Father Coughlin’s Rejection of $195,000 Bid for Broadcasts
TAKE THE BROADWAY OUT OF RADIO GAGS

By Eddie Cantor

Radio reaches into the homes of more than 100,000,000 people throughout the United States. Take a map of the United States. On the border of the Atlantic Ocean, you'll find the State of New York. Look at that dot within the Empire State. It's called Manhattan Island and, within this small area, is that internationally famous street, Broadway. It is inhabited, this avenue, by a tribe of theatrical wiseacs—a handful of people who measure all types of entertainment in terms of seventeen city blocks—Broadway from Forty-second Street to Fifty-ninth Street.

If the comedians on the air were to listen to theblings of these so-called theatrical wiseacs, their material would be saleable only within the radius of "Wiseacre Square." Now, imagine any successful manufacturer, destrous of creating a market for his wares throughout the United States, concentrating his sales force entirely on Broadway, where there are millions of people miles away from Broadway who are also prospective customers. That's why I say that the comedian who prepares his radio material with an eye to Broadway is on the wrong track.

I think radio audiences are so fed up with jokes and wisecracks that there must be a sharp decline in the comic market just as there has been in any other industry which has failed to bring sufficient returns on its investment to pay dividends.

In August, 1931, when I started on this coffee-hour, I believe I brought a constructive form of comedy to the air. Believe it or not, it had an idea back of it. I was running for President. I believed the other candidates that might run in opposition to me but ever now and then I threw in a couple of jokes that I probably would have thrown out under ordinary circumstances, but these gags were built on a sound foundation, fitted into substantial situations. Yet, I saw to it that the major portion of my comedy was food for thought. You can get away with murder—or I should say—you can get away with an old joke if it is embedded in some central idea of situation.

The mere telling of jokes is child's play. There are books that you can buy for next to nothing—"I know all of them"—"The Encyclopedia of Comedy" and "How to Be the Life of the Party." I don't understand why many sponsors do not buy these books themselves, read them over the air and thus eliminate the middle man. You know who the middle man is on the air? That's the fellow who's paid to make radio listeners laugh from the middle but doesn't even tinkle (Continued on Page 27)

WHY MABEL WENT WEST VIA THE BOTTLE ROUTE

VERSATILITY, declares Mabel Albertson, is a vice.

And if any woman in radio is qualified to talk about versatility, it is this Mabel Albertson, who teams up with sad-faced Phil Baker and, as Mae West, with Bottle to perpetuate the hilarious comedy sketches heard over an NBC network each Friday night on the Armbruster program.

The inveterate radio fan could while away a goodly number of winter evenings and miss no end of his favorite programs just trying to recollect a radio actress more versatile than Mabel Albertson, who is the Czarina one week and the Empress Josephine the next, only to turn up as Mae West, Madame Horsley, the Witch of Endor and an Indian maiden speaking Hebrew dialect, all on successive Fridays.

Mabel is all women of all ages, from all lands, on the Armbruster program, and her characterization of all of him have set a nation roaring. But that's not all. To skip rapidly through the rest of her accomplishments and get into the story, she's a swell singer, an accomplished pianist and she's even been in the movies.

But if you want to start something, just make a remark about Jack Of All Trades. It isn't the first half of this old saw that tatters the heart of this versatile lady. It's the conclusion, Jack Of All Trades. In a theatrical sense, she is and has been since first her mother pushed her on the stage at the age of three, but they have yet to prove to Mabel Albertson that she's master of none.

And the ironic part of it is that all her life the very versatility for which she is known has thwarted her real ambition, which was, and always shall be, she avows, to act serious drama.

The woman whose comical impersonations help to make a nation laugh devotes her spare time to attending legitimate drama, symphony concerts, and opera performances, and reading good literature. Life is like that for Mabel and always has been.

Her mother, an actress in stock, put the infant Mabel upon the stage at the age of three. But as a child she was a natural musician, and yearned for the concert stage. At fifteen she did achieve that ambition to the extent of playing in Chautauqua. Then the lure of the theater asserted itself, and Mabel went to dramatic school. Her funds wouldn't permit that to go on very long, so at seventeen she opened her own school of elocution, teaching little boys and girls how to recite, in the best tradition, "Minnie of the Movies." Again the lure of the drama seized her and she pawned her jewelry, gave up the elocution school and descended upon New York in search of a job. Acting jobs didn't appear, and she became piano accompanist for a vaudeville act. Then one day a singer failed to appear and Mabel took advantage of the occasion to try (Continued on Page 27)
“I COULD MAKE A MILLION A YEAR”

Father Coughlin Rejects Riches

By Lewis Y. Hagy

I HAVE JUST refused an offer from a commercial sponsor of $159,000 for a series of twenty-six broadcasts.”

The man who said this in the casual tone that you or I might use in speaking of spending fifty cents was radio’s Fighting Priest, the Rev. Charles E. Coughlin, of the Shrine of the Little Flower, just outside Detroit. As he spoke, he leaned against a wall of the vestry of his tiny church, a typed manuscript in his hand which he was about to broadcast in his Sunday afternoon radio address.

“You can’t mix religion and commerce,” he explained simply when he noted the astonishment in his announcement of rejection of $159,000 brought to the faces of those who heard him. “I could make a million dollars in a year if I wanted to do that.”

This man to whom countless millions have listened during the eight years he has been one of the biggest figures in radio, and to him to those millions is an idolized oracle, is as simple and unobtrusive as the fellow who sits next to you in the office.

To hear his vibrant crescendos come through your loud speaker, and then to meet him face to face and that with him is to know two vastly different persons.

In the vestry, the priest is the demented in all the simplicity and humility of a dignitary of the church; five minutes later, seated beside the microphone, he is a radio orator with the fire and intensity of a militant crusader.

The transformation is so sudden as to be startling.

The priest leans idly against the wall, chatting with friends who admire him. Into the vestry from the church come soft noises and sweetly the voices of a quartet. Father Coughlin’s eyes light at the sound of the singing, and he silences those about him.

“I want you to hear this quartet,” he insists.

“They’re wonderful!”

Incongruously, when you meet Father Coughlin, your mind envisions Jack Dempsey—if you’ve ever met Dempsey. There is no facial resemblance between the two, but there is a light in the eye and a determined, fighting compression at the corners of the mouth that is distinctive in both.

The simple service in the tiny church ended. Father Coughlin prepares to go on the air, and as the moment draws near, the tension mounts from the priest to the fighter.

The first broadcast was just too nervous. He takes a silver watch from his wrist, and glances at it every few seconds.

SOFT STEPPING acolytes remove the Blessed Sacrament, carrying it from the altar into the vestry.

They place on the floor beneath the hanging cylinder microphone of radio station WJR, Detroit, a small table, and a wooden chair. Father Coughlin smiles at his friends in the vestry as though he were taking leave of them, and walks to the steps that lead from the altar to the body of the church. The crowd jammed into every seat in the little edifice, still.

“If there are tears in any of your throats, or if you want to cough, or shuffle your feet on the floor,” he adjures them, “do it now, and get it over with.”

In an instant, there are coughs and little sounds from at least two hundred of the four hundred and fifty throats; feet scrape beneath glowing sandals. Amid the relative din, Father Coughlin turns and takes his seat. All is silent again.

Charles Pesman, the WJR announcer who has handled Father Coughlin’s programs for more than a year, takes his place beside another microphone, and puts the priest on the air.

Father Coughlin speaks at first in calm and even tones. Perhaps for five minutes he makes not a gesture, and his voice, clear and sharp, remains at low pitch. Then the warmth begins.

Suddenly, startlingly, he shouts a ringing phrase, shaking his head back and forth tensely as he speaks. He passes his notes from his right hand to his left, and flings out the right arm, fist clenched, the veins in his hand and wrist standing out blue and visible. His face grows choleric red as he bristles indignantly over some wrong.

Then, suddenly, his voice sinks again to a low but clear and audible whisper, and his frame relaxes in his chair, as he speaks ruminatively of some good that has been brought about.

WITHIN fifteen minutes after he has started his address, Father Coughlin drops perspiration.

As he shakes his head to stress some vigorous point, large drops cascade from forehead, cheeks, and neck, as if he were a man who has just stepped from a shower bath.

No wonder he loses about three pounds each time he broadcasts! No wonder when he gets off the air, he will speak to no one, dodging the throng of admirers who want to shake his hand, get his autograph, express appreciation of what he has said. He goes straight away to the little gray frame parish house near the Shrine, and goes to sleep. In some cases, that is the first sleep he has had in many hours, for he often sits through the night before preparing his broadcasts. The first broadcast of the week was a half hour, then two hours in the past forty-eight. But he looked fresh and rested, and certainly there could have been no more vigor and intensity in his address.

There is a hard and fast rule that is observed by every employee of the parish, even by Father Tully, Father Coughlin’s assistant, with whom he lives in the little gray frame house. That is that on Thursday, Friday, and Saturday, the priest will receive no telephone calls, no visitors.

“Even Father Coughlin’s own mother,” one of the attaches of the parish told me, “couldn’t get him to the telephone on those days.”

Incidentally, the priest’s mother and father live in Detroit, where he was born.

Telephone calls, letters, telegrams come in truck loads to the parish house, and to the very offices atop the tall main tower of the new Shrine which is in the process of construction. Father Coughlin has a staff of eight secretaries who handle his more personal affairs, while a force of one hundred and four girls attend to the radio mail.

That mail, incidentally, reached a total of eight million letters in a period of three weeks recently.

The eight private secretaries all play a part in the preparation of Father Coughlin’s weekly radio addresses. The priest prepares the address himself, usually writing it in longhand on sheets of foolscap. Then, when completed, it is parcelled out, a few random pages to each secretary, so that none but Father Coughlin himself knows before he steps to the microphone and delivers the address, what he will say. There is but one copy of each address, and that one guarded with zealous care.

At the present, Father Coughlin is delivering a series of eight addresses on the subject of Currency, and when the eight have been delivered, he has arranged to have a million sets printed in book form. These will be sent free to the first million radio listeners who write and ask for one.

Father Coughlin has vast and ramified sources from which he derives the information and statistics he uses in his radio talks. He makes frequent trips to Washington, where he has many personal friends among men high in government circles; he has a huge economic library in his office, and a still larger library of diverse reading at his father’s home.

Eight years ago, he first broadcast over station WJR. Leo Fitzpatrick, the general manager of the station, had known Father Coughlin for many years, and even then, when radio was in its infancy, realized that the priest would be a “natural” on the air.

FOR THE FIRST year, Father Coughlin’s broadcasts were confined to the listeners of the Detroit station, and the following year, his fame as a speaker having spread, he was put on an independent network of three stations.

Today his voice is carried each Sunday the length and breadth of the nation over a network of twenty-six stations, and in radio he is estimated to have one of the three largest audiences in the world, only those of Amos and Andy and President Roosevelt being comparable in numbers.

Early on Sunday mornings the cavalcade of motor cars and interurban passengers begins to pour into the little community of Royal Oak, thirteen miles outside Detroit, where the Shrine of the Little Flower is hidden among tall trees that stand about it on three sides.

Long before the visitors near the Shrine, however, they sight the towering stone tower of the new Shrine, which was begun last August, and which will take several more months, and about a million more dollars to complete. When finished, it will have cost in the neighborhood of two million dollars, “at depression costs,” Father Coughlin explains.

The new edifice, when completed, will be able to accommodate nearly three thousand.

Perhaps this radio fame came to Father Coughlin because he clings closely to the axiom he is fond of repeating. He says: “Every minister of holy religion must throw into the conflict all the energy of his mind and all the strength of his endurance. Which is, perhaps, as good a recipe for the acquisition of fame and success as any you might find.”
UPSETTING THE CLOCK OF FAME

Irene Rich, motherhood and married life behind her, faces future in radio fearless and unafraid

Irene Rich, one of radio's newest discoveries, is one of filmland's stand-bys, believes the unexpected is her luck charm.

While some people dread the fate that is just around the corner for them—ешь at the future—Irene approaches it with enthusiasm because it has always brought her more glory, more success and far greater things than she had dreamed about.

"You know I've lived my whole life backwards," she confessed laughingly. "I married at the time most girls were planning careers. I had my children and domesticity while other girls of my age were dancing the nights away and wondering whether their best beau would pop the question. Now, at the time when I should, if I were an average person, be having my home life, I am husbandless and just entering an exciting, new career."

One would be inclined to agree with Irene that she had lived her life backwards for at 42 she has the same little figure that she had at sixteen. So slender and willowy, in fact, that when a sponsor recently wished to choose a radio for their air series, they wanted a walking ad such as Miss Rich.

While in New York, Miss Rich was asked to audition for another product, but it was not a product she could believe in. She refused the contract. However, when her present sponsor expressed interest in her work, she gladly accepted it because she believed in the product. That is one of her greatest assets. She never does things she doesn't believe will work out. She has to believe in things. That is why she has decided to play no movie part that does not suit her. She won't be a misfit. Perhaps that is the reason for her success.

For the past two years, Irene has been in vaudeville and in stage plays rather than play parts she didn't like in Hollywood. When a part was offered her that she could get teeth into, she played it, but immediately returned to the stage when the role was finished. In New York, she has just finished playing in "When Ladies Meet." She enacted the role Ann Harding did for the movie version of it.

She was also a guest star in "The Late Christopher Bean."

But back to the unexpected, Irene's first long term contract in Hollywood arrived that way. She had a minor part in a film, but the director, seeing great possibilities in the part, enlarged upon it day by day, until the part became a major one...in fact, so important that it overshadowed the star in the picture. As a result, Irene's entire role was cut out because the star must glitter and glow in a picture...not an incidental character. Irene, thinking her part was still intact, rushed down to the projection room when the film was completed...huddled in her seat in breathless excitement, only to watch the story unfold without one scene in which Irene had appeared.

Her disappointment became something of a tragedy, but she hurried home tearless and unhappy. She had to do everything to put that pounding in her chest...it hurt! Work. That was it! She seized a monkey wrench and decided to fix the brake in her flivver. As she worked, a tear or two came to her relief.

In Her Hollywood Garden

...A snapshot of the beauteous Irene at the height of her glory as a film favorite.

and splashed down her cheeks. She rubbed them away with her greased hands, leaving black smudges on her face.

Suddenly she heard a voice. It was her director...here she was looking like a garage mechanic. She asked him, looking the pathetic figure she really was.

"Well, go on and tell me."

(Continued on Page 25)
STOOPNAGLE'S LATEST CLUE

NUMBER TWO: THE CANFIELD CASE

By Stoopnagle and Budd

ELL, here we are at number two. And what a tale this is going to be! A man murdered by the Queen of Clubs as she played solitaire! A form buckled up in death! Several broken dishes and a butler who spoke in broken English! That gives you, perhaps, an idea of the story I am about to tell.

The whole thing started while Budd-Watson and I were playing lawn-tennis. Just as Bud-Watson served me a “sizzler” to side court, there was a gay shout, and I missed the return entirely for having wheeled around to see where the shout was coming from.

“Oh Colonel Holmesnagle!” cried a voice which later turned out to be only a gramophone record.

“Yes, I replied, quite out of breath from the “sizzler”.

“Come at once to Nordstrom Van Bothington’s suite. I think there has been foul play of a sort.”

So turning to Budd-Watson, who by this time was at the net, I said, “That serve doesn’t count or I’m not Sherlocked Q. Holmesnagle.”

Budd-Watson, quick as a flash, came back at me with “Nertz, Colonel.” That was like Budd-Watson.

When we arrived at Van Bothington’s suite everything was in a positive uproar. Chairs were overturned, the goldfish were in the canary’s cage and the canary was brazening itself with joy. That made two canaries, but it really has nothing to do with the case, especially.

Well, I looked around to see if I couldn’t find some evidences of murder. At first I could see nothing, but looking more carefully, I found the crumpled form of Bothington lying across a card table, face down. In front of him, on the table, were the remnants of a game of Canfield.

