Complete Programs for the Week Ending Friday, Jan. 19

Alice Frost, "Big Sister" star, is heard as Ruth Evans in that serial, Monday through Friday, CBS

Who Is Your Favorite Radio Star? Vote!
HOT WATER with SPEED KING

MAGIC DISC WORKS on Any Electric Light Socket

ANY TOLLIONS of homes, stores and
311 offices everywhere need SPEED
KING—the new, and only, practical way
how to make hot water in a matter of
seconds. No more wasted time of long
hot baths. A simple twist of the knob
just the amount of hot water you need for
washing, for dusting, or for bathing. No
trouble—no wasted water. SPEED
KING. Faster than the instant electric
hot water you find in the best hotels and
restaurants. Scientifically designed.
Simply an electric pocket the easy to
now.
SPEED KING puts the entire family
on time. Opening and closing
it.
sealed.

BULLS & BONERS

One dollar will be paid for every broadsheet
broadsheet that you print. If you know
a lurid or a statement with twisted
meaning made by some radio performer—should be
accompanied by some station and broad-
cast date. Also programs, records, etc. Please
include copies or the manner in which you
heard the broadcast. You may get one case more
letters than we advise in our Paid Column.
In case of losing postmarked, all off
letters are accepted.

Bob Anderson, news announcer: "He
made a bumpy landing, greatly damag-
ing his tail stock. Ethel Allen,
1100 Ferry St., Martinez, Calif. (Dec. 23
over Station KPO.)

"Road of Life" announcer: "These
Sude act so quickly it takes your breath
away even in hard water."—Mrs. Stan-
ley Kirk, Crumpler, N. C. (Dec. 21
over CBS.)

Joe Parsons on the "National Barn
Dance": "The flies in that restaurant are
so thick to eat."—Mrs. Tom Reiff, 1235
Inacs Ave., Wally Walls, Wash. (Dec.
16 over NBC.)

Announcer: "There is great activity
as Minneapolis prepares for the birth of
Christ in churches throughout the city."
—Mrs. A. H. Scott, Colleens, Minn.
(Dec. 23 over Station WCCO.)

Bing Crosby (welcoming Fay Bainter
as guest): "And so, as a mother, we
welcome Fay Bainter to our Hall to-
night."—Florence Ernise, 1616 North
St., Loganaport, Ind. (Dec. 21
over NBC.)

Tommy Gonnals, Spanish an-
ouncer: "Folks, thanks for listening
and I hope none of the 490 persons
killed in accidents over the Christmas
week-end were you."—Joe Rodriguez,
730 Twelfth St., Modesto, Calif. (Dec. 26
over Station KYOS.)

News commentator: "The Senator
leaped into a call—Berrie N. L. Vartanian,
Gardena, Lincoln, Neb. (Dec. 23 over Station KMJJ.)

Announcer: "Imagine having a chair
for your child that's overstuffed and
full of allure."—Mrs. Fred Balch, 222
Madera St., Modesto, Calif. (Dec. 19
over Station ETBE.)

Bob Brown on "Story of Mary Mar-
lin": "No, I don't want the new listeners
to feel unwelcome, because they are of
course."—Edith Dillon Stelling, Hotel
Beignet, 2790 Second Ave., New York,
N. Y. (Dec. 22 over NBC.)

Announcer: "It's like finding a needle
in a haystack."—Emery Johnson,
1005 Illinois Ave., Mendota, Ill. (Dec.
25 over Station WLS.)

Hollywood Scout (speaking of famous
movie dogs): "Waldo played with Gin-
ger Rogers, Kay Kyser and other fa-
amous dogs."—Mrs. Mildred Murray,
Woodsville, N. H. (Dec. 26 over Station
WBAL.)
### Mr. Fairfax Replies

Mr. Fairfax will give personal answers to all readers who send self-addressed stamped envelopes. Remember that he must confine himself exclusively to network personalities and programs. Address Arthur Fairfax, Radio Guide, 731 Plymouth Court, Chicago, Ill.

Miss Grace Gibbs, Hudson, la.

—ELIZABETH RELLER portrays the role of Ann Richards in "Young Dr. Malone" and Connie in "Doc Barclay's Daughters." She likes to ride horseback, swim and play golf, and is enthusiastic about circuses.

Mrs. James A. Moreland, Watervliet, N. Y.—EDWARD MAC-HUCK, "The Gospel Singer," may be heard on NBC-Red, Monday through Friday, at 9:30 a.m. EST.

Miss E. McEachern, Vancouver, B.C.—Molly in "Pepper Young's Family" is played by KATHERINE STEVENS. She is not the same girl who portrayed Ann Waite Barbour in "One Man's Family." This part was taken by HELEN MUSSELMAN.

Miss E. McEachern, Vancouver, B.C.—The prompt "Singin' Sam's" real name is HARRY FRAKEL. He is not colored.

Patty, the little girl in "Brenda Curtis," is played by MARGARET LIPPER, a teen-aged girl in real life.

Mrs. MacBrown, Itasca, N. Y.—Tracy Baker on "One Man's Family" is portrayed by SAM EDWARDS, brother to SONNY EDWARDS, who portrays Wayne Grubb on the same program.

### THE GIRL ON THE COVER

This week Radio Guide selects as its cover girl a charming blonde of Scandinavian parentage. She is Alice Frost, the leading lady and title star of "Big Sister," heard over CBS, Mondays through Fridays. No ingenue actress, Miss Frost has risen in radio the hard way. She is the small town girl who went to the big city and made good. Receiving her first dramatic training from missionaries who visited her preacher-father when she was a little girl, she developed a passion for the theater which her pious mother and father deplored in vain. They sent her to the University of Minnesota where she was making a name for herself in campus theatricals when the Rev. Mr. Frost died leaving four children. The years which passed between that day and her first radio success were dull plodding days interspersed with brief flashes of success. A bit part in Chautauqua, a broken stock-company contract, a job in a department store. Then in 1928, Alice Frost, like many another stage-struck girl with more or less ability, went to New York. There, true ability won her a modicum of success in the theater, but it was radio which became the real medium of her success. Although she is most popular on the air as the star of "Big Sister," listeners hear her now also on other shows. How Alice Frost achieved success in radio and how she overcame the obstacles which beset the path to that success is the theme of a story in Radio Guide this week. For the true story of Alice Frost and her role as "Big Sister," turn to Page 15.
SOME guest stars are frightful. Most are passable. A few are splendid. One of the few is Madeleine Carroll, whose numerous appearances on big-time radio shows are never dull, always diverting. Her flirtations with Charlie McCarthy are legend. Her show-stopping piece on Bob Hope’s show resulted in Hope writing her into the show permanently as his secret passion.

This week the famed English actress continues her highly entertaining round of guesting on “Silver Theater” (heard Sundays over CBS, 6 p.m. EST; 5 CST; 4 MST; 3 PST).

There are several telling reasons why Madeleine Carroll takes the curse off “guest stars.” One of them is that she is blessed with the perfect radio voice—an exceedingly rare quality in feminine performers. Perhaps her work on the “Circle,” which she and the Marx Brothers rescued last winter, best demonstrated this.

The “Circle” performances uncovered another of Miss Carroll’s qualities which make her an uncommonly good guest star. Informality was their keynote and she fitted in beautifully. With an off-hand good humor she injected character and coherence into an otherwise awkward program pattern. Just as ably, during past months, she has highlighted other shows. More guests like Madeleine Carroll is a worthy goal for broadcasters, indeed.
Saturday, January 13

BILL BROOKS, great stunt flyer, has had many aeroaftic thrills and adventures—such as the rescue of a snake-bitten Indian boy in the Rockies—which will be the exciting basis of this week's "Sky Blazer" episode on CBS.

JOHN DEERING, formerly of radio, now a film player, will be featured in Arch Oboler's play, "Incident on Dover Road." The melodrama concerns a sealed diplomatic pouch, a swiftly moving automobile, a lonely road and, of course, a pretty girl. NBC.

WEES DOUBLE FEATURE, currently featured in the Broadway musical, "DuBarry Was a Lady," will join Col. Jay C. Flippen and Sen. Edward Ford in confessing the punch lines when Milton "Legree" Berle cracks the quip on "Stop Me If You've Heard This One." NBC.

Sunday, January 14

"GRAND HOTEL," recently returned to the air, will present star Betty Lou Gerson (who is also "Arnold Grimm's Daughter" and Charles Meredith's wife in "Midstream") in this week's drama, "Mrs. Lovejoy's Husband." CBS.

BETTIE DAVIDS, with her screen portrayal of "The Old Maid" currently vivid in the public mind, will have a powerful role in "The Lonely Heart" on "Screen Guild Theater." The play, written by celebrated Arch Oboler, concerns the life of Tchaikowsky. CBS.

COMING EVENTS

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

Here is a two-hour period of entertainment that runs a wide range of appeal, blood-curdling drama, soothing music, and genial variety: Sat., 8:00 to 10:00 p.m. EST—"Gang Busters," "Wayne King's Orchestra"; the "National Barn Dance."

BENNY BAKER, currently featured in the Broadway musical, "DuBarry Was a Lady," will join Col. Jay C. Flippen and Sen. Edward Ford in confessing the punch lines when Milton "Legree" Berle cracks the quip on "Stop Me If You've Heard This One." NBC.

LORETTA YOUNG, fragile bit of femininity usually in movies, will start out with a prime author's pin and wind up painting the town in the plot of "Theodora Goes Wild" on Orson Welles' "Campbell Playhouse." CBS.

Monday, January 15

BING CROSBY, who seldom makes radio appearances beyond his own show, will appear in "Sing, You Sinners" on "Lux Radio Theater." CBS.

BENNY GOODMAN, the man who made swing famous and vice versa, will be the guest of "Axe: Templeton Time" in the second of this program's series from New York. The pay-off is that both Goodman and Templeton are dual music personalities, both masters of classical and swing music alike. Goodman has popularized a number of Templeton's swing compositions, such as "Bach Goes to Town." NBC.

Tuesday, January 16

ONA MUNSON, who recently visited New York for the opening of "Gone With the Wind," in which she plays Belle Watling, will get another trip to Manhattan this week, this time as Lorelei in "Big Town," as Edward G. Robinson takes his cast and program on the annual New York jaunt to present the program from there for two weeks. CBS.

IF YOU HEARD the premiere program in the return of "Cavalcade of America," with Burgess Meredith thrilling as Amerigo Vespucci, you'll want to hear this show often. Try "The Man in the Black Robe" this week. NBC.

Wednesday, January 17

YOU HATERS of commercial plugs will have a fine chance this week to vicariously grind your teeth with fiendish glee when "Al Pearce's Gang" presents a riotous satire on the commercial phase of radio shows. CBS.

WALTER HUSTON is one man who was smart enough to realize his radio limitations when he stepped out of his former role as emcee of "Good News" to confine himself strictly to acting, in which field he need bow to no one—a field in which he will once more demonstrate his superior work as guest of "Texaco Star Theater." CBS.

Thursday, January 18

DO YOU HEAR the "George Jessel Variety Program" recently when Jessel presented old-time favorites Ann Pennington, Blanche Ring, Elise Janis, Francis X. Bushman and others? It was an enchanting half-hour. If you like big names with your radio entertainment, tune in this program this week and hereafter and witness a fascinating celebrity parade. NBC.

Friday, January 19

A BABY worth a million dollars in actual figures—if the couple only had a baby—forms the basis of the hilarious plot of "Million Dollar Baby," this week's comedy drama on the "First Nighter" show. CBS.

PRESIDENT ROOSEVELT, the radio President, in his third broadcast address of this month, will speak to the White House Conference on Children in a Democracy, as honorary chairman of the Conference on Children, a welfare organization of six hundred educators and experts. CBS, NBC, MBS.

MUSIC GUIDE

This week's schedule of serious music presents such highlights as these: "Manon"; the debut of a young Russian violin virtuoso; Gladys Swarthout on "Ford Sunday Evening Hour." (For further details see pages 10 and 11.)
PAUL V. McNUTT Speaks His Mind About Radio and Movies
How can they educate for the Government without propagandizing, asks this Presidential possibility

By PAUL V. McNUTT

I ONE thing is clearer than all others with respect to the operation of government in a democracy, it is this: The Government must not use its power and authority to impose its partisan beliefs upon the people. Processes of education must be free. There is no room for a minister of propaganda.

But side by side with this clear principle is the fact that the Government serves the people in manifold ways. It builds dams, carries out projects to prevent soil-erosion; it guards forests to prevent forest fires, and aims to improve the health conditions of mothers and children, subsidizes education in public schools and colleges of agriculture and home economics arts, and does many other things. In rendering these services, the Government is often faced with the necessity of carrying on a program of education in order to enlist the cooperation of those whose participation is essential to the successful operation of the services. In other cases the Government recognizes that without a widespread understanding of the purpose of its services among the people generally, those services will not be supported by the people’s representatives. Finally, the people desire an position from time to time of the fundamental philosophy underneath Government programs.

It is inevitable, therefore, that the Government should engage in many types of educational activities. While doing so, the Government is under the imperative necessity of avoiding the use of its strategic position to pollute the springs of knowledge or to prevent the spread of truth. Academic freedom and academic honesty are as much an obligation of government servants as they are of university professors.

But this principle poses a very difficult problem: How to educate the people with respect to a program and yet avoid the evils of propaganda.

A clue to the solution of the problem may be found in the States. While the state government maintains and supports a university, the state legislature rarely directs or limits what the university shall teach. State government officials have almost universally committed themselves to the view that the university shall be free to examine every government policy, and to teach the truth as the professors find it.

