Read Why the McCarthy Program is Breaking Up
Many thin, rundown, worn-out, nervous men and women who had tried several other tonics without apparent results—who could hardly look at food, slept poorly and were always tired and jittery—report gains of 10 to 25 pounds in a few weeks, wonderful new pep, fine appetite, sound sleep, steady nerves—through simply taking these amazing little Ironized Yeast tablets.

The reason is simple. Scientists have discovered that great numbers of people are skinny, puny, tired and nervous only because they don't get enough Vitamin B and iron from their daily food. Without these two vital substances you may lack appetite and not the best building good out of what you eat. But now you get these exact missing substances in these scientifically made, easy-to-take little Ironized Yeast tablets. So it's easy to see how, with their aid, so many almost hopeless people have easily put on the naturally attractive pounds they so long wished for—have gained new strength, new pep, new friends, new joy in life.

Try them on money-back test
Get Ironized Yeast tablets from your druggist today. If with the first package you don't eat better and feel better, with much more strength and pep—if you're not convinced that Ironized Yeast will give you the normal attractive flesh, new energy and life you have so long wished for, the price of this first package will be promptly refunded by the Ironized Yeast Co., Atlanta, Ga.

Only be sure you get genuine Ironized Yeast, and not one of the many cheap, inferior substitutes. Look for the letters T.Y. on each tablet.

Special offer!
To start thousands building up their health right away, we make this special offer. Purchase a package of Ironized Yeast tablets at once, cut out the seal on the box and mail it to us with a clipping of this paragraph. We will send you a fascinating little book on health, "Facts About Your Body." Remember, results with the first package—or money refunded. At all druggists. Ironized Yeast Co., Inc., Dept.1132, Atlanta, Ga.

TUNE IN ON JOHN J. ANTHONY'S GOOD WILL HOUR. See newspaper for exact time and station.

Anne Johnston, Jackson Heights, N. Y.
Gains 14 pounds, new pep
"I had been losing weight and had no pep or energy. I looked so bad I was ashamed to go out and meet anybody. Then I tried Ironized Yeast. In 3 months I gained 14 lbs. My new huskiness and pep has brought me lots of new friends."
Don Russo, Philadelphia, Pa.
BULLS AND BONERS

One dollar will be paid for every broadcasting, banner, printed in this column, regardless of size, or error or a statement was made which was misinterpreted by another. This column is accompanied by no station and broad-
casting, data, of program, address Bulls and Boners, Radio Guide, 711 Plymouth
Court, Chicago, III. In case more than one reader submits some banner, prize goes
to contributor, whose letter bears earliest postmark. In case of tying post-
marks, all tying contestants receive prize.

Announcer: "Would you pay five cents for a candy bar that 400,000 others have tried and
enjoyed?"—Mrs. Paul Rickard, Mar-
tinaville, Pa. (Nov. 30 over Sta-
tion KDKA.)

Fred Allen: "Do you think the women should handle the money or the men?"—Jean Baas, R. B.
No. 2, McBain, Mich. (Dec. 13 over
NRC.)

Quin Ryan, announcer: "The Sweetheart Locket is like one you would expect to get from a
lovely ancestor about the size of a small
heart."—Herman Lightcap, 502
Lincolnway, Valparaiso, Ind. (Dec. 11 over Station WGN.)

Norman Ross, announcer: "You'll want to hear 'The Battered Bride'!"—Pearl Emmons, 429 E.
Sandusky, Bellefontaine, Ohio. (Dec. 13 over Station WMAQ.)

Al Pearce: "When you are through Christmas shopping and are tired, go home and get a can of
Dole Pineapple Juice, punch a hole in it and pour out a tall glass."—James Gross, Manches-
ter, Pa. (Dec. 6 over CBS.)

Announcer: "This rat poison will kill rats, but will not kill animals or other humans. They
get sick first."—Mrs. S. L. Hutchins, 700 Moultrie Ave.,
Mattoon, Ill. (Dec. 13 over Sta-
tion WSIL.)

Don Norman, announcer: "Fleecy White has no bad odor. Go to the bottle and smell your
Scotch."—Mrs. George Kistler, 1412
Johnson St., Elkhart, Ind. (Dec. 14
over Station WCFL.)

Bill Craig (announcing week's
favorite for camera club mem-
bers): "... And all prize win-
ers will be hung in the lobby."
—Richard E. Nagel, 1621 T St.,
N. W., Washington, D. C. (Dec. 8
over Station WJAM.)

Announcer: "When you marry a man you take him for better or
worse. But you can't take a chance like that with the gift you're buying him for Christmas."
—Paul Silver, Box No. 822, Man-
chester, N. H. (Dec. 8 over Station
WJAC.

Norman Ross, announcer: "Stop Kicking My Heart Around
on a phonograph record—and get
down to one of the Feltman and
Curme stores."—Doris Nave, Mar-
tinaville, Ill. (Dec. 13 over Sta-
tion WMAQ.)

Cousin Mary Mason: "Send your
clothes to the laundry. Once you
get into the habit you won't want to wash yourself."—Mrs. Tony Kohn, Box No. 41, Cordova,
Md. (Dec. 7 over NBC.)

Bob Haweck on "Name Three" (quoting Nathan Hale): "I only re-
gret that I have but one wife
to lose for my country."—Mrs.
Donald Murray, R. R. No. 2, Downers
Grove, Ill. (Dec. 9 over MBS.)

THE GIRL ON THE COVER

BECUSE radio
listeners con-
tinue to follow
with unabated in-
terest the lives of
serial drama folk and also because
the starring ac-
tresses of these
programs are
among the most
beautiful in broadcasting, Radio
Guru begins this week a series of serial star
covers. First in the series is Nan Grey. Miss
Grey is Kathy Marshall, leading lady of "Those Who Love," heard
over NBC on Thursdays. Just two years
ago, when radio executives planned
a new serial dramatization originated from Hollywood were
casting about among Hollywood
starlets for a girl who was charring,
young, and who also pos-
sessed exceptional acting ability, they
chanced on seventeen-year-
old Nan Grey. A Houston, Texas,
girl. Miss Grey had already
made several films, including Deanna Durbin's
"Three Smart Girls," but had
only one radio broadcast to her
credit. Neverthe-
less, she survived an audition which included twenty-
three more experienced girls, was
chosen for the role of Kathy, twenty-one-year-old daughter of the
Marshalls. During two years of radio stardom she has also be-
come increasingly popular on the
screen, appeared as the only
woman actor of "The Storm" in
1938. Blood with blue eyes, five
feet five inches tall, Nan Grey is
married to Jack Westroe. She is
an enthusiastic turf fan, likes fly-
ing, and driving. Overindulgence
in these latter, however, is effec-
tively checked by a long-term
contract with Universal and her
starring role in "Those Who Love."

MR. FAIRFAX

Mr. Fairfax will give personal an-
tswers to all readers who send self-
dressed stamped envelopes. Remem-
ber that he must confine himself ex-
clusively to network personalities and
programs. Address Arthur Fairfax, Ra-
dio City, 731 Plymouth Court, Chi-
icago, Ill.

Miss Jane King, Peoria, Ill.—Mary
Hunter, more familiarly known as
"Marge" of "Easy Aces," was born in
Bakersfield, Calif., on December 4,
1910. She attended high school in Hol-
ywood, went to Wellesley for a year,
then returned home, determined to
work in pictures. "Marge" got a job as
script girl at Lasky's, where she ob-
tained excellent experience and gui-
dance from Dille and Clara Berenger.
Later Miss Hunter spent a year at the
University of Chicago, then remained
in the Windy City, where she did the-
terstitial-promotion work, staged chil-
dren's pageants and became active in
a series of radio features, which
brought her to a Chicago station as
a studio hostess in charge of broadcast-
ing women's features. In 1932 Miss
Hunter married her colleague with Jim
Goodman Ace—all by accident. Be-
cause of a studio mix-up, in which no
one was called to audition for the role
of Marge, Miss Hunter was obliged to
"front" for the casting department...
and was given the job! Since "Easy
Aces" has been broadcast from New
York, Miss Hunter has been heard on
other network programs also. She was
married in 1932 to John F. Sullivan, a
lawyer and Manhattan executive secre-
tary for the American Labor Party.
Mary is five feet five inches tall,
weighs 134 pounds.
Above, because of its high caliber, "Information, Please" attracts top-notch guest experts. Guest of the occasion of the program's first anniversary for Canada Dry, Nov. 14, was Postmaster General Farley (left), shown with (l. to r.) Kieran, Adams and Levant. Left, Dan Golenpaul, originator and producer, of show, with emcee Clifton Fadiman (right).

MEDAL OF MERIT

An Award for Excellence in Broadcasting
AWARDED TO "INFORMATION, PLEASE"

Sparkling and wholesomely different from anything then heard on the air, "Information, Please" was a hit show from that night in May, 1938, when it made its network debut on NBC. Watching in the studio that night was Dan Golenpaul, creator and producer.

It was just an idea—an idea that people, even in these bustling days, would enjoy the great things of literature and music if presented in an attractive and understandable manner. His plan was to use a board of experts—men who were scholarly and at the same time intensely human—who would answer, without preliminary examination, questions put to them by the public.

"Information, Please" (NBC, Tues.) has not deviated from that original plan. It was one of the first radio quiz shows, it remains one of the best. This is due partly to the "game" element. But mostly it is due to the high caliber of its experts and their guests. Clifton Fadiman, author and literary editor of the New Yorker, is the alert emcee who keeps the program moving at top speed, while Oscar Levant, musical scholar, John Kieran, sports expert, and Franklin P. Adams, master of general knowledge, give their witty answers.

"Information, Please" has played—and plays—an important part in bringing to the people literature and music in which the essentials of our faith are rooted. It has established a nice balance between scholarship and erudition on the one hand and a whimsical humor on the other. For these reasons, and because its high entertainment value has never been dimmed, we are happy to award Radio magazine's Medal of Merit to "Information, Please."
Saturday, December 30

THE HEART of America's private financial system will figuratively beat for listeners this Saturday. The New York Stock Exchange—where that heart stopped beating ten years ago and is only now fluttering back to life—will be the scene of a graphic inside picturization at the end of the year's trading in the first broadcast from that financial hot-spot. CBS.

THE TWELVE top news stories of the past year, right up to and including the scuttling of the Graf Spee, will be dramatized in the customary "Twelve Crowded Months." CBS.

Sunday, December 31

WHAT WERE the ten biggest news stories of 1939? Which affected you—and the rest of the world—most deeply? The ten selected by the Associated Press as the "Headlines of 1939" will be brought back to life—with all the suspense but without any dire consequences which might have attended the original occurrences. NBC.

WENDY BARRIE, young film actress, will join Conrad Nagel in this week's "Silver Theater" presentation, "Second-Hand Ghost." CBS.

CASA LOMA stands for consistently high popularity rating among dance bands. Glen Gray and his cooperative Casa Loma orchestra will be Headlined on "Show of the Week." MBS.

Monday, January 1

THE POMP and picturesqueness of the Tournament of Roses Parade, one of the most colorful of all parade extravaganzas, will be described from Pasadena, Calif., where it is held, with Bergen and McCarthy leading. MBS.

MOMENTOUS HAPPENINGS of the past year will be presented as they actually occurred, through recordings made of the events at the time, in a program called "1939 in Review," with narration by notable commentator Raymond Gram Swing. MBS.

A NATURAL! That's what football fans think of this year's Orange Bowl clash in Miami, Fla. The University of Missouri, Big Six Conference champions led by brilliant Paul Christman, will fight it out with Georgia Tech, co-champions of the Southeastern Conference, sparked by Ector and Isom. CBS.

TWO GREAT southern teams of 1939, Texas A. and M. and Tulane, will meet in the Sugar Bowl contest in New Orleans, scene of the heroic exploits of Sammy Baugh and Davey O'Brien. NBC.

IF YOU THINK your New Year's party is going to be hectic, you just tune in to "Blondie" this New Year's night and see what a real party is like! The Bumsteads are inviting all the neighbors and enlisting a professional party organizer—or aptomizer! CBS.

Orson Welles whose wife moved Reno-ward with intent to divorce the bewiskered young dramatic genius—will present on this week's "Campbell Playhouse": Edna Ferber's "Come and Get It!" Sunday over CBS at 9:00 p.m. EST, 9:00 p.m. CST, 8:00 p.m. MST, 7:00 p.m. PST.

SCHEDULE CHANGES

"Manhattan Mother," a daytime serial, changes time starting Monday, January 1. CBS.

Kay Thompson and David Laughlin leave "Tune-Up Time" show starting Monday, January 1. CBS.

"Cavalcade of America" dramatizations return to the air after a long absence Tuesday, January 2. NBC.

"Bob Crosby and his Dixieland Swing" were last heard Tuesday, December 26. CBS.

COMING EVENTS

A preview of some of this week's better broadcast features

For two consecutive hours of regular entertainment this week, aside from all the New Year's special events, we suggest you try the following, including quiz, variety, straight music: Wednesday, 8:30 to 10:30 p.m. EST—"Quick Silver"; "Star Theater"; "Ray Shield's Orch."

JOIN NEW YEAR'S EVE BANDWAGON!

On New Year's Eve America takes down its hair and cuts loose with frivolous merrymaking or in other more quiet ways expresses its spirit of jolly welcome of a new year of opportunity. Many prefer to see the old out and the new in calmly at home. But even those often like to have merriness in the late hours and to witness by ear the more flamboyant celebration of others. With this in mind the networks traditionally bring to listeners the dance melody and merrymaking from prominent hotels and restaurant spots in the big cities. A special custom observed again this year over Mutual is to have Gay Lombardo's playing of "Auld Lang Syne" usher in the New Year at midnight Eastern time. Listeners may wish to sing or shake hands or observe similar good-will gestures. For complete information concerning the dance-bands to be heard see the Sunday pages of the program section.

Tuesday, January 2

"CAVALCADE of America" returns to the air over a smooth Coast-to-Coast network this week. Honored many times for its educational as well as entertaining qualities, the program will be built along the same lines of historical dramatizations. NBC.

Wednesday, January 3

CHARLES BOYER, back "home" over here after a trip "over there" to enlist in the army of his native France only to find the class to which he belongs excused, will resume the starring spot on "Hollywood Playhouse." NBC.

SNAP SHOT

Orson Welles whose wife moved Reno-ward with intent to divorce the bewiskered young dramatic genius—will present on this week's "Campbell Playhouse": Edna Ferber's "Come and Get It!" Sunday over CBS at 9:00 p.m. EST, 9:00 p.m. CST, 8:00 p.m. MST, 7:00 p.m. PST.
When we first received an inkling of the radical upset which the new year has brought in radio's top variety show, "The Chase and Sanborn Hour," we wired our Hollywood wiseman, Evans Plummer, immediately, assigned him to the job of digging up the behind-the-scenes story we knew must be there. Here is Mr. Plummer's answer -- and a very interesting answer it is. Every disappointed listener, every very interesting answer

"The Chase and Sanborn Hour," we

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Nut-Sweetener

April, 1937, said they, had turned into quite something else. A ventriloquist named Edgar Bergen, who had made seven brilliant appearances on Rudy Vallee's program, had been thrown in the program pot at a bargain starting figure of $1,500 weekly. That was because he had not "arrived" yet. Don Ameche had been doubtfully started at a similar begin-

$4,000,000 is big money, but if it had stopped there the grocery moguls would have been well content. Several unforeseen changes, however, cramped their style -- in financial par-

dance, unbalanced their budget. 

In the first place, Rudy Vallee, after ten years on the air, was becoming a radio problem-child. Finding his show form more and more difficult to deliver because of the scarcity of comedians and novelty acts -- his past performers now had shows of their own -- he decided to take a long-needed rest. So Rudy quit radio temporarily. To re-

place him, the grocermen introduced two serial dramas, "I Love a Mystery" and "Those We Love." Despite big savings in star salaries, increased ex-

penses in other directions raised rather than lowered expenditures by $340,000.

SECOND, Chase and Sanborn's salary scale was becoming a problem. In-

creased salaries given to keep the per-

formers happy -- an unhappy performer doesn't perform -- and to reward suc-

cessful service had blown up the show's weekly pay-roll to an average of $20,000 weekly, totaling $156,000 more than for the preceding year of 1938. 

Add up those petty-cash items and the grocermen were almost a half-mil-

lion dollars over their radio advertising budget. They, like all good business-

men, knew that going overboard would ultimately lead to writing more red ink than blue on the ledger sheets. They, like all good businessmen, knew also that paining was in order.