It happens that I know Canfield quite well, having had several tilts with the game, so I could hardly believe my eyes. Had Canfield done this thing? Was there a motive for the crime? How many aces had Bothington got out? All these questions and several others flashed across my brain as I stood there with boxed head, trying to tighten the strings on my racquet.

“Bothington! Bothington!” I cried. “Who has done this thing to you?”

But nary a whimper from Bothington, who by this time was entirely dead. And then it was that Budd-Watson stepped up.

“Come back on and finish our game, Colonel,” he said.

“Not I, Bud-Watson,” I answered, with a bit of a tear. “Not until this mystery has been settled once and for all. And besides, I feel it my duty to finish the game of Canfield which Bothington started, because I saw a place where the red queen could go on the black eight.”

Budd-Watson gave me a nasty look, which I have kept ever since, turned on his heel and disappeared in a cloud of nearby dust. And here I turned my thoughts to Bothington and Canfield. I had never played Bothington, but I had played Canfield, of whom I often tramped. Hah! Canfield was a team which our coach would never let us play because most of the boys at Bothington were rowdies, to use the slang expression.

A s I lifted the murdered man to his feet, I happened to look down at the table. The Queen of Clubs had moved. I looked closer. There was a sort of pallor in her pretty face and I noticed that when I looked at her intently, she turned away.

“Could this be the solution to the murder of Bothington?” I wondered.

The rest is criminal history. It seems that the Queen of Clubs had hidden herself away in the folds of Bothington’s stiff-buttoned shirt. Bothington had neglected to count the cards before he sat down to play. And just at the time when he needed the Queen to win the game, and called rather angrily for her, the Queen jumped up and cut him a deep gash along the forehead. She then quickly jumped out on the table and kept very quiet, hoping that she wouldn’t be noticed.

But with my eagle eye I found her, the wretch that she was, and tried to evade out of the issue by casting aspersions on the memory of the deceased. She accused the late Bothington of secreting her in his sleeve but I was convinced that whatever the faults of the victim might have been, he had never caught himself cheating at solitaire. I dismissed her plea with a gesture.

I devoted the next few moments to concentrating my deductive powers on the problem of devising a punishment that would fit the crime. The Queen of Clubs could not be hanged or sent to the chair. She could be decapitated in the time-honored fashion so much practiced in the days of good old Queen Beatrice, but since she was likely to be a bit complicated too. I decided to leave that stuff to the lawyers and judges and things. It was getting too involved for me.

She seemed to shiver as she lay there on the table awaiting my decision with apparent nervousness but my keen eye detected the fact that it was a rapid breeze that stirred her thin form. She had fainted.

Suddenly I remembered that I had left Budd-Watson on the tennis court by himself. This was serious, as the quizzing fellow long ago developed a strange habit of playing solitaire tennis. He would serve the ball, then, with the speed of an express train, jump the net, reach the opposite baseline in time to return the serve and then repeat the process until he caught himself off balance and lost the point. He would only desist after one or two plays it would not be so bad but he would continue this strenuous sport for hours on end until he collapsed in a heap.

This practice of Budd-Watson’s has always been a great source of worry to his friends. It was an axiom or a proverb or something with all of us that he must never be left alone on a tennis court and here, in the excitement and all, I had completely neglected my plain duty. I was distraught at heart and possibly was deaf to that.

And then in a daze, I crept slowly back to the tennis court where Budd-Watson was battling the ball up and down in the air to kill time.

“Did that last serve count, Colonel?” he queried, as he raced along the back line.

“Budd-Watson, I already gave you my decision,” I replied cautiously. “That last serve didn’t count.”

That was just like Bud Watson, always running.

News Flash

Don’t fail to follow the further adventures of Colonel Stoopnagle and Bud in the field of criminal investigation.

Watch the pages of Radio Guide for further chapters of “The Stoopnagle Clues”, such as:

“Who Stole the State of What’s-the-Use?”

“Without Lawrence in Arabia.”

“The Radio Announcer Murder. Hurrah!”
Along the Airialto:

Paul Whitman and Ferde Grofe discovered that conventional musical instruments are not adequate for producing the desired effects in Ferde's "Tabloid" suite. Here they are armed with a "tanny" gun and a linotype machine respectively, and the effect is the musical equivalent of a tabloid paper. Too bad this page isn't wired for sound.

14 he was the guest of honor at a farewell dinner tendered by the Pan-American Medical Association, at the St. Moritz. Doctor Titoirado has returned to Mexico, where he will continue his duties as director of the Morales Hospital.

Arlene Jackson, NBC's petite contralto, is spending the Christmas holidays at her home in Toronto. And another Canadian, Gloria La Vey, is pinch-hitting on Miss Jackson's Music Box program. Betty Barthell is another who deserted the Big Town for the holidays. She went home to Nashville.

Howard Barlow, the Columbia Symphony maestro, has been spending considerable time lately on research. He has unearthed a great deal of worth-while music by contemporary Russian composers. He intends to introduce many of the Soviet composers on his CBS afternoon spots. This will be the American premiere for all of them, and the World radio premiere for many. Reed Brown, Jr., is another who has gone over to the flickers. Remember him? He plays Elizabeth Love's Yankee Soldier "Honey" in the "Roses and Drums." Civil War drama. He's going to play the lead opposite William Hopkins in Owen Davis' new Broadway Play, "Jezabel." Young Brown is one of the more successful of Broadway's juveniles.

Casa Loma Band of Beef

A NY football team looking for a fine addition to the center of next season's line, shouldn't overlook the trio of young men in Glen Gray's Casa Loma Orchestra. Witness: Saxophonist and President Gray stands six feet four and weighs 220; Trombonist and vocalist "Power" Hunt is six feet two and weighs 235; and pianist Joe "Horse" Ital, the baby of the trio, is six feet one, and weighs 227.

Some of the less conservative music lovers have raised objections to the std programs of the Philharmonic Symphony. Hans Lange, formerly assistant conductor of that worthy organization, has come through with a promise that will meet these objections. He intends to provide a number of musical novelties during his conductorship, starting with the broadcast of December 24. For that day he'll have a special symphonic program in the Yuletide mood. . . . Alex Gray, the violinist, is torn between two loves: One, his radio work; and two, his gold mine in Canada. During his recent absence from radio he spent a great deal of time prospecting; he has a tangible claim . . . . Do I hear rumbles of a shake-up on the Voice of America series over CBS?

Good thing Isham Jones doesn't radio for a cigarette sponsor, Why?—All except one of his musicians are confirmed pipe smokers. The one exception, a trumpet-tooter, refuses to smoke any nicotine in any form. . . . And now it's Christmas Day that will bring the much-deferred opening of the Oldsmobile CBS show. It will include Kostelanetz, Howard Marsh, and "Fannyman" Bob Benchley. Since the Fred Allen Friday Night shows are off the air, a conflict has been removed. Jack Smart consequently has returned to the March of Time cast. He was one of the principal members. If you hear "Huey Long" orating on the M of T, that'll be Jack; it's one of his many versatile characterizations.

Louis Dean Quits Air

As forecast exclusively in this space a week ago, we now make further scoop and tell you that Louis Dean will cease to be a Columbia announcer in a few days. He will start the new year with a new position, that of program manager for the Campbell-Felsh advertising agency in Detroit. This agency produces several big programs on both networks. A swell break for a grand guy—good luck to him!

Is Gore having smoke trouble? You tell us. The sponsors decided to do without him. Then they changed their minds and retained the comic. Must have been a further change of mind, for he was missing from last Sunday's American Oil spot. Nobody seems to know whether he'll be back next time; sounds like RB-trouble . . . I like Goodman Ace's latest Christmas gag, the one about the clerks being full the day after Christmas because everybody seemed to be doing...
MOVIES LURE LA FROMAN.... 
IN AGAIN, OUT AGAIN BEATTY

their Christmas swapping early this year... That Bing Crosby show has evolved into quite a variety offering. It struts the talents not only of Bing, but of Lenny Hayton, the Mills Brothers, and Kay Thompson and her Rhythm Kings, as well... When we asked Maestro Andre Kostelanetz for his selection of the year's five most popular dance tunes, he made one reservation. Said he: "I'll give you my idea of the five most popular, but not the best five. I think the year's best dance tune was Hoagy Carmichael's 'One Morning in May'... Personally, I don't recall the piece, but I have a sneaking idea that it will hold up next year's most popular numbers. Hoagy, you know, has a way of writing songs that come a little sooner than folks are ready for them.

A Silly Game

After listening to too many mystery programs the other night we tossed around with insomnia. And we spent the wakeful hours evoking some silly little games that called for the use of radio stars' names. One idea, for instance, is The Radio Rainbow. Maybe some of you can think of additional colorful names to add to the list: There's Alex, Carolyn, and Glen Gray, Rosaline Greene, Mitzi Green, Johnny Green, Red Nichols, Don Redman, Frank Black, Roger White, Billy White, Julius Tasman, Human (Little Italy), and Bobby (Myrt and Marge) Brown, Bruno Walter, Ethelights, Oliver Smith, Myrtle Vail, Rose Keane, Mildred Rose, Heliotrope (Tony Wint says that's his maid's name), Poe's Gold, Old Gold, Abser (sung by writer) Silver, Lou (maestro) Silvers, Blanche Calloway, Ben Blue, and lotsa blues singer, Natsy Band, and plenty of yellers... Too bad the Cherry Sisters aren't around on the air... And what have you to suggest that will expand the radio spectrum? Camel cigarettes are not going to rest at ease with their two half-hour shows on CBS. Reports are circulating that the same sponsor has reserved, in addition, five nights a week (6:45 to 7 p.m. EST) over the NBC.

FRANK PARKER
One of radio's better pole players, is polishing a shoe tree with a Fuller brush in preparation for a few chukkers.

Revelers have been flooded with offers to make concert appearances since they returned recently to the concert field by one appearance in Mount Vernon... Lee Wiley, the melancholy songstress, is responsible for the newest form of song-plugging. Now when publishers offer her songs to sing they include a "song drama" with each, so that she can decide if she wants to dramatize the song.

Double Celebration

Vera Van celebrated the anniversary of her sixth month with CBS simultaneously with the start of her first commercial, last Saturday night... Abe Lyman just put his signature on the dotted line of a Music Corporation of America contract, which guarantees that he will be in the limelight for the next ten years... Finnest parts of the Cantor shows come when Bergman and Eddie Cantor wrote: "To the most useful man in radio... Is it just me, or have you noticed, too, that the funniest parts of the Cantor shows come when Bergman impersonates Rubinoff, Frances Ames the Russian wife, and Patsey Flick the Uncle? I wonder when they're going to put Rubinoff's offspring on the program. They seem to add to the family each week. It's a great combination and should be continued. Incidentally, the maestro-violinist's contract had just been renewed for 1934, meaning that the new contract will carry him through almost four years of uninterrupted radio work.

When Harry Saltzer's Campus Choir made its debut on the Troubadour program, it received so many raves that the outfit was hired immediately for the following week's program... Little Jack Little and his orchestra now have a five-
Boy Idol of Air Veteran at 12

Young Franklin's stage training actually began when he reached the age of seven, an age when most children are acquiring their knowledge of stage lore and appreciating the antics of Mickey Mouse. But when Franklin was seven, Benny Meroff, at that time master of ceremonies and band leader at the Granada Theater, opened his dancing school on the North Side. Franklin enrolled, and under Meroff studied tap dancing and took tap lessons.

Franklin and his sister Jane studied assimilating under Benny Meroff for two years, and they learned to sing and dance together so well that they became much sought after for amateur theatrical entertainments. They had a natural bent, it seemed, for improvisational comedy, and when they appeared at recitals or club gatherings, their exuberance and energy more frequently than not stole the show.

At that time, Franklin and Jane were attending Sunday School at the People's Church, and Franklin's happy smile and ever-ready boisterous way endeared him to the teachers and the other children.

His dramatic ability had attracted such wide attention that when the Uptown Players, in conjunction with a church affair, put on the play Happiness, Franklin was chosen by the director for one of the important parts. His success was so marked that he was also cast in another of the leading roles in the Players' succeeding production of “Is Zat So?”

A prominent member of the church who also was interested in the Jack and Jill Players, a children's theatrical group under the direction of Marie Agnes Foley, was attracted by Franklin's dramatic ability, and persuaded his parents to enroll him in Miss Foley's organization. After a period of Miss Foley's diligent coaching, he attracted even more attention when he was assigned to a part in the Jack and Jill Players' “The Magic Bell.”

Miss Foley's favorable impression of the boy's talent made itself evident in concrete form a few days after the production of “The Magic Bell” when the manager of the Shubert musical operetta “Three Little Girls” sent out a hurry call for a little boy to take the part of the son of the hero during the play's run in Chicago.

Miss Foley hearing of the vacant part, hurried downtown, interviewed the manager, and sold him the idea of giving her protege a tryout in the role.

And if that, a start at the age of nine with a play running seven months, doesn't make this lad of twelve a veteran of show business, it is hard to understand what would.

Of course, with a start like that, theatrical engagements and offers came faster (Continued on Page 13)

WHEN you think of a veteran of show business, you visualize a portly and highly manicured thespian who struts up and down Broadway telling all who will listen of the good old days when he and Sir Herbert Tree scored their signal triumph in Shakespearean presentations. Certainly the term would never bring to your mind a typical American schoolboy of twelve years.

But when you refer to young Master Franklin Adams, the “Skippy” of the airwaves, as a veteran show business, you are confusing yourself strictly to fact, although Master Franklin is just twelve years old.

They bear Skippy's counterpart right in their own school yard every recess.

Indeed, to Skippy's own schoolmates in Chicago, he is not Skippy, the radio celebrity. He is Skippy, their pal, and when they are playing together, there is nothing in Skippy's manner to remind them that he is of the stage. He's just one of “our gang”-just as natural and boyish himself as any one of the kids right there in his grade. He's that kind of boy: a typical young American, twelve years of age.

Skippy's rise to fame has been a great deal smoother than many of the adult actors who do not even yet, after years of effort, have reached similar eminence.

Young Master Adams was born on May 27, 1921, in Chicago, where he still lives with his mother and father on the North Side. He is the youngest of three children. His brother is twenty-two, and his sister fourteen.

BROADCAST FROM HOSPITAL

A drama within a drama, a program broadcast from a hospital room for four days while one of the principals in the cast lay ill in bed, was enacted in Chicago, while the thousands listened unaware of the difficulties besetting the actors and actresses.

During a recent broadcast of the Jack Armstrong All-American Boy program from the Chicago studios of the Columbia Broadcasting System, Little Sarajane Wells, who portrays the part of Gwendolyn Deval on the program, complained of feeling ill. She went through with her part, however, but at its conclusion, David Owen, the director, insisted upon her seeing a doctor.

The physician found that an abscessed tooth had become so infected that it would be necessary to take her to the Grant Hospital, have the tooth removed, and her jaw lanced. He said the girl would have to remain at the hospital for a few days.

Sarajane, realizing that, if it became necessary to write her part out of the script, she might lose the opportunity for which she had striven, worried so much in the hospital that her recovery was retarded.

Owen sought a girl to take her place in the part, and during the three days he searched, auditioned dozens of young girls of about Sarajane's age without success.

Finally, in desperation, he appealed to the hospital authorities, and persuaded them to permit lines to be run into Sarajane's room. There, clad in secrecy because it was desired to prevent the news from leaking out, the cast assembled, went on the air with Sarajane propped up by pillows, and the plucky little girl and the other players went through their parts without a hitch for four afternoons.

James Amence, brother of Don, who takes the part of Jack Armstrong, Scheinadel Kalish, who plays Betty Fairfield, Arthur Van Styke, who is Coach Hardy in the script, Henry Saxe, Bill Myers, and John Gannon, the other members of the cast went through their parts under the difficulties because of the unusual conditions but there was never a suspicion of anything wrong during the four broadcasts.

And physicians ventured the opinion that the cooperation of the director and the rest of the cast in staging the broadcast from the hospital room might have prevented Sarajane from suffering complications that would have been brought on by her worry over being left out of the play. Certainly, they say, it speeded her recovery.
Radio's Hatless Beau Brummel

PROTEGE of a president, floor walker in a department store, grand opera singer, and a radio star at twenty-eight—that is the story of the brilliant career of baritone Conrad Thibault.

