

AMERICA'S WEEKLY

FOR RADIO LISTENERS

# Radio Guide

DOX 5764321

WEEK ENDING DECEMBER 22, 1934

TELLS WHAT'S ON THE AIR - ANY TIME - DAY OR NIGHT

5¢



Irene Rich

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# How to Dance The New Yorker

Arthur Murray, Who Has Taught Half a Million to Dance, Now Teaches Dancing Over the Air. Here Is a Full Description of His Latest Ballroom Dance Creation, Written by Him. Turn on Your Radio, Tune in a Dance Band, Follow the Diagram, and The New Yorker Is Yours Forever

The Illustrations Were Posed By Dorothy and Dave Fitzgibbons, Premiere Ballroom Dancers Now Appearing in the Empire Room of the Palmer House, Chicago



Dorothy and Dave Fitzgibbons at the start of The New Yorker—immediately after the first step is taken

of people too timid to take their first fancy steps in public.

Shortly after this venture Arthur Murray established his now famous school. It has grown to amazing proportions, and justly so. For he is not only a dancer—he is a born teacher, and both a psychologist and a good business man as well.

His principles are simple. They are based on five fundamental steps: Walking, side-step, pivot, balance, and waltz.

"Anyone can learn them," says Mr. Murray. "And everyone ought to."

And now that his instructions are broadcast over a WABC-Columbia network at 6 p. m. EST (5 p. m. CST) Saturdays, probably everyone will.

Leith Stevens' orchestra is going to supply the music for the program, and Earl Oxford, baritone, will sing an occasional chorus.

Mr. Murray has written a series of lessons for RADIO GUIDE, the first of which appears below:

Study this diagram carefully. Follow the steps as numbered. Observe the difference in shading for the feet. Let your radio music and your capacity for fun do the rest

Begin by standing erect with your heels placed firmly together. Then—

- 1.—Step directly forward with the left foot, taking a long walking step.
  - 2.—Walk forward on the right foot.
  - 3.—Glide to the left side with the left foot.
  - 4.—Finish by drawing the right foot up to the left, with the weight on the right side.
- Repeat the entire process, 1, 2, 3, 4 . . . 1, 2, 3, 4.

This step can be danced either to slow or to fast music. If slow, take the first two steps slowly and the last two fast. If the music is of a quick tempo, each step is of equal timing, as in a march.

Arthur Murray conducts his radio dance class every Saturday at 6 p. m. EST (5 p. m. CST) over the CBS-WABC network. The program is sponsored by Pin-aud, Inc.

Why not dance in your own home? Turn on your radio, roll back the rugs and start now. There is hardly a time of day or evening when exciting rhythms do not come to you over one of the networks or local stations.

It is fun to go to night clubs, but you don't have to do it in order to be up in all the latest—and smartest—dance steps. And you'll have a much better time when you do go out, whether it is to the gayest of restaurants or just across the street to your neighbor's party, if you are sure of yourself—if you know the steps that everyone is talking about.

Arthur Murray now makes this possible. He has taught more than half a million people to dance and, through the medium of radio, he is going to teach millions more.

"Dancing is much more than a social pastime," says Mr. Murray. "It will help you gain poise—and popularity will follow.

"I've known hundreds of timid and self-conscious people to develop charm and assurance when they learned to dance. Their physical posture improves. But that is the least of it. Their psychology changes, too. When they step out with confidence on the dance floor they step out the same way in life."

Arthur Murray was born in New York City. While his earliest ambition was to be a mounted policeman, he soon shifted his interest to the arts. Upon receipt of his high-school diploma he entered an architect's office to work for five dollars a week. He abandoned architecture for dancing when his boss refused him a one-dollar raise.

Perhaps winning a silver cup in a dance contest had something to do with his decision. In any event, he began to give private lessons at this time, and dancing has been his vocation ever since.

He studied under Vernon Castle and was one of Castle's assistants before he went to Marblehead, Massachusetts, to teach. His stay in New England was brief. From there he went south to divide his time between Asheville, North Carolina, and Atlanta, Georgia. He did exhibition dancing in hotels in both places and continued his private lessons.

When he was 23 he decided that his education was not complete and he matriculated at Georgia Tech. A two-year course there in business administration was all that he needed. He had everything else necessary for a successful career, and he proceeded at once to demonstrate the fact.

Dancing lessons by mail brought him both fame and money—not to mention the gratitude of thousands



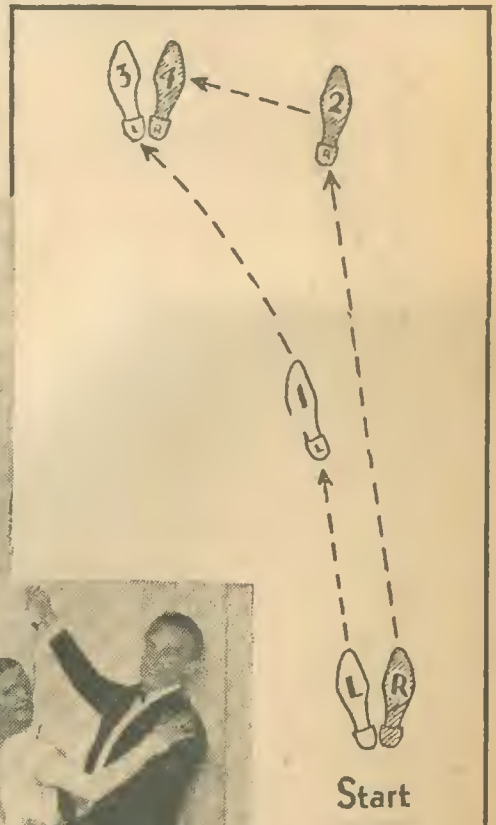
The swing forward, bringing the right foot in advance after the step with the left



Variety may be added for fullest enjoyment



After the step has been completed, the same one—two—three—four which constitutes the dance may be enhanced by adding a few "flourishes"



## The New Yorker By Arthur Murray

The New Yorker is one of the few dances originated in America since the craze for the rumba, carioca and cucaracha. I created the New Yorker, and because it is one of the easiest and most delightful steps in the Fox Trot, it is rapidly becoming popular in Manhattan's smart rendezvous.

Beginners as well as advanced students enjoy it and find it simple to learn. If you want to add variety to your stepping, practice the New Yorker every time your radio sends you a Fox Trot rhythm.

# Makers of the Nation's Dance Music



ISHAM JONES, one of radio's first names, contributes to the dance scene and has added much to American music



GUY LOMBARDO, perennial favorite, whose orchestra is a family affair. He is literally band king in many homes and theoretically of Canadian royalty



GLEN GRAY, hatoneer, originated the first successful co-operative band. His organization is one for all and all for one



RUDY VALLEE, Maine-stay of the Fleischmann programs, is a most unselfish conductor. His hand-up to unknowns is radio lore. In circle is HENRY BUSSE, the genial German. And how he can Teuton that trumpet

# The Little Theater Off Times Square



By Harry Steele

A closely packed mass of humans filling sidewalks from store-fronts to curbstones—eager stenographers tugging at boy-friends' arms, impatient to make headway through the crowds—middle-aged, elderly men and women, abandoning their radios for one night out, trying patiently to dodge jabs of elbows and trampling of feet. That is Broadway, five minutes before curtain-time of the scores of theaters that dot Long Acre Square and streets that cross it.

Over-all a brilliant illumination—cigaret ads, chewing-gum ads, soap ads—dozens of Gargantuan electric signs stuck on tops of buildings, plastered in front of buildings—revolving electric signs, bringing to life mazda knights tilting a lance, a dozen assorted fantastic figures with green faces and red shoes and set in purple landscapes—scintillating and flashing as Broadway's illumination shows in full flair.