Add to this the cold fact that the coffee hour was consuming sixty-two per-

cent of the budget. Add to this another cold fact -- that coffee nets Standard Brands the lowest profit per unit sale of any of their products -- and the partial liquidation of Charlie McCarthy's gang was just in the cards. 

So the worthy grocermen put their heads together, consumed aspirin copi-

ously, and called in the stars. Nelson Eddy was first, Don Ameche and Dor-

othy Lamour came later. The worthies laid their cards on the table in a series of friendly talks. 

The show Standard Brands had started out to build in May, 1937, said they, had turned into quite something else. A ventriloquist named Edgar Bergen, who had made seven brilliant appearances on Rudy Vallee's program, had been thrown in the program pot at a bargain starting figure of $1,500 weekly. That was because he had not "arrived" yet. Don Ameche had been doubtfully started at a similar begin-

UNANGR ORRUR parcel of protest has arisen in the land. When the settled habits of millions of Americans ate rudely upset, such a bubble is inevitable. When the upset concerns a pet radio show around which those millions plan their Sunday listening throughout the year, the bur-

ble is likely to blow up into a blast, but quickly. "Just what," they ask, "do the Chase and Sanborn people mean by tearing our favorite radio program to shreds?"

Well, what do they mean? 

Before going into that, here is what the culprits have done. They've thrown out the old "Chase and Sanborn Hour." 

Come the New Year and January 7, the great multi-starred, hour-long program will emerge from a high powered streamlining process. It will fit very nicely into thirty minutes. It will have to struggle along without the aid either of Don Ameche or of Dorothy Lamour. It will have said good-by to Nelson Eddy forever. Now, what do they mean?

Briefly, it was a matter of money. Standard Brands, the combine which sells Chase and Sanborn Coffee, had to readjust its advertising budget. The "Chase and Sanborn Hour" got the ax. Which is no adequate answer, how-

ever, to the major operation now being performed on radio's most popular broadcast. To explain more fully, then: It might be wise to first squelch cer-

tain rumors which already are flying. Rumor No. 1, that the show had proved itself a failure, is false. Rumor No. 2, that Don Ameche and Nelson Eddy and Dorothy Lamour had fallen into disrepute with the sponsor, is definitely false. Rumors Nos. 3, 4, 5, etc., that any variations of these two tales (as dispensed by have-an-ax-to-grind sources) is the truth, are most definitely false.

Having laid all the fanciful stories in one fell swoop, there remains the money angle to clear up.

The aforementioned Standard Brands sells Fleischmann's Yeast, Royal Gela-

tin, Tenderleaf Tea and Chase and San-

barn Coffee. It sells dozens of other food products, too, but only these four figure in the radio picture. Only they are "on the air." To advertise gelatin, tea and coffee, Standard Brands paid out $4,000,000 for radio shows in 1938. This is how they did it out:

Network time for-

"Chase and Sanborn Hour" $1,000,000

"Rudy Vallee Variety Hour" 1,000,000

"One Man's Family" 500,000

Talent for all three shows 1,500,000

Total $4,000,000

The Inside Story of the McCarthy Program Break-Up

Maestro of the big Chase and Sanborn orchestra was and is Robert Armbruster, but many of his men are to be sliced from the pay-roll. Result: a smaller, more streamlined orchestra

$1,000,000

$340,000.
Ameche listeners continued calling the show the "Charlie McCarthy Hour." Listeners Bergen, didn't receive the $4,000. To bolster this mass of talent, an additional sum of $3,000 weekly had been provided for screen-name guest stars (who have cost anywhere from a thousand to five thousand dollars). Total cost of the show as scheduled was therefore to have been $18,800 for talent.

Indeed, this happened:

Genial Mr. Fields didn't last through the fall of 1937. He tired of the weekly grind of preparing new material, it is said. But some folks think maybe he didn't like the way a little dummy named McCarthy and his lap, Edgar Bergen, were getting most of the laughs. Listeners were even calling the show the "Charlie McCarthy Hour."

In fact, from that point on the mass of listeners continued calling it that. Not the Nelson Eddy program or the Don Ameche show—but the Charlie McCarthy Hour! At the same time, doubtful Don Ameche was fast developing into radio's No. 1 master of ceremonies. Lamour and her sarong were becoming the talk of male America. Today, the rise of Bergen and Ameche and Lamour would seem to have been inevitable, but at the start it wasn't so evident either to listeners or grocerymen. At any rate, they rose to stardom and were entitled to stars' salaries. They got them.

And as the salaries began to grow top-heavy, the grocerymen couldn't help noticing the obvious preference of listeners for one act of their great variety program. Whatever changes were made—and they became more and more certain of this—the famous wooden dummy would have to remain. So when Eddy, Lamour and Ameche met their sponsors and looked over the payroll late in 1939, they saw something like this:

- Bergen-McCarthy: $5,000
- Nelson Eddy: 6,000
- Don Ameche: 5,500
- Dorothy Lamour: 1,500
- Guest star (average): 3,000
- Drama material: 300
- Orchestrations and leader: 3,000

Total: $22,300

Nelson Eddy's contract had originally called for $4,000 weekly with annual increases of $1,000 per broadcast. Mr. Eddy, gentleman and astute businessman that he is, agreed with his sponsor friends that their budget could not stand his scheduled increase; that a new $1,000-a-week vocalist like young Donald Dickson might help cure their financial headache. He withdrew gracefully.

On November 30, Don Ameche was called in. The grocerymen stressed the fact that his work was tops; that he was worth all of his present salary and more. They did not ask him to take a cut. They just felt they couldn't afford that amount now.

In Hollywood Don's agent—who does not get ulcers from Don's over-work—told a trade-paper reporter that Don had been asked to take a cut and stay on the show. Standard Brands deplores this change and the denial holds water, because the grocerymen have never been known to chisel or cut artists' salaries. They don't believe in employing unhappy artists.

No, Don understood the problem and agreed that a further rest wouldn't hurt him. He agreed to finish off his contract and await a new radio call later in 1940. Chances are he won't be long waiting. Already plans are under way to feature him as a guest star on most of the important Hollywood shows.

Dorothy Lamour received the news the same day that Ameche was told. She also agreed that there was but one solution to the problem.

And so, kind listeners, you have the answer coming in the January 7 edition of the Chase and Sanborn show. It will be the Charlie McCarthy program, with Edgar Bergen, Donald Dickson and a streamlined, smaller orchestra still directed by maestro Robert Armbruster. There is still some doubt about the new guest-star policy, but it is likely that Hollywood glamour girls will continue to flirt with Charlie on Sunday nights.

Savings which will thus accrue to the grocerymen-sponsors are substantial. They believe that they have found the antidote for their headache. They also have the comforting hunch that another coffee program—"Good News of 1940"—is planning to trim its show hour to thirty minutes, leaving a "Baby Snooks Show," perhaps?

And what of those millions of Americans? Whether or not they'll stick to Charlie sans Ameche and Lamour is a question which only time will answer. For the present, however, who first gave the lion's share of the laughs to a certain wooden dummy? Who first called Chase and Sanborn's Sunday broadcast the Charlie McCarthy Hour? You, the public, did. You pick your own favorites, and those you will continue to get!

The "Chase and Sanborn Hour" may be heard Sunday over an NBC network at:

EST 8:00 p.m. —— CST 7:00 p.m.
MST 6:00 p.m. —— PST 5:00 p.m.
NEW YORK—Lowell Thomas missed a broadcast the other Wednesday night for the first time in years, and it was no fault of his. He was scheduled to broadcast from Utica, N. Y., where he was lecturing, and when he went to the studios for the broadcast he learned that through some misunderstanding the lines were not hooked up. Hugh James, regular announcer for the Thomas airings, read the news reports from New York and the control-room engineer read the commercials. After hearing the broadcast in Utica, Thomas wired back, "I might as well resign right now, boys, after that swell job of substitution you've done."

Tony Martin's Mike Fright

Tony Martin gave the producers of his CBS show with Andre Kostelanetz a big scare the other Monday night when he became violently ill a few minutes before the program went on the air. Coming out for his first song, your reporter, who was sitting in the first row, remarked that Martin was so white he looked like a ghost. At first I thought it was just an ordinary case of mike fright, which is very common even with your biggest stars of the ether. When I went backstage after the broadcast I learned of the seriousness of the situation. While the broadcast was on the air, lines that were to have been read by Tony had to be rewritten and were read by announcer Dan Seymour. The few times Tony did speak or sing into the mike, Dan stood in back prepared to catch Martin in case he keeled over. It was an exciting thirty minutes for everyone connected with the program and the listeners were none the wiser. Immediately after the program, Martin was rushed to his hotel. So in radio the old "show must go on" tradition continues.

Charles Stark Takes Busman's Holiday

CBS announces Charles Stark has to get out of his warm bed at 5:45 in the chilly dawnsings Mondays through Saturdays in order to be at the studios at seven for the Phil Cook program. How he does it, I'll never know. Sunday is the one day he has to catch up on lost sleep. Last Sunday morning 1 was scheduled to report at the CBS studios at 8 ayem (before breakfast) to be interviewed by Hal Davis on his "In the Spotlight" program, and believe it or not, neighbor Charley got up early on the one day he had to sleep and went to the studio with me. I still think the only reason he did it was to heckle me during the broadcast.

Kilocycle Chatter

CBS is auditioning a quiz show with a very clever and unique twist. The idea is to have three musical experts seated at pianos, one for classical music, another for semi-classics, and the third an authority on popular music. The contestants from the audience will ask one of the experts to play a song, and if they're unable to play it the contestant will get $5. Then the music expert will play a tune, and if the contestant knows the title of it he or she will get an extra five-spot. Some New York radio execs are holding a few round-table discussions in regard to hiring Don Ameche as the star of their radio show. The announcement should come forth any day now. Orrin Tucker and Bonnie Baker, who undoubtedly like anyone by the name of Johnson, are being discussed for a commercial radio series. Their sudden climb up the ladder of fame since re- viving the twenty-year-old tune "Oh, Johnny, Oh!" is the talk of Tin Pan Alley and Radio Row. Raymond Paige with a huge orchestra may be another new show added to the sched- ules the early part of 1946.

After an absence of almost six months, Edward Nach-Hugh, the Gospel Singer, is back on NBC five times weekly. Maury Amsterdam, Mabel Todd and Tony Romano have moved their Sunday night broadcasts from California to Radio City. They're worth hearing and are good for many laughs. "Old Uncle Jonathan," heard over CBS every afternoon, is worth fifteen minutes of anyone's time. There "ain't no two ways about it, the way he conduct his Boitseville radio station is good entertainment." "Mr. District Attorney" lades from the airlines with the broadcast of January 7, which is too bad. Wiley Sholar, football commen- tator for WHIC, the BIG station in Greensboro, N. C., will umpire the Rose Bowl game at Pasadena New Year's Day. "Best Broadcasts of 1939-40," compiled by Max Wylie, CBS director of script and continuity, is in the bookstores now, and he couldn't have made a better selection of broadcasts to put between covers.

Oddities in the Radio News

Freddie Rich, former CBS musical di- rector, and CBS announcers John Reed King and David Ross all work on the Tommy Riggins show, which is heard over NBC. In twelve years the NBC sound-effects department has had many devices for mimicking different tele- phone rings, sound of nickel dropping in coin-telephone boxes and what not. However, they have had nothing to simulate the closing of a telephone-booth door. Last week a listener com- plained about it, so the sound-effects boys went to work and completed a telephone booth—all for the sake of realism. When Phil Spitalny was organizing his all-girl orchestra he couldn't find a tuba-player, and it proved to be quite a serious problem. He finally decided that his trombone- player would have to take tuba lessons, and after a short time he mastered it. Now she doesn't want to play anything else, despite the fact she seems to have a hard time playing and holding up the huge instrument.

A recent "Battle of the Sexes" broadcast featured five seniors from Yale against five sophomores from Vassar. As soon as the broadcast was over one of the girls let out a loud scream when she discovered one of her diamond ear- rings (an heirloom) was missing. One of the page-boys, who happened to be a Harvard grad, found it a few minutes later on the floor and looked at the boys from Yale rather suspiciously. Nevertheless, everyone was happy it was found and the boys took the gals out for a good time. At Colonel Stoopnagel's Quixie-Doodle program for Nennins (and women, too), heard over MBS on Friday nights, the Colonel seeks volunteers from the audience to act as contestants on the program. First he calls for some girl in the audience who has eloped, and quite surprisingly a number of hands are raised. He se- lects one and then calls for a telephone operator, a college student and a mar- ried man fond of animals. The reason for the select group is to tie in with the gags in the script, which was very amusing, as it is almost every Friday night.
HOLLYWOOD

SHOWDOWN

Two New Year’s resolutions false! Greatest array of artists put on benefit show

By Evans Plummer

Arlene Harris, Human Chatterbox of “Al Pearce’s Gang” (CBS, West), tapes up mouth to demonstrate resolution that she will talk less in 1940

HOLLYWOOD—Just by way of opening with a reference to the new year before telling a story that is important enough for a whole column, I might mention that among the many radio resolutions for 1940 are these similar ones: Chatterbox Arlene Harris of the Al Pearce Gang resolves to muzzle her mouth and yours truly resolves to muffle his typewriter—and we’re both kidding!

The world’s greatest array of stars ever assembled for a radio broadcast enlisted with “Lum and Abner” and donated their high-priced talents December 16 to a seven-hour-long benefit performance which was aired over a single station, KNX, the Columbia key and outlet here. Organized to raise money for the Salvation Army, to date, with checks still arriving every mail, the $20,000 mark already has been passed.

There is no way of estimating the monetary value of the more than a hundred actors, singers, comedians and bandleaders who donated their services and stayed up half the night to do it. Attempting a conservative guess, your reporter cannot see how the program could be duplicated commercially for less than $100,000. Why, there were over a score of headline acts alone! What’s more, instead of being paid the stars themselves pledged contributions averaging $100 to the fund

The Salvation Army gave honorary colonelcies to “Lum and Abner” for their organization of this, the all-time greatest broadcast, and if you had been one of the privileged few members of the audience, here’s what you might have seen:

Contar an Opening Act

Eddie Cantor, who never has opened a show since he left Hester Street, did this night and put his all into singing, with the St. Brendan’s Boys Choir, “All I Want for Christmas.” For an encore he sang “Oh, Johnny,” the way he did twenty years ago when he first introduced the famous song, which had never been blown into it recently by Bonnie Baker and Orin Tucker.

Al Pearce followed with Bill Wright in an “Eb and Zeb” sketch; Don Reid, Al’s tenor find, sang. Lon Chaney, Jr., enacted a highly dramatic excerpt from “Of Mice and Men,” and Mary Lou Cook sang a Hawaiian number to Lud Gluskin’s music. Don Wilson came to the microphone and appealed for funds, and Andy Devine began a running gag by demanding to know “Can I sing now?” The latter raised many a contribution during the seven-hour show when listeners pledged various amounts to let or to prevent the gravel-throated Devine from vocalizing.

Billy House offered a comic spot and then went out of character with a serious poem dedicated to the work at hand. Bing Crosby drew heavy applause with his singing of “South of the Border,” and Arlene Harris followed with a new telephone chatterbox episode. Burns and Allen next drew laughs with special material and Frank Parker sang “The South American Way.”

“Voice” Pledges $100

“The Voice of Experience” spoke a few words of praise for the work of the Salvation Army and then, remarking that an example of action meant more than words, he contributed $100. Mischa Auer, supported by Elliott Lewis, enacted a powerfully serious role as the Unknown Soldier in heaven. Marie Greene and her Merry Men, of the Pearce Gang, drew long applause when they sang two numbers, and Edward Arnold voiced a plea for help from the listeners.

Andy Devine was once more suppressed from singing, and Jack Benny, Mary Livingstone and “Rochester” appeared in a meaningful episode especially prepared for the benefit. Then came sad news for Devine. Jack L. Warner phoned in a pledge of $1,200 toward the fund to keep Andy from singing!

Barbara and Bob Taylor Appear

Barbara Stanwyck and Bob Taylor came to the mike and won all by just being themselves, and Don Ameche, freshly back from the Canal Zone, sang “Lilies in the Rain.” Benny Rubin, with his “Religious” tone-poem set to Lud Gluskin’s music, drew many a handkerchief which disappeared when “Elmer Blunt” and Blanche Stewart took the stage. Dennis Day was never better singing “My Prayer.”

Then came the “Blondie” troupe, including Arthur (“Dogwood”) Lake, Penny Singleton, and the original “Baby Dumpling,” four-year-old Larry Simms. Their “Uncle Tom’s Cabin” performance was a riot—but still funnier to the audience was Dumpling’s innocent young efforts to shake the microphone loose from its mooring while production men and announcers stood agast and afraid to say, “Naughty! Mustn’t touch!”