But there is no universality in the Federal Government. The department specialists in a sense take the place of the professors. But they are parts of an action program in many cases and therefore find it more difficult to carry with their education programs the conviction of complete impartiality. First, they are tied to be committed to one side of whatever issues the program raises, and second, they are responsible for making the program work. This not infrequently precludes the maintenance of a favorable public opinion respecting the program.

I have thus described the problem of education versus propaganda, which is faced by any truly popular government, in order to shed light on the significance of the policy recently adopted by the Federal Government with respect to the use of radio and motion pictures. When the Second Reorganization Act was transmitted to the Congress last spring the President said:

"These (meaning the radio and film services) are clearly a part of the educational activities of the Government and should be consolidated with similar activities already carried on in the Office of Education." Here is a fundamental policy. The most powerful instrumentalities available to any government for the education or propaganda are the radio and the films. By placing the administration of these services in the Office of Education, the President makes clear two things: First, he desires radio and films to be used by the Government only for educational purposes, and second, he assumes that the Office of Education will guarantee that these great forces will be so used.

The placing of this responsibility on the Office of Educations is a significant act. It makes clear, as is evident in the language of the law which established the Office of Education seventy-two years ago, that the function of the Office is far wider than the study of technical problems relative to schools and colleges. The Office in the law is required "to promote the cause of education," meaning the cause of education and for a democracy. The Office is, therefore, expected to assure the sound, non-propagandistic use of radio and film in certain broad educational programs of the Government itself. This means that the Office of Education must be left free of partisan pressures just as are the universities. It means, on the other hand, that the Office must so conduct its educational programs that the public will always have the implicit faith in the integrity and impartiality. Although a

In various capacities, Paul V. McNutt has been a figure of national prominence since he became National Commander of the American Legion in 1927. Today this white-haired Hoosier giant is a very present possibility for the 1940 Democratic Presidential nomination. Mr. McNutt was born at Franklin, Indiana, in 1891, graduated from Harvard Law School in time to serve as major in the World War, later became dean of the Indiana School of Law, a post which served as springboard for a leap into politics and the Governorship of Indiana in 1923. Four years later President Roosevelt appointed him High Commissioner to the Philippines. Mr. McNutt now is chief of the Federal Security Agency in Washington, Radio Guide is happy to present this, written especially for its readers, in which Mr. McNutt states his philosophy of government and touches two great American institutions, movies and radio.

That this can be done is amply demonstrated by past experience. The Office of Education has conducted twelve extensive series of popular national network programs in three and a half years, numbering more than six hundred in all, with exceedingly favorable public reaction. To insure the educational non-partisanship of programs the Commissioner of Education has organized committees of elected Government and professional leaders to plan each series. Each script must be based on reliable factual data. Each script must be read and criticized by experts inside and outside the Government. Each script must be edited according to educational standards. Controversial aspects of public problems come to the listener in barrows of questions representing various slants of opinion; only incontestable data may be dramatized. To sum up, if an agency of government uses films or radio it should provide safeguards for the fundamental right of the citizen to be free to learn. Because those safeguards are to be found only in the single purpose to educate and not to propagandize, films and radio have been established in the Office of Education.

But while radio series or films may be created and their educational effectiveness and honesty of purpose checked, there will remain the question of distribution. Radio stations and film theaters are in the hands of commercial operators. Yet "The Rough," "The River," both Federally made, played to large numbers of people in commercial theaters as well as in schools, colleges, and before various adult groups. And the Office of Education radio programs offered to commercial stations have won the largest networks ever assembled for educational programs.

What the future holds we can but guess. Certainly the Government should undertake its educational duties to its citizens boldly and vigorously. It should call upon the outstanding educators and educational institutions of our Nation to help. It should seek and be freely given the assistance and counsel of our school and college authorities and of the educational associations. We should put on a more permanent basis the educational radio and film services which the Office of Education is now rendering. Here, as the President has suggested, there should be in operation education-al radio and film services equal to the current needs, producing vital programs and pictures of fundamental educational significance, including those developed in cooperation with other branches of the Government. As a result of what may be done we should show citizens, both young and old, how to avail themselves of recreation in our National Parks, how to make critical suggestions of our experts in agriculture, health and housing; present the basic philosophy and practises of democracy; help our people to a better understanding of our Latin-American neighbors.

Democracy must be effective and practical. It cannot fade while dictators burn up the world. Funds for democracy must arm itself with these modern instruments of learning and surround them with the checks and balances and standards of ethics which will ensure their use to promote true education, which is the steadfast, loyal servant of true democracy.
NEW YORK—Fred Allen's sixth anniversary with the same sponsor was celebrated the other way last night. He had written in asking the meaning of Paul Sullivan's sign-off "Good night and 30." For those of you who are interested, it's an old custom with newspapers to put 30 at the end of all their stories.

The Andrews Sisters caused a goodly amount of excitement around the CBS photography department last week. They're appearing with Glenn Miller's orchestra on his new CBS show and went in to have some new photographs taken. Now, the Andrews Sisters are a very obliging triumvirate of vocal femininity, and when Mike Fish, the head of the photography department, asked them if they'd sing "Chiribiribin," the girls stood up before the camera—instead of a microphone—and sang it with all the flourishs. In so time the whole photography department was in for a little swing session, and the girls went through a whole repertoire—including "Joseph, Joseph," and the song that shot them to fame, "Bes Me Bist Du Schoen."

At a rehearsal of Columbia's "Young Man With a Band" I overheard this remark: Someone asked Al Rinker, producer of the show, who was going to be on the program the next week. "We don't know for sure," said Al, "but I hope the band's in New York. If this show travels much more we're going to have to rename it "Young Program With Wings.""

I stopped in that same afternoon on a rehearsal of Columbia's "Sky Blazers," the program which dramatizes famous aviators' exploits with Col. Roscoe Turner as master of ceremonies. John McIntire, a radio actor, was playing the lead in the script, doing all kinds of daring things—by way of the printed word—in an airplane. When rehearsal was over I remarked to John that now that he'd done all that vicarious flying, how would he feel if he ever actually got into a plane? "Well," replied John, "I don't know how daring I'd be, but I could get along all right." And he pulled out a pilot's license and showed it to me. Your reporter retreated gracefully. A fellow never knows WHO owns a pilot's license these days!

Fred Waring Auditions Assistants

After every program from NBC's Vanderbilt Theater, Fred Waring stages an impromptu show for his large studio audiences. Well, on December 29, the behind-the-scenes staff of the program stole the show from the entertainers and entertained THEM as well as the studio audience. Engineers, production men, secretaries and office workers took the stage and put on an amateur show. Fred said a few of them showed real talent and he's thinking of hiring them as performers instead of behind-the-scenes people. Fred, incidentally, is a shepherd of the famed Lambs Club, a mighty mess during a "gambol" recently. In the midst of a serious speech, Olsen and Johnson, the Holla-poppin' buffoons, entered rambunctiously, with their usual burst of noise. Said Fred: "You fellows might think you're funny, but I don't!" "Oh yeah!" chorused Olsen and J., who reached for a saltcellar-bottle and squirted the stuff all over Fred's white-bosomed shirt and white tie. When Fred very naturally protested further, they somehow got hold of four custard pies, scored four bull's-eyes in Fred's face, better than any Keystone star ever aimed.

Carson Robison, chief of NBC's Buckaroo, noticed a letter in a pile of fan mail postmarked with his home town, Chetopa, Kansas. He opened it curiously and out tumbled a check for $1,200. Then he read the note enclosed.

It seems that ten years ago he loaned a pal (who operated a general store, went bankrupt, lost his home and was impoverished) that amount of money. With it the man began anew, finally built up his business again and saved up enough to repay Carson. It all made Carson feel very good, as he hadn't heard from his old friend since the loan was made.

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Fete Fred Allen on sixth anniversary with same sponsor; Kay Kyser's picture a smash hit

By Martin Lewis

AIRIALTO LOWDOWN

After the surprise anniversary party staged for him on a recent Wed. night show (NBC), Fred Allen admitted to Portland Hoffa that he didn't know there was an anniversary. NBC provided the birthday cake.
HOLLYWOOD SHOWDOWN

Life as a poilu "frogs" Charles Boyer's English; Garbo loses NBC's $5,000 gift to the Finns

By Evans Plummer

HOLLYWOOD—Six months' stay in France, two of which he wore the French army poilu's uniform, had so "frogged" Charles Boyer's English pronunciation that he found, before his recent return to NBC's "Woodbury Playhouse," that he required coaching in English again to remove his accent. One of Boyer's first public appearances here was at the premiere of "Gone With the Wind." However, he didn't improve his knowledge of English by listening to Clark Gable and Vivien Leigh talk "southern." Another famous accent was almost brought to your loudspeaker New Year's Eve by NBC in its excellent "Curtain Call" program. NBC attempted to locate Greta Garbo with the offer that should she go on the air NBC would pay $3,000 to the Finnish war relief fund in her name. But elusive Garbo was alone; she could not be found. Incidentally, Edgar Bergen forked over $1,000 voluntarily from his own bank-account to aid the Finns.

Off Live Shows

Network newcomer Gene Autry, the singing cowboy, has never been kissed on the screen and thereby almost brought on a fan crisis in a final scene of "Shooting High," his new 20th Century-Fox release. Story called for him to kiss Jane Withers; instead he compromised by being kissed by Katherine Aldridge, but he doesn't kiss back! As promised by your reporter, plans are shaping to halve the "Good News" hour. Show of thirty minutes under consideration would feature Fannie Brice, Dick Powell and Meredith Wilson's music. Old Gold is looking over radio adaptations of "The Saint" crime thrillers, which would star Herbert Marshall and Kay Francis.

NBC's still young new "Marriage Clinic" program, now heard only in the West and Canada, is drawing bags of five and six hundred letters a week per station—and two sponsors are dickering for the show. Recent changes in the "Al Pearce Gang" include the substitution of stooge Artie Aserbach for Billy House and milkman Ken Niles for Gary Breckenrider. Obese and very funny Jack Smart, heard on many shows from here, including his role as Mr. Fuddie in the "Blondie" comedies, threatens to leave for the East and more money. At this writing, no news of an extension of the "Grouch Club" contract of Ned Sparks, expiring January 7, was available. Walter Tetley, radio's "brat" actor, wound up the old year with a thinner and a broken nose from an auto crash. Your reporter is partly responsible for that raised pitch in Mortimer Snerd's previously-too-low voice.

Who Wants Don Ameche?

Many letters have been received by this column from readers who hoped in vain against Don Ameche leaving the Chase & Sanborn program. This writer is certain Don would like to hear from his fans, who regret his temporary vacation from the air. Just send your letters to Don Ameche in care of Rato Goins, Hollywood, and I will see that they are delivered. Here, too, is a good place to thank many readers for their lovely greeting-cards. And to pen a special note of thanks to Jack Benny, who sent his Christmas greeting telegram to me IN CHICAGO! And don't blame Rochester, Jack.

Rom-Comics and Studio- Stars

Kay St. Germain, the NBC "Signal Carnival" songbird, accepted a huge solitaire from that show's master of ceremonies, Jack Carson, on Christmas Eve. Charlie McCarthy's mouthpiece made a last-minute spurt for the lady's hand, but lost. Wonder why Mrs. Orson Welles went to Reno. Maybe she couldn't stand his whiskers. Luscious Patricia Dom is being focused on these days by Rudy Vallee, who recently signed a contract to produce two Republic pictures. Wedding bells will tinkle in February for songstress Beth Wilson and Earl L. Dawson, financier. Judy Garland is wearing a gift Karpe Sigma sing from admiring Jimmy Catehart. And Art Carter, the Glamourtown NBC photographer, has bought a fancy Chrysler, the better to ride to Monte Carlo to meet with... Dane Luissier, suspect for "It Happened in Hollywood," and his bride spent the holidays in Seattle on a belated honeymoon.

By way of Comment

Broadcast programs worthy of repetition were repeated copiously by both networks as the year ended, but why wait for December 31? The repeat policy is a good one any time—especially for such performances as Paul Robeson's, and the Lynn Murray chorus, of the "Ballad for Americans" or Clifton Fadiman and Ethel Barrymore's excerpt from "America's Growing Pains." The telephone-number gambling broadcast is growing, and that is unfortunate. Latest local "Pot o' Gold" imitator is Alky-Bromo's "Sweepstakes," launched December 30 over KFI, Los Angeles. It had all the merit of cluttering up the evening air with a stinker of the 7-8 p.m. variety of "what-shall-we-say-next-to-kill-time" programs. And that is zero. Bob Hope may be vulnerable in many respects, but he did play some thirty-odd benefits during the holiday weeks, performances which at his regular rate would have netted him $50,000, but all he got for his philanthropy was an order from his physician to go to Palm Springs for a rest! And this honorable mention.

Backstage on a Pass

You'd never have known from her performance, but Shirley Temple left a sickbed, where she was ill from flu, to do that Christmas Eve Screen Guild program. Texaco's Ken Murray had trouble with another youngster, Baby Leroy, who seemed to be holding back or forgetting his lines. Ken promised him three dollars for his piggy bank if he remembered next rehearsal. He did, and showed up the next day with his piggy bank to collect! Speaking of prodigies, the one heard as Tiny Tim on December 24 "Campbell Playhouse" was twelve-year-old Tommy Lane, last year's Find of Joe Penner. Lux Theater's New Year's Day show, "Sotrell and Son," had father and son in the cast with a real doctor playing the role of the doctor. They were Cliffird Severn, Jr., age eight, and dad, Dr. Clifford Severn, who was once a doctor. Younger son Raymond Severn played the youngster in Arch Oboler's "Mr. Irish Eyes Are Smiling," his ninth New Year's Eve "Curtain Call." He's the tyke who was seen in the motion picture "We Are Not Alone."
CHICAGO.—Warning to President Roosevelt, if he chooses to run, and to all other prospective candidates for the next term in the White House: Don’t overlook Fraser Mitchell as a dark horse, because with a determined, disagreeing woman like Bunny Mitchell spurring her husband on anything can happen. Of course, it’s only make-believe, but 1940 being an election year adds zest to the political plot of “Mary Marlin.” The serial begins its sixth year on the air. Bunny Mitchell is played by Fran Carlson, who has in real life married to Dan Sutter (the only member of the “Manhattan Mother” cast to be retained when the show moved to New York). Fraser Mitchell is played by Phil Lord. Star of “Mary Marlin” is Anne Seymour. Another current event spark is that Joe Marlin (Bob Griffin) has long been lost in Finnagled Russia.

