,857	84,400	676,569
Scull, Williams S.....	.....	3,415	84,200	87,615
Seaboard Airline.....	.....	1,438	57,800	59,238
Seagrams, Ltd.....	.....	801,268	2,364,500	3,165,768
Sealed Power.....	.....	133,280	.....	133,280
Sears, Roebuck.....	.....	105,465	.....	105,465
Seedol Labs.....	.....	75,384	74,500	149,884
Seiberling Rubber.....	.....	102,193	.....	102,193
Selby Shoe.....	.....	127,489	.....	127,489
Servel Sales (Electrolux).....	117,265	552,821	292,000	962,086
Seven Up Bottling.....	.....	.....	72,100	72,100
Schaeffer Pen.....	12,360	257,600	83,400	353,360
Shell Oil.....	283,110	701,587	678,200	1,662,897
Sherwin Williams.....	321,295	254,653	63,600	639,548
Signal Oil.....	49,512	.....	.....	49,512
Simmons Co.....	.....	286,515	.....	286,515
Simmoniz Mfg.....	.....	252,729	.....	252,729
Simon and Shuster.....	.....	84,765	56,000	140,765
Sinclair Refining.....	149,072	162,600	67,700	379,372
Singer Sewing Machine.....	.....	183,445	.....	183,445
Siroil.....	.....	12,223	67,800	80,023
Skelly Oil.....	29,220	.....	64,100	93,320
Skol Products.....	8,167	4,009	.....	12,176
Sloan, W. and J.....	.....	305,828	.....	305,828
Smart, D. A.....	71,570	.....	75,700	147,270
Smith Brothers.....	55,848	73,727	124,700	254,275
Smith, L. C.....	.....	182,166	73,800	255,966
Socony Vacuum Oil.....	.....	1,378,131	761,300	2,139,431
Somerset Importers.....	.....	129,956	577,700	707,656
S O S Co.....	.....	217,989	.....	217,989
Southern Bell Tel and Tel.....	.....	.....	58,600	58,600
Southern Dairies.....	.....	.....	88,600	88,600
Southern Pacific.....	.....	122,117	365,200	487,317
Southwestern Bell.....	.....	.....	160,700	160,700
Spencer Corset.....	.....	115,250	.....	115,250
Squibb, E. R.....	.....	849,454	100,700	950,154
S S S Co.....	25,592	52,235	296,400	374,227
Standard Brands.....	2,508,139	1,759,119	1,542,000	5,809,258
Standard Oil of Calif.....	84,508	25,960	405,000	515,468
Standard Oil of Indiana.....	.....	127,139	599,900	727,039
Standard Oil of Louisiana.....	.....	.....	46,200	46,200
Standard Oil of New Jersey.....	.....	371,251	364,600	735,851
Standard Oil of Ohio.....	.....	3,217	422,600	425,817

MAJOR 1937 EXPENDITURES—Continued

Advertiser	Network Radio	Magazines and Farm Papers	Newspapers	Total
Stein, A.....		157,455		157,455
Stephano Brothers.....			164,800	164,800
Sterling Products.....	2,331,014	1,076,552	1,312,600	4,720,166
Stern Newspapers.....		1,400	73,000	74,400
St. Louis and San Francisco RR.....			63,900	63,900
Stewart Warner.....	389,762	124,602	59,000	573,364
Stokely Brothers.....		258,039		258,039
Stromberg Carlson.....		91,172	46,100	137,272
Studebaker Sales.....	130,692	829,605	910,900	1,871,197
Sun Oil.....	567,409	9,099	659,600	1,236,108
Sussman Wormser.....	38,528			38,528
Swift and Co.....	128,255	635,334	349,600	1,113,189
Sylmar Packing.....	5,681			5,681
Table Products.....	4,290			4,290
Talon Fastener.....		355,098		355,098
Tastyeast.....	89,488			89,488
Taylor, W. A.....		80,152	70,300	150,452
Tea Market Expansion.....		53,910	434,000	487,910
Tenn. Electric Power.....			82,800	82,800
Texas Co.....	558,045	977,971	101,400	1,637,416
Texas and Pacific.....			51,300	51,300
Tidewater Associated Oil.....	50,390	182,425	473,100	705,915
Tillamook.....	10,924	2,148		13,072
Time, Inc.....	226,563	59,750		285,313
Travelers Insurance.....		153,689		153,689
T W A.....		51,081	85,500	136,581
Twentieth Century-Fox.....		100,611		100,611
Underwood-Elliott-Fisher.....		188,015	47,700	235,715
Underwood, William.....		116,696		116,696
Union Carbide.....		476,771		476,771
Union Oil.....	53,436	14,610	149,500	217,546
Union Pacific.....		171,327	241,000	412,327
United Airlines.....		94,149	90,300	184,449
United Artists.....		104,957		104,957
United Drug.....	24,403			24,403
United Fruit.....		48,413	114,400	162,813
U. S. Rubber.....		603,119	242,000	845,119
U. S. Shoe.....		111,610		111,610
U. S. Steel.....		789,072		789,072
U. S. Tobacco.....	388,905			388,905
U. S. Treasury.....		388,340		388,340
Van Camp Sea Food.....		41,625	102,300	143,925
Van Patten Pharmacal.....		3,769	50,500	54,269
Van Tage Medicine.....			282,200	282,200
Vick Chemical.....	323,320	442,436	577,400	1,343,156
Vocational Service.....	3,072			3,072
Wabash RR.....			60,900	60,900
Wahl Co.....		120,450		120,450
Waitt and Bond.....		2,855	56,100	58,955
Walker, Hiram, and Son.....		589,425	703,100	1,292,525
Wander Co.....	355,241	383,496	291,400	1,030,137
Ward Baking.....	52,303			52,303
Warner Brothers.....		113,661		113,661
Warner, William R.....	136,134	7,172		143,306
Warren, Northam.....		756,592		756,592
Wasey Products.....	325,662	642,617	257,500	1,225,779
Washington State Apples.....		17,300	48,200	65,500
Washington, G., Coffee.....	112,096	900		112,996
Weco Products.....		202,377		202,377
Welch Grape Juice.....	191,788	37,582	147,000	376,370
Wellington Sears.....		136,000		136,000
Wesson Oil and Snowdrift.....	42,072	152,900	174,800	369,772
Western Bakeries.....	29,857			29,857