Garfield in “Winterset”

John Garfield and Wendy Barrie enacted the morbid love-scene from “Winterset,” and the smooth music of Eddie Dunstedter’s orchestra followed. Dick Powell and Joan Blondell appeared, and after Joan had done an excellent New York shopclerk monolog, Dick sang “Blue Orchids.” Loretta Young, supported by Elliott Lewis, provided a smart comedy-drama spot, after which Gene Autry sang “Only Love in a Lifetime” to Johnny Marvin’s guitar accompaniment.

The Bob Hope cast took over, and after Jerry Colonna’s “song,” Hope pledged $100 more to keep Andy Devine from warbling. “Texaco Star Theater,” minus concert-touring Kenny Baker and Ken Murray, who was ill with the flu, nevertheless drew wild applause with Frances Langford’s “Day In, Day Out” to David Broekman’s music, an up-to-date “Archie” sketch provided by producer Ed Gardner and announced by Jimmy Wallington, and a comic song by Irene Noblete Ryan.

Still They Come

Morton Downey’s “Oh, Come, All Ye Faithful” was impressive, as was likewise the appeal by author Louis Bromfield which followed. Next, Fibber McGee and Molly, aided by Bill Thompson and Billy Mills, brought laughs galore, and almost toppling them was the tongue-twisting monolog which was handed to Tyrone Power to read without rehearsal.

Credit Where Due

Truly, it was a program to be remembered. Never has such a galaxy of talent been placed on the air, and with specially prepared material, too. Bows should be given also to the hundreds of unnamed musicians who gave their time and skill to the cause—and, of course, to Charles Vanda and Bill Stewart, who handled most of the production; likewise to CBS publicity man Hal Burke, who helped Lum and Abner organize the show.
CHICAGO.—Predictions for 1940: "Li'l Abner" will be an outstanding hit among the serial sketches. Reasons: 1. It transfers Al Capp's popular cartoon faithfully to the air in continuity and characterization. John Hodlak won the role of Li'l Abner over 170 auditioners because he distinguished between the traditional Southern speech and the dialect of the mountain "kentry" actually required. 2. The show is a humorous relief from the weight of woes borne by most serials.

"Breakfast Club" will not only be sponsored by local firms in different localities without (thank goodness!) damming the present format of the show but it will do such a selling job as will revolutionize the snog little agency kingdom, already groggy from the "Chase and Sanborn Hour" blitz-krieg.

"Club Matinee" will follow in the trail blazed by "B. C." This is based on not the slightest whit of official information. Any resemblance of this prediction to what actually may transpire is purely coincidental—and a lucky scoop.

A group of Chicago radio actors, writers and directors will do well in 1940—according to the good-luck chimney which bore many of their names and which came into my hands, and which I faithfully relayed, getting three good breaks the same day.

The young Dinning sisters, who with brother Wade arrived in Chicago a few months ago with the centenarian triumphal march from Oklahoma in a 1929 jalopy, will breathe hot notes on the backs of the necks of the Andrews sisters.

The early morning WBBM-CBS va-riety show, "Good Morning," with Tommy Bartlett as master of ceremonies, will roll along and gather no moss but great recognition. More big Columbia shows will originate in Chicago studios.

No new daytime serials will be inaugurated. (Excuse me! I got New Year's Day confused with April Fool's Day!) "Avalon Time" Change Effective this Wednesday, slap-happy Grandpappy Cliff Arquette, after a couple of guest appearances, will succeed Red Selkon as comedy headliner of "Avalon Time." Simultaneously, Don McNeill will take over the master-of-ceremonies role, redolent of his ancient "Redskin" bit. In any case in which the format will remain as it is, Selkon and Edna Stillwell, his wife and stooge, will step immediately back into the theatrical field, where Red has been a comedy hit for years. I still think if Red can find the exact formula for transforming his pantomimic, bumbling brand of comedy into radio terms, he'll be a sensation.

A new Wrigley show to replace "Gateway to Hollywood" is in the making, to begin probably this Sunday, probably in the same spot being vacated by "Gateway," and probably originating here. Much auditioning and discussing is being done, but at this writing not a thing has been settled. Tune in and see what you hear. You "First Nighters" listeners undoubt-

edly heard Mary Christmas in person interviewed Friday, December 22. This Mrs. Christmas, of Racine, Wis., carries out the personification of the season spirit with her hobby, the "Mary Christmas Shut-In Club," with members in forty-two states and as far away as Hawaii and South Africa.

Remote pick-up is Tony Wons, whose poetry-philosophy program will probably go on a network early in 1940, burst a small blood vessel in his throat during his local broadcast over WMAQ Thursday, December 14. He was able to finish the program, but was in-duced to bed for a brief rest by the doctor. Franklyna MacCormack lifted the breach during Tony's absence. Tony had read on that program during which the mishap occurred a touching letter from an old lady in the Cook County Infirmary, Oak Forest, Illinois, asking him to send her one Christmas greeting because she was alone in the world and hadn't received a Christmas card or gift for eight years. The letter was re-read by MacCormack. If one greeting would have pleased Grandma Mary McDonnell, she must be very happy, indeed, for she was showered with hundreds of messages of good cheer from listeners. If you get a bit weepy now and then of the phrase "wonders of radio," it takes only an incident like that to give it a fresh mean-

On-the-spot pick-up is Don McNeill is mighty proud of Tommy, Donny, and Mrs. McNeill, who appeared on the "Breakfast Club" Saturday, December 16, and well he may be. The Mrs. is charming and the kids—Donny, three and a half, is a bigger than a minute, and redheaded Tommy, five, is only fifteen seconds bigger—are both as snappy as a second hand. Sitting one on each of Mama's knees, the lad's had all the answers to Daddy's questions without benefit of script, but with a bit of evidence now and then of rehearseal. Many had Donny subtract-numbers which somehow always gave the answer three. Donny, correctly answered each time, "Three,". After the program I asked him what was five minus one. "Five," he answered. To the question, "What do you want to be when you grow up?" one of the boys replied, "the radio like Daddy, because it's better than working!"

Radio Accompanies Stork

While Mrs. Leonard Badecki of Chi-

ago, under a local aesthetic at Chicago's Henrotin Hospital, listened to a radio program over station WAAF called "Canary Serenade," the sudden call of a real baby mingled in the deliv-
er-room with the ecstatic warbling of the radio canaries—and seven-pound Joseph Leonard Badecki; was hearing but paying no attention to his first radio program, broadcast from 9:15 to 10:00 a.m. CST on December 4. I wonder if this isn't an unusual first—for mother and father, baby, or doctor, for canaries. All are doing nicely.

"Manhattan Mother" definitely moves to Manhattan this week and will be recast. I wonder if many listeners will protest as did when "Betty and Bob" upset the story picture in their minds in the same manner . Billboard Johnnie Johnston, showing his mother, Mrs. W. L. Robinson of Kansas City, around the NBC studios, seemed justifiably proud that she is former woman's bowling editor of the Kansas City Star, using the name of Johnnie Johnston herself, and she is one of the few women to ever bowl a perfect 300. Singer Johnnie is an expert with the pins himself. "Dusty Trail," written by Happy Jack Turner and published by Uncle Will Rossiter, has the earmarks of a hit ballad.

Les Damon (John Knight in "Girl Alone") has one of the few candid pictures taken of George Bernard Shaw. He snapped the world's satirist number one at the Old Vic theater in Lon-
den when Shaw attended the rehearsal of his play "Pyramus and Thisbe." In five years of rummaging through antique shops, Joan Kay (Mary Ellen Beckman of "Caroline's Golden Store") has finally found new selections for her valuable music box. The huge disks used in this box are very rare, but Joan found the great-grandson of the inventor and he gave her part of this collection. Jeanine Juvelier (Mme. Babette of "Ar-
old Grimm's Daughters") flew to New York for the funeral of her father, Kal-
man Juvelier, renowned actor.

Actress Lillian Roth says she may go on the air regularly when her personal appearance tour is completed. Some of the radio leading men are finding relief from dramatic tribulations in the gymnasium. Ed Prentiss ("Guiding Light"), Bill Blass ("Mediterranean") and Frank Dane (of "Mary Martin") are among those seen working out.

VERSATILE LAURENCE FILLBRANDT AND NEWCOMER JOHN HODLAK (ABOVE) PLAY THE ROLES OF LOVE-SICK, FLUTTERY DAISY MAC AND 'LI'L ABNER,' WHO PREFERS POK'CHOPS, IN RADIO VERSION OF "LI'L ABNER" (NBC, MONDAY THROUGH FRIDAY)

BACKSTAGE IN CHICAGO

Will "Li'l Abner" be 1940 hit? Cliff Arquette, Don McNeill replace Skelton on "Avalon Time"

BY DON MOORE
SPEAKING of New Year’s resolutions—and no doubt you will be speaking of them, picnicly or jokingly, on the morning after December 31—there is Amos ‘n’ Andy’s amazing New Year’s story. If you are inclined to pooh-pooh resolutions or if you have never been able to make them work, you should hear their story . . .

Its beginning reaches far back into the lives of Amos, who is Freeman Gosden, and Andy, who is Charlie Correll. The charms of Madame Queen and the connivings of the Kingfish had not then even faintly stirred in either of their imaginations. The blackface radio act which was to bring them wealth and success had yet to be born. Amos ‘n’ Andy, those two friendly, not-too-intelligent blackamoors, were as yet strangers to the American scene. Frankly, Gosden and Correll are convinced that all of these happy events came to pass largely because of a certain New Year’s resolution.

Back in 1925 “Gos” and Charlie had knocked about together, for five years. They had met accidentally while coaching amateur theatricals in whistle-stop towns for the same company, and early in the year, when they were called into Chicago headquarters, the two had decided off-the-bat to team up and try for radio.

Things hadn’t gone so well during the year. They had sung as a harmony team over a Chicago radio station until October, but without pay. Nobody was paid for radio performances then. Sure, they were meted out generous allotments of chicken a la king at the hotel which operated the station, but for pocket money they had to scratch. Then the Chicago Tribune’s pioneering station signed them to a contract as staff artists. The end of the year rolled around with a bang, and on that December 31 Charlie and “Gos” were in the mood to celebrate.

Leaving one New Year’s Eve party on the North Side to connect with another on Chicago’s South Side, they boarded an I. C. commuters’ train. At the stroke of midnight they sat on a side seat, jogging along somewhere between Twelfth and Forty-ninth Streets. Bells rang, whistles tooled. Yells and laughs echoed a volley of gunshots.

“Well,” said one of them, “this past year has been good to us: we’ve finally cracked radio with a paying job.”

And either Charlie or “Gos,” they can’t remember which, shot back:

“Well, we’ve got one more year to go, and it may be our last one, so let’s try to crack ‘em wide open this next year.”

Although they’d been pals for five years, until now there had only been an easy-come-easy-go fraternalism between them. A change in circumstances might have parted them any moment. But something in that single statement on the smoky old electric made them suddenly realize how close they really were to each other. It was the beginning of radio’s most solid friendship. It was also the beginning of a joint New Year’s custom.

“Those same words,” says Gosden, usually spokesman for the pair, “have been said by us every year-end at the stroke of twelve o’clock since then. It was in different cities as we were once or twice during the past fourteen years, we would get together by long-distance telephone and repeat our pledge. When we were in the same city but attending or giving different parties, we would join one another at a predesignated place at midnight to repeat our ritual.”

The years have brought changing scenes and changing situations. Youth has passed into middle age. But with each change their sentimental custom has acquired richer meaning and deeper significance. There was the close of that first year, for example.

They had had the luck to develop a radio serial comic strip for the Tribune. Choosing a pair of colored buffoons for characters, they called it “Sam ‘n’ Hen-ry.” Novel and amusing, “Sam ‘n’ Henry” caught on with Chicago listeners quickly. The whole year seemed to be a fulfillment of that New Year’s pledge. Until the evening of December 31, 1926 . . .

“Sam ‘n’ Henry” had received an invitation to appear at the New Year’s Eve party of Mrs. Samuel Insull. In Chicago that was equivalent to a royal command performance in London, for Samuel Insull, in those days, was czar of a fabulously far-flung public-utilities empire and also reigned as a great patron of the arts. Charlie and “Gos” were flattered. It was to be the first personal appearance of Sam ‘n’ Henry. From a concealed loudspeaker they were introduced by Mrs. Insull as “radio’s newest find.” Did a composite episode of the funniest gags they had pulled in ten months of broadcasting. They were in their element. Pyramiding laugh on laugh, they intended to save the biggest till last. Then they would walk into the room where the guests were seated and receive an ovation.

EVERYTHING went according to plan. They finished and ran into the living-room, where the guests were seated on thirty-five gold chairs. Only to find Tito Schipa, Rosa Raisa and thirty other operatic bigwigs—Mrs. Insull was a great opera patron—none of whom understood ten words of English or even that much of blackface comedy. The only ovation was a battery of raised eyebrows. It was Correll and Gosden’s biggest flop.

They walked down Lake Shore Drive, a flat taste in their mouths and with hopes fallen even flatter. Suddenly whistles blew, bells rang, guns fired. Charlie looked “Gos” in the eye and with one thought in mind and heart they chanted in unison:

“Well, we’ve got one more year to go, and it may be our last one, so let’s try to crack ‘em wide open this next year.”

Three years later, in 1929, they joined station WMAG in Chicago to introduce—locally and inauspiciously—Amos ‘n’ Andy. In August, Pepsi- dora sponsored them over one of the earlier Coast-to-Coast hook-ups. “Amos ‘n’ Andy” had already become a Chicago hit and high-powered promotion men set about now to give the show a national build-up of fantastic proportions. It was announced as the coming American radio show. Newspapers differed quite sharply with that thesis in their reviews on the morning after its premiere. One paper carried an eighth column streamer reading “Radio’s Greatest Flop Has Arrived.” A New York Sun critic devoted three-quarters of a column to her “disappointment over the heralded Amos ‘n’ Andy” broadcast which started last night.

Even after the application of large grains of salt to the opinions of anti-radio newsmen, this reception could hardly be construed as enthusiastic. Truth was that listeners hadn’t been conditioned yet to radio serials in which the plot continued from day to day. “Amos ‘n’ Andy” had to sell themselves and a new entertainment idea besides. It was nip and tuck when Pepsodent renewed their contract for 1930.

That New Year’s they lived in different apartments in the same building. Both gave their own New Year’s parties. At twelve o’clock quests at neither party could find their host. The hosts were down in the lobby saying smil- ingly to one another:

“Well, we’ve got one more year to go, and it may be our last one, so let’s try to crack ‘em wide open this next year.”

SO FOR fourteen years they have kept their New Year date. With each passing year, they seem to their fans to have established themselves more solidly as an American institution. Other radio stars tell them jealously, “There’s one thing certain, boys. Amos ‘n’ Andy’ will last forever.”

No person having watched their record of popularity on the air would be so bold as to dispute that dictum. Nobody but Amos and Andy.

For sure as shootin’, this December 31, midnight, will find them together—this time in Hollywood. “And it’s not a superstition,” says spokesman “Gos,” “it’s just our policy:

“Well, we’ve got one more year to go, and it may be our last one, so let’s try to crack ‘em wide open this next year.”

—John W. Carson.

“Amos ‘n’ Andy” may be heard Mond- ay through Friday over a CBS net- work at:

EST 7:00 p.m. . . . CST 8:00 p.m. . . . MST 9:00 p.m. . . . PST 10:00 p.m.
The March of Music
Edited by LEONARD LIEBLING
"... An ampler Ether, a diviner Air ..."—Wordsworth

FORECAST

L A GIOCONDA," on Saturday, brings to radio listeners one of the most-involved plots in opera and some of the best-known operatic melodies, including the all too familiar "Dance of the Hours." Grace Moore returns to Ford with a program of old favorites, which will probably please her admirers but adds nothing to the art of program-making. So far this season, the freshest and most unhampered Ford broadcasts have been planned by Wilfred Pelletier, Metropolitan conductor.

Saturday, December 30

The INDIANAPOLIS SYMPHONY ORCHESTRA, CBS. Fabien Sevitzky, conductor. Symphony No. 5 (Beethoven), Surprise (George Lesner), The Sorcerer's Apprentice (Dukas), Last movement of Symphony No. 1 (Kalmimov).

VERA BRODSKY PIANO RECITAL, CBS. Sonata Fantastique (Sciribalin), Preludes 3 and 6 from Opus 23 (Rachmaninoff), Etude Tableau (Rachmaninoff).