Grandma, What Big Mail You Have!  
I mentioned a couple of weeks ago an incident which has since assumed such phenomenal proportions that I’d like to repeat it and bring it up to date. Grandma Mary McDonnell, seventeen, came to Chicago from Nova Scotia in 1931; after being injured in an accident she was taken into the Cook County Infirmary in Oak Forest, Ill. Grandma, something of the Whistler’s Mother type, was lonesome. She wrote to Tony Woss, who broadcasts over WMAQ, and asked him to send her a Christmas greeting, as she had received none for eight years. Tony read her letter on the air. Franklin MacCormack, substituting for Tony a few days later, read it again. When the ensuing mail was finally tabulated just recently, it was found that Grandma, no longer lonesome, had received over 20,000 pieces of mail, including many valuable gifts, from more than half the states.

That broke all existing records in these parts. Allied News Service says it topped President Roosevelt’s Christmas greeting mail. More important than those mere facts, I think, is that it proves a few things: 1. That Americans have hearts; 2. That radio has an awe-inspiring potentiality for good-neighbor deeds; 3. That poetry and philosophy, considered “slop” by many hard-listed and hard-hearted mojiks, is one of the really bright rays on the radio horizon.

Michael Stewart’s Fan No. 1  
Here is an excerpt from this column’s “Letter of the Week”:  
“In Radio Guide for December 8 I was so pleased to read your personal approval of Michael’s song, ‘Plantation’ that I wrote the Plantation choir in their singing of the good old song. You see, I am Michael’s mother. I can scarcely wait for Friday to come, with the chance that I have of hearing his voice, and of making the 5,000 miles that lie between us seem obliterated for those brief moments.

The mother and father of Michael Stewart, young basso of “Plantation Party,” are missionaries stationed in Honolulu, Hawaii, from where the letter came. My answer to the letter is (and I don’t mind you listeners peeping): Your son is not only a mighty good singer; he’s a one mighty nice fellow—but you know that, of course.

Meet New Mr. First Nighter  
Marvin Mueller, who carries almost 200 well-distributed pounds and writes poetry, has replaced Bret Morrison as Mr. First Nighter. Mueller is heard also as Dr. Lee Markham in “Women in White,” as Howard Andrews in “Midstream,” also in occasional roles in “Stepmother” and other serials. Give a hand to Harvey Hays, Henry Hunter and Lucille Hunting, who are beginning their ninth year as the cast of “Uncle Sam’s Forest Rangers,” heard each Friday on “National Farm and Home Hour.” Give another to “Cartoon Contented Program,” opening its eighth year as 1940 bows in. Through it you’ve heard such singers as Galli Curci, Bonelli and Gladys Swanhurst and such conductors as Frank Black, Morgan L. Eastman, Marek Weber, and now Josef Pasternack, with Opal Gaven featured as the Lullaby Lady. Maybe you’ll disagree with me, but the only thing I wish is that they’d go back to the general-music format instead of dedicating each program to music of a specific nation or city.

Was the slicing of “Chase and Sanborn Hour” partially to make room in the budget later for putting on a new network “Springtime and Harvest,” which is now being tested on several local stations with transcriptions recorded here and sponsored by the same firm? It does go network, and I think it will, you may agree that it is a serial step-up. The cast is composed of Henriette Tedro, Clarence Hartnell, Percy Hemus, Bill Bouchey, Ed Prentiss, Gall Henshaw, Alice Hill, Connie Crowder, Jane Webb. It’s really a homecoming when Bill Thompson returns to Chicago. When Bill strolls into the Meandish Mart studios, everybody and his pup has a heart for him and vice versa. Bill took a vacation from the Fibber McGee show long enough to spend the time here with his home folks. There’s a young chap who will be a big star some day, and big enough to be the same kind of screwball, whether he’s in Hollywood or his native Terre Haute, Ind.

Cast of “Scattergood Baines”  
Scattergood Baines Jimmy Baines  
Pinky—Francis Trout.  
Clara Potts—Catherine McCune.  
Ed Potts—Arnold Robertson.  
Hilma—Our man.  
Squire Sam Hooper—Forrest Lewis.  
Bob—George Wallace.  
Barbara—Barbara Fuller.  
Verda Sanders—Bessie Kay.  
Jimmy Baines—Chuck Grant.  
Mirandy—Viola Berwick.  
Spotty—Patty Conley.

“QuickSilver” Offers Carr  
“QuickSilver,” the saxy quiz program conducted by Ransom Sherman and Bob Brown, is now offering a car each week in addition to the money prizes. The auto goes to the person who submits the two best riddles each week. The Honors Hot Shots, who, by the way, are all building or going to build homes in the Edgewater and Lincolnwood sections, are planning a visit to the Dallas Motor show of pitcher Baby Dean in the near future, with some ponderous pinhole in the offing. Announcer Ralph Edwards, notice: Boris Aplon, one of radio’s most convincing villains, completely wrecked his new car in an accident on Chicago’s outer drive recently, but he was unjured. And when the actor recovered his poise, he revealed that his car radio had been tuned at the time of the crash to “Life Can Be Beautiful.”

A Trio of Veterans  
Crossroads Who’s Who: They’ve been around a long time, have Tom, Dick and Harry, novelty singing trio, but they’ve kept abreast of radio and gathered momentum with the years. Maybe you’d like to know them better. Tom is Bud Vanover, age thirty-two, height six feet, weight 155 pounds, original home St. Louis, Mo. Dick is Marlin Hurt, age thirty-five, height six feet, weight 170 pounds, original home DuQuoin, Il. Harry is Gordon Vanover (brother of Bud), age thirty, height six feet, weight 160 pounds, original home St. Louis, Mo. Hurt joined the Vandovers in a 1928 emergency when the original Dick got sick at broadcast time. They’re all married, play golf and fish together—they’re clannish, and a nuisance. You hear them on “Plantation Party,” “Avalon Time,” “Uncle Walter’s Dog House,” and Marlin Hurt is starred in “Home Town.”

Backstage Bits  
Frank Behrens made his first air appearance as a mimic on “Major Bowes’ Amateur Hour,” winning a week’s personal appearance, which brought him to the attention of a Chicago producer. The theme of the new “Grand Hotel” is “Sari Walts”; the telephone operator is Luanne Barclay, the Hammond organ and the novachord, played by Dave Bacal, are used in theme and incidental music. Wayne King directs in rehearsal with a loaded pipe instead of a baton.
JOHNNY BURKE, Bing Crosby's good friend and the man who writes hit tunes easier than most folks can write a postal card, was predestined to plant the American flag on the topmost steel structure of the Empire State Building. ...only he had dizzy spells when he got above the second story, and crossed up his steel-working dad.

So he did the next best thing. He shoved five of his latest songs high up into the top ranks of "The Hit Parade" in a single week, and that's a lot better than showing steel girders around up where the gulls play. Incidentally, in crossing up his dad to become a song-writer, Johnny has lived the sort of life which should stand as a permanent inspiration to amateurs who may have felt discouragement creep in their hearts.

As a matter of fact, that Johnny should not have become an iron-worker is something of a miracle.

Cradled back of the stockyards in Chicago, where all good steel-workers hail from, he played ball on trolley tracks, street-fought, and conducted himself as the son of one of America's best steel-working superintendents would have wanted his son to conduct himself. Or started a stockyard, and the business all picked out for Johnny before that youngster was through with high school, and, as superintendent of the steelworks the older Gus Edwards had into the building, that time, he was in a beautiful spot to make his dreams for Johnny come true.

Then he made his shameful discovery. Johnny couldn't even climb a tree without getting dizzy spells to the tummy! And as if that weren't enough to bear, he had to find on a visit to Johnny's room that the son-of-a-mick was reading — of all things — Shelley and Keats. That was the last straw.

It was about this time, after his father had learned to expect anything of his son, that Mrs. Burke started him studying the piano from a nun in the parochial school, but of course by this time there wasn't an ounce of argument left in Papa Burke. He didn't even argue when Johnny decided to go to the University of Wisconsin and study law.

In high school Johnny had played piano with a high-school band, and on the quiet campus at Wisconsin he found little love in his heart for the staid tones of Blackstone, but alone, lying in the grass on Observatory Hill, he counted the poetical muse while cutting classes, and late into the nights, when more serious students were studying, he and a few companions cut funnels through rugs at hot jam sessions until his class-cutting caught up with him finally in the form of the law-school dean. Then, one day, he stood in the tool-shack on a construction job his father was superintending.

"DAD, I'm giving up Blackstone. I'm going to study Gilbert and Sullivan instead."

"Sure, Sullivan's a fine Old Irish name." Maybe, the elder Burke thought to himself, the lad will snap out of it yet. Three days later, when he found out that his son meant that he wanted to be a song-writer, Papa Burke knew that he had really reached the end of his rope, and Johnny, at long last, was on his own.

Followed now days of haunting the Woods Theater Building in downtown Chicago, of trying to break into the music-publishers' offices there—any of their offices, he didn't care which. He haunted them with his gaunt, hungry face, tightening his belt and skipping meals for days, months, and then, in 1929, he wrote the words to "Yours and Mine," a number that clicked. Now, 1929 was a year when a fellow who wrote anything that was printed was whisked away to Hollywood to write for the movies. Johnny was no exception. He found himself quickly inked to a William Fox contract for seven years, with options every fifteen minutes, when he could be dropped if Fox wanted to drop him. One of his first assignments was to turn out songs for Dixie Lee, now Mrs. Bing Crosby. At Fox, where they'd been getting their fingers burned with some of their first sound musicals, they thought his stuff was too deep for the public. Why, he didn't even rhyme moon with June!

With his last movie pay-check he bought himself a ticket to New York and, more specifically, to Tin Pan Alley. There the haunting business started all over again, only that was 1931-32 and the woods were filled with haunts who tightened their belts and a lot of haunts who'd stopped eating altogether. There was a short job—two weeks—as a song-plugger, and then, long weeks afterward, another job as a song-plugger and writer with the Irving Berlin organization. There, in 1932, he ran smack-dab into success with his "Annie Doesn't Live Here Anymore," which won A. S. C. A. P.'s award as the most popular song of the year. In 1933, his "Beat of My Heart" took the award.

Tipped off by his wife, Dixie, Bing Crosby was watching the work of this youngest from three thousand miles away. Burke's stuff was wholesome and fresh, and Bing, now busy with an hour-long radio show in addition to his pictures, brought Johnny to Hollywood to do the lyrics for "Pennies From Heaven." Crosby and Burke clicked to-

\[ \text{...together. Their ideas on songs are identi-} \]
\[ \text{cal—and he's so sincere else you amateur songsmiths should pace down} \]
\[ \text{where you can see it—in that they want a} \]
\[ \text{lyric to tell a whole story and not go fumbling around with sentimental} \]
\[ \text{cliques. Also, they want a song to con-} \]
\[ \text{tain plenty of humor and no soft,} \]
\[ \text{mushy sentiment.} \]

Most of Johnny's work is turned out on a portable typewriter at home. He does his best work in pajamas and bedroom slippers and with a crowd fluttering around. No matter how much noise or conversation is going on around him, he just plods ahead with his lyric until he finishes it. A mob of crows used to haunt his Hollywood bachelor apartment, but this year, when he wed Bessie Patterson, a U. C. L. A. coed, they moved out, but throughout the day that still clutter up the apartment. Johnny earns in the neighborhood of fifty thousand dollars a year from his song-writing activities.

This all goes to prove that Keats and Shelley may be unorthodox mental food for a fellow who's going to spend a lot of time riveting steel joints fifty stories above terra firma. Maybe a guy like that should spend his reading-time on selected portions of the Bible. But for a chap whose business is turning out sweet lyrics for tuneful melodies, there is obviously a better diet. To prove it, we point to those five numbers which Johnny had on "The Hit Parade" in a single week. And for you amateur song-writers, we not only point but give you a few of the details of how he came to write them.

When "The Starmaker" was being filmed he was given a scene from the picture in which a man, a dreamer, had visions of doing great things. "A Man and His Dream" was the natural result, a very fine job of fitting poetry to music and an idea. The next requirement was for a philosophical song to be used by a man in giving advice to a crowd of youngsters. "Go Fly a Kite" was Johnny Burke's answer, given in language any kid, no matter what his age, could readily understand. For a typical Gus Edwards "School-days" scene, his "An Apple for the Teacher" brought back memories to nine out of ten people in any theater, a quality which insured its success.

THE two other numbers featured on "The Hit Parade" that week were not from pictures. "What's New?" came to him out of a blue sky while traveling from Los Angeles to New York. He'd been away from the big city for over a year, and, going back, he wondered what was new there. His lyric was written to a tune by Hoagy Carmichael and Bob Crosby's arranger. "Oh, You Crazy Moon," tuned by Jimmy Van Heusen, was the result of just "tumbling around.

"I liked the tune, so I just fumbled around until I got a nice arrangement of words to fit it and then wrote the lyric."

It's as simple as that!