Conrad's first singing experience was had in the little Episcopal Church at Northampton, Mass, where he was born. When his family moved to Northampton, he joined the choir of the church there, and immediately after the first service at which he sang, was sent out by the most distinguished members of the parish, the late President and Mrs. Coolidge. They told him they had appreciated his voice, and promised the delighted fourteen-year-old boy their encouragement and support should he decide to adopt music as a career.

When he was seventeen, Conrad, urged by the friendly interest of theCoolidges, set out to achieve musical fame, and for a beginning, obtained a scholarship at the Curtis Institute of Music in Philadelphia, where he studied under the noted baritone, Emilio de Cogorza.

He went from Philadelphia to New York fired with ambition, but he soon learned that musical fame is an elusive goal and while he tried, for a year, to make the grade in Manhattan, he worked during the days as a floor walker in a department store. Finally, somewhat discouraged, he went back home, and landed a job singing with a dance orchestra.

But Mr. and Mrs. Coolidge had not forgotten their young protege, even though Conrad, during those months of struggle in New York, had been too proud to appeal to them to use their influence in his behalf.

But back in Northampton, Mr. Coolidge and the choirmaster of Conrad's church together were instrumental in sending him back to Philadelphia, where he joined the Philadelphia Grand Opera Company. Music critics there were unanimous in their predictions of success for the young man, and during the five years he was with the opera company, he advanced from inconsequential parts to featured roles.

His first big break came one night when a famous Luillda became suddenly ill only an hour or so before he was scheduled to appear. The management sought frantically for a substitute, but finally was compelled to take Conrad out of the chorus and place him, with grave misgivings, in the star's role. The ovation he received was so loud that he was forced to play a return engagement in the same opera, and he was reviled.

Conrad did some singing over a local Philadelphia radio station, where his work attracted the attention of an NBC talent scout, with the result that he was featured last season on the network's "Through the Opera Glass" program with Archer Gibson.

A little over six feet tall and handsome, he is one of radio's best dressed men—except when he wears a hat. His clothes are at all times eminently correct and perfectly tailored, but he wears battered gray hats. He lives in a five-room apartment in the east fifties of Manhattan, with his secretary, whom he calls "grandma."

Conrad is his own cook, and guests at his dinners will tell you that when radio gained a star baritone, some hotel lost a fine chef. His hobby, if one may be called a hobby, is motoring, although only infrequently can he find a friend to share the doubtful pleasure with him, for his idea of driving seems to be to elicit the last ounce of speed from his car at all times, and never to miss any obstacle or other vehicle by more than a hair's breadth.

He never looks at a song he is to sing until he comes before the microphone, an idiosyncrasy that few of his colleagues are able to comprehend. But Conrad's theory is that, if you know a song, it loses some of its spontaneity when you sing it for an audience, so at the rehearsals for his programs, he merely hums the parts.

And, although he sings in Russian, French, Italian, Spanish, German and English, he speaks only English and French.

Back in the old Philadelphia Grand Opera days, as soon as Conrad began making enough money, he went abroad in the summer to study, a practice to which he has adhered ever since.

Away from the microphone, Conrad will discuss nearly any subject except music and singing. He has a thousand and one tiny idiosyncrasies. He's afraid of lightning, can't bear moonlight nights, plays putts, and likes jigsaw puzzles. He likes (or perhaps it would be more accurate to say "used to like") going to speakasies with friends, but drinks nothing save ginger ale, the disgustingly mild, but is greatly stirred by Harlem rhythms. He has always intended to go to a gymnasium, and take some form of violent exercise, but up to now, he has never gone to that extreme.

If you have ever been in the studio when he was singing, you may have noticed that just before the first note of his song is launched, a slight tremor can be seen coming over him. People generally believe this to be nervousness, some form of "stage fright" that has never been quite shaken off, but they are wrong. His intimates know that it is a result of the feeling of awe and inspiration that surges over him when he realizes the vast audience that is awaiting the sound of his voice.

Conrad's success has left him a becomingly modest young man. Indeed, he does not care to be interviewed, and refuses persistently. If a would-be interviewer wishes to learn details about his life and career, he must in most cases be handled through Thibault's friends, who are to a man quite willing, and even eager, to sing his praises.

But Conrad himself laughs off the mere suggestion of an interview.

"Why don't you go and interview someone who has something to talk about?" he inquires. "Nobody is interested in me. You're just wastin' my time. I haven't done anything worth writing about."

But you can't persuade Conrad that he's copy.

Here's a Lesson In High Finance

Oley Olsen, the other half of Olsen and Johnson, Friday night Columbia comics, is a keen business man, with a thorough appreciation of the value of hard work and thrift. He lives simply, and his sole extravagance is automobiles, of which there are four in the family. "When everybody in the family parks in front of the house, it looks like a beer joint doing very well," he explained.

But these ideas of the value of work and thrift, Oley thought, ought to be inculcated early into the mind of young J. S., or Oley Junior.

So at an early age, Oley permitted his youngster to start a newspaper route, and every night, faithfully, the boy husted out with his papers, carefully saving such of the profits as he could.

One stormy night Oley battled hail and sleet to his Long Island home, and on his arrival found that young Oley was not at home.

"Where's he gone on a night like this?" the surprised parent asked young Oley's sister.

"Oh, he's out delivering his papers," she said.

"Why'll he catch pneumonia?" the alarmed Oley exclaimed.

"Not a chance," replied daughter. "He took the Lincoln."

Later the comedian figured out that for each sale his son had made, with a profit of a quarter-cent, the cost had been slightly over ten cents for gasoline.
From the Wild West

Newark, N. J.

Dear VOL:

There are so many programs I'm listening to these days, and so many good ones, it would be hard to mention a favorite, yet there are a few outstanding examples.

A letter concerning John Fugate in December 16 issue reminds me that I want to say that he is one of the finest personalities on radio. He is a true westerner. I'm from the West and I know it. He is true blue to all his listeners. He sings and tells stories as he does in the books, and he's as good as any of the old-timers. I have heard him, and the effect is not lost. He is good and his delivery is as fine as any I have ever heard.

If there's one thing people want to hear on radio, it's a good program. If there's anything people want to hear on radio, it's the words of the old-time programs. If there's anything people want to hear on radio, it's the music of the old-time programs.

The use of this department is cordially offered to all readers of RADIO GUIDE who have a thought to express and a desire to express it. LET'S ALL GET TOGETHER and TALK THINGS OVER! Here's the place where everybody can express himself. Address all letters to VOICE OF THE LISTENER, Radio Guide, 423 Plymouth Court, Chicago III.

M. E. Swain

Take a Bow, Frank

Dear VOL:

This is my third attempt in trying to get a SUBSCRIPTION to RADIO GUIDE. Wonder if I will be successful this time.

Would like to express my opinion of the favorite singer. He is so good and his voice is extraordinarily beautiful. He is one of radio's outstanding artists and I am sure that when I find his programs, I will enjoy them every second. It is indeed a pleasure to listen to those scatter notes as an example of his work. That is the opinion of many others also. Here's to Frank Parker, a fine tenor with a most pleasing voice.

Rose Marie B.

Competition

Geneva, III.

Dear VOL:

Martin Lewis in his "Along the Airtrails" department this week says he believes the Phila- delphia Symphony Orchestra has come to compete in their quarter-hour programs, citing as competitors for attention The Troubadour, Ben Bernie, The Showboat, Harris and LeRoy, the Barone, etc.

I never tune in on a single one of those programs, and in all my circle of radio-listening friends, I don't know of anyone who does. I would tune out anything with the exception of a fine violin (I'm a radio fan myself). In order to tune in on a symphony orchestra broadcast, I have to go to the concert hall and listen to the band itself.

And I don't believe I am an eccentric, either. I merely have to know enough about music to prefer the best.

A. J. Himeon

Voice of the Listener

New York, N. Y.

Dear VOL:

I have just received a letter written by C. M. Bihur, which appeared in the Dec. 16 issue of RADIO GUIDE.

I thought the radio public in this day and age is so civilized and broad-minded, but Mrs. Bihur says that if the public is so broad-minded, why are they not desiring for nothing but classical music and plays. Of course, most everyone likes this type of program, but there are also many people who need a few dance orchestras and a little amusement.

What a dreadful life Mrs. Bihur and her family must live! Imagine it, if you can! No harm. No Ed Ricketts, Phil Bonner, Gaylord Edwin, Walter O'Keefe, George and Gratia, or any of the many other fun givers. I wonder if the inhabitants of that household ever laugh!

And then there's our good American Jazz. Of course, it doesn't sound like Chopin, Bach or Franck, but it is nice for a change and a lot of people like it. The old masters are enjoyed, but it would be rather difficult to do to their music when there are so many fine dance orchestras under the direction of such talented musicians as: George Olsen, Rudy Vallee, Ben Bernie, Guy Lombardo, William Scott, Paul Whiteman, Jack Denby, Tel Weiss and many others.

Our modern singers are just as good. We find some of the best voices as Jess McDavid, than our modern programs? There are all of our blues singers. A few examples: Minnie Kelly, Shelly Heath, Ray, Jeanie Lang, the Borellis and many others. The crows such as Bing Crosby, Duke Ellington, Russ Morgan and the rest of the great crooners of jazz, certainly add to our life complexion.

Last, but not least, comes drama. Most of our audiences now have unmindful taste, and Poe. But, we still have the dramatic programs like "Myrt and Marry," "Betty and Bob," "First Nighter," "Today's Children," "American Girls," "Soap Opera," "Crime Waves," and others, and just enough spice to make life interesting.

M. E. F.

Variety

New York, N. Y.

Dear VOL:

Haven't seen your editor's notice. Won't you please try to find room for this letter?

First I would like to say C. M. Bihur what one must do to amuse her.

Of all the programs there are on the air, there is not one to satisfy. Well, Well! What about comedy, Eddie Cantor, Joe Penner, Jack Benny, Basinghore and Shulita, also Rudy Vallée's Thursday Variety. WLS have dance, Carefree Carnival. Only a few is there not one of the above worth listening to. What a world this would be if we could hear it would beter be the N. Y. Philharmonic Symphony. Of course there are a few programs that could not amuse anyone but not one to amuse me.

Phyllis Twites

Joslin Fan

Atlantic Highlands, N. J.

Dear VOL:

Quite some time ago you printed a letter about a well known and splendid dramatic actor. I'd hoped that you would give us a story about him.

Everyone recognizes his voice, so it's hardly necessary to mention his many programs, but he is the man you'll want to hear in getting him back with Warden Lawes as his program to add much to that very interesting series.

We've got something on board for a singer, orchestra leader, etcetera, etcetera, but we've got something on board for a singer, orchestra leader, etcetera, etcetera. You have your choice.

Now, please give us one of the better actors, Aalin Jolly.

Evelyn Kennedy

Morans Coming Soon

Overton, Texas

Dear VOL:

In your Classified Program for Sunday school suggestions, you left out the most prominent and best liked speaker of the air, Judge J. P. Rutherford. Don't you consider Watch Tower lectures are worthy of your place in the program?

Could we have an article on Mother Morana (Mrs. J. S. Moran) and family?

Now, Watch Tower has made some headway, but as I don't take Eastern papers, I don't get them and miss my chance to hear such a speaker that I surely would love to hear. So won't you please run a little corner for that?

Mrs. R. Holman

Editor's Note—Watch Tower programs are transcriptions, not network.

Doggie or Doji

Chicago, Ill.

Dear VOL:

The many pauses, pauses, etc., which have been made about it, by every sibyl, oracularly, have recently been the source of much amusement.

I wonder if my friend from Bradford, Illinois, who wrote in your issue of December 16, and the Texas Cowboy from Wisconsin, whose letter you published a week ago, and have, up to the present time, lived on a ranch. If so, they surely ought to know that the cowboy is not considered in this country as a professor of English nor an authority on pronunciation.

I have seen and heard the saddle on the line, the lassie chasing our little friend, the cut dog, and the more I associate with the cowboys, the more I am impressed with the manner in which they select their speech.

On the ranches of New Mexico and Arizona, I have seen a speech called a yager, which is a corruption of the Spanish word yega, and a rodeo is called a rodeo. However, I am not sure that the cowboys are referring to a rodeo, heavy accent on the e.

Now, back to our dear little doggie, I want to refer my critical friends to Webster's New International Dictionary of the English language, published by Merriam Company in 1916 page 657, defining the word doggie. The correct pronunciation given in this standard authority is doji.

I also want to call the attention of these friends to the American National Dictionary. W narz's Standard Dictionary of the English Language. "Designed to give in complete and accurate statement in the light of the most recent advances of knowing..."
YOUR PROBLEMS SOLVED

By

The Voice of Experience

The Voice of Experience's broadcast schedule is Monday to Friday daily at 12 o'clock noon eastern time; Tuesday at 8:30 P. M., eastern time, with a repeat broadcast at 5:30 P. M. for Pacific Coast and Rocky Mountain sections; and Mondays at 3:15 P. M., eastern time.

Triangle

EAR VOICE OF EXPERIENCE: You go out on the air and read your articles in RADIO GUIDE. You seem to understand each person who writes to you, so I have decided to ask you to solve my problems.

I am a girl of twenty. I have never had a date with boys because my father wouldn't "hear of such a thing." I seem to think that a girl who has never been out is more sin to do wrong than other girls are. About six years ago a newly married couple moved in the house next door and lived in the house and I became good friends. It wasn't long before the husband and I found an attraction in each other, and then when told she didn't seem to mind but threw us together more and more often.

Now, Voice of Experience, I am not finally, truthfully, the contemptible thing I have been doing want to "square up with myself and with the woman," if possible. We have spoken about it together and he thinks the wife has threatened me and told me if I stopped coming to see them he would love her.

My problem is: How to leave him and not have a broken home on my conscience also. I forgot to mention that she also has a little girl whom I practically helped raise and whose sake I really want to do this.

Please help me and answer my problems in RADIO GUIDE as I am afraid I will miss the program on the air. Hoping you will answer some day will keep us together.

ANOTHER ANSWER: Somewhere, my friend, it is only true if you give me a twinge when I read a letter, no matter what the contents may be, and find that letter signed "Motherless."

I have always been accused of being chicken-hearted and too forgiving of the faults of others, but guess if anything I am inclined to be ultra-tolerant about mistakes made by those who never knew the consequences of a mother's love.

Without condoning what you have done, may I congratulate you on having come to your senses; hope it is not too late. But let me remind you little lady, that we do not solve problems by running away from them. Problems big, little and indifferent are the stepping stones which I hope you will use to higher steps of responsibility and to a greater field of achievement—broaden planes of living—but only as we meet each problem four-square and solve it openly and above board.

The man and the woman in the case are adults, and from what you say in your letter they are evidently both of a broad, mature, modern mind. You could walk out on them and refuse to visit their home any more and seemingly solve the problem, but do you realize the questions that this little girl would ask, and, with natural childish intuition, what an example for her you would be setting either by continuing this conduct toward her father or by deliberately effacing yourself entirely from the home?

There is just one thing that you need in the solution of your problem, and that is the determination to face the music, to face your responsibility in this home with each member of the household, cease every and all intimacies with the man of the house. This may involve a few difficulties to work out, but remember such a problem has been solved many times before and always by sheer determination.

Mother's Power

In one of my recent columns in Radio Guide I transcribed part of a broadcast which I received from the Columbia network on preparedness against war rather than preparedness for war. Many of my readers have written me in response to these letters which are really worthy of passing on. However, here is one that I know will interest many women because it was written by a man and shows that man is emotion flavored by his recognition of the value of women's franchise in the event that it is rightfully used. He says in part:

"Instead of a group of college-bound boys and women meeting the conference every few years to discuss disarmament, why not let the mothers of all nations form an association to do away with all future wars? Especially those mothers whose heart strings are turned to shades by having their dearly loved sons led into such a ghastly war, who wonder what became of so much grass? Give them a chance to get a glimpse on the high, collared throats of those selfish men who were so foolish as to let us into the war. Give them a chance to order in tell-death-dealing machinery and fill their coffers with more and more money gained by the blood of the youth of many lands."