Sounds of jazz orchestras, their cacophony designed to lend youth to dancing feet, float from dance "palaces" out to the street—barkers calling the crowds into side-shows and into shops—raucous loudspeakers distorting jazz from current radio shows—automobile sirens screeching protest at delay made necessary by the jam of cars—and all heard to the overtone of nearest neighbors' enthusiastic chatter.

Through the maelstrom of motor cars, making all possible snail's speed through lanes of pedestrians held to curb-stones by scores of policemen, inches a taxi. In it rides the true cosmopolite, the First Nighter.

To millions of listeners from coast to coast he is Charles P. Hughes, so real in his characterization of this doughty theater-goer that he has become as legendary as Diamond Jim Brady.

For more than 200 weeks Charles P. Hughes has been presenting The First Nighter with its illusion of a little theater off Times Square in New York. And for more than 200 weeks listeners have been writing to Hughes and to NBC asking actual directions for finding this mythical playhouse.

Which gives rise to a three-horned dilemma: Is the public completely gullible? Are the performers in this broadcast so skillful that they disarm the listener? Or is there magic in radio which permits the fabrication of reality from the thin air of imagination?

For The Little Theater Off Times Square is none other than Studio A in the National Broadcasting Company's headquarters in Chicago; the murmuring crowds are mundane wax records, and the synthetic first nights are the birth and death day of scripts written solely for

June Meredith, star of The First Nighter, (above) who has missed only two performances in two hundred and eight, as heroine and (left) Don Ameche, hero of the hour, with Miss Meredith as they look in action when they broadcast from their Little Times Square Theater

"Where Is the Little Theater?"—"I'm Going to New York and I Wouldn't Miss a Visit to the First Nighter's Playhouse for Worlds." So Write the Listeners. Many Were Disappointed Because of the Reply That Had to Be Sent. Read This Story and Learn the Amazing Truth

the occasion—shows that, like the May fly, live but for the moment.

The unusual presentation now heard each Friday night made its debut Thanksgiving night in 1930. On Friday, November 30, this year, it completed four uninterrupted years when it gave its 28th performance. Of the original cast Charles P. Hughes, narrator and actor, and June Meredith, feminine star of the series, still remain.

Hughes originated the idea from a suggestion contained in a summary of radio's needs by President M. H. Aylesworth of the National Broadcasting Company. As embellished by this canny producer, the idea surely must produce a satisfying echo in Mr. Aylesworth's ears as it rushes down the canyons of radio fame.

"To be successful," the executive said, "radio must take people out of the drab surroundings of their four walls and transport them to some more enticing surroundings, if only in imagination."

Hughes, then in the theatrical business, read the statement in a trade paper and found in it the gleam of gold.

To his mind leaped the picture of nights along the Rialto, a scene in which he had participated hundreds of times as he served his apprenticeship in the theater. He rose from a gallery candy salesman to first assistant manager of the Illinois theater in Chicago.

It was the most vivid panorama of social brilliance that he could conjure up, he thought, and if he could just recreate it for the microphone he would meet the requirement set forth in the Aylesworth formula for successful radio. He dreamed of transporting the weary stenographer, the romantic spinster, restless adolescents, even the farmer and his wife, to the very lobby of a metropolitan theater—then into the auditorium itself—and finally to some smart night club or cafe.

It took a deal of calculation to fit the bits of the plan together. Those were ramifications rather far flung for compression into the radio form. But cutting here and padding there helped the idea to crystallize, until Hughes finally was ready to present his drama series to broadcast executives.

One of his gravest problems was the choice of material. So completely had he analyzed the First Nighter idea that he realized to present current or previous stage successes would tear down the illusion built up by the introductory effect, the excitement attendant upon an opening night. He knew his matter must not be highbrow, or yet too juvenile. He settled upon melodrama as the safest medium. This was the one example of theatrical idiom that had survived the demoralization of the stage.

This presented another vexatious contingency. Always there was illusion to maintain, so a one-act play could hardly be considered. It would just resolve itself into another radio sketch with sound effects.

The normal three-act play, on the other hand, came outside the time limitations of radio, and would have been of doubtful quality as an attention holder even if permitted. So Hughes devised a formula of his own, a three-act play, but one which could be expressed in 3,000 words within the half-hour prescribed for dramatizations on the air.

Today, despite the cast which contains two of radio's outstanding favorites, the script is the thing. No Broadway producer ever concentrated more pointedly on his prospective productions than do the First Nighter spon-

**NRA** Radio Guide, Volume IV, Number 9, Week Ending December 22, 1934. Issued weekly by Radio Guide, Inc., 731 Plymouth Ct., Chicago, Illinois. Entered as second class matter at the Post Office, Chicago, Illinois, February 24, 1932, under Act of March 3, 1917. Copyright, 1934 by Radio Guide, Inc. All rights reserved. Executive, Editorial, Advertising, Circulation and Business offices: 731 Plymouth Court, Chicago, Illinois. Eastern Advertising office, 251 Fifth Avenue, New York, N. Y. M. L. Ammerberg, President and Publisher, Herbert Kraemer, 1st V. P. and Gen. Mgr., R. S. Wood, Editor; Saul Flamm, V. P. and Adv. Mgr. Notice: Change of address should reach this office two weeks in advance of the issue for which that new address becomes effective. Five Cents per copy in United States. Subscription rates in U. S.: six months, \$1.25; one year, \$2.00. Subscription rates in Canada: six months, \$2.00; one year, \$3.00. Subscription rates in foreign countries: six months, \$2.50; one year, \$4.00.

The First Nighter Began with a Call Issued by President Aylesworth, of NBC, in Which He Said: "Transport the Listeners to Broadway." The Result was the Beginning of What Has Come to Be the Oldest Program of Its Kind on the Air—Now Past Its Fourth Radio Birthday

sors and the advertising agency which superintends the radio presentations.

For every single First Nighter show which goes on the air, five are enacted, with complete sound effects and full studio routine. This quintet of dramas has been selected from the many submitted for the purpose. They are the culs from a veritable avalanche of manuscripts submitted by qualified as well as inexperienced writers. The five have been thoroughly scrutinized for weaknesses even before they are submitted for audition, but so exacting is the "show jury" that it will not finally reject a play until its microphone possibilities have been tested fully.

The jury is an outgrowth of the scanning system inaugurated when it became known that the sponsors were in the market for scripts for the First Nighter. Reading then was a one-man job, but sponsors and agency executives agreed that no one person was qualified to select plays for the many millions who listened.

If one of the four discarded plays has merit, it is returned to the author with definite rewriting instructions.

The tremendous voluntary mail received by the sponsors serves ably as the weather-vane of public taste and this listener preference is as closely heeded as an oracle.

Already enjoying the distinction of being the longest sustained drama series on the air, the First Nighter appears almost to have attained immortality. Why not, ask its sponsors, since it has so richly rewarded them. The company uses a minimum of advertising outside of radio, yet its sales have climbed to dizzy figures since the inauguration of the First Nighter.

Contributing materially to the success of the program is the cast itself. The player group revolves around Don Ameche, the juvenile lead, and June Meredith—who, incidentally, has missed only two performances in the series.

It was the addition of Don Ameche to the cast three years ago that materially changed the tenor of the First Nighter shows. Previous to his induction there had been no particular pattern; any dramatic script which met formal specifications was acceptable. But here was a popular juvenile whose presence was expected to stimulate new interest in the series, so it became necessary to draft presentations around him.

The faith of the sponsors in Ameche has been vindicated fully. Along with Miss Meredith, he has become part of the actual fabric of the program. Like many fellow Thespians, Ameche is a convert from Blackstone.