Another fine program by pianist Vera Brodsky is to carry on the CBS new plan of giving proper place to an instrument far too much neglected on the air. An undeservedly neglected compos- er, in Alexander Scriabin (1872-1915) and Miss Brodsky makes a fine gesture by reviving one of his ten sonatas for piano.

Scriabin visited the United States in 1906, and appeared as a pianist in a number of cities here. Some of us re- member him well as a shy little man with much wavy hair, a tiny Vandyke beard and clothes of fashion-plume- gance. He played extremely well and won refreshing success. His piano works have abundant melody, spicy harmonization and in general a dis- tinct style of their own.

Scriabinian Days of the remains uni-
ness; popular and Miss Brodsky has tastefully chosen three of his loveliest

The NBC SYMPHONY ORCHESTRA, NBC. Desiré Defauw, conductor. Symphony No. 4 (Schumann), Barcarolle from "Pianokusa" (Wagner), Three Ex- cebts from "Dowmage of Faust" (Berlioz).

Sunday, December 31

RADIO CITY MUSIC HALL OF THE AIR, NBC. Symphony program. Erno Rapee, conductor; Henrietta Schumann, pianist. One thinks with gratitude of Rachmaninoff as the only living really romantic composer for the piano.

The March of Music... (Continued)

pelude to his three-act comic opera (premiered in 1813) based on a comic tale of romantic intrigue. The music has intense Russian humor and or- chestral sparkle.

Mendelssohn's Italian Symphony (1833) resulted from his visit to Italy in 1831. The music, however, has dis- tinctly Italian flavor only in the movement, a whirling saltarello (na- tive dance) which seems to have been inspired by a carnival scene described by the composer in one of his letters dated January 8, 1831. Dr. Sigmund Spaeth, who delights in putting texts under well-known sym- phonies, tells us to try the singing it to the opening measures of the opera and opera-lovers will lap it up.

Italian, Italian is Mendelssohn's name for a symphony whose melody with light is made.

STRAVINSKY CONCERT, BES, NBC. Metropolitan Opera tryouts. Mil- lon Cross, master of ceremonies. Mack Harrell, Metropolitan Opera Company burlesque and one of last year's winners, will speak. Contestants are: Marcella Uli, contralto of Louisville, Ky., and Aroli Jabim, lyric tenor of Quebec.

SYMPHONY ORCHESTRA, MBS. Nicolai Berezovsky, conductor. Carnaval Over- hue (Dvorak), Caricature Sketches (Ippolitov-Ivanov).

Monday, January 1

The FORD SUNDAY EVENING HOUR, CBS. The Detroit Symphony Orchestra; Franco Ghione, conductor; Grace Moore, soprano; Pomp and Ceremon- (Elgar), Midnight Bells (Kreis- ler), Scherzo from "Midsummer Night's Dream" (Mendelssohn), the Orchestra; "One Fine Day" from "Madame Butterfly" (Puccini), Grace Moore; Par- ental from "L'Arlesienne Suite (Zac- zet), the Orchestra; The Old Refrain (Kreisler), Hai Yt Time of Holidays (Branscombe), Tou Seule (Tchaikowsky), Grace Moore; Nadia Waltz (De- libes), the Orchestra; Carry Me Back (Banks), Grace Moore; Chorus and Orchestra; Marche Slave (Tchaikowsky); "Deaf Song, Fairest Lord Jesus" (Delius), Grace Moore, Chorus, Orchestra and audience.

THE VOICE OF FIRESTONE, CBS. Alfred Wallenstein, conductor; Richard Crooks, tenor. Introduction to Act III "Lohen- grin" (Wagner), the Orchestra; The Rose and the Nightingale (Rimsy-Korsakov), Richard Crooks; Pizzicato Polka (Straus), the Orchestra; Syrie (Bizet), the Orchestra; Prize Songs from "Die Meistersinger" (Wagner), Lindsy Lou (Strickland), Richard Crooks; Viennese Beauties (Larion), the Orchestra; Green Hills of Ireland (De Rigeo), Richard Crooks.


Alban Lachow (1855-1914) is best known for his short piano pieces, even though they are strongly reminiscent of Chopin and Liszt. One of his three-act operas, "The Enchanted Lake," is rediscovered opera. Lachow (borrowed from Rimsy-Korsakov) describes in sound the picture of a lake which reflects the shadows of the great forest, while nymphs disport themselves in the waters. There is an introductory undulating theme in the muted strings, and that forms the principal material of the composition.

Lalo's amiable "Auadbe" (Serenade) was written originally for ten instru- ments, wind and string.

Hall at all familiar, the work by the Frenchman Paul Lacome, who lived to be ninety (1837-1927), is built on folk-tunes from the old name for part of that section of southern France known as the Midi. He has treated the subject with characteristic devotion and flavor. It seems odd that so little of Lacome is known in America when one considers that he left about 150 compositions, including three sympho- nies, much church music and many chamber-music compositions. By this way, do not confuse him with Louis Lacome (1818-1884), also French, whose output (five operas, etc.) was also important in its day.

SYMPHONY ORCHESTRA, MBS. Nicolai Berezovsky, conductor. Carnaval Over- hue (Dvorak), Caricature Sketches (Ippolitov-Ivanov).

Tuesday, January 2


Wednesday, January 3

INDIANAPOLIS SYMPHONY ORCHESTRA, CBS. Fabien Sevitzky, conductor. Fiestas (Anis Fuleihan), Romeo and Juliet Overture (Tchaikowsky).

Thursday, January 4

AMERICAN COMPOSERS CONCERT, NBC. Chester Farkas, conductor. abstracts by Dr. Howard Hanson.

Friday, January 5

MUSIC APPRECIATION HOUR, NBC. Dr. Walter Damroch, conductor.

SENTONETTA, MBS. Alfred Wallenstein, conductor. Symphony No. 2 (Schu- man).
**A Cry for Reform**

By Leonard Liebling

Two wishes the new year might grant with benefit to all concerned are improvement in the quality of musical broadcasts, and better transmission whenever they pick up the programs of the networks. The "March of Music" is continually in receipt of complaints regarding the foregoing faults, but with all the good will in the world this department does not see what it can do to effect reforms.

We write condemnation editorials, and we even write to the offending sources, but beyond promises we seem to get no results. One thing we always advise complainants to do is to mass objection in the form of signed envelopes and personally signed by as many persons as possible to be forwarded to the station and networks whose broadcasts are mediocre in quality or inadequate in transmission.

The massed documents might register too, if sent to the Federal Communications Commission in Washington. That body is granting more and more licenses for new stations and allotting more and more kilowatt power to a number of older ones. That is one reason for the cross-carrying of airwaves and the ensuing interferences with the clear reception of broadcasts.

There is, of course, the commercial angle to the question. The smaller stations need sponsors even more badly than the networks and can hardly be blamed for preferring paying programs to those which bring in no revenue.

The editor of "March of Music" has no scientific bent whatsoever and cannot suggest what ought to be done in the way of improving listening conditions for smaller localities (although some larger ones are among the complainers), but it seems only logical to assume that in these days of mechanical and electrical proficiency there should be no insurmountable difficulty in keeping neighboring stations from spoiling one another's broadcasts and in enabling them to give satisfactory hearing to the programs of the networks.

The situation cries for immediate remedy, especially as there is a new chain on the air just now, the Transcontinental, which threatens to create more confusion than ever.

Some of the writers who have asked us for help strike a truly tragic note, like the lady in Laramie, Wyoming, who says, "I can get everything good and clear on my radio except the Toscanini concerts."

Others rage against the daytime serials, one recent correspondent asking "whether the average intelligence of women is considered so low by the broadcasters that they furnish us with those pilfering and odorous serials instead of with some good music or other dignified and uplifting entertainment?"

Not long ago Myrt of "Myrt and Marge" gave out an enlivening interview in the New York World-Telegram (October 28) wherein she told that when her sketch was shifted from an evening spot to a daytime hour, she and her partner had to change their material altogether, as it was considered too sophisticated for afternoon listeners. (Satisfaction, then, seems to be a matter of the clock?)

This department tries to avoid offensive words but cannot refrain from quoting what Myrt said in sincere but humorous conclusion of her interview: "Most of those daytime serials are alike and they are lousy. If they'll let me, I want to try out a new idea I have and write the programs myself for a few weeks."

A new idea when the folks whose suits the sponsors and the advertising agencies favor? That's rank herey, Revolt! Communism! If Myrt does not watch out she'll be sent back to where she came from.

**Up and Down the Scale**

William Primrose, the ace viola-player and leader of that section in the Toscanini/NBC orchestra, soon will be an American citizen and says: "When I receive my final papers I shall have the happiest moment of my life—except when Toscanini chose me as a member of his orchestra." By birth, Primrose is a Scot.

He calls the viola "the Cinderella of the string instruments," because so little solo music has been written for it. No one has done more than he to help popularize the viola. Just recently he finished recording seven viola compositions, for Victor, I believe.

Our national eagle is likely to let out a fortissimo screech if he hears what Edward Johnson told me last week: "Sixty-six percent of the Metropolitan Opera singing personnel is American."

John Barbirolli made a change in his Sunday program, the substitution occurring almost at the last hour—an unusual thing for him to do. However, he felt that at this particular time Nicolai's "Merry Wives" overture is not nearly as appropriate as Sibelius' "Finlandia."

John Charles Thomas announces his intention to give up concert-singing (but not opera) and go into film-acting. He did once make a silent picture in his earlier career, but feels that he has now learned to be a real actor after interpreting some of the great baritone tragic roles on the lyric stage. The story he is to film revolves about a successful man who becomes disgusted with the world and seeks truth and reality in a small town—where he finds life just as ugly. He reforms the nation, then disappears down a road, singing to the stars.

Has anyone ever asked you what is your favorite composition? Mine consists of about 100 works by the masters.

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**"La Gioconda"**

This Week's Opera

Saturday, December 30, The Metropolitan Opera Company will present Amilcare Ponchielli's "La Gioconda" on NBC at 2:00 p.m. EST; 1:00 p.m. CST; 12:00 noon MST; 11:00 a.m. PST.

**THE CAST:**

La Gioconda ... Zinka Milanov (soprano)
Laura ... Bruna Castagna (mezzo-soprano)
Enzo ... Giovanni Martinelli (tenor)
La Cieca (To be announced) (contralto)
Alvise ... (To be announced) (bass)

Conductor: Ettore Panizza

**Backstage at the Metropolitan, Ettore Panizza (center with glasses), distinguishes Italian conductor, discusses details of the opera "La Gioconda" with other officials. Panizza will conduct on the Saturday broadcast, NBC.**

OGETHER with Mascagni and his "Cavalleria Rusticana" and Leoncavallo and his "Pagliacci," Amilcare Ponchielli (1834-1886) is the composer who first (in 1876) called a "one-opera composer" in "La Gioconda." All three wrote other operas too, but each man survives in the active repertoire with only a single work.

"La Gioconda," dating from 1876 (premiered at La Scala in Milan), has one of those overstuffed melodramatic plots which exist only in grand opera and chiefly for the purpose of furnishing incidents, scenes and action as pegs on which to superimpose as much effective music as possible.

Venice in the seventeenth century is the background for "La Gioconda." The carnival is on, with the populace masqueraded and roistering in the streets. Barnaba, sinister spy for the Council of Ten, has no mind for pleasure after his appointment by the balled-singer, Gioconda, who loves the Genoese nobleman, Enzo Grimaldi, although she discovers that he is infatuated with Laura, wife of Alvise, the Inquisitor. Laura, white masked, rescues Gioconda's blind mother, La Cieca, from being hanged by a mob incited by Barnaba, who denounces her as a witch.

Under the guise of friendship he arranges a rendezvous between Laura and Enzo aboard the latter's ship, but treacherously informs Alvise of the meeting. Jealous Gioconda also learns of a signal proposed by Alvise at the tryning spot, is about to kill her when the intended victim holds up a rosary given her by Gioconda's mother. Before Alvise can board the ship, Enzo sets it on fire.

At his palace, Alvise forces Laura to drink poison, but the repentant Gioconda has replaced it with a sleeping-draught. The gloating Alvise exhibits the "dead" Laura to his guests. Now

**La Gioconda**

To: Leonard Liebling,
OUR SONGS
ARE STEEPED
IN MEMORIES

Stories 48,000 listeners
told Phil Spitalny about
their favorite melodies

BY DICK DORRANCE

IN SOME private corner of every hu-
man heart is enshrined a melody.
Not necessarily, you understand, the
bright music of a high-stepping band
or the intricate patterns of a multipiece
symphony. Usually it is a simple mel-
ody that has its birth in the essentials
of human happiness, spanning the gen-
erations because of its sincere simplic-
ity and an association with personal
memories that cannot be lost.

That, it seems, is what forty-eight
thousand radio listeners think. These
are the forty-eight thousand radio lis-
teners who recently sat down and
wrote individual letters to Phil Spitalny,
maestro of the “Hour of Charm,” heard
over NBC, when he asked them for the
name of their favorite song.

And the outpouring of human emo-
tions as mingled in their words proves
that America’s best-loved music is not
recruited from the brittle octaves of the
hit parade nor from the overrich ranges
of the opera stage.

America, in its secret heart, loves
songs which tell of security and the
simplicity of slow-burning love.

More than eighteen percent of those
forty-eight thousand letter-writers
named the soft and prayerful refrain of
“Ave Maria” as their favorite. Whether
by Gounod or Schubert is immaterial.
“Ave Maria,” in the gentle twilight of
memories, meant more to some nine
thousand people than any other selec-
tion in the vast catalog of our nation’s
songs.

And, along the same vein, “In the
Gloaming” came second on the list,
followed closely by such imperishable
numbers as “I Love You Truly,” “End
of a Perfect Day,” “Love’s Old Sweet
Song” and “Believe Me If All Those
Endearing Young Charms.” Only two
compositions of relatively recent years
were included among the first ten—
Hoagy Carmichael’s haunting “Star-
dust” and the ever-popular “Night and
Day” of Cole Porter.

Phil Spitalny, whose all-girl orchestra
is well known to radio audiences, early
this year conceived the notion of invit-
ing his listeners to submit the title of
their favorite songs. The first flood of
mail showed that his suggestion had
struck a particularly vibrant chord of
national sentiment. And so, for a period
of fifteen weeks, the “Hour of Charm”
offered a prize of $100 each week for
the best letter received.

Those letters, now in the possession
of Spitalny’s sponsor, afford a poignant
glimpse into thousands of lives which,
somewhow, you might gain in no other
way. The reason is simple. Songs live
because of associations. When played,
they summon up memories. And these
people who wrote the myriad letters—
in asking for their favorite songs—were
unconsciously revealing the happiest,
most dramatic and tenderest moments
of their lives.

Take, for a simple example, a woman
in the Middle West who wrote: “Dar-
ling Nelly Gray” is one of the first songs
I recall hearing my mother sing. In
my childhood days we did not hear
music very often and were not familiar
with all types of music such as radio
brings today. Our mother sang the old
familiar songs to us and ‘Darling Nelly
Gray’ was my favorite. I remember
sitting on the edge of our porch, five
children in a row, listening to Mother
sing.”

For her, this song went back to the
peace of childhood. Others, in similarly
deathless melodies, find recollection of
young love which today is only a sweet
memory never again to be experienced.

“Put on Your Old Gray Bonnet” has
given me the greatest happiness be-
cause it brings back memories of youth
and my first love. In the ‘horse and
buggy days’ my father owned a horse
named Bill. He never wanted to go
away from home, so when my sweet-
heart and I would go for a drive I held
the reins while George held the whip
to keep old Bill going. But coming
home we had some ride. ‘Old Gray
Bonnet’ was our favorite melody and
we always sang it on these excursions.”

Many of our best-loved songs, of
course, have made their deepest im-
pression during moments of extreme
stress. The Great War and faraway
thoughts of home provided many an
American soldier and sailor with mem-
ories which he can never forget. “Often
hungry from the meager rations served,
our clothes frozen to us from the spray
of the North Sea in sub-zero weather,
plunging through the night with all
lights extinguished and in waters so
dangerous that we never knew if we
would reach our destination—that was
the lot of many American sailors dur-
ing the World War. Still, my thoughts
were always of home, not of death.
Would the folks back in the States
‘Keep the Home Fires Burning?’”

Many of those thoughts of two desc-
Ades ago still linger on in twisted bodies and tortured minds which have nothing left but their memories. A veteran writes:

"All lights except those on the emergency exits are out. A nurse, flashlight in hand, tiptoes softly down the corridor. She enters the ward where we former doughboys are patients in a veterans' hospital, still being treated for disabilities incurred more than twenty years ago 'over there.' A kindly 'good-night,' a caress on the forehead of a tossing, fever-stricken patient, and she is on her way. Thus that sweet song of World War days, 'The Rose of No Man's Land,' is my favorite. That work of the Master Hand still carries on with the indomitable spirit of Clara Barton."