Thankless Job

Dear Voice of Experience:

I am a widow, 59, with five adults in my family. About 15 years ago I was acquainted with a man and kept company with him for 12 years. I was married but didn't want to do so if it kept my children. I couldn't bear to give them up, so we never married but did keep going together. Finally he was taken sick and because he was living in a poor house, I told him to come and stay in our house until he get better so I could look after his comfort better on account of my having a spare room in which he could be to himself. He did not stay then remained there three years, during which time I was killing all the more of his every comfort, cooked and washed for him, bought his medicine, etc., upon the premises made many promises that he would be well provided for. Finally he was taken to the hospital where he died. I never received anything but paying for the room, food and out of money. He left his sister $2,200, but nothing to me. I took the matter up with the lawyer and he was certainly entitled to a just sure, but the lawyer finally dropped my case and nothing more of it. I then took the case to another lawyer, and I am waiting now 8 months. I have the evidence of my adult children and a statement of the trouble he had in estate. I only want what is mine. Could you advise me what to do? Mrs. A. B.

ANOTHER ANSWER: Naturally, my friend, I cannot offer legal advice in these columns, but it certainly seems to be two ways. The "Justice of John Macklin" and "Out of My Mailbag," will be sent free.

List of Pamphlets

I is hundreds of letters written by readers of Radio Guide to the Voice of Experience's department, which for some time has been a weekly feature, requests are made for the pamphlets to which the Voice of Experience, in his Radio Guide column and in his broadcasts, has referred in the course of his columns.

The Voice of Experience has sent out by mail each week, hundreds of pamphlets and books, and the demand for them is great. So great has the interest in these pamphlets become that a list of them is given hereafter for the convenience of those who desire them.

Here are a few of the pamphlets and books that have been sent out by the Voice of Experience in the course of his columns and broadcasts.

1. Interpretation of Dreams
2. Causes of Inferiority Complex
3. Have You an Inferiority Complex?
4. Conquering the Inferiority Complex
5. The Superiority Complex
6. The How-To german
7. Common Plagiarism, (How to Correct it)
8. Enzymia
9. To Get a Hobby
10. The Art of Growing Old Gracefully
11. Personality and Charm
12. How to Attract Millions
13. War of the Sexes
14. Making the Most of Adversity
15. Indecision and Procrastination
16. On Being Too Ambitious
17. On Being an Expert
18. On Pleasure as a Goal in Life
19. On Training Courage

Each of these pamphlets and books is sent out by the Voice of Experience to those who request them, and the demand for them is great. The Voice of Experience has sent out many of these pamphlets and books in the course of his columns and broadcasts, and the demand for them is great.
AWARDS IN EIGHTH BETTER RADIO CONTEST

PROGRAM: Texaco Fire Chief
FIRST PRIZE—$25.00
Sarah Muehlhausen, 301 E. Howard St., Winona, Minn.
SECOND PRIZE—$10.00
Joseph Segal, 15 W. Eighty-Sixth St., New York, N. Y.
$5.00 PRIZES
Joseph Wagner, 1514 Jefferson Ave., Brooklyn, N. Y.
Alice I. Houston, 10 Elecrtic St., Smiths Falls, Ont., Can.

FIRE CHIEF PROGRAM SCOREBOARD
How the contestants rate the program as a whole and the individual stars:

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<th>Number</th>
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<tr>
<td>The Program</td>
<td>2277</td>
<td>75</td>
<td>76.5</td>
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<tr>
<td>Ed Wynn</td>
<td>2033</td>
<td>75</td>
<td>66.2</td>
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<tr>
<td>Graham McNamee</td>
<td>2236</td>
<td>75</td>
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<td>Don Voorhees</td>
<td>2447</td>
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<td>Quartet</td>
<td>1018</td>
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<td>Louis Witten</td>
<td>233</td>
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Misjudgments and criticisms: Wynn’s jokes too old, 261; For the opera, 222; eliminate opera, 169; advertising pleasing, 186; too much advertising, 121; eliminate studio applause and laughs, 162; let McNamee annunciate better, 94; Wynn’s voice is distinct, giggles too much, making it hard to catch point of jokes, 92; Wynn’s laugh too arti-

press his opinion and suggestions and was slightly less specific in his criticisms but his letter was still of a caliber to merit the recognition accorded him. The three five-dollar prizes were awarded to Joseph Wagner, Brooklyn, N. Y.; J. A. Edwards, Savannah, Ga., and Alice I. Houston, of Smiths Falls, Ont., for letters which showed sound critical faculties and a clear understanding of the purposes of the contest.

The judges have awarded honorable mention to the following:

Rene Girot, 1015 South St., St. Joseph, Mo.; John W. King, 327 E. Main St., Valley City, Ill.; Mrs. J. O. Smith, 725 Seventeenth Ave., East Moline, Ill.; John Zabriskie, 1320 St. Saint, St. Paul, Minn.; Mrs. J. H., 529 1/2 West Ave., in Des Moines, Iowa.

The judges’ awards were announced next week.

THE JUDGES

Winning Letters
First Prize $25.00

WHY I LIKE THE FIRE CHIEF PROGRAM
1. Music and vocals excellent.
2. Scenario, very clever, and well presented.
3. Graham McNamee—very likable.
4. Ed Wynn—general effect good—rather too silly at times.

Mr. Fairman knows the answers
Arthur Fairfax, a veteran of radio who knows all about it, and who is anxious that his listeners answer your query in the earliest possible time.

C. E. C. Altoona, Pa.—Beatrice Church of “Bob and Bob” was single, but Don (Bob) Ameche is married. Maybe the General Mills, Minneapolis, will send you a picture upon request.

First Night program is broadcast from Chicago. Yes, Don Ameche is the usual hero in First Nighter. June Meredith, the ingenuous, is single.

E. L. K. Ft. Thomas, Ky.—Lanny Ross is exclusively signed for the Show Boat tour.

Constance, Baltimore Md.—Muriel Pollock, about 50, is a very old woman. She is about five feet three; loves good books; makes a hobby of collecting first editions.

J. Y. Hughes, Kansas City—The Mills Brothers! Take in CBS-WABC stations on Monday, December 25 at 8:30 p. m. EST; 30 min.; CST; and hear them harmonize on Bing Crosby’s program. They have a regular schedule.

T. S. Bellwood, Pa.—Charlie Chan is off the air at the moment, so is the Dixie Circus. Have you tried Circus Days (NBC)?

S. S. Brooklyn, N. Y.—Jerry Baker sings on WMCA Monday through Saturday on Noon EST 11:30 and 5 p.m. Emil Coleman isn’t on any commercial broadcasts.

H. L. New Rochelle, N. Y.—Yes, Ernst Naftzger who is doing the “Something for Everybody” program over WOR these mornings is the same Ernst Naftzger who used to be known as “The Pipe Dreamer.”

E. L. Bethel, Pa.—Ernie Holst’s Orchestra is on tour.

Constance’s sister: You win the bet. Wally is not a real person. Her full name is Wally Lawton.

T. D. Brooklyn, N. Y.—Keith McClain has not been with NBC since about the first of this year. Yes, he is married.

Advertising—woven in so deftly that one rather forgets its existence.

WHY I DISLIKE THIS PROGRAM:
1. Ed Wynny laugh too much. Cut out part of the laughter and it will be more effective.
2. The program progresses with such speed and breathlessness that much of it is lost. Slowing it down a bit would improve it greatly.

This applies only to Wynn. Graham McNamee is very understandable. One has to listen to Ed Wynn so intently to get the point of the joke. It takes all the joy out of listening.

SUMMARY: The idea of this fast moving program no doubt is to convey the idea of speed and pep. While it’s nice to have a car start swiftly, there are times when one wants to drive slowly and enjoy the scenery. MORAL: Just a little less hurry, hurry and speed and make this program more effective and enjoyable.

Sarah Muehlhausen, 301 E. Howard St., Winona, Minn.

Second Prize $10.00

The technique of the new Fire Chief program is a considerable improvement over the previous Wynn presentation. In the November broadcast, estimated that about 9 percent of Wynn’s gags were genuine laugh provokers. The program moves along more smoothly now, and the number of genuine laugh provokers is increased more to serve as pleasing interludes to Wynn’s comedy.

In its entirety, the program is beyond severe criticism. There are these minor

ORCHESTRA INTERRUPTIONS: Wynn has an amusing habit of interrupting the program because the orchestra is playing while they are playing. The time should be arranged so as to allow Voorhees orchestra to play complete numbers without interruptions.

GRAHAM McNAMEE: His voice has lost its former appeal. I always get the impression that he is forcing himself to speak so loudly.

ED WYNN: Wynn becomes tiresome in his attempt to appear silly by repeating a line two or three times. He should eliminate this obvious device. The joke is either good or bad—it may be made worse by useless repetition.

SALES ADVERTISEMENTS: Can be curtailed even more. Every listener knows Ed Wynn is synonymous with Texaco Fire Chief. Graham McNamee.

Joseph Segal, 15 W. Eighty-Sixth St., New York, N. Y.
MILLIONS of children, big and little, will listen to Humperdinck’s "Hansel and Gretel" Christmas afternoon (NBC-WEAF at 3:15 p.m. EST). In vain checking on the Mephisto Opera house will look for opera hats and cloaks. Society this season must defer its appearance until the second performance. The fairy tale opera is to be presented without the familiar lyric theater's fifty-first season, which opens officially December 26 with "Demet's Fiddlers and Letzi." The Committee for Saving the Metropolitan was successful. 300,000 cards, sent out from opera-goers in aid of the kid- horeses, and manufacturers of the now forgotten jigsaw puzzles, who paid for using photographs of famous singers and scenes. Hence, the single permanent feature of the glory remaining the country throws open its door again.

Repettoire

"AIDA," "LA BOHEME," "PAGLIACCI," "TOSCA," and "MICHELANGELO" will probably continue to be favorites as they have in the past. The popular Wagner Matinee, as conducted by "The Metropolitan singers," will be repeated with the new concerts of Christmas and New Year. The most important revivals this season are "Salome," "Richard Strauss," third opera, not produced since the second, after a single performance, it was immediately withdrawn amid violent protests of horror and protest against the severity of music, "Linda di Chamounix," reawakened from a long slumber, "L'elisir d'Amore," "Lucia Pavarotti," and "Rigoletto;" and Puccini's one-act comedy, "Giacomo Schichl," the last part of the season.

The novelty of the season is Howard Hanson's "Merry Mount," first produced for publicity purposes, as the story is derived from an incident in the short-lived un-puritanized colony. "Merry Mount," founded by "gentlemen adventurers" near Quincy, Massachusetts. The composer says that he has tried to express the sociological conflict in early American life. Sometime in February we should hear the new work, which will be given for the first time anywhere as an opera, though a portion is to be heard in concert form at the Ann Arbor Spring Festival. Lawrence Tibbett will sing the role of the young clergyman, the last scene, in "Waldorf," and Tullio Serafin will conduct.

Program singers

DESPITE CURTAILMENT OF FUNDS and a shortened season, the Metropolitan Opera has a significant list of singers than can be furnished by any other existing opera house, such as "Paul Cresta, "statement that the great voices of the world are not to be heard in New York. The return of Gigli and Onegin, the addition of Alexander Kraus will be welcome. If we have some, we have a full European opera to offer with a more fitting atmosphere and present better individual performance. The performances of Mozart at Salzburg and Wagner at Bayreuth, the Metropolitan surely can boast the greatest aggregation of international singers in the world.

Ten new singers will be heard this season, and a large contribution of new artists will be readied for Christmas and New Year. Among them are Heinz "Johann, Lorin Maazel, Paul Althouse, and Charles Hackett again the new company... a classic precedent, for up to this time, all returns were infrequent. Lotte Lehmann, "Johanna" Clark, "Cyrnna Milanowska, "Luciana Galli, "John Charles Thomas, and "Manuel" List are the newcomers.

All of these are to be introduced to you at one time or another during NBC's broadcasts every Saturday afternoon between the end of Christmas and the end of the four-week season on March 31. The entire Wagner Cycle will be heard also. But don't expect the whole Cycle to be our seat. But additional ears in the form of microphones will be placed in the audience, so that the voices, in the concert hall, will be heard on the radio. Many astronomers and other publishers will have joyous song. Let us hope that NBC presents whole concerts and not merely excerpts from the same.

Rumor has it that Columbia may broadcast five Saturday matinees by the New York Grand Opera Company, beginning December 30th. At the same time, NBC is considering a "Wednesday night broadcast for three weekends," to include "A Century of Progress salute to the nation, a celebration of New York's celebration last summer, and an address to the Italians of Chicago by Premier Benito Mussolini.

With Gennare Papa, former Metropolitana conductor, as the artist, such singers as "Elisabeth Rethberg, Sigrid Onegin, Mara Jerito, Marion Talley, Grace Moore, Coe Glade, Tito Schipra, Mario Caned, and John Charles Thomas, the Chicago performances should merit and interest.

Program Notes

LEOPOLD STOKOWSKI (CBS-WABC, December 22 at 2:30 p.m. EST), will conduct "Tchaikovsky's Variations (16 minutes);" "Marcello's Trumpet Prelude (3 minutes);" the Christmas music from Handel's "Messiah," 5 minutes of the "Shepherd's Song," "Twelve years of Gog and Onegin, 5 minutes of the "Harmonious Flat," and "Handel's Messiah (5 minutes, 50 seconds);" a fantasy on Christmas Carols, with four passages from the "Ave Verum" and "Jesu, Joy of Man's Desiring." In this new Philadelphia Orchestra Chorus (6 minutes), and Schumann's symphony No. 2 in C major (8 minutes). This adds up to nearly 80 minutes of music in a 90-minute broadcast period. If the radio audience is to hear the Christmas symphony the introduction will need to be cut. It is likely that NBC will be able to extend the period some minutes, and we will find Schuman's music fading out at the time this week, it is possible that this radio broadcast music on a recent Philadelphia performance should be made for this emergency. The complete program should be broadcast.

The all-Rimsky-Korsakov program of the Boston Symphony Orchestra, December 14 at 8:15 p.m. EST, includes the Russian symphonies "Fairy Tale" (after Pushkin); a concert arranged of "Night on Mount Triglav" from "Moby Dick"; and "La Danza" from the "Scheherazade" suite (after "The Thousand and One Nights").

HANS LANGE, CONDUCTING THE NEW YORK PHILHARMONIC-SYM- PHONY (in his first broadcast of the season), will present a Christmas program with the New York University Glee Club, the New York Philharmonic, and the "Elks" "Merry Christmas, "Noel from Chadwick's Symphonic Christmas Night, (NBC-WEAF, at 8:30 p.m. EST) Lawrence Tibbett will "Open the Gates of the Ten Cities," "Morning Star from Tannhauser," and "The Overture from Advent."}

ALBERT SPALDING, ON DECEMBER 27 (CBS-WABC at 8:30 p.m. EST), programs Andante and Rondo from "L'elisir d'Amore" Symphony and The Swan by Saint-Saëns.

And so it looks as though we'll have a MERRY, MUSICAL CHRISTMAS!
Infantile, Bankrupt?

Names of Radio

Infantile, Bankrupt?

Names of Radio

Infantile, Bankrupt?

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Infantile, Bankrupt?
Radio Guide

PART II. Week Ending Dec. 30, 1933

THE National Broadcasting Company, from its new home in the RCA Building, Rockefeller Center, takes pleasure in extending cordial greetings to Radio Guide on its second anniversary. Everything connected with radio seems to progress rapidly. That is a characteristic of the industry, which itself is only thirteen years old. Radio Guide, as an ally of the industry, has progressed with equal rapidity to establish itself in the short period of two years. The progress of the publication is exemplified in its new and attractive design. Broadcasting, by its very nature, has created a wide public interest in the personalities of broadcasters. In helping to satisfy this interest, Radio Guide performs a service of three-fold nature to the listener, to the artist, and to the industry.