This Barrymore of the air was born May 31, 1908, in Kenosha, Wisconsin, and reached the University of Wisconsin by about as circuitous a route as possibly could have been devised. He matriculated in six schools before he settled down in Madison to begin the pursuit of law.

There he enrolled for college dramatics, and once he got the smell of grease paint in his nostrils and the sound of applause in his ears, he was doomed. He abandoned college for a stock company in Madison, cut his professional eye-teeth there, then followed tradition by moving on to New York. His first Manhattan engagement was as juvenile with Fiske O'Hara.

Vaudeville under the Texas Guinan banner was a secondary experience and concurred with the widening of radio's dramatic scope. Word filtered through to local broadcast scouts that Ameche was a more than likely microphone prospect, so it was suggested to him that he come up some time and show off his wares. He hasn't been away from radio since, and on the First Nighter program he hasn't missed a broadcast. He is married and a father, but still is the idol of the hour so far as radio listeners are concerned.

Opposite him in ingenue roles is June Meredith, whose success story pretty well follows the formula set up in the story of the drama. She was "horn wid a call," so to speak, and side-stepped parental objection

to find her way to the career which her family would have denied her.

Her professional career began in a business office, but she launched it with the determination to devote her earnings to dramatic training. It took three years of alternate work and study to equip her with the background she desired. But having attained it at her own expense and saved \$200 in the process, she, too, migrated to New York to take a ground course before soaring to the heights.

Her first engagement was the result of her grace rather than of her ability to read lines. A producer to whom she applied asked her to do a bit. The manner in which she carried herself so impressed him that she won the part. Rather an odd background for the invisible art of radio, but it served in June's case.

Her actual debut in radio was a parallel in oddity. She was asked to participate in a broadcast, but misunderstood directions; she didn't arrive until five minutes before program time, and had to go on without benefit of rehearsal. Perhaps excitement gave her acting sort of a breathless quality, as it intrigued Hughes, who happened to hear her.

The First Nighter was just a project at the moment, but the prospective producer opined that with Miss Meredith in the cast the show would have a better chance for acceptance than before he heard her. He phoned her and the alliance was cemented. It has endured ever since.

Another prop that has helped to sustain the program is the combination actor, philosopher and minstrel, Cliff Souhier. Historically he is so adaptable that the play jury worries little about unusual characterizations in any script submitted. Cliff, they know, can master them with a dependability that relieves them of all concern.

So doth The Little Theater Off Times Square. Originally presented on WIBO with the idea of engaging several sponsors by the medium of having the narrator read their mythical advertisements from an equally imaginary theater program, it was seized by the Campana Company as an ideal medium for its message.

More than 5,000,000 bottles of their balm crossed store counters in the year 1933, theoretically a bottle for every other listener to the Friday night program. Little wonder that, so far as the sponsor is concerned, the First Nighter defies the usual menace of boredom hred of repetition.

The First Nighter, sponsored by the Campana Corporation, is heard Friday nights at 10 p. m. EST (9 p. m. CST) over an NBC-WEAF network



Charles P. Hughes, the First Nighter himself (above)—responsible for the successful air show. Cliff Souhier, in the center, (right) is another regular member of the cast familiar to all



Hazel Glenn, soprano of the Lavender and Old Lace program heard over the CBS-WABC network Tuesday evenings, has a wide background of English Music Hall and American Musical Comedy experience

We have been asked by a committee of ether-minded medical students to outline briefly a few of the more prevalent ailments found among persons in the radio business. A list of the most important of these follows:

**Announcertitis:** A mild throat and larynx affliction in which the speech is affected—in fact, very affected. Patient talks with exaggerated accent half-British and half-unintelligible, coupled with severe vowel trouble.

Unfortunately it is frequently revealed as incurable.

**Neo-Star Eruption:** Enlargement of the head as a result of too rapid rise to stardom. Victim breaks out with rashness, auto-intoxication, and overdevelopment of fatty tissues above the ears. Isolation necessary.

**Manager's Fits:** Convulsions that seize artist's manager or agent on receiving low bid for his client's services.

**St. Sponsor's Dance:** A common ailment among program sponsors. Symptoms: nervous tendency to tinker and fiddle with the program. Gradually coming under control.

**Hysteria Critica:** Hysterical tendency of radio reviewers and critics when praising pet programs. Accompanied by delirium and giddiness. Not dangerous.

**Listener's Plague, or Common Earache:** A decline in sensitivity of the auditory organs widely prevalent among habitual listeners. Due to malnutrition of the eardrums. Complete rest is chief cure.

**Auditionemia:** Anemia and general debility found among performers, induced by too constant participation in auditions. Gradual tapering off of auditions is prescribed. The more violent form may result in prostration, apoplexy and finger-nail biting.

**Option Fever:** Nervous state common among all types of radio persons, including artists, adagency men and time salesmen, concurrent with the approach of option renewal period.

**Studiaria (Stop-Watch Pox):** Disease peculiar to studio production men caused by prolonged periods of indoor work with insufficient air and sunlight. Symptoms: jaundiced look, combined with mild malaria and twitchiness.

One of the most fascinating sidelights on Life in a Big Radio Studio is the sophistication of juvenile performers. It's a revelation to eavesdrop on the conversation of the kids whose childish voices grace so many a program. Professional youngsters of from twelve to fifteen Springs have the wisdom, critical judgment, and insight into human nature that would do credit to many a mature business man.

No rhumba is worthy of the name without the subtle accompaniment of the gourds, those hollow rattles. PAUL WHITEMAN seems happy beyond words when he lays down the baton, picks up a pair of gourds,

and faces the audience on the dance floor for his rattle obbligato. A rapt expression suffuses his face and he performs with sheer inspiration—a master rattle-shaker. His execution of *pianissimos*, *crescendos*, and *forte* passages is magnificent. In fact, he has a rattling good time. Paul usually plays two rattles simultaneously, one in either hand; but occasionally he employs but one instrument, leaving one hand free for mustache-twirling—which he also does well.

The same weekend (Dec. 1-3) that brought grief to FLOYD GIBBONS through the death of his father marked a similar tragedy for WILLIAM WIRGES, the musical director. About the same time Floyd hurried sorrowfully to Mr. Gibbons' bedside in Pennsylvania, Bill was rushing to Buffalo, where Mr. Wirges Sr. lay stricken.

Congratulations to MISS ANNE JAMISON, the new one-audition star of the Palmolive show. Miss Jamison was born in Ireland, the which reminds one that the Irish are getting a few breaks on the air of late, praise be! The Abbey Players, Dublin's repertoire company currently sensational on Broadway, received suitable presentation and peans of praise from Messrs. Kennedy and Lundell. DANNY MALONE was imported from the Old Sod for an NBC build-up, although he failed to land a commercial, bad cess to it! The ageless JOHN McCORMACK has been having his fling on the airwaves. PAT KENNEDY is prospering. MRS. O'KEEFE'S boy WALTER has just had his contract revitalized. *Erin go brag!*

#### PUPPY DOGGEREL

The say a very neisman  
Is Leo Reisman.  
You never hear Major Bowes  
Say ain't or dese 'n' dowses,  
I don't think Mario Cozzi  
Was ever a crooner, wozzi?  
The things I could tell about Martin J. Porter!  
But he works for this mag, so I don't think I orter.

Ray Perkins is at your service with songs and chatter Mondays at 7 p. m. EST (6 p. m. CST) over WEAJ and the red NBC network.

## Plums and Prunes

By Evans Plummer

Babies are sacred in Canada. True, babies are sacred in every civilized country, but in Canada not even quintuplets are considered objects of curious gazes—public spectacles—potential freakshow stars.

