Jessel's Own Story of Feud and Romance

George Jessel
Beginning THE STOOPNAGLE REVELATIONS
From Soprano to Contralto by Surgery

FRANCES LANGFORD
... Her first radio engagement paid $5 a week...

RON: Main Street in Lakeland, Florida, to New York's Broadway was an overnight hop for Frances Langford. Just eighteen months elapsed from her first public appearance at a fancy dress ball of an American Legion Post until her debut in the broadcasting studios of the great metropolis. A friend knowing of her ability asked her to sing at the Legion Show. She consented and the occasion proved the turning point in her career.

Francisco Grosso, musical director of the Hava Tampa Cigar program and one of Florida's best known orchestra leaders, happened to be present that night and he urged the sponsor of his program, Eli Witt, to hire her at eight dollars a week to sing on the Tampa broadcast. Witt made a special trip to New York to interest his friend, Rudy Vallee, in this newcomer. Vallee was about to tour the South at this time and promised to "listen in" when he arrived in the neighborhood of Tampa. This he did and he was so much impressed by Miss Langford's performance that he invited her to come to New Orleans the following Thursday as guest star of the Fleischmann Hour upon which occasion was being broadcast from that city.

Six months later, a little over four years ago, Frances had her first press notice in The Lakeland Ledger. Here it is:

A gitf workshop has never afforded a radio set, soon to go to New York to seek her fortune on the ether. She is Frances Langford, 17, whose blues singing last winter attracted the attention of Rudy Vallee. She was offered a contract by NBC after she appeared as a guest artist on a Vallee program from New Orleans. She did not accept but returned to her home to await further word from Vallee.

She will leave this month for New York with her mother to spend a month, at the invitation of Vallee, and is expected to be heard in several programs over the network during her stay.

15 YEARS OF STAGE-FRIGHT

WENTY-THREE years ago Phil Duey, now a featured tenor on the NBC network, made his first public appearance, and what came very nearly being his last, at a Fourth of July band concert in his native Indiana village.

Phil's father was leader of the town band, and when Phil was five, he introduced the youngster from the bandstand. Phil sang in childish treble, "The Star Spangled Banner" and began naturally to make his way off the platform.

At its edge, he tripped and fell, and the crowd roared with laughter. The sensitive child picked himself up, blushing furiously, and made a bee line for the family buggy, parked in a nearby grove. They couldn't coax him out even with cake and lemonade.

The incident did not kill Phil's love for music, but it did implant in him a deadly fear of an audience. So his singing from then on was confined to the privacy of the barn, or the open fields where he trodged behind a plough.

When he went to the University of Indiana, some years later, he was known by his friends as the possessor of a beautiful voice; but no matter how often they begged him to sing, he would never consent.

In his sophomore year, his class put on its annual show, and one of the numbers called for a love song to be sung from backstage. At the last minute, the tenor who was to sing fell ill. Phil, knowing the song would not require appearing on the stage volunteered to take the part. He stole the show.

That incident changed the entire course of Phil's life. For one thing, it cured him of his inhibition against appearing before an audience, and for another, it made him so well known about the campus that he found it easy to obtain work.

He also won a scholarship at the Juilliard Foundation in New York, and there he obtained a job as night clerk at a middling hotel, so that he could devote his days to study.

As a Juilliard graduate, he had little difficulty in making his way into operetta work, and for several years, until 1928, he toured the country with road editions of Broadway hits. Then he landed in radio.

He is now featured soloist on a program with the Leo Reisman orchestra, is heard one Monday a month as guest soloist on the Melody Moments program, and with B. A. Rolfe on Saturday nights.

While the Langford home has never afforded a radio receiver, Frances' father and brother expect to have one installed now so they can hear her sing from New York.

"Frances sings because it is with her a natural accomplishment. She has never had a voice lesson."

The result of this adventure was a year's contract to broadcast in New York. Since that time, she has had many important commercial, vaudeville, musical pictures and the smallest of New York's night clubs.

Just turned twenty-three, she is one of NBC's youngest stars. She stands five feet three and one-half inches in her stocking feet—the weight only 100 pounds. She does not diet but rather tries to take on weight. Her complexion is dark and she has coal black hair.

Four years ago she was a student at Southern College, active in athletics and dramatics, and always wishing to sing. Frances was one of the college's most popular students.

Frances Langford is a contralto by accident. She was born a soprano. While she was in school, she was taken ill and her tonsils were removed. Three weeks later, at a party, someone asked her to sing. Astonishingly, instead of her familiar lyric soprano, she came out notes deep, velvety but unfamiliar—it was the voice that thousands of NBC listeners have come to identify.

Frances Langford has no illusions about herself in fact, to hear her discuss her work, one would think she was suffering from an inferiority complex. But Frances believes that she can never be perfect but must always improve—and that is what she tries to do. She has confidence that she can.

She lives now in an apartment in New York, which she shares with her brother Jimmy, who has been her constant companion since babyhood.

MY AMBITION

I cannot build a monument
Making_station high
Nor carve a statue, a picture
To reach the azure sky.

But I can write a poem
Whereby your heart my spirit shall
Will challenge the centuries
And mark them at death.

If I can sing once
That man will hire again
By dawn, dusk and moonlight
I have not lived in vain.

- Frances Langford

WANTED: A radio receiver for the Langford home.
George graciously and gracefully sheds his privacy and dives into the pitiless exposure of the goldfish in a bowl

By George Jessel

SOMETIMES I envy my uncle Morris, whose name is snugly ensconced in the upper reaches of the smoked salmon belt.

Uncle Morris cuts quite a figure in the Bronx; he is a member of the Workmen's circle, (my aunt never knew why) the Bobinsky Boys and the Pythian Knights. In the latter organization, he was elected sergeant-at-arms for two successive terms. which, my uncle insists, is no mean accomplishment. Of course, he's in bad standing now with the Knights since they discovered he sold the sword, but that's deviating a bit from the story. Then I have a cousin Milford, living in Bensonhurst, a community which bears the unique distinction of being a suburb of a suburb (Brooklyn) which is analogous to being an assistant woodsman.

Milford is a philatelist, a numismatist and a "joiner," and in his spare time he makes up card tricks. For Milford to say "Take a card—ANY card" at a social gathering of any sort, is as inevitable as a sock on the nose at a teamsters' ball "Gunga Dan" has never died so gloriously as when, in a revival of the Kipling epic, Milford falls prone on the floor, actually turning purple in the proper places. Milford is not only the life of every party; he is the soul, heart's blood and hereafter as well.

So what? The reader may rightfully ask at this point, and, anticipating the query, I present the raison d'être of this Jesselian journalistic pour. Having, I hope, successfully established that Uncle Morris and Cousin Milford are significant pillars of their communities—righteous gentlemen who may toll nor spin but who, at the same time, have found adequate expression for their hobbies, I rise to propound a pertinent question:

"Why," I want to know, "does the public at large evince such complete apathy toward the private lives of Uncle Morris and Cousin Milford?" No inspiring photographer nails them on the street for an opinion; the Literary Digest Poll has ignored them completely and even the Crosley Service never phones. Uncle Morris swears that a panting publicity man has never sneaked up on him, pencil poised in hand, to inquire furiously, "What are your favorite superstitions?"

And I feel free in saying if a reporter ever asked my cousin Milford what his hobbies were, Sam would positively have him arrested as a Hitler agent.

In radio, it's different. If so much as order scrambled eggs in Lindy's some noon, a bright-eyed lady on the staff of some magazine will suddenly pop up and say:

"That's twice this month you've ordered scrambled eggs, Mr. Jessel. A complex, huh?"

"No, my dear lady," I usually reply. "I see nothing unusual in ordering eggs. Some of my best friends eat eggs, three and even four times a month, astounding as that may seem. I even have pictures to prove it."

Is the complexion or floribundness? Not one iota. Screamimg headlines (a paragraph, anyway) proclaim in the next issue of their magazine:

GEORGE JESSEL and NORMA TALMADGE
at a Hollywood "Kiddie Party." On the subject of their romance George is naturally reticent.

GEORGE JESSEL and EDDIE CANTOR
- Rumors of their feud after long years of friendship have had Broadway and Hollywood in an uproar. George denies those of the whole story once and for all in the accompanying article...

MINSTREL has no more of a private life than a duck in a park pond. Take, for example, the well-publicized and legendary "feud" that is supposed to exist between your correspondent and a well-known comedian. The gentleman I refer to is a substantial and highly respected member of every community he inhabits; he has made an indelibly distinguished mark in the field of helix eggs; he is the sire and progenitor of one of America's most famous families as well as a noteworthy philanthropist. Destiny designed our paths to meet, and run as one over a protracted period. We cried and laughed together through the years; two lads gaming in wide-eyed amazement at the passing scene, hearts and souls sympathized in adversity and fortune.

Then something happened. Something wholly insignificant; completely trivial. Something that happens in your family every day, perhaps. A temporary rift. Our roads diverged for a moment. Two hunters, on the qui vive for Dame Fortune, when a storm came up and we lost each other for the nonce.

Again the headlines screamed, and the gossipsters had a Roman holiday. Erroneous conclusion-jumping became a national pastime. World events faded into insignificance. A FEUD WAS RAGING! Even if it were, the only legitimate, coherent comment should have been "so what?" But no. The molecule of a simple digression was magnified until it reached the proportions of a King Kong Empire might have fallen, gold standards been abolished, and even prosperity might have returned, without causing as much comment as the too insignificant, temporary parting of two minstrels.

Many, many years ago, I used facetiously to ask an audience to stop applauding after I had concluded a routine, explaining that they would not particularly relish the idea of my standing outside of their offices and clapping when THEY were through with their daily toil. It was strictly a..."
Murray Forbes lost paper fortune in market crash and turned to his hobby to recoup. Now he is one of the busiest dramatic performers on Radio Row

T HE heads I win talk you lose gig might have originated with Murray Forbes, radio, character actor.

For, upon his graduation from high school where he had been woefully inept at all his studies except the two "stics," math and dram—

— he was in doubt concerning the career he would adopt that he tossed a coin to decide it. Heads he would become an accountant, tails he would become an actor.

Heads it came, but nevertheless, Murray is an actor.

He did abide by the decision fate directed in the toss of the coin, through, for six long years. He judged figures for a mail order house all day long, then played with amateur dramatics for his nights diversion, with the Sinal Players and other "little theater" groups in Chicago.

At the end of the six years, he was earning a handsome salary as a head accountant in the mail order house and at the same time was distinguished as one of the city's most talented amateur thespians.

Marion Gering, at the time director of the Jewish People's Institute Players, and now an ace director in Hollywood, urged the young figure shark to throw away his pen and become a professional player. It did not take such a great deal of urging. Chafing under the monotony of mixed food and figures, Murray took Gering's advice and went on the road playing juveniles, black race comics, old men, and even occasional pinch hitting for the property man.

T HE company went the way such companies usually go, and Murray found himself back in Chicago in 1928, with nothing much except a long string for his old job. He didn't get that, but he did land a place in a LaSalle street brokerage house. Perhaps you recall how, in 1928, anyone with a few dollars could buy some General Motors, and in a few days treble his money; then buy some more of something else, and in a few days treble what he had made in the first place, and so on October 19, 1929.

That is what Murray did. He kept it up until he had (on paper, remember) a total of $500,000, and he made that so easily that he set his goal at a million. When he made the million, he resolved, he would pull out, invest it wisely, and devote the rest of his days, and his fortune—or the fortune he hoped to have—to the establishment of a permanent Repertory Theater in Chicago. Indeed, he even went so far, while the fortune was piling itself up, as to consult archivists and engineers, and to spend happy hours inspecting theaters.