Inasmuch as the continuously increasing success of Radio Guide is another proof of the always mounting public interest in radio, I am particularly happy to extend birthday congratulations on behalf of the National Broadcasting Company. May this be only the second of a long series of such anniversaries.

RADIO broadcasting is rapidly gathering background and tradition. So swiftly that some of us close to it are amazed, it has reached adult stature as a medium of entertainment, information, and public service.

But if broadcasting has grown up, it has stayed young and must by its very nature forever maintain the ambition, the energy, the flexibility of youth. With radio sets in more than 17,000,000 homes, broadcasting has so permeated the lives of most Americans that it has become more than ever imperative for us to strive continually to reach higher levels each year. What may have been brilliant program material five years ago may well be inadequate and outworn today.

Columbia programs have gained in both variety and quality of appeal, and radio showmanship has marched forward. And in no single year have so many sponsors presented programs which appeal to the most cultured and the best educated listeners. Public response gives the lie to oft-repeated slander that the radio listener lacks intelligence. Indeed, I doubt if the average man who utters this slander.

(Continued on Page 2-A)
RADIO YOUNG BUT GROWING UP
—Paley

(Continued from Page 1)

realizes that he attacks most of the people he knows and likes and respects every time he beguiles the radio audience. The popularity of such sponsored artists and features as the Philadelphia Orchestra, William Lyon Phelps, Albert Spalding, and Nino Martini, points to a definite increase in the levels of audience appreciation.

In forecasting the coming year, we can logically expect an extension of the trends of the past year, both in the quality of talent and in the showmanship of radio technique. We expect the variety show to reach new heights in the popular amusement field, and we may look to generally longer programs—a trend that has lately been evident. Educational and informative programs, because of the economic situation throughout the world, have never evoked more interest than at present, and there will certainly be no diminution of that interest in the twelve months to come. International exchange programs, exemplified by Columbia's exchange series with Canada, Pan-America, and Europe, fostering international goodwill, originated during 1933, and the Columbia network intends to continue its pioneering in this regard. We shall also give much attention to radio drama and continue the experiments which will evolve a more mature technique for the radio play.

Such leading broadcast publications as Radio Guide are strong allies to the broadcasting industry, in its constant attempts to keep in pace with the tastes of the listening public. We commend Radio Guide's success in its first two years of publication and trust that it will continue its course of service for many equally successful years.

Kilocycles and Meters: Here's the Explanation

Most confusing of all radio terms to the layman are the terms "kilocycles frequency" and "meters wavelength." These are not as difficult to understand as they sound.

Radio broadcasts are carried on electrical "waves" and the length of these, from crest to crest, is measured in meters (a meter is a few inches longer than three feet in length). The number of waves (measured from crest to crest) that a station sends out in one second is its frequency. One wave is known also as a cycle.

When a station announces that it is broadcasting on a "frequency of 570 kilocycles," it means that 570,000 waves are going out from its antenna each second.

To all friends everywhere, the season's greetings and best wishes.

Vera Van

MERRY CHRISTMAS
WARD and MUZZY
N.B.C.

ISHAM JONES
AND HIS ORCHESTRA

COMMODORE HOTEL
Sustaining Broadcasts—Tues., Thurs., & Fri.
11:30 to 12 p.m.
THE BIG SHOW
9:30 to 10 p.m., Monday
WABC—Coast to Coast

CONGRATULATIONS TO RADIO GUIDE ON YOUR SECOND ANNIVERSARY!!!
And Season's Greetings to Our Mutual Friends from

SMILIN' ED McCONEEL and his SPONSORS
ACME PAINT—CBS
Coast to Coast Network

ALADDIN LAMPS
WLW-WJR-WSM (in person) and 100
other Stations by Transcription

TUXEDO FEEDS
Center of Population Group
WCKY—WHAS—WSM

GOD BLESS YOU ALL
The Song Hits of 1933

As Picked by America's Ace Orchestra Leaders

Below, Ted Florio, whose vote goes to 'Shuffle Off to Buffa-
lo' as the ace hit of 1933.


Estate of Betty: "Shuffle Off to Buffalo," "Lazy Bones," and "Blanket of Blue."


Mark Fisher: "Last Roundup," "Lazy Bones," "Big Bad Wolf," and "Did You Ever See a Dream Walking."


The Song Hits of 1933

As Picked by America's Ace Orchestra Leaders


Estate of Betty: "Shuffle Off to Buffalo," "Lazy Bones," and "Blanket of Blue."


Mark Fisher: "Last Roundup," "Lazy Bones," "Big Bad Wolf," and "Did You Ever See a Dream Walking."


BOX SCORE of 1933 HITS

<table>
<thead>
<tr>
<th>SONG</th>
<th>TIMES NAMED</th>
</tr>
</thead>
<tbody>
<tr>
<td>The Last Roundup</td>
<td>20</td>
</tr>
<tr>
<td>&quot;Did You Ever See a Dream Walking,&quot; Stormy Weather, and &quot;Lazy Bones.&quot;</td>
<td>14</td>
</tr>
<tr>
<td>&quot;Enoch Light: &quot;Last Roundup,&quot; and &quot;The Day You Came Along.&quot;</td>
<td>9</td>
</tr>
<tr>
<td>&quot;Ah, But It's Love.&quot;</td>
<td>8</td>
</tr>
<tr>
<td>&quot;By a Waterfall.&quot;</td>
<td>7</td>
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<tr>
<td>&quot;The Old Spinning Wheel.&quot;</td>
<td>6</td>
</tr>
<tr>
<td>&quot;Talk of the Town.&quot;</td>
<td>5</td>
</tr>
<tr>
<td>&quot;Sophisticated Lady.&quot;</td>
<td>4</td>
</tr>
<tr>
<td>&quot;Under a Blanket of Blue.&quot;</td>
<td>3</td>
</tr>
<tr>
<td>&quot;Everything I Have Is Yours.&quot;</td>
<td>2</td>
</tr>
</tbody>
</table>

Above, Phil Harris, whose orchestra has done much to popularize the leading song hits of the year. At right, Wayne King, the busiest band leader on the air waves.

The Last Roundup was a very popular song during 1933. So was "Stormy Weather." Likewise "The Big Bad Wolf" and "Lazy Bones." And then there were a few others.

All that information is gleaned from the country's leading band leaders, who were asked to give their views as to what songs were the most popular and best during the past year.

All the way from Buffalo the Old Maestro, Ben Bernie, wired the list he selects, as follows:

"Here are my selections for the biggest song hits of 1933: "Stormy Weather," "Lazy Bones," "In the Valley of the Moon," "Who's Afraid of the Big Bad Wolf," and "Last Roundup." I am laying three to one you can get six to one from the cigar store girl at the corner. Kindest regards, Ben Bernie."

In a year so replete with song hits as 1933 has been, band leaders were asked for their opinion as to which were the most popular, and were confronted with a difficult task. Their selections given here were based upon their own personal opinions and performances of their audiences to their renditions of the respective numbers.

While the compilation given here was designed to include the nation's leading bandleaders, in a few cases names were omitted because of their being on tour. It was not possible to get in touch with them. However, the expression of opinion is representative, and includes radio bands with aggregate following totaling many millions of listeners.


Here is how Phil Harris, who recently left Chicago, went to the St. Regis Hotel in New York, lists them: "Last Roundup," "Minn," "Annie Doesn't Live Here Any More," "Lazy Bones," and "Ah, But It's Love." As other leaders, and the numbers they select, are:

Wayne King: "The Last Roundup" and "Good Night, Little Girl of My Dreams."

Gus Arnheim: "Last Roundup," "Big Bad Wolf," "The Day You Came Along."
Best Wishes to

RADIO GUIDE

Microphonically

Yours

Rudy Vallee
Best Christmas Wishes to
Radio Guide
And its Readers
Al Goodman

Season's Greetings
Gene Arnold
Writer and Interlocutor
Sinclair Minstrels
Crazy Water Crystals
Narrator—Gorman—Contacted Hour
NBC Network

Season's Greetings
Stanley Peyton
(Dr. Ken Bad In Ken Bad's
Unsolved Mysteries)
WLW—The Nation's Station

Holiday Greetings
From
Arthur Chandler, Jr.
WLW—The Nation's Station

Best Wishes
Leon Belasco
And His
St. Moritz
Orchestra

Compliments
Of the Season
Irving Mills

"Howja do"
Annette Hanshaw
Maxwell House Show Girl

My Wish to You
"Good Health Always"
Patrick Henry Barnes
NBC
Chicago

Fred Hufsmith
Extends
Season's Greetings

The Morin Sisters
On The
"Sealed Power Side Show"
Every Monday 8:00 P.M. E.S.T. 7:00 P.M. C.S.T.

Season's Greetings

Conrad Thibault
NBC
CBS

Lee Wiley
And
Victor Young
And His Vanity Fair Orchestra

Pond's program, N.B.C. Red Network Fridays at 9:30 p.m., EST
Personal Management: Jack Kapp
American Brunswick Co., 1778 Broadway, New York City

Harry Horlick
And His Nationally Famed
A. & P. Gypsies
Wish You
The Heartiest of the Season's Greetings

Weaf

And the N.B.C. Red Network
Every Monday—9 to 9:30 p.m.
ONCE AGAIN it becomes my pleasure to wish you one and all every joy of the holiday season.

Cordially,

JACK BENNY

CHEVROLET PROGRAM

Me, Too—

MARY LIVINGSTON

Merry Christmas

JOAN WINTERS and HARRIETTE WIDMER

“WIDOW and ANGEL” NBC

SEASON’S GREETINGS

FROM

ETHEL SHUTTA

AND

GEORGE OLSEN

NOW APPEARING IN THE MAD HATTAN ROOM

Hotel Pennsylvania
MERRY CHRISTMAS
PHIL PORTERFIELD
COURTESY
RED STAR YEAST
"GALAXY OF STARS" Tue., Thurs., 10 A.M., C.S.T.—WMAQ-NBC

SEASON’S GREETINGS
To
RADIO GUIDE and the RADIO PUBLIC
LANNY ROSS

SEASON’S GREETINGS
from
OKLAHOMA BOB ALBRIGHT
WLW—The Nation’s Station

Greetings To:
GEORGE (Stage Mgr.) ALLEN
TRUMAN (Announcer) BRADLEY
BROOKSIE
SANTY (It’s In the Bag) CLAUS
DORING (Dairymaids) SISTERS
KENNY (Yes or No) HINCK
FRANK (Engineer) FALKNOR
LARRY (Control) FISCH
PAUL (Artists’ Rep.) KAPP
FRANKLIN (Production)
MACCORMICK
DICK (Boss) MARVIN
THE THREE LITTLE
(No Pizzicato) PECS
ELLERY (Art’s Eng.) PLOTTI
PREMIUM (King’s Jesters) QUARTET
DON (Continuity) QUINN
DEWEY (Lights) RAE
MRS. (Got a Pencil?) SHAW
HARRY (On the Down Beat)
SOLNIK AND BOYS
LOUIS (Sounded) WOEHR

Who Have Had a
Swell Time Presenting

OLSEN &
JOHNSON

In the SWIFT REVUE every
Friday night at 9:00 C.S.T. on
the Stage of the Civic Theatre
in Chicago, Columbia Network.
"We Thought We’d Died Laughing!"

GREETINGS OF THE SEASON.
from
ABE LYMAN
AND HIS CALIFORNIANS

HOTEL NEW YORKER
NBC-WEAF Network Friday, 9 P.M., E.S.T., "Wallz Time"

CBS-WABC Network Sundays 2:30 P.M., E.S.T.

MERRY CHRISTMAS
from
"LUXOR’S TALKIE PICTURE TIME"
Produced by Charles F. Hughes
Sunday Afternoon NBC—WEAF
from
June Meredith, Jack Doty, Betty Ryder (the author),
Rosemary Hughes (the vocalist)

Season’s Greetings
RUBINOFF

MERRY CHRISTMAS
FROM
THE ARMOUR STAR JESTER
PHIL BAKER
CHRISTMAS GREETINGS
FROM
JACK OWENS SOLOIST
College Inn Program, 10:30 A.M. WENR

Merry Christmas—Happy New Year
To All My Radio Friends
Irving Kaufman
"LAZY DAN"
CBS

PHIL REGAN
THE ROMANTIC SINGER
OF ROMANTIC SONGS
Extends Heartfelt Greetings
To All His Radio Listeners
CBS

Season's Greetings
Joseph Gallicchio
NBC

Christmas Greetings from the
MILLS BROTHERS
"Four Boys and a Guitar"
NBC — Brunswick Records
Management T. O. Rockwell
ROCKWELL - O'FEEFE, INC.
RENO Bldg. — Radio City, N. Y.

GREETINGS
from
BILLY BARTHELEMY
WELLINGTON WATTS
AMBROSE J. WELLS
EDDIE McGURK
and
RAY KNIGHT

'R' YOU LISTENIN'?

Dear Friends and Enemies:
Another Christmas Day has rolled
around. I honestly hope it will be
a joyous one for you, and that for
every gift you bestow on others,
you will receive a thousand blessings,
not only on this great day, but on
every day throughout the New Year.
I thank you.

TONY WONS

Season's Best Wishes
MARIAN & JIM
JORDAN
SMACKOUT—1:45 P.M. E.S.T. Mon.-Sat.—NBC
SUNDAY JAMBOREE—6 P.M. E.S.T. — NBC
MR. TWISTER—5 P.M. E.S.T. Fridays—WMAQ
KALTIMNEYER'S KINDERGARTEN—6:30 P.M. C.S.T. Saturdays—NBC

Merry Christmas
CLARA, LU 'n' EM
N.B.C.
The Boys and Girls from Radio Station WLS and the NATIONAL BARN DANCE

Extend Their Best Wishes for A Merry Christmas
Don Carlos
Extends
BEST WISHES FOR
A MERRY CHRISTMAS
and a
HAPPY NEW YEAR

MERRY CHRISTMAS
and
HAPPY NEW YEAR
To All Our Radio Friends

ADLER KELLY KERN & MANN
The Yacht Club Boys

Season's Best Wishes
from
“GRAND HOTEL”
Featuring ANNE SEYMOUR
Don Ameche—Betty Winkler—Arthur Jacobson—Philip Lord
Eric Sagerquist's Orchestra
Time: Sunday Afternoons — NBC—WJZ — Coast to Coast Network
CAMPANA SALES COMPANY
(Sponsor)
CAMPANA'S ITALIAN BALM—CAMPANA'S SKIN INVIGORATOR

THE
Season's Greeting
from
Mrs. Gertrude Berg
[Molly]
and
The Goldberg Family

WEAF — NBC
7:45 p.m., Monday to Friday

HELLO RADIO FRIENDS!
WITH THE GREETINGS OF THE SEASON I WISH YOU
A Very Merry CHRISTMAS
and a
Happy New Year

Sincerely
FRANK PARKER

MAPLE CITY FOUR
"AL" "ART" "FRITZ" "PAT"
50 Weeks Continuous 6 Days a Week For Crazy Water Crystals WLS 1:20 P.M. C.S.T.
Sinclair Minstrels 8 P.M. C.S.T. Mondays N.B.C.
National Farm and Home Hour 11:30 A.M.-12:30 P.M. C.S.T. 3 Days a Week N.B.C.
GREETINGS
JOHN BARKER
Baritone
WLW — The Nation's Station

MERRY
CHRISTMAS
MARY SMALL

Seasons Greetings
To All
Charles Carlisle

Season's Greetings
IRENE
TAYLOR
"CAMEL CARAVAN"
WABC-CBS
Tuesdays, Thursdays at 10 p.m., EST

Greetings
CLIFF SOUBIER
FIRST NIGHTER
SINCLAIR MINSTRELS
SEALED POWER SIDE SHOW
N.B.C.

SEASON'S GREETINGS
WILLIAM STOESS
Musical Director
WLW
WSAI

GREETINGS FROM
GORDON GRAHAM
Baritone

KITCHEN KLENZER & AUTOMATIC SOAP FLAKES Send
Christmas Greetings
FROM
THE THREE KINGS......ADELE STARR
ALICE BLUE and FREDDIE WITMER
WMAQ
Tuesday
9-15 P.M.