Such is the belief of Doctor A. R. Dafoe, the old-fashioned Callender, Ontario, physician who ushered the Dionne quintuplets into this world. Standing by the five tiny girls every minute since they were born, Doctor Dafoe sees no reason why the rest of the world cannot be as altruistic as he has been. For though it may not be known generally, the physician has received only a minor fee for his great work, his ceaseless vigil, the many hardships he has had to endure in behalf of the Dionne babies.

And because of this belief, friction has developed between the Columbia Broadcasting System and the good doctor. Over a week ago the CBS network announced plans to broadcast on December 20 from the special hospital the Canadian government has erected for the particular care of the quintuplets. But the announcement appears to have been somewhat premature; Doctor Dafoe says no broadcast will be permitted.

With him in his opposition are three of the four trustees the Dominion government has appointed to preside over the destinies of these extraordinary wards of Canada. Doctor Dafoe refuses to go on the air, he will not permit the babies to go before the microphone, and he has forbidden the nurses to broadcast. If, despite the barrier, Columbia goes on with the broadcast, the star performers will be missing.

THERE'S DRAMA behind the powerful drama in *The Story of Mary Martin*, radio serial relating a wife's struggle to regain the love of her husband stolen by his young and pretty stenographer.

JAMES CRUSINBERRY is the co-author of the script which is to be graduated from a local WMAQ broadcast and go network over NBC-WEAF on January 1 with a daily (except Saturday and Sunday) broadcast at 12 noon EST (11 a. m. CST). But several years

ago Crusinberry, at the age of fifty, lost his position as assistant sports editor of a large Chicago newspaper. Let out because of hard times and his advanced years, for the same reasons he could find no work. But HAL TOTTEN, sportcaster of NBC, believed in the down and out newspaper veteran, took him into the Totten home, and soon had Crusinberry regaining confidence in himself.

"Tot" did a grand job of it, and we are glad to put this on the record without his knowledge. Many plums to you, Hal.

Crusinberry's collaborator is JOAN BLAINE, noted radio actress who also stars in the role of *Mary Martin*, wife in the serial. Incidentally, Miss Blaine is great-great-granddaughter of the late celebrated statesman, James G. Blaine.

Off a Live Mike: GENE ARNOLD and the COMMODORES will be off the Crazy Crystals program December 28 . . . Personality queen VIRGINIA CLARK, the *Helen Trent* of that CBS series, has signed for another sponsor over Chicago's CBS key, WBBM . . . FANNY MAY BALDRIDGE, ex-*Mammy Magnolia* for the former popular NBC series, is busy authorizing lyrics for the themes on the new National Biscuit three-hour Saturday night dance show . . . GINA VANNA, plumpful House by the Side of the Road soprano, recently made such a hit with her first dramatic part that she's being auditioned for an all-speaking, no-singing role in another program . . . CARLOS MOLINA flew last week to Hollywood to screen-test for Universal, and returns this week to open his band's engagement at the Miami-Biltmore Hotel, Coral Gables, Florida, for the Winter . . . MEMO LOA, petite Hawaiian torch with HERBIE KAY'S ork opening December 1 at the Edgewater Beach Hotel (CBS mikes) in Chicago, had her

first train ride when she joined the Kay outfit. Hitherto her transportation experiences on the Islands and here had been confined to surf boards, boats and motor cars. She says she still prefers surf boards . . . CYRIL PITTS, slim six feet of dark brown eyes, classic nose and curly black hair, seems to be one NBC tenor who is cupid-proof. Although, in the next breath he hints that any girl who is clever enough to dress well is bound to be clever about other things. Which looks like an invitation, yes?

ALL-AMERICAN season being open, AL PEARCE, who m. c.'s so many of those good West Coast programs, nominates the following as radio's all-star eleven: Dance band, JIMMY GRIER; tenor, RICHARD CROOKS; baritone, JOHN CHARLES THOMAS; comic, FRED ALLEN; crooner, RUDY VALLEE; girl popular singer (*here he refuses to be put in the middle*); balladist, HAZEL WARNER; soprano, GLADYS SWARTHOUT; monologist, ALEXANDER WOOLCOTT; commercial announcer, DON WILSON; microphone quarterback (I want mine back, too), FORD BOND.

All readers who disagree with one or more of the nominations are urged to submit their own, accompanied by one MARTIN PORTER column, torn into thirty-two pieces and with the word "terrible" written upon each piece.

GUS ARNHEIM is engaged at Sam Maceo's famous rendezvous in Galveston, Texas . . . JACK DENNY wanted to be different. Instead of engaging one girl vocalist for his band, he has retained three. They are known as DOT, KAY and IEM, and are the same girls who were featured for eight weeks on RUDY VALLEE'S program . . . DON BISTOR opens next Monday at the new Arcadia Ballroom in Philadelphia. DUCKY YONTZ, his trumpet player, will be vocalist . . . KAY KYSER'S danci-passions from the Blackhawk Restaurant in Chicago have gained deserved recognition and will be extended over the Mutual Chain.

# Are You Listenin'?

By Tony Wons

Is it possibly true that ambition never dies? Must a person go on and on and on until he reaches the end, driven all the time by ambition, never given a rest, always wanting more and more, and finally destined to crawl away alone and leave everything behind?—Every single thing that he has so painfully acquired?

All my life, from the time I was a little boy and wanted to be like Bryan, I have been lashed by ambitions. Some of them I have realized, some not. But never has the realization of any of them made me happy. I struggled to attain them, giving up many pleasant hours that could have been spent in the enjoyment of life, thinking that when my work was accomplished I would sit down and rest for an age. But always when I attained one end, another began to show itself upon the horizon, and like a slave I had to begin the tedious climb to reach it. Today it is still the same, and perils always will be so.

All about me I see the same thing happening to others. Here's one who wants to be a great singer. Here's one who would like to act. Here's another who wants a radio career. Here's one who would like to be a politician, a speaker, a musician—and they all think that when they have become these things, that will be heavenly. How they work! How they sweat!

But never, never will the end come until the great end of all comes. Ambition never dies.

A customer comes into a used car market. "I'd like to see some good second-hand cars," he says. "So would I," says the salesman.

Someone wants to know why lightning never strikes twice in the same place. It doesn't have to.

A young married fellow wanted to return his bride to his in-law parents because she couldn't cook. The mother-in-law was mad. "My daughter was a cooking school graduate, I want you to know," she said. "Well," answered the disappointed fellow, "she must have flunked badly in biscuits."

A wretch was sitting in the electric chair ready to be cooked when a kindly chaplain asked "Brother, is there anything I can do for you?"

"Yes," answered the man. "Hold my hand!"

You've heard about the man who worked on his farm awfully hard, and one day got tired of working and made up his mind to sell the old farm and go away in search of gold. The man who bought the farm from him chanced to pick up a rock that looked as if it had gold in it. He had the farm assayed and discovered that the farm he had bought was worth millions.

Poor, restless beings that we are! Always itching to go somewhere else in search of our gold, in search of beauty, in search of happiness. There is just as much beauty in a single flower as there is in a range of mountains, if you can only see it. There is as much human interest in an ant hill as there is in visiting a foreign city, if you study the workings of the ant.

The people living on your street or on the farm next to yours, are just the same as those over in Europe or Asia or anywhere else. They have the same emotions, the same joys and sorrows. They love. They hate. They are wise. They are foolish. They are superstitious. But you and I do not even think of them as representing life.

We want to go somewhere else where we can see and study people. The baby lying in the cradle is just the same kind of baby in your town as anywhere else in the world, as it looks up at you with wonder in its eyes. And still we look to foreign countries for beauty and interest.

A man discovered the value of steam in a kitchen watching a teakettle, not in some great hall of science. Another man discovered the power of gravity while sitting under an apple tree. Maybe he was sleeping there. He wasn't in any great laboratory. Another man was flying a kite and found out something important about electricity.