—Francis Chase, Jr.
The March of Music
Edited by LEONARD LIEBLING
"...An ampler Ether, a diviner Air..."—Wordsworth

FORECAST

A
n
Unknown
twenty-year-old
Russian
violinist,
Anatol Karpi-
lovsky, makes his American radio debut on Sunday, and advance
reports on his playing indicate that his
career will be watching.

Gladys Swarthout returns to Ford
for the third time this season in an
undistinguished program. And a fine
trio, which includes one of the out-
standing cellists of the world, plays
with the New Friends of Music. The
trio's selections will include composi-
tions of Brahms, Beethoven, Mozart.

Saturday, January 13
CINCINNATI CONSERVATORY OF MUSIC, CBS. Conservatory Symphony Orches-
tra; Alexander von Kreisler, conduc-
tor; Amy Lee, piano. Symphony in E Flat Major (Mozart), Concerto for
Piano and Orchestra in A Major
(Mozart).

EASTMAN SCHOOL SYMPHONY ORCHE-
STRA, NBC. Dr. Howard Hanson, con-
ductor.

Vera Brosgky Piano Recital, CBS.
Dubussy program.

The NBC SYMPHONY ORCHESTRA, NBC. Bernardino Molinari, conductor. Ita-
lian Symphony (Mendelssohn), Carni-
val of Animals (Saint-Saëns), Con-
certo in A Minor (Vivaldi), Petruzzela
Suite (Stravinsky).

Camille Saint-Saëns' (1835-1921) whimsical orchestral fantasy affords another
proof that delightful humor may be
expressed by symphonic music when fashioned by a master.

At the Paris Carnival (Mardi Gras) of 1866, the composer surprised his friends with the
latest work, "Carnival of Animals," in
which he playfully caricatured some of
his colleagues as denizens of the zoo.

The original scoring of the work was

for two pianos, string quintet, flute,
clarinet and xylophone. Upidiously
successful as the private premiere
proved to be, kindly Saint-Saëns pro-
hibited public performance of the piece
until after his death. (It was not
heard in America until 1922.)

Adding to the interest of the com-
position is the fact that in it there are
quotations from his own "Danse Mac-
abre," Offenbach's "Opérette,"
Mendelssohn's "Midsummer Night's
Dream," and a few French folk-songs.

The number called "The Swan" has
perhaps become better known than
anything else from Saint-Saëns' pen.
It was, too, the favorite dance accom-
npaniment of the lamented Pavlovka.

The separate sections of the "Car-
nival" are "Introduction and March
of the Lion," "Hens and Cocks," "Pig
Ases," "Tortoises," "Elephants," "Cam-
pinos," "Aquarium," "Persons with
Long Ears," "Cuckoo," "Aviary," "Pi-
nisits," "Fossils," "The Swan," and
"Finale."

Sunday, January 14
RADIO CITY MUSIC HALL OF THE AIR,
NBC. Erno Rapée, conductor.

PEBOLE STRING QUARTET, MBS.

STRING SYMPHONY, NBC. Dr. Frank
Black, conductor.

THE NEW YORK PHILHARMONIC ORCHE-
STRA, CBS. John Barbirolli, conductor, Anatol Kaminisky, violinist. Overture to "La Gazza Ladra" (Rossini), the
Orchestra; Violin Concerto (Glaz-
now), Anatol Kaminisky and Orchestra.

Alexander Glazounov (1865-1936)
represented the last of the line of out-
standing Russian nationalist com-
posers. He early studied with Rimsky-
Korsakov and burnt so rapidly that
he was only eighteen when he pro-
duced his first successful opera at a
public concert. Later he fell un-
der the spell of Wagner and Liszt, but
while their influence remained with
him, the basis of his music was always

recognizably Russian, even though he
drew upon oriental, Greek and

Italian sources. These different modes lend a wide variety of rhythm and col-
oring to all of Glazounov's music.

He wrote his violin concerto in 1904.
The next year, while visiting London
Auer, the famous violin instructor, Glazounov heard the fifteen-year-old
Mischa Elman play at a lesson and insisted that the lad premiere his con-
certo. That honor fell to him in Lon-
don a few months later and with ring-
ing success. Since then Elman has
always been the most authoritative
interpreter of the work.

The concerto is in one long move-
ment without pauses, but there are
musical indications sufficiently easily
distinguished by the listener. The
first theme is announced by the soloist. An extended slow sec-
tion is of special melodic beauty. The final dance character, freed
from trumpets and ends in a whirl
of glittering brilliancy.

METROPOLITAN AUDITIONS OF THE AIR,
NBC. Metropolitan Opera tryouts.

Bach CANTATA SERIES, MBS. Alfred
Wallenstein, conductor; Genevieve
Rowe, soprano; Mary Hopple, con-
tralto; William Hain, tenor, Raoul

THE FORD SUNDAY EVENING HOUR, CBS.
The United Symphony Orchestra;
Kolar, conductor; Gladys Swarth-
out, mezzo-soprano. Overture to
"The Barber of Seville" (Rossini),
the Orchestra; Seguidilla from "Car-
men" (Bizet), Gladys Swarthout and
Orchestra; In The Hall of the Mountain
King (Grieg), Country Gardens
(Grainger), Perpetual Motion
(Staunton), the Orchestra; Plantation
Days (Page), Gladys Swarthout,
Chorus and Orchestra; Pasade from
the "String" Symphonette (Gould),
the Orchestra; At Dawn (Madam),
Love Was with Me Yesterday (Goldie),
Me (De Koven) Swarthout and
Orchestra; When the Citrons Bloom
(Staunton), Still, Will With Thee (Mendelssohn),
Swarthout, Chorus and audience.

This program is listed not because
of its excellence but rather for the
opposite reason, so that criticism may
be directed.

Of course there is no cavilling at any
of the separate numbers as the same
also one understands that the object of
the presentation as a whole is to
provide good music of a decidedly
light character.

Furthermore, why waste a splendid
symphony orchestra on such material (any competent small studio group could
play it with full effectiveness) and
why employ the talents of such an
eminently pipe singing as Miss Sad-
low or its only an operatic fragment
and several songs, not one of which
is by a great master? Such an orchestra
and such an artist are deserving of
better music and should be reserved
upon for display of their entire eminent
resources of the world.

No doubt many listeners will like
the easy enjoyment of this program,
but it is questionable whether it must be
much below the standard which "The
March of Music" consistently pre-
neys. Ford cars are no longer called jinneys.

Why, then, a jinney program?

THE VOICE OF FIBERTONE, NBC. Al-
fred Wallenstein, conductor; Richard
Crooks, tenor. Overture to "Zampa" (Herold), the Orchestra; Full Moonlight
(Elgar), Richard Crooks; Symphonic
No. 2 (Grieg), the Orchestra; "O, Lola" from "Cavalleria Rusticana" ( Mascagni), "I Know of Two
Bright Eyes" (Clusdon), Richard Crooks; "Vapoors tune and Habens from "Nanoma" (Herbert), the Orchestra;
All Through the Night (Welsh Air),
Richard Crooks.

ROCHESTER CIVIC ORCHESTRA, NBC.
Guy Fraser Harrison, conductor. Baccha-
nale from "Samson and Dalilah" (Saint-Saëns), Prelude to "The Del-
uge" (Saint-Saëns), Scherzo from
Symphony No. 7 (Beethoven), Eight
Russian Folk-Songs (Lisow).

WOR SYMPHONY ORCHESTRA, MBS.
Cesare Sodero, conductor.

THURSDAY, January 18
ROCHESTER PHILHARMONIC ORCHESTRA,
NBC. John Hurbi, conductor. Walter
Siegkine, piano, guest soloist.

FRIDAY, January 19
MUSIC APPRECIATION HOUR, NBC. Dr.
Walter Damrosch, conductor.

SINFONIETTA, MBS. Alfred Wallen-
stein, conductor.

LIBRARY OF CONGRESS CONCERT, NBC.

1/16 P
At the Microphone

By Leonard Liebling

IN THE musical profession there is a form of mental ailment known as "mike fright." The term may mean little or nothing to the diner, but to those who are its victims mike fright is a horrible menace that tortures them by day and gives them nightmares while they sleep.

I can speak feelingly on the subject, for I had a dreadful attack of the disease the first time I faced the little metal box in the earlier days of broadcasting. There was the contraption staring me in the face with steadily, cold unresponsiveness. I felt my throat parching, my knees sagging, my eyes blurring, while I tried to remember the admonitions not to stand too close, not to cough, not to rattle the typed pages which shock in my clumsy hands. Suddenly a voice called "Quiet, please. Stand by. Thirty seconds more." Quiet? The inertness of death overcame me. Stand by? Could I stand for thirty seconds more without falling to the ground?

In a daze I began to read, and my voice sounded to me like one I never had heard before. Previously I always thought that I spoke in rather agreeable baritone. Now I was piping as a parlor tenor. What I said seemed to come from somewhere between my Adam's apple and my collar. My tongue and lips went dry, my heart pounded as hard that I felt sure the sound would register over the air.

I had chosen to hold forth about the importance of Music Week in New York, and to lighten the somewhat serious topic interpolated the script with a few whimsical cracks that I thought pretty good when I smiled at them while writing the essay. I reached the first of the comic sallies and, accustomed as I was to address visible audiences, inadvertently waited for the laugh, or at least the chuckle. Nothing! Ominous silence! At once the jokes appeared to me to be the most feeble and insane kind of stupidity. When I got to the next one I left it out, but in the attempt also skipped two lines that were the clinching point of my piece of writing.

Well, I got through somehow, received some pleasant compliments from the studio attaches, all of whom I considered sympathetic liars, and rushed home feeling forever disgraced and probably permanently outlawed by every radio station in the land.

Ultimately I conquered mike fright, but to this day I have deep sympathy for others who are making their initial appearance on the air.

I think that I found myself completely only after I heard about my first radio experiences from persons like the veteran Rethberg, Pons, Lhevinne, Tibbett, Martini, Grace Moore and others, why not I, my com-solatory motto. That was my cure and salvation.

Musician of the Week

Anatol Kaminsky

By V. Vidal

THIRTEEN years ago, in Harbin, China, a mixed audience of Chinese, White Russians and other European settlers listened to a small boy of seven play one of the most difficult violin concertos in the repertoire. The symphony orchestra with which he appeared contained forty members, many of whom were graduates of the Imperial Conservatory in Petrograd. Most of them were White Russian refugees, as were the child and his parents. Only a year old, he had been taken from his birthplace of Tornov, in Russia, and brought into China after a harrowing trip. The family settled in Harbin, where the father practised his profession of violinist.

The boy Anatol's talent showed itself when he was four and his father was his first teacher. He taught him simple scales, which Anatol played on a Japanese-made quarter-size violin. The local concertmaster took an interest in him and gave him a scholarship, which led to his debut with the Harbin Symphony.

Now, thirteen years later, Anatol Kaminsky, a full-blooded artist, is to make his American debut with the New York Philharmonic Orchestra on Sunday, January 14. In the interim he lived and studied in Paris and then was financed by a group of people in New York, who paid for his studies with the understanding that he should not be exploited as a prodigy.

In the excitement of teaching him music, his other studies were neglected, and not until he was ten did he attend any kind of school. Then his progress was so rapid that he made six grades in four years, at the Dalton School in New York, in spite of knowing no English when he arrived there. As a human being, his friends have found him full of charm and intellectual depth. As an artist, he will be judged on Sunday—not only by music critics but by an appreciating and critical nation-wide radio audience.

Currently director of the NBC Symphony concerts is one of Europe's most distinguished orchestra leaders, Bernardino Molinari. He is the Italian conductor of the Augusteo concerts in Rome. First coming to America 129 years ago, he conducted the New York Philharmonic, he returned for several subsequent seasons. Molinari was born in 1866, entered the Liceo Musicale Sant Cecilia in Rome as a piano student, and at twenty-nine was asked to prepare the Augusteo Orchestra for a series of concerts to be conducted by Richard Strauss. So notable was his performance that he was immediately made regular conductor.

"Manon"

This Week's Opera

Saturday, January 13, The Metropolitan Opera Company will present Jules Massenet's "Manon" on NBC at 2:00 p.m. EST, 1:00 p.m. CST, 12:00 noon MST, 11:00 a.m. PST.

THE CAST:

Manon ........ Grace Moore (soprano)

Des Grieux ....... Richard Crooks (tenor)

Des Grieux Senior ....... Nicola Moscona (bass)

Lescaut .. John Garney (baritone)

Guilot .... Alessio de Paolis (tenor)

Conductor: Wilfred Pelletier

Grace Moore is the luxury-loving Manon who loves Chevalier Des Grieux, as played by Richard Crooks (r.), in Saturday's Metropolitan Opera broadcast (NBC) of Massenet's "Manon." The opera is based on a French priest's novel

ONE of the undying romantic novels is "Manon," and an emasement never ceases that this tale of amorous chivalry and glowing passion came from the pen of a French priest, the Abbe Prevost (1673-1759). For nearly two hundred years the story of the light-loving Manon and the Chevalier Des Grieux, who loved her for better and worse, has been an outstanding masterpiece in the literature of fiction.

Both Massenet and Puccini had their librettists draw from the novel for a framework to set to music; the former called his opera "Manon," and the latter used the full name, "Manon Lescaut." The two works are in the active repertoire today, although Massenet's came to the stage in 1884, and Puccini's in 1893. Massenet's is the more popular (and to my mind the better) both because of the fuller story treatment and the lovelier music.

His opera opens with the scene set outside an inn at Amiens, France. Some elderly rovers are lurching in the garden arbor with a gay party of young women. Manon arrives in a coach, stopping on the road to the inn for the moment when her parents are sending her on account of her frivolous and coquettish ways. Her uncle Lescaut is acting as escort and protector. However, he proves to be as irresponsible as his ward and goes off to gamble, leaving Manon alone in the courtyard, lost in envy of the revelry and fine clothes she sees in the arbor. One of the rakes plans to abduct her, and offers her a seat in his carriage. Along comes Des Grieux, who forgets that he is soon to take holy orders, falls under the spell of the girl and immediately accedes to her suggestion that they commande the waiting carriage and elope to Paris, the place of her dreams.

In the second act the young lovers are living together, and Des Grieux writes to his father asking permission to marry his adored. Uncle Lescaut, now turned outright adventurer, arrives with the rich old De Bretegny, and luxury-loving Manon agrees to accept his attentions after she learns that Des Grieux's father is on the way to take his son home. When the youth returns from posting his letter, he is seized by Lescaut and helpers and carried off.

In the later scenes we find Des Grieux as a novice at St. Sulpice Seminary, where Manon intrudes and wins him away from his holy vows. They live a hectic existence, with Des Grieux turning gambler in order to satisfy Manon's extravagance. A player accuses him of cheating, and he and Manon are arrested. The trap finally occurs when Manon is to be deported, for immorality, to the French penal colony in New Orleans, Louisiana. On the road to Havre, the sailing point, Des Grieux and Lescaut try to rescue the unfortunate, but, ill and weak, she dies in a last embrace with her faithful swain as they declare their eternal love.

All the music of "Manon" is lyrically beautiful, with the famous "Dreams" (in Act III) appealingly sung by Richard Crooks, the best-known single number.

—Leonard Liebling.
Listeners, Choose

Here is the parade of champions in sports and entertainment for 1939—

**BEST ACTRESS**

Bette Davis, Motion Picture Academy Award Winner, 1939

**AUTO CHAMP**

Wilbur Shaw, Indianapolis Sweepstakes winner

**BOXING**

Joe Louis (1939 Heavyweight Champ) with Galento, close second, on the floor

**WE AMERICANS** love a champion. Next to being a champion, we like to feel that we've had a hand in making a champ. Which is a pretty swell way to feel and strictly in accord with American tradition of excelling at whatever we undertake. Again, Radio Guide gives its readers the opportunity to name their radio champs for 1940 in a new, gigantic Star of Stars Poll. In boxing, brawn makes the champ. In tennis, agility. In auto-racing, the devil-may-care daring of the driver. But in radio, it's you—the radio listeners of America—who name the champ, the Star of Stars. You make radio's champions when you fill out your ballots and mail them in. On the opposite page is a ballot. Opposite the words Star of Stars write in the name of your favorite radio personality. He may be a comedian or a commentator—anyone you have already voted for in other divisions or someone else entirely. Be sure to fill out all the classifications, for these votes, as well as the Star of Stars vote, have a definite purpose. In it, America speaks. America tells what programs and people it likes and becomes your best assurance for better programs in 1940—programs that will strike closer to your heart because you have given the radio producer an insight into what you like. So vote this week and for the next ten weeks. Pick Your Star of Stars!

International News, Ted Allen Photographs
Your Champions!

Who will be 1940's radio victor? You can help your favorite to win. Vote!

BOX-OFFICE CHAMP Mickey Rooney, for 1929 record

TENNIS Alice Marble: 1939's United States Women's Singles Champion—title retained from 1938

BEST ACTOR

Spencer Tracy: Motion Picture Academy Award Winner, 1939

HORSE-RACING

Challedon: Leading Money-Winner and "Horse of the Year"

Official Ballot: Mail to Star of Stars Poll, 731 Plymouth Court, Chicago, Illinois

I cast my vote for the following stars and programs:

Best stars and personalities:

Comedian
Announcer
Radio Actor
Master of Ceremonies
Singer of Popular Songs (Man)
Singer of Classical Songs (Man)
News Commentator (Man)
Sports Commentator

Best Programs:
Dramatic
Variety
Audience Participation
Serial-Dramatic
Children's

Radio's Star of Stars

My Favorite Program

Name ____________________________ Address ____________________________ 1-19-40
MEET EZRA STONE

Get acquainted with this young man now—everybody'll know him soon!

If a man can broadcast a better radio sketch, the world will beat a kilo-
cycle path to his network. That's what the producers of the "Aldrich
Family" have found, to their understand-
able delight and increasing fame.
The formula is quite simple. Take an
average American family in medium
circumstances with two healthy chil-
dren. Have them get at least a taste of
living. Make their problems simple
ones, so true to the pattern of American
life that they bring an involuntary smile
to the listeners' lips. Get a seasoned
writer who will pen a weekly half-hour
sequence, with one of Broadway's greatest
producers providing masterstrokes of
direction.

Then add Ezra Stone.

Ezra Stone is that extra ingredient
which has made the "Aldrich Family"
go over with a Coast-to-Coast bang. Be-
cause Ezra, you see, is Henry Aldrich—
in more ways than one.

He plays to perfection the role of a
mischievous, resourceful American boy
in his tumultuous teens. Ezra Stone
only a few years ago, was that very
kind of a kid himself. There were times
when his parents despairsed of ever
bringing their offspring to respectable
manners.

Not that Ezra was a bad boy. He just
had his own ideas about things—school,
for example—and possessed a magical
pennant for getting into mischief.

Therein lies the reason why the role
of Henry Aldrich fits him like a custom-
made glove.

The Aldrichs, as a matter of fact, are
like those people who live down the
block from you. They have a boy
named Henry who goes to Central High
School. His sister, Mary, is rapidly be-
coming a very pretty young lady.

Their father is a lawyer of moderate
means, but there's here's the
standout individualist of the family.
Henry can get into more innocent trou-
bles during the course of twenty-four
hours than a whole battalion of pickers.
His scraps are such laughable, lovable
ones that the nation has taken him to
its heart with genuine enthusiasm.

Ezra Stone at the advanced age of
twenty-two is, among other things, a
success. He's a short, plumpish boy
with a moon face, wary red hair and a
pair of merry brown eyes. To give him-
self an added touch of maturity he
puffs away on a briar pipe, which,
of course, has pretty much the opposite
effect. His voice, which millions of
radio listeners know as "Henry Al-
drich," possesses the high-pitched treble
of a boy in his teens. Yet when it
speaks—away from the microphone—you'll find it has a great deal to say
that is sound and mature beyond its
owner's years.

Recent seasons have supplied Ameri-
cas with a growing crop of "wonder
boys"—talented young people who
have a facility for doing things with
a flourish and a finish that shame their
astute elders. Ezra is a member of this
youthful contingent, a protege of vet-
orn producers George Abbott, who gave
Broadway such theatrical finales as
"Brother Rat," "Room Service," "Boy
Meets Girl," "Three Men on a Horse"
and "What a Life!"

Ezra—a fugitive from a college edu-
cation which his father insisted he
should have—opened his brief career
as the much-paddled plebe in "Brother
Rat." Radio was something he just
took in stride. The Aldrichs, you see,
were originally cast upon the stage in
Abbott's "What a Life!"—written by Clifford
Goldsmith, who now prepares the
weekly series heard over NBC.

Young Ezra had his eye on the role
of Henry Aldrich from the very first,
but Abbott wasn't convinced. "I'd like
to give you the part," he said, "but you
just don't look like a typical American
boy to me."

Nevertheless, while collecting the
nest for his new play, he allowed the
lad to assist him at auditions of aspiring
actors. That's where Ezra's ingenuity
got to work. Some sixty or more peo-
tied out for various roles, and as each
of them read the trial lines Ezra
filled in opposite these candidates as
Henry Aldrich. "Somebody had to do
it," he grumbled.

That was because Abbott already had
his heart set on giving the cherished
role to Garson Kanin, a now Hollywood
director, who was then out with a road
company. Rehearsals proceeded with
Ezra Stone as a substitute Henry Al-
drich. Stagehands dubbed him "Henry;"
Ezra grew better and better in the part.
Finally, after a strenuous campaign,
George Abbott broke down and al-
lowed the boy to open in "What a Life!"
It was hilarious and a success.

Such a success, in fact, that a year
ago Ezra Stone and other members of
the cast were invited to present a scene
from the play as guests of the Rudy
Vallee hour. Then, after much persua-
sion, Goldsmith tried his hand at a
few short sketches which were aired as
a feature of Kate Smith's program. The
big break came last spring, though,
when the "Aldrich Family" bowed in
as a regular weekly show, pinch-hitting
for Jack Benny during the summer.

The similarity between this young
fellow's own childhood and the adoles-
cence character he portrays before the
microphone is amazing. Ezra, by his
own admission, was a problem child
back in Philadelphia where he attended
school—when he couldn't get out of it.
"School," says he, "has always been
hanging over my head." Author Gold-
smith had lived with him a few weeks
ago, when he had Henry Aldrich run
away from home, that he was filling a
page out of Ezra Stone's personal life.

To prove it, Ezra's mother came to
the fore with a letter which he had written
at the rambunctious age of thirteen. The
runaway lasted less than half a day, but
the tearful missive now in the Stone
archives was a classic:

"I don't know whether this is right or
not. I have nothing to give so-
ciety but Daddy does—I think.
Please, please let me alone. Per-
haps I can survive—if it, does
not matter. My only sorrow is
that I have lived long enough to
want to live forever. I have made
friends, seen and heard many beau-
tiful things. I should like to visit
these. This may afford the op-
portunity. I don't deserve it. I am
sorry that I cost you so much both
financially and physically. Give
my love to those whom I love and
please let me go."

Ezra.

P. S. I have the first money I earned,

a pair of shoes, pants, two
handkerchiefs, one blouse, under-
wear (no top), socks and garters.

One of the principal reasons he ran
away on this occasion was because of
chemistry. It came as a stiff blow to
the older Stone, who had been a chemis-
try professor himself, when his son
flunked the subject royally. Ezra's sis-
ter, Miriam, always seemed to get A's
in chemistry, but not so the Stones' un-
predictable son.

As a matter of fact, he was the lad
who bought a pocket adding-machine
to use in math classes!

For a while he conducted a lucrative
business, selling bootleg translations
of Caesar's Commentaries to other mem-
bers of his Latin class. And it seemed
then that Ezra was always in summer
school trying to make up studies he'd
delayed during the winter. In a word, he
was a bellringer.

The Aldrichs are really unique among
radio personalities. Not, of course, that
the idea of a typical American family
on the air is any novelty. The roster of
radio script-shows practically oozes
with good, solid American families.

But such crises as they face! Morte-
gages, murders, social triangles, thefts,
gangsters, grudges, international spars!

Enough harrowing episodes to make a
timid radio listener burst into bullet-proof
vest from his nearest mail order house.

To the listener, these plights are
funny; to Henry, they are major disas-
ters. Probably no writer since Booth
Tarkington has portrayed with such
fidelity the overwhelming problems of
that hectic period we call the teens—a
time marked by a kind of social astig-
matism in which minor difficulties loom
alarmingly as a new moon.

Undoubtedly, because he is still so
near to that period, Ezra Stone is able to
picture so well the trials of adolescence.
We've all been through it. We all know young people meeting similar dilemmas. And, because of this,
we can sit back and chuckle with the
pleasure of an expert rather than of
an outsider.

We have, therefore, the spectacle of
a young man, at the age of twenty-two,
who has brazenly bestrided the gruff and
rather tough businesses of stage and
cinema. This winter, without forsaking
cycle fans, Ezra Stone moved into
yet another world which he confidently
expects to conquer. And that happens to
be Hollywood's. He's been engaged
during these days making a movie—"At
Dear Old Siwash"—which promises a full
quota of adolescent deviltry.

Broadway hits, a nation-wide
weekly broadcast, and now the
movies—all at an age when most young
men are wondering how they can
scrape up enough money for a date
next Saturday!

Somewhere, down Philadelphia-way,
there is a schoolteacher who once
wrote on Ezra Stone's high-school re-
port-card:
"Had done a very mediocre kind of
work. Should like him to be less noisy
and more serious. He is too easily satis-
died and depends too much on bluff."

This report, her face should be exceed-
ingly red.

Ezra Stone may be heard Tuesdays
on "The Aldrich Family" over an NBC
network at:

EST 8:00 p.m. —— CST 7:00 p.m.
5:00 p.m. —— MST 6:00 p.m.
and later for the West Coast at 8:30
p.m. PST (9:30 MST).

1/15
Here's Everybody's "Big Sister"

True Story of Alice Frost and Her Role

The Reverend John August Frost, Lutheran clergyman of Minneapolis, had the usual objections of the clergy of the early 1900's to things theatrical. So, when his golden-haired, four-year-old daughter, Alice, stood up in his church and sang "Jesus Wants Me For a Sunbeam," he had not the vaguest idea that a star was giving her first performance. Yet Alice Frost—whom you undoubtedly know as the star of "Big Sister"—dates her theatrical ambitions from that day.

The Reverend John August Frost is dead these past fourteen years and Alice is brightly established in the world of radio, but somehow we feel that if her father were alive and able to listen to "Big Sister" he would be proud of what his daughter is doing today. His pride would not be much from the grand job she does in her part but because the lesson she brings to millions of hearts each day is the same lesson that her father preached from the pulpit of his little Swedish church in Minneapolis. The theme of "Big Sister" is the inspiring one of a girl who is a big sister to everybody with whom she comes in contact; of a girl who spends her every waking moment making the lives of others happy and worth while, often at the expense of herself. And yet, in the end, she finds a real and a lasting happiness that grows out of her deeds.

She wins, for example, the hand of Dr. John Wayne in a radio marriage that set a precedent in radio drama. Currently she awaits the coming of the stock and two happiness.