Christmas Greetings
from
"The First Nighter"
(LITTLE THEATRE OPP TIMES SQUARE)
Featuring CHARLES P. HUGHES, Producer — JUNE
MEREDITH, DON AMECHE, CLIFFORD SOUBIER
— ERIC SAGERQUIST'S ORCHESTRA
Time: Friday Evenings — NBC-WEAF — Coast to Coast Network
CAMPANA SALES COMPANY
CAMPANA'S ITALIAN BALM—CAMPANA'S SKIN INVIGORATOR

PAUL
WHITEMAN
"Dean of Modern Music"
And His Orchestra

HEAR
JACK FULTON—RAMONA
PEGGY HEALY—ROY BARGY
RHYTHM BOYS—RHYTHM GIRLS
BOB LAWRENCE—THE RONDOLIERS

Broadcasting Weekly
over NBC Network
Playing Nightly at
The PARADISE
RESTAURANT
New York City
Now let good cheer and contentment abound. Radio Guide, proud of its loyal public, for whom it performs the largest measure of family service of perhaps any publication entering the home, extends to all its readers the heartiest of good wishes for this Christmas season, and the hope that the New Year may be one of good fortune and happiness for them. It takes this occasion also to extend its appreciation to the following artists for their loyal support and cooperation and wishes them continued success in their work as radio entertainers:

<table>
<thead>
<tr>
<th>Artist Name</th>
<th>Radio Station CFRB</th>
<th>Artist Name</th>
</tr>
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<tbody>
<tr>
<td>BILL BAAR</td>
<td>ANLON YOUNG</td>
<td>ROBERT BENTLEY</td>
</tr>
<tr>
<td>THE THREE KINGS</td>
<td>BILLY BISSETT</td>
<td>JOE BRATTAIN</td>
</tr>
<tr>
<td>GENE ARNOLD</td>
<td>PERCY FAITH</td>
<td>GEO. CASE</td>
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<td>GENE AUTRY</td>
<td>EDDIE HOUSE</td>
<td>ARTHUR CHANDLER, JR.</td>
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<tr>
<td>PHIL BAKER</td>
<td>FRANK NOVAK</td>
<td>JOE EMERSON</td>
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<tr>
<td>PATRICK HENRY BARNES</td>
<td>GEORGE OLSEN</td>
<td>HARRY HARTMAN</td>
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<td>BEN O'BRIEN</td>
<td>FRANK PARKER</td>
<td>ED MCKENNA</td>
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<td>FIRST NIGHTER</td>
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<td>STANLEY PEOYTON</td>
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<td>GRAND HOTEL</td>
<td>FRAN READICK</td>
<td>LLOYD SHAFFER</td>
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<tr>
<td>DON CARLOS</td>
<td>PHIL REGAN</td>
<td>WM. C. STOESS</td>
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<tr>
<td>CLARA, LU 'n' EM</td>
<td>REIS AND DUNN</td>
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<td>CONRAD THIBAULT</td>
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<td>JESSICA DRAGONETTE</td>
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<td>SIGMUND SPAETH</td>
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<td>DON HALL TRIO</td>
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<td>JOAN WINTERS</td>
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<td>JIMMIE DEW</td>
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<td>MRS. AND MRS. ALBERT</td>
<td>WALTER DOWNS</td>
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<td>CHARLES STAINTON LUCA</td>
<td>RADIO STATION WMAF</td>
<td>LYRIC TRIO LYRIQUE</td>
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<td>VIC, SADE AND RUSH</td>
<td>BOB WHITE PRODUCTIONS</td>
<td>PERDE MOWRY</td>
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Keep Radio Guide by the dial—it's the key to each day's entertainment.
## United States

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<th>Station</th>
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</tr>
<tr>
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<td>1500</td>
</tr>
<tr>
<td>KAIKRA</td>
<td>New Orleans, LA</td>
<td>5000</td>
<td>4000</td>
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<td>New Orleans, LA</td>
<td>10000</td>
<td>7000</td>
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<td>15000</td>
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## RADIO GUIDES LOG OF NORTH AMERICAN STATIONS

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<th>Location</th>
<th>Watts</th>
<th>Service</th>
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(Continued on Page 134)
## RADIO LOG OF NORTH AMERICAN STATIONS (Continued)

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<tr>
<th>Station Location</th>
<th>Watts</th>
<th>Kc</th>
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</thead>
<tbody>
<tr>
<td>WSRK — Dayton, O.</td>
<td>200</td>
<td>1380</td>
</tr>
<tr>
<td>WSCC — Columbus, Ga.</td>
<td>1200</td>
<td>1380</td>
</tr>
<tr>
<td>WSCB — Cleveland, Ohio</td>
<td>500</td>
<td>1380</td>
</tr>
<tr>
<td>WSB — Houston, Tex.</td>
<td>500</td>
<td>1420</td>
</tr>
<tr>
<td>WSFJ — Atlanta, Ga.</td>
<td>500</td>
<td>1420</td>
</tr>
<tr>
<td>WSFA — Montgomery, Ala.</td>
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<tr>
<td>WSFQ — Savannah, Ga.</td>
<td>500</td>
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<tr>
<td>WSFV — Wilmington, N. C.</td>
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<tr>
<td>WSGM — New Orleans, La.</td>
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## Canada

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<th>Station Location</th>
<th>Watts</th>
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</thead>
<tbody>
<tr>
<td>CFCA — Calgary, Alta.</td>
<td>1000</td>
<td>1660</td>
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<tr>
<td>CFCH — Edmonton, Alta.</td>
<td>1000</td>
<td>1660</td>
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<tr>
<td>CFHR — Hamilton, Ont.</td>
<td>500</td>
<td>1660</td>
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<tr>
<td>CFMT — Montreal, Que.</td>
<td>500</td>
<td>1660</td>
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<tr>
<td>CFN — New York Bay, N. Y.</td>
<td>500</td>
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<tr>
<td>CFNY — New York, N. Y.</td>
<td>500</td>
<td>1660</td>
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<tr>
<td>CFQ — Quebec, Que.</td>
<td>500</td>
<td>1660</td>
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<tr>
<td>CFK — Radio City, N. Y.</td>
<td>500</td>
<td>1660</td>
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<tr>
<td>CHW — Winnipeg, Man.</td>
<td>500</td>
<td>1660</td>
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<tr>
<td>CKL — London, Ont.</td>
<td>500</td>
<td>1660</td>
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<tr>
<td>CKM — Montreal, Que.</td>
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<tr>
<td>CKQ — Quebec, Que.</td>
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## Mexico

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<th>Station Location</th>
<th>Watts</th>
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<tbody>
<tr>
<td>XEA — Guadalajara, Guad.</td>
<td>125</td>
<td>1200</td>
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<tr>
<td>XEU — Ciudad Juarez, Chih.</td>
<td>750</td>
<td>1200</td>
</tr>
<tr>
<td>XEM — Nuevo Laredo, Tamps.</td>
<td>1500</td>
<td>1200</td>
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</tbody>
</table>

## Other Stations

- **THREE** Kresup
- **Moods** Marion
- **In Blue** Flora

### Season's Greetings

**Merry Christmas and Happy New Year**

To You & Your Family

Teddy "Blubber" Bergman

Miss Dragonette is now in her eighth year before the NBC microphone appearing every Friday evening over a WEAF network at 8 p.m., EST

**From George Beatty**

And the inmates of that very unusual hotel... The Broken Arms.

**Merry Christmas**

Happy New Year

**TAMARA**

Spontaneously come from the bottom of my heart and extend to each of you, my Friends of the Air.

Sincerely,
Cordialy

"Radio's Dream Girl"

ALICE JOY

N.B.C.
CHICAGO

The Old Maestro and all the lads wish all youse guys and gals the best of everything.

Ben Bernie

GREETINGS

WENDELL HALL
"THE RED-HEADED MUSIC MAKER"

Heartiest Season's Greetings from
BESS JOHNSON

A Glad Noel and a New Year of Happiness from

BILL BAAR
"THE MAN OF MANY VOICES"
"Grandpa Burton"

Every Day Except Saturday and Sunday
4:45 P.M., G.S.T., W.J.Z—N.B.C. Network
Chicago Outlet W.E.N.R.

SEASON'S GREETINGS

from

JACK PEARL
the Modern "Baron Munchausen"

and

CLIFF (SHARLIE) HALL
LUCKY STRIKE PROGRAM — SATURDAY NIGHTS

To each and every Silver-Haired Mother and Daddy; To all my Friends, Young and Old, and not forgetting

RADIO GUIDE
I'M A-WISHING YOU ALL A
Merry Christmas
AND A
Happier New Year
THAT'S IT!

OKLAHOMA'S YODELING COWBOY OF WLS
J. L. Frank, Personal Representative—518 State-Lake Bldg., Chicago

Cheri McKay
SEASON'S GREETINGS
McMichael Brothers

THE MERRY MACS
Eddie Freckmann-Accompanist-Arranger N.B.C. Climaline Program
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<tbody>
<tr>
<td>Nat Shilkret</td>
<td>Kathryn Field</td>
<td>Howard Barlow</td>
<td>Hugo Morena</td>
<td>Irna Phillips (Mother Moran)</td>
<td>Fred Van Ammon</td>
<td>Roy Shield</td>
<td>Martha Atwood</td>
<td>W. Haensch</td>
<td>Mary State</td>
<td>Granlund Rice</td>
<td>Jean Paul King</td>
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<tr>
<td>Bert, Flynn &amp; Lou Montgomery</td>
<td>Veronica Wiggins</td>
<td>Bing Crosby</td>
<td>Frank Arnold</td>
<td>Ben F. Grauer</td>
<td>Walter Tandy</td>
<td>Irma Glenn</td>
<td>John S. Young</td>
<td>Dave Robison</td>
<td>Lil' Carstairs</td>
<td>Gertrude Berg-Vincent Spery</td>
<td>Jesse Crawford</td>
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<tr>
<td>Patrick Kelly</td>
<td>Lucy Gillman</td>
<td>Tony Cobosch</td>
<td>Tony Parenti</td>
<td>Paul Tremaine</td>
<td>Chas. Pearson</td>
<td>Ola Olsen</td>
<td>Frank Readick (The Shadow)</td>
<td>John Reavencroft</td>
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<td>Fred Hurlbut</td>
<td>Chick Johnson</td>
<td>Alois Hervilla</td>
<td>Harold Sanford</td>
<td>Paul Robeson</td>
<td>Graham McNamee</td>
<td>Edudiant</td>
<td>Joe Young</td>
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<tr>
<td>Helen Nugent-Dick Tesla</td>
<td>Joseph Rogers</td>
<td>Rosario Bourdon</td>
<td>David Elman</td>
<td>Tony Parenti</td>
<td>Tony Parenti</td>
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<td>Edward Judd</td>
<td>Chas. Carroll</td>
<td>Walter Winchell</td>
<td>Edna Rosamond</td>
<td>Marie Antoinette</td>
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<tr>
<td>Crane Caldwell</td>
<td>Marion Carley</td>
<td>Walter Preston</td>
<td>William Adams</td>
<td>Billy Deitcher</td>
<td>Edmond O'Brien</td>
<td>Robert McVichair</td>
<td>Art Mclain</td>
<td>Ed Wynn</td>
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<td>Ben Affleck</td>
<td>Harry Swann</td>
<td>Andy Saw</td>
<td>Pat Flanagan</td>
<td>Harry Von Zell</td>
<td>Carl Anderson</td>
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<td>George Burns</td>
<td>Bert Lahr</td>
<td>Lewis Stone</td>
<td>Harry Hackett</td>
<td>Billie Burke</td>
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<td>Maximilian Plutier</td>
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<td>Marjorie Morin</td>
<td>Bob Nolan</td>
<td>Grace Allen</td>
<td>George Hicks</td>
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<td>Harold Parke</td>
<td>Paul Whiteman</td>
<td>Harry Houdini</td>
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Notice

These programs, as here presented, were correct as and as accurate as the broadcasting companies and Radio Scheduled time. But make them at the time of going to press. However, emergencies that arise at this time, may necessitate eleventh hour changes in program listings, time, etc.

MORNING

8:00 A.M. — WJBW—Moby Dick by Herman Melville; guest soloist; Grand Trio: WEAF WJW.

8:45 A.M. — WRCF—Doug Reville; C. A. J. Pomerantz: WABC.

8:55 A.M. — WABF—Bleacher Box; Ruth, People, Player; mixed quartet: WJZ WBL WJW.

10:00 A.M. — WRCI—Artists Recital; Charlotte Harrington; concert: WJZ.

12:15 P.M. — WJZ—Loo De Lion at the Dual Organ: WJZ.

1:15 P.M. — WJW—Eugene Carriere: WJZ.

10:00 A.M. — WABC—Iron Age: Children’s Program: WABC.

10:30 A.M. — WABC—Children’s Hour: vocal and instrumental concert: WJZ WBL WJZ.

12:45 P.M. — WJZ—Journeyman, WJZ.

1:00 P.M. — WJZ—Russian Symphonic Serenade: WJZ.

MID-LIFE HOUR

11:00 A.M. — WABF—Baker’s Dozen: WJZ.

12:00 Noon — WJZ—The Morning Home Concert: household philosophy: WJZ.

1:00 P.M. — WJZ—Washington Post: WJZ.

2:00 P.M. — WJZ—The Morning Home Concert: household philosophy: WJZ.

3:00 P.M. — WJZ—Washington Post: WJZ.

4:00 P.M. — WJZ—The Morning Home Concert: household philosophy: WJZ.

5:00 P.M. — WJZ—Washington Post: WJZ.

6:00 P.M. — WJZ—The Morning Home Concert: household philosophy: WJZ.

7:00 P.M. — WJZ—Washington Post: WJZ.

8:00 P.M. — WJZ—The Morning Home Concert: household philosophy: WJZ.

9:00 P.M. — WJZ—Washington Post: WJZ.

10:00 P.M. — WJZ—The Morning Home Concert: household philosophy: WJZ.

11:00 P.M. — WJZ—Washington Post: WJZ.

12:00 A.M. — WJZ—The Morning Home Concert: household philosophy: WJZ.
Sunday, Dec. 24

(Continued from Page 15)

10:45 P.M.

NRC-Organ Rhapsody; Richard Leibert, organist: WEFM WVEI WVEI WVEI

11:00 P.M.

CBS—Christmas Eve from St. Petri's Church; New York City; Arturo Domínguez, conductor: WABC WABC

CBS—Christmas Eve Mass; St. Patrick's Cathedral; New York City;神父; WABC WABC

11:30 P.M.

NRC—Ministry of Electricity; Dr. J. E. L. MacInnes, Director: WVEI WVEI WVEI

11:45 P.M.

WEIR—Organ Revers; WVEI WVEI WVEI

WOKO—Isahm Jones’ Orchestra (CBS)

12:00 MID.

CBS—Carol Service; Choir and Orchestra; WABC WOKO WOKO WABC WOKO

KDIA—Carol Kirk: Choir and Orchestra; WJOE WJOE WJOE WJOE WJOE

WBZ—Moorehead Choir; WZMB WZMB WZMB WZMB WZMB

1:15 A.M.

WBZ—Acapular Late Quartet: WEFM WVEI WVEI WVEI

WBZ—Theresa Baldwin, Cellist: WZMB WZMB WZMB

KDKA—Ministry of Broadcast; WVEI WVEI WVEI

WEAI—News Flashes; WVEI WVEI WVEI

WEAI—News Flash; WVEI WVEI WVEI

11:30 P.M.

NRC—Mississippi Symphony Orchestra; Eugene Ormandy, conductor: WEFM WVEI WVEI WVEI

CBS—Eddie Duchin’s Orchestra: WABC WOKO WOKO WOKO

CBS—Christmas Eve Service, St. Dominique Church in Quebec, Can.; WZMB WZMB WZMB

WOR—Voces de Oviedo

11:45 P.M.