But for most of us nothing important can happen where we are. Everything worth living for is somewhere far away; and when we get there it is still farther. The more we reach out, the bigger fools we are. If I am ever to find beauty, I must find it between



Gladys Swarthout, mezzo-soprano with the new Voice of Firestone series, has been soloist with the Firestone broadcasts since last summer. The program may be heard Mondays, on an NBC-WEAF network

this place and my flat or on my farm or in my cottage or in the office or shop. If I can't find anything there at all I am dead, and I have no right to take up space.

More of Tony Wons' homey philosophy is heard on The House by the Side of the Road Sundays at 5:30 p. m. EST (4:30 p. m. CST) over an NBC-WEAF network.

## Reviewing Radio

By Martin J. Porter

Do you believe in ghosts? Have you a mouse up for sale, one which nobody will buy because strange sounds within have given it the reputation of being haunted?

Whether you believe in the supernatural, at some time in your life you may have been alone in a quiet house at night and heard ghostly sounds, clanking of chains, footsteps, et cetera.

Don't let it worry you. It was all illusion, hacked up by a stimulated imagination. And if you want to take the curse off a house which people believe is haunted, send for DOCTOR E. E. FREE—or listen to him on the Columbia network December 15 at 7:30 p. m. EST.

On that occasion Doctor Free and Columbia are going ghost-hunting with a microphone and a sound microscope. They're going to show us where all the spooky noises in an otherwise still house originate. They have this microscope which magnifies a sound 11 billion times, if necessary.

During the broadcast Doctor Free will use an ordinary wire-window screen to reveal how it may figure with a mild breeze in conjuring a blood-curdling moan. He will use a spigot with a leaky washer to describe how rhythmically dropping water might convince a lonely soul that spectral footsteps are pervading the house. He will use a seasoned piece of furniture, which under heat or cold will crack as if a bony fist were knocking at the bedroom door. Other screens in the wind will provide a simulation of weird voices and chattering. Small pieces of metal found in any household will have their normal expansions and contractions translated into sounds that otherwise would sell you on the notion that chains clank in your cellar.

It will be an interesting hunt—and you can take the scientist's word that there's no such thing as an audible ghost. The microphone will prove it.

The Chase and Sanborn tabloid operas in English, which have replaced the Rubinoil program Sunday nights, were inaugurated by the sponsor with some

doubt about their effectiveness. But the premiere met with a somewhat surprising reaction. Those who had expected a surfeit of arias, found that the showmen of the series had done an excellent job of dramatization; that a nice balance had been struck between talk and music, and that departure from the usual use of a foreign tongue served to popularize not only the premiere, but the second opus, Aida, to a great extent.

This series promises to do much toward making operas as digestible as movies and the theater. One reason there has been a popular prejudice against opera is its former foreign flavor; another was its lack of availability. For this series, which one imagines will become more successful than anticipated, the C. & S. firm rates some loud cheering.

Have you noticed that of all the comedy programs on the radio webs, only BLOCK AND SULLY and ED WYNN are still specializing in gags, while all others have gone over to the situation technique?

Out of retirement comes also MR. MARLEY SHERRIS, former head of the NBC announcers, who suffered a nervous breakdown some time ago and left the kilocycle picture. Mr. Sherris returns to the scene December 15.

The Columbia Broadcasting System has just been taking stock of its own activities for the first nine months of 1934. Leaving out all reference to sponsored programs, the figures show that all the good ideas haven't been sold. In the three-fourths of the year there were 494 broadcasts of serious music, topped by the Philharmonic; there were 482 adult educational presentations; 151 programs for children; 70 religious broadcasts; and in the interests of community welfare there were 85 offerings. International and foreign events took up 72 broadcasts; national affairs, 194; special events, 402;

sport events, 104, and dramatics 42. The survey gives you some idea of the scope of radio.

Radio's work will not be complete until the following celebs have performed for the mike: Kaiser Wilhelm, Ethel Leginska, Edna St. Vincent Millay, and Greta Garbo

In many of the studio audiences nowadays can be found a fair representation of the Social Registerites. They are lured there perhaps by the fact that during the past few months many society names have become radio performers, MRS. JOCK WHITNEY being among them, though she went on the air with GERSHWIN under the name of LIZZIE HOPKINS.

One dowager witnessed a recent ROXY broadcast through her lorgnette and afterward struck up a conversation with VICKI CHASE and HERB KINGSLEY, artists on that show.

"You've been on the radio quite a time now?" she asked.

"Yes," Kingsley admitted.

"Months," proudly said Vicki.

"Hmph!" muttered the spectator, dropping the lorgnette into her lap. "Oh, it's quite all right," she conceded. "I never pass opinions. With all the nice people flocking to radio, I don't know how MY children are going to end up."

LAWRENCE TIBBETT is just about to wind up his fall tour, and is he glad! It's a good thing Tibbett is a husky, otherwise he wouldn't have been able to bear up under the killing pace. His schedule has been running something like this: Detroit concert Friday night; Saturday, flies to New York for radio rehearsal and then takes train to Washington; Sunday, concert in Washington and takes train to Norfolk; Monday, concert at Norfolk Monday night; Tuesday, flies back to New York for broadcast and immediately takes train to Atlanta for concert there the next day. Now that he is about to settle down in Gotham again, all he has to do is learn a couple of new operas.

# Words Without Music

By Henry Bentinck

Every Industry, Every Art, Has Its Individual Words That Mean Something Clear and Definite Within Itself—Yet So Much Pig-Latin to Outsiders. Here Is the Language Behind the Scenes in Radio



Says George Givot: "I thought your show was fuzzy. You had on a town crier trying to bust his pipes, and your speaker was too corny"

**H**iya, Mike! Wherya goin'? Watcha doin' inda radio stashun?"

"Harya, Bill! Oh, t'ought I'd look around ata stars. Wherya goin' yasself?"

"Oh, me? I knowa nouncer what nounces onna radio. I'm goin' uppen seum. Wanta cumma long?"

"Sure, I gota yen fer nouncers. Lika be one mussel. Where izzis nouncer ya know?"

"Here yiz now. Lemme introduce Kenneth Roberts."

This, listeners, is only a beginning. The worst is yet to come. Kenneth Roberts, he of the educated radio voice, has been speaking with George Givot, the CBS Greek Ambassador. Kenneth introduces George to his "friend" whom he has probably met on one of his rambles about town. They sit down together and George and Kenneth carry on the conversation they were holding before they were joined by their two admirers.

"As I was saying," continued Kenneth, "I went out on nemo last night and ran into a show that was a honey. I got ready and woofed the mikes to go on basic, got a good synch and we were off on the nose."

"You don't say!" replies George. Away from the mike he talks his un-ambassadorial language. "I thought the show was fuzzy. You had on a town crier trying to bust his pipes, and your speaker was too corny."

"You're telling me?" snaps Kenneth. "If that show wasn't down in the soup, it'll do until soup comes along."

The exponents of the New Yorkish language bend a couple of cauliflower ears. They turn slightly pale but simulate understanding.

"I'm sorry I heard it," declares Givot. "When you get an old sexton talking into his beard, System can't come too soon."

"We couldn't cut," replies Roberts. "We were feeding the round robin and getting ready for a hot switch to Chicago."

"Well, weren't the fax a bit off, too?" asks George.

"I think so," opines Kenneth. "The scratches and hits were terrific. I'd like to see the jotting on the log because I'm afraid someone is going to be on the beach if there's a repeat."

"I had an experience like that," recalls Givot. "The other day we told the guy with the cans that he was cranking gain again. The kicks were up to 10 D. B. when he went to sleep and faded it out figuratively. The boss went in to check peaks. He was plenty frothed. He sent out quick for another stude and told the guy to get back to master control and sit down."