The scope and feeling behind these many letters is as vast as it is intense. One old-timer, his long life behind him, sent this message to the "Hour of Charm":

"Oh, Susannah" brings back childhood memories so vividly that I instantly chose it as my favorite song. When I was small we 'crossed the prairies' in covered wagons. At night the young folks would gather around the campfire and sing 'Oh, Susannah.' It was the favorite song. They ended it with 'I'm just from California with a banjo on my knee.' I'd often hear the cowboys singing or whistling this same song until it made an indelible impression. Even now, at seventy-four, I get a thrill whenever I hear it sung or played over the radio."

"I am a refugee from Germany," writes still another, "having come to this country not long ago. Whenever I heard for the first time 'The Star-Spangled Banner' and saw Americans listen proudly and joyously but without coercion or pressure, tears came into my eyes! I felt free again. Since then 'The Star-Spangled Banner' is to me the symbol of everything good in the world, of justice and freedom, the highest goods of mankind."

These are, in these letters, evidence of human courage and struggle far greater than that demanded by the problems of an average life. From the far West came this short but significant note:

'The Champagn Waltz,' my brother and I danced our way to the waltz championship of the University of Denver. This song is dear to me not because we won the contest but because it brought to my brother, who is totally deaf, the realization that in spite of his handicap he could compete with hearing people and win with the best of them. So to me 'The Champagn Waltz' is a symbol of a stepping-stone in my brother's life, the crossing of which I made a little easier."

The result of this poll, over the months that he has conducted it, tends only to convince Spitalny that average radio listeners, far from wanting just rube-cutting and hot licks, long for simple and tuneful melodies.

And it is interesting to note that among compositions which ranked in the first ten, the fairly contemporary "Stardust" has those same properties of indelible association with events listeners never want to forget. It differs from other favorites because it is not basically simple. "Stardust" is a melody replete with chromatics and calls for a vocal range beyond that of the average singer. Yet it captured third place in Spitalny's list.

Phil's innovation of an all-girl band—thirty-two in number—marks the only experiment of its type in big-time radio. The young ladies range in age from seventeen to thirty, and as part of their contract pledge not to marry while members of the unit. They have a versatility that is the equal of any all-male orchestra, playing everything from popular tunes to the slower measures of old favorites with equal facility.

But it seems to be the old favorites rather than the constant reiteration of bright new tunes which win greatest acclaim from the unseen millions who sit at home by their loudspeakers. Those forty-eight thousand letters prove it. Give us, they say, our songs that are steeped in memories, mellow with the richest things in our lives.

America is a busy nation. It bustles—but still has time for priceless moments of recollection. So long as there are memories, there will be songs. And so long as there are songs—there will yet be memories.

Phil Spitalny may be heard Sunday on "Hour of Charm" over an NBC network at:

EST 10:00 p.m. CST 9:00 p.m.
MST 8:00 p.m. PST 7:00 p.m.
SONG Searchers will be interested to know that Don Ameche expects to sing "The Night Has Begun," winner No. 9, on his final "Chase and Sanborn Hour" appearance Sunday night (NBC, 8:00 p.m. EST; 7:00 p.m. CST; 6:00 p.m. MST; 5:00 p.m. PST). Written by Maurice Crane and Les Bagley of Geneva, N. Y., this song won first prize in the contest judged by Ameche and Robert Armbruster, maestro of the coffee hour.

Philadelphia Winners

And now judges announce winner No. 10 in the Pop-Song division—"At a Little Music Counter," by Ronnie Bonner and Edward Khoury of Philadelphia. Although several West Coast bands will be playing "At a Little Music Counter" during the next few days, a Coast-to-Coast spot has not yet been announced. Look for future announcements.

Last Song-Search Contest

Meanwhile contestants are invited to avail themselves of one last chance to win fame and fortune through Radio Guide's National Song Search. Last week entries for the Hymn Contest flooded in up to the deadline date on December 30. This week judges expect as many or more semi-classical numbers, as the search for a great semi-classical number closes at midnight, Saturday, January 6. Don't forget that the writer of the winning song, like those of previous contests, receives a cash prize of $200.00 plus advantages such as no other song contest has ever before offered. If you haven't succeeded in the Pop-Song contests, this may be your golden opportunity. Mail your song today!

Radio Guide's Leonard Liebling will judge the Semi-Classical Contest.

S$200.00 PRIZE WINNER OF POP-SONG CONTEST NO. 10

"At a Little Music Counter"

By Ronnie Bonner and Edward Khoury


Consolation Prizes (Pop-Song Contest No. 9)


Selma N. Hovis, No. 23 Fairmont Ave., Salt Lake City, Utah. Composition: "Wild Roses in the Moonlight." 


Merrill Tanning, Stanley Alcove, Harold Shaw, Box No. 1924, Boise, Idaho. Composition: "From This Day On." 

Day and Home, Cabin 61, Saturday, Utah. Composition: "I Can't Go Wrong With You." 

Honorable Mentions (Pop-Song Contest No. 9)

Walter W. Smith, 264 S. Perry St., Johnstown, H. T. Composition: "I'm Telling the Man in the Moon How I Love You." 

Wesley Rouse, Netley, Calif. Composition: "I Love You." 

Evelyn Rose, 600 W. 3rd St., Indianapolis, Ind. Composition: "Somebody Borrowed My Heart." 

Alfred Kasman and Lu Garcia, San Francisco State College, San Francisco, Calif. Composition: "As Autumn in My Heart." 

Anna Louise Witter, Veterans Administration Facility, Davielle, Ill. Composition: "We Never Had a Date." 

Ely Russell, 604 Pacific St., Oswego, N.Y. Composition: "Small Town Blues." 

Read These Rules Carefully

1. Contestants must live in the United States or Canada. Anyone may enter the National Song Search with the exception of employees or members of the families of employees of Radio Guide or the Davis-Schwegler Company.

2. Entries must be addressed as follows: National Song Search Headquarters, Radio Guide, 731 Plymouth Court, Chicago, Ill. No manuscripts will be returned unless accompanied by self-addressed stamped envelopes.

3. An entry must be written in ink (not pencil) on regularly ruled music copying paper. It may be a full piano arrangement or a simple melody. Words will not be considered in judging.

4. The name and address of contest must be written in ink or typed in the top margin of page one of each entry submitted. The name of the song may also be written in ink or typed on page one.

5. A contestant may submit as many entries for any single contest as he may wish—and may win more than one prize provided his entries merit such consideration.

6. Each entry shall be judged solely on its musical merit. Judges will be the editorial boards of Radio Guide and Davis-Schwegler Company. Contestants, by entering the contest, agree decisions of judges shall be final.

7. The prizes awarded winners of each contest are identical, namely, the song-writer whose song is selected by the judges as best in each contest will receive: (a) $200 in cash; (b) The standard song-writers' contract with Davis-Schwegler Company regarding individual contributions for standard royalties on sheet music and other sales; (c) His song will be published and distributed through Davis-Schwegler Company outlets; (d) His song will be recorded and phonograph records offered for sale through regular D.S. outlets; (e) His song will be electrically transmitted and placed in the regularly scheduled Davis-Schwegler Company library of music for playing on radio stations. One (1) dozen pieces of sheet music; two (2) seconds, and one (1) electrical transcription will be sent to the song-writer. The next five songs selected by the judges as being most worthy will win for their writers the sum of $10.00 each. The last six songs selected will be given Honorable Mention Certificates.

8. Semi-classical number contest entries must be mailed before midnight of Saturday, January 6, 1940.

Last Call for a New Semi-Classical Number

With the object of bringing to light a great, new American semi-classical number for voice, the National Song Search issues this week a last call for entries in the Semi-Classical Contest. This competition, which offers the same prizes and additional rewards (see rules) as Pop-Song winners received, is the opportunity of a lifetime for writers of fine music. Have you written or can you write such a song as "Trees" or "Indian Love Call" or "Sylvia"? Mail all entries before midnight of Sat., Jan. 6, 1940.

9/12 p

Runners-up of Pop-Song Contest No. 10 Will Be Announced Next Week
If Your Heart's In Your Work
A former matinee idol now in radio speaks to youth

By Francis X. Bushman

SHE was a gray and wrinkled little old lady, bowed with age, and she stopped and stared at me in the corridor of the Columbia Broadcasting System studios in Chicago.

"Aren't you Francis X. Bushman?" she asked at last.

When I nodded her face lighted up.

"Why, I remember you when I was a little bitty girl. We used to skip school to go see your pictures."

I was virtually accused of being aged and decrepit. I wasn't that old, I knew. As a matter of fact, I felt very young at the moment. My new radio contract had just been signed and—that was several years ago. I was starting out to help pioneer another entertainment medium. Already I had done my share of pioneering on the early American stage and in the movies, watching the latter grow from its crawling period to full man's estate. And yet I didn't feel old, and this was largely because there was still work to do, a challenge that had been thrown down and which I was now picking up.

But oddly enough it wasn't the implication that I was old that impressed me in this lady's remarks. It was the grand compliment that she had paid me. Many, many years after my face and my voice had ceased to be public property, she remembered me and her face lighted up with the remembrance.

She was seeing me not as Francis X. Bushman, a man standing in a corridor, but as the hero of countless screen adventures she had shared with me in her younger years. And that, friends, is a thrill. More than a thrill, it is the very measure of success. Once, when I was much younger and the world laid its adoration at my feet (and some of you may be old enough to remember that once the world did just that), I measured my success in the crowds I could attract. I used to thrill to the knowledge that in Chicago merchants sent their goods to my rooms rather than permit me to enter their stores, because when I did go into their stores, salesgirls left their counters to gaze at the man they had seen so often on the screen. I used to thrill at the large farm—Bushman Manor—I kept in Maryland with its stock of animals from all over the world.

TODAY, with a wisdom tempered by time, I measure my success in the number of hearts where Francis X. Bushman still lives. That is the only real measure of success an actor can have—"the number of hearts in which he still lives because of his performance."

A writer, a painter may take out their books and their portraits and look at them as often as they wish, but an actor's work lives—or perishes—in the hearts of his audience. Hardly a day passes without some ambitious youngster, striving for a foothold in radio or the theater, coming to me and wanting advice, "How can I get my chance?" they ask. And I tell them, "I wouldn't worry so much about getting a chance. Today there is a systematic search for talent. I know of few radio stations that do not hold regular audition periods for new talent, and getting yourself heard by producers isn't the big problem it once was. I'd worry more about myself. I'd want to be sure that when my turn did come to audition that I was ready for it; that I'd do such a slam-bang job of the lines they gave me that they'd have to hire me."

And that brings us right back to that measurement of an actor's success. Various producers may call it by other names, but there is only one real measuring-rod used in sitting up an actor or an actress. Can he, or she, turn in a performance that will make listeners feel that they are living the role with the actor? Do they touch the heart strike a deep responding chord that can lift the listener out of his ordinary life and for a short while carry him along on whatever adventure the playwright has written? And there is no formula I or anyone else can give that will help you.

It's all a matter of putting your heart into the role!

You must be able to forget, for the moment, everything else. Forget that you're Jane Jones or Dick Brown, of Iowa, and remember only that you are Romeo or Juliet or Cyrano or Lightning Jim, or whatever role you happen to be playing. You must live your part so completely that your own heart and soul is lost in the heart and soul of your stage being. There are different techniques, just as each of us has a different interpretation of the same character, and I have seen Hamlet played in so many different ways that it would be hard to recognize him as the same character. Technique is something that others may help you with. But putting your heart into a part to make it come gloriously alive for listeners—that is something only you can do. If you find that you cannot do this, then the theater or radio is no place for you.

I recently talked with a young college graduate who had majored in dramatics at a large university. Well educated, talented, he wanted to know what he could do to get a foothold in radio, and I told him just what I've said above. "But I've been trying to get a chance for three months now, and I'm still walking the pavements. Sure, I've had auditions, but nothing happens."

WELL, the turnover in radio is slow. If you've done well on your audition, it still may be months and months before you'll get a call for work. But if you think that's any different from other lines of business today, you should know some of the young people I know—accountants, newspapermen, mechanics. They're all piling in for calls to work. But while they're waiting, the chances are they're studying and preparing themselves to go ahead by leaps and bounds once they do get the happy word to come to work. There is no reason why actors and actresses shouldn't do the same.

There are plenty of small stations scattered throughout the country that would welcome the talent of the dramatic student I just mentioned. He would be of invaluable aid to the station, and the station would be of a similar—or greater—value to him. There he would receive the grand salary he might receive as a star on a network, but he'd be able to experiment with radio technique, learn to use the microphone properly, get a variety of experience he'd never be able to acquire in a large station or with a network. Also, he'd stand a better chance of being heard advantageously by radio executives who are important if he is actually broadcasting than if he stayed at home and nursed a feeling that he was being discriminated against or that his chances for success were nil.

AFTER all, if you're sold on radio—if your heart is in it—nothing can really stop you. There may be hardships at first, but today there are hardships in any line of endeavor, and if you have no stomach for struggle and despair, you're a lost soul to begin with. But if you know a deep and driving urge to succeed in the face of all obstacles, an urge that starts in the bloodstream of your heart and spreads out to your every fingertip, forget about "getting that big break" and take all of the little "breaks" that come your way. In the end, you'll find that a lot of little breaks will add up to one big break anyway, and, instead of being lost when that big opportunity comes your way, you'll find that the experience you've been gaining will make you a winner at home in it. This isn't just true of radio. It's true of everything and every field in life.

Don't let either time or circumstances put out the spark in your heart, if you're really sure you belong in radio. After all, the little old lady thought I was ancient, and I broke into broadcasting! I came in the hard way, for aren't they inclined to quickly label as has-beens these days even those veterans who have formerly commanded universal recognition? If I am at all successful in radio acting, it is because I accept it as another job to be done with all the vigor I possess—a job I can throw my whole heart into, as I once threw myself into the things the little old lady recalled.

Put your heart into the job you're doing and nothing can stop you!

Francis X. Bushman may be heard Monday through Friday as John Fairchild on "Stepmother" over a CBS network at:

EST 10:45 a.m. ——— CST 9:45 a.m.
MST 2:45 p.m. ——— PST 1:45 p.m.
**On Short Waves**

Edited by Charles A. Morrison

President, International DXers Alliance

Programs from foreign countries subject to change without notice

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**LET'S LISTEN TO GUATEMALA**

The National Broadcasting Station of Guatemala consists of three short-wave transmitters. The main one, TGWA (1517 and 9685), power 10,000 watts; TGWB (6415), power 1,000 watts; and TGWC (232), power 1,000 watts; and one broadcast trans-mitter, TGW, power 5,000 watts, which operates on 1520 kilocycles.

TGWA, in the opinion of this writer, is the outstanding Latin short-wave station on the air—not only because it is received with tremendous signal strength and clarity but also because its programs are of an unusually high caliber.

TGWA, "The Voice of Guatemala," operates as follows: On 15.17 megahertz, in the 19-meter band, weekdays from 9:45 to 10:45 a.m. PST, and on Sundays from 9:45 a.m. to 2:15 p.m. PST; on 9685 megahertz, at the high-frequency edge of the 20-meter band (just above Paris), weeknights from approximately 7:00 to 8:30 p.m. PST, and on Sunday nights from 4:00 to 9:00 p.m. PST, programs are directed to North America (beams centered on Chicago), with the exception of Sundays from 9:00 to 9:45 p.m. PST, and Wednesday, Friday, and Sunday nights.

TGWA does not employ an identifying signal, but since the majority of its programs consist of marimba music and all announcements are in English as well as Spanish, it is not difficult to locate on the dial. The musical theme for the station is an "El Ranchito," a marimba selection. In addition to its many delightful marimba concerts (featuring some of the world’s finest players), a complete opera is broadcast on Wednesdays at 7:15 p.m. PST; a Spanish play in simulcast on the Lux program on Fridays at 7:00 p.m. PST, and a fine symphony concert called the "Exquisite Hour" on Sundays at 5:00 p.m. PST.

Reception reports are welcome to TGWA, and these should be addressed to TGWA, the National Broadcasting Station, Guatemala City, Guatemala.

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**Special for Pacific Coast**


3:10 a.m.—Sat.—London—Nightly broadcast for listeners on the West Coast: GIC (9.58).

9:40 a.m.—Tokyo—Talk on current affairs in Japan: JZJ (11.8).
LISTENING TO LEARN

"If radio can stimulate a person to look further into things, or if it can provoke a man to think—then it's an education, and you have a college in your living-room."

Monday, January 1

*1939 in Review, MBS.

History lives again. Ten outstanding special events of 1939—as covered by the Mutual Network—will be recalled with all the thrill of their original drama. When MBS presents its annual year-end news review, the program will be novel in its use of recordings made at the time of actual broadcasts. In addition to outstanding news announcements, on-the-scene descriptions and first-hand accounts of significant events of the year, the broadcast will also include recorded excerpts from important speeches made by world leaders during 1939—among them Franklin D. Roosevelt, Prime Minister Neville Chamberlain, Pope Pius XII, Mussolini, Hitler, President Daladier, King George VI and Lindbergh.

Tuesday, January 2

*Cavalcade of America, NBC.

This broadcast marks the return of a series whose previous performances rank extremely high in educational merit as well as entertainment value. And although the series is of particular interest to lovers of history, in past performances the choice of stories, excellent scripts and superb dramatizations gave the programs an appeal for all of us. The series opens with the tale of Amerigo Vespucci, the adventurer who gave his name to a great continent and thereby started a historical controversy that has raged through the years.

*From Cavalcade of America, NBC.

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University students thrash out a point on Columbia's unreviewed "Bull Session" during recent Saturday afternoon broadcast from college press convention.
Voice of the Listener

$1.00 will be paid to the writer of every letter used in this department. Express your opinions, write V. O. L., 731 Plymouth Court, Chicago, Ill.

Efficiency Plus
Dear V. O. L.,

A simple method of making the complete radio programs contained in Record Gunnas more quickly accessible to fans is this plan. I first turn to the first page of the program section. At the top of this page is jotted the log of stations. The first day's program starts on this page. I tear off a half-inch of the top and bottom corners of the preceding pages, being careful not to tear off the page numbers. For the entire week the station log may thereafter be referred to instantly.

Each day of the week I tear off the lower corner of the pages giving the previous day's programs. Thereafter the current program can be turned to instantly and without thumbing through all the pages. I've been using this system for years and find it most convenient. Other Radio Guide readers may try it and find it so.

We are sure they will. And we are pleased that so many of our readers find such novel methods to systematize their listening.-V. O. L.

Free Book gives details!


BRAIN-BUSTERS

(Join radio's quiz game: Try your skill at answering these radio brain-busters. For correct answers see page 44.)

From "Question Bee"

Last broadcast, December 16
1. What hour of the day is spelled the same backward as forward?
2. In Wisconsin, what is the same name as an outdoor sport?
3. What is a "clacker"?
4. Name four men defeated by Joe Louis who were heavyweight champions.

From "Quiz-Doodle Contest"

(MBS, Fri., 8:00 p.m. EST)
1. What letter of the alphabet does not appear on a telephone dial?
2. What is the real first name of the heroine of "Gone With the Wind"?

From "So You Think You Know Music"

(ICBS, Sun., 2:30 p.m. EST)
1. Name three grand operas in which nobody dies or gets killed.
2. Name the villains of the following operas: (a) "Otello"; (b) "Hansel and Gretel"; (c) "Faust"; (d) "Die Meister-singer."

From "Dr. J. Q."

(NBC, Mon., 7:00 p.m. EST)
1. Who or what were the menaces in the lives of the following characters? (a) Three Little Pigs; (b) Three Blind Mice; (c) Three Little Fishies.
2. What was the symbol of extraordinary ability of many famous baseball star had more than 10,000 interested lookers.
3. What is a hill formed by drifting sands?
4. What is the name of the artist who created the famous "Gibson Girl"?

From "True or False"

(NBC, Tues., 8:00 p.m. EST)
1. A horticulturist is one who grows or studies flowers.

COURTESY—BUT EXPENSIVE

Dear V. O. L.,

There is a lot of programs on the air that use up about one-half of their time playing or begging you to write in a joke, a question, a biography, and so on. That's all right, but can't those shows have the common courtesy to acknowledge an entry when submitted? Whether an entry wins or not, the one who submitted it should be notified that it was received and considered. If a program can't make provision for answering its mail, it should not undertake the task of commanding listeners' attention.

Ruth LaVecchia, Rutland, VT.

Acknowledgments of all entries submitted would of course be a fine gesture, but, in defense of the sponsors of such shows, we believe it only fair to point out the tremendous volume of such mail. We know one of these programs that received as many as 40,000 such entries in a week. Answers to all those would mean some $1,200 a week in postage alone—no chicken feed for any sponsor.-V. O. L.

Back Pain and Kidney Strain

Wrigley foods and seasonings, overproof and redraw often get a strait on the kidneys and makes certain medicines needles and irons. If you're troubled with these conditions, it is recommended that you use Wrigley's Guide. It is said to be of the same quality as the Wrigley's Guide, but it is composed of many more active ingredients. It is designed to act on the kidneys and helps to create hormones that are necessary to maintain proper kidney function. It is a safe and effective remedy for kidney pain and urine problems.

Ruptured?

Get Relief This Proven Way

Who try to move along with frictions that grate your feet—press heavily on hips and shoulders—stiffen muscles and hamper in the day. Try using Wrigley's Guide. It is said to be of the same quality as the Wrigley's Guide, but it is composed of many more active ingredients. It is designed to act on the kidneys and helps to create hormones that are necessary to maintain proper kidney function. It is a safe and effective remedy for kidney pain and urine problems.

Free for Asthma During Winter

If you suffer from these two terrible ailments of winter, this is the way to treat them: Add Wrigley's Guide to your daily routine. It is said to be of the same quality as the Wrigley's Guide, but it is composed of many more active ingredients. It is designed to act on the kidneys and helps to create hormones that are necessary to maintain proper kidney function. It is a safe and effective remedy for kidney pain and urine problems.

Free for Asthma During Winter

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RADIO STARS APPEAR for rehearsal in all manner of get-ups and conduct themselves with varying degrees of formality. Most are off-hand, informal, as are Tony Martin and Kay Thompson, above, in slacks—working-clothes—for "Tune-Up Time" (CBS, Mon.). Kay left show recently.

DRESS REHEARSAL on most big shows is no spectacle, but on "First Nighter" (CBS, Fri.) stars must appear in glad-rags, as for broadcast. At such a rehearsal actress Barbara Luddy is seen at left, waving a baton as Maestro Eric Sagerquist (center) and Les Tremayne follow music.

MOST INFORMAL, because there are so many of them, are serial-drama rehearsals. So informal that the pretty shrew of "Scattergood Baines" (CBS, Monday through Friday), Catherine McCune (right), may remove shoes for comfort and good luck as she does a scene with Francis Trout.
SMEARED is the word your football announcer uses to describe a scene like that above where several opponents gang up on the ball-carrier, tangling with him and preventing any yardage gain.

THE STRAIGHT ARM indicates a play such as is pictured here, where the halfback carrying the ball is about to be tackled. He pushes the opposing quarterback with stiff, outstretched arm to hold off tackler.

HIT HARD, high and low is your announcer’s description as the ball-carrier is tackled as at left. One opponent has him by the knees, the other tackles higher, near his shoulders, in a typical gridiron play.
ON NEW YEAR'S DAY, the outstanding gridiron champions of America will grid themselves for the last heroic battles of the season. Millions of listeners will be tuned to the games they play—to the Orange Bowl game at Miami (CBS), to the Sugar Bowl game at New Orleans (NBC), to the Cotton Bowl game at Dallas (TBS) and the Rose Bowl game at Pasadena (NBC, MBS, TBS). To make listeners' enjoyment of the games more graphic, Radio Guide presents here a pictorial lesson in football plays.

Perhaps of most interest to listeners, because of its relation to the world-famous Tournament of Roses, is the Rose Bowl game (see picture). Since 1890, amateur sports, flowers and athletics have been featured on New Year's Day in Pasadena. Years have passed and the Tournament of Roses has become a great institution. The prodigal parade (MBS) this New Year's morning, led by joint marshals Edgar Bergen and Charlie McCarthy, and the football classic in the afternoon are radio's great New Year's attractions.

HOLE IN THE LINE

is the professional as well as the radio term for this thrilling opening and chance for a good gain. Spotting an unguarded point in the line, ball-carrier breaks through
You're wrong, Mrs. J., and we offer this pictorial proof that Nikki and Ellery are as attractive in real life as they are on the air. Leaving the skiff for Mark Warnow's yawl are, left to right, Ellery Queen, radio's supersleuth, in real life, Hugh Marlowe; George Zachary, producer and director; Nikki Porter (Marion Shockley); Warnow is on deck.—ED.

This might be some polished scene from an adventure of radio's gentleman detective, Ellery Queen, for both Ellery and Nikki seemed to be in character as this photograph was taken. But, it isn't. Good pals an outing on Mark Warnow's yacht. "Adventures of Ellery Queen" is heard Sunday night, CBS, 10 EST; 7 CST; 6 MST; 5 PST.—ED.

Dear Radio Guide:

Ellery Queen has become to radio fans the peer of all sleuths. But in real life, could anyone be as attractive as he and Nikki prove themselves on the air? Why doesn't Radio Guide turn detective and bare the real Ellery, the real Nikki for its many radio fan readers?

Mrs. J., Boston.

In the script, Ellery is a mystery-story writer who tries his hand at solving crimes, Nikki is his secretary and confidante. In real life, Ellery (Hugh Marlowe) was born in Philadelphia, educated in Chicago and Madison, Wis., spent four years with the Pasadena (Calif.) Playhouse before coming to radio as an announcer at Davenport, Iowa. Nikki (Marion Shockley) was born in Kansas City, started her career in films, went to New York stage, thence to radio.—ED.

Radio Guide will pay one dollar for any letter from a reader which the editors accept and print on this page. Address Pictorial Editor, 731 Plymouth Court, Chicago, Ill.

Evelyn Lynne, soloist on "ClubMatinee" and "Breakfast Club" (NBC), is one of radio's promising young stars. Note hat made entirely of Xmas tree decorations for the holiday.—ED.


Doc Barclay of "Doc Barclay's Daughters" (CBS, Mon. through Fri.) is Bennett Kilpack, veteran character actor of radio and N. Y. stage.—ED.


Brenda and Cobina (really Blanche Stewart, left, and Elvia Allman), show-stopping comics with Bob Hope (NBC, Tues.), live up to all expectations (above)—we hope!—ED.
## Tune In “CHURCH”

### “Church of the Air” Schedule

<table>
<thead>
<tr>
<th>Date</th>
<th>Morning Speaker</th>
<th>Afternoon Speaker</th>
</tr>
</thead>
<tbody>
<tr>
<td>Dec. 31</td>
<td>Dr. Stephen B. Freeman, Bishop of Washington, D.C.</td>
<td>Bishop of the Reorganized Church of Jesus Christ of Latter Day Saints, Independence, Mo.</td>
</tr>
<tr>
<td>Jan. 28</td>
<td>Dr. T. Q. Burgin, President, Lutheran Free Church, Minneapolis, Minn.</td>
<td>Rabbi Samuel H. Williams, Temple on the Heights, Cleveland, Ohio.</td>
</tr>
<tr>
<td>Feb. 18</td>
<td>Rev. Edward B. Williams, First Baptist Church, St. Louis, Mo.</td>
<td>Rabbi Israel J. Kesten, St. Andrew’s Church, Hartford, Conn. (Catholic).</td>
</tr>
</tbody>
</table>

### Supervising Columbia’s “Church of the Air” is experienced Sterling Fisher, CBS educational director, who sees that all major faiths and denominations are represented, that the program is free of all religious intolerance.


A former newswriter, he’s considered one of America’s best-informed religious columnists.

### Protestant Clergyman John Haynes Holmes, pastor of New York’s Community Church, has the afternoon program Dec. 31. He is a driving-force in religious circles.

### Catholic Speaker on afternoon services Jan. 14 will be Father Harry C. Graham, newly appointed director of Holy Name Societies and faculty member of Aquinas College.


### Famous as Editor, teacher and executive of the Reorganized Church of Jesus Christ of the Latter Day Saints, Rev. Frederick M. Smith will be heard on afternoon of Jan. 28.
THE completeness with which radio serves the every want and need of its public was never better demonstrated than in radio's "Church of the Air" (CBS, Sundays, 10 a.m. EST; 9 CST; 8 MST; 7 PST; and 1 p.m. EST; 12 noon CST; 11 a.m. MST; 10 PST—two entirely different services are held each Sunday). Planned to conform as closely as possible to actual church services, the purposes and aims of this program are much wider in scope. It is broadcast with a view to bringing to every American home—and to millions of shut-ins in American hospitals and institutions—the most distinguished religious leaders of all denominations and faiths in America; to bring to its listeners everywhere the outstanding religious thought of America and of the world. To this end, programs are presented not by any one faith or any one minister but by leading clergymen of all faiths and from all parts of the country. In the best tradition of American freedom of religion, Catholics, Jews, Protestants, Christian Scientists, Mormons, Dutch Reformists stand before the same microphone on successive Sundays and give their messages to the same far-flung congregation—perhaps the largest congregation in the world. Magnificent in its scope and aims, Columbia's "Church of the Air" (see detailed program schedule at left) has become a looked-for Sunday program throughout America.

ALFRED BROWN, BAPTIST PASTOR of Boston's Brookline Baptist Church, Dr. Samuel Macaulay Lindsay will conduct morning services Jan. 7. Scotch-American, he is noted for tolerance.

EDWARD B. WILLINGHAM, PASTOR OF DELMAR Baptist Church in St. Louis, Dr. Edward B. Willingham is morning speaker Feb. 18. Educated at the U. of Richmond, he was second lieutenant in World War.

THOMAS G. SCHIFFER, METHODIST EPISCOPAL clergyman W. B. Seale of St. John's Methodist Church, Memphis, is morning preacher of Feb. 25. He was educated at Central College, Yale Divinity School.

RABBI LOUIS FEINBERG of Cincinnati is the afternoon speaker of Feb. 11. He is also a lecturer of the Jewish Theological Seminary of Rabbis, as well as a writer.

JAMES HUGH RYAN, CATHOLIC BISHOP of Omaha, conducts afternoon services January 7. Formerly rector of Catholic University of America, he is noted as an educator and author.

MATTHEW PITTMAN, METHODIST EPISCOPAL clergyman Rev. Richard Pitman Mallery will be heard on afternoon of Feb. 25. Mr. Mallery is a Rutgers graduate.

RUTH J. ALLEN, BROADCAST DIRECTOR of "Church of the Air" is Ruth J. Allen, who joined the program's staff in 1934. Since then she has maintained close contact with religious leaders throughout the world, arranges programs.
Here's to a Gaggy NEW YEAR

This is just one of the 401 cartoons that appear in Click's Cartoon Annual, which will give you and your friends many evenings of fun as each of these cartoons packs a belly-laugh.

One hundred and twenty-eight pages of the best gags ever published—many of them in full color—drawn by America's best-known artists. See the cavalcade of cartooning—from crusading Thomas Nast to modern Peter Arno.

Click's Cartoon Annual will be the hit of 1940. If you want to be smart, you must get yourself a copy. You'll find it on the newsstands at 50c a copy. If you want to order by mail use the coupon below.

HATS BY HEDDA

Charming Hedda Hopper is famous in Hollywood for several reasons, but for two in particular. First, she is one of the film colony's most well-liked gossipers in newspapers and on the air [CBS, Mon., Wed., Fri.]. Second, she is a hat fan with a startling collection numbering in the hundreds. Seen in a chic turban above, she demonstrates here how to wear the latest creations and how not to wear them.

Using one of her newer models, at right, Miss Hopper illustrates the slap-sang method of pulling on hat without regard to coiffure or appearance. Do it that way, says Miss Hopper and the effect is likely to be as she appears in the photograph above.

Proper way to put on most of the new creations is from the front, as Miss Hopper has done above. She picks up some hats in bargain basements, others in fine shops. This one, favorite, is a Lily Dache model.
Radio Guide Welcomes a New Network

To the Radio Guide program pages will come the strange initials TBS, which will not stand for Transcontinental Broadcasting System but also for some grand programs. This is a new network which will be in operation on Sunday, January 4th. The log on the Saturday page indicates those stations which will broadcast TBS programs. In the meantime, the schedule of TBS stations will be extremely inaccurate as a work-around for this week through no fault of ours. We beg your patience until next week, when we hope to be able to give you a complete and accurate schedule of TBS programs. The story of this new network will be told in an early issue.

SUNDAY GOOD LISTENING GUIDE

Check the programs you want to hear today.

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**HEAR GARWOOD VAN**

**A National Song Search winner tonight!**

KMO KFRC

11:00 P.M. - 12:00 Mid., MST

**EASY WORK AFTER SCHOOL**

Send for free illustrated catalog and full details on how to get started.