WOKO—Isahm Jones’ Orchestra (CBS)

12:00 MID.

CBS—Carol Service; Choir and Orchestra; WABC WOKO WOKO WABC WOKO

NRC—Town Hall; Miss. 浙江省女子大学: WZMB WZMB WZMB WZMB WZMB

WBZ—Moorehead Choir: WZMB WZMB WZMB WZMB WZMB

1:15 A.M.

WBZ—Acapular Late Quartet: WEFM WVEI WVEI WVEI

NRC—Winter World; House of the Basset Hound; New York City; WZMB WZMB WZMB

WBZ—Moorehead Choir; WZMB WZMB WZMB WZMB WZMB

12:00 MID.

NRC—Christmas Eve Program from the Episcopal Diocese of New York; WZMB WZMB WZMB

CBS—Christmas Eve Service, St. Dominique Church in Quebec, Can.; WZMB WZMB WZMB

WOR—Voces de Oviedo

11:45 P.M.

WOKO—Isahm Jones’ Orchestra (CBS)

12:00 MID.

CBS—Carol Service; Choir and Orchestra; WABC WOKO WOKO WABC WOKO

NRC—Town Hall; Miss. 浙江省女子大学: WZMB WZMB WZMB WZMB WZMB

WBZ—Moorehead Choir: WZMB WZMB WZMB WZMB WZMB

1:15 A.M.

WBZ—Acapular Late Quartet: WEFM WVEI WVEI WVEI

NRC—Winter World; House of the Basset Hound; New York City; WZMB WZMB WZMB

WBZ—Moorehead Choir; WZMB WZMB WZMB WZMB WZMB
Evaluating a piece of text to ensure it is readable and accessible.
Radio Guide

Tuesday, Dec. 26

MORNING

9:00 A.M.  NBC—Radio City Music Hall, New York City, organist: WFYI WGY WCHS

9:15 A.M.  NBC—New Orleans, WJBE

9:30 A.M.  CBS—St. Louis, WOC

9:45 A.M.  NBC—Boston, WBOB

10:00 A.M.  NBC—Chicago, WGN

10:15 A.M.  NBC—New York, WMAL

10:30 A.M.  NBC—New York, WOR

10:45 A.M.  NBC—New York, WJZ

11:00 A.M.  NBC—Chicago, WLS

11:15 A.M.  NBC—St. Louis, WOC

11:30 A.M.  NBC—Boston, WBOB

11:45 A.M.  NBC—Washington, WTOP

12:00 NOON

12:15 P.M.  NBC—New York, WJZ

12:30 P.M.  NBC—Chicago, WGN

12:45 P.M.  NBC—New York, WMAL

1:00 P.M.  NBC—Chicago, WLS

1:15 P.M.  NBC—St. Louis, WOC

1:30 P.M.  NBC—Boston, WBOB

1:45 P.M.  NBC—New York, WJZ

2:00 P.M.  NBC—Chicago, WGN

2:15 P.M.  NBC—New York, WMAL

2:30 P.M.  NBC—Chicago, WLS

2:45 P.M.  NBC—New York, WJZ

3:00 P.M.  NBC—Chicago, WGN

3:15 P.M.  NBC—New York, WMAL

3:30 P.M.  NBC—Chicago, WLS

3:45 P.M.  NBC—New York, WJZ

4:00 P.M.  NBC—Chicago, WGN

4:15 P.M.  NBC—New York, WMAL

4:30 P.M.  NBC—Chicago, WLS

4:45 P.M.  NBC—New York, WJZ

5:00 P.M.  NBC—Chicago, WGN

5:15 P.M.  NBC—New York, WMAL

5:30 P.M.  NBC—Chicago, WLS

5:45 P.M.  NBC—New York, WJZ

6:00 P.M.  NBC—Chicago, WGN

6:15 P.M.  NBC—New York, WMAL

6:30 P.M.  NBC—Chicago, WLS

6:45 P.M.  NBC—New York, WJZ

7:00 P.M.  NBC—Chicago, WGN

7:15 P.M.  NBC—New York, WMAL

7:30 P.M.  NBC—Chicago, WLS

7:45 P.M.  NBC—New York, WJZ

8:00 P.M.  NBC—Chicago, WGN

8:15 P.M.  NBC—New York, WMAL

8:30 P.M.  NBC—Chicago, WLS

8:45 P.M.  NBC—New York, WJZ

9:00 P.M.  NBC—Chicago, WGN

9:15 P.M.  NBC—New York, WMAL

9:30 P.M.  NBC—Chicago, WLS

9:45 P.M.  NBC—New York, WJZ

10:00 P.M.  NBC—Chicago, WGN

10:15 P.M.  NBC—New York, WMAL

10:30 P.M.  NBC—Chicago, WLS

10:45 P.M.  NBC—New York, WJZ

11:00 P.M.  NBC—Chicago, WGN

11:15 P.M.  NBC—New York, WMAL

11:30 P.M.  NBC—Chicago, WLS

11:45 P.M.  NBC—New York, WJZ

12:00 MIDNIGHT
Glen Gray and the Casa Loma Orchestra will return to the air on CBS with their regular schedule. The band will also be featured on local CBS networks. 

NINO MARTINI will continue to sing with the Seven Star Revue, CBS-WABC network at 9 P.M. EST, despite the fact that the popular young Italian tenor, discovered by opera through radio, will join the Metropolitan Opera Company for its season.

Program Notes

The Pickens Sisters' NBC harmony trio, has returned to New York after several months of picture-making in Hollywood. They will join the Monday night broadcast and will be heard on December 24 on the NBC network. They will sing "Stille Nacht," a favorite Christmas carol. 

Ernestine Schumann-Heink will be heard on an NBC-WABC network special at 8:30 P.M. EST, with the New York Symphony Orchestra. 


The program notes also mention the "Christmas in July" specials being broadcast on various networks. 

Charles Martin's Dramatic Christmas Greetings

Presented by:

Author and Director

FIVE STAR FINAL CRIMINAL COURT

WMCA
LILY FONS
stars in the broadcast of the Metropolitan Opera on Saturday, December 30, at 2 p.m. EST over an NBC-NBCA network. The opera will be "Mignon" and will include among its stars Lucrezia Bori and Tito Schipa.

10:15 P.M.
WBJZ-WBCA—Joe and Batiste, sketch
WOR—Helen Eugene Reed

11:00 P.M.
WBCN—Edwin Eikins’ Orchesta: WEFV
WGBH—Three Scarps: WJZ RAD
KDKA—Sports Review
WBEZ—Beatles, Weather
WCAU—Beatles, Talk
WEEF—Weather Forecast, News Flash
WJZ—Popular Follies
WOR—Pauline Alberti, Whitfield planet
WKBW—Sundown
WBNJ—Dance Orchestra

11:15 P.M.
WBCN—The King’s Jesters, harmony trio: WEFV
WJZ—WBCN—WGBH
WCI—The Mastersingers

11:30 P.M.
WBCN—Don Boudreau’s Orchestra: WEFV
WOR—Don Boudreau’s Orchestra: WBCN
WOR—Don Boudreau’s Orchestra: WOR

Here’s to a Musical CHRISTMAS
SIGMUND SPAETH
“The Tune Detective”

To My Radio Friends—
My Warmest Greetings of the Season

ARLENE JACKSON

ANNOUNCING SEASON’S GREETINGS
A. L. ALEXANDER
WOMC

GREETINGS
To My Radio Friends

LESTER JAY

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Town
State

Radio Guide

UPSETTING THE CLOCK OF FAME

Paul Whiteman 10:00 P.M. NBC

(Continued from Page 4)

I'm a failure. So bad... so pitiful that I had to be cut out of every bit of your picture."

"Quite the contrary," he smiled. "You see, Irene, that picture was starring someone else and you were too vivid in it. That is not your fault. So now we are awarding you a contract where you can shine all you want to and there will be no star to protest. You'll be the star."

Again the unexpected had entered into Irene's life, bringing her glory. The most recent unexpected success was Irene's entry in radio. Here was something she knew nothing about. What magic charmed it all to possess to win over this intangible master?

Irene was a visitor at the fair, when a radio contract was unexpectedly handed to her on a golden plate. Then came her debut... she was frightened, jittery. She had acted before the unmerciful camera... she had registered emotion before large audiences in theaters, but this funny little black box... what kind of people were back of it... where did it take her voice?

However, Irene believed that she could get the best of this little black box and because she had faith in her own ability, she became a radio success. Her fan mail, newspaper and magazine reviews all told her that she was a success in her new element.

Irene was confident that her show on the air would intrigue listeners because it offered something novel. It dramatizes the thrill, the terror, the pathos, the excitement behind the glamour grinding cameras of filmland. How actors and actresses and production folks have to suffer in snow covered mountains... periscope salutes... dash through burning forests and other dangers to achieve art and realism. This motion picture is portrayed. It was something that Irene had lived, experienced and knew about; consequently, she was sure of its success.

GERTRUDE NIESEN

when you hear frequently over the CBS-WABC network, was snapped in this rustic pose in her modernistic boudoir. Do you suppose that peculiar looking glass dog (top left) is a good luck token?

SEASON'S GREETINGS

JEANNIE LANG

BEST WISHES

for the New Year

FRANCES LANGFORD

MERRY CHRISTMAS

from

SKIPPY and SOOKY

Merry Christmas

Folks!

Betty Bartheil

CBS

CHRISTMAS GREETINGS

From

HIMAN GROWN

Author - Producer - Director

LITTLE ITALY MARIE, THE

Tues, Thurs. 6:45 P.M. - CBS

1 P.M - CBS
Radio Guide
March of Time 8:30 P.M. CBS
Olson and Johnson 10:05 P.M.

FRIDAY, DEC. 29

MORNING
8:00 A.M.
NBC—Organ Rack: Richard Lebert, organist; WABC WABC.
CBS—the Ambassadors, Male Quartet; WABC WABC.

8:11 A.M.
NBC—Music: WBPY WABC.
CBS—WABC WABC.

8:15 A.M.
WEWI—Morning News Flasher.
WCBS—Shopping Around the Town.
WEWI—Program Resume.

8:30 A.M.
WEWI—Sunny Melodies: Mannie Warner, conductor; WABC WABC.
NBO—Hall Trio; WZB WZB WZB.

8:45 A.M.
WEWI—Morning Devotions.
WCBS—Shooting Stars.
WOR—Al Woods, Songs and Patter.

9:00 A.M.
NBO—Chestin, inspirational talk and music: Vaneta Campbell; WZB WZB.
WEWI—Lee White, organist; WZB WZB.
WOR—Martha Manning, talk.

9:45 A.M.
WCBS—Sunny Moore's Meeting; WABC WABC.
WEWI—Strolling Tom.
WEWI—The Vanda Girls.

10:00 A.M.
NBO—Sam Herman, xylophone; Frank Banta, cymbals; WZB WZB.
CBS—De Be Mi Trio; WABC WABC WABC.
WOR—Breakfast Club; Dance Orchestra; WZB WZB.

10:45 A.M.
WCBS—Virginia Riddle, talk.
WOR—Chesed Institute.

11:00 A.M.
WEWI—Our Children's Hour Paul AH, Edith Ellen, Jr., baritone, and George Shackley, organist; WZB WZB.
CBS—The Three Gents; Dennis, Rose and Wells; Comedy and Songs; WZB WZB.
WEWI—Landis Trio and White; songs and comedy; WZB WZB.
WEWI—American Symphony; WZB WZB.

11:45 A.M.
WCBS—Metropolitan Parade; WZB WZB WZB.
WOR—Music and Words.

11:00 A.M.
NBO—Moe Koffler, folks song; WZB WZB.
CBS—Stella Murphy's Show; WABC WABC.
WEWI—Bruce Indelicato, pianist; Mill Bakery; WZB WZB.

12:00 NOON
NBO—Gene Arnold's Comedians; WABC WABC WABC.
CBS—The Voice of Experience; WABC WABC.
WOR—Steve 'n' Sonja; orchestra; WZB WZB.
WZB—Radio Orch.

12:15 P.M.
NBO—Johnny Marvin, tenor; WZB WZB.
CBS—Gypsy Nua, songs; WABC WABC WABC.
WOR—Royce Cady, conductor; WZB WZB.

12:30 P.M.
NBO—Wendell Hill, violinist; WZB WZB.
WEWI—Framed Pictorials; WZB WZB.
WOR—Weather; Dilly Dalley Talk.
WEWI—Frank's Place: Stove and Weather; WZB WZB.
WEWI—Weather and News; WZB WZB.
WEWI—Markets Reports.

12:45 P.M.
WABC—County Farm Notes.

1:00 P.M.
WCBS—Ritz Baltic Ensemble; WABC WABC WABC.
WEWI—Farm and Home Hour; WZB WZB.
WOR—Daktor's Orchestra; WZB WZB.

1:15 P.M.
WEWI—St. Thomas Choir; WZB WZB.

1:30 P.M.
WCBS—Nora Bayes; WZB WZB.
WEWI—The Nonconformist; WZB WZB.
WEWI—East Point; WZB WZB.

1:45 P.M.
WEWI—A Bit of This and a Bit of That; WZB WZB.

2:00 P.M.
WCBS—Dr. W. M. Thompson; WZB WZB.
WEWI—The Voice of the Apothecary.
WEWI—Emily Tolstoy, You Old Stagers; WZB WZB.
WEWI—Doctor of the Blues.

2:15 P.M.
WEWI—The Morning Home Circle, household philosophies; WZB WZB.
WCBS—Bill and Ginger, Songs; WABC WABC.
WCBS—Clara, Lou 'n' Em; WZB WZB.
WEWI—WZB.

3:15 P.M.
WEWI—Old Time Revival; WZB WZB.

3:30 P.M.
WEWI—The Story of Frog; WZB WZB.
WEWI—The Scarlet Pimpernel; WZB WZB.
WEWI—Today's Children, dramatic sketch; WZB WZB.
WEWI—WAL, WZB WZB.

3:45 P.M.
WCBS—Smooth and Swinging Strings.
WCBS—Wells Hotel Orchestra; WZB WZB.
WCBS—Wallace Glass, trio; WZB WZB.

4:00 P.M.
WCBS—Mary Lou Williams, quartet; WZB WZB.
WCBS—Arden Children's Orchestra; WZB WZB.

4:15 P.M.
WEWI—Lady of the Castle; WZB WZB.

4:15 P.M.
NBO—My Ideal Orchestra; WZB WZB.
WFJ— arson; WZB.
WCBS—Swift and Shapely; WZB WZB.

4:45 P.M.
WCBS—Little Cancel, guitar; WZB WZB.
WCBS—Kolini Orchestra; WZB WZB.

5:00 P.M.
WEWI—Cane Cradle, banjo; WZB WZB.
WEWI—With the College President; WZB WZB.
WEWI—Dr. H. J. Strang, 'What's Behind the Skin?'; WZB WZB.

5:15 P.M.
WEWI—Ivy Scott, soprano; WZB WZB.
WEWI—Rhythm and Rhythm; WZB WZB.

5:25 P.M.
WCBS—Romance of Helen Trent; WZB WZB.
WCBS—Music in the Metropolitan; WZB WZB.
WCBS—Orchestrated Musical; WZB WZB.
WCBS—Male Quartet; WZB WZB.

6:00 P.M.
WEWI—Judy and the Night Shades; WZB WZB.
WEWI—Evening News Flashers; WZB WZB.
WOR—Uncle Don; Kiddyer's Program.

NIGHT
6:00 P.M.
WEWI—Nancy Knowles; WABC WABC.
WEWI—Miss Helen; WABC WABC.

6:15 P.M.
WCBS—Ray Heaton and his Orchestra; WZB WZB.
WCBS—S. J. Morgan Band; WZB WZB.
WCBS—Dr. Charles; WZB WZB.

6:30 P.M.
WEWI—Women's Radio Review; orchestra; WZB WZB.
WCBS—WZB WZB.

6:45 P.M.
WEWI—Street Corner; WZB WZB.
WEWI—Barnes; WZB WZB.

7:00 P.M.
WEWI—Leith; WZB WZB.
WEWI—Hoffman; WZB WZB.

8:00 P.M.
WEWI—Metropolitan Parade; WZB WZB.
WEWI—Strolling Tom; WZB WZB.
WEWI—Strolling Tom.
WEWI—The Vanda Girls.

8:45 P.M.
WEWI—Sunday Morning Devotions.
WEWI—Morning Devotions.

9:00 P.M.
WEWI—Morning News Flasher.
WEWI—Shopping Around the Town.
WEWI—Program Resume.

9:45 P.M.
WEWI—Morning Devotions.
WEWI—Morning Devotions.
WEWI—Morning Devotions.

10:00 P.M.
WEWI—Morning Devotions.
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10:45 P.M.
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WEWI—Morning Devotions.
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11:45 P.M.
WEWI—Morning Devotions.
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12:00 NOON
WEWI—Morning Devotions.
WEWI—Morning Devotions.

12:15 P.M.
WEWI—Morning Devotions.
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12:30 P.M.
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WEWI—Morning Devotions.
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3:45 P.M.
WEWI—Morning Devotions.
WEWI—Morning Devotions.
ATTENTION: FAN CLUBS

Letters and requests for a presentation of facts about fan clubs
continue to pour into RADIO GUIDE. These communications
are not read behind a desk in the Radio Fan Club Department of Radio
Fan Club Editor. 423 Plymouth Court, Chicago, Ill. It is
instructive to know how many people in any organization
maybe interested in such a club or group.

FAN CLUB QUESTIONNAIRE

1. Is your club recognized by the artist to whom its activities are dedicated?

2. Do you collect literature and information for the purpose of obtaining
such items that we may notify your members of this new department in Radio
Fan Club?

3. Have you any plans for future events?

4. Do you collect material for any purpose?

5. Give a brief summary of your club's history and activities.

6. List the name and address of your club's newspaper.

This questionnaire is intended to help the Radio Fan Club Department of Radio
Fan Club Editor, 423 Plymouth Court, Chicago, Ill. in reaching out to
members of clubs which may be interested in forming a club.

From Ferde Grofe

SEASON'S GREETINGS

O'keefe and Shulla

Radio Guide

Phil Baker

9:30 A.M.

12:15 A.M.

1:30 P.M.

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12:30 A.M.
WHY MABEL WENT WEST
(Continued from Page 3)
her own voice. She stopped the show and was a show from that time on.
bug, but the impenetrable nullness of the
was in three comedy roles, so they
wouldn’t let her do anything serious.
Always taking different roles, she
never had a chance to establish herself in
any one of them.

Even her appearance on the Baker
show was in the nature of an accident.
She was visiting Peggy Cartwright (Mrs.
Phil Baker) last summer at the time when
Phil was auditioning actresses for her
show. None seemed to possess the
required versatility, and finally Mrs. Baker
suggested that Mabel try it. She did, and
she’s been on the program ever
week for six months now, doing a diffe-
rent role each week.

Here at last it would seem was a role
to which was conducive to her as a natural
and unadulterated. The versatile actress
had done everything that can do to make her
a natural star, but she failed to find the
right place for her. Baker’s shits, but long ago they were all
over. Now they’re enthusiastic
ny, the woman can even sing
in Russian or French when necessary.

As a result, the woman has grown
in her own right. She is now a
complete actress, and while she
may not be a star, she is certainly a
successful one.

Taking BROADWAY Out of GAGS
(Continued from Page 2)

one ear which is glued to the broadcast.
Take it from this d Constituent—the jokers are
becoming more moody every day and a bloody transformation
is necessary unless some human note—some human
comedy—will enliven the scene. Since
the comics are less into catering
to that kind of audience—the typical
Broadway audience—and give some
thought to the millions of
people east, west, north and south of
the corner of Forty-second Street and Broad-
way, they are going to go through the
golden age.

Anos and Andy have been going along
for quite a few years, in night and night
out, and I venture to say that they have
made and held more friends and listeners
than any other feature on the air. The
answer? They tell no jokes. They have
that human quality which gets under
and hits home.

You and your friends, Mr. Sicate,
are the big city, may turn
up your nose at Mr. Andy and
But there are millions of
people throughout the land who
are deplorably neglected by
your programs every night.

Comedians, take notice! For SALE—
One joke book, a wealth of material
for an audience and funny man.
Will exchange one line, such as:
“What’s the use of my running? After all, the
President of today is the postage stamp of
tomorrow.”

HELP IMPROVE RADIO PROGRAMS!

Radio Guide wants the honest
opinions of listeners everywhere
about the entertainment value of
important sponsored programs on
the networks. Fan mail is an uncer-
tain guide because, with few excep-
tions, the people who do not like a
program do not write to the spon-
sors 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 pro-
grams by obtaining first-hand
information for sponsors about
your reactions to their presentations. You
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 opin-
ion about a certain sponsored net-
work program each week—your good
opinion about a certain sponsored net-
work program each week—why
you like or dislike it and your sug-
gestion for improving its entertain-
ment 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
editors, 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

Bing Crosby Program
Bing Crosby, baritone; Leni Kaynor’s Orchestra; and guest
stars, broadcast Mondays at 8:30 p.m. EST, 7:30 p.m.
CST, over CBS-WABC network.

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 written in ink or type-
writer on one side of one sheet of paper only
and must not exceed 200 words in length.
2. Everyone is eligible except employees of
Radio Guide or members of their families.
3. Each letter must be accompanied by
the entry blank printed at your right or
to the left of the
4. You may consult 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 week’s contest and their
decision shall be final in each instance.
6. All letters regarding the “BING CROSY
PROGRAM” must be in the office of
Radio Guide on or before Saturday, Jan-
uary 6, to be eligible. Awards will be
announced in the issue of the week end-
ing January 27, on sale January 18.
7. Address all entries to BETTER RADIO
CONTEST, Radio Guide, 423 Plymouth
Court, Chicago, III.
8. Radio Guide reserves the right to pub-
lish any or all letters submitted.
9. You cannot enter into any correspond-
ence regarding the contest, and no manu-
script can be returned.

ENTRY BLANK No. 12

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.

BING CROSBY

Name _______________________
Street and No. _______________________
City _______________________
State _______________________
HIGHLIGHTS OF THE WEEK

CHRISTMAS SPECIALS

SUNDAY AND CHRISTMAS EVE
Norwegian Christmas Program, NBC-WCBW at 9 a.m.
King's College Carol Service from London, CBS-WABC at 10:45 a.m.
Christmas in Foreign Lands, Edward S. Hunter, NBC-WCBW at 11 a.m.
Chimes from Church of the Nativity in Bethlehem: Services from Winchester Cathedral in England, NBC-WJZ network at 3 p.m.
Community Christmas Eve Ceremonies from Washington, President Franklin D. Roosevelt, NBC-WJZ network at 5 p.m.
Carillon and Christmas Service from Benediktiner Monastery in Boppard, Germany, NBC-WJZ at 8 p.m.
Schwaneritzer Choir of School Children, cars from Berlin, NBC-WJZ at 9:30 p.m.
Evergreen and Tinsel, ballet music, NBC-WJZ network at 10 p.m.
Christmas Eve with the English Singers, CBS-WABC network at 10:30 p.m.
Alexander Woolcott narrates Dickens' "A Christmas Carol," CBS-WABC network at 11 p.m.
From Quebec, St. Paul's Cathedral and Christmas carols from Trinity Church, N.Y., NBC-WJZ at 11:30 p.m.
Singing of "Stille Nacht" by Max Schumann-Heine with Minneapolis Symphony Orchestra, NBC-WJZ at 11:10 p.m.
Carol Service, CBS-WABC at 12 midnight.

SUNDAY SPECIALS
Mr. Pickwick's Day
Christmas Gifts from Australia, NBC-WJZ at 7 a.m.
Downstairs Boys' Choir from Regensberg, Bavaria, NBC-WJZ at 7:30 a.m.
Christmas Morning Service, Rev. Rev. Charles G. Gilbert, NBC-WJZ at 8 a.m.
Chimes from the Carillon in the Royal Palace at The Hague, NBC-WJZ at 8:45 a.m.
King George of England's Christmas Message, CBS-WABC and NBC-WJZ networks at 10 a.m.
Peasant of Christmas, two-hour dramatic and musical history of Christmas through the ages, NBC-WJZ network at 12 p.m.

PLAYS

SUNDAY, DECEMBER 20
WLS Barn Dance, NBC-WJZ at 11 p.m.
Hollywood on the Air, NBC-WJZ network at 11:30 p.m.
Caret’s Carnival, NBC-WJZ network at 12 midnight.

MUSIC

SUNDAY, DECEMBER 20
New York Philharmonic Orchestra, Hans Lange, conducting, CBS-WABC network at 3 p.m.
The Hoovers, Petzer, baritone; Chicago A. C. Orchestra, NBC-WJZ at 3 p.m.
Willard Robson's Deep River Orchestra, NBC-WJZ network at 7:30 p.m. on Sunday at 10:30 p.m. Monday.
Minneapolis Symphony Orchestra, Eugene Ormandy, conducting, NBC-WJZ network at 1:10 p.m. Tuesday.
Howard Barlow and New World Orchestra, CBS-WJZ at 4:15 p.m. and Wednesday at 4:15 p.m.
Lawrence Tibbett, baritone; and William Cary, Oratorio, NBC-WJZ at 8:30 p.m. Thursday.
Philadelphia Orchestra, Leopold Stokowski, conducting, CBS-WABC network at 8:15 p.m. Thursday.

TUESDAY, DECEMBER 21
Ben Bernie's Orchestra, NBC-WJZ network at 9:45 p.m.
Andre Kostelanetz presents Evan Evans, and Edelweiss, Varsity Club, NBC-WJZ network at 9:15 p.m.
Glen Gray's Orchestra, Irene Taylor, vocalist and Dore Mi Trio, CBS-WABC at 10 p.m. on Tuesday.
Alber Stringband, CBS-WABC network at 10:30 p.m.
Fred Waring's Orchestra, NBC-WJZ network at 10:30 p.m.
Harlem Ensemble with Harry Johnson, Aida Ward, soloist; and L. Russell, Orchestra, NBC-WJZ at 10:45 p.m. Tuesday.

THURSDAY, DECEMBER 23
Paul Whiteman's Orchestra, Vera Payne, Helen Hedy, Jack Fulton, Rhythm Boys, Dennis Taylor, M.C., NBC-WJZ network at 10:30 p.m.
Jammy Jamboree with Harry Johnson, Aida Ward, soloist; and L. Russell, Orchestra, NBC-WJZ at 10:45 p.m. Thursday.

FRIDAY, DECEMBER 24
Symphony Concert of the Orchestra, Alexandre Tcherepnine, Frank Black, conducting, NBC-WABC and WJZ networks from 11 a.m. to 12 noon.
Concert with Jesse Draper, NBC-WABC network at 11:30 a.m.
Saturday.

SATURDAY, DECEMBER 25
Leo Reisman's Orchestra with the Tally Club Boys and Dennis Ruth, NBC-WJZ network at 9:30 p.m.
B. A. Rolfe's Orchestra, NBC-WJZ network at 10 p.m.
Boston Symphony Orchestra, Dr. Serge Kourovsky, conducting, NBC-WJZ from 8:30 to 10:15 p.m.

COMEDY

SUNDAY, DECEMBER 20
Joe Penner and Ozzie Nelson's Orchestra, with Harriet Hilliard, NBC-WJZ network at 7:30 p.m.
Eddie Foy, with Robert F. Hill and his orchestra, NBC-WJZ network at 8 p.m.
George M. Cohan, Revelers, and Al Goodman's Orchestra, NBC-WJZ network at 9 p.m.
Jack Benny, Mary Livingstone, Frank Parker, and Frank Black's Orchestra, NBC-WJZ network at 10 p.m.

SATURDAY, DECEMBER 26
Sid Show with Cliff Schrub, NBC-WJZ at 8 p.m.
Minstrel Show, NBC-WJZ network at 9 p.m.
The Big Show with Lulu McCombs, Gertrude Niesen, and John Jones, NBC-WJZ network at 9:30 p.m.

TUESDAY, DECEMBER 29
Ed Wynn, the Chief, Don Voorhees band, NBC-WJZ network at 10 p.m.

WEDNESDAY, DECEMBER 30
Bert Lahr, George Olsen's music, NBC-WJZ network at 8 p.m.
Johnnie Ray, Shades of Tomorrow, NBC-WJZ network at 8:15 p.m.
Burlesque and Movies, NBC-WJZ network at 8:45 p.m.

FRIDAY, DECEMBER 25
Walter O'Keefe, Ethel Shutta and Don Bostock's Orchestra, NBC-WJZ network at 9:30 p.m.
Phil Baker and Harry McNaughton, Roy Sholes' Orchestra, NBC-WJZ network at 9:30 p.m.
"Ozzy" Olsen and "Clark" Johnson, CBS-WABC, 10 p.m.
Ray Knight's Cuckoo's, NBC-WJZ at 10:30 p.m.
George Jessel, with Edith Murray, Elton Boys and Fred Rogers Orchestra, CBS-WABC at 8:30 p.m.

VOCALISTS

BING CROSBY—CBS-WABC Monday at 8:30 p.m.
BOBBY SOUL—CBS-WABC Monday and Friday at 10 p.m.
CARL SMITH—CBS-WABC Thursday at 9 p.m.
EDDIE BACON—CBS-WABC Thursday at 9 p.m.
JOE DAVIS—CBS-WABC Tuesday at 9 p.m.
SANDY RAMSEY—CBS-WABC Tuesday at 9 p.m.
LAURENCE STUART—CBS-WABC Tuesday at 9 p.m.
TEDDY ROBBINS—CBS-WABC Tuesday at 9 p.m.
PATTY PAGE—CBS-WABC Tuesday at 9 p.m.
EVELYN ASHLEY—CBS-WABC Tuesday at 9 p.m.
FRANCES ALDA—CBS-WABC Thursday at 5 p.m.
GERTRUDE NISSEN—CBS-WABC Thursday at 5 p.m.
DOROTHY MILLER—CBS-WABC Tuesday at 9 p.m.
IRENE BEASLY—CBS-WABC Monday at 9:30 p.m.
JOHN FOGARTY—CBS-WABC Saturday at 11 p.m.
JAMES JENKINS—CBS-WABC Monday at 9:30 p.m.
LELA WELLS—CBS-WABC Monday at 9:30 p.m.
LEE WILSON—CBS-WABC Monday at 9:30 p.m.
MILLS BROTHERS—CBS-WABC Sunday at 9:30 p.m.
PHIL DUEY—CBS-WABC Wednesday at 9:30 p.m.
TITO GUZIE—CBS-WABC Friday at 10:30 p.m.
VERA VAN—CBS-WABC Monday at 6:30 p.m. Wednesday and Saturday at 9:15 p.m.

NEWS

ALEXANDER WOOLCOTT—"The Town Crier," CBS-WABC network Tuesday and Friday at 9:15 p.m.
BOBKE CARTER—CBS-WABC network daily at 7:45 p.m., except Saturday.
COLUMBUS NEWS SERVICE—CBS-WABC network daily at 10:30 p.m., except Saturday.
DRESDEN CARNEGIE—"Little Known Facts About Well-Known People," NBC-WJZ network at 1:30 p.m.
EDWIN C. HILL—CBS-WABC network, Monday through Friday at 8:15 p.m.
FREDERICK WILLIAM WILE—"The Political Situation in Washington Tonight," CBS-WABC network Saturday at 7:45 p.m.
H. V. KALTENBORN—CBS-WABC at 6:45 p.m., Monday and Friday at 6 p.m. "Leaders in Action," Saturday at 6:45 p.m.
JOHN ERSKINE—"Viewing the American Scene," NBC-WJZ network Monday at 11 p.m., and "The Lovely Arts," Friday at the same time.
LOUIS DEL MAR—CBS-WABC network Sunday at 6:45 p.m., except Saturday and Sunday.
WALTER WINGFIELD—CBS-WABC Sunday at 9:30 p.m.