In real life, "Big Sister" is Alice Dorothy Margaret Frost Foulk—that's an old Swedish custom—and her marriage to Doctor Wayne was, in a way, bigamy. Alice, you see, is happily married to Robert C. Foulk and has been for six years now. Robert Foulk, an actor and long associated with George Abbott as a play-reader and manager, has recently taken a job as dialog director at Warner Brothers, where he is currently working on "The Fighting 69th," starring James Cagney.

Alice is tall and willowy, with the golden blond hair of the Scandinavians, but unlike most blondes she wears no pinks or blues. Instead, her clothes, striking in their modernity, are grays and doubenet, adorned with antique jewelry. Betty Garde and Madeline Pierce, radio actresses, are close friends.

Born in Minneapolis in 1907 of Swedish stock, she was reared with Old World strictness in a typical minister's household, never danced until she was seventeen, had all of her theatrical ambitions inhibited by parental objection. Even so, at the age of ten she did manage to play the witch in a community production of "Hansel and Gretel," sneaking out at night to rehearse. Her next theatrical venture—aside from the posing in her own room before mirrors—was at the University of Minnesota, where she had a minor part in a dramatic-club play. She was rehearsing for a much fatter part when word came that her father had died and left the family almost destitute. Alice then left the university and took a job in a department store.

A Night, in the dramatic department of the McPhail Conservatory in Minneapolis, she started her study of drama in earnest, and the following summer won the part of Lorelet in a Chautauqua road show of "Gentlemen Prefer Blondes." The show passed through Chicago in late summer and Alice applied for a part with a stock company being organized for the winter colony at Miami, Florida. To her surprise, a few days later she received a wire to join the troupe. To her further surprise, the company went broke in Miami early in the season and she, along with the other members of the cast, was left stranded.

That was early in the fall of 1929. Later, when the stock-market crash had seasoned veterans of the theater frantically looking for walk-on parts, any parts with which they might buy doughnuts and coffee, Alice and her mother, with funds from a small legacy in their pockets, decided to storm the big city.

Now radio—a still almost unheard medium—was beginning to show what it could do, and the young actress was intrigued by the idea of performing for millions of unseen persons scattered across the land.

"Radio was something new and, I felt, something big," she said. "I felt that if I could get into it with my dramatic background and grow up with it, I'd find a real place for myself." And with this in mind, Alice Frost—at the very moment when success in the theater was within her reach—sought the stage for radio.

But radio didn't seem too happy about it. From studio to studio, she made the rounds, and everywhere she encountered the same old "no" dressed up a little differently. One day in the spring of 1934 she met Fred Utal at one of the studios. Fred was already an established announcer and a friend.

"Fred, how can I get into radio? I've been going from one studio to another without any luck, and if there's some little secret I ought to know, maybe you can give it to me."

"Well, there isn't much you can do about it until the directors get to know your work. And about the only way I know to get to them is to catch them at the advertising agencies and keep on interviewing them until you get your chance."

They didn't meet again for some time. Alice had taken his advice and was literally haunting the advertising agencies along Park and Madison Avenues. Through these contacts, she was beginning to get a few breaks. At first she substituted for a player who was ill on WMCA's "Five Star Final." Then she got parts on "The Eno Crime Club," Walter O'Keefe's "Camel Caravan," "Showboat," and Orson Welles' Mercury Theater group.

Then one day she walked into Columbia's Studio 4. She had been cast as the star of "Big Sister," and there was Fred Utal, who had been engaged as announcer. They are both doing their same jobs now after three years.

Alice has no manager, but takes care of her own business affairs, dealing directly with the network and sponsors. She has no insurance—unusual for radio people—but banks her money, and is very frugal in everything except her charities. She tries to be, in life as well as on the air, a "Big Sister" to those in need, and her cat—Henry—is just an alley-cat who howled outside her apartment window one cold night. She brought it in, fed it and has kept it ever since.

"It's a long way from that day when I stood up in my father's church and sang 'Jesus Wants Me For a Sunbeam,'" she smiled. "Somehow, after hearing 'Big Sister' on the air with its warm, inquiring message for millions, I thought, 'It isn't such a long way after all.'"

—Lorraine Thomas

Alice Frost may be heard Monday through Friday on "Big Sister" over a CBS network at:

EST 11:30 a.m. — CST 10:30 a.m.

MST 12:00 noon — PST 11:00 a.m.
Special for Pacific Coast

6:22 p.m. daily—London—Nightly broadcast of BBC news.

12:00 a.m. daily—Tokyo—News (English)

1:10 a.m.—Montreal—News (English)

1:30 a.m.—Hawaiian—English program from the Hawaii coast. Pacific Coast listeners: MTCY (11.75)

7:45 a.m. daily—Tokyo—English program from the Empire at Warsaw. G51 (9.51) G6A (6.05)

8:15 p.m.—Tokyo—News (English): ZXK (15.16)

10:30 p.m.—China—Program in English for listeners in North America: DXD (9.61) DJF (6.05)

9:00 p.m.—Berlin—English talks on current topics: DXX (9.61) DJC (6.05)

9:30 p.m.—Delhi—Oriental program from India: GXX (9.55)

9:45 p.m.—China—News (English): GXX (9.55)

10:30 p.m.—Berlin—English talks on current topics: DXX (9.61) DJC (6.05)

Saturday, January 13

8:15 p.m.—Tokyo—News (English): ZXK (15.16)

10:30 p.m.—China—Program in English for listeners in North America: DXD (9.61) DJF (6.05)

2:00 p.m.—Washington—Speeches and greetings to listeners in North American red zone: WPIT (6.64)

Sunday, January 14

8:15 p.m.—Program to broadcast daily by Radio Programs (9.51) W1XAL (9.51) W2XAB (11.75)

8:45 p.m.—Berlin—English talk, “In the Fabrics of Life” (9.61)

4:45 p.m.—Tokyo—English talk on current affairs (9.61)

5:45 p.m.—Tokyo—English talk on current war topics: DXB (9.61) DJC (6.05)

Monday, January 15

For programs broadcast daily by Radio Programs (9.51) W1XAL (9.51) W2XAB (11.75)

3:05 p.m.—London—News for listeners in North America: HBL (9.35)

8:45 p.m.—Japan—Program in English for current war topics: DXB (9.61) DJC (6.05)

Tuesday, January 16

For programs broadcast daily by Radio Programs (9.51) W1XAL (9.51) W2XAB (11.75)

8:15 p.m.—Tokyo—English talk on current affairs: DXB (9.61) DJC (6.05)

8:45 p.m.—Berlin—English talk, “In the Fabrics of Life” (9.61)

Wednesday, January 17

For programs broadcast daily by Radio Programs (9.51) W1XAL (9.51) W2XAB (11.75)

7:30 p.m.—London—Visiting American Colleges: WRUW, Boston, Mass.

8:45 p.m.—Tokyo—English talk on current affairs: DXB (9.61) DJC (6.05)

Thursday, January 18

For programs broadcast daily by Radio Programs (9.51) W1XAL (9.51) W2XAB (11.75)

8:30 p.m.—London—Visiting American Colleges: WRUW, Boston, Mass.

8:45 p.m.—Tokyo—English talk on current affairs: DXB (9.61) DJC (6.05)

Friday, January 19

For programs broadcast daily by Radio Programs (9.51) W1XAL (9.51) W2XAB (11.75)

8:15 p.m.—Tokyo—English talk on current affairs: DXB (9.61) DJC (6.05)

8:45 p.m.—Berlin—English talk on current affairs: DXB (9.61) DJC (6.05)

9:45 p.m.—Tokyo—English talk on current affairs: DXB (9.61) DJC (6.05)

11:00 p.m.—London—World Affairs: WRUW, Boston, Mass.
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."

Background for Listening

**GOING ALONG?** Ted Malone leads the poetry pilgrimage to the Boston (Mass.) home of "the autocrat of the breakfast table," author of "The Wonderful One-Horse Shay." See it (Sun.)

Saturday, January 13

People's Platform, CBS.

This week's discussion features four points of view on the question "Can We Remove Slute Trade Barriers?" One of the most hotly contested issues in interstate relations.

Sunday, January 14

Pilgrimage of Poetry, NBC.

This week Ted Malone leads the pilgrimage to Boston, where poet Oliver Wendell Holmes spent the greater part of his life, the city where he loved and playfully ridiculed. Dr. Holmes' first important poem was "Old Ironesides," which he wrote in 1830 to protest the government's proposal to scrap the famous old frigate Constitution. This famous verse aroused the public to patriotic fervor and resulted in the project's abandonment. For the new Atlantic Monitor, edited by his friend James Russell Lowell, he penned an extremely popular series of articles in which the reader was invited to draw up a chair to the breakfast table of a Boston boarding-house while the autocrat poured forth his views on an endless variety of subjects. It was this classic, "The Autocrat at the Breakfast Table," that won Holmes the familiar title of "the autocrat." His collected poems are published in a single volume, covering a great variety of subjects, both humorous and serious. Among them should be mentioned "The Deacon's Masterpiece; or The Wonderful One-Horse Shay," the beautiful "The Chambered Nautilus," and Abraham Lincoln's favorite "The Last Leaf."

Great Plays, NBC.

Frederick Schiller's best-known work, "William Tell," to be presented on this date, is something more than an outstanding play. Biographer of German author Schiller, Eugene Kuhnmann wrote: "His poem has become a national song of the Swiss people—their song of songs." For the keenest appreciation of the forces that led the author to produce this classic writing, one needs but to turn to any brief account of his life. Here you will find a significant incident in his early years, one that undoubtedly contributed greatly to the author's masterful touch in this poem, following the presentation of his first play, "The Robber," in 1872. Taking exception to the subject-matter, the duke of Wurttemberg forbade young Schiller to write further, his personal safety causing him to flee to Mannheim, where he followed his literary inclinations without interference and soon became heralded as a defender of freedom and champion of individuals' rights. A most remarkable aspect of "William Tell" is the fact that the author had never seen Switzerland nor known the Swiss people. Produced after extensive research on Swiss history, it is surprising that the material presented, instead of being merely historical, won widespread acclaim as the noblest national drama which we possess.

Monday, January 15

*Frontiers of Democracy, CBS.*

It was in 1920 that the first trailers appeared on American highways. By 1933 they were being built in increasing numbers and improved with numerous conveniences such as beds, cooking, heating and plumbing facilities, tables and even, in some instances, ice-boxes, closets and showers. Estimates placed the number of trailers on U.S. highways in 1935 at 250,000, in many of which families lived the year around, saving taxes and rent and migrating northward in spring and southward in fall. This was when the use of the trailer was at its height, a decided decrease having been noticed since. In this broadcast, titled "Living on Wheels," attention will be focused upon the probable problems of tomorrow that may develop from the invention of the trailer and other forms of automotive transportation.

**American School of the Air** program.

Tuesday, January 16

Of Men and Books, CBS.

Stressing his contention that most of the best writing now being done in America is of a marked regional nature, Professor Frederick is devoting his five January broadcasts to books by American authors. On Monday, he will deal with Georgia and the Carolinas; on Tuesday, the Duke of Wellington; on Wednesday, the West; and on Thursday and Friday, the Middle States. All broadcasts will be held from the excellent broadcasts of last summer featuring Park Naturalist Raymond Gregg, the series will be a definite contribution to classroom schedules. Gregg is a speaker with a Bob Burns-like voice and manner and a down-to-earth understanding of nature's wonders who can make almost anyone sit up and take interest when he's on the air.

Person-to-Person . . .

*Clarence Moore, program director of station KOA (Denver), reports a strong possibility of "Nature Sketches" starting early enough this year to be included in NBC's schedule of classroom broadcasts. KOA has fed this unusual nature-study series to an NBC network direct from Estes Park, Colorado, for the last three years; and, judging from the excellent broadcasts of last summer featuring Park Naturalist Raymond Gregg, the series will be a definite contribution to classroom schedules. Gregg is a speaker with a Bob Burns-like voice and manner and a down-to-earth understanding of nature's wonders who can make almost anyone sit up and take interest when he's on the air.*

*Comes more discussion! Saturday, January 27, has been set as the starting date for a CBS series devoted to discussion of important phases of the questions arising from war and peace. Titled "Which Way to Lasting Peace," it will be presented in cooperation with the newly formed Commission to Study the Organization of Peace, of which Dr. James T. Shotwell, professor of history of international relations at Columbia University, is chairman. Dr. Shotwell will preside over the programs.*

*What should prove to be an extremely interesting experiment are the plans to supplement this new series with "Bull Session," Columbia's student-discussion program, by having discussions on both broadcasts devoted to the same subject each week.*

*AT LAST. The alphabetical list of network educational programs, promised in this column, will be published next week in the space usually devoted to "Listening to Learn."* —James G. Hanlon.
**FOR YOUR WIFE**

$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.

**Voice of the Listener**

Dear V. O. L.:

I wish to correct an article printed in a recent issue of Radio Times in regard to the Horace Heidt “Pot o’ Gold” program. Your article says the party in California who was called October 21, 1938, refused to answer the telephone, thinking it was a joke. I happen to be the person called. I did answer the call, but could not make Horace Heidt hear me. I was at the telephone a long time and could hear the music very plainly, and finally heard some one say, “Cancel the call.”

J. A. Planting, Anchise, Calif.

Crossed Wires

Dear Mr. and Mrs. L.:

Mr. Liebling’s article, “New Blood in Radio,” in your issue of December 22 hits the nail on the head. It seems to me it is an artistic and moral obligation on the part of radio to use the air new voices, though unknown to the public at the start.

Mr. Liebling

New Blood; Fewer Programs

Dear V. O. L.:

I hope I may be allowed to express my opinion on the following favorite programs in which I have been interested:

1. “Mythic Lak a Rose” is a song about a little boy.
2. Thomas Jefferson was called “the sage of Monticello.”
3. Boxing is known as the sport of kings.

From “Information, Please” (IBC, Tues., 8:30 p.m. EST)

1. What plays are associated with the following well-known phrases: (a) Nobody loves a fat man; (b) My best friend and severest critic; (c) Kiss me, my fool.
2. From where have these famous characters come and where are they going: (a) Two Grenadiers; (b) King of France; (c) Nellie and I?
3. Who died and in what sequence in the last scene of Hamlet?

From “Battle of Sexes” (IBC, Tues., 9:00 p.m. EST)

1. How many sides has the following: (a) cube; (b) prism; (c) pyramid?
2. If a cube, prism and pyramid have six, five and four sides respectively, what solid has (a) three sides; (b) two surfaces; (c) one continuous surface?
3. Does Charlie McCarthy wear a monocle over his left or right eye?
4. What positions were held by the sons of the following famous fathers: (a) Horace Harry Lee; (b) John Adams; (c) Oliver Wendell Holmes?

From “You Pop?” (CBS, Thurs., 7:30 p.m. EST)

1. Name the famous symbols of American Liberty that may be found in (a) New York; (b) Philadelphia; (c) Washington, D. C.
2. How many states in the United States have a coastline?
The Radio Playbill: This Week: "I Love A Mystery"

FOR those who like their drama in unadulterated doses of adventure and thrills, "I Love a Mystery," heard Monday through Friday over NBC at 7:15 p.m. EST; 6:15 CST; 5:15 MST; 8:15 PST, is custom built. This drama, conceived and written by Carlton Morse, famous author of "One Man's Family," follows the meanderings of three adventurers whom fickle fortune has thrown together. They met in an oriental prison into which they were thrown on charges of vagrancy. Utilizing the brains of one, the lock-picking prowess of one, and the strong-arm methods of another, they escaped. Having all been reported dead after the bombing of Shanghai, they are officially "dead men." Thus they return to America, work as behind-the-scenes criminologists under the cover of "death." And thus they roam over the world solving crimes. Listeners have come to know the mysterious trio—Jack Packard, Doc Long and Reggie Yorke—as they are pictured on this page. In real life they are actors—already famous for their roles in the "One Man's Family" cast.

DOC LONG (played by Barton Yarborough) is as smart at lock-picking as poker-playing but he has never picked locks on the wrong side of the law. Unlike Jack, Doc likes good-looking girls. He is homespun, extremely loyal to his comrades.

REGGIE YORKE (played by Walter Peterson), brawny, six and a half feet tall, does most of the leg-work for Jack. Slow-thinking, but doggedly faithful, he is the Porthos of these modern musketeers who operate against crime.

JACK PACKARD (played by Michael Raffetto), cool-headed, brilliant but cynical, leads the Three Comrades of "I Love a Mystery." It was he who welded them into a twentieth-century version of the "Three Musketeers." He supplies the brains.
ED CEZAK, $20.00-a-week apprentice, places "fraternity pin" of the evening. Ann Bukent follows usual custom of formals on Sat. and Sun., daytime frocks during the week.

ROSE WACHALA and Rose Van Dam go dancing twice a week, using street-cars to arrive but usually riding home with friends, new or old.

WHERE BANDS

"A RAGON-TRIANON RADIO DANCING PARTY" signifies two half-hour programs known Coast to Coast, broadcast over WGN—and now MBS—every night except Monday for the last twelve years. And behind this bare title of a radio dance-music program is the story of two magnificent ballrooms and the man who made them. From theater management on Chicago's South Side, Andrew Karzas turned to the dance world, built the Trianon Ballroom in 1922, the North Side's Aragon four years later. Through constant use of top bands and radio [broadcasting originally through his own WMIB—World's Most Beautiful
ARE BORN

Ballroom) Karzes has made the ballrooms nationally known, at the same time has helped to make the names of such maestros as Wayne King, Freddie Martin, Anson Weeks, Ted Weems, Jan Gardner, and Dick Jurgens household words. Each building costing in the $2,000,000 bracket, the dance floors are considered to be the finest and largest in the country. Crowds of three and four thousand appear nightly, Tuesday through Sunday, and are the most sincere and devoted of fans. To Radio Guide readers comes the first exclusive picture-story of these famous rooms, replicas of the Le Grande Trianon in Marseilles and of the ballroom Del Aragon in Madrid.

DICK JURGENS, with Eddy Howard's "Last Goodbye" vocals, gained national prominence playing at Aragon, became most popular unit since Wayne King's reign

NINETY-NINE percent of palms read by Psychic Sylvia are girls. Appearing at both ballrooms, customers want to know more about romances than any other subject

DISAPPOINTED bartender Jim Regus would rather write songs (and has) than mix drinks

GOAL OF ANY BALLROOM, Trianon and Aragon enjoy full recommendation of Chicago mothers. Men are always gentlemen, rarely have a "line." Dancing is prime interest

ARAGON BALCONY has seats on either side. From here, couples may watch the dancers, bandleader, lighting displays, and hold hands
Dear RADIO GUIDE: How old is Nan Wynn? Is she as lovely as her voice sounds on the radio?—Cal Fox, Butte, Mont.

Nan Wynn, often heard with Hal Kemp, regularly heard on “Concert in Rhythm,” CBS, Tues., is twenty-one years old and, as you see above, fully as lovely as her voice.—ED.

Dear RADIO GUIDE: We’d like to see a picture of Dorothy Lamour in street clothes. Could you oblige?—H. J., Bristol, Va.

Here is Dorothy as she celebrated her birthday at Victor Hugo cafe. Left to right are her mother, Mrs. Carmen Lamour, Robert Preston, and Dorothy—minus sarong.—ED.

Dear RADIO GUIDE: Who is “Kathy Marshall” in real life? Is she married?—J. K., Dallas, Texas

Kathy Marshall (“Those We Love,” NBC, Thurs.) is really Nan Grey, talented actress who came to

Reader Kaye’s hunch is correct. Basil Rathbone (left) and Nigel Bruce, both veteran screen actors, are featured in Conan Doyle’s perennially fascinating mystery tales in the movies and on “Adventures of Sherlock Holmes” (NBC, Mon.)
radio from the screen, where she played in several pictures, including "Three Smart Girls." She has a long-term contract with Universal Pictures. Miss Grey hails from Houston, Tex., is married to jockey Jack Westrope, seen with her above.—ED.

Dear Radio Guide:

Are the actors who star as Sherlock and Dr. Watson in "The Adventures of Sherlock Holmes" on the air the same as the film stars who have taken these roles recently?

Bea Kaye, Omaha

Dear Radio Guide: Is Claudia Foster, glamorous siren of the air, as dangerous in private life?—Ed Pros, Denver, Colo.

Templeton Fox, Claudia of "Your Family and Mine," CBS, Mon. through Fri., scintillates seductiveness. Really, she's safely and happily married to actor Bob Welsh.—ED.

Dear Radio Guide: Where is Jan Garber, my favorite band leader, playing now?—Bernice Lasater, Birmingham, Ala.

Genial Jan is at Topsy's Cafe, Los Angeles, observed twentieth anniversary as a band leader here Dec. 5. L. to r. are: Jan, Mrs. Garber, Mrs. Mack Gordon, Mack Gordon.—ED.

—Bruce Bailey
PROSAIC but authentic is this general scene of "Manhattan Merry-Go-Round" in production. The microphone at which Rachel Carlay and Pierre Le Kreun sing is studio's only "live mike." This is to avoid overemphasis of any part of show.

SOPRANO RACHEL CARLAY, only woman on the broadcast, appears in evening gowns which announcer Ford Bond always describes, contributes a vital, fiery personality to the program. A former French film actress, Mlle. Carlay will soon be a U. S. citizen. She often makes theater and supper-club appearances.

ONE OF THE word's great accordionists and pride of the "Merry-Go-Round," Charles Magnante is radio's highest-paid instrumentalist, likes classical music too.

PROVIDING the frothiest music of a frothy show, xylophonist Ted Dale actually loves classics, wouldn't have a dance record in his home. He composes heavy classics.

"COME! Throw your troubles aside . . . " With each patter announcer Ford Bond (right) weaves the rushing current of music into imaginary night-club rounds.

Within the four walls of a single radio studio without the benefit of audience or direct visits to Manhattan hot-spots. Listeners have heard the popular music show since its inception with the late maestro Gene Rodemich in '32—always with the same program sequence connected by scatco patter identifying the music with currently favored nocturnal haunts of Manhattan. Now Radio Guide invites them to jump on the "Merry-Go-Round" for a candid ride behind the scenes.

Photographs by Charles P. Seawood
THOUGH NO listener hears his voice, Chick Adams, as arranger, is a vital part of the "Merry-Go-Round." Definitely a top-flight composer and arranger, Adams also arranges for "Waltz Time," recently published a book titled "Song Success."

MALE SINGING star Pierre Le Kreun is the only member of the cast—other than Miss Carlay—who wears formal clothes. Many of his songs are request numbers, usually on the sentimental side. Le Kreun leaves his suburban home once a week for broadcast.

HIGH POINT of the broadcast to many listeners is the duet by Rachel Carlay and Pierre Le Kreun. Unlike some radio singers, they do not hold hands or embrace when they sing.

ENGINEER Don Abbott's is the ticklish job of watching conductor to achieve rapid changes of volume necessary to highlight certain instruments according to the script.

HERE ARE the Men About Town (l. to r.): Jack Parker, Scrappy Lambert, Phil Duey. Veteran choristers, they provide close harmony, are heard with orchestra and soloists.

PINCH-HITTING for orchestra-leader Don Donnie, who succeeded Gene Rodemich after his untimely death in 1937, is Andy Sanella, above. He plays many different instruments, is heard also on Lanny Ross' daytime CBS musical show.
WANTED: NO MEN
ON THIS PROGRAM FOR THE LADIES

357 LAUGHS FOR FOUR BITS

This is just one of the 361 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.

Click Annual,
131 Plymouth Court, Dept. 1-19,
Chicago, Ill.

I am enclosing 50c for my copy of Click Annual.

Name:
Address:
City_________ State_________

Actress Peggy Wood, pictured here in three dramatic poses, is mistress of ceremonies of the "Quilting Bee," NBC's new housewife's program. Famous for her roles in "Candida" and "Bittersweet" and also for her "Peggy Wood Calling" radio program. Miss Wood combines the rare talents of great acting and good housekeeping.

LADIES like to talk. Innumerable jokes and sayings have arisen to befog this truth, but underneath no one denies that women do feel the need of talking over their problems—the problems of home, family and children—among themselves. In pioneer days they talked at quilting bees. Such gatherings are passé today, but the need which brought them into existence is still alive. Which explains the new streamlined "Quilting Bee" presented by NBC this Wednesday (2:15 p.m. EST, 1:15 p.m. CST, 12:15 p.m. MST, 11:15 a.m. PST) and every other Wednesday. Then Peggy Wood, famous and charming actress—who is also an alert housewife—talks with three typical housewife guests. What makes a happy home? Are American women snobs? How about the servant problem? In a talkfest about these and other questions, Peggy Wood invites all ladies—no men—to join up.
### THIS WEEK'S PROGRAMS

#### MORNING

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#### Stations Listed in Edition 7-East Central

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#### TBS Postponement

The inauguration of the Transcontinental Broadcasting System has, according to present plans, been postponed to February 1. We announced recently that the network would begin broadcasting January 1. Stations affiliated with the network were asked to review their program schedules to conform with the new TBS schedule. Consequently Rano Qoue had been postponed.

Now comes the postponement forcing these stations to revert to their original schedule, or a temporary schedule, which may change from day to day until the new TBS takes the air. Under these circumstances we have found it impossible to list programs correctly.

### PLEASE NOTE:

- *Star in program listings indicates new highlights.
- Weekdays-Each station is asked to list their program schedules in their local newspapers.
- Saturdays and Sundays-Each station is asked to list their program schedules in their local newspapers.
- Local Radio Network Guide is available for a modest fee to stations interested in obtaining a complete program schedule for their area.

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SATURDAY GOOD LISTENING GUIDE

Check the programs you want to hear.

**MORNING**

7:00 EST (6:00 CST) PeopLe’s Platform CBS. "Subject: ‘Can We Remove State Bigotry From This Land?’"

7:00 EST (6:00 CST) What’s My Name? NBC.

**AFTERNOON**

2:00 EST (1:00 CST) Metropolis—"What’s That?"

**NIGHT**

5:30 EST (4:30 CST) The Cost of the Hygeia game, erle’s Night Spot, chophouse on the island.

6:30 EST (5:30 CST) Long distance from the Promised Land. sketch. WJZ WING WOR WABC

**TUESDAY**

7:00 EST (6:00 CST) Death Valley; Drama; NBC.

9:45 EST (8:45 CST) Saturday Night Slamma. WOR.

**THURSDAY**

10:00 EST (9:00 CST) Bob Hope Parade. WLW. Bob Hope, baritone, Beau Brodsky, Mark Winfield’s orchestra; Orin Turk, his orchestra, and Bob Hope himself.

Refer to adjacent columns for station broadcasting programs.

**TUESDAY**

4:45 EST (3:45 CST) MBS-Charioteers: WABC WOR WWSB

7:45 EST (6:45 CST) Gay Lori & Frank’s Orchestra; WGN.

**WEDNESDAY**

1:45 EST (12:45 CST) Swing Band; WGN.

5:45 EST (4:45 CST) Rusty Morgan’s Orchestra; WGN.

**THURSDAY**

4:30 EST (3:30 CST) MBS-Charioteers; WABC WOR WWSB

7:45 EST (6:45 CST) WCMI Hits News; WCPO Hines & Bits.

**FRIDAY**

2:23 EST (1:23 CST) Saturday Night Slamma. WOR.

9:45 EST (8:45 CST) Saturday Night Slamma. WOR.

**SATURDAY**

1:15 EST (12:15 CST) WCMI Today; WCMI News.

7:45 EST (6:45 CST) WCMI Today; WCMI News.

**SUNDAY**

6:15 EST (5:15 CST) MBS-Charioteers: WABC WOR WWSB

7:45 EST (6:45 CST) WCMI Today; WCMI News.

**MONDAY**

1:15 EST (12:15 CST) WCMI Today; WCMI News.

7:45 EST (6:45 CST) WCMI Today; WCMI News.

**FRIDAY**

2:23 EST (1:23 CST) Saturday Night Slamma. WOR.

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7:45 EST (6:45 CST) WCMI Today; WCMI News.

**MONDAY**

1:15 EST (12:15 CST) WCMI Today; WCMI News.

7:45 EST (6:45 CST) WCMI Today; WCMI News.
SUN-DAY GOOD LISTENING GUIDE

Check the programs you want to hear today

MORNIN-G
11:30 EST (10:30 CST) Major Bowes' Family, CBS.

AFTERN-OON
12:00 EST (11:00 CST) Radio City Music Hall, NBC.
1:30 EST (12:30 CST) Grand Hotel, CBS.
2:00 EST (1:00 CST) Great Plains, NBC.

FILM
6:00 EST (5:00 CST) Silver Screen, CBS.

NIGHT
8:00 EST (7:00 CST) 39th Street & 2nd Avenue, NBC.

SUNDAY CHURCH SERVICES

Parishioners are urged to listen to these services, which are broadcast as close as possible to regular church services.

Mark District, 2:30 EST.

WGN-Don Pedro, 2:45 EST.

MUSICAL STEELMAKERS

Sunday's Musical Steelmakers are the Philadelphia Orchestra, 1:30 EST.

Address: E. H. Scott Radio Labs, Inc., 4419 Roxane Avenue, Dept. 3180, Chicago, Ill.

Send all the facts, order records, etc. to:

Name:

Address:

STUDIOS: NEW YORK, BUFFALO, DETROIT, CHICAGO, LOS ANGELES
MONDAY GOOD LISTENING GUIDE

Check the programs you want to hear today

MORNING
11:30 EST (10:30 CST) Big Sister, CBS. Dramatic sketch, based on a monition made on Monday through Friday, starring Robert Walker and Joan Fontaine. Also airs noon-4 p.m. EST.
12:30 EST (10:30 CST) Drama, CBS. The Master P加固e, by J. J. Rice, starring Ray Milland and Irene Dunne. Also aired Tuesday at 8 a.m. EST.
1:30 EST (11:30 CST) The Mirror, NBC. A story of adventure and mystery, the program is the first in a series of 10, each 30 minutes long.
2:30 EST (1:30 CST) Story Theater, NBC. The Midsummer Man's Dream, by William Shakespeare.
4:30 EST (3:30 CST) Sammy Kaye's Orchestra, NBC. (also at 7:30 p.m. CST)

Afternoon
2:00 EST (1:00 CST) The Flamingo, WOR. Sketch comedy, by Joe E. Brown and Robert Benchley.
3:00 EST (2:00 CST) The Old Timer, NBC. A satire of current events.
4:00 EST (3:00 CST) The Paper Chase, WOR. Sketch comedy, featuring Frank Cady and Jack Buetel.
5:00 EST (4:00 CST) The Twilight Zone, CBS. A science fiction series.
6:00 EST (5:00 CST) The Big Beat, WOR. Sketch comedy, by Jack Benny and Eddie Cantor.
7:00 EST (6:00 CST) The Time Tunnel, CBS. A science fiction series.
8:00 EST (7:00 CST) Quiz Party, NBC. The program features a series of games and quizzes.
9:00 EST (8:00 CST) The Crypt (7:00 CST) Model Minstrel. The program features a series of minstrel shows.
10:00 EST (9:00 CST) The Throbbing Heart, CBS. A series of romantic dramas.
11:00 EST (10:00 CST) The Big Story, WBZ. A series of dramatic segments.

Evening
1:00 EST (12:00 CST) The Lucky Strike Show, WABC. Sketch comedy, featuring Bob Hope and Bing Crosby.
2:00 EST (1:00 CST) The Lone Ranger, WOR. A series of adventure stories.
3:00 EST (2:00 CST) The Whistling Sport, WOR. Sketch comedy, featuring Jack Benny and Eddie Cantor.
4:00 EST (3:00 CST) The Weidner Show, WABC. Sketch comedy, featuring Bob Hope and Bing Crosby.
5:00 EST (4:00 CST) The Jack Benny Show, WOR. Sketch comedy, featuring Bob Hope and Bing Crosby.
6:00 EST (5:00 CST) The Big Beat, WOR. Sketch comedy, by Jack Benny and Eddie Cantor.
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Refer to adjacent columns for stations broadcasting these programs.
Next Week's Cover

Anne Seymour, star of "The Story of Mary Martin," dramatic serial heard Monday through Friday, on NBC's new weekly radio guide. All on sale at all newsstands.

11:00  WBBM-WGN Radio News
11:15  WCIN-Luann"s Secret Shopper
11:20  WBBM-Everybody's Farm
12:00  WBBM-TV: "Bride of Mr. Smith"
12:45  WBBM-How To Spot a Counterfeit Coin
1:00  WBBM-TV: "Gentleman of the Road"
1:15  WBBM-TV: "The Little Midwife"
1:30  WBBM-TV: "The Story of Mary Martin"
1:45  WBBM-TV: "Missouri: A Centennial"
The image contains a page from a radio schedule. The page is filled with various radio station names, times, and programs. Some programs are listed as "Skit," "Industry," and "Market Reports." The page is structured in a way that suggests it is a schedule for a radio broadcast, listing programs and their times. The text is dense and uses abbreviations that are typical for radio programming. The page is divided into sections labeled "WNYC," "WBZ," "WHO," and others, indicating different stations and their schedules. The information is presented in a timeline format, listing programs sequentially throughout the day.
BRAIN-BUSTERS

(See questions on Page 18)

Here are the correct answers in our weekly quiz. Of the twenty-five questions in this group seventeen were answered correctly. How do you rate?

True or False

1. True. 2. True. 3. False.

"Information. Please"

1. (a) "The Roundup" with Fatty Arbuckie; (b) "Merton of the Movies"; (c) "A Fool There Was".
2. (a) From Russia to France; (b) from top to bottom of the hill; (c) from Aunt Dinah's editing party to home.
3. Queen, King, Laertes, Hamlet.

"Battle of Sexes"

1. (a) Gin; (b) five; (c) four.
2. (a) Cylinder; (b) cone; (c) sphere.
3. Right.
4. Son, Lee R. E., was commander-in-chief of Confederate Army; son, John Quincy Adams, was President of the United States; son, Oliver Wendell Holmes, was chief justice of the Supreme Court.

"Pop"

1. (a) Statue of Liberty; (b) Liberty Bell; (c) Declaration of Independence.
2. Twenty-one.

"Ask-It-Basket"

1. Glad Margaret Mitchell; the occasion was the premiere of "Gone With the Wind".
2. (a) None on your face; (b) wrong; (c) gone.
3. Yes, there is no score before the game.

"Pro Quiz"

1. Minnesota and Louisiana.
2. Brown; Brown; Cooper; Powell.
4. Words.
5. The sun.

"Quizie Doodle Contest"

1. Four. The four feet belonging to the two sleeping bears (chep and goats have hoofs and dogs have paws).
2. Eight of hearts.
3. Franklin Delano Roosevelt.
4. They were facing each other and the rooster was between them.

SONG SEARCH

Here are more winners of the National Song Search—the first-prize winner of Pop-Song Contest No. 11 and runners-up of No. 10. Other winners will be announced next week.

$200.00 PRIZE WINNER OF POP-SONG CONTEST No. 11

"To Remember You"

By Clarke Morgan, Waterford, Pa.

CONTEST PRIZES (POP-SONG CONTEST No. 10)

Roy Raczek, Union, Ind., Composition: "Only Those Who Are In Love"
Bob Pfleffer, 410 W. St. Louis St., W. Frankfort, Ill., Composition: "Goodnight Little Cowboy"
Clarence Stout, 505 DuBois St., Venetia, Ind., Composition: "Beale Street Boilers"
George Robinson, 3942A Page Blvd., St. Louis, Mo.: Composition: "I've Done It Again."
Joseph F. Teti, 71-66th St., Glendale, L. I., N. Y., Composition: "Minor Chant."

HONORABLE MENTIONS (POP-SONG CONTEST No. 10)

Glad Stenneser, 3415 Schubert Ave., Chicago, Ill.; Composition: "Why Should You Share Me?"
Dan Julson, 125 Atlantic, Dillon, Mont. Composition: "That Certain Something."
Darward Brown, 7 W. Arlington, Bingor, Mich. Composition: "Old Reliable Moonlight (I'm Relyin' On You)."
George Churchill Gould, Glencoe, Minn. Composition: "Glamour Girl."

BIRTHDAYS

JANUARY 13

Fayette Kram, NBC, Merchandise Mart, Chicago.

JANUARY 14


JANUARY 15


JANUARY 16

John B. Kennedy, NBC, RCA Bldg., N. Y. C.

JANUARY 17


JANUARY 18

Ruth Lyon, NBC, Merchandise Mart, Chicago, Ill.

JANUARY 19


"Johnny Got His Gun," already promised in two issues, will be held over again because program it concerns has been postponed.

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?
HOW TO WIN

$50.00 CASH!

WHY THE RUSH, DAN?

I'VE GOT TO COUNT DOTS ALL OVER THE U.S. IT MAY MEAN $50 BUCKS FOR US!

WELL, MY ANSWER IS READY AND I THINK I'VE GOT ALL THE DOTS COUNTED. I'LL MAIL IT NOW AND GET $25 BUCKS EXTRA FOR PROMPTNESS IF WE WIN!

ALL I HAVE TO DO IS FIND HOW MANY MILES THE LITTLE MAN TRAVELED, AND SEND MY ANSWER LIKE IT SAYS BELOW. EACH DOT IS A MILE!

NOW SEE IF YOU CAN TELL ME HOW MANY MILES I TRAVELED!

REMEMBER: EACH DOT IS A MILE

THINK YOU CAN COUNT THEM?

So, you think anybody can do it, huh? Well, just try it. It sounds nice and easy, but it's hard! If you send your answer, I'll give you EXTRAS for every one you send, and BIG BUCKS for being the first one to send me the right answer! You'll be as proud as a peacock if you are the first, because the first one to answer will get $50.00 extra cash and an answer just away from you. Will you be lucky enough to be the first? Don't waste time, do it right now! Hurry!-WIN THEM BOTH.

FREE—NEW FUN GAME!

Be the first to have a "FUN-O-METER"—it's brand new and will provide a world of hilarious fun for you and your friends. Everybody, both grownups and children, enjoy it. It's FREE! How will your smile or laugh register on the "FUN-O-METER"?—You've really got some fun to look forward to when you measure off a "Snappy Snicker", a "Pooky Pucker" or a "Giddy-Giggle" with it. But that's only a sample of the fun you'll have. Puts NEW LIFE in parties and gatherings of young and old. Get yours today—FREE! COUNT THE DOTS and send me your answer along with your name and address. That's all. Hurry! Rush your answer BE THE BIG WINNER and get your FREE "FUN-O-METER" too.

THOMSEN, KING & COMPANY, INC., 710 PLYMOUTH COURT., DEPT. 209, CHICAGO, ILL.

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P. 5/11

Could you use $50.00 cash now?

If you are interested in making an easy $50.00 extra cash on the side in your spare time, then send in your answer QUICK! For first prize I'll pay $50.00; 2nd $15.00; 3rd $10.00; 4th $7.50, and 5th $5.00. You'll be paid real cash money promptly. You may send your answer any time up to midnight, Tues., April 30, 1940—but send it now because I'm giving a nice big extra cash prize just for promptness.

$25.00 EXTRAS FOR PROMPTNESS

If you send your answer now—within 3 days of the time you first read this advertisement—I'll give you an EXTRA $25.00 cash for Promptness if you win the first prize of $50.00. Both the $50.00 and the $25.00 may be yours. So, HURRY!—WIN THEM BOTH. That's easy money now— isn't it?

THEN—WHAT ARE YOU WAITING FOR?

Let's go! Times are scarce. So hurry! Start now to learn, count, dot or dub every last dot on the map. And the idea of course is to TRY and count them ALL—so don't keep a couple out for you when you send your total in. Open to anyone living in U.S.A. and only one answer can be accepted from each family and the judges' decision will be final. And you can be sure that your answer will receive fair and careful consideration when the entries are judged and the prize awarded for accuracy, originality and neatness, and remember that if your answer is first it is your prize and you will receive $50.00 cash and an EXTRA $25.00 if you answer prompt. In the event of ties, prizes identical to those here will be awarded to each person being. So hurry! Rush your answer now—BE THE BIG WINNER.

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P. 5/11
**EXTRA**

**EASY! JUST FINISH THIS SENTENCE IN 25 ADDITIONAL WORDS OR LESS**

I like Ivory Soap because...

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**FOR CONTEST NEWS AND PRIZE-WINNERS TUNE IN ON RADIO**

"The O'Neills," "Mary Martin," "Life Can Be Beautiful" and "Against The Storm" Mondays through Fridays. See newspaper for time and stations.

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"I like Ivory Soap because..." in 25 words or less. Attach wrappers from one medium-size and one large-size Ivory Soap (or facsimiles). Send entry to Ivory Soap, Dept.BG, Box 25, Cincinnati, Ohio.