Then the same thing happened to Murray Forbes that happened to thousands of other optimistic embornycond millionaires. He was only one of a number of employees of the mail order house who trooped back, sadder but wiser, to ask for their old jobs. But Murray, having become regarded as an accountant, got his job back.

Murray had none of his old zest for the business of keeping books. That evanescent, half million and his brief strut before the footlights had left a glamour that lingered persistently.

So he took to hunting the radio stations in all his leisure time.

John Stomford was operating a sort of radio stock company then at station WSB, and he recognized "stuff" in the young bookkeeper.

A sore throat gave Murray his real break. Not Murray's throat, but Stafford's. Stafford was laid low by an attack of bronchitis, and Murray was given a chance to pitch hit for him at the mike. The next day he signed on the dotted line as an announcer.

He stayed for a year at WSB, and found himself jobless once more when the station was sold. But he had contracted a habit of landing right side up, and in a week or so, he was at WGN with the Easy Aces. Bigger and better dramatic roles followed in short order. He played Pu Mancha, King Lear, Nathan Hale, General Balbo—certainly a demonstration of his versatility. He's been a crochety old man for Luxor, and a romantic swain for Princess Pat; led a band of Mexican desperadoes for Talkie Picture Time and taken the part of Mrs. Hoothing's husband, all in one night.

When he's not on the air, he's like the proverbial mail man who takes walks on his day off, for he spends his spare time coaching aspiring young amateurs who have been bitten by the radio bug.

There has been a marked increase in the feminine enrollment in those classes at Mundelein, Northwestern, and Chicago Universities, where that handsome suburban, twenty-eight-year-old, unattached actor imparts the ABC's of radio dramatic technique.

And, amazing to relate, here at last is a man—perhaps the only man—who does not regret the cataclysm of October 1929. A half million went by the boards in a tangled web of feverish tickertape, and Murray Forbes was glad that It did.

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THE STOOPNAGLE
REVELATIONS

Number 1—The Escape
of Warden Swivel

EDITORS NOTE: RADIO GUIDE hereunder
presents an amusing documant. The manuscript
appears to have been lost with great care. It might
have been dropped into one of the receptacles pro-
vided for the cleaner municipal movement. Per-
bably it should have been destroyed by the censor.
But neither of those things happened. The
document, by some strange legendarium, reached the
inside vest pocket of an editor of RADIO GUIDE.
The signatures were readily identified by handwriting
that figured in the revelations some time ago of that
world thrilling movement, "Stoop-
nagly," details of which were published exclu-
sively by RADIO GUIDE. The authors were none other
than Colonel Lemuel Q. Stoopnagle and Budd. The
plain duty of this magazine is therefore apparent
and the document hereunder presented.
The Colonel and Budd are back on the air
Wednesdays and Saturdays over the CBS network
at 9:15 p.m. EST or 8:15 p.m. CST.

By Col. Stoopnagle and Budd

DING-A-LING—LING,” went the telephone
in the office of Warden Truman Swivel, a
warden of one of our more prominent east-
ern penitentiaries.
"Ding-a-ling-ling yourself and see how
you like it,” said Warden Swivel, stuffing his ears full
of cotton at a moment’s notice.
And right here is where the Warden made his
greatest mistake in all his years at Graystone Prison.
Even in his early years when he had been a constable
at the prison over which he now ruled, Swivel had at
least been decent enough to answer phones and do a
thousand other tasks. But now that the wardenship had
been thrust upon him, he went high-hat and said things
to the telephone when it rang.

Perhaps a description of our hero might not be

amiss here. Then again, perhaps it
would, so we’ll let it pass for the nonce.
Things in general at Graystone Pris-
on were in somewhat of a turmoil.
The prisoners were dissatisfied with the fare,
for instance. They wanted turkey, all
white meat. They wanted more spice
time so they could visit their relatives.
They were restless because there were
several guards in the place who wouldn’t
join them in their daily game of rum-
fy. In fact, things were coming to a
pretty pass, and Warden Truman Swivel,

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ALONG THE AIRIALTO:

their stratosphere flight, Miller burned up the waves trying to locate their balloon. He received word they had landed near Elmer, New Jersey. "Where's Elmer?" he demanded, unconsciously. In a few minutes the whole staff of the main control room at Radio City had taken up the cry.

Georgie Jesel grew reminiscent the other night, and recalled how, for a nickel, you might have paid your way into the Imperial Theater during the summer of 1909 and there heard a singing trio tagged Leonard, Lawrence and McKinley. Leonard is now Jack Warner, the Radio City studios for a rehearsal as a Troubadour guest artist.

Those pretty NBC hostesses fluttered like school girls, and remember, they are accustomed to seeing movie, stage, and radio stars in cold box seats.

Timing Heart Throbs

Speaking of the softer emotions, Abe Lyman has classified the fan mail received by his singing protege, Frank Sylvano.

According to Abe, sweet young things between the ages of 18 and 35 who write to Frank confess their love. Those from 24 to 35, more purposeful, hint at matrimony. Over 35, the singer's feminine fans wonder if he 'll come to care about them.

Carrying the cigarette coupon idea a little farther, a women's wear shop in Latrobe, Pa., is decorated on all four walls with photographs of Rubino. Virtually every picture the violinist ever has had taken is on display. Including poses posed with notables of the air. The purchaser of a hat or dress receives one of the pictures. The store is conducted by the maestro's sister Sadie. Yes, I know what you are about to say—roll is a Roudan business.

Studio Chatter

Sooner or later they all go to Hollywood. Latest recruit from either to screen may be Leopold Stanowski, Philadelphia Orchestra maestro, who has become one of radio's biggest . . . Start of the Metropolitan Opera season on December 28 will take tenor Nina Martin from the airwaves for fourteen weeks after his December 24 broadcast with the Seven Star Revue . . . still other changes are contemplated on the CBS Sunday night hour . . . Will Osborne is off on thirteen weeks of vaudeville, while his partner on those CBS morning philosophy and melody mixtures, Pedro de Cordoba, opens on Broadway December 16. He has the lead in Rachel Crother's new play "Talent" . . . Another December 16 opening is the season's series of Philharmonic concerts for children, over CBS, directed by Ernest Schelling. On the opening program as guest artists will be Guido Bastabo, 16-year old girl violin prodigy, who also guested on the closing program of last season.

If they would put a control room in the Beaux Arts apartments, Manhattan would have one more radio center, for there dwell Carolyn Gray, CBS pianist; Fray and Bragagotti, another CBS piano act; announcer Louis Dean; cowboy singer "Tex" Ritter; Ramona, Vaughn de Leath and Eunice Howard; leading lady of the Elmer Everett Yess cast,老爷 by way of rounding it out, another tenant is columnist Les Rogell, of Radio Guide, who calls the place Astoria Arms . . . Add Badham, convert Howard Barto, Columbia symphony maestro, who has gained twenty pounds or so since his recovery from a long illness, has become an exercise devotee and a daily gym visitor. He finds Badham has helped his conducting; for before taking up the game, he puffed and panted while waving the baton . . . Columbia's "Billy Town Crier, Alexander Woollcott (it's always a temptation to put in an extra "C" too) is understanding William Lyon Phelps on the Voice of America, and when one of the professor's many lecture engagements necessitates his absence from the program, A. W. will pinch-hit.

Stooge A-107 1-2 Reports

Decoding a report from Stooge No. A-107 1-2, I learn that CBS announcer Louis Dean and NBC warbler Lee Wiley have been spending places together of late, notably Princeton stadium and sundry Manhattan dance clubs . . . Sponsors seem to be a trifle hesitant about giving plans for new shows, holding off as far as a rule until pretty nearly air time . . . At this writing, the six-week CBS General Motors series seems to stack up like this: Stooging and Build Wednesdays and Saturdays starting the sixteenth. The eighteenth will be the probable starting date for the two Buick quarter-

By Martin Lewis

OLD GOLD listened to the voice of the listener as expressed in the results of the Sixth Better Radio Contest tabulated last week in Radio Guide. Of the 4,027 contestsents, 638 suggested the elimination of guest stars. So far for the remainder of the current series of Wednesday night programs for the giggle column, the entire period will be devoted to Fred Waring's orchestra and its versatile vocal talent.

These are conjectures aptly as to who will take Bandmaster Waring's place on Old Gold when the Pennsylvanians go to Ford at the end of January, but they are still merely conjectures. Even the sponsors themselves could n't tell you. Phil Spitalny leads the list in the guessing, having been auditioned several times.

Here's Elmer

Frank Black, NBC's musical director, was braced for a job the other day by an aspiring young tenor. The tenor waved a sheaf of papers at Black, "Here," he explained, "is an affidavit signed by 2,500 of my friends back home that if you hire me, they'll listen in." Frank auditioned the hopeful, and then advised him to go back home and run for mayor.

My friendly correspondent from Newburgh, New York, writes me to suggest:

"Noticed that 'The Big Bad Wolf' is being replaced, or nearly so, on the airwaves by 'Where's Elmer' and 'Annie Doesn't Love Here Any More,' but my guess is that Annie has gone off with Elmer. What do you think?"

Dear Friendly Correspondent From Newburgh, New York (as the Fire Chief would put it), you are wrong Elmer is in New Jersey. If you doubt this, ask Burke Miller, who is in charge of NBC's special broadcasts. When Commander Settle and Major Fordney were on

ED WYNK

The Fire Chief taking his recreation at the six-day bicycle race.

Lawrence you know better as Walter Winchell, while McKinley today is none other than that same Georgie Jesel himself.

Warren William, of the movies, put in a strong bid for the title of 16-man the other day when he visited...
Sponsor eliminates guest stars from Waring program as result of vote in Radio Guide contest

THIS IS WHY THEY LAUGHED—During that Eddie Cantor broadcast Sunday, December 3, you had to wait a couple of minutes while the studio audience guffawed. This picture explains it.

Title: Graham, Mexican tenor, with his wife and baby.

George Beatty, comedian, M. C., on the CBS "Ethel Waters show, doesn't leave the program, in spite of any announcement last week. The sponsors apparently had a last minute change of mind, which is good news, his stuff is different.

Bing Crosby's programs were good before they were revamped, but now the Monday night half-hour is one of the air's tops, a first-class commercial from the west coast, and there have been few stanzas built along the Pacific, which have compared favorably with those of New York and Chicago, despite all Hollywood to-draw from. Kay Thompson and her Rythym Kings, newly added to the Crosby programs, are California's outstanding contribution to radio for the year we are just wrapping up, and are drawing droves of Hollywooders to the Coconut Grove. The 23-year old Kay is what football would term a "Triple threat"—pianist-arranger-singer. Originally a concert pianist in the midwest, she went to Hollywood and became successfully hot-cha. She developed the Rythym Kings, and makes all their arrangements, so give the little girl a hand.

Crosby Crew Stays West

Lennie Hayton has just signed on the dotted line of a long term movie contract, so the entire Woodbury crew will remain in Hollywood instead of coming to New York, as originally planned... Columbia continues to pioneer in covering significant events abroad. Edward Tullumoff was sent to Montevideo, Uruguay, to send word of the Pan-American conference over the airwaves to the folks back home... Chrysler has signed Lyda Roberts, of the stage and screen, for the January 7 auto show over CBS... Their sponsor will not renew on the Yacht Club Boys and Leo Reisman's orchestra, so they leave the air at the end of this month. Ferde Groz lands another orchestra assignment when he comes back to the airwaves with comic Fred Allen for Sal Hepatica on January 2... They didn't keep Cathrine Newman on the Show Boat as Mary Lou. Lois Bennett makes a comeback on radio, and will be heard on several of the Show Boat programs. The sponsor is on the lookout for a permanent voice for Mary Lou... Frank Black, NBC musical director, will audition for a beauty program within three weeks, with great love songs for the theme... That movie producer who offered B. A. Rolfe $2,500 for his singing wire-haired terrier "Trouble," is still groggy over having been turned down so enthusiastically... Roddy Vallely is reported to have grabbed off the exclusive distributing option for a big Chilean liquor company, and to have tied up two prominent hotels as bases. In the deal are said to be two big shot hotel men and a packer... Ethel Waters is averaging close to 8,000 requests for songs each week.