Write to Al Jones, RADIO GUIDE Dept., J-5, 731 Plymouth Court, Chicago, III., and give name, full address and age. Send a post card today!
G-E MAZDA LAMPS
Present the
Woman of the Year-on the
G-E Hour of Charm
with
PHIL SPITALAR and his All-Girl orchestra
GENERAL ELECTRIC
TUNE IN KEN BAKER
for a Song Search Winner
KFCR KMO
4:30 P.M. — P.M., 5:30 P.M., MST

SUNDAY GOOD LISTENING GUIDE

SUNDAY DECEMBER 31

MORNING
9:00 A.M. (10:00 A.M.) Radio City Music Hall, NBC. Henry Mancini, piano; Victor Borge, narrator; NBC-Half Hour (sw-9.53)
10:00 A.M. (11:00 A.M.) Headlines of 1939, NBC. (sw-9.53)
6:00 P.M. (7:00 P.M.) The Adven- tures of Ellery Queen, NBC. (sw-9.53)

NIGHT
6:00 P.M. (7:00 P.M.) Ford (sw-9.53) Concert Hall, NBC. "Sparks; Magnificent Orchestra, "Come and See" for Friday Night. (sw-9.53)
7:00 P.M. (8:00 P.M.) Garden Theatre, NBC. "Sparks; The Man Who Was An- nounced. (sw-9.53) (continued in page 13)
8:00 P.M. (9:00 P.M.) MBS—Good Will to All, MBS. (sw-9.53)
9:00 P.M. (10:00 P.M.) MBS—Chorus Line, MBS. (sw-9.53)

TUNE IN DON AMECHIE
On the "Chase and Sanson Hour" tonight at 8:30 P.M. MST, Don Amechie will be joined with Raymond Armandino.

KFBB-To be announced
KYF KBO—Old Fashioned Revival
KGHL-To Buy Night Players
KWG—Richard Himler's Orchestra.
KYA—Sundays Sucks.
7:15 P.M. — 8:15 P.M.


Hear Ray Noble's Band
sing a Search Winner tonight
KFA KMO
8:30 P.M. — 9:30 P.M., MST

G-E MAZDA LAMPS
Present the
Woman of the Year-on the
G-E Hour of Charm
with
PHIL SPITALAR and his All-Girl orchestra
GENERAL ELECTRIC
TUNE IN KEN BAKER
for a Song Search Winner
KFCR KMO
4:30 P.M. — 5:30 P.M., MST

CJB—The Queen's Visitation
KBC—Chestnut Street
CJW—The Best of the Best
D.K. Baker's Orch.; KFCR KMO
KMO—Garden Theatre, NBC. "Sparks; "Forget Me Not" for the late show. (sw-9.53)
KEX—Everybody's Orchestra, NBC. "Sparks; "Come and See" for Friday Night. (sw-9.53)

**NEW YEAR'S EVE BANDWAGON**

Refer to the 5:00 p.m. PST time in regular programming listings on this page.

The stations given at that time will broadcast the programs as listed below.

**SUNDAY, December 31, 1940**

**KBOF—B. J. Crime Tilt**

**KO-D To be announced**

**MBS—New Year’s Eve Celebrations**

**KO-D To be announced**

**KOUS—New Year’s Eve Dancing**

**(Continued on Next page)**
**Monday, January 1**

**11:45 A.M.**
- KGIR - MLK Day: KFRF
- KMO - KOL
- KOOG - KGWL
- KSWR - KGRO

**12:00 A.M.**
- CBS: Orange Bowl Football Game: KFBB: KJL
- NBC: News: Distributor: KGRO
- CBS: Rose Bowl Football Game: KFBB: KJL
- NBC: News: Distributor: KGRO

**Afternoon**

- 12:00 P.M.**
  - CBS: Orange Bowl Football Game: KFBB: KJL
  - NBC: News: Distributor: KGRO
  - CBS: Rose Bowl Football Game: KFBB: KJL
  - NBC: News: Distributor: KGRO

**Gillette Presents**

**2 GREAT NETWORK BROADCASTS**

**All New Year's Afternoon!**

**The Sugar Bowl Game** at New Orleans (N.B.C. Blue Network coast-to-coast; 2:00 p.m., E.S.T.). Tulane vs. Texas A&M, with an outstanding sportscaster to give the play-by-play description.

**The Orange Bowl Game** at Miami (C.B.S. coast-to-coast network; 2:00 p.m., E.S.T.). Georgia Tech vs. Missouri with Ted Husing, veteran sportscaster, announce the "Mike."
**MONDAY**

January 1

(9:30 p.m. Continued)

KIRO-Little Black Book
KOMO-Baker Theater Players
KOLJ-Kolman's Small World
KSL-

9:45 PST 10:45 MST
CBS-Camera Club: KNX KGVO
KVI KFBB

**TUESDAY**

January 2, 1940

9:15 MST

Cable News: CFCN CCKC

10:00 MST

KFOX-Organ Recital: CBR CICA CACA

10:45 MST

CBS-Evenbrook's Orchestra:
KNS KSL KIHO KO

11:30 MST

CBS-& D.A. Noon

11:45 MST

**MORNING**

*Star in program listings indicates news broadcast.

7:00 PST 8:00 MST

NBC-Jake Hopkins of Finchville, sketch: KSET KTFP KGA KGIR KGK KFRC

8:30 PST 9:30 MST

*Music: CICA CCKC

9:45 MST

CBS-Church, Ross Renter:
KGO KSL KIHO KGIR

10:45 MST

CBS-Band, Ross Renter:
KGO KSL KIHO KGIR

11:30 MST

CBS-Continuing Report: KFRC

11:45 MST

**NEWSDAY**

January 9, 1940

6:00 MST

CBS-Getting the Most Out of Life:
KCM CACA CICA CACA

7:45 MST

CBS-Big Story: KFRC

8:45 MST

CBS-The World's Greatest Song:
KCM CACA CICA CACA

10:45 MST

CBS-Getting the Most Out of Life:
KCM CACA CICA CACA

11:45 MST

**MEN ON THE AIR**

January 23, 1940

9:00 MST

CBS-Dance-Peba: KBK D.A.

10:00 MST

CBS-Dance-Peba: KBK D.A.

**MEN ON THE AIR**

January 30, 1940

7:30 MST

CBS-Eating Women's Songs:
KCM CACA CICA CACA

8:30 MST

CBS-Morning Melodies: KCM CACA CICA CACA

9:30 MST

CBS-Growing Women's Songs:
KCM CACA CICA CACA

10:30 MST

CBS-Dance-Peba: KBK D.A.

11:30 MST

CBS-Continuing Report: KFRC

12:00 MST

CBS-Dance-Peba: KBK D.A.

**MEN ON THE AIR**

February 6, 1940

9:00 MST

CBS-Dance-Peba: KBK D.A.

10:00 MST

CBS-Dance-Peba: KBK D.A.

11:00 MST

CBS-Continuing Report: KFRC

12:00 MST

CBS-Dance-Peba: KBK D.A.

**MEN ON THE AIR**

February 13, 1940

9:00 MST

CBS-Dance-Peba: KBK D.A.

10:00 MST

CBS-Dance-Peba: KBK D.A.

11:00 MST

CBS-Continuing Report: KFRC

12:00 MST

CBS-Dance-Peba: KBK D.A.
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<tr>
<th>Time</th>
<th>AM/PM</th>
<th>Station</th>
<th>Program</th>
<th>Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>5:00</td>
<td>AM</td>
<td>KSL</td>
<td>Life, Art &amp; Leisure</td>
<td>KSL's regular morning show featuring interviews and discussions with local artists and cultural figures.</td>
</tr>
<tr>
<td>5:30</td>
<td>AM</td>
<td>KSL</td>
<td>My Neighbor, Your Neighbor</td>
<td>Community program where listeners share their stories and experiences with others.</td>
</tr>
<tr>
<td>6:00</td>
<td>AM</td>
<td>KSL</td>
<td>Life, Art &amp; Leisure</td>
<td>Continues with more interviews and discussions.</td>
</tr>
<tr>
<td>7:00</td>
<td>AM</td>
<td>KSL</td>
<td>Life, Art &amp; Leisure</td>
<td>Further exploration of local arts and culture.</td>
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<tr>
<td>8:00</td>
<td>AM</td>
<td>KSL</td>
<td>Life, Art &amp; Leisure</td>
<td>Highlights different aspects of the local arts scene.</td>
</tr>
<tr>
<td>9:00</td>
<td>AM</td>
<td>KSL</td>
<td>Life, Art &amp; Leisure</td>
<td>Final segment of morning show featuring interviews and discussions.</td>
</tr>
<tr>
<td>10:00</td>
<td>AM</td>
<td>KSL</td>
<td>Life, Art &amp; Leisure</td>
<td>Wrap-up of the morning show with a wrap-up segment.</td>
</tr>
<tr>
<td>11:00</td>
<td>AM</td>
<td>KSL</td>
<td>Life, Art &amp; Leisure</td>
<td>Ends with a wrap-up of the morning show.</td>
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</table>

This schedule is a typical one for a public radio station and may vary depending on the specific local programming choices.
Tuesday, January 2

(5:30 p.m. Continued)

KOMO Musical Program

KOMO-March of the Men, Man

KIRO News About the F.H.A.

KIRO Effect: "The News"

5:45 P.M.

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New Radio Log

A complete log of United States and Canadian radio stations in regular broadcast, listed by kilowatts, will be carried in المرحلة這裡需要填入正確的英文名稱. January 4, at all newstands. Reserve your copy now.
"WE PRESENT" with CHARLES DANT
Features Another Song Search Hit KIDO KJR
5:30 P. M., PST — 6:30 P. M. PST
JAN GARBER
plays a Song Search Winner tonight
KOL KMO
10:30 P.M., PST — 11:30 P.M., PST

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KOL KMO
10:30 P.M., PST — 11:30 P.M., PST
FRIDAY
January 5

11:45 AM 12:45 MST
NBC-Betty Crocker, cooking talk; KPO
KOMO KGW KOA KCOM KFYT/KGTV
CHABC
This week: All Kids KGW KOA KCOM
KFGO

FRI

11:45 AM 12:45 MST
KTVI-Kristy, sketch: KTVI
CHABC
This week: All Kids KTVI

12:45 PM 12:45 MST
KTVI-Kristy, sketch: KTVI
CHABC
This week: All Kids KTVI

1:00 PM 2:00 MST
KOMO-Francis Lane, sketch: KOMO
CHABC
This week: KOMO

1:00 PM 2:00 MST
KOMO-Shauna, sketch: KOMO
CHABC
This week: KOMO

1:00 PM 2:00 MST
KTBV-Glenda & Hugo, sketch: KTVI
CHABC
This week: All Kids KTBV

1:45 PM 2:45 MST
KOMO-Shauna, sketch: KOMO
CHABC
This week: KOMO

2:15 PM 3:15 MST
KDVR-Christian, sketch: KDVR
CHABC
This week: KDVR

2:15 PM 3:15 MST
KTVI-Kristy, sketch: KTVI
CHABC
This week: All Kids KTVI

3:15 PM 4:15 MST
KOMO-Shauna, sketch: KOMO
CHABC
This week: KOMO

3:15 PM 4:15 MST
KTVI-Kristy, sketch: KTVI
CHABC
This week: All Kids KTVI

4:15 PM 5:15 MST
KOMO-Shauna, sketch: KOMO
CHABC
This week: KOMO

4:15 PM 5:15 MST
KTVI-Kristy, sketch: KTVI
CHABC
This week: All Kids KTVI

5:15 PM 6:15 MST
KDVR-Christian, sketch: KDVR
CHABC
This week: KDVR

5:15 PM 6:15 MST
KTVI-Kristy, sketch: KTVI
CHABC
This week: All Kids KTVI

6:00 PM 7:00 MST
KTVI-Kristy, sketch: KTVI
CHABC
This week: All Kids KTVI

6:15 PM 7:15 MST
KYMA-Kristy, sketch: KYMA
CHABC
This week: KYMA

6:15 PM 7:15 MST
KOMO-Shauna, sketch: KOMO
CHABC
This week: KOMO

6:30 PM 7:30 MST
KDVR-Christian, sketch: KDVR
CHABC
This week: KDVR

6:30 PM 7:30 MST
KTVI-Kristy, sketch: KTVI
CHABC
This week: All Kids KTVI

7:00 PM 8:00 MST
KOMO-Shauna, sketch: KOMO
CHABC
This week: KOMO

7:00 PM 8:00 MST
KTVI-Kristy, sketch: KTVI
CHABC
This week: All Kids KTVI

8:00 PM 9:00 MST
KOMO-Shauna, sketch: KOMO
CHABC
This week: KOMO

8:00 PM 9:00 MST
KTVI-Kristy, sketch: KTVI
CHABC
This week: All Kids KTVI

9:00 PM 10:00 MST
KOMO-Shauna, sketch: KOMO
CHABC
This week: KOMO

9:00 PM 10:00 MST
KTVI-Kristy, sketch: KTVI
CHABC
This week: All Kids KTVI

10:00 PM 11:00 MST
KOMO-Shauna, sketch: KOMO
CHABC
This week: KOMO

10:00 PM 11:00 MST
KTVI-Kristy, sketch: KTVI
CHABC
This week: All Kids KTVI

11:00 PM 12:00 MST
KOMO-Shauna, sketch: KOMO
CHABC
This week: KOMO

11:00 PM 12:00 MST
KTVI-Kristy, sketch: KTVI
CHABC
This week: All Kids KTVI

12:00 AM 1:00 MST
KOMO-Shauna, sketch: KOMO
CHABC
This week: KOMO

12:00 AM 1:00 MST
KTVI-Kristy, sketch: KTVI
CHABC
This week: All Kids KTVI

1:00 AM 2:00 MST
KOMO-Shauna, sketch: KOMO
CHABC
This week: KOMO

1:00 AM 2:00 MST
KTVI-Kristy, sketch: KTVI
CHABC
This week: All Kids KTVI

2:00 AM 3:00 MST
KOMO-Shauna, sketch: KOMO
CHABC
This week: KOMO

2:00 AM 3:00 MST
KTVI-Kristy, sketch: KTVI
CHABC
This week: All Kids KTVI

3:00 AM 4:00 MST
KOMO-Shauna, sketch: KOMO
CHABC
This week: KOMO

3:00 AM 4:00 MST
KTVI-Kristy, sketch: KTVI
CHABC
This week: All Kids KTVI

4:00 AM 5:00 MST
KOMO-Shauna, sketch: KOMO
CHABC
This week: KOMO

4:00 AM 5:00 MST
KTVI-Kristy, sketch: KTVI
CHABC
This week: All Kids KTVI

5:00 AM 6:00 MST
KOMO-Shauna, sketch: KOMO
CHABC
This week: KOMO

5:00 AM 6:00 MST
KTVI-Kristy, sketch: KTVI
CHABC
This week: All Kids KTVI

6:00 AM 7:00 MST
KOMO-Shauna, sketch: KOMO
CHABC
This week: KOMO

6:00 AM 7:00 MST
KTVI-Kristy, sketch: KTVI
CHABC
This week: All Kids KTVI

7:00 AM 8:00 MST
KOMO-Shauna, sketch: KOMO
CHABC
This week: KOMO

7:00 AM 8:00 MST
KTVI-Kristy, sketch: KTVI
CHABC
This week: All Kids KTVI

8:00 AM 9:00 MST
KOMO-Shauna, sketch: KOMO
CHABC
This week: KOMO

8:00 AM 9:00 MST
KTVI-Kristy, sketch: KTVI
CHABC
This week: All Kids KTVI

9:00 AM 10:00 MST
KOMO-Shauna, sketch: KOMO
CHABC
This week: KOMO

9:00 AM 10:00 MST
KTVI-Kristy, sketch: KTVI
CHABC
This week: All Kids KTVI

10:00 AM 11:00 MST
KOMO-Shauna, sketch: KOMO
CHABC
This week: KOMO

10:00 AM 11:00 MST
KTVI-Kristy, sketch: KTVI
CHABC
This week: All Kids KTVI

11:00 AM 12:00 MST
KOMO-Shauna, sketch: KOMO
CHABC
This week: KOMO

11:00 AM 12:00 MST
KTVI-Kristy, sketch: KTVI
CHABC
This week: All Kids KTVI

12:00 PM 1:00 MST
KOMO-Shauna, sketch: KOMO
CHABC
This week: KOMO

12:00 PM 1:00 MST
KTVI-Kristy, sketch: KTVI
CHABC
This week: All Kids KTVI

1:00 PM 2:00 MST
KOMO-Shauna, sketch: KOMO
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This week: KOMO

1:00 PM 2:00 MST
KTVI-Kristy, sketch: KTVI
CHABC
This week: All Kids KTVI

2:00 PM 3:00 MST
KOMO-Shauna, sketch: KOMO
CHABC
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2:00 PM 3:00 MST
KTVI-Kristy, sketch: KTVI
CHABC
This week: All Kids KTVI

3:00 PM 4:00 MST
KOMO-Shauna, sketch: KOMO
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3:00 PM 4:00 MST
KTVI-Kristy, sketch: KTVI
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This week: All Kids KTVI

4:00 PM 5:00 MST
KOMO-Shauna, sketch: KOMO
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4:00 PM 5:00 MST
KTVI-Kristy, sketch: KTVI
CHABC
This week: All Kids KTVI

5:00 PM 6:00 MST
KOMO-Shauna, sketch: KOMO
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5:00 PM 6:00 MST
KTVI-Kristy, sketch: KTVI
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This week: All Kids KTVI

6:00 PM 7:00 MST
KOMO-Shauna, sketch: KOMO
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6:00 PM 7:00 MST
KTVI-Kristy, sketch: KTVI
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This week: All Kids KTVI

7:00 PM 8:00 MST
KOMO-Shauna, sketch: KOMO
CHABC
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7:00 PM 8:00 MST
KTVI-Kristy, sketch: KTVI
CHABC
This week: All Kids KTVI

8:00 PM 9:00 MST
KOMO-Shauna, sketch: KOMO
CHABC
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8:00 PM 9:00 MST
KTVI-Kristy, sketch: KTVI
CHABC
This week: All Kids KTVI

9:00 PM 10:00 MST
KOMO-Shauna, sketch: KOMO
CHABC
This week: KOMO

9:00 PM 10:00 MST
KTVI-Kristy, sketch: KTVI
CHABC
This week: All Kids KTVI
FRIDAY GOOD LISTENING GUIDE

Check the programs you want to hear today.

MORNINNG
11:00 AM (7:10 MST) Music
McKie, "Horace.Heidt's retired". Presented by Mr. Walter Diamond, conductor.

AFTERNOON
4:00 PM (6:10 MST) Cities
Service Concert, NBC. (JACOB, Mason, soprano; Horst Graham, baritone; Frank Black, conductor.

NIGHT
7:00 PM (7:00 MST) Planta- tion Party, Variety Program: "Traveling Salesman". Featuring "Big Town". NBC.

6:00 PM (7:00 MST) Pre- schoolers: Symphony, with Bob Troub.

5:00 PM (7:00 MST) Waltz, Franklin, music, "Majestic Waltz". Presented by Al La- bany, orchestrator.

Photos: Frank, music, "Waltz For a Night". Presented by Al La- bany, orchestrator.

3:00 PM (7:00 MST) First Nighter, Drama; CBS.

2:00 PM (7:00 MST) "Big Town", NBC.

1:00 PM (7:00 MST) Madison Square Garden Boxing-Bud, NBC.

Madie Betting vs. Fred Apos- tolo in a two-round light- weight bout.

8:00 PM (9:00 MST) Carson Robison's Buckaroos, NBC.

8:00 PM (9:00 MST) Fred Rogers in "Prague in Toronto", NBC.

7:30 PM (9:00 MST) Johnny presents: CBS.

7:00 PM (9:00 MST) "Parade of Country". "Perfect Crime". Da- nes, In the style of Johnny green's or- chestra.

6:30 PM (9:00 MST) "Death Valley Days"; Drama, NBC.

5:30 PM (9:00 MST) "Black Gold Rush Days" character, will be told.

Refer to adjacent columns for stations broadcasting these programs.

"MUSIC BY WOODBURY"

PRESENTS A SONG SEARCH WINNER tonight

KGW KDYL
9:30 P.M. -10:30 P.M., MST

"WHAT USERS SAY"

We have received a number of letters from people who are interested in following the program. Please send your comments to us: KGW KDYL.

"DISPERSE YOUR OLD AERIAL"

NO MORE RULERS, CLOCKS AND SHUTS FROM SOMETHING SIRIOUS AND WATER-EATER UPSTAIRS.

5 DAYS TRIAL

We have decided to offer a 5-day trial of our aerials. During this period, you may return the aerials to us or keep them for your own use. We will then be able to evaluate our aerials without spending any money and to test their performance. If you are satisfied with the aerials, you may keep them for your own use.

"ELIMINATE THE AERIAL FOR GOOD"

ATTACH ALL THE CORDS TO THE AERIAL. IF YOU ARE SATISFIED WITH THE AERIAL, WE WILL PAY THE COST OF SHIPPING IT TO YOU.

IF YOU ARE NOT SATISFIED, WE WILL PAY THE COST OF SHIPPING IT TO US.

WHAT USERS SAY"

We have received a number of letters from people who are interested in following the program. Please send your comments to us: KGW KDYL.

"COMPLETE DISCOURAGEMENT"

We have decided to offer a 5-day trial of our aerials. During this period, you may return the aerials to us or keep them for your own use. We will then be able to evaluate our aerials without spending any money and to test their performance. If you are satisfied with the aerials, you may keep them for your own use.

"DISPERSE YOUR OLD AERIAL"

NO MORE RULERS, CLOCKS AND SHUTS FROM SOMETHING SIRIOUS AND WATER-EATER UPSTAIRS.

5 DAYS TRIAL

We have decided to offer a 5-day trial of our aerials. During this period, you may return the aerials to us or keep them for your own use. We will then be able to evaluate our aerials without spending any money and to test their performance. If you are satisfied with the aerials, you may keep them for your own use.

"ELIMINATE THE AERIAL FOR GOOD"

ATTACH ALL THE CORDS TO THE AERIAL. IF YOU ARE SATISFIED WITH THE AERIAL, WE WILL PAY THE COST OF SHIPPING IT TO YOU.

IF YOU ARE NOT SATISFIED, WE WILL PAY THE COST OF SHIPPING IT TO US.

WHAT USERS SAY"

We have received a number of letters from people who are interested in following the program. Please send your comments to us: KGW KDYL.
COMING UP!

S T A R K naked realism is the temper of a brutal but shockingly true story which you may read in next week's Radio Guide. It concerns a book called "Johnny Got His Gun," written by Dalton Trumbo after he had visited a veterans' hospital. From that visit emerged the tale of Joe Bonham—a simple American boy who had come back from "over there" with mouth, nose, ears, arms, legs shot away. Radio Guide will give you some of the most riveting and some of the most poignant scenes from "Johnny Got His Gun" because an important radio dramatic show will feature the story next week starting screen-star Jimmy Cagney as Joe Bonham. The story and the broadcast should be "must" reading and listening for every American.

Another exciting presentations of next week's issue will be exclusive pictures of Harsey Heid's "Pot o' Gold" show, a picture-story of Jimmie Fidler which turns his "Little Black Book" technique on his own life, and a brand-new 1940 Log of American stations.

25 BRAIN-BUSTERS—ANSWERS

(See questions on Page 18.) Below are the correct answers to our weekly quiz. Of the twenty-five questions in this group, fifteen were answered correctly. Is your score better than that of the combined contestants on the air?

"Question Bee"
1. Noon.
2. T. C.
3. One paid to applaud.
5. Q. (Scarlett O'Hara).
6. You Think You Know Music?
2. Iago. (The Witch; (Mephistopheles; (Blekemesser.
3. Dr. F. Q. 1. (a) Big Bad Wolf: (b) farmer's wife or carving knife; (c) the whale.
4. Miss No Money! Send No Money! Money back.
5. 

YOUR FAVORITE STATIONS?

We are continually trying to make Radio Guide more serviceable to you. But no one knows how we can do this better than you do. You can help us by answering the following questions:

1. What stations can you hear best?

2. To what stations, not listed in Radio Guide, do you listen regularly?

BIRTHDAYS

DECEMBER 30
Bert Parks, NCA, RCA Bldg., New York, N. Y.
Michael Raffaello, NBC, Sunset and Vine, Hollywood, Calif.
Vincent Lopez, Palace Hotel, San Francisco, Calif.
Cheri McKay.

DECEMBER 31
Everett Marshall.

JANUARY 1
Ted Cott, CBS, 485 Madison Ave., New York, N. Y.
Nathanial Shiliker, NBC, RCA Bldg., New York, N. Y.
Frank Kettering, Station WLS, 1230 W. Washington Blvd., Chicago, Ill.
Ewen Franko, Goldman, NBC, RCA Bldg., New York, N. Y.

JANUARY 2
Artur Rodzinski, NBC, RCA Bldg., New York, N. Y.
James Metlon, CBS, 485 Madison Ave., New York, N. Y.
Bernardine Flynn, NBC, Merchandise Mart, Chicago, Ill.

JANUARY 3
Freddie Rich.

JANUARY 4
Alfred Ransom.

JANUARY 5
Fred Hulsmith, NBC, RCA Bldg., New York, N. Y.

FREE SAMPLES
Women buy moil: This delicious EVERYTHING SUPPLIED.


25 BRAIN-BUSTERS—ANSWERS

(See questions on Page 18) Here are the correct answers to our weekly quiz. Of the twenty-five questions in this group, fifteen were answered correctly. Is your score better than that of the combined contestants on the air?

"Question Bee"
1. Noon.
2. La Crosse.
3. One paid to applaud.
5. Q. (Scarlett O'Hara).
6. You Think You Know Music?
2. Iago. (The Witch; (Mephistopheles; (Blekemesser.
3. Dr. F. Q. 1. (a) Big Bad Wolf: (b) farmer's wife or carving knife; (c) the whale.
4. Miss No Money! Send No Money! Money back.
5.
Insure Yourself Against SICKNESS OR ACCIDENT

It Can Happen to You
Thousands of people are disabled every hour of the day. Don’t let sickness or accident find you unprepared. Get a “Security” Policy. The cost is so low that you cannot afford to be without this protection.

*WE PAY YOU CASH

The Security Sickness and Accident Policy will protect you, and give your family quick cash money to pay the bills when your income is stopped because of sickness or accident. Think of it—cash money when you need it most! This remarkable policy pays CASH protection of $25.00 each week as specified for sickness—and $25.00 each week up to ten weeks for accident—protection for men and women against BOTH sickness and accident.

The policy also provides cash protection up to $8,000.00 for accidental death, loss of hands, eyes or feet AND has many other liberal features.

COSTS ONLY $1 PER MONTH
You cannot afford to pass up the opportunity to examine this new Security Policy on our 10-day Free Inspection Offer!

MAN or WOMAN, 16 to 75 — NO PHYSICAL EXAMINATION
If you are between the ages of 16 and 75, man or woman, send coupon below at once. No medical or physical examination. No agent will call. The Arcadia Mutual Casualty Company is a reliable, safe, dependable company—not an association or assessment company. It has the approval of the Illinois State Insurance Department and offers you this unusual policy at very low cost. Because of the liberal benefit features, only one “Security Policy” will be issued to each person, but any person may apply. Don’t delay! Send coupon today for complete information how to get the Security Sickness & Accident Policy for your free inspection.

SEND NO MONEY

PROOF THAT CLAIMS WILL BE PAID!

READ THIS GUARANTEE
We guarantee that all just claims will be paid promptly in strict accordance with the provisions of the Security Sickness and Accident Policy.

MAIL COUPON TODAY
No agent will call. You alone judge and decide. Don’t wait until it’s too late. You never know when an accident or sickness may come—be prepared. Act now. Send the coupon today without obligation.

THE ARCADIA MUTUAL CASUALTY COMPANY
75 East Wacker Drive, Chicago, Ill. Desk 21-A

Please send me complete information at once and tell me how I may get the “Security” Policy for 10-Day Free Inspection without obligation. No agent will call. I am to be the sole judge.

Name ____________________________________________
Street or R. F. D. __________________________________
City ____________________________________________ State ____________
YES— I’M CONVINCED THAT I CAN MAKE GOOD MONEY IN RADIO. I’M GOING TO START TRAINING FOR RADIO RIGHT NOW.

NO— NOT ME. I’M NOT GOING TO WASTE MY TIME. SUCCESS IS JUST A MATTER OF LUCK AND I WASN’T BORN LUCKY.

Bill said

"YES" HE’S MAKING GOOD MONEY IN RADIO NOW!

"NO" HE'S STILL WAITING FOR "LUCK"

READ WHAT MY TRAINING DID FOR THESE MEN

Chief Broadcast Operator

"When I completed 30 lessons, I obtained my Radio Broadcast Operator's license and immediately joined Station WMPC, where I am now Chief Operator." HOLLIS P. HAVEN, 127 Madison St., Lapeer, Michigan.

Makes $50 to $60 a Week

"I am making between $50 and $60 a week after all expenses are paid, and I am getting all the Radio work I can take care of, thanks to N. R. L." H. W. SPARKS, 126, S. Gay St., Knoxville, Tenn.

$10 to $25 a Week in Spare Time

"I am now making from $10 to $25 a week in spare time. I still hold my regular job as a machinist. I owe my success to N. R. L." WM. F. BURP, 611 Green Street, Bridgeton, Pa.

Service Manager for 4 Stores

"I was working in a garage when I entered with N. R. L. In a few months I made enough to pay for the course three or four times. I am now Radio service manager for the 90 Branching Corp. that I serve." JULIUS VERSSEL, 144 Slide St., Fall River, Mass.

Salary Raised $1,800 a Year

"At present time I am Chief Engineer of WOWD. My salary has increased $1,800 per year since entering Radio." J. O. B. VERSSEL, Station WOWD, Chattanooga, Tenn.

I WILL TRAIN YOU AT HOME IN SPARE TIME FOR A GOOD RADIO JOB

Radio is a young, growing field with a future. It offers you many spare time and full-time job opportunities. And you don’t have to give up your present job, anywhere, to get a lot of money to become a Radio Technician. I train you right at home in your spare time.

Jobs Like These Go to Men Who Know Radio

Radio broadcasting stations employ engineers, operators, technicians and pay well for trained men. Radio manufacturers employ testers, inspectors, foremen, servicemen in good pay jobs with opportunities for advancement. Radio jobbers and dealers employ installation and service men. Many Radio Technicians open their own Radio sales and repair businesses and make $30, $40, $50 a week. Others hold their regular jobs and make $3 to $10 a week fixing Radios in spare time. Automobile, police, aviation, commercial Radio, loudspeaker systems, electronic devices, are newer fields offering good opportunities to qualified men.

Why Many Radio Technicians Make $30, $40, $50 a Week

Radio is already one of the country’s large industries even though it is still young and growing. The arrival of Television, the use of Radio principles in industry, are but a few of many recent Radio developments. More than 28,000,000 homes have one or more Radios. There are more Radios than telephones. Every year millions of Radios get out of date and are replaced. Millions more need new tubes, repairs, etc. Over 5,000,000 auto Radios are in use and thousands more are being sold every day. In every branch of Radio is offering many opportunities—opportunities for which I give you the required knowledge of Radio at home in your spare time. Yes, the few hundred $20, $30, $50 a week jobs of 20 years ago have grown to thousands.

Many Make $5 to $10 a Week Extra in Spare Time While Learning

The day you enroll, in addition to my regular course, I start sending you Extra Money Job Sheets which start showing you how to do actual Radio repair jobs. Throughout your course I send plans and directions which have helped many make from $200 to $500 a year in spare time while learning.

I ALSO GIVE YOU THIS PROFESSIONAL SERVICING INSTRUMENT

I send you special Radio equipment; show you how to conduct experiments, build circuit diagrams. Important principles used in modern Radio and Television receivers, broadcasting station and loudspeaker installations. My 50-50 method of training gives you both printed instruction and practical learning at home, interweaving, fascinating practice. I ALSO GIVE YOU A MODERN PROFESSIONAL, ALL-WA/ND TECHNICAL INSTRUMENT to help you make more money, both with learning and to equip you with a professional instrument for full time work after you graduate.

Find Out What Radio Offers You!

Act today. Mail coupon for my 64-page book, “Rich Rewards in Radio.” It pictorially shows Radio’s spare time and full time opportunities and those coming in Televisions. Tells about my course in Radio at Television; shows many letters from men I trained, telling what they are doing at earning. Read my money-back guarantee. Find out what Radio offers you. I’ll send you a coupon in envelope or paste on a post-card—NOW.

J. E. SMITH, President National Radio Institute Established 25 Years

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Age

Good for 64 page book FREE

MR. J. E. SMITH, President National Radio Institute, Dept. OATS, Washington, D. C.

Dear Mr. Smith: Send me FREE without obligation, your 64-page book ‘Rich Rewards in Radio’ which points out Radio’s opportunities and tells how you train men at home to be Radio Technicians. (Write plainly.)