"Remember the catastrophe one morning some months ago," says Kenneth. "Fax went haywire and we missed two station breaks. Basic and sups were getting the shows, but it was off local. They kept a piano stand-by going for thirty minutes."

"Oh, you get trouble in this business," moans Kenneth, continuing. "I was out on a nemo recently for a one-shot. We gave it a woof and then a final shot when the stude got on the P. L. and said we weren't coming through. It was important, too, because the show was to be piped to the agency offices. Anyway, they put on a piano stand-by."

"Well, I'd rather stay off altogether than have it garbled with cross-talk."

"I was on a show with a band last night," says Roberts, "that was perfect. Nothing thick, nothing corny. The theme faded in twenty seconds after System, and it was held down in the right places and brought up perfectly. We were feeding it over a monitor to Philadelphia."

**B**ill and Mike, the visitors, were looking considerably ill at ease by this time. They knew when they were licked. They rose as one man and headed for the elevator.

"Glada metcha, fellas," said Bill over his shoulder. The elevator sped downward. In the street, Mike finally regained his power of speech.

"Ya gotteny idea wottose guyze wuz talkin about?" asks Mike.

"Naw," replies Bill, "dey donna howta talk yet." Then he added as an afterthought:

"Iz goodta here a guy speakin' English!"

Other non-technicians might be interested in knowing that Givot and Roberts were discussing some of the major operations of radio in the ordinary language of the studios.

Radio in the last fourteen years has developed a slang of its own. The radio listeners of the country, as well as H. T. Webster, the cartoonist, might be interested in a translation of the conversation between Kenneth and George. Anyway, here is a glossary of radio slang terms:

## GLOSSARY

- Announcer's Delight—announcer's switching control box
- Basics—the basic or main network
- Blasty—a blasting sound due to too much volume
- Bring It Up—an order to increase volume
- Bug Juice—term describing carbon tetrachloride
- Cans—headpieces
- Check Peaks—comparison of "peaks" on two or more programs
- Corny—lacking culture, hick
- Cranking Gain—keeping program volume within practical limits
- Cross-talk—conversation or noise picked up from foreign source
- Cue—pre-arranged word which signals another part of a program to begin
- Down in the Soup—a very low reproduction volume
- Fade-in or Fade-out—gradual increase or reduction in volume
- Fax—facilities of the broadcasting company
- Feed—to wire a program
- Fighting the Music—lacking ease in singing
- Fill-In—those who stand by in case a nemo program fails to come through
- Final Shot—last test for a nemo program
- Frothed—angry
- Fuzzy—a program lacking clarity
- Haywire—relates to equipment in poor condition
- Hits—short, crackling noises in a program
- Hold it Down—an order to reduce volume
- Hop—power
- Hot Switch—a rapid program transfer from one point of origin to another

Master-Control—room in which the main engineering units are located

Mike—microphone

Monitor—private line connecting two or more network stations

Nemo—program originating outside station studio

Old Sexton—a bass with a sepulchral voice

One-Shot—program which is on the air for one time only, not a series

On the Beach—out of a job, unemployed

On the Log—an entry in the studio record

On the Nose—ending a program on schedule to the second

Peaks or Kicks—galvanometer needle swing on a volume indicator

Pipe or Patch—a temporary and removable connection in the equipment

P. L.—private phone line to a remote control location

Round Robin—network setup of private lines whereby a program can be sent from any given station to the system

Scratches—noise caused by faulty equipment

Stand-bys—emergency alternates for programs on the air

Station Breaks—ten or twenty seconds allowed for station identification, such as "WABC, New York"

Stude—studio engineer

Sups—supplementary or regional network

Synch—synchronize networks and use one set of chimes for both networks

System—used by CBS to denote end of program—"This is the Columbia Broadcasting System." Cue for engineer to switch to another studio

Talking In His Beard—a muffled voice

Thick—individual instruments indistinguishable

Town Crier—one who sings too loud

Up 10 D. B.—indicates a very high volume of reproduction

Vee-eye—volume indicator

Woof—a meaningless word used to test microphones



Replies Kenneth Roberts: "You're telling me? If that show wasn't down in the soup, it'll do until soup comes along"

# Chief Ed Wynn, The Perfect Fool

By Jack Banner

**After One Daring Venture into Show Business, Youthful Ed Returned Home—and into His Father's Commercial House. How Long He Stayed—His Reason for Quitting—Make This Phase of His Life Story the Most Absorbing So Far**

*During his thirty years in show business Ed Wynn has been actor, author, composer, producer, manager and owner of three Broadway smash hits. But Ed's chosen career was far from his father's plans for him. The father was a successful manufacturer of millinery; he had ambitions for the boy to succeed him and one day take over the business.*

*To this end Ed's father (surname Leopold) arranged for Ed's matriculation at the University of Pennsylvania. Trunks packed, farewells said, Ed stepped onto a train—and headed, not for the University, but for Norwich, Connecticut; for in that town was playing the Thurber-Nasher Repertoire Company, that had advertised for players—and Ed had made up his mind to try his luck on the stage. Herewith, in the second instalment of Ed's life story, is presented the outcome of Ed's trial—and its aftermath:*

The runaway youth had to exert plenty of pressure before the manager of the repertoire company agreed to hire him. In his very first stage role, the sixteen-year-old youngster was cast as a seventy-year-old Methodist minister in a mellerdrama called American Grit. The salary was \$10 a week, but in order to earn this magnificent sum he had to sweep up the theater and give out handbills to the passers-by before each performance.

It was with the repertoire company that the name of Israel Edwin Leopold—his own name—disappeared forever. The stage-struck youngster realized with what horror his family would view an association between the honored name of Leopold and the stage. In the eyes of respectable families of thirty years ago, the stage was a veritable den of iniquity. After considerable thought he hit upon the euphonious name of Edy Blayre, in the fond hopes that the customers would pronounce it Eddie Blaire.

"For the life of me," Wynn says now with a chuckle, "I still can't figure out why I didn't bill myself as Eddie Blaire in the first place, and so save myself and the customers a lot of anguish. To my horror I discovered that people were pronouncing it as Edee Blv-re. The manager wouldn't stand for another pro-

Ed has cause to be grateful to his mother for many things. Not the least of them is her originating his familiar "S-o-o-o-o!"

All that stood between Ed and Charlie Chaplin forming a vaudeville team was ten dollars



gram change, so I had to be content with the name. Later, when I broke loose in vaudeville with Jack Lewis, I dropped the first and last fractions of the name my father gave me, took the middle section apart, and became Ed Wynn."

The five months with the Thurber-Nasher Repertoire Company were tough ones for the tyro. The company played weekly stands in all the operry houses and tank towns along the gaslit circuit. Horribly homesick, he nevertheless was afraid to write home, for he lived the accomplishment of his stage dreams. A letter to his parents would mean the end of hopes, so he refrained from writing.

Fate caught up with the repertoire company and Ed Wynn at one and the same time. In Bangor, Maine, after a \$10 box-office matinee, the troupe gave up the ghost. Just as the disappointed youth was leaving the stage door for the last time, a private detective, sent out by the worried parents, pounced upon him and dragged him home.

"Edwin," said his father sternly, "you have caused us much anguish by your

behavior. You must return to college and take up your studies."

"But I don't want to go to college, Dad," replied the humble youth. "I'd rather go into business with you. I think I'll make a good salesman."

He proved to be an excellent salesman—not so much by virtue of a glib tongue or superior merchandise, but because of his humorous stories. His gags lived for months beyond the echo of his voice. He traveled his merry way throughout the jovial cities of the Pennsylvania beer belt, convulsing the customers with his rib-tickling anecdotes.