Drama Critics Salam

TAMARA, the glamorous Russian beauty who pleased on Vallely's hour last week, and is heard Sunday nights on the Manhattan New York-Go Round program, is also one of the stars of "Roberta," one of the better Broadway shows. Hard-to-please New York dramatic critics accorded her large raves. A new air star who caused the lads-who-write-about-the-drama to polish off their adjectives, is Patsy Flick, in "She Loves Me Not." You never heard of Patsy Flick as a radio performer? Quite naturally, because, for some reason, which I cannot divine, they do not bill him on the air when he takes the part of Rubinoff's uncle in Cantor's Sunday night show. I am not the only radio scribbler who has recognized his work. Patsy, like Teddy Bergman, who plays Rubinoff, is an expert dialectician, and is the man who taught George Givot, the Greek ambassador of the air, how to "spik Grik." Four sponsors are waiting with fountain pens poised, in case Jack Pearl's present sponsor doesn't pick up his option. Jack told one of our pals that all he asks is another year like the past year and a half has been, and he can settle down on the farm without much to worry about for the rest of his life. The Baron is one of the few in show business smart enough to sell the big money away. He goes back to the coast next June to make another flicker for MGM.

It's a Boy at Don's

In case you didn't hear Ed Wynn call Don Voorhees "poppa," we will tell you that it's a boy—play that Don... It was a touch of praiseworthy that kept Martha Bernrod from the mike in one of their recent programs. Incidentally, Connie did a good job of singing for the combination... Hiram Brown, radio's youngest author-director, who writes and directs "Marie, the Little French Princess," and writes and directs and plays the lead in "Little Italy," is trying to peddle two more radio scripts to sponsors. One is a juvenile act... Milton Watson, handsome "Evening in Paris" tenor, plays handball these days to keep in trim... Every member of the Casa Loma orchestra plays three or four instruments, but each MUST play both trombone and violin, in addition to the Instrument (Continued on Page 17).
CRASHING THE NETWORK IN RECORD TIME

ONCE upon a time there were three girls singing at a party. Their voices blended well, and someone said—"You girls should be on the radio."

All of which happens on an average of perhaps ten thousand times each twenty-four hours at as many parties in at least forty-eight of these United States. Where this particular story differs startlingly, is still believing it. They did something about it. And now they are on the radio.

This one in ten thousand exceptions was provided by the Mystery Trio (also known as the Doring Sisters) who are heard over a coast-to-coast Columbia network each Friday night with Glen Johnson and Harry Sondik and his orchestra on "The Swift Review."

It all started some two years ago at a party at the home of Cyrus Collins, Jr., in Oak Park, a Chicago suburb. Mrs. Collins, Grace McCarthy, and a third girl were singing one of the then-current song hits, and someone made a remark that there is amateur and impromptu music—You girls should be on the radio.

Before the week was over the three presented themselves at the Columbia Chicago studios for an audition. The audition was at 11 a. m. before Howard Neumiller. While it was still under way Announcer Harold Parks came into the audition room. He listened for a moment then tapped Neumiller on the shoulder.

"Let me borrow ten as soon as you are through," he whispered. "The farm network program is on in forty-five minutes and I'm short an act."

Which probably establishes a world's record in minimum elapsed time between a first audition and an appearance. They were first announced as "The Godabouth."

After they had been on these noon-day programs for a few weeks, the third girl of the original trio was forced to leave the act for a club engagement. Ruth Doring then became the third member of the trio. A name change was desired, so they took the name of the owner of the new voice, simplified the spelling to Doring, and called the act the Doring Sisters.

Helen Collins became Patty Doring, Grace McCarthy became Grace Doring, and Ruth Doring dropped the "e" and became Ruth Doring—the Doring Sisters. They still retain that name in sustaining programs, using the Dairy Maid name only on the Swift program.

On this program they have discovered that their voices blend ideally with those of the Premium Quartet (ex-Kings Jesters) and the two groups are joining in ensemble work on each of the Friday night bills.

But a warning, you aspiring thousands who seek radio fame! Don't try to emulate these three girls. Don't pack your bag and be off to the big city to do as they did—land on a network in forty-five minutes. Because that is a thing that happens once in a lifetime, or maybe once in several lifetimes.

"GOLDEN VOICE of THE SOUTH" IN A MERGER BOOM

WHAT do the audiences of the NBC network think of that versatile team they know as The Merry Macs?

The answer is to that one in the renewal of the team's thirteen weeks' contract for the third time. So steadily has the popularity of the Merry Macs grown since they made their first broadcast that after the team came into being through the amalgamation of two different acts that today the Macs are firmly established on the airwaves.

The Merry Macs originally were the three McMichael brothers, and Cheri McKay was a Dixie songbird, Maude Sheridan, once acclaimed as The Golden Voice of the South."

The three McMichael boys, Tom, who is the baby of the team, aged 16, Ted, 24, and George, 30, were the radio when they left their home town of Minneapolis to come to Chicago two years ago.

The three boys began singing between the ages of nine and twelve, and made their first professional appearance six years ago as The Mystery Trio over a Minnesota station. Then, after a tour with Joe Hayman's Orchestra as The Personality Trio, they set out for Chicago and big time radio.

In the meantime Maude Sheridan had won a contest conducted by station WSOY at St. Petersburg, Florida, and been crowned "The Golden Voice of the South." Subsequently she sang over many southern radio stations as half the team of The Sheridan Sisters, a harmony duo. She became well known to radio and vaudeville audiences, and three years ago, came to Chicago while the McMichael boys were still on their orchestra tours.

When she crashed into radio, Maude changed her billing to Cheri McKay, the family name.

In Chicago, Cheri met Eddie Freshman, the family pianist and arranger, and with the aid of Eddie, she soon landed a network contract.

When the McMichael brothers came to Chicago they met Freshman and when he heard them sing, he was struck with the idea that they would team well with his pretty contralto proteege. So Eddie arranged a meeting and worked out a routine.

An audition was obtained for the quartet, and they were instantly successful, landing a commercial program at once and starting up the ladder to their present height.

They took the name of The Merry Macs as a sort of common denominator, and their fame spread rapidly. Each of the four has a rare vocal range, which they can use to interchange song parts, a feature which makes them a most unusual harmony ensemble.

Freshman, who was responsible for bringing them together, is himself one of the stars of the team, for it is upon his unusual arrangements that they depend for the unique effects they achieve.

So applying the methods of great corporations, this odd talent merger worked to great success. For back in the old days before they got together, the five, while not in any sense obscure, had never managed to achieve even a measure of their present fame.

As Maude Sheridan, Cheri McKay was a talented singer, and as the Personality Trio, the three McMichael boys were a good trio. But look at the four of them today!

And, by a strange twist of fate, the person most responsible for it all receives the fewest rays of fame's spotlight. When radio fans think of the Merry Macs, they think of Cheri McKay and the three boys, rather than of Eddie Freshman. Yet had it not been for Eddie's keen insight, and were it not for his skill and artistry, there would be no Merry Macs.
Your Problems Solved
By The Voice of Experience

Wife Uses His Razor

EAR VOICE OF EXPERIENCE.

My domestic problem is no doubt different from that "by you; but, as it is a common problem, I hope it will meet your consideration. I am sure mention from you will go a long way toward elimination of quarrels between husband and wife.

1 refer to the habit of wives using their husband's razors. I have been irritated frequently because of it and have started many a day in a very disagreeable mood. I find around my acquaintance the same condition exists. It is very annoying to find your blade has been tampered with and necessitates changing at a time when every minute counts. My wife even uses my razor in this case.

I recently read that a man in Detroit shot his wife, washerwoman and her daughter during a quarrel because his wife used his razor without his permission. At least newspaper reports stated that was the only explanation the prosecuting attorney could get out of him. He is now facing a murder charge, as his mother-in-law died the next day.

While I do not think with his act of violence, I can understand how a man can fly off the handle about it. I know I have been irritated upon occasion by another one of those razor epiphanies. I hope you can say something about it. It is a matter of common knowledge.

Edward G.

ANSWER: My friend, many of the tragedies in life come about because we human beings are so ready to make mountains out of molehills. If what you say is true about this man in Detroit, certainly it is a sad commentary upon the temperamental strength of a man who would allow a used razor blade to become the cause of a murder at his hands.

There is no question but what it is annoying to expect a sharp-edged razor when you are in a hurry not only to have to wince and perhaps use the stigmatic pencil because the razor has been tampered with to make that the basis of a quarrel or a fight should be called emotionalism on the part of the guilty one. In the event that a man knows that he flies off the handle that he can either demand the law for that the solution of this problem is either to keep the razor locked up, or, better still, to invest a few pennies in a little knife case or an extra razor for the wife. The man who will use a dull razor as an excuse to start a fight will, in the event that his razor is sharp, find some other excuse anyway; so just ignore the razor as the cause of the family squabbles, let's call things by their right names. The razor is merely the tangible excuse. The true cause lies in the fact that the wife naturally irritates the man, or he has an unreasonably temper. To solve the razor problem, and therefore to stop the fights, the true cause must be eliminated.

I therefore suggest you send me a stamp and let me send you a pamphlet called "Argunlets: How They Start and How to Avoid Them," and another 3c stamp if you wish a pamphlet called "Have You a Temper?"

Both of these will prove valuable to you as well as to many others.

Flirting Hubby

DEAR Voice of Experience:

My husband is one of those men who simply adore every woman he sees. I feel like very well change whenever there is another female on the horizon. I keep quiet as much as I can, but once he is in a black mood he says he can not stand it. He just can't seem to act right in the presence of the other sex. He can't seem to be affectionate and loving at the same time.

I don't want to cut him off, and I feel he shouldn't do what he does. Then he says he does it. I tell him he loves all women and should never have married me. I am willing to separate, but he will not. I can't live with him because of my children.

I have no objection to his talking to women, but he shows much admiration that he makes me feel like nothing at all. I would rather have no admiring than to be looked at as he does and take all the joy of life away from me.

Mrs. T. E. S.

ANSWER: This problem, Mrs. T. E. S., is not only more serious than it appears on the surface, but is also a problem that a great many women have to cope with. Modern men, in love with women, have to have to scrape very deep to get underhand. Men has evolved into monogamy; he was not created monogamous. History proves this beyond prejudice of a doubt. There are many men who, in their own opin-

ions, are God's gift to womankind, and they feel that they were intended to be the opposite sex if they did not allow as many women as possible to bask in the sunshine of their smiles.

If the man confines himself to this characteristic, treats all the women alike, makes no special privileged characters, and is in all other senses a good husband and father, the wise wife will constantly keep herself as attractive as possible, show no pangs of jealousy, and ignore this infantile emotion of the husband's.

And let me remind you that many wives have solved the problem that way. The wife who tries to nag the husband, who attempts to vent her jealousy and spleen upon him, instead of solving the problem is aggravating it. In many instances, friends who have noticed his wife as much as he is capable of loving, and has no thought of really being untrue to her—he simply considers himself a free Brummel, and although he does the slightest thing, he makes the most of these very women whose admiration he seeks, he is the last one to find out about it. I would not say that a separation was indicated, and although it is quite a task to have to molds him as well as to be his wife, nevertheless I believe that there are many worse situations in a harem than this one. The only solution that I have found effective is to give the calf enough rope and let him hang himself.

Play Safe

DEAR Voice of Experience:

I have a son of thirty who is married but separated from his wife over two years and has been too long away from home. He now has a sweetheart that he has been keeping company with for over a year. He wants me to take her with me when I go to see him. He says that she's my daughter. He pleads with me to do this for him. Unless I say this, he will not be able to come. Will you advise me of this? I must have them both in the same city. I will give you my advice as soon as possible? I expect to see my first child very shortly. Broken-hearted Mother

ANSWER: I can understand your desire to be of assistance to your son in the matter of seeing his sweetheart, but remember this: you are incurring a danger in presenting this girl under false pretenses. You have no knowledge of the legal responsibility you would incur. Do not think that this will hinder the Remedies exist. There is an old saying, "It is better to be safe than sorry," and I certainly believe this applies in your case.

Landlord Trouble

DEAR Voice of Experience:

I am living in an apartment and have a landlord when I cannot.

There are several windows panes that need fixing—also other needs that need attention. When I ask him to fix them, which is to very seldom, he always says, "Yes, I'll be right in today." But "today" never arrives.

What do you advise me of, what can be done with a man like that? I am always very prompt with my rent.

Walter E. S.

ANSWER: Yours, my friend, is not the only landlord who procrastinates in the matter of making necessary repairs; but after all, the solution of the problem of his procrastination lies with you if you have the firmness to solve it.

You say that you pay your rent regularly. Certainly no law compelling you to pay rent on property that needed repairs in order to make it livable. unless those repairs were made necessary through your own carelessness or misuse of the property. In this event, the repairs certainly should be cared for by the tenant.

Would it not be the proper thing for you to do the next time you take him your bill, and ask him that they be made before I pay this month's rent. When they are made will you get your rent: not before. I think you will find this method will bring the landlord to his senses and bring you the repairs you seek. However, if the repairs are not forthcoming you might have them done yourself, get receipts and present these receipted bills together with the difference between that amount and the amount of your rent when the landlord call for his pay.

Adult "Crushes"

DEAR Voice of Experience:

You have discussed the problems of the child who has a 'crush,' but can you explain the adult "crush"?

Even since the ripe age of thirteen to my present thirty-second birthday, I have been looked for regularly and enthusiastically, with people many men, movie stars mostly, but also many other personality, radio celebrities and national heroes. Some of these crushes (all such they all) have been the wild admiration such as I imagine most people feel for Lindbergh, for instance. Others set a tenacious grip on every moment of my waking hours, even to interring with my meals. There has been every degree of feeling between these two vautemps; and there have been scores of them. They have been of both sexes, though mostly men, of course.

When I was younger I idealized these crushes and was always broken-hearted when I discovered their feet were clay. Since I am older, I expect nothing of them but ordinary decency. I am not physically able to marry; but if I were, I should hesit-

Your friend and Adviser

THE VOICE OF EXPERIENCE

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Radio Guide

ANSWER: There is so much, violet, behind the story of "crushes," whether found among children or among hero-worshipping adults, that it would require space for me to give you an intelligent answer. I have explained on some of our broadcasts to con-

considerable length the cause of crushes and how to deal with them. If you have failed to hear these discussions, then, because of lack of space here, I can only refer you to the pamphlet on this subject, "Crushes," which I will be glad to send you for a 3c stamp, but be sure to give me your name and address, and mail your letter to me in care of RADIO GUIDE.
REVIEWING RADIO

By Martin J. Porter

LIKE all the rest of the tribe that slavest at writing radio items, I had looked forward to the radio debut of Mae West on an imminent commercial as something that would provide and provide many columnists. I had anticipated with diabolical glee the squawks that would arise from the F. T. A. (Fictionalation) Traders associations, and from the gentlemen of the golf. There surely would be a great flood also over the type of material that Mae would have to use, because without strictly Mae Westian material, the sponsor might just as well have used Aimee McPherson.

But all my fond expectations have come to naught. Mae West, although having been voted a $5,000-a-week salary, and although time was cleared and everything set for Miss West to exploit a fame cream, isn't going on the air at all, at all.

When you ask the sponsor why not; you'll be told there was trouble over money. The NBC will, probably tell you the same thing. But the real low-down is this: Neither sponsor nor network is willing to take a chance on Mae West—not after learning of the way Mrs. Franklin D. Roosevelt feels about pictures and dialogue of the type that Mae West brought into popularity.

The radio men and advertisers have been reading or hearing about recent addresses by Mrs. Roosevelt, before women's organizations, in which she politely, but unmistakably captured a trend toward salacious advertisements by the movies, ballyhooing pictures in which the girls were voluptuous and sinister, and in which the language is not what you'd expect to hear in a conventional drawing room. Will Hays became aware, too, of the First Lady's objections to recent screen trends, they say, by means of a letter from Washington.

Having learned all this, the radio gurus and the sponsors decided that perhaps it would be best all around if Mae West didn't become a radio personality. So radio won't go West.

It seems that the observation of a radio oracle, whose name I can't remember, applies to the West situation. He said it in these words: 'There is no change, I believe. There are many people in the radio business who ought to be on, and on the other hand, there are many people out of the business who ought to stay out.'

BE THAT AS IT MAY, you probably learned by listening to Paul Whiteman's program last week that it was Cheese Week. And forty-nine wise crackrs left town.

Another Crooner?

YOU NEVER KNOW which way the cat will jump, or am I too platitudeus? As has become widely known, George Gershwin is devoting some weeks to giving his listeners an idea of what amateur singers whom he gives a one-shot on a network. A week ago, one of the aspirants, name of William Hines, happened to be the last of the bunch to go up, and the audience at the Hotel Pennsylvania sat up and, at the time of his appearance, for William's voice was an exact and amazing echo of火灾 Calabrese's.

I talked with Mr. Hines—found out he is Big City's cousin—and learned that he is a student of the voice. He was one of the last to go, and with a voice so exact, William's appearance was expected at the time of his appearance, his voice was an exact and amazing echo of Fires Calabrese's.

THESE OUGHT TO BE a lesson to you: Most band leaders don't make a lot of money, and most of them are gamblers, especially the vocalists. The three orchestra conductors in the popular field who have become millionaires don't know how to play any card games. They are Rudy Vallee, Meyer Davis and Barbra Jones.

BUSY RUDY VALLEE

Even after he boarded the train for Hollywood, he had to arrange for a last minute telephone conversation with his New York office before the Twentieth Century pulled out of Grand Central Station.

Wons Speaks

"PROGNOSTICATORS of radio trend for 1934," says Tony Wont, in one of his serious missions to me, "should bear in mind that the entire country must be considered, not merely a portion of it. It should be borne in mind that music with out embellishment is becoming increasingly popular. By the same token, you will find a return to five, ten and fifteen minute talks which hold an enormous audience if they are entertaining as well as interesting. Inspiring. I believe people who want to listen to music don't want to waste any time. Those whose ears are attuned to a talk are in the mood to listen for several minutes.美好生活 of ideas and the advertising message will probably gain greater vogue in 1934. I think advertisers should forget about ideas. Every program must be a balanced show with several entertainers. I can listen to an orchestra for a full half-hour, if it is a good one, or to a fine singer. The next program will provide a change of pace, anywhere. "Radio stations should divide the entire time into various kinds of programs and sell the entertainment rather than the time. Thus we would be assured of variety. Sponsors going on to 12:22 p.m., for example, would have to use a certain type of show, vastly different from the one which immediately followed or preceded it. "Anyway, it's an idea worth working on."

Gosh, that Wont fellow is a hound for work.

Arthur Tracy, the Street Singer, now current at the Hollywood, whose career, professional and otherwise, has been known to those things, is in the throes of romantic friendship again. I am sorry to report that his romance, highly publicized as his marriage, has turned sour and the lawyers are converging.

No Big Bad Bear

MAYBE WE OUGHT to stop squawking, but we have lived in Germany, listening to American programs would convince us that American broadcasting and regulations have kept the German mood of overemployment from appearing. In Germany, whether you've got a good receiver or a bad one (and most of them are bad), you get pinched if you get caught listening to certain foreign broadcasts, notably those from Moscow. The Russians are firing broadsides of derogatory propaganda by radio. Listening on Russian channels is strictly "forbidden" under penalty of imprisonment.

GAGS and BONERS

One dollar will be paid for each gag or boner published.

Announcer: "A crowd is gathering at the Palace Royale to see as music of Fletcher Henderson and his orchestra—Ken Robson, Toronto, Can.

November 29: CKCL: 10:45 a.m.

Announcer: "A crowded house has gathered here at the Palace Royale to see as music of the Fletcher Henderson and his orchestra."—Ken Robson, Toronto, Can.

November 26: WGN: 11:10 p.m.

John Harlington: "If you like to hear a real live radio orchestra, you'll like Fletcher Henderson and his orchestra."—Ken Robson, Toronto, Can.

November 25: WBBM: 5:58 p.m.

Announcer: "You ought to see the taste of it."—Ruth Freeman, Altoona, Pa.

December 1: WWB: 12 p.m.

Dick Smith (Announcing parade at Kansas City): "Here comes Nishman's Ark, with parrots, monkeys, and squirrels on the roof, flapping their wings."—Bill Munson, Leavenworth, Kans.

December 4: KRLD: Myrt Page, Marge, and Marjorie: 6:30 p.m.

Passenger to porter: "Will I be able to get into my truck tonight from 9 to 9:30, for example, would have to use a certain type of show, vastly different from the one which immediately followed or preceded it. "Anyway, it's an idea worth working on."

Announcer: "Due to conditions beyond our control, we will be unable to provide a live broadcast at 12:22 p.m., for example, would have to use a certain type of show, vastly different from the one which immediately followed or preceded it. "Anyway, it's an idea worth working on."

Announcer: "Will I be able to get into my truck tonight from 9 to 9:30?"—Mrs. A. C. Gorm, Boise Terre, Me.

November 25: WWB: 3:23 p.m.

Pat Flanagan: "Four down, and second round to go."—Carl Glass, Davenport, Iowa.

December 4: WJB: 1:28 p.m.

Announcer: "Did you ever see a dream walking in pretty sitting?"—Mrs. A. C. Glass, Boise Terre, Me.

December 4: WFW: 5:18 p.m.

Announcer: "You just to see the taste of it."—Ruth Freeman, Altoona, Pa.

December 6: WEAP: 1:07 p.m.

Announcer: "Continuing the weather reports, sweet potatoes are selling at $1.65 a bushel in Maryland."—George Berliner, Anchorage, Pa.

December 4: KBMC: 6 p.m.

Announcer: "Actually, behind our control, we will now present a recording by Ted Lewis,"—Mrs. L. B. Andrews, Kansas City, Kansas.
PLUMS AND PRUNES

By Evans Plummer

SOME time, when we retire from radio (if we ever do), we are going to write a book, and it will be filled with REAL lowdowns on the broadcasting business—stories that we can’t put in print because it would hurt the careers or embarrass some of your favorites of the airwaves who really don’t deserve such rough treatment.

One chapter will be about political auditions, and whether they do any good. Another will be about auditions obtained through who-knows-who, and whether any A-1 stars ever resulted from them.

A third, we are sure, will be devoted to the idea theory. Perhaps this chapter should be subdivided into several groups. There are, first, the advertising agencies who intentionally (and even unconsciously in a few cases) have stolen program ideas, both musical and dramatic, and program titles from hard-working and aspiring writers and artists. Then there are the "trend" copywriters, who swipe whatever happens to be the season’s first successful radio presentation formula. Oh, yes, and we mustn’t forget the songwriters. A few of them, Dr. Sidney Spiegler and Spiegler, haven’t been as original and inspired as you might believe.

A fourth chapter of this threatened tome will open up on the willfully slipshod plans and networks that have permitted moneymen spots to ripen their established standards and ideals, and caused them to do things for which they’ll never play their announcement chimes in Heaven.

Would you buy a copy?

Truman Bradley, the dashingly young CBS announcer who walked into the Chicago scene last December with "Early Aces" and who up till recently was pretty much of a duffer, has recently become famous and is now a regular broadcaster of late hours to one Dolores Gillen, NBC actress and brunette.

All the World’s a Stage

THE OLD "SHOW MUST GO ON" tradition of the stage was repeated last week in the NBC-Chicago studios when Loretta Poynton, tiny and talented performer, has been received with a message from ingenuity, roles, who has stolen the program, as they were expected to die any moment.

Miss Poynton, at the studios awaiting call for an important commercial audi-

tion of a drama in which she was cast as a principal, was torn between love and duty. Realizing that her absence would cause the cancellation of the auditions and NBC’s possible loss of the sale of the program, she took a deep breath, gritted her teeth, dried her tears and carried on.

And again an old stage tradition was respected by radio.

WEDDING BELLS will ring Saturday, December 16, for Gordon Speare, who plays the part of Tommy Malloy in WGN’s "Robe Appleberry" comedy sketches. But this is no joke. The girl is Elizabeth Meredith, of Oregon, Ill.

Inside Pickups

PEGGY DAVIS, THE FLAXEN-HEAIRD Chicago radactress, has returned from New York with her husband and will be radiating again. "Take it or leave it, you’d better not miss Today’s Children on Christmas Day, WENR at 10:15 a.m. … Wendl Hall, NBC, the red head with the blue eyes and deep voice, has moaned over the microphone that man on the air today. … More parties and things, for instance: Hire R. E. Baker’s dinner night at the Chicago Athletic Club; Joe Abboud’s home bar dedication and WJZ ping pong tournament Saturday night; Irene Bradley’s tea Sunday; Anns ‘s Andy’s matinee reception Friday, December 22. Don’t you wish you gave radio folks names into a column? Like this? Or maybe a better one than that?

Has that stark archit et yet at the home of John Stanford, … and was that Pat and Red Pleasen- gan and Al Cameron and his lovely better half completely recovered from that week-end of last week when a street car ran a red light and hit the taxicab in which they were riding.

MAYBE YOU WONDERED why radio folks. The Full NBC-WJZ chassis has since been purchased for an amount. In December 17 at 2:15 p.m. to WMAO … Seventeen-year-old Alice Davis, Lucky strike orchestra pilot Al Cohn, who has been photographing the Chf RKD-Palace theater, will be in New York. Saturday to sing with the new program, 11:30 p.m. to WHBM you’ll hear Bob White’s own new show, "White Women and Song," a most inter-

(Continued on Page 2)

BEHIND THE SCENES IN CHICAGO STUDIOS

By Rhodes Collins

WHAT will you be doing on Sunday night, December 17? Well, if you’re like me, you’re very entertaining way to spend your Sunday evening.

Attend the "Take It Away" revue, an original radio laugh production that is being staged for the first time last Sunday at 7:30 p.m. and the second at 9:30 p.m.-at the Eighth Street Theater. With Gail Bender and the chorus, and a cast of twenty-five stage and radio stars, the revue’s purpose is to raise funds for the Harold Taylor Post of American Legion which will be applied in part to buying Christmas baskets for the families of needy vets of the World War.

Supplementing the cast in "Take It Away," the following radio stars will appear: Halloween Martin, KYW’s Musical Clock girl; Frank Baker, WBBM interviewers and radio gossips; the Trio of Paris; Radio: Frank Baker, announcer, and Estelle Barnes; pianist of WMAE; the Three, colored male harmony trio, and R. N. Harn, saxman; impersonator of NBC-Chicago staff; Dan Rhee; his orchestra will also be on hand to play several numbers.

JACK Kay, master of ceremonies of the WLS Summer Scene, is expected to be included in the revue for old jug-faced puzzles, decks of cards or games of any sort for distribution among disabled war veterans. Kay and other entertainers of the Express, including Aliee Hill, the Lag Cats, Boys and Bill O’Connor, are scheduled for entertainment at the Edgewood Hospital, the Municipal Tuberculosis Sanitarium and the North Chicago Hospital.

"Sweethearms of Santa Claus," a most appealing Christmas drama from the pen of Gordon St. Clair, double-tipped painter and playwright, of Chicago, will be broadcast during the next Princess Pat Pageant on Monday night, December 14, at 9:30 o’clock over NBC and WENR.

An all-star cast, including two of radio’s most popular child actors, will present the timely play. Kathryn Malvin, a wife who is separated from her husband, and Charles Malvin, who has stolen the program, in this case, and would be a good girl if we was to say what we’s do.

The idea is for Alice Hill; the Malvin children—Dorothy, aged five, and Jack, aged eight—are assigned to eight-year-old Loretta Poynton and young William Markham, respectively, while Donn Hage takes the part of Theodore Malvin, violinist and estranged husband.

The Premier Broadcasting Company, with offices at 4711 South Parkway and Chicago, now operating station WEDC, 1210 kilocycles, will stage a grand opening program on Sunday, December 17, at 10 to 11 p.m. and two prizes will be awarded listeners for the best 50-word letters of comment on the broadcast.

With college football season over, WGN offers well-known vocalists on Saturday nights. Dan Baker, tenor, is heard at 2:30 p.m. and Mark Lott, basso, at 3:45 p.m. Saturdays.

The Stage Friends are having a bridge lunch on Saturday, December 13, at 12:30 o’clock at the Home Arts Guild, 62 E. Lake St. All women radio artists are invited to attend. There will be many prizes and radio and stage stars will entertain guests at luncheon and the proceeds will go to charity.

Pat Flanagan, and Eddie and Fannie Cavanagh, together with Barney Ross, the lightweight champion boxer of the world, and many other celebrities, will appear at the bazaar of the Deborah Boy’s Club on Thursday and Friday nights, December 14 and 15.

"Melodies of Yesterday," a new program that grew out of occasional impromptu recitals at the Edgewater Beach hotel, makes its debut this Thursday, December 16, at 6:45 p.m. over WGN. To be aired each Thursday, it will feature only sweet melodies of famous composers with Herb Lipton providing the grandstand playing harp and Bob Logan doing vocal honors. It A. Jay Jones, resident manager, conceived the idea that while he will be a good girl if we was to say what we’s do.

SEE THE DAWN OF THE NEW YEAR

On the Waters of Beautiful Lake Michigan — from the MARINE DINING ROOM

EDGEBOWER BEACH HOTEL
5300 BLOCK SHERRIDAN ROAD — CHICAGO

FORMAL DINNER DANCE — DECEMBER 31st

Two Fine Places — Harry Sosnik and His Orchestra

Dance to the Best Music in Chicago

Special Decorations & Entertainment Features

DISTINGUISHED GUESTS — All Payers

Breakfast will be served commencing 3 a.m.

FOR RESERVATIONS

Telephone "New Year's Eve Hospitality" — Leaman block

There will be accumulations in our BARBER for a limited number of seats. Write and reserve.
**The Voice of the Listener**

**Radio Guide**

**Hymns**

Coastland, Que.

**Dear VOL:**

I was very much disappointed tonight when I expected to hear "Old Songs of the Church" over W2Z, as usual, and did not hear it. That fifteen minute program is so beloved, so treasured by many thousands, surely it will not be denied us, will it? I went to my nearby new RADIO GUIDE and spent an hour looking through it happily, to find that the precious list was somewhere even if not at 6:30 p.m. on Thursdays. I could not find it. It is possible it is really lost to all of us who loved it so much?

The "Southern Wight" Review* Song on Tuesdays at 6:30 p.m. of course, shares equally in the attentions of all of us who love good music, and "Morning Devotions" is also good, many who have to miss the morning program are always at home and can listen in at 6:30. Sundays and Thursdays. Do the powers that be forget at times that while owners of radios can at any hour of the day or night tune in their choice of someone fresh, and just, it is not, it is now and then that they are permitted to hear fifteen minutes of lovely old hymns?

Mrs. E. B. Parker

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**Too Many Prunes**

Berberton, Ohio

**Dear VOL:**

I have been a reader of RADIO GUIDE for more than a year, and most of the time I have found it a good magazine. The only fault I find with it is the heavy criticism some of the writers are continually giving our favorites. Of course, we all have our opinions about entertainers, and have a very definite opinion about every program to which you listen regularly. You have expressed it many times to your own family and friends. But the editors of RADIO GUIDE cannot meet you in your living room and talk it over with you. They must depend upon you to sit down and write your honest opinion about a certain sponsored network program each week — why you like or dislike it and your suggestion for improving its entertainment value.

Each week, RADIO GUIDE will select a sponsored network program upon which you will be asked to comment. In an adjoining column you will find the rules of the contest and a summary of the prizes which you can win.

Remember, literary ability will not influence the decisions of the editor, who will act as judges in the contest. Not the manner in which you express yourself but the value of your ideas is the important thing. Tell your friends to enter the contest, too.

**This Week: TELL US WHETHER YOU LIKE OR DISLIKE THIS PROGRAM AND WHY**

**The Contended Program**

Gene Arnold, narrator: the Lullaby Lady; male quartet; orchestra, direction Morgan L. Eastman; Jean Paul King, announcer; broadcast Monday at 10 p.m. EST, 9 p.m. CST over NBC-WFAF network.

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**Hymns**

Coastland, Que.

**Dear VOL:**

I think that WOR artist from Newark, N. J. deserves a carload of thanks for the letter in RADIO GUIDE. It has more letters like that one in the Voice of the Listener, maybe readers wouldn't mind so many mean letters of criticism about shows. If I can't say something good about someone, or give them a kind word, I'll keep quiet, and not send a lot of complaints letters. Yours as long as RADIO GUIDE is published.

Mrs. H. L.

---

**Something To Remember**

Lancaster, Penna.

**Dear VOL:**

Radio City dedication week begins long in a music lover's memory. It is the first week this season when the programs could bring forth praise instead of caustic comments. Several of those special programs could readily be made permanent, such as Frances Alys in the Punctil concert or guest star programs; or those in which Rosa Ponselle, Glynis Swenson, Tito Schipa, Mildred Reddy and others appeared.

There were many other splendid broadcasts, as the Wilter Symphony orchestra, Russian Grand Opera Company, Associated Glee Clubs, Westminister and associated Episcopal choirs. Why not print this letter instead of the dozen praising jazz orchestras and choir connections.

Carl J. Campbell

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**Carload of Plums**

Dearville, Ill.

**Dear VOL:**

I think that WOR artist from Newark, N. J., deserves a carload of plums for the letter in RADIO GUIDE. It has more letters like that one in the Voice of the Listener, maybe readers wouldn't mind so many mean letters of criticism about shows. If I can't say something good about someone, or give them a kind word, I'll keep quiet, and not send a lot of complaints letters. Yours as long as RADIO GUIDE is published.

Mrs. H. L.

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**HELP IMPROVE RADIO PROGRAMS!**

**Radio Guide** wants the honest opinions of listeners everywhere about the entertainment value of our important sponsored programs on the networks. Fan mail is an uncertain guide because, with few exceptions, the people who do not like a program do not write to the sponsors or the stations. The sponsors and the broadcasting companies are doing their best to give you the kind of programs that you want but, in many cases, they are shooting in the dark because they do not know what you prefer in the way of entertainment.

**Radio Guide** is now carrying on a campaign to improve radio programs by obtaining first-hand information for entertainment improvement reactions to their presentations. You can have your opinions heard by the sponsors.

**Send in Your Criticism Today — WIN $50 WEEKLY**

**FIRST PRIZE: $25**

**SECOND PRIZE: $10**

and three prizes of $5 each

**CONTEST RULES**

1. Letters must be typed with a typewriter on one side of the paper only and must not exceed 200 words in length.
2. Everyone is eligible to enter employment of Radio Guide or members of their families.
3. Each letter must be accompanied by an entry blank printed at your tracing of the name.
4. You can copy copies of Radio Guide at the offices of this publication or at public libraries. You do not have to purchase Radio Guide to enter the contest.
5. The editors of Radio Guide shall be the judges in each weekly contest and their decision shall be final in each instance.
6. All letters regarding the "CONTENT-ED PROGRAM" must be in the offices of Radio Guide on or before Saturday, December 3, 1932. Answers will be announced in the issue of the week ending January 26, on sale January 11.
8. Radio Guide reserves the right to publish any or all letters submitted.
9. We cannot enter into any correspondence regarding the contest, and no manuscript can be returned.

**Entry Blank No. 11**

**Radio Guide Better Radio Program Contest**

I have read the rules of this contest and agree to abide by them; and herewith submit my comments.

**Name**

**Street and City**

**State**
Awards in 7th BETTER RADIO Contest

Report of the Judges

The Seventh Better Radio Contest, conducted by Radio Guide for the purpose of improving improving radio programs by giving the listeners a chance to tell the sponsors through this publication what they think of their respective programs. Mr. Armour, starring Phil Baker. There were 2,988 entries in the contest, but 73 of the contestants failed to pass. The audiences were asked to show their approval or disapproval of the programs as a whole, confining their comments to the individual stars.

Of the 2,915 entrants who commented on the program, the majority expressed satisfaction and 203 disparaged—a popularity percentage of 91.2. Phil Baker won the plaudits of 2,177 and unfavorable comments from 231 for a popularity percentage of 89.5. Harry McNaughton, playing the Bottle, was liked by 2,957 contestants and 224 did not care for his work, a percentage of 93.2.

Beetle, whose "haunter" of Phil Baker was the only unique feature of the Armour program, was praised by 1,951 contestants and disapproved by 267, a popularity percentage of 88.6. Melbert Allerton's performance won the plaudits of 1,380 entrants and unfavorable comment from 211 for a percentage of 88.9. Six Sister scored 1,530 for 543 and a percentage of 74.1.

Roy Shield's orchestra was liked by 2081 contestants and not cared for by 233, for an average popularity of 87.5. The Merrie Men Quartet won the approval of 1,069 entrants and unfavorable comment from 362 for a percentage of 82.6. Louise Roen, the announcer, garnered plaudits from 336 listeners and 51 registered disapproval of his work for a percentage of 84.2. A total of 1,165 entrants complimented the sponsors on the handling of the commercial credits while 160 commented adversely.

Muscular criticisms and suggestions are included in the above quotations and are self-explanatory. First prize of $25 is awarded to L. Gertrude Stanley, of Hunting- ton, Va., for a letter which is intelligent and constructive.

Second Prize of $10.00

Among the comics to whom I have listened to real enjoyment, Phil Baker on Armour is the one I like the best. I have been a fan of Phil Baker since I was a boy, and I have been listening to his program for years. He is the perfect example of what a good radio performer should be.

I think that the audience is getting too much of the same thing on radio. Phil Baker on Armour is a welcome change.

I would like to see more of Armour on radio. The program is a real treat to listen to.

The judges

L. Gertrude Stanley, 2745 Celia Avenue, Huntington, W. Va.
Sunday, Dec. 17

Features: Hoover Sentinels

**Call KMOX, 1110 W:(H.B.)**

**Talkie Picture Time**

**3:00 P.M.**

**NBC**

- Grand Hotel, dramatic sketch: WJZ WENE
- Some in Harmony, instrumental vocal trio: WABC WUSE
- Hebrew Choral, mixed chorus: WJZ WENE
- Afternoon Musicals
- Sunday Meeting, Andrew Dobson
- Western Music

**4:45 P.M.**

**WWIM**

- Phil Harvey Series

**5:00 P.M.**

**NBC**

- Catholic Hour, WEFAP WFTM
- Songs Your Mother Used to Sing, Jocelyn, Seneca's Orchestra; Oliver Smith, tenor:
- Morth WELG, soprano: WABC WUSE
- Symphony Orchestra
- Sheba, Walter, cornet, Robert Foster, violin: WJZ WENE

**5:30 P.M.**

**CBB**

- Jan Garber's Orchestra

**5:55 P.M.**

**NBC**

- Our American Schools, talk: WABQ WFTM
- Singing Ed McCollan: WABC WUSE
- WGEW
- German Melodies
- WELW-Walkathon
- NBC-Delegates, music: WABC WUSE
- WAMF-Musical Sketches:
- WABC-White Plains:

**6:00 P.M.**

**KMOX**

- Globo Trotter: News of the World
- John Stom, Frank Wilson, tenor
- Palace House Ensemble
- Symphony Orchestra
- Organ Symphony

**6:35 P.M.**

**KYW**

- Sports Review of the Day

**7:00 P.M.**

**KYW**

- Ted Worens' Orchestra: WJZ WELW, WJZ WELS
- The Cadets, orchestra: WABC WUSE
- Pat Flanagan's Sports Summary
- NBC-Delegates, mixed chorus: WABC WUSE
- Mary's Ranch:
- Songs of Yesterday

**7:15 P.M.**

**KMOX**

- Newell Carson's Orchestra
- Underway: WABC WUSE
- Louis Ponsor's Orchestra
- NBC-Delegates, mixed chorus: WABC WUSE
- Louis Ponsor's Orchestra

**8:00 P.M.**

**KGO**

- Harbie Kay's Orchestra: WBTN
- Wendall Hall, songs: WABQ WFTM
- Rin Tin Tin Thriller: WACQ WFTM
- Boyd Kirkland's Orchestra: WACQ WFTM
- The All Group Orchestra: WACQ WFTM
- Orchestra and String Orchestra: WACQ WFTM

**8:30 P.M.**

**KGO**

- Eddie Cantor, orchestra: Robert's Orchestra: WABC WUSE
- KMOX WFTM
- NBC-Gold, dramatic sketch: WJZ WENE
- KMOX WFTM
- Drama, musical sketch: WABC WUSE
- Theatricals: WABC WUSE
- Walkathon

**8:35 P.M.**

**KMOX**

- Indiana Strings

**9:00 P.M.**

**CBS**

- Columbia Dramatic Guild: WABC WUSE
- KMOX WFTM
- The Kases: WJZ WENE
- Cadillac Quartet

**9:15 P.M.**

**WFLY**

- Harry Saunders, conductor, Orchestra:
- Terry Hayes, conductor, Orchestra:
- Gennvort Forbes Hershk
MUST I TELL? HERE GOES!—JESSEL

(Continued from Page 3)

gag, but carrying the idea a little further, isn't the importance of trivialities overemphasized when they apply to show business? Besides, why shouldn't a quarrel with a fellow comedian? He might, in reprisal, disclose what books we both get our jokes from.

There is in every comedian's heart that he wants to play Hamlet, so it is that something serious will materialize if you look closely enough inside the medium that perpetuates all our thoughts. I warn you, that serious moment is due now. While I have presumably homogenized the fact that a minstrel has no private life, I did it with reservations. There is nothing that encourages a performer to act as if his presence is welcome to his audience; that they know him as an individual as well as an entertainer. I want people to know me, and the things I do and the way I do them. That is, I want them to know the IMPORTANT things. It is only the insignificant, purely personal trivial in which I claim no one is either interested in, nor cares about.

Detail assumes terrific proportions when it is focused on the character. It is always the case, too much is in the dark when the glare is focused on one particular point. There stage that we want you to know, to be anything but unhappily when non-essential things are placed in a sacred aura.

Minstrels have minds and emotions. We think and act and are moved by situations the same way that you are. We are jubilant and sad, lonely and homesick, healthy and ailing at various times, just as you are. But where you have more freedom over your emotions and your actions, where you may find succor from an acme with a sob, we are denied that luxury. Pianissi was cut out of whole cloth.

Of me, if you would think of me at all, as a troubadour. Let me help in whatever way I can, to make some home of a little more cheerful a little easier. I ask in return that you know that there is a George Jessel whose job is to make you laugh; that I am a man, thinking and acting like a man. I do not ask you to know that I have troubles as young's, that my existence has troubled me. I am not a professional share of heartbreak. Never do I warranty transient thoughts aired for all the world to inspect. I feel as an unover-rated companion of life that no one except those to whom it is denied, appreciates. Most of me is you. I am not happy, jest and probe. One thing, however, is mine . . . mine . . . mine. Do you mind if I keep that one thing ours and yours alone? Like most people in the public eye, I have been approached with interviewing looks in their eyes by everybody from a kindergarten class historian to the writer of the annual house organ of the D. A. R. All of these have the same stock questions, framed probably by the same man who invented stocks, pillories and the fact that show business is supposed to become. I am taking the bull by the horns or something, and will interview myself. Questions and answers, all for the same price. Ready? . . . let's begin.

"Mr. Jessel, which branch of show business do you admire most, radio, stage or screen?"

"The way things are, any one of them will do. Now, make me an offer." "Mr. Jessel, how about your row with Eddie Cantor? What was the difference between you two?"

"The row was on the lake in Central Park, and the difference between the two of us was three thousand some odd miles when Eddie was."

"Mr. Jessel, what are your pet superstitions?"

"(A) I always count my money after I've been paid. 2. I never cross a street without looking up from a book to see if there are any airplanes falling. 3. I never listen to myself on the radio."

"Mr. Jessel, are you given much to mingling?"

"I don't know. I've been given from the Frick to the NVA to the Lambis, but this Miss Giving person I seem to have my doubts about.

"Mr. Jessel, just how significant is your romance with Miss Talmadge?"

GIVE EM THE THRILL OF THEIR LIVES THIS CHRISTMAS

The Latest Long- and Short-Wave

STEWARD-WARNER

Radio

of the Stars

Gets Police Calls, Canadian Stations, Airplane Calls

—Standard Broadcasts as well

This marvelous, most ad

planned set is the season's sensation. Nothing like it ever

offered in performances and value. Three different,

versatile cabinets, utterly new, smartly styled and made of combinations of woods.

A CHRISTMAS VALUE SENSATION

CARL BRICKERT

SPECIAL ANNOUNCER

TUESDAY, NOVEMBER 15, 9:00 P.M.

(Excepting Hi Health)

Baltimore Evening Sun

The Latest Long- and Short-Wave

STEWARD-WARNER

Radio

of the Stars

Want To Know

JESSEL

What's the difference?

Here's the answer.

HOLIDAY PICTURES

10-Penny Postcards

EYES ONLY

"Mac" MCCLoud

and His ORCHESTRA

MAROON'S BEACHVIEW GARDENS

"Faz shu! Das all!"
Wayne King

 Along the AIRALTO

(Continued from Page 7)

on which he specializes. Reason: the Glen Miller Friday Night hit, never yet number on which the entire orchestra plays the violin, and Wayne is an expert on the boys play trombone...

Carson Robins, the CBS "Crazy Buckaroo" man, taught Frank Luther hillbilly songs and music, and now, although warmest of friends, they are business rivals. Now then and even they find themselves competing in competition...

One of radio’s better pronouncements may leave the listener to read this. A major advertising agency is shipping with announcer Louis Dean as a reaction to the song. Each week, Mr. Benny is going to make a record which will glean popular hits from his recent programs, and it will be distributed through the regular channels for home consumption.

MARQU—The Get-together

WITJ—Everybody’s Christmastime

WGR—Hearders of Other Days

WBBN—Everyday

WENN—WON—Round Trip

WOR—At the Garden

WFL—Czechoslovak Radio

Washington Opera Company, has a just complaint. It seems that Benny has been in some trouble, and bids the shows, the "Ryde of the Goldberg," is one of the least publicized.

Joe Penner is in for some competition beginning Jan.

7, when "The True Story Court of Human Relations" takes the air for the same magazine publisher who sponsored Mary and Bob... Jimmie Washington made his debut as a singer last week on the stage of the old Roxy Theater, when he also acted as m.c. for an NBC stage show which included Joseph Martin, the Three Jesters and Shirley Howard, Tommy Bergman, the ch"rming Frusie Walker of the Washington Opera Company, has a just complaint. It seems that Benny has been in some trouble, and bids the shows, the "Ryde of the Goldberg," is one of the least publicized.

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Tuesday, Dec. 19

Radio Guide

Lum and Abner 6:30 P.M. WBAI

Ben Bernie 8:00 P.M. WBBM

WBBM-Headliners on Parade WTMJ—“Many Happy Returns of the Day”

WBBM—Blue Room Echoes, string ensemble: WEAF WAXJ

WBBM—Jimmie Davis, solo: WEAF WAXJ

WBBM—Mamie Kinni on the Piano (CBS)

WBBM—William Tell Overture: WEAF WAXJ

WBBM—The Gardeners, complete: WEAF WAXJ

WBBM—Johnnie Tremain, solo: WEAF WAXJ

WBBM—The Fireball, complete: WEAF WAXJ

WBBM—Children’s Hour: WEAF WAXJ

WBBM—The New Masters, complete: WEAF WAXJ

WBBM—Lamplighters: WEAF WAXJ

WBBM—Windy City: WEAF WAXJ

WBBM—Red Rose, solo: WEAF WAXJ

WBBM—The New Masters, complete: WEAF WAXJ

WBBM—The Story of Stavsky: WLB WTMJ WMAQ

WBBM—Singing Strings, string ensemble: WEAF WAXJ

WBBM—The Big Time of the Country: WEAF WAXJ

WBBM—The Great Mandolin Orchestra: WEAF WAXJ

WBBM—The Pioneers, complete: WEAF WAXJ

WBBM—The Pioneers, complete: WEAF WAXJ

WBBM—The New Masters, complete: WEAF WAXJ

WBBM—The New Masters, complete: WEAF WAXJ

WBBM—The New Masters, complete: WEAF WAXJ

WBBM—The New Masters, complete: WEAF WAXJ

WBBM—The New Masters, complete: WEAF WAXJ

WBBM—The New Masters, complete: WEAF WAXJ
Radio Guide

Radio Guide

PLUMS AND PRUNES

(Carried from Page 11)

eating title, what? It’s a musical dramatization of some of the songs by a vocalist doing the singing to harp accompaniment. Like a cow, the cow can run two weeks ago for an undead concern, and after January first, you’ll be hearing the familiar "Halloween veil" in a different style along with acting in a dramatization of her life.

We are rather keen on the oddity, brought to our attention by Local Executive Committee, that Adam, who plays the part of President Roosevelt in the "March of Time" series, is cast in the "Wizard of Oz" programs as the scarecrow... No, you’re wrong, we voted Democratic...

BILL BAAR, THAT CLEVER VOICE CHANGER who does as many as eighteen parts in one of his own sketches, begins a new series of "Grandpa Barton" adventures. On NBC and WENR. Welcome back, Grandpa Barton will strut his stuff from Monday through Sunday inclusive...

And we’re right or not! It seems that the practical joke of the radio industry between Tony Cabacoff of NBC, and Tony Carlo, of WCFL’s Tony and Joe show. A man whose sanity is yet to be assayed; at one sitting any thinking man in radio (how many dead ones?) - Editor, is reaching the crucial stage with the two Tonys squabbling over rules under which one is to be staged. They are together on one thing, however. Neither Taffy, nor Salmix, has been voted referee, but the method of measurement is in dispute. Cabacoff says the rack is too small to make his interpretation, while Carlo sticks to the older method of plate loads. Now, all of the episodes our NBC coast-to-coast broadcast of this original workstations and radio talk can lay claim to last to something new--which it needs.

Averaging Plums and—

GENTLEMEN, BE SEATED. Have we ever handed out a basket of plums to the good old NBC Sugar Mills? We have not, so here they are. Despite the long run of this accurately portrayed oldtime minstrelsy, it is still going strong, and after all, if you don’t like the jokes you can go over NBC and WENR instead. Welcome back, Grandpa Barton will strut his stuff from Monday through Sunday inclusive...

And we’re right or not! It seems that the practical joke of the radio industry between Tony Cabacoff of NBC, and Tony Carlo, of WCFL’s Tony and Joe show. A man whose sanity is yet to be assayed; at one sitting any thinking man in radio (how many dead ones?) - Editor, is reaching the crucial stage with the two Tonys squabbling over rules under which one is to be staged. They are together on one thing, however. Neither Taffy, nor Salmix, has been voted referee, but the method of measurement is in dispute. Cabacoff says the rack is too small to make his interpretation, while Carlo sticks to the older method of plate loads. Now, all of the episodes our NBC coast-to-coast broadcast of this original workstations and radio talk can lay claim to last to something new--which it needs.
Radio Guide

Thursday, Dec. 21

MORNING

8:00 A.M. NBC—The Breakfast Club; dance band: WJZ

9:00 A.M. WBBM—The Blackbird’s Orchestra; WEAFTWM

9:30 A.M. WBBM—Chamber Music; WEAFTWM

9:45 A.M. WBBM—The Breakfast Club; dance band: WJZ

10:00 A.M. WBBM—Chamber Concert; WEAFTWM

10:15 A.M. WBBM—Chamber Concert; WEAFTWM

10:30 A.M. WBBM—Chamber Concert; WEAFTWM

10:45 A.M. WBBM—Chamber Concert; WEAFTWM

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Radio Guide

MUSIC IN THE AIR

By Carleton Smith

LAWRENCE TIBBETT stands alone as the foremost interpretive artist of the opera stage. No one has come to share his lofty eminence.

From the evening when he sang Ford in Verdi’s “Falstaff,” he has matured until today. He meets the standards of performance in opera. He invests each role that he does with a vivid imagination, a spontaneity and a compelling instinct, for dramatic delivery that make of it an unforgotten achievement. Last season he made the outstanding addition to the long list of operatic heroes. Without Tibbett in his title role, the Emperor Jones” would be unthinkable. He will create the young clergyman, young Ford, in Howard Hanson’s “Merry Mount,” the new opera that the Metropolitan will produce in February. Which is sufficient evidence of his pre-eminence as an originator of operatic impersonations!

With blossoming talent, perfect diction, dramatic suavity and intelligence, he makes the most of the meaning of music. Each song he sings is imbued unto itself, approached with genuine curiosity and tellingly delivered, with no condescension.

Believing firmly in his convictions, willing to experiment, gaining confidence in his judgment and, above all, being honest in his expression, Tibbett has come to the present lugubrious state of the words of a New York “seer.” By his own intelligence he has become a great and famous artist.

But he would now be talking about music when he has already achieved so much. His future is still developable. There is ample promise of it. Great though he is, Tibbett will be a still greater artist. Time and his own curiosity will add to his stature.

A Singer of Songs

AND SINCE we know him chiefly as a concert artist, we can attest to his success as a song singer. There may be occasional occasions when he takes a song beyond what is traditional, but even in this event, according to some, he is not the most "musicianally" of singers. But you cannot find "musicianism" when music is only incidental to the message he is giving. His voice is an instrument, tuned to music requiring free flow of voice, none can surpass him.

Vive McCormack

RADIO EXPERIENCE supports the argument that the public is the best barometer of artistic merit. The most disputed masters of the art of telling a song, John McCormack and Lawrence Tibbett—have songs coming as contracts of any singers. They are rightfully the most successful song artists, and McCormack has at last justice to the air until Spring.

It cannot be claimed that the songs they sing are all popular ballads. Just as he has done for years on his recital programs, McCormack uses Bach, Handel, Brahms, along with his Irish and folk-songs. His success is in the way he sings, his ability to awaken a sense of beauty in his hearers. Authorities pay deference to his singing ability and to the use of his instrument, and the art of lyric diction. He knows little of this but he knows it.

John McCormack. And that is about it.

Instrumental soloists will be: Yehudi Menuhin, Serio Zambrotta, Josef Hofmann, and Walter Haverly.

Yale Men's Choir announced are: Rosa Pasquale, Elizabeth Ratcliffe, Lyke Peters, Lawrence Bonne, Lotte Lehmann, Tito Schipa and Richard Bonelli.

Symphonies

THE BEST NEWS of the week is the Boston Symphony’s return to us. We shall hear George Konzhynski conduct them. an all Rimsky-Korsakov program December 3 (NBC-WJ, 7:30 p.m.) and, except for three weeks when the organization is on tour, they will broadcast every Saturday until March 31.

“ONE MOTHER’S CHRISTMAS”

BE SURE TO LISTEN ON CHRISTMAS DAY

“Today’s Children”

WENR—10:15 A.M., CST

N.B.C. Network 9:30 A.M., CST
Radio Guide

Friday, Dec. 22

Philadelphia Orchestra 1:30 P.M.

MARCH OF TIME 7:00 P.M.

Philadelphia Orchestra

WLS-Comedy Hour; Bobby Clark, narrator

March of Time

March of Time 1:30 P.M.

Philadelphia Orchestra

The Playboys: WABC MBOX WIND

Philadelphia Orchestra

March of Time 7:00 P.M.

Philadelphia Orchestra

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Philadelphia Orchestra

March of Time 7:00 P.M.
(Continued from Page 5)

moment, a lethargy, perhaps, one of the fellows leaned against the letter files. A sharp cry followed, and the cry seemed to come from the letter file.

"I'll bet the Warden has secreted himself perpetually in the letter file," said another prisoner.

They started looking in the file, first through the A's, then the B's, then the C's and so on, in alphabetical order, until finally they came to the letter file where, filed under W was their Warden, little worse for wear.

"I thought I could fool you, men," said the Warden, "but I see I can't.

"Not by a long shot," answered one of the convicts who had really taken no active part in the search.

THE STOOPNAGLE REVELATIONS

Well, the rest is history. The next morning the Warden appeared before the men at breakfast. Everyone was gay. There was busting around the place, busting hanging from every conceivable rafter, bunting in the halls, bunting in the block. And last but not least, there was a considerable amount of busting on the baseball field, where a base-ball game was to be staged in honor of the Warden's capture. The band struck up a lively jig-time tune, there were several presentations and then the Warden addressed the convicts, promising that he never again would attempt to escape from prison.

"We just dare you to try," the convicts yelled loudly, and the Warden turned out the first ball.

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ON CHRISTMAS DAY

BE SURE TO LISTEN TO

"Today's Children"

N.B.C. Network 9:30 A.M. CST

WENR—10:15 A.M., CST
Boston Symphony Orchestra

Radio Guide

UNCLE JOE

JOE ALLABOUGH, program director and announcer of the "Early Bird" program over WJJD, has started a drive to supply cigarettes to veterans as WJJD's Christmas present to them. After a few days' announcements, cartons of every brand of cigarettes have been coming to the station from the four corners of the United States. Joe hopes to be able to supply every veteran in local hospitals with at least one carton of smokes.

SUNDAY, December 16, from 2:30 to 3 p.m., WJJD will present another collegiate debate, when the University of Minnesota debaters will oppose the students from Chicago Law School. The topic: 'Resolved That a Constitutional Amendment, Making Permanent the Powers of the Presidency, as of July 1, 1933, SHOULD Be Adopted.' Minnesota will take the negative stand.

George Hogan, recently of KMOX, has joined the WJJD announcing and continuity staff. George started out at WHB in Kansas City.

OUTSTANDING FEATURES

HARRY STEELE, news commentator of note, is heard bringing radio listeners the latest daily, except Sundays, at 12:50 p.m. over WJJD. Steele handles the news in a fearless style, exposing angles often unattempted in other similar air dispatches. His humorous turn of a delicate item makes his broadcast one that is interesting, and never boring. For the latest in news listen to him daily.

20,000 WATTS
**SPECIAL**

**CHRISTMAS ISSUE of Radio Guide**

This extraordinary issue of Radio Guide will contain a 1934 calendar of radio stars' birthdays; a complete log of U. S. Canadian and Mexican stations; a review of the radio year; a summary of 1933's songs history according to your favorite band leaders, and many other special articles. Reserve your copy now.

**NEXT WEEK**

**HIGHLIGHTS OF THE WEEK**

**SUNDAY, DECEMBER 17.**
- The Seven Star Orchestra, NBC-WBMW at 8 p.m.
- The Shear of Joyce, with Hugh Dobbs and guest artists, NBC-WBMW at 8 p.m.
- Roy C. and Gage, Victor P. Humphrey, Robert Weir, Frank Moulton, Lucille Jerrie, and guest artists. 10:30 p.m.
- The Tri-State Orchestra and a famous guest star, NBC-WBMW at 8 p.m.
- Rudy Vallee's Orchestra and guest artists, NBC-WBMW at 8 p.m.
- "The Voice of America" with William Ives Phelps.
- "Raver's Rock" with Victor P. Humphreys.
- Captain Henry's Showboat, NBC-WBMW at 8 p.m.
- WLW Barn Dance, NBC-WBMW at 8 p.m.
- Hollywood on the Air, NBC-WBMW at 10:30 p.m.
- Carefree Carnival, NBC-WBMW at 11 p.m.

**MONDAY, DECEMBER 18.**
- The St. Louis Symphony Orchestra, Vladimir Colchmann, NBC-WBMW at 7 p.m.
- The Houston Symphony Orchestra, Orchards Daines, Baritone, Chicago Symphony Orchestra, NBC-WBMW at 7:30 p.m.
- Songs Your Mother Taught You, Irving Smith and Muriel Wilson, NBC-WBMW at 8 p.m.
- William Robinson's Deep River Orchestra, NBC-KAOU at 7:30 p.m.
- Minneapolis Symphony Orchestra, Eugene Ormandy, NBC-WBMW at 8:30 p.m.
- Howard Barlow and the New World Symphony Orchestra, NBC-WBMW at 7:30 p.m.
- Lawrence Tibbett, Baritone and William Daly's Orchestra, NBC-WBMW at 8 p.m.
- Philadelphia Orchestra, Leonold Stokowski, NBC-WBMW at 8 p.m.
- The Philadelphia Orchestra, NBC-WBMW at 11 p.m.

**TUESDAY, DECEMBER 19.**
- Rochester Civic Orchestra, NBC-WBMW at 7:30 p.m.
- The New York Philharmonic Orchestra, NBC-WBMW at 9 p.m.
- The Yiddish Symphony Orchestra, NBC-WBMW at 10:30 p.m.
- Albert Spalding's Orchestra, NBC-WBMW at 9:30 p.m.
- The Berkshire Symphony Orchestra, NBC-WBMW at 7:30 p.m.
- The Boston Symphony Orchestra, NBC-WBMW at 10:30 p.m.
- The Biltmore Orchestra, NBC-WBMW at 11 p.m.
- The Philadelphia Orchestra, NBC-WBMW at 11 p.m.

**WEDNESDAY, DECEMBER 20.**
- Albert Spalding's Orchestra, NBC-WBMW at 7:30 p.m.
- The New York Philharmonic Orchestra, NBC-WBMW at 9:30 p.m.
- The Yiddish Symphony Orchestra, NBC-WBMW at 10:30 p.m.
- The Berkshire Symphony Orchestra, NBC-WBMW at 11:30 p.m.
- The Boston Symphony Orchestra, NBC-WBMW at 2:30 p.m.
- The Biltmore Orchestra, NBC-WBMW at 3:30 p.m.
- The Philadelphia Orchestra, NBC-WBMW at 11 p.m.

**THURSDAY, DECEMBER 21.**
- The New York Philharmonic Orchestra, NBC-WBMW at 7:30 p.m.
- The Yiddish Symphony Orchestra, NBC-WBMW at 9:30 p.m.
- The Berkshire Symphony Orchestra, NBC-WBMW at 10:30 p.m.
- The Boston Symphony Orchestra, NBC-WBMW at 11:30 p.m.
- The Biltmore Orchestra, NBC-WBMW at 2:30 p.m.
- The Philadelphia Orchestra, NBC-WBMW at 11 p.m.

**FRIDAY, DECEMBER 22.**
- The New York Philharmonic Orchestra, NBC-WBMW at 7:30 p.m.
- The Yiddish Symphony Orchestra, NBC-WBMW at 9:30 p.m.
- The Berkshire Symphony Orchestra, NBC-WBMW at 10:30 p.m.
- The Boston Symphony Orchestra, NBC-WBMW at 11:30 p.m.
- The Biltmore Orchestra, NBC-WBMW at 2:30 p.m.
- The Philadelphia Orchestra, NBC-WBMW at 11 p.m.

**SATURDAY, DECEMBER 23.**
- The New York Philharmonic Orchestra, NBC-WBMW at 7:30 p.m.
- The Yiddish Symphony Orchestra, NBC-WBMW at 9:30 p.m.
- The Berkshire Symphony Orchestra, NBC-WBMW at 10:30 p.m.
- The Boston Symphony Orchestra, NBC-WBMW at 11:30 p.m.
- The Biltmore Orchestra, NBC-WBMW at 2:30 p.m.
- The Philadelphia Orchestra, NBC-WBMW at 11 p.m.

**SUNDAY, DECEMBER 24.**
- The New York Philharmonic Orchestra, NBC-WBMW at 7:30 p.m.
- The Yiddish Symphony Orchestra, NBC-WBMW at 9:30 p.m.
- The Berkshire Symphony Orchestra, NBC-WBMW at 10:30 p.m.
- The Boston Symphony Orchestra, NBC-WBMW at 11:30 p.m.
- The Biltmore Orchestra, NBC-WBMW at 2:30 p.m.
- The Philadelphia Orchestra, NBC-WBMW at 11 p.m.

**MUSIC**

**SUNDAY, DECEMBER 17.**
- St. Louis Symphony Orchestra: Vladimir Colchmann, NBC-WBMW at 7 p.m.
- The Houston Symphony Orchestra: Orchards Daines, Baritone, Chicago Symphony Orchestra, NBC-WBMW at 7:30 p.m.
- Songs Your Mother Taught You, Irving Smith and Muriel Wilson, NBC-WBMW at 8 p.m.
- William Robinson's Deep River Orchestra, NBC-KAOU at 7:30 p.m.
- Minneapolis Symphony Orchestra: Eugene Ormandy, NBC-WBMW at 8:30 p.m.
- Howard Barlow and the New World Symphony Orchestra, NBC-WBMW at 7:30 p.m.
- Lawrence Tibbett, Baritone and William Daly's Orchestra, NBC-WBMW at 8 p.m.
- Philadelphia Orchestra: Leopold Stokowski, conducting, NBC-WBMW at 8 p.m.
- The Philadelphia Orchestra: Leopold Stokowski, conducting, NBC-WBMW at 10:30 p.m.
- The Philadelphia Orchestra: Leopold Stokowski, conducting, NBC-WBMW at 8 p.m.
- The Philadelphia Orchestra: Leopold Stokowski, conducting, NBC-WBMW at 11 p.m.

**PLAYS**

**SUNDAY, DECEMBER 17.**
- G-10, Submarine Thriller, NBC-WBMW at 2:45 p.m.
- Rites and Dreams, CBS-BSB at 4 p.m.
- Romances of Science, NBC-WBMW at 4:35 p.m.
- Grand Hotel, NBC-WBMW at 4:30 p.m.
- Talkie Picture Time, "Forever and Forever," starring June Meredith, NBC-WBMW at 4:30 p.m.
- "Gold," NBC-WBMW at 4:30 p.m.
- Columbia Drama Guild, NBC-WBMW at 7:30 p.m.
- Today's Children, NBC-WBMW, Monday and Friday, at 10:30 p.m.
- Radio Guild Drama, "Once In a Lifetime," NBC-WBMW at 7:30 p.m.
- Children of the Revolution, NBC-WBMW at 7:30 p.m.
- Dangerous Paradise, with Elsie Hatt and Nick Dawson, NBC-WBMW at 7:30 p.m.
- Warden Lawes in Twenty Thousand Years, NBC-WBMW at 8 p.m.

**COMEDY**

**SUNDAY, DECEMBER 17.**
- Joe Penner and Ozie Nelson's Orchestra; Harriet Hildard, NBC-WBMW at 8 p.m.
- Eddie Cantor: Robinooth and his orchestra, NBC-WBMW at 7 p.m.
- George M. Cohan: Revelers, and Al Goodman's Orchestra, NBC-WBMW at 8 p.m.
- Jack Benny, Mary Livingstone, Frank Conk, and Frank Black's Orchestra, NBC-WBMW at 9 p.m.

**NEWS**

**SUNDAY, DECEMBER 23.**
- "I'm Not a Hero of Mine" with Cliff "Charley" Hall, NBC-WBMW at 8 p.m.
- Ray Knight's Colossus, NBC-WBMW at 9:30 p.m.
- George Jessel, Vera Van, Don Ross, and Freddie Rich's Orchestra, NBC-WBMW at 7:30 p.m.

**VOCALISTS**

**BING CROSBY—CBS-WBMB, Monday and Friday, at 7:30 p.m.**
- BING CROSBY—CBS-WBMB, Monday and Friday, at 7:30 p.m.
- ALfred (armut—CBS-WBMB, Monday and Friday, at 7:30 p.m.
- JIMMY DURANTE—CBS-WBMB, Tuesday and Thursday, at 7:30 p.m.
- JOE PENNER—CBS-WBMB, Tuesday and Thursday, at 7:30 p.m.
- CLIFF "CHARLEY" HALL—CBS-WBMB, Monday and Friday, at 7:30 p.m.
- CLIFF "CHARLEY" HALL—CBS-WBMB, Monday and Friday, at 7:30 p.m.
- "I'M NOT A HERO OF MINE" with Cliff "Charley" Hall, NBC-WBMW at 8 p.m.
- "I'M NOT A HERO OF MINE" with Cliff "Charley" Hall, NBC-WBMW at 8 p.m.
- "I'M NOT A HERO OF MINE" with Cliff "Charley" Hall, NBC-WBMW at 8 p.m.