TECHNOCRACY, magic word of the moment, blamed on one hand for the economic situation and hailed on the other as the means of ultimate prosperity with sixteen or fewer laboring hours a week, arrived humbly and unheralded in the amusement world with the birth of radio.

Technocracy affects not radio itself. Broadcasting is one of the favorite children of technocracy, conqueror of physical labor, a child whose product is yielded from the creative mind rather than brawn. Broadcasting has extended the dissemination of entertainment from the theater to the bleak wilderness; of education from the higher universities to the most remote communities served not even by a little red schoolhouse; of the message of the Gospel as interpreted by the greater thinkers to millions of worshippers instead of limited hundreds.

Little did theater owners and motion picture exhibitors realize the significance of radio when the “fad” began in the three years following 1920. They saw no competitive entertainment media, just as the legitimate theater a few years later saw no dragon in the earlier talkies. Entertainers, great musicians, opera singers leered at and joked about. (Continued on Page Twenty)
Radio's New Year

America's two major networks will span the globe to bring millions of listeners outstanding New Year's Eve celebrations. Time and NBC, bringing 1931 to one nation after another, will be faithfully recorded. 

While radio industries falttered or came to a halt in 1932, radio marched on, proclaimed 1932 its most prosperous year, 1933 should be better, heralded by elaborate features.

NBC plans: At 5 p.m. Saturday, December 31, NBC will broadcast from the Haup Vaterland, Berlin's famous international radio club, to be brought to American listeners on NBC-WGN. At the same hour NBC-WMAJ, will play up a program of the British Broadcasting Company.

At 6:30 a dramatic sketch, ushering out Leap Year, titled "Last Call for a Husband," will be heard on NBC-KYW. At 9 p.m. Frank Black will conduct an orchestra of NBC-WMAQ, will play "outstanding hits of 1932."

Most novel of NBC presentations will be "The Span of Life," presented over NBC-WMAJ at 9:30 p.m. David M. Sutton, 78-year-old Civil War veteran, and 100 years today, his four-year-old, will be interviewed by "Cheerio."

At 9:45 the scene will shift to Buenos Aires on NBC-WMAJ for the New Year's Eve celebration in the "Paris of South America." Violinist, 31, over NBC-WMAJ, Ray Knight will present a "Cockoo New Year's Eve."

NBC decides program will come to 10:55 when the combined networks will broadcast the arrival of 1933 in Manhattan. The ringing of the clock from Riverside Church will be sent from coast to coast, while in the background blended voices will sing "Auld Lang Syne." NBC portable transmitters will pick up the revelry in Times Square.

Dance bands will follow the New Year from coast to coast; and after 2 a.m. NBC will jump to Honolulu to broadcast the festivities on Waikiki Beach.

CBS plans: Columbia, like NBC, will begin its New Year's Eve broadcast in Germany. A 20-minute chorus will sing a trans-Atlantic New Year's greeting to America, beginning at 4:35 p.m. Rest of the evening will be devoted to dance music from prize whoopee spots from coast to coast. The microphone will pick up Pickwick Platz, Chicago, Los Angeles and Honolulu.

Spain's Amos 'n' Andy

Spain, until last year backward in radio technique, plans a bigger, better broadcasting system in 1933. Chief Spanish radio attraction is Barcelona's "Amos 'n' Andy," called Senores Toreczy and Miret. "Amos" Torczy and Andy Miret convey Spanish audiences with humorous comment on the news, don't use negro dialect, which in Spain would probably be Morisco.

Proud WSM

Newest, tallest in America is the 607-foot antenna tower of WSM, 50,000 watt Nashville station. This week reports began to filter to the station managers indicating that WSM is second in reception by every listening audience in the country with its new tower, erected in the Canal Zone, Panama, Mexico and San Domingo talked of remarkable reception and fidelity.

Radio's New Year

Sudden downpour of new symphony schedules this week caused critics and weary radio editors to sit up and take notice. Success of Philadelphia orchestra and New York Philharmonic may have prompted network thought of radio audience intelligence. Issy Dobrowen, who has been conducting Philharmonic since Arthur Tocussian's departure for Europe takes baton in hand to conduct concerts for NBC-WFAI audiences on January 4, 11, and 18 at 8 p.m. Ten weekly concerts by Boston Symphony Orchestra, acknowledged by authorities as one of World's greatest musical organizations will be aired beginning Saturday December 31, over NBC-KYW network starting at 7:15 p.m. Serge Kourovitsky, who has directed the Boston orchestra since 1924, will conduct the series for the benefit of the nation at large, as well as immediate audience. This concert considered by music critics as special treat has been heard only at rare intervals by radio audience. Elsen's History of American Music states that "Boston Symphony was first permanent orchestra in America." Leopold Stokowski will be first guest conductor, Sunday, January 1, Samuel A. Rothafel's (Rox) Mammouth Symphony orchestra of 225 pieces. This opens second series of Sunday noontime concerts at 11:15 a.m. over NBC-WMAJ network from the Municipal City Hall. Program to consist of Bernstein's Fifth Symphony; Prelude to "Die Meistersinger;" Prelude to "Tannhauser;" and Love Death, from "Tristan and Isolde."

Sunday Matinee O K

The Sunday Matinee of the Air, presenting a half hour variety bill of stage and vaudeville talent, this week was renewed by its sponsor, Ralston, for a new thirteen week period beginning January 15 over CBS-WBYM. Programs are heard at 11:35 a.m. each Sunday. Regular talent will include Victor Ardol's orchestra, singing comic Harry Reis, and laughable news commentator Jimmy Lyons.

Renewal of the period indicated radio executives that a program of light songs, humor, jazz can more than hold its own against the symphonies, operas that clog Sunday's air.

Winchell's Child Dead

Radio Giant and radio listener everywhere are offering sympathy and condolence to Walter Winchell, whose beloved nine-year-old daughter, Gloria, died of pneumonia Monday, December 26.

Winchell had often mentioned his daughter's in his widely-syndicated newspaper column. The great columnist and movie star was facing up on an air Sunday, December 20, when Gloria lay seriously ill. With almost superhuman effort he controlled his grief and pain to give a faultless air performance, following the tears of the stage that "the show must go on."

WCAU Anticipates

Specially erected for broadcasting is the new nine story home of WCAU, Philadelphia, Pa., broadcasts WCAU Broadcasting Company in announcing its removal to 1622 Chestnut Street. Broadcasting ploy with WCAU shows the way. Building comprises eight studios each with visitor's observation galleries, musicians' lounges, manager's rooms, and audience rooms, office—and a special office for Dir. Leopold Stokowski, genius director of the Philadelphia Orchestra. Reason for Stokowski's presence; conducting of experiments to improve rending of music over wire lines and radio. One 60 by 100 foot studio will be scene of television research. WCAU, closely knit to the Columbia System looks forward.

Hayton's Big Hop

Chelsefield's new "Music That Satisfies" series, starring Ruth Etting, gets under way Monday, January 2, at 8 p.m. over the CBS-WBYM network.

Next to Miss Etting, interest will center on Leonard Hayton, whose orchestra plays that of Nat Shilkret in the new series. Many famed orchestra leaders would have given their pet saxophonist to appear on the Chelsefield broadcast, were surprised when Hayton, twenty-four years old, was chosen. "Chelsefield believes it has scored a musical genius in the youthful maestro."

Kate Drops Blue Monday

Songbird of the South, Kate Smith, now singing with WSM in Nashville, where her first starring talkie is being made, changes her schedule effective this week, among other things, to NBC-WBYM and substitutes Thursday, making her new time-table read Tuesday, Wednesday, Thursday at 7:30 p.m. Kate leaves the sunkened state for Gotham late this month but returns to start a second picture in February. With six months of cigar selling behind her and a renewed air contract ahead, Kate Smith stays on top. She's heard over CBS-WBYM.

Dream Girl Awakes

Year ago Alice Joy, dubbed "dream girl," lounged before feminine radio stars. Then, for some unaccountable reason, her popularity was held beside less frequently on nation-wide networks. This is the result of an arrangement from NBC that presaged bigger things, a comeback, for Alice Joy. Along with the Robert Montgomery show, NBC's "American Orche- stera Miss Joy starts a new series of broadcasts, to be heard Mondays and Fridays over NBC.
Air Magic Stuns Thurston

By Howard Thurston

(Continued)

AFTER thirty years of directing my own show in the most minute details
I find myself in a position where I must obey the orders of someone else
in the show business—in the greatest mystery in the world—radio. But good
soldiers obey orders.

In my first appearance before the microphone everything was so entirely
different from the old days on the stage. I missed the faces, the smiles, the
laughs and applause. I saw only a cold black box with an opening that seemed
to stare at me unblinkingly like a dull dark eye.

I wasn't used to it and I never shall be. It is hard to teach an old dog
new tricks.

It was on November 3, 1932, when I first went on the air. The first
show went all right. We talked to the people in the east at 7:45 p.m., CST.
At 11:45 we were to talk to the west coast.

I was all keyed up, knew the part and knew that I was supported by an
excellent cast of actors. The announcer had called "quiet please,"—
"five seconds"—"Stand by."

The actors took their places at the microphone. We waited.
Five seconds passed. We gazed at the clock, another five seconds
passed and then a strange voice came from some executive office—"Allow
them 15 seconds. If they don't finish then call the show off."

Senator Hiram Johnson was speaking in Los
Angeles and ran three minutes over.

ONLY a few nights ago I avoided a catastrophe
by luck—by luck only. I was so concerned
with making some corrections on my manus-
script that I didn't hear the announcer give
the five second warning.

However, when the actors huddled around the microphone I in-
stantively took my place. We went entirely through the show and after
it was over I noticed an unusual stillness and
realized that perhaps it was not a rehearsal,
as I had thought, but the show itself.

It was a crew wonder that I had not broken
out of character to monologue one of the
actors whom I thought was cutting my speeches.

Back stage I broadcasting is much like the
theater. We have a story, actors and directors.
In our show we worked in split seconds but
Hiram Johnson's speech taught me that NBC
also works in split seconds.

YES, I like radio—but I miss the faces of
my audience and I shall be glad to put on
the old grease paint again. And it is small
wonder that I should long for the grease paint,
even after so short an absence from it.

After having appeared before the footlights
in almost every civilized country of the world
it is not strange that I should miss the audience

and glamour of the stage.

My life of magic actually began, I suppose,
when I was seven years old, in the gallery of
the City Hall in Columbus, Ohio. Herman
the Great was giving a gift show and as the
final curtain fell the audience formed lines in
the aisles and each person received a prize. I
heard a brass collar button and was happier
than I had been in the world. I was many years afterward when the Emperor
Franz Joseph of Austria presented me with a
gold watch which struck the hours and minutes.

In the years that followed, a happy care-
free life of vagabonding over the country, I
constantly practiced the magic tricks that I
knew and added to my repertoire, such as it
was.

The conjuring fever consumed me. I know
of no business, trade or profession that exists
so powerful an influence as magic. The love
of it becomes a passion. I am speaking not
only from the viewpoint of a professional con-
juror, but as an observer of men and things.

In my wanderings I have been thrown among
all classes and conditions of men, and I know
that the love of magic is universal. I have
seen a half-naked gummist of Singapore making a "pass" with a stone ground flat as a
penny.

I have seen a Dutch trader practicing a
man in the show business. When the
announcer called "Stand by," I thought I
was...
Programs for Sunday, January 1

10:15 A.M.

KFW—Bright Spots
WGES—Bob Hope and Charles Cardell, Jr.
WSBG—Cecil Field
WSSP—Peanuts

10:30 A.M.

WBBM—The American Oratorio
WCLF—Seven Church of Christ, Scientist
WGGG—Renaissance Festival (NBC)
WCSR—Mandolin (CBS)
WTH—Happy Go Lucky Time; Art Linkletter
WJKS—Watchtower Program
WACB—Sandy Mac Tavish, the Fish

10:45 A.M.

WBBM—Good Morning
WBBM—The Melody Makers (CBS)

11:00 A.M.

WBBM—Sunday Toons
WBBF—Goldcrest Serene

11:15 A.M.

WBBM—Exelle Barnum, pianist
WBBF—Eddy Hanson

11:45 A.M.

WBBM—Children's Hour
WBBF—Saint John's Orphan Home
WCSR—Some of Your Favorites; Leonard Salve

12:00 NOON

WBBM—Brass and Banjo Boys
WBBF—Ladies Chorus
WCSR—Our Lady of Sorrows Catholic Church

1:00 P.M.

WBBM—Swing Serenade
WBBF—Julia King Musical Suite
WCSR—Sunshine Service

2:00 P.M.

WBBM—Piano Trios
WBBF—Julia King Musical Suite
WCSR—Maisonette Russe; Dr. Kenyon, pianist

3:00 P.M.

WBBM—Piano Trios
WBBF—Julia King Musical Suite
WCSR—Maisonette Russe; Dr. Kenyon, pianist

4:00 P.M.

WBBM—Piano Trios
WBBF—Julia King Musical Suite
WCSR—Maisonette Russe; Dr. Kenyon, pianist

5:00 P.M.

WBBM—Piano Trios
WBBF—Julia King Musical Suite
WCSR—Maisonette Russe; Dr. Kenyon, pianist

6:00 P.M.

WBBM—Piano Trios
WBBF—Julia King Musical Suite
WCSR—Maisonette Russe; Dr. Kenyon, pianist

7:00 P.M.

WBBM—Piano Trios
WBBF—Julia King Musical Suite
WCSR—Maisonette Russe; Dr. Kenyon, pianist

8:00 P.M.

WBBM—Piano Trios
WBBF—Julia King Musical Suite
WCSR—Maisonette Russe; Dr. Kenyon, pianist

9:00 P.M.

WBBM—Piano Trios
WBBF—Julia King Musical Suite
WCSR—Maisonette Russe; Dr. Kenyon, pianist

10:00 P.M.

WBBM—Piano Trios
WBBF—Julia King Musical Suite
WCSR—Maisonette Russe; Dr. Kenyon, pianist

11:00 P.M.

WBBM—Piano Trios
WBBF—Julia King Musical Suite
WCSR—Maisonette Russe; Dr. Kenyon, pianist

12:00 A.M.

WBBM—Piano Trios
WBBF—Julia King Musical Suite
WCSR—Maisonette Russe; Dr. Kenyon, pianist

www.americanradiohistory.com
As I Hear It

Be Your Own Critic

Chances are you are looking for a record or two to add to your collection. We think you'll find a lot of good material in the Mercury catalog this week. It might be a good idea to write for a copy of the catalog, or perhaps you might take some of our suggestions to your local record store. In either case, you can't go wrong if you buy something that you like. After all, if you don't like it, you can always trade it in for something else.

The catalog is filled with records of all kinds, from classical music to the latest pop hits. There are also a few gems hidden away that you might not have heard before. So, take a look at the catalog and see what catches your eye. You might be surprised at what you find.

The catalog is available at your local record store or by mail. Just fill out the form and send it back to us. We'll send you the catalog for free.

As I Hear It

Plums and Prunes

By Evans E. Plummer

A good many years ago a federal judge solved the Standard Oil Company a record fine in the millions of dollars for being a trust and as a result the company was cut up into little pieces. These now operate as independent corporations. Consequently many sections of the country are being deprived of the Standard Oil sponsored Marx Brothers sketch—one of the funniest programs that ever honored the air lanes—just because the piece of the Standard Oil Company sponsoring them isn't permitted to sell gasoline or oil in those sections. True, Standard Oil of Indiana has the Funniest, a recorded show of wit and music that is passing fair, and the Ohio corporation is behind a series of WLW and WTAM programs by Gene and Glen.

But we want the Marx Brothers! If Standard Oil may advertise in the national magazines, why can't a group plan be arranged whereby that big independent unit of Standard Oil, once united in their broadcasting, would be capable of endowing some of the greatest programs ever heard, and all listeners would be able to tune in on their local stations.

Give us the Marx Brothers!

The plaint of elite scribes for Julius Tolkien on the networks remains of an unpublished incident which occurred in 1928 when the CBS chain was getting under way. Backers split as to who would be Columbia's president. Tolkien's name was offered as a compromise, but the breach was healed, so the versatile monologist remained on the outside looking in rather than becoming the tier of all help.

Doctoring Valley's Doctors

Despite the fact that Jack Benny is off that gingersnap show, his and Ed Wynn's methods of handout the commercial sales patty have not only been pleasant to take but undoubtedly effective. So have the credits on the Sherlock Holmes mystery dramas.

But here's a special bunch of withered, moldy and de-vitaminized prunes for the impetuous doctors and their shameless battle to and on during the otherwise extremely enjoyable one-hour programs of Rudy Valley and his guest stars. In the first place, usually hate to listen to a doctor's advice and seldom follow it. In the second, the speeches are borsomely long and either coax dial switching or induce sleep after a 'quirky day' (listen to 'em for insomnia)! Finally, the doctors are imported because American physicians, members of the American Medical Association, wouldn't be permitted to sell lollipops for advertised products of any kind, thank goodness!

You could not expect Rudy Valley to catch wise about yeast, but certainly there must be a less门前 method of injecting the propaganda than that now employed, and the sponsor, smart enough to produce the quality show that Valley's is, should be clever enough to repair the breach.

Last year was "I've Got Five Dollars.

This season brought "Here It Is Monday and I've Still Got a Dollar," and now the big shot, "Brother, Can You Spare a Dime?" A penny for the thoughts of the money song writers. Vo-de-oh-dough!

Among the Christmas Cards—

So I "nether ol' de" well J. C. Bamberger to me and a balm to you for catching it when our copywriters and proofreaders didn't. That comes from listening to the comic. It'll be ain't soon. . . . And thanks to you, Julian Bender, for your "Bend-er Burs" critical column, but the real song should have to tune it myself. More people, their claims, will disagree with me . . . No, H. H. . . . Just forgot, radio, that the Burs are arrangements and tempo still cast the old spell. He's been outdone because I never can remember whether to end his name with one or two l's. I need a technoclastic spelling -gadget. . . . A call to Mr. Porter, who said about this week, and amapted. G-r-e-e-n. Just wait.

Associated Press Central Branch Manager Brophy was stalled to talk over the Columbia network on December 21, but cancelled a few days before the date. The Associated Press still considers radio an enemy.

Off a Line Mike—

Very funny was Mitzi Wynn's introduction of Baritone Phil Porterfield at Charlie Baker's 4th Ward benefit Christmas party, "Mr. Porterfield," Mitzi explained, "is on the Columbia Circuit! . . . Burlesque goers will notice that . . . But not so funny was Charlie Hamps' Winchell crack about the Harold (WBBM) mikeman Parks' 'blessed event' Those in the know were indeed surprised, but investigation proved, as the wise ones suspected, that Hamp was dumm. Either he was kidding, guessing or just mixed up his appearances . . . Concert master Joe Emickland, after having two cars stolen, even remembers one fitted with an alarm bell.

Ann Miller, the pleasant little hairib night hostess of CBS, Chicago, has quit the networks. For the present, at least, she'll be a local color of the WLS program bow. Whereupon her appearance is giving the lad harmonica lessons.

In their Christmas stockings: a big automobile from Reggie ("Dude" Sanfillco-Makoff) Kooy to Eleanor (M & B's "Bilby") Rella . . . a renewed contract from her sponsor for Bill ("Grandpa Burton") Buur . . . a first year anniversary party for Vin ("Jack Arnold") Haworth from his mistress, Jean . . . a forty dollar, pure white, ten gallon Stetson Beaver from the Hollywood starlet Gene (WLS Oklahoma yodeling cow- boy) Autry, and a costly belt with a big shining silver buckle intined with his initials and a horse's head of gold.

That mystery voice you have heard singing with Mark Fisher's group, the famous Beach Hotel orchestra on the Wednesday night chain is unmasked as the mikeman Normcy Barry, and he's ALL RIGHT. Alayne Oliver (Knobbed of the Oriental theater) is also a new Fisher vocal acquisition.

Tom Shirley, mimelen actor who once said vehemently "Never again," is now serious about brunette Dot Lobell, a non professional . . . Second guesters who had C. L. Mencer, NBC's Chicago drama chief, transferred to New York, were wrong again Margaret (Star Eyes) McKay is now painting the WJZ lid since winning the WLS press department to Harry Steele . . . Ben Bernie, the old movie trap, has taken to art. He's trying to draw a Colbertson forking two bid . . . Crossing Don Ross, who from time mate Jack Brooks as a friend, will be in New York soon with odd bad on an NBC broadcast from John Royal . . . Floydon, radio, is studios director of WSBC, which is building big-time with a Hawaiian . . . Ed Murdock, radio, is smart and funny to you even suspected that Linda (WLS) Parker is the same singer who used to entertain between other Chicago stations as Jean Munich, the red-headed bluebird.

Reviewing the Chimes—

Fire Chief Wynn (Tues., Dec. 20, 8:30 p.m. CST on NBC). Allowing for old bugs (Continued on Page Seventeen)

As I Hear It

This Week's Winner

SUNDAY AT SETH PARKERS, heard over NBC-WCAU December 16.

It is with great pleasure that I look forward to and welcome "Sundays at Seth Parker's." I think it creates the most contagious atmosphere and lays claim to a genuine indulgence on the part of its listeners. To me, it was one-half hour of the most enjoyable entertainment, unlike anything else on the air to which your imagination and talent blend so smoothly and readily. The same is true of each and every performance. It deems unreasonable that such a gathering would be held at the late hour on which this program is scheduled. The time of its rendition is its only artificiality. How much more realistic if we were to take place at the twilight period. It is not possible that people of their types and ages would be out at this hour. My mother and dad didn't hear it at 10:45 last night, and they aren't old fashioned. I would suggest: Have it earlier, and let it receive the audience over the air that it deserves.

Mildred E. Adams, Fairs mournt, West Virginia

Honorary Mention

MILLS BROTHERS, heard over CBS-WCAU at 15:05 at 16:30 Thursday, December 16. Mills Brothers always good. Don Redman's band fair. Why take up the Mills time anyway? On a fifteen-minute program this is treason. By the time all the theme songs are in, and the advertising run through, there is barely time for either unit to do their stuff. Advertising, nothing technical or exaggerated, yet most effective.

Joseph Oldnow, Gernsagentown, Pennsylvania
Programs for Monday, January 2

5:45 A.M.  WGSE—Sunrise Special
8:45 A.M.  WAAT—Farm Folks’ Hour
9:00 A.M.  WGN—Lil’ Rags & Tags
12:00 P.M. WMBI—Gospel Music
1:00 P.M.  WSBC—J. M. Fitzpatrick, pianist
2:00 P.M.  WSBC—Wm. W. St. Louis, pianist
5:00 P.M.  WJU—The Three Nuns
6:15 P.M.  WMAQ—Mike Morgan, pianist
7:00 P.M.  WGN—Palmers Red River
7:05 P.M.  WJU—Albert’s Orchestra
7:15 P.M.  WCSS—Clifford Beaton
7:45 P.M.  WCSS—Clifford Beaton
8:00 P.M.  WCSS—Clifford Beaton
9:00 P.M.  WCSS—Clifford Beaton
9:15 P.M.  WCSS—Clifford Beaton
10:30 P.M. WCSS—Clifford Beaton
11:00 P.M. WJU—J. M. Fitzpatrick, pianist
12:00 A.M. WJU—J. M. Fitzpatrick, pianist

11:00 A.M. WCFL—Clint Lively Band
11:30 A.M. WBNM—J. M. Fitzpatrick, pianist
11:45 A.M. WBNM—J. M. Fitzpatrick, pianist
12:00 P.M. WBNM—J. M. Fitzpatrick, pianist
12:15 P.M. WBNM—J. M. Fitzpatrick, pianist

12:15 P.M. WBBM—Joyce Spencer
1:45 P.M.  WBBM—Joyce Spencer
2:15 P.M.  WBBM—Joyce Spencer
2:45 P.M.  WBBM—Joyce Spencer
3:15 P.M.  WBBM—Joyce Spencer
3:45 P.M.  WBBM—Joyce Spencer
4:15 P.M.  WBBM—Joyce Spencer
4:45 P.M.  WBBM—Joyce Spencer
5:15 P.M.  WBBM—Joyce Spencer
5:45 P.M.  WBBM—Joyce Spencer
6:15 P.M.  WBBM—Joyce Spencer
6:45 P.M.  WBBM—Joyce Spencer
7:15 P.M.  WBBM—Joyce Spencer
7:45 P.M.  WBBM—Joyce Spencer
8:15 P.M.  WBBM—Joyce Spencer
8:45 P.M.  WBBM—Joyce Spencer
9:15 P.M.  WBBM—Joyce Spencer
9:45 P.M.  WBBM—Joyce Spencer
10:15 P.M. WBBM—Joyce Spencer
10:45 P.M. WBBM—Joyce Spencer
11:15 P.M. WBBM—Joyce Spencer
11:45 P.M. WBBM—Joyce Spencer
12:15 A.M. WBBM—Joyce Spencer
12:45 A.M. WBBM—Joyce Spencer
Monday Programs Continued

5:45 P.M.
WBBM—Local Line Tribe (CBS)  
WCLF—Celeste Warren  
WLS—Little Orphans Annie; children's playlet, NBC
WIBO—in a Clock Serenade, NBC
WJZ—Life of Dreams  
WMAQ—Direct Master Orchestra

6:00 P.M.
KYW—Jane Froman, Marx singer (NBC)  
WBEM—Selphine Gehlen's Piano School  
WLS—Hotel Alphonso Orchestra  
WGN—Solen (NBC)  
WECB—Pianist  
WJZ—Dancing  
WLS—German Program  
WJZ—Lawrence Welk, song  
WMAQ—General Electric Circle (NBC)

6:15 P.M.
KYW—The Globe Trotter  
WBBM—Gene and Charlie  
WCLF—Organ Recital  
WECB—Century of Progress Program  
WGES—Cell and Sally  
WGN—the Secret Show  
WJZ—Sports Real  
WMAQ—Westminster, dramatic sketch

6:25 P.M.
KYW—Teaberry Sports Reporter  
WBBM—Dick Reiner's Orchestra  
WCLF—Flanagan's Restaurant Review  
WCLF—Hotel Alphonso Orchestra  
WGN—Monday Night (NBC)  
WGES—State-Lake Revue  
WIBO—Tom, Dick and Harry  
WJZ—Farewells Frolic  
WMAQ—Concert excerpts

6:40 P.M.
WIBO—Hackle's News; Joe Springer  
WBBM—Real-life Lovers  
WCLF—Baker Carder, news commentator (CBS)  
WCLF—Vita Lago Garden  
WCLF—The Goldfinches, comedy sketch (NBC)  
WGES—Hunt and Dance  
WGN—Palmer House Ensemble  
WGN—Clans and Sinnies  
WMAQ—Art Kassel's Orchestra

7:00 P.M.
KYW—Ohio Serenade  
WBBM—Dorfer Brass, Program  
WCLF—Tony and Joe

WGES—First Slovak Hour
WCLF—Whispering Jack Smith; Honoring Birds (CBS)  
WIBO—Singers' Hour (NBC)
WJZ—Jambalayin' Half Past" Jason
WJZ—Safety First (NBC)
WMAQ—Willard Messinger

7:15 P.M.
KYW—Hotel Holland's Orchestra (CBS)  
WBBM—"The Band of Distinction"  
WCLF—Harry Schein, night adapter  
WGN—Sing a Song (CBS)
WIBO—The Old Turtles  
WJZ—Dr. and Mrs. Jerry  
WMAQ—The Daily Business and the Air

7:30 P.M.
KYW—Drum for the Milk Foundation  
WBBM—Fifteen Minutes of Sunshine with Clark Hump  
WCLF—Women's Trade Union League  
WIBO—Husky's Sport Playlet  
WJZ—Club Mayfair Orchestra  
WGN—Ben Berovic's Orchestra (NBC)  
WMAQ—Voice of Firestone; Lawrence Tillett, basso (NBC)

7:45 P.M.
KYW—Chanda, the Magician  
WBBM—Corry Laws, Orchestra (CBS)  
WCLF—Lobby Singer; Charles F. Stieglitz Program  
WGN—Golden Voice  
WIBO—Harry Reiner's Orchestra  
WJZ—Lady in the Tassels  
WGN—Music That Sells (CBS)  
WIBO—Jack Bennett, tenor  
WJZ—Oscar Orchestra  
WCLF—Pink Palace  
WGN—Gineral Motors, NBC  
WMAQ—A. P. and G. Gymnasium (NBC)  
WGB—Librarian's Hour

8:15 A.M.
KYW—Chadley Street Orchestra (CBS)  
WBBM—Lightweight Contest  
WCLF—Billie Holiday, song  
WGN—To be announced  
WIBO—Arthur Wright, song

8:30 P.M.
KYW—The Cadet; quartet  
WBBM—Prince's Pat Poyant, drama

Programs for Tuesday, January 3

5:45 A.M.
WGES—Sunshine Special

6:00 A.M.
WAFF—Farmer Folks Tour

6:15 A.M.
WAFF—Breakfast Express

6:30 A.M.
WCLF—Morning Shuddle

6:45 A.M.
WCLF—Musical Tone (NBC)  
WJZ—Frankie Marcus, tenor  
WLS—Paul Reeder's Talkies  
WMAQ—WLS Savers, humorous sketch (NBC)

7:00 A.M.
WIBO—Sports Special

7:15 A.M.
WIBO—Musical Time Saver  
KYW—Musical Clock  
WCLA—Breakfast Express  
WCLF—Morning Shuddle

7:45 A.M.
WGES—Selphine Gehlen's, Churches of Illinois  
WCLF—Cleora (NBC)  
WGES—Polish Program  
WGN—Good Morning  
WIBO—Nine News Special  
WJZ—Happy Go Lucky Time  
WLS—Great Beast, Shell Coral  
WMAQ—Pepper Pot orchestra (NBC)

7:30 A.M.
WIBO—Musical Time Saver  
WJZ—Lily Bill and Sons  
WCLF—WCLF Announcers  
WGES—Beethoven Melodies  
WLS—Variety Actions

8:00 A.M.
WCLF—Teaberry Special

8:30 A.M.
WBBM—Modern Living

8:45 A.M.
WCLF—Dance Music  
WIBO—Musical Varieties  
WCLF—Musical Program  
WMAQ—Vic and Sue, comedy duo (NBC)

8:50 A.M.
WLS—Produce Market Reporter; livestock receipts  
WJZ—Burlington Bakers' Union

9:00 A.M.
WGN—Medical Melange (NBC)  
WIBO—Sing and Sweep

9:15 A.M.
WCLF—Organ Interlude

9:30 A.M.
WGES—Carnival Concert

9:45 A.M.
WGN—Canary Concert  
WIBO—WLS's Gym of the Air  
WMAQ—YMCA Exercises

10:00 A.M.
WMAQ—Chicago Ensemble (NBC)

10:15 A.M.
WLS—Newspaper Reporter

10:30 A.M.
WIBO—L. B. and Max

10:45 A.M.
WCLF—Organ Recital

11:00 A.M.
WGB—WLS's Gym of the Air

11:15 A.M.
WIBO—Singers' Hour (NBC)

5:45 P.M.
KYW—Rose Vanderhoek, Flutist  
WBBM—Songs of the Islands  
WCLF—"L. S. Navy Band (CBS)  
WIBO—Dance Music  
WJZ—Musical Speedway  
WGN—Allen Grant, pianist  
WIBO—Darwin Dan  
WJZ—Dorothy's Favorites  
WLS—Silverstick and Pollywog Market  
WMAQ—Singing Strings  
WMAQ—Parents Bible Story Hour

10:05 A.M.
WLS—Poultry Market; Weather Forecast

10:15 A.M.
WCLF—Radio Milwaukee Institute (NBC)  
WIBO—The Tune Parade  
WGS—Rhythm Review; Ethel and Harry  
WJZ—Musical Favorites  
WIBO—Market Report

10:30 A.M.
WMAQ—Here's to Cheer; Best Ballees

10:45 A.M.
WGN—Board of Trade Market Reports

11:00 A.M.
WCLF—"L. S. Army Band (NBC)

11:15 A.M.
WCLF—"L. S. Navy Band (CBS)  
WIBO—Current Questions Before Congress (CBS)  
WJZ—Artie Muller; Phyllis and Frank; sketch  
WGES—Italian Serenade  
WIBO—Report of the day's news  
WIBO—News of the Day  
WIBO—Musical Morning  
WIBO—L. S. Miller Band Concert (NBC)  
WGB—Milwaukee Music  
WSES—John Stanford

10:45 A.M.
WCLF—Musical Serenade (NBC)

11:00 A.M.
WCLF—Vincent Serenade (NBC)  
WIBO—Susan White's Orchestra (NBC)  
WGB—Music Waves  
WIBO—Childs-Brown; same talk  
WIBO—Sylvia's Children

11:15 A.M.
WCLF—Musical Morning  
WIBO—Meet Recipe Talk; Mildred Bros

11:30 A.M.
WGB—Red Hot and Low Down Program  
WIBO—Buddy Hartman's Orchestra

10:05 P.M.
WCLF—Alphonso Wilkens  
WJS—Alphonso Wilkens  
WGB—Robert Miligan and Multiglass  
WIBO— landlord; the Answer Man

10:30 P.M.
WGN—Time; Westport Reporter

11:00 P.M.
KYW—Don Pedro's Orchestra  
WCLF—Current Orchestra (NBC)  
WGN—Serenade (CBS)  
WIBO—Sister Blake Mysteries  
WGS—Radio Vegetable; Olga

11:45 P.M.
WIBO—A Bit of Moscow; orchestra

11:00 A.M.
WGN—Time; Westport Reporter

11:00 P.M.
KYW—Don Pedro's Orchestra  
WCLF—New Chopin Ballroom Orchestra  
WGN—Spanish Orchestra  
WIBO—Mushroom Triptych

12:00 MIDNIGHT

12:00 A.M.
KYW—Don Reiner's Orchestra  
WIBO—Around the Town; dance orchestra  
WIBO—Golden Wax  
WMAQ—Art Kassel's Orchestra

12:15 A.M.
WJZ—Midnight Hour of Music and Model  
WIBO—Ted Hogan's Orchestra  
WJB—Grand Terrace; Earl Hines  
WMAQ—Vita Lago Orchestra

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Purely Personal

ART KASSEL burnt up telephone wires just about scorching SEN KANEY'S ears not so long ago when Art heard that he had been taken off all the NBC spots for the week of January 1 to 7. But he found out it had been nothing more than one of NBC's program errors.

DOUG HOPE is an experienced dude-ranch vacationer, so as an author-producer of the Princess Pat Program he will tell of such things in "She Won't Do!," over WLS, 2:45 p.m. Tuesday, January 3 and WBBM 8:30 p.m. the day before.

Holidays are over, so WAYNE KING moves back into the Aragon, just in time for the New Year's Eve celebration. He changes HERBIE KAY out again. King however, enjoyed a Christmas Eve at home with his wife, then fulfilling a long expressed desire of his.

LAWRENCE SALDANO, baritone over WGN's frequency, is another who is unable to avoid the ever-present "This." Dick Hayes is substituted for him at present.

HAROLD ESSEX and BOBBY BROWN will again preside over ambitious Cook County children when WBBM revives the radio spelling bee, a feature of last year's programs. January 3rd at 7 p.m. is the time of the premiere.

DAN TRAVIS will present the Georgia Jubilee Singers over WGN Thursday, January 5 at 9:15 p.m. in a new type of music for the shows of Chicago's radio audience.

BOB HAWKES has been talking into the mike while Art Kasrel broadcasts locally over WMAQ, most every night at midnight. Rob was supposed to be free-lancing, but it looks at present as if this will be his steady job before long.

JOHN STAMFORD isn't afraid of hard work. As studio director of WSBC, he will have to introduce practically everyone who desires to broadcast to WSBC's new idea of radio amateur night, each Saturday in the Grillon Hotel studio, and anyone is welcome, WSBC says, to try out.

Football is gone, but RAY WALDRON keeps at his sports review over WAAJ every evening. His time has been changed, however, to 4:15 p.m.

Meet the two stars of that rapidly rising skit, "Tony and Joe!" Tony Carlo, left, and F. "Joe" Villani. "Tony and Joe" is heard over station W2CF twice weekly, at 7 p.m. Mondays and Saturdays.

THE PLAY'S THE THING

(Programs are listed in Central Standard Time)

SUNDAY

Moonshine and Honeydew--WMAQ NBC, 1:30 p.m.

Arms of the House--WMAQ NBC, 1:30 p.m.
Petyl's Romance--KYW NBC, 4:30 p.m.

Garden Mystery--WMAQ NBC, 9:30 p.m.

Wheatonville--WMAQ NBC, 6:15 p.m.

Great Moments in History--WLS NBC, 6:30 p.m.

Sunday at Seth Parker's--KYW NBC, 9:45 p.m.

MONDAY

Clara, Lu 'n' WLS NBC, 11:30 a.m.

Today's Children--WMAQ, 12:45 a.m.

United Dreams--WLS, 2:15 p.m.

Betty and Bob--WLS NBC, 2 p.m.

Davy's Darlin'--WENR NBC, 5 a.m.

Dreadnought Caravan--WENR NBC, 4:15 p.m.

Bill Hart's Grand Hotel--WBBM, 5 p.m.

Johnny Hart in Hollywood--WMAQ NBC, 5:15 p.m.

Mulligan--WBBM NBC, 5:30 p.m.

The Lone Wolf Tribe--WMAQ NBC, 5:45 p.m.

Wheatonville--WMAQ NBC, 6:15 p.m.

The Secret Three--WGN, 6:15 p.m.

The Goldhearts--WENR NBC, 6:15 p.m.

The Magician--KYW, 7:15 p.m.

Country Doctor--WLS NBC, 6:15 p.m.

Finishing In Part Mystogy--WLS NBC, 3:00 p.m.

Pioneer Pass--WBBM NBC, 5:30 p.m.

Easy Areas--WGN NBC, 9:15 p.m.

Myrt and Marge--WDBM NBC, 9:30 p.m.

Amos 'n' Andy--WENR NBC, 10:00 p.m.

Dan and Sylvia--WTAQ NBC, 10:15 p.m.

Mulligan and Mulligan--WGN, 10:15 p.m.

TUESDAY

Happyville Special--WLS, 8:15 a.m.

Clara, Lu 'n' WLS NBC, 9:15 a.m.

Betty and Joe--KYW NBC, 9:15 a.m.

Today's Children--WMAQ, 10:45 a.m.

United Dreams--WLS, 12 a.m.

Betty and Bob--WLS NBC, 2 p.m.

Princess Pat Program--WENS NBC, 1:30 p.m.

Johnny Hart in Hollywood--WMAQ NBC, 5:15 p.m.

Mulligan--WBBM NBC, 5:30 p.m.

Siskel Hawkins--WMAQ NBC, 5:45 p.m.

Little Orphan Annie--WENR NBC, 5:45 p.m.

Roll Oak Champions--WBBM NBC, 5:50 p.m.

Wheatonville--WMAQ NBC, 6:15 p.m.

The Secret Three--WGN NBC, 6:15 p.m.

The Godfather--WENR NBC, 6:45 p.m.

Chumley, The Magician--KYW NBC, 7:15 p.m.

Country Doctor--WLS NBC, 6:15 p.m.

Rural Rhythm--WBBM NBC, 7:30 p.m.

Myrt and Marge--WDBM NBC, 9:15 p.m.

Amos 'n' Andy--WENR NBC, 10:00 p.m.

Dan and Sylvia--WTAQ NBC, 10:15 p.m.

Mulligan and Mulligan--WGN NBC, 10:15 p.m.

WEDNESDAY

Clara, Lu 'n' WLS NBC, 9:15 a.m.

Today's Children--WMAQ, 10:45 a.m.

United Dreams--WLS, 11:15 a.m.

Betty and Bob--WLS NBC, 2 p.m.

Little Orphan Annie--WENR NBC, 4:15 p.m.

Johnny Hart in Hollywood--WMAQ NBC, 5:15 p.m.

Mulligan--WBBM NBC, 5:30 p.m.

Rural Rhythm--WBBM NBC, 7:30 p.m.

Myrt and Marge--WDBM NBC, 9:15 p.m.

Amos 'n' Andy--WENR NBC, 10:00 p.m.

Dan and Sylvia--WTAQ NBC, 10:15 p.m.

Mulligan and Mulligan--WGN NBC, 10:15 p.m.

WEDNESDAY

Clara, Lu 'n' WLS NBC, 9:15 a.m.

Today's Children--WMAQ, 10:45 a.m.

United Dreams--WLS, 11:15 a.m.

Betty and Bob--WLS NBC, 2 p.m.

Little Orphan Annie--WENR NBC, 4:15 p.m.

Johnny Hart in Hollywood--WMAQ NBC, 5:15 p.m.

Mulligan--WBBM NBC, 5:30 p.m.

Rural Rhythm--WBBM NBC, 7:30 p.m.

Myrt and Marge--WDBM NBC, 9:15 p.m.

Amos 'n' Andy--WENR NBC, 10:00 p.m.

Dan and Sylvia--WTAQ NBC, 10:15 p.m.

Mulligan and Mulligan--WGN NBC, 10:15 p.m.

SATURDAY

J. B. and Man--KYW NBC, 9:15 a.m.

Today's Children--WMAQ NBC, 10:45 a.m.

United Dreams--WLS, 11:15 a.m.

Rural Rhythm--WBBM NBC, 5:30 p.m.

Little Orphan Annie--WENR NBC, 5:45 p.m.

Johnny Hart in Hollywood--WMAQ NBC, 5:15 p.m.

Mulligan--WBBM NBC, 5:30 p.m.

Rural Rhythm--WBBM NBC, 6:15 p.m.

Myrt and Marge--WDBM NBC, 9:15 p.m.

Amos 'n' Andy--WENR NBC, 10:00 p.m.

Dan and Sylvia--WTAQ NBC, 10:15 p.m.

Mulligan and Mulligan--WGN NBC, 10:15 p.m.

If Your New Year Isn't a Happy One. It Isn't Because I'm Not Wishing You One

CHARLES LYON

N.B.C.
Tuesday Programs [Continued]

6:25 P.M. \nKYW-Trudell Sports Report

6:30 P.M. \nKYW-Coronel Robinson's Pioneers

6:30 P.M. \nWBBM-Scotty's Secret of Nature

6:45 P.M. \nWIBO-Radio Report

7:00 P.M. \nWJJD-Frankie "Half Pint" Juror

7:15 P.M. \nWMAQ-Dana's Business

7:30 P.M. \nWLS-Blackstone Plantation (NBC)

8:00 P.M. \nWBBM-Bob Hope's Show

8:30 P.M. \nWBBM-Musical Review

9:00 P.M. \nWBBM-Musical Review

9:15 P.M. \nWBBM-Concert (NBC)

9:45 P.M. \nWKBW-Concert (NBC)

10:00 P.M. \nWBBM-Concert (NBC)

10:15 P.M. \nWLS-Francis M. Kassiy's Orchestra

11:15 P.M. \nWBBM-Musical Review

12:00 A.M. \nWBBM-Musical Review

12:15 A.M. \nWBBM-Musical Review

12:30 A.M. \nWBBM-Musical Review

1:00 A.M. \nWBBM-Musical Review

1:30 A.M. \nWBBM-Musical Review

2:00 A.M. \nWBBM-Musical Review

2:30 A.M. \nWBBM-Musical Review

3:00 A.M. \nWBBM-Musical Review

3:30 A.M. \nWBBM-Musical Review

4:00 A.M. \nWBBM-Musical Review

4:30 A.M. \nWBBM-Musical Review

5:00 A.M. \nWBBM-Musical Review

5:30 A.M. \nWBBM-Musical Review

6:00 A.M. \nWBBM-Musical Review

6:30 A.M. \nWBBM-Musical Review

7:00 A.M. \nWBBM-Musical Review

7:30 A.M. \nWBBM-Musical Review

8:00 A.M. \nWBBM-Musical Review

8:30 A.M. \nWBBM-Musical Review

9:00 A.M. \nWBBM-Musical Review

9:30 A.M. \nWBBM-Musical Review

10:00 A.M. \nWBBM-Musical Review

10:30 A.M. \nWBBM-Musical Review

11:00 A.M. \nWBBM-Musical Review

11:30 A.M. \nWBBM-Musical Review

PAG: 9
HAW! Go ahead and shoot—all of youse guys!

It's a good thing I can take it (whisper) am I squirming?
I don't mind getting it from Plummer. We used to hand each other prunes long before this delightful and precocious child, RADIO GUIDE, was born. And anyhow, Plummer knows he's wrong. He's only trying to rib me.

But the customers! Gosh! There's the lad up in Maine who says I'm an old crab. Really, I'm not old. Then there's the lady in the Voice of the Listener who says I get pretty too easily. And there's 'Doubling Thomas' who tears me up on the music question, and says emphatically that there are more than six outstanding dance bands in America. (But where?) Mercifully, the Down Easter says I'm usually right. Donk you, sir! But what about Plummer?

You see, ladies and gentlemen, Plummer's intentions are good. In fact, he's a nice guy, but I slightly misinformed. Remember last week? He figured he was "scoping" me here in the East, when he 'revealed' that at the end of Guy Lombardo's contract with Robert Burns in February, Guy and the band would go gallivanting about Europe. Squeeze off, Evans. You've got it right. Go on. So that, I ask you, when only today, he signed with Robert Burns for another fifty-two weeks? Heheheh!

You all might be interested to know that others who have signed new contracts are Singin' Sun, Ray Knight, and Fred Allen. Those who have been zippered, as you know by now, are Jack Benny, from Canada Dry, which folds (on account of beer) January 25; and Virginia Rea and Frank Munn, now off the back bill. The Pickles Sinters and the Rollickers take their places. The Revelers—all save Melone—have signed up. And Melon and will, this week.

Now we must go all through it again! I mean the Crosby-Columbo feud. Crosby starts 1933 with Chesterfield. So what happens? Well, NBC, which had an "out" on Russ Columbo, have come to terms; and Columbo is back on WJZ to oppose Crosby. Tak! Tak! Tak! Why, this Plummer guy demands to know, didn't I get up on my hind legs and squawk here in New York, when the Steambibs Boys were bog-tied? Well, Evans, I thought your boss was doing enough squawking about it—and besides, while I don't like disagreeing with the boss (it's dangerous) I already had figured the Steambibs Boys a dry feature. (Now, boss, you can fire me. If you remember, I've been fired before, but not by you, for saying it right out loud.) I still think so.

And why, insist the giver-outer of plums and prunes, have I laid off the NBC vice-presidents? Well, Evans, my good fellow, don't you think that such gags eventually grow wearisome? Or don't you? The lamented Wob founded it all, and also the p.b.'s are being. For the benefit of youse Westerners who usually get the news when it's a week old, lemme say that Jack Benny was not bounced from the Canada Dry because of the alleged feud between Mrs. Benny and Bud Silver, who, the gossip, got a mad on because Shillings wrote Mrs. Benny practically out.

Clubroom Exchange

Dear Editor:
I am very much interested in joining a club formed in Rudy Vallee's honor, namely Rudy Vallee Boosters. I do not know the name or the address of the president of the club and wonder if you could possibly give me some information.

Sincerely yours,
Eugene Mufa, 2234 East 14th St., Brooklyn, N. Y.

Dear Editor:
I am having a very good time reading Rudy Rummage ever since the first publication, and enjoy it very much. I consider it a splendid magazine. Therefore, I would appreciate it if you would inform your readers that I am organizing a fan club in honor of Guy Lombardo and his orchestra. Anyone who is interested may write to me at the address below.

Vallee Boosters
Jeffers Stark, Brooklyn, N. Y.

Dear Sir:
I am a reader of Rummage and have been noticing the different clubs. I am interested and would like to know what you have to do to join and what is done after you do join. What's the object of it? I am interested in a Lombardo club. Thanking you.

Virginia Ziegenbein, 4700 W. Jackson Blvd, Chicago III.

Dear Editor:
I am starting a Rhythm Club and would like to have from all readers who desire to keep up with the news of the leading rhythm dance bands on the air, including Nicholas, Pollack, Ellington, Trumbauer, Hines, Colaydo, and many others. It interested, write a letter about your favorite band and ask for application blank.

Harvey Long, P. O. Box 6, Iowa City, Iowa.

Dear Sir:
I have been reading your Guide for several months, and can hardly wait for the next ones each week. My favorite program on the radio is "Myrt and Marge"—I never miss any of their broadcasts. Will you please have someone organize a Myrt and Marge club? Here's hoping someone will.

Miss Alice Kipfer, 501 E. North St., Bethlehem, Pa.

Dear Editor:
It is indeed a distinct pleasure to know of the opportunity your column offers. We of the Pensacola club, who have been organized since February 14 and through the kind courtesy of radio editors have successfully gained many members. That's our past! What we really want now, is new members. Anyone interested will kindly write.

Collette Mazinta, president
Radio Colombo Co-Ed Club
1426 Gibson St., Far Rockaway, N. Y.

Dear Mr. Porter:
Mr. Lombardo is the new voice you hear as "Sammy" in the Goldberg sketch. We can tell you nothing about him at present, but he is heard on no other programs. Helen Rochester to another addition to this skit.

R. V. R—Portsmouth, Ohio. The skit you mention has been taken off the air, and for no reason at all, apparently.

Dear Editor:
I am interested in what you would think of me suggesting that we form a club for Western fans. I am sure there are many fans interested in joining a fan club in your hometown. I write to the address below for full particulars.

Vallee Boosters
Jeffers Stark, Brooklyn, N. Y.

Dear Mr. Porter:
This column offers a good feature. "Amusements Guide's Reviewing Radio" is an excellent start. We here want some articles on the popular bands of Europe, especially the "Konservatorium" in Copenhagen, Denmark, and "Amusements Guide's Reviewing Radio" is a good start. We here want some articles on the popular bands of Europe, especially the "Konservatorium" in Copenhagen, Denmark, and the "Amusements Guide's Reviewing Radio" is a good start.
Wednesday, January 4

5:45 A.M.
WGES—Sunshine Special

6:00 A.M.
WAAF—Farms Folks’ Hour
WGES—Dunker’s Club
WJJD—Good Morning
WLS—Smile A While Time

6:15 A.M.
WJJD—International Buckle Busters
WLS—Weather Report; produce reporter

6:30 A.M.
WGES—Musical Special
WIBO—Uncle John and his Family
WLS—Cumberland Bury Runners
WMAQ—Setting Up Exercises

6:45 A.M.
WBBM—Farm Information
WLS—Variety Acts

6:55 A.M.
WBBM—Musical Time Saver

7:00 A.M.
KYW—Marshall Field and Company Musical Clock
WAAF—Breakfast Express
WCFL—Morning Shuffles
WGES—Musical Tracts
WGN—Good Morning
WJJD—Franklin Martin, tenor
WLS—Paul Baden’s Gospel Jubilee
WMAQ—Little Girl (NBC)
WMIB—Exercise Service

7:15 A.M.
WGES—Cecil and Sally
WIBO—Musical Tune Gym Class
WMAQ—Morning Worship

7:30 A.M.
WBBM—Christian Science Church of Elmhurst
WCFL—Choir: inspirational talk and music (NBC)
WGES—Polk Earthquakes
WIBO—Time Signal Express
WJJD—Happy 8 Lucky Tune
WLS—Steamboat Bill Campbell Cereza
WMAQ—Popper Pat; orchestra (NBC)

7:45 A.M.
WBBM—Musical Time Saver
WIBO—July Bill and Jane

8:00 A.M.
WCFL—WCFL. Kiddie’s Aeroplane Club
WGES—Robinson Motels
WLS—Musical Program

8:15 A.M.
WCFL—Time Parade
WLS—Alfie Emerson, organist

8:30 A.M.
WBBM—Modern Living
WCFL—Dance Music
WGES—Musical Vignettes
WLS—John Browne, pianist
WMAQ—Vic and Sid; rapidly due (NBC)

8:45 A.M.
WLS—Produce Market Reporter; Breinbeck receipts
WMAQ—Nothing But the Truth (NBC)

8:50 A.M.
WLS—Five Tune Tunes, Today with Gene Austin
Ogdensburg Yodelling Cowboy

9:00 A.M.
WBBM—Newspaper (NBC)
WAAF—Sing and Sweep
WGES—Lavine Motels
WCFL—German Entertainment
WGES—Canary Concert
WGN—Charlie Winter’s Gym of the Air
WIBO—YVCA Exercises
WMAQ—Skit (NBC)

9:15 A.M.
WLS—Harry Steele; Hamilton’s Newsstand

9:15 A.M.
WJJD—Solict (NBC)
WCFL—Famous Solictas
WGES—Cuba, La’ a ‘Em; The Super Suda Girls (NBC)
WLS—Wired Program with Mar and Bob
WMAQ—Nogo Program

9:20 A.M.
WBBM—News Flashes

9:30 A.M.
WJJD—Singing Along (NBC)
WBBM—Talent Joy’s Women’s Hour
WBBM—Rushburn’s Daily Chat
WGES—Musical Comedy Gems
WIBO—Board of Trade Market Reports
WIBO—Little Harry’s Cookie School
WLS—Old Hickory Smokey Sall featuring “Rambook” and Ted Yake
WMAQ—Our Daily Food, Colonel Goody (NBC)

9:35 A.M.
WJJD—Singing Along (NBC)
WBBM—Good Morning
WJJD—International Buckle Busters
WIBO—You and your Clothes
WLS—Miss and Mrs. Smith’s Jam
WMAQ—Board of Trade Market

9:50 A.M.
WBBM—Organ Motels
WMAQ—Happy Jack, songs and patter (NBC)

10:00 A.M.
KYW—U.S. Army Band (NBC)
WIBO—Ensembles of Parecchiaro, Richard Russell
WBBM—Morning Moos (CBS)
WCFL—Dance Music
WGES—The Housekeeper
WJJD—Irene Wiker
WIBO—Popular Echoes
WJJD—Yesterday’s Favorites
WLS—Livestock and Poultry Markets
WMAQ—Brem and de Soto, vocal and instrumental duo (USC)

10:05 A.M.
WMAQ—Board of Trade Reports

10:30 A.M.
KYW—Romantic Bachelor (NBC)
WBBM—Effie Marine Harvey’s Educational Chat
WBBM—The Fifth Professor (NBC)
WJJD—Jackie Heller, tenor with Phyllis and Frank
WGES—Goldsmith Minstrels
WIBO—Guest of the Day’s News
WLS—News of the Day
WJJD—Hollywood Blacks
WMAQ—Rhythm Ramblers (NBC)
WIBO—Station Manager, tenor

10:45 A.M.
WBBM—Benevolence, singing pianist
WGES—Modern Caper
WBBM—Ben Alley, tenor (CBS)
WMAQ—Rhythm Ramblers (NBC)
WJJD—Old Grand Hymns
WJJD—Mary Allen; home talk
WMAQ—Today’s Children
WBBM—Trout Whitman’s Orchestra

11:00 A.M.
KYW—Morning Meditations
WBBM—Songs of the Islands
WBBM—Minstrel Tall
WIBO—Smack Out (NBC)
WJJD—End Hit and Low Downs
WGN—Mark Hartington
WBBM—Musical Masterpieces
WJJD—Franklin Martin, tenor
WBBM—Lightly Harrow’s Orchestra (CBS)
WMAQ—Johnny Marvin, tenor (NBC)

11:15 A.M.
WBBM—World News Reports
WJJD—Fusion Instruction
WMAQ—On Wings of Song
WJJD—Musical Reminiscences

11:30 A.M.
KYW—National Farm and Home Hour (NBC)
WMAQ—On Wings of Song
WBBM—Frank Wilson and Jules Stella
WIBO—House Service
WMAQ—Board of Trade Reports
WIBO—Golden Gate
WJJD—Buckle Busters
WIBO—Concert Miniatures (CBS)
WIBO—On Wings of Song (NBC)

11:35 A.M.
WIBO—Intermediate
WBN—Pampered Dames

11:45 A.M.
WBBM—Effie Marine Harvey’s Educational Chat
WBBM—The Fifth Professor (NBC)
WJJD—Sunshine for Shut-ins
WIBO—Daily Times News Flash
WLS—Weather Report; Livestock; Butter and Egg Markets

11:50 A.M.
WJJD—Good Health and Training Program

11:55 A.M.
WLS—Harry Steele; Hamilton’s Newsstand

12:00 NOON
WBBM—Music of the Sea (NBC)
WIBO—Board of Trade Reports
WJJD—Merry Music
WIBO—You and your Clothes
WLS—Uncontinental Program

12:15 P.M.
WBBM—Local Markets
WIBO—Market Reports
WJJD—Vivacious Music
WIBO—Fish Flashes
WLS—Uncontinental Program

12:20 P.M.
WBBM—News Flashes

---ADVERTISEMENT---

Dave Bennett

WJJD very proudly announces a new program of dance music by Dave Bennett and his orchestra at 7:45 p.m. every day. Now WJJD listeners will have an opportunity to regularly hear the fine arrangements which this maestro has made, and here is a little surprise. Dave is going to sing on his programs. We know that this man could play about eleven instruments and he had composed a number of hit songs, and made some of the finest arrangements of popular and classical numbers in the country, but we just discovered that he could sing... and really sing.

He has assembled a fine group of musicians and promises one of the outstanding dance programs in Chicago. Incidentally, the theme that Dave uses... "With You My Sweetheart" is another of his own compositions that looks like it will end in the "hit" class.

The Masterworks Hour

Here’s good news for lovers of good music... Every afternoon at 2:00 P.M. WJJD will present The Masterworks Hour... good music discovered by the old and new masters.

There is a need for this kind of music in the afternoon and WJJD is happy to be able to offer this fine program to its listeners. Tune in on the Masterworks Hour...
Have a Hobby in Your Home!

By Lee Ronell

IN THE LIVES of most of us, hobbies are things we dream about on week ends . . . and go for on Sundays. There isn’t one of us who hasn’t thought at some time or other ‘gee, if I could only take this day off.’ But the clock ticks on . . . and from nine until five most of us are held, bound, literally chained to our desks.

What of those favored few who can take days off? Radio stars, for instance? Their lives are undoubtedly less closely regulated than ours. They may be victims of peculiar hours, of many rehearsals, or innumerable song-pluggers and more innumerable schedules . . . but the fact remains . . . they do have time off. Comparatively speaking, most of their time is spent away from the microphone . . . rather than in front of it. What favorite diversions do they pursue? What are their hobbies? Are they the same as our Sunday holiday usually calls forth in us?

IRENE BEASLEY’S is. Hers is the same hobby that ties up traffic on Long Island every week-end. Only Irene doesn’t have to go in traffic jams. She drives and drives and drives days and nights when you and I are not driving. It all started when Irene was a small little girl in Dixie, rather “the long, tall girl from Dixie” she now is. Her daddy had a car and he let her sit on his lap and guide the wheel when she was just about eleven years old. When Mr. Beasley took himself and his wife off for a trip a couple of years later, Irene asked permission to use the family bus, a Cadillac, for her own purposes. Mr. Beasley gave a kind parental negative. And when Irene saw her father’s secretary driving down Main Street in her own father’s car during Beasley senior’s absence, a great decision arose in young Irene’s spirit. “Some day I’m going to own my own car and then I’ll drive like fury whenever and however I like . . .”

LAST winter Irene set out one evening on a date. Paring by automobile row, Miss Beasley had a sudden inspiration. It concerned the new Fords. But while she and her escort tried to wriggle through the crowd, some wit yelled at her “Aw, why don’t you go look at Pierce Arrows?” She did. “The Old Beasley” just steered her escort and herself into the Pierce showroom to show the fellow who yelled at her that she wasn’t abandoned. The next morning Irene woke up . . . and remembered. She dashed to the window, looked out . . . and there it was. A brand new sparkling green Pierce Arrow roadster, chromium trimmed and blessed with all the dashboard trappings. “When I feel like it I must get away from,” she thought, “I’ll get in my car and go. Every day I go for a drive, even if it’s only around the Park. I adore driving (and knock on wood) only once arrested for speeding?”

It isn’t, as one might think, that all the bright little things are in the East or New York, or Chicago. There are a number of them who are, and some who are not. The typical Hollywood type doesn’t happen to be one of these, though the herd does. Irene is as much a practicing hobbyist in the Big Town as any of them.

Orchestral Doings

Henry Halstead and his Californians, who recently closed a successful engagement at the Club Forrest in New Orleans, open at the William Penn Hotel, Pittsburgh, on January 7, with broadcasts over KDKA.

Wayne King could easily ask the question, “What’s in a name?” Recently he received a letter from a radio fan at Clarksville, West Virginia, with the salutation, “Dear WAYWN KIND.”

Ace Briguette and his Virginians, nationally popular radio, recording and dance orchestra, have a mascot which receives respect wherever the band goes. It is a pet stinkum, presented to Ace by an admiring at the University of Iowa while the band was playing an engagement in Iowa City a few months ago.

“Red” Nichols and his Pennies Orchestra, who recently closed an engagement at the Hotel Laura in St. Paul, are playing a repeat engagement at the Golden Plaintain in Cleveland, with broadcasts over WTAM and the NBC network.

Maurie Sherman and his orchestra have been engaged to make a series of thirteen electrical transmissions for the Household Finance Corporation which will be relayed through twenty-five stations on the NBC network in different sections of the country. Sherman, who plays three times weekly at the tea dances of the College Inn, Chicago, has engaged Dave Janes as vocalists for the electrical transmissions.

In January Vincent Lopez and his orchestra, who are now being featured at the Congress Hotel, Chicago, will begin a series of commercial broadcasts for Red Silk Hosiery. Lopez plans to feature some of Chicago’s debonairs who love radio aspirations.

HITS THE BIG TOWN

Runs Columbo, crooner, and Ibnannah Williams, stage star, form a combination which is attracting much attention at the Hotel Park Central, gay Manhattan rendezvous. They’re heard over an NBC-WENR network.
The Laureate of Radio City

By Margaret King

TALL SILK HATS, luxurious evening wraps, cameras, microphones, jewels, color, brilliance. Radio City is opening. People are crushing in to the Music Hall. That plump, stocky man over there... the one who beams... with the lovely blonde woman on his arm. He’s the one. Composer-laureate of Radio City! Ferde Grofe! You’ll hear his triumphant version of “The Star Spangled Banner” sounding the official note of Radio City’s magnificent commencement. A prologue to the entire evening’s program in honor of the very complete first building of Radio City.

Who is this Grofe? Who is the man whose life touches a new peak of achievement on this night? A man whose name is on every tongue.

Many of you have never even heard of him. You’ve heard some of his works, “Grand Canyon Suite” and “Mississippi Suite.” And you’ll hear his tone poem “Radio City” overpowering the ether waves with its mighty strength of descriptive sound and unusual rhythm. But Grofe is just coming up out of the darkness into the spotlight he has deserved for years. Only now does he step out of the background into the foreground which he rightfully merits.

FERDE GROFE is known, first of all, as the outstanding arranger of music in the country.

He has been known since 1924 by those on the inside of music circles as “the man who is responsible for Paul Whiteman’s success.” Recently his name has become known by itself... and gradually recognized by those others who are not connected with the business of making music.

At the Hotel Alexandria in Los Angeles, in 1920, the original Paul Whiteman’s Band played. It played its own distinctive arrangements of ordinary tunes and basked in widespread glory. There was absolutely nothing like it. The Paul Whiteman band had something. What it was, few knew. As a matter of fact, what it had sat at the piano every night and pounded the keys. During the day, this something studied the possibilities of using various band instruments for solo playing and in combinations to produce novel colors and effects. With a background of real musicians in his family and a musical education and training which included a desk at the Los Angeles Symphony Orchestra, Ferde Grofe was convinced that jazz orchestrations could employ some of the “better” ideas scored into symphonic works.

MME. MENASCO VON GROFE, Ferdinand’s mother, was a professional cellist of wide repute in the West. Grofe, pere, was a singer with the old original Bostonians, that light opera organization which first put on such works as “Robin Hood” and “The Fortune Teller.” Mme Grofe’s father, Bernhardt Bierlich, sat shoulder to shoulder with Victor Herbert in the Metropolitan Opera orchestra back in the eighties. Her brother, Julius Bierlich, was concert meister of the Los Angeles Symphony Orchestra for a period of some years.

But Ferde knew that there wasn’t much of a living in music those days. Not that sort of music, anyhow. And besides, it was this new, wild music that pervaded the dance halls that Ferde was curious about. People were going wild for it. It made them bound about, fling themselves onto the dance floor, doing the two-step, the Boston 100. Far cries from the Charleston and the Black Bottom. But equally far cries from the gavottes and waltzes previously recognized as “dancing.” Ferde’s family shook their heads and tried to put their heir into business. But Ferde ran away. He tried being an elevator operator, a truck driver, a milkman, a heaver in an iron foundry, a pressman in a book-bindery. Then he found himself in a cabaret pounding a junky of its own, a trashy version of the music played in San Francisco and an orchestra, Whiteman’s, that needed him.

From that day, the Whiteman orchestra started “moving places.” Grofe was a piano-player that scored every bit of music played by the band. In between times, he’d compose special chamber pieces for Whiteman concerts. When the aggregation came to New York and the old Palais Royal in 1920, Ferde was still sitting at the piano. But after 1924 his career as piano player was ended. His job after the 1924 Whiteman concert was scoring and composing. Other men could play a hot piano. Grofe had something else.

So Grofe stopped playing the piano and started writing modern music. His knowledge of each instrument’s possibilities, his rhythmic ideas and ear sensitive to natural sounds gives him top rank among by the titles, is Grofe’s forte. There was the “Mississippi Suite” in the composers of the new music. Descriptive music, as can be seen 1928. Four months, “Father of Waters,” “Wildberry Finn,” “Old Creede Days” and “Mardi Gras” made the work a musical chronicle of that historic old river. “Three Shades of Blue” in 1926 and the first jazz fugue ever written, “Metropolis,” followed in 1928.

He loves an evening at home, good music, his kiddies upstairs asleep in bed. His wife is near, friends are talking, and the beer flows freely. Talk. Grofe loves good talk. He loves the permanent, the real, the earthly things of life. Hikes into the Jersey hills, hunting for wild game in the nearby woods, watching his red-headed little son tampering with the piano when he thinks nobody’s around... listening to his three months old baby doctors howling with health and vigor. Looking at the wife who means everything in the world to him.

With the opening of Radio City, Ferde Grofe’s work will have just begun. The composer who stayed in the background is coming out into the spotlight. The spotlight which plays upon Radio City be mighty glaring in the world’s countries. As composer laureate of Radio City, you will know the name of Ferde Grofe.
**Wednesday Programs [Continued]**

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<td>Board of Trade</td>
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<td>12:30 P.M.</td>
<td>KYW</td>
<td>WIBC-Richardson (NBC)</td>
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<tr>
<td>12:45 P.M.</td>
<td>WMAQ</td>
<td>WBBM-Earl Hoffman's Orchestra</td>
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<td>1:00 P.M.</td>
<td>WIBO</td>
<td>WPSB—Father Dickens' (CBC)</td>
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<td>1:00 P.M.</td>
<td>WIBO</td>
<td>WIBO—Reading Room; Charles Eliot</td>
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<td>1:30 P.M.</td>
<td>WJID</td>
<td>WIBO—Harold书画's (CBC)</td>
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<td>WJID</td>
<td>WPSB—Richard Hooker's (CBC)</td>
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<td>1:45 P.M.</td>
<td>WJID</td>
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<td>WJID</td>
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<td>WIBO</td>
<td>WIBO—Farm Talk</td>
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<td>WJJD</td>
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<td>2:50 P.M.</td>
<td>WJJD</td>
<td>WMAQ—Princess Paul</td>
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<td>4:00 P.M.</td>
<td>WIBO</td>
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<td>6:30 P.M.</td>
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<tr>
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<td>WIBO—Hockey</td>
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**SPECIALS FOR TODAY**

**FOR LOG OF LOCAL STATIONS SEE PAGE 4**

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<th>Program</th>
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<td>3:00 P.M.</td>
<td>WMAQ-NBC</td>
<td>Eastman School Symphony Orchestra</td>
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<tr>
<td>3:30 P.M.</td>
<td>WMAQ-NBC</td>
<td>WLS—Abbe Lincoln Halston's Orchestra</td>
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<tr>
<td>3:30 P.M.</td>
<td>WMAQ-NBC</td>
<td>WJJD—Amos Tafford</td>
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<tr>
<td>4:00 P.M.</td>
<td>WMAQ-NBC</td>
<td>WJJD—Don Ross' Orchestra</td>
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<tr>
<td>4:30 P.M.</td>
<td>WMAQ-NBC</td>
<td>WJJD—Ingram's Sport Review</td>
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<tr>
<td>5:00 P.M.</td>
<td>WMAQ-NBC</td>
<td>WJJD—Bridge's Sport Review</td>
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<tr>
<td>5:30 P.M.</td>
<td>WMAQ-NBC</td>
<td>WJJD—Lady Best Door</td>
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<tr>
<td>6:00 P.M.</td>
<td>WMAQ-NBC</td>
<td>WJJD—Nathan's Sport Review</td>
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<tr>
<td>6:30 P.M.</td>
<td>WMAQ-NBC</td>
<td>WJJD—Teasley Sports Report</td>
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<tr>
<td>7:00 P.M.</td>
<td>WMAQ-NBC</td>
<td>WJJD—Secret Three</td>
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<td>7:30 P.M.</td>
<td>WMAQ-NBC</td>
<td>WJJD—Secret Three</td>
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<tr>
<td>8:00 P.M.</td>
<td>WMAQ-NBC</td>
<td>WJJD—Secret Three</td>
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<td>8:30 P.M.</td>
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<td>WJJD—Secret Three</td>
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<td>WJJD—Secret Three</td>
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<td>WMAQ-NBC</td>
<td>WJJD—Secret Three</td>
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<tr>
<td>12:00 A.M.</td>
<td>WMAQ-NBC</td>
<td>WJJD—Secret Three</td>
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**www.americanradiohistory.com**
They Have a Way to Whip Depression

Radio Guide takes great pleasure in presenting a few of the boys and girls who have become star salespeople. All of them are selling more than thirty-five copies of The Guide every week. They, like hundreds of other boys and girls throughout America, have found an easy way to whip the depression to a standstill. We are as proud of them as their parents, and what they are doing, any boy or girl in the country can do.
SPECIALS FOR TODAY
FOR LOG OF LOCAL STATIONS SEE PAGE 4

7:00 P.M. WMAQ-NBC—Rudy Vallee's Orchestra; guest stars
7:15 P.M. KYW-NBC—Tune Detective; Sigmund Spaeth
8:00 P.M. WLS-NBC—Death Valley Days; drama
8:00 P.M. WMAQ-NBC—Captain Henry's Showboat
9:00 P.M. WENR-NBC—Jack Pearl, comedian
Music in the Air

By Carleton Smith

Happy New Year!

Good news is in store for you. Or, at least the promise of music will be good. Sen Kenan of NBC's Program Directors, believes that before 1935 is over, a definite move will come against jazz orchestras, crowning and so forth. That means more programs of serious music.

Here is a suggestion — an A-I recital series. A-I means the greatest interpreter presenting only that broadcast which has the greatest talent. For instance, Grant, the "Kreutzer" and an unaccompanied Bach Sonata, and perhaps some of his own compositions that please every concert audience.

Induce Josef Hofmann to play a piano recital for the nation to hear, some of his great interpretations that are now heard only by his students and a few friends in Russia.

Present the Singing Boys from Vienna in their choral works, and, perhaps, in an opera. Mozart, oratorio, etc., not just their choral songs, but their operatic offerings.

Engage Heinrich Schlusnus and Lotte Lehnh. to sing programs of German lieder. Allow the Casanova family of Parts (Societe des Instruments Anciens) now touring this country, to play the rare and infrequently heard masterpieces of the 17th and 18th centuries.

Bring the English Singers before the microphone, for those charming motets from the days of England's prime. Let Ponselle sing the grand arias of opera in which her voice is so gorgeous, instead of the trash she has been given to sing. Have Sigrid Onegin in Bush's Alto Raphael. Ask Lawrence Tibbett to substitute the program he gave for Olivi, domine' Brooks talk on "The Enjoyment of Music" for some of the mediocre songs he sings on the Voice of Firestone.

If you make a hit, make QUALITY the theme-song and corner-stone of the program. People hear the best, so that they may develop their appreciation. To my knowledge, such an attempt has never been made on the radio in the United States.

The inevitable assumption would be that the public doesn't want the best, that it is ignorant, cannot distinguish between good and bad, and a good program doesn't care. I believe that even though the general public may not know nor analyze the reasons for quality, over a period of time, its artistic judgment is infallible.

Do not have to know why you like a new acquaintance. You do. That is sufficient. You do not have to know why you like quality. You sense it. That is sufficient.

Broadcast Regular Recitals

It is true, further, that both the Metropolitan and the Philharmonic Symphony broadcasts occur during the regular period when the house is closed to subscribers. But Carnegie Hall also houses many great recitals in a season. Even though the pick-up of a broadcast might be much better from a studio, it seems to me that attempts from the stage that hall would be satisfactory and well worth the trial.

Let us have an hour — if not two — of the recital period, and preferably the first hour. If no advertiser can be found to make this series viable, then the broadcasting companies should back this movement themselves. They own the financial burden. They manage the artists. The investment will return dividends. For the public appreciation, quality and pays for it, even in times of depressed finances.

Let us thank the good programs we do have, few as they are; and let us work to make our system insofar as it gives them to us.

We enter 1935 with the hope that it will bring us still more good music.

Bruno Walter Returns

One of the occasions for thankfulness is the return today of Bruno Walter. His kindly, expansive soul has found a place in our hearts. From the instant the sound of Max Regier's Variations on a Theme by Beethoven reaches your ear, you will be glad to be in Mr. Walter's presence.

You will sense that the orchestra is not obeying, but is responding to his call. As the program continues, showing us the beginning of Beethoven's development in his second symphony, he will be drawing rather than commanding the music from the men. And you will know that they are giving him all they have, and are experiencing satisfaction in so doing. That is one of the joys in hearing Mr. Walter.

He concludes his first broadcast with the Overture and two Ballets from Schubert's so-called "Rosamunde" symphony, and Tchaikovsky's overture, "Romance and Juliet," telling first of Filar Laurent, then of the street scene, and Juliet, and the death of the lovers. Mr. Walter's second broadcast next Sunday is a Wagner-Strauss program. He will be with the Philharmonic Symphony until the return of Toscanini in March.

Stokowski's Request Broadcast

Leopold Stokowski, whose organization achieved the most perfect technical broadcast of 1932, begins the New Year directing a special program with the Toronto negro choir from the Neo-Royal Radio City Music Hall.

This "intimate" gathering-place for 6590 New Yorkers and their guests is to be a variety house. The programs will range from tableaux ciphers to Stokowski, from "Granny" to a Cossack. If, as he hopes, it appears feasible later, the place may be turned into an opera house. Should you pitch a program?

New Year's Resolution

If you are interested in hearing good music on the air, were you to make a New Year's resolution — what would it be? That every time there is a broadcast of good music you will write the broadcaster a letter? Will you do it?

The Lippert Roofless Plate is comfortable beyond belief, restores the National Voice and Taste

$21.00

Until Jan. 10th

Here's a special year I make $5.50 house plate to give for free to any order of

$5.00 or $10.00 PLATES REQUIRED

$1.50

While you wait WORK DURING 24 HOURS

$339.95 DUR. LIPPERT

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<td>5:45 P.M.</td>
<td>WBBM-Chicago Pops Orchestra</td>
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<td>5:45 P.M.</td>
<td>WCFL-WCLF Kiddie's Amphitheater</td>
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<td>6:00 A.M.</td>
<td>WBBM-Lake Shore</td>
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<td>6:30 A.M.</td>
<td>WBBM-King's Orchestra</td>
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<td>6:30 A.M.</td>
<td>WBBM-Wayne King's Orchestra</td>
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<td>7:00 P.M.</td>
<td>WBBM-Amerco's Orchestra</td>
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<td>7:00 P.M.</td>
<td>WBBM-Sky-High Restaurant</td>
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<td>7:00 P.M.</td>
<td>WBBM-Barnes Brothers</td>
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Friday Programs [Continued]


2:30 P.M.  WKD—Golden Gate  WIBO—Time Instruction  WIBO—Lean Musical Program  WIBO—Better Music  WIBO—World News Reports  WKD—Guild of Film Readers  WIBO—J. J. Alexander, pianist (CBS)  WIBO—Simplified Calendar

3:30 P.M.  WIBO—The Grab Bag (CBS)  WIBO—The Old Doctor  WIBO—Sisters of Charity of St. Elizabeth (N.Y.)  WIBO—The Golden Horseshoe (NBC)  WIBO—Old Doctor  WIBO—The Boatmen (CBS)  WIBO—Ladies Home Journal (NBC)

4:00 P.M.  WBBM—Radio Chatterbox  WIBO—Illinois Federation of Women's Clubs  WIBO—Cornellian Orchestr (NBC)  WIBO—L. S. Ayres Band (CBS)  WIBO—Radio Gossip

SPECIALS FOR TODAY

FOR LOG OF LOCAL STATIONS SEE PAGE 4

10:00 A.M.  KYW—Music Appreciation Hour; Walter Danrosch

7:00 P.M.  KYW—Civic Service Concert; Jessica Dragonette

7:30 P.M.  WGN—CBS—March of Time; dramatized events

8:30 P.M.  WENR—Mrs. Franklin D. Roosevelt, concert speaker

9:00 P.M.  WBNR—Al Jobson, concert speaker


www.americanradiohistory.com
Technotocracy Fails To Hit Radio Jobs

(Continued from Page One)

Artsit on Edge

Critics of Technocrat Radio complain bitterly that by its vast multiplication of the audience served by a single performer, it has caused some popular musical tastes to be corrupted. This is difficult to believe when one considers that in this country alone six hundred broadcasting stations are broadcast- ing different programs daily from six in the morning until six at night or later. Theaters never offered so much.

All these programs require varied talent and new material daily. The effect is a new audience which is too great to be captured by a vaudeville performer for several years on the variety stage, repeating the same material, is "killed" by a single broadcast to the Gargoantian radio audience.

The providing of new songs, dramas and plays to match the demand of the air has given employment to thousands of people. The other luminaries pay large corps of ghost writers so that their acts will always be fresh when tuned in. Behind the broad- casting studio scenes are many of the former theatrical writers, composers and joke makers hard at work. In this group, never on the air, the reviewers, editors and writers of radio scripts are given employment to thousands of people.

Radio Tube Did "Dirt"

Antagonists of Technocrat might well find cause for complaint against the technicians who have made radio possible. For it was they who demonstrated the three-element vacuum tube over two decades ago by Dr. Lee De Forest and its subsequent develop- ment by radio research engineers that had

Short Wave and DX

Dear Sirs:

Three cheers for the resumption of the DX column. Just to start things off I will mention a few special programs with which our club has arranged. However, before I spill them I want you to ask a little favor of you. Would you be so kind as to put it in your magazine that our club is looking for new members.

I intend to send you, from time to time, any special programs that we have arranged, in the hopes of making Radio Guide a real DXer's magazine. But anyway, here are the tips that I have:

"Late Night" DX

K3DF, 1370 kc., 100 w., 3 to 5 a.m. EST.

K3FM, 1410 kc., 100 w., 2 to 3 a.m. EST.

Your truly,

Irving R. Butler, president.

Greater Chicago DX Club.

759 N. LaSalle Ave., Chicago, Ill.

Dear Editor:

I am not much of a DX fan because on week days I do not twist the dial. But on weekends I tuned in my time or the radio. I pulled in one station that I want to mention to try to find it. KXFM, a 100 watt station in San Bernardino, California, which broadcasts on 247 meters or 1210 kc. I have verification of this and am informed that KXFM will present a DX program from 12 to 1 a.m. Pacific Standard Time (10 p.m. to 11 p.m. CST) throughout the entire winter season.

Don H. Studebaker.

Port Wayne, Indiana.

Another foreign station heard with great volume in the United States is that of the League of Nations, at Geneva, Switzerland. Saturdays, from 5 p.m. EST until 5:45 it broadcasts in English and the remainder of one hour is divided between French and Spanish.

UXMEL, Sydney, Australia, received regularly by American listeners on 3.28 meters, recently announced its schedule as an advertisement in January and February. It is in Sydney, Thursdays, 11 a.m., 5 p.m. and 9:30 to 11 a.m. EST.

One of the finest stations to tune in these cold mornings is DJB, Berlin, Germany, 1973 meters. This station starts broadcasting about 7 a.m. EST, daily, and remains on the air for two hours. At 10 a.m. EST, DJB will change to their schedule for the entire week in English.

Station EAG, Madrid, Spain, broadcasts on 30.4 meters each day from 6:30 until 8 p.m. and on Sundays from 10 p.m. until 3 p.m. WJXX, Philadelphia, Pennsylvania, at 49.5 meters, is back on the air again, with their schedule still unannounced.

Reviewing Radio—by Mike Porter

(Continued from Page Two)

the little one is Joe Elwyn, CBS orchestra leader, and he's of normal height. Which gives you a general idea of the height of John Langford, the world's tallest musician, who plays in the Nut Club, in Greenwich Village, New York. John is more than seven feet. But you should have seen his grandfather, who was the tallest man in in England, close to eight feet. an important brick in the foundation of Technocrat. Dr. De Forest's tube, known properly as the triode, paved the way not only for long distance telephone and broadcasting, but-and this is important—coupled with the "electric eye" or photo-electric cell, has be- come the brain of the robot, mechanical man. Robot, of course, is a figurative term applied to machinery so human that it operates with- out the attention of men or women. But robots seldom resemble the human figure. Often they are merely little boxes filled with electric wires, tubes, transistors, etc. (all the same kind that are employed to broadcast and receive broadcasts), transformers, relays and switches.

Radio, Labor Pals

Yet they supplicate skilled and unskilled labor that former matched colors or graded tobacco, sorted and graded fruit, eggs and other things, turned on and off machines, and power plants, inspected manufactured parts and cleaned or repaired them, and did thousands of other tasks in which power was employed under human guidance. Now the robot electric control—Dr. De Forest's tube and the electric eye—control and guide the processes.

Well may labor, skilled and unskilled, be bitter over the radio vacuum tube and what it has done to industry. Yet should it be? That is the question, for technocrats promise sixteen-hour weeks, plenty of time to play and means with which to eat, live and be happy, thanks to the elimination of routine labor.

Labor looks questionably to technocracy. Will the promise come true? Will the full dinner pail come from the proper control of the mass production machinery that emptied it?

Meanwhile, radio broadcasting is a royal technocrat child of the same parents who have sent capital and labor into potterous discussion and extensive study. Broadcasting, of itself, has no technocracy problem. It is making creative work for many.

—Lyons E. Plummer

any other country in the world. It is the only country where no education or culture can be secured from radio as long as the traffic is permitted to arrange the programs.

Mr. Tracy, speaking for the committee, insisted that the only expedient now is to tear down the entire system of commercial operation of radio and place all broadcast- ing under government ownership.

"Today," he added, "broadcasting in America is in a state of great confusion. It is inherent in the tendency to distinguish between radio as a technological engineering problem, radio as a commercial problem, radio as a human problem, and radio as a cultural problem. We must have a technical regulation of radio on a national and international basis, but in a country like ours, Federal control should cease there. Let the states them- selves decide how to use the facilities allocated to them by the government."

Of course, such a thing as Mr. Tracy wants, is impossible, and if carried out to the letter, would result in deadly and monopo- lous programs, but on the other hand, who is to say how far the electrons, the morals or the deficiencies of a radio broad- casting, aside from advertising agency officials, and studio production men.

Personally, I think a better system would be to allow the networks to sample all programs by giving them public try-outs, right on the air, before scheduling them for series. In this way, the public, not in any one city or state, but all over the country, can decide a voice or the choice of material.

In other words, the public, which owns the air, should have the opportunity to vote for what it wants—or doesn't want.

Say, Plummer—why don't you step in and settle the thing?"
Friday Programs [Continued]

WCLF-Grace Wilson, songs
WJJD-Mary Merrick
WIBD-Clem and Harry
WSK-People's Hour
9:00 P.M.

WKL-Howard Harrison, pianist
WBBM-Mike tipped Barbara
WGN-To be announced
9:30 P.M.

WMAQ-Howard Keppel, pianist
WJJD-Lake Shore Drive, Light: A.M.
WMAQ—Sooth
9:45 P.M.

WCLF-refs
WJJD-Fred and Girlie
WIBD-The Marionettes
9:50 P.M.

WJJD-Mary Merrick
WBBM-State Quarter
WGN-Sophomore Hour
10:00 P.M.

WMAQ-Beaumont, pianist
WJJD-Song and Dance Hour
WIBD-1000 Main St.
10:15 P.M.

WLS-Leslie Fisher, pianist
WBBM-Gene and Floyd McGraw, pianist
10:30 P.M.

WMAQ—Tentative
WBGW-Who's Who in Chicago
10:45 P.M.

WCLF-Howard Keppel, pianist
WJJD—Perry Mason
WIBD-The Quartet
11:00 P.M.

WMAQ-Studio 
WBGW—Perry Mason
11:15 P.M.

WCLF-Howard Keppel, pianist
WJJD—Perry Mason
WIBD-The Quartet
11:30 P.M.

WMAQ—Tentative
WBGW—Perry Mason
11:45 P.M.
Dear Sirs:

I have heard about many CBS artists' names spoken on NBC programs, including Frank Warden impersonating Singin' Sam, and Jack Benny, and, if I remember correctly, Little Jack Little. I have only heard about three NBC artists' names mentioned on CBS programs. They are Etta Wren, Rudy Vallee, and Frank Black.

F. P.

Watch Next Week!

Dear Sirs:

I have arguments with my wife, my sister, and my other two brothers about orchestra.

I like George Olsen. My sister is crazy about Ted Weems, and my brothers can't see anybody but William Stotes and his "Flying Dutchmen."

So please, for the sake of peace, have a popularity contest for orchestra leaders. Roso Gune decided the "It Girl" question. Now have Roso Gune decide the orchestra question. I'm casting one vote right now for George Olsen.

George D. Morier

Big Hand for Hopkins

Dear Sirs:

What about giving Claude Hopkins a big hand? I am a devoted fan of his and wouldn't think of missing one of his broadcasts. I would certainly enjoy reading an article about him in your paper. How about it? Edmund Gauvin

Dublin

Remember the Children

Chicago, Ill.

Voice of the Listener:

When the afternoon approaches the evening, our kiddies (four and five years of age) anxiously await the turning of the radio on to juvenile broadcasts. Many of them are destined for children—makes them nervous and tends to develop nightmares in their sleep. Broadcasts which would be interesting to their little minds—also educational—omitting ghosts, fairies, and bloodcurdling adventures, would be appreciated by parents and add enormously to the number of listeners and to the sale of the products advertised. Prosperous New Year to Roso Guide.

P. F.

Depression Note

Baltimore, Md.

Dear Editor:

Congratulations on your first anniversary and here's hoping for many more. I am a reader who has read every issue you ever put out on the newsstands and I still say as I said a year ago: "Enjoy a good Roso Guide for the price of a bag of peanuts!"

Also a couple of congratulations to Mike Porter, Evans Plummer, and Carleton Smith.

Last week I caught a cold trying to buy Roso Guide. All the stores were sold out. Who said depression?

Harry Fox

All-American Bands


Radio Guide:

To the Editor of Roso Guide: a statement came to my attention in regards to an All-American Orchesta eleven by a reader from Gwinn, Mich. I am also a reader of your Guide and if it thinks he has a good team show this one: Ted Weems, B. A. Rolfe, Don Bigelow, Vincent Lopez, Erno Rapone, Guy Lombardo, George Olsen, Ben Bernie, Wayne King, Paul Whiteman, Rubinstein, James Wallington as referee, Eddie Cantor as umpire, and Walter Winchel as water boy. From a real booster of Roso Guide.

F. H. G.
SPECIALS FOR TODAY
FOR LOG OF LOCAL STATIONS SEE PAGE 4

10:00 A.M.  WGN-CBS—New York Philharmonic Symphony Concert
12:45 P.M.  WMAQ-NBC—Foreign Policy Association Luncheon
5:00 P.M.   WBBM-CBS—America’s Grill Street Speaks
7:15 P.M.   KYW-NBC—Boston Symphony Concert
7:15 P.M.   WGN-CBS—Leopold Stokowski’s Philadelphia Orchestra

WHN—Leopold Stokowski’s Philadelphia Orchestra
WIBO—Herald Solomon, law talk
WBBM—Dr. On, and others
7:30 P.M.   Fifteen Minutes of Sunshine with Charlie Rump
WBBM—Spanish War Veterans Talk
WGN—Seven League Roots
WBBM—R. Reporter
WJJD—Club Wildfire Orchestra
WMAQ—United Favorites
WIBO—Bette "Betty"
WMAQ—To be announced
8:45 P.M.   Ben Fallack’s Orchestra (CBS)
WBBM—Labor Flasher
WGN—Y.M. C.A. & Club League
WBBM—Organ Tunes, Wallace Webster
WJJD—Dave Bennett’s Orchestra
WBBM—Jackson Museum
WLS—Three Centuries
8:00 P.M.   Musical Founders
WFCF—Theodore Durschen, harpist
WGN—Music That Satisfies (CBS)
WBBM—Jack Burnett, tenor
WJJD—Concert Orchestra
WBBM—Labor Hour
WIBO—Baron DanceFavorites
WFCF—Italian Symphony Orchestra (NBC)
WIBO—Edith C. Hill, News (CBS)
WFCF—Night Court
WIBO—The Old Favorites
WIBO—Memory Book
WJJD—Arthur Wright, songs
8:30 P.M.   WIBO—The Neighbors
WFCF—Allerton Hotel Orchestra
WIBO—Carabourny Band (CBS)
WIBO—In a Garden
WIBO—Hot Stove League
WIBO—Radio Votrib
8:45 P.M.   WIBO—Emergency Welfare Fund
WJJD—Arthur Wright, songs
WJJD—Ted Conn, pianist
WIBO—Olympic International Orchestra with Cumberland Ridge Runners
9:00 P.M.   WJJD—The Globe Trotter
WIBO—Canyon Singer (CBS)
WJJD—Society Program
WIBO—Tango Dancers (NBC)
WIBO—Everybody’s Hour
WJJD—Windfall Hill
WIBO—Streets Singer (CBS)

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WIBO—Everybody’s Hour
WJJD—Windfall Hill
WIBO—Streets Singer (CBS)
Al Jolson Hailed as Radio Find

By E. H. Collins

Here's an informal photograph of Jolson (right) chatting with his good friend Ben Bernie when Jolson passed through Chicago. Jolson took Bernie's advice when he first went on the radio after calling the Old Maestro by long distance.

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The man who creates the illusion of himself is the best magician of the world. On the radio, the man who creates the illusion of himself is the best radio personality. Al Jolson is that kind of man. He's a master of the magic of personality. And now he's a master of the magic of the radio medium.

Al Jolson has always been a master of the magic of personality. He's a master of the magic of the radio medium.

---

The Warner contract called for a salary of $30,000 a week while the picture was in production, plus the cost of a trip from six to eight weeks to make. This gave him a gross of approximately $300,000 a picture. While this figure may seem large to the casual reader, it must be remembered that all of Jolson's films, "The Jazz Singer," "The Singing Fool," "Say It With Songs," "Mammy" and "Big Boy" all proved tremendous hits and warranted the immense sums expended by the film companies.

It was late in 1926 when the newspapers carried the announcement of Al's divorce from his wife, Alma Osborne Carlton, known professionally as Ethel Delmar. Reporters again made life miserable for the star. His name was filched from prominent Broadway shoeworkers and leading ladies in hatted romances, but it was not until 1928 that he was secretly married to Ruby Keeler, a musical comedy actress and night club dancer. He maintains his home life is ideal and that he and Mrs. Jolson are extremely happy.

His great wealth and success has failed to change America's premier comedian. He's still "Al" along Broadway, and his purses strings are still held for less fortunate acquaintances and members of the profession. Every Christmas Al feeds about 2.500 needy and unemployed in New York. This is done without ostentation or publicity.

Thus it is that the one time circus Barker and cale singer, the man who rose from the lowest station in the theater to become the greatest comedian of the American stage, the man who hand-out feeds along San Francisco's waterfront and in 1924 was invited to take breakfast with President Coolidge in the White House, comes to what he believes is his greatest opportunity—the radio.

He is confident—as are his sponsors—that the same success which marked his work upon the stage, the films and making phonograph records, will carry him forward in efforts to follow the microphone. Surely his first few broadcasts indicate just that.

His confidence in the studio and the splendid reception of his broadcasts by millions assures him of a position on the top rung as one of America's greatest entertainers. Never has a star attained such success in initial broadcast as has Al Jolson. Thousands and thousands of complimentary letters and telegrams pour into the studio following each show, and the fact that newspaper notices concerning his work have been of the most enthusiastic.

Those who know his radio do not hesitate a moment in proclaiming him as mighty a success on the air as he was on the stage and screen. They will even go further—they assert he will be the biggest star ever to stand before a microphone. And it certainly looks as though their predictions will come true.

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I'LL NEVER GET USED TO RADIO'—HOWARD THURSTON

(Continued from Page Three)

In a couper under his thatched roof in the shadow of a Javanese jungle, I am personally acquainted with successful business men, lawyers, doctors, newspapersmen and ministers; whose hours outside the daily routine of their lives are passed in vowing the same.

I recall the first time I met the late King Edward V11 in the Palace. London, and a slighted-blind performer had been brought around to my dressing room. The conjurer goes on conjuring till he dies.

I recall the first time I met the late King Edward V11 in the Palace. London, and a slighted-blind performer had been brought around to my dressing room.

"Congratulations, Thurston! Your tricks are charming." I'm thinking. In my dressing room that night Prince Edward sat on a

trunk, and in a few minutes I found myself teaching him how to hold a card and at the same time show his hand empty, back and front.

During the same winter I played before the Shah of Persia, Baron Rothschild, in Paris before President Loubet and the King of Spain, before the King of the Belgians, for Emperor Franz Josef. I saw Kaiser Wilhelm in Berlin, but did not officially meet with the Kaiser as he was not in the palace.

In Copenhagen I did another performance, much the same, for King Edward of England, King George IV of Greece, King Christian of Denmark and the Czar of Russia.

In Germany I did another performance, much the same, but it was in full dress and to a large audience in the large hall of the Empress of Russia.

In China I did another performance, much the same, but in full dress and to a large audience in the large hall of the Empress of China.

In Russia I did another performance, much the same, but in full dress and to a large audience in the large hall of the Empress of Russia.

In Japan I did another performance, much the same, but in full dress and to a large audience in the large hall of the Empress of Japan.

In Australia I did another performance, much the same, but in full dress and to a large audience in the large hall of the Empress of Australia.

In India I did another performance, much the same, but in full dress and to a large audience in the large hall of the Empress of India.

In China I did another performance, much the same, but in full dress and to a large audience in the large hall of the Empress of China.

In Japan I did another performance, much the same, but in full dress and to a large audience in the large hall of the Empress of Japan.

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SPECIALS FOR TODAY
FOR LOG OF LOCAL STATIONS SEE PAGE 4

12:30 p.m. KYW-NBC—Metropolitan Opera
4:55 p.m. WBBM-CBS—Student’s Chorus from Leipzig, Germany
6:30 p.m. KYW-NBC—“Last Call for a Husband.”
8:00 p.m. WMAQ-NBC—Frank Black’s Symphony Orchestra
9:00 p.m. WBBM-CBS—New Year’s Eve Dancing Party

WJJD—Sports Room
WMAQ—Hotel New York Orchestra (NBC)
KYW—Tea Party (NBC)
6:25 p.m.
6:30 p.m.

KYW—The Last Call for a Husband” (NBC)
WBBM—Blaisdell Opera of Hawaii (CBS)
WMAQ—Tea Party (NBC)
6:15 p.m.

WMAQ—Whoopee (NBC)
KYW—Mark Fisher’s Orchestra
WFLC—Harry Brooks, tenor
7:15 p.m.

KYW—Dance Orchestra
WIBO—German (NBC)
WJJ—Cub (CBS)
Mayfair
10:10 p.m.

WJJD—Billie Holiday (NBC)
WIBO—Joe Dare
7:15 p.m.

WBBM—Nacht (NBC)
KYW—Dan Russo’s Orchestra
WJJD—Three Strings (CBS)
10:10 p.m.

WBBM—Frankie Haxaway, soothing
WIBO—Betty (CBS)
8:00 p.m.

WIBO—Concert (CBS)
WIBO—Clem (CBS)
WIBO—Waltz (NBC)

WIBO—Studio (CBS)
WIBO—Arlene’s Orchestra
WIBO—Waltz (NBC)
8:00 p.m.

WIBO—Vladimir’s Orchestra
WIBO—Charley (NBC)
WJJD—Mozart’s Orchestra

WIBO—Grand (CBS)
WIBO—Charles (CBS)
WJJD—Ray’s Orchestra

WIBO—Bobby’s Orchestra, Ice Cream Party
WBBM—Skippy, children’s program (CBS)
WFL—Esther Hammond with Organ
WBBM—Alibi, children’s show (CBS)
WIBO—Piano Instruction
WMAQ—Laws That Govern Society (NBC)

WIBO—Do Be Mi, female trio (NBC)
WIBO—Little Orphant Annie, children’s playlet (NBC)
WIBO—Adventures of Paul Bunyan
WIBO—Tea Party

WIBO—Tales of Wonderland (NBC)
WIBO—Red River Valley

WIBO—Desert Song
WIBO—Father of the Bride
WIBO—Tales of Wonderland (NBC)

WIBO—Great Detective (CBS)
WIBO—Grand Opera (CBS)
WIBO—Operation International

WBBM—New Year’s Eve Dancing Party (CBS)
WBBM—Lucky Strike Orchestra, special star (NBC)
WMMQ—Whoopee (NBC)

WBBM—Do Be Mi, children’s show (CBS)
WIBO—Charley’s Orchestra

WIBO—Little Orphant Annie, children’s playlet (NBC)
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WIBO—Operation International

WBBM—New Year’s Eve Dancing Party (CBS)
WBBM—Lucky Strike Orchestra, special star (NBC)
WMMQ—Whoopee (NBC)
Pick New Stars of the New Year

(Continued From Page One)

Rudy Vallee, Morton Downey, and Ed Wynn of the future. As the old year draws to a close they all stand within striking distance of the top, with $8,000 a week salaries and long contracts just ahead, a chimera for which all are striving, but which only a few will obtain.

As a matter of course these younger satellites will be harder to pick than the veterans, so we will confine ourselves to the younger set. You can't miss Jack Pearl. This master comedian who has created a national character out of the fictional Baron Munchausen, is certainly slated for even greater popularity than even the popularity now enjoyed by the past success. The Baron should make 1933 his banner year. His sponsors are planning a new $10,000-a-year Jack Pearl a salary boost. He didn't even have to ask for it.

The same is true of Rudy Vallee. To say that The Baron's most serious rivals in the comedy line will be the Marx Brothers. Groucho and Chico have an advantage over The Baron. Their faces, so often projected on the silver screen, are familiar to almost every American. The radio audience can only imagine how they might look, as it hears their voices. They are certainly scheduled for consideration as the outstanding stars of the new year. On the other hand the Marx Brothers are not heard on as many stations as The Baron's program.

Don't Forget Jolson

When you discuss the stars of 1933 you cannot overlook the great singer who can make your tear at your heart strings and stir your emotions with greater facility than any other American - Al Jolson. It is a trifle odd to speak of Jolson as a new star, yet new he is—radio. With all his vast stage and film experience, he was as nervous as any amateur tyro when he faced the microphone for the first time. He had reason to be nervous. Others, with reputations almost as mighty as his own, had proved dismal failures in front of the little, inanimate black box. But the mental showmanship, his sheer vivacity, his hold on the public, was there never any doubt as to his certain success. Al Jolson, radio's newest and youngest sensation, believes that Jolson will be "top man" in radio within five weeks.

The Newscasters

In one division of this vast entertainment field are we going to pick the leaders of 1933 with a good degree of certainty. That is the radio reporters, the newscasters. We predict that Edwin G. Hill, of Columbia, and Charles Francois (Sockers) Cee, of NBC, will be the outstanding-air reporters of 1933. Cee is a brilliant sports reporter and crime expert. Hill is an experienced newspaperman whose vivid human interest yarns have for years delighted readers of the New York Sun.

Both Cee and Hill are nationally-known writers, in contrast with a good many news-casters of popular stations. They are older, more experienced than the average radio reporter, and their choice of colorful language, even when ad libbing, is remarkable.

In picking the stellar newscasters of 1933 it is impossible to overlook three Chicagoans whose destinies the World Series of 1932 created a definite impression with the broadcasting executives. Pat Flanagan, Hal Totton and Bob Elyson also may reach the top, alongside, or in the van of Husing and McNoye in the new year.

Picking the Wampas

To the younger generation, "stars" of radio. On their the responsibility of maintaining the standard of enter-
tainment set by the stars of 32. From their ranks will be drawn the luminaries who, in broadcast after broadcast, will be called upon to keep tens of millions close to their receivers.

Their voices will be asked to sell everything from automobiles to perfumes, and it is not too far fetched to say that the wheels of factories will turn in direct ratio to their ability as entertainers.

First—and we name him first because he seems scheduled to become the outstanding singing find of 1933—is Little Jackie Heifer. Rarely five feet tall, he is in his twenties and just coming into national prominence. His tenor voice is as vibrant and clear and stirring as anything that has ever come through a loudspeaker. He is, along with another young singing find, Pat Kennedy, a vocalist with Ben Bernie's Orchestra. Bernie has him under a two year contract, and the canny old Maestro is keeping him on less under cover, because whatever sponsor bids for the services of Little Jackie Heifer, he will have to bid high—very high. Just as a wise merchant puts a future champion against set-ups in the early part of his career, so Bernie trains Jackie Heifer. He is heard on two broadcasts a week. Rarely, it ever, does Bertie let him sing when the orchestra is on the air.

It is no secret that the NBC publicity chiefs are grooming Jackie Heifer for a smash-out "build up." The youngster was born in Pittsburgh. At fifteen he was selling newspapers, and singing on street corners for "throw money"—quarters and halves. When Jackie was eighteen Eulalor Cantor visited Pittsburgh. He discovered Jackie and brought him to New York. There, until four months ago, he sang in cabarets and night clubs. When Jackie sings he sits on a high stool. That's what first attracted Bertie to the novelty. He brought him to Chicago and his success has been phenomenal.

He has been only four months on the air, and yet. For Jackie Heifer, the sky is the limit. Put him down as 1933's best bet.

Peggy Healy and Al Dary, Whitman's finds

Peggy Healy and Al Dary, Whitman's finds

Paul Whitman ceaselessly searches for new talent, and it would appear that his quest has been rewarded. Watch Peggy Healy and Al Dary. If anything can be certain in the radio world, these two youngsters, scarcely out of their teens, are certainly going to achieve independent stardom. Not only are they fine singers, but they are good looking—and that always helps with the publicity.

And another who combines beauty and ability is Andrea Marsh, the lovely vocalist with Ted Weens' Orchestra who got her big chance when Weens was selected to wield the baton on the Canada Dry hour. Weens and Andrea replaced George Olsen and Ethel Shutta, and Miss Marsh found herself in the enviable position of following an already popular star. She filled that place with distinction and ability is reason enough to pick her as a future star of 33.

Two other young vocalists who seem destined to go places and do things in '33 are Dorothy Lamour and Dorothy Joyce, and they can progress far if properly exploited.

In the Chicago studios of NBC there is a young girl, Mary Steele, whose principal distinction, until a few months ago was that she took off her shoes when she went on the air. But now bigger and better things, including a big sponsor, are forecast for Miss Steele, and it is not impossible that she will reach the heights of Ruth Etting and Kate Smith.

The Build Up

While it is the public which finally decides who shall reign in the palace of stardom, it is the "build up" which first brings any radio artist to the public's attention. When word comes to the publicity department of a network that a star is to be "built," that department concentrates every energy on the "build up." The writers turn out stories by the reel and the air time which portion of the publicity which reaches print is responsible for sudden attention being concentrated on any one artist. Knowing this, it would be well, in picking the stars of 1933, to scan the list of those who will be "built up" by the networks.

Columbia is concentrating among the feminine prospects, on Mary Eastman, and Elizabeth Buchman, the Harriet Cruise of the torch singer; and Helen O'Reilly, whose name is virtually unknown to the radio public, but who won the Illinois Autumn Kent auditions. Of these Harriet Cruise and Miss O'Reilly are scheduled for the most attention from the publicity chiefs. It is doubtful if all four will attain stardom, but it is almost certain that one or two will.

Columbia has an ace in the hole, or four, in the Norrsemen male quartet. If quartets ever achieve the popularity of individual single stars, Columbia will be on top. These Norrsemen are good. For honors among the tenors, Columbia is grooming Nino Martini. The best known of the radio opera directors is Andre Kostelanetz. He is one of the finest music directors to appear in recent years. CBS believes that Tom Howard has a big future as a comedian. Undoubtedly Tom Howard has an excellent chance for success, although he faces stern competition in his field.

Who Is NBC Pushing?

The National Broadcasting Company has two young actresses which it is pushing for the fare, Adele Harrison and Loretta Poynton. With drama consuming more and more air time, this pair is almost certainly slated for honors in the new year.

Among its girl singers, NBC is pushing Lee Wiley, the southern songbird; Greta Keller, the Viennese songstress. But watch for Louise Bernhardt, the opera singer, who is scheduled to come in the National Grand Opera Company. We freely predict that hers will be the outstanding opera voice of the year. In the field of lighter music, Evelyn Herbert, star of "Kike's" has the best chance for sudden attention. Her sparkling voice will probably capture radio stardom in 1933.

Charlie Spivak is getting a big chance with William Randolph Hearst, which has just returned to the NBC air waves. Their show-will determine her chances for the new year.

Evelyn Herbert's vivid portrayal of musical comedy hits has been heard on the Magic Carpet broadcasts recently, accompanied by Robert Halliday. She is being watched closely by those who deal out the contracts.

There May Be Others

NBC is grooming three male singers, besides Jackie Heifer, for big sponsors. Norman Conwell, featuring his type of singing, and Cyril Pitts and Dick Teets are looking for the honors held by Downey and Vallance.

Of course there are others. Some perhaps, have the misfortune to be born before the microphone, yet some may be languishing in the studios of obscure stations. And suddenly they may be on the air. They have not gained that certain instant and overwhelming popularity.

But from past performances, and in the opinion of those who dictate the star-building policies of the networks, those named will reach the heights where both fan mail and dollars are counted by the thousands a week. At least they have the best chance. Will they make the most of it?

—Pat Frank /
Performances will be:

- For the Technocracy word will be:
  - Howard Scott, prime technocrat, head of the Technocracy Survey conducted at Columbia University.
  - Prof. Walter Rautenstrach, head of the Department of Industrial Engineering at Columbia.
  - Francis I. Sisson, President of the American Bankers Association.
  - Walter Russell, President of the Academy of Economists.
  - Frank I. Vanderlip, author, banker and economist.

Meanwhile technocratic leaders will air their views on CBS broadcasts, beginning Monday, January 9, at 9:15 p.m.; with a talk by Dr. Walter Rautenstrach, through WJZ.

Jolson's Flu Cure

Al Jolson, called "America's Greatest Entertainer," and star of the Chevrolet program, was in Chicago last week, filming a theater engagement after successfully combating the flu. This week he will be in San Francisco to make a take of his latest picture, "Hallelujah, I'm a Bum." He will probably take no more than three minutes. Imagine travelling across the continent in three minutes.

When Jolson arrived in Chicago he was promptly placed on exhibit to the press at a black tie party in the roof bungalow of the Hotel Sherman to keep reports that he was sick. Jolson's influenza symptoms, which he claimed cured him in three days: "Take stiff doses of bicarbonate of soda three times daily."

Bosch Results

Final results of the American Bosch radio popularity poll, announced this week, were:

- Leading feminine singer, Jessica Dragone, 2,008,804 votes; leading male singer, Victor Borge, 1,201,803 votes; leading announcer, John S. Young, 1,231,334 votes; leading instrumentalist, Rubinstein, 1,572,598 votes; leading dramatic actor, Robert Montgomery, 1,005,576 votes; leading comedian, Ed Wynn, 956,634 votes; leading musical director, Rudy Vallee, 1,505,507 votes. Leading program was the A. P. Gypsy. Listeners cast votes for 3,000 different radio artists, 95,187 tabulators were employed, and 100 clerks were required to handle mail.

Wynn's Explanation

Radio critics have commented during recent days that Ed Wynn's last 1920 performances have not been up to standard. Reason, given by Wynn to Radio Guide: "I broadcast from a studio the last two times on the air. Unless I am on a stage I cannot give my best performance."

Wynn's show, "The Laugh Parade," is now in Chicago. He will return to New York February 12, sooner than anticipated, to continue his air and stage performances.

Radio Forum Topics


British Family Reunion

"One big, happy family," the British Empire's dream of years, came closer to reality with the new short wave programs from London to all King George's colonies. The Empire is divided into five zones to correct for time difference between Greenwich and the colony addressed; the receiving colonies in each broadcast zone having the broadcasts approximately between 7 a.m. to 9 a.m. and 10 a.m. to 11 p.m. their time. Wide variety of programs of peculiarly British cultural and news interest is disseminated, with the "mainstream" an elaborate national and empire news service. Transmissions may be picked up by listeners with short wave sets or by colonial stations for relay broadcasting on regular wave lengths.

Object of plan: to bind all British subjects closer to the homeland. Whether it succeeds or fails depends upon interest it provokes in colonies, which is seen in broadcast of Fred "Spider" Jolson, "America's Greatest Male Singer." King George spoke to the subject of Christianity Day.

(Transmissions to Canada, in zone 5, are made from 8 a.m. to 10 a.m. Eastern or 7 a.m. to 9 a.m. Central time on either 49, 32 or 19-meter wave bands with atmospheric conditions and most suitable frequency at the moment.)

Asia's Station

Strongest of the mainland's stations is now 30,000-watt transmitter of KSL, Salt Lake City, Utah, which is the Japan Advertiser of Tokyo and the Radio Record and Home Journal of Melbourne, New Zealand. Overseas are proprietors of stations and employees of Columbia network over the consistent volume and clarity of their KSL broadcasts programs in Asia. KSL proudly exhibits enthusiastic reports of reception from Korea, Japan, China, Papua, Australia, New Zealand, Hawaii, Canal Zone, Alaska, ships, the ice breaking the border the Arctic, Cuba, Honduras, Porto Rico, Guatemala, Tahiti.

Lion's Roar Grows

Adding seven new stations New Year's Day, Manchurian Mystery Tenor and Charles J. Gilchrist, radio reporter, are now heard each Sunday at 4 p.m. over a twenty-six-station NBC network with WMAG, Chicago outlet. Identity of the mysterious singer, who has entertained in many great capitals of the world, remains unannounced. Cities added to network include Clearwater, Fla., Dallas, Texas; Denver, Colo.; Des Moines, Iowa; San Francisco, Cal.; Los Angeles, Calif., and Asheville, N. C. Musical accompany is the Carnegie Ensemble.

Radio Crooks and Feds

Irked at crooks who use short-wave radio to follow the activities of police squad cars, Rep. Louis Ludlow (Democrat of Indiana) has a bill before Congress making illegal to pick up police signals to evade the law; fine $500, five years imprisonment. Several police broadcasting cities have local ordinances; Ludlow bill would land criminals in Federal clutches.

Tips to Announcers

Three cardinal differences in everyday and radio speech, says Miss Dagmar Perkins, are (1) failure to use open-mouth widely; (2) ignorance and carelessness in diction; and (3) too much imitation of the English. "First aim of good speech," says Miss Perkins, "is lucidity." Bravo!