"We really don't need any new hats," his customers would say. That was the signal for the young salesman to break out with a hilarious tale about the two sailors from Halifax, or the one about the farmer—and before he left, his order pad usually was heavily marked.

For more than a year he kept his nose to the grindstone and applied himself diligently to the job of selling hats. In the following spring, however, he again succumbed to the lure of the stage. He wrote a farewell note to his parents, packed his bags and ran off to New York.

New York. Mecca of the show world—city of his dreams! He walked down Broadway with a cocky, jaunty step, for his heart bubbled with confidence, and his wallet burst with more than \$100—a sum he had saved from his commissions as a salesman. In three weeks the money in his wallet had diminished to the vanishing point, but his confidence still flared brightly. Even in those early days the young comedian possessed plenty of the fighting courage he displayed so prominently later in his career. He just couldn't be downed. When he had exhausted the patience of all the vaudeville agents in town he maintained an air of confident belief in his ultimate destiny. And his slip defiance of fate finally bore results.

Wynn was sitting in a booking agent's office, when from behind a closed door he heard a voice that resembled an anvil chorus composed entirely of police desk sergeants. The owner of the remarkable vocal chords apparently was angry, for he berated the judgment of the booking agent in no uncertain terms. Suddenly the door opened and the person of a young man was tossed out violently.

Say," said Ed Wynn hesitantly, addressing the ejected actor, "how about teaming up with me? I've written a good act, and I need a partner with a voice like yours. What about it?"

"Sure, pal," croaked Jack Lewis. "Even if the act ain't got much, we'll put it over."

Apparently the act wasn't much good, for the hookers still turned a hostile back to the team's pleas for an audition. A few days later two dejected young Thespians were walking down Broadway, bemoaning their luck, when Lewis broke into a run and accosted a stalwart stranger.

"Well, as I live and breathe!" exclaimed the stranger. "If it isn't Jack Lewis! Lad, I haven't seen you since you worked at Kid" (Continued on Page 23)



Among the stars Ed helped to fame during unknown days are Rosetta and Vivian Duncan. Many others owe their first real break to the Chief



# Inside Stuff

## Along the Airialto

By Martin Lewis

**G**ERTRUDE NIESEN and **BLOCK AND SULLY** are clutching renewed contracts for another 13 weeks with "The Big Show," and by the time this sees print, Lud Gluskin, too, may be signed to continue, for Lud and the sponsors are talking turkey and may not come to a parting of the ways after all . . . La Niesen's current romantic interest, by the bye, is a reporter on a New York newspaper.

The March of Time will be visible as well as audible soon, for the outstanding success of the broadcast has led the editors of Time to form a new motion picture concern. The March of Time will be released monthly, starting in January, as a new type of newsreel, twice the length of the ordinary newsreel, and embodying a number of interesting innovations.

The situation of the **FRED ALLEN** programs is very much up in the air at the present writing. Besides the fact that Allen is worn out with producing an hour show of really fresh, original material every week, he is more than dissatisfied with the remuneration—which is small compared to some other comedian's fees. The comic's contract comes up for renewal soon, and he may refuse to sign, unless—

If **JACK BENNY** gets his way about it, his Jello program heard on NBC networks Sunday nights will drop the midnight repeat broadcast for the West Coast, which doesn't get the first show because of time difference. Benny doesn't like the late show because the second audience is less enthusiastic, and he can't count on the laughs to help put some gags over. And anyway, he doesn't like to work so late—which is a good reason in itself.

### Amos Important Date

It may sound far-fetched, but **VIRGINIA REA** and her husband **EDGAR SITTIG** will vouch for the story. They were traveling through Oklahoma on one of those single-coach electric trains. It was going so fast that it jostled and shook terrifically, much to the discomfort of all the passengers. Finally one of them got up from his seat, went to the engineer and asked the reason for the unusual speed. "Say, brother," he was told, "I have just five minutes to get to the station and run upstairs in the station master's office before Amos' n' Andy's broadcast starts. Awah!"

At one of the stations en route a woman got aboard with a youngster. As soon as the train started, the kid bawled and every effort the parent made to keep the kid quiet proved futile. Finally one of the annoyed passengers yelled over: "Say, what's the matter with that kid?" The chagrined father replied, "Aw, he's just trainin' to be a radio singer."

### Studio Romance Blooms

That long-suspected romance between two NBC stars, **MURIEL WILSON**, who sings the *Mary Lou* role on Show Boat, and **FRED HUFSMITH**, concert haritone, came out in the open last week with the announcement of their engagement. Both are radio veterans and have been acquainted for more than three years. They first met in the studios during rehearsal for a musical program in which they sang the love leads. They have been cast together frequently in love duets since, so you can readily appreciate that work for them is really a pleasure. Congrats and good luck to you both!

**BILL ADAMS**, the March of Time actor, has been chosen as the announcer for the new motor-sponsored program featuring **KATE SMITH** and her discoveries, due to start Christmas night. Incidentally, Bill, who has gained fame for his amazingly accurate impersonations of the voice of President Roosevelt, was summoned to meet Mrs. Roosevelt when she came to New York recently for one of her child-education broadcasts. The First Lady asked him to impersonate the President for her, so a copy of one of the President's talks was located. Bill read it from a studio while Mrs. Roosevelt listened from an audition room where she could not see him. She said that she was "flabbergasted" and couldn't tell the voices apart!

Met **JOE PENNER** at the hockey games last week, looking bigger and better than ever. When I



The Cavanaugh's, Eddie and Fannie, do not spend all their time interviewing—as can be seen. Both are musical, and enjoy an hour at the piano. They are on a split CBS network every week, Monday to Friday inclusive, at 1:15 p. m. EST (12:15 CST)

say bigger, I mean just that because the duck salesman admitted he put on fifteen pounds since last I saw him, which was before he left for the coast to make College Rhythm.

**ED WYNN** just found out that his son, Keenan, has been in the habit of hiring planes for joy rides (the kid got his pilot's license unknown to the Fire Chief) so he's made the rounds of the airports obtaining the word of the commandants of the fields that they'll chase the youngster home whenever he makes an appearance.

**K**ILOCYCLE CHATTER: **GIOVANNI MARTINELLI** has been signed to sing the role of Pagliacci on the Sunday night coffee opera show . . . **FRANCES LANGFORD** reports that she will spend part of the winter in California singing for the movies . . . The Byrd broadcasts depart from the ether lanes in February . . . Next Monday night's broadcast will be the finale for the show featuring **JOSEF PASTERNAK** and guest artists . . . Sunday will be the last of the **EXPLORERS' CLUB** airings . . . **PHIL HARRIS** and **LEAH RAY** complete a year and a half for Cutex this month, and Phil is negotiating for a new soap commercial. If the deal goes through, Harris will reorganize his band and move to Chicago and possibly into the Drake Hotel, replacing Earl Burnnett . . . The entire crew of the **CAMEL CARAVAN** has been renewed for an additional stanza . . . The **PHIL SPITALNY** all-girl show starting over the CBS network January 3 will try to take listeners away from the **RUDY VALLEE** show. It will be heard Thursday nights opposite the first half of the yeast program . . . This may be one for **RIPLEY**, but I saw it first—**POLEY McCLINTOCK**, he of the frog voice on the **FRED WARING** programs, sings high tenor in the Glee Club numbers . . . **JACK PEARL** is flirting with a new sponsor, but if and when he does sign on the dotted line it will be sans the Baron character—as predicted here many columns ago . . . **THE PEERLESS TRIO**, heard on the NBC networks Sundays and Tuesdays, is the same group that has been heard for the last three years as the **TRIO ROMANTIQUE**. They are **GERTRUDE FOSTER**, **RICHARD MAXWELL** and **NORMAN PRICE** . . . Did you know that **BOB CROSBY** is the fifth and youngest of the Crosby brothers? There are also two sisters named **CATHERINE** and **MARY ROSE** . . . **PAUL WHITEMAN** and **MORTON DOWNEY** are still dropping poundage. They've just about reached that girlish figure.

**WILL ROGERS** returns to the Gulf Headliners series December 22. **COLONEL STOOPNAGLE** will head then for a Florida vacation until **STOOPNAGLE** and **BUDD** again replace Rogers some five or six weeks later . . . The Tuesday night Packard program, starring **LAWRENCE TIBBETT**, **JOHN B. KENNEDY** and **WILFRED PELLETIER'S** orchestra, has renewed with NBC but will run only thirty minutes instead of forty-five as heretofore. Much of the talk and incidental drama probably will be dropped.

**FRED WARINGS** boss feels he can afford to give the Waring combination more time on the airlines, so the present show will go to a full hour starting some time in January. It is likely that the Sunday Symphonic program will be dropped entirely.

There is talk that the **BING CROSBY-BOSWELL**, set-up will undergo slight change (sorry, Bernie-Crosby fans, it isn't in the time). The trio is expected to return East soon for another commercial. There is a possibility the Mills Bros. will replace them.

It's costing that auto manufacturer (Nash) more than \$50,000 for that one-shot three-hour Xmas day program. The talent line-up is terrific—**BEATRICE LILLIE**, **ALEXANDER WOOLCOTT** as em-cee, **GEORGE OLSEN**, **ETHEL SHUTTA**, a 200-voice choir, **SCHUMANN-THINK**, **LIONEL BARRYMORE**, **RUSSIAN MALE CHORUS**, and a host of others.

The O'Neills, drama of family life which began a thrice weekly series last Monday over CBS, will be a five-time weekly feature for the same sponsor directly after the first of the year, when the additional broadcast spots on Tuesday and Thursday will be obtainable.

**EDDIE CANTOR'S** original plan for his European trip was to have Ida and the two eldest daughters accompany him, but a few days before they left, his third daughter suggested a stroll in Central Park. By the end of the walk she had persuaded her daddy to take her along, too, and that's the reason her new favorite tune is Let's Take a Walk Around the Block.

### Floyd in Pagliacci Role

**FLOYD GIBBONS** adhered to the traditions of the show world by going through with his broadcast last week, knowing that his father had just expired at his home in Washington. Immediately after the broadcast Floyd hopped a plane for the Capitol.

Accidents will happen in the best regulated families. **CONNIE BOSWELL** has her eye all bandaged up, having suffered a bad burn from accidentally poking a curling iron in her eye. The girls were posing for pictures when a few strands of Connie's hair got loose. She halted the shootings to obtain a curling iron and set the loose hair in its proper place. Somebody called her while she held the iron in her hand. She turned, forgetting the iron for the moment, and it hit the eye. Last report is that the lovely songstress is feeling okay. And **JANE PICKENS** took a fall recently (not a la Prince of Wales) and was painfully but not seriously injured. Now she does her studio work standing up.

Between her last two broadcasts, **OLGA ALBANI** was convalescing at the Michael Reese Hospital in Chicago from an old ailment. Last report she's doing nicely.

### A Jack in the Hole

**JACK BENNY** and his stage show, Bring On the Girls, are staying on the road a week longer than expected. It needs fixing up aplenty. They tell me the first act is grand but the second and third not so hot. Benny does a fine acting job, but he needs better script. (Where have you heard that before?) In the meantime his air shows continue to hit their high peaks. Tickets for his half-hours at Radio City on Sunday evenings are harder to get than those to current stage successes. Incidentally, Transatlantic Merry-Go-Round, Jack's movie, is doing so well throughout the country that the film folks are after him for another flicker. He'll make one—but when is a question that still has to be decided.

**BANDSTAND AND BATON:** Watch for the big surprise when **FERDE GROFE** returns to the networks early next month. The expert arranger and conductor will offer a program that is different, Graham, and will startle the music-makers with his revolutionary handling of band music—which will be the first innovation in this field in over 500 years . . . **HAL KEMP** almost quit NBC on accounta how they kicked his band around on the schedules. Kemp is accustomed to having the same spot every week so that he can get chummy with the listeners.

# Mrs. John Law Gets Her Man

## Calling All Cars

By Arthur Kent

**Why Shouldn't the Wife of a Policeman Be a Detective? For Years Her Husband Objected—Then Came the Holdup and Double Shooting on South Halsted Street, Chicago**

They were such nice-looking boys. Almost too nice-looking, in fact, as they strolled gaily down Chicago's South Halsted street, that mild afternoon in September, 1932.

"If we get enough," said Francis Crotty—who was the better-looking of the two, "I think I'll take Evelyn out tonight. I haven't given her a break in a long time."

"We'll get enough," said Peter Balcuilis, "but I don't see why you throw yourself away on a girl like Evelyn. She's not in our class."

"You're probably right," agreed Francis, raising his attractive eyebrows.

After which modest exchange of compliments, these two extraordinary young men swung happily down the street.

They were a pretty sight, if you like the spectacle of two young men dressed almost identically in ultra-snappy clothes. From hat to shoes they looked as if they had been turned out of the same handbox. Each boy appeared to be about 20. They were of medium height and fair complexions. Both had dark eyes and smooth, pleasant faces. Both wore light gray fedora hats with thin, black ribbons. Both wore expensive blue suits exquisitely fitted, and of the same shade, same cut. Their black shoes, highly polished, were identical in size, make and style.

Those shoes were important, in view of what happened later. But important or no, Francis could have worn Peter's right shoe with his own left, and Peter could have worn his own left shoe with Francis' right without anyone—even a shoemaker—being one whit the wiser. No two peas in the same pod ever looked so strikingly alike as did these two.

"There's the place, Francis," said Peter, pointing to a butcher-shop, the window of which bore the unassuming tag-line: "Ernie's Market." "Yes, Peter," acknowledged Francis, with a little nod that was almost a bow. And without slackening their pace, the two exquisites turned into Ernie's Market. "He does a very good business, you say?" queried Francis.

"Yes, Francis," said Peter. Inside Ernie's Market at that moment were seven persons. Ernie himself—Ernest Krampert, a good-looking hatcher of 45, with a small moustache and a courtly manner with lady customers—Edward Kirsch, his 25-year-old assistant; Mrs. Selma Wilde, the cashier, and



Ernest Krampert, who stood in the path of a killer's ricocheted bullet not fired at him and who forfeited his life

Edward Kirsch, wounded in the raid upon Ernie's Market, receiving medical attention immediately after the crime



Francis Crotty (left) and Peter Balcuilis, the two who dressed alike, even to the blue-steel pistols they carried

four hungry customers selecting their dinners. These were the last customers of the day, for Krampert was just closing shop while the cashier checked over the day's receipts—\$74. Krampert, a little tired, was methodically tying up a parcel as Peter and Francis swept in. "Hands up!" shouted Peter. "Everybody!" exclaimed Francis.

And as six startled citizens wheeled at the words—Kirsch, the seventh, being in the refrigerator after pork-chops—they beheld two twinlike youths, holding guns. And, fantastically, the guns were identical—nice-looking, blue-steel revolvers which must have been bought as these strange bandits bought their clothes—at the same place and time!

"Hand over that dough!" Francis snapped at Mrs. Wilde, in a tone that contrasted grimly with the elegance of his garb. In fact, the whole situation seemed so utterly paradoxical that the cashier's eyes nearly popped from her head. And, as she nervously handed over the \$74, her brain automatically recorded the details of the strange scene.

What she saw directly before her was a baby-faced youngster with flashing eyes, a splendid complexion and immaculate clothes. "They looked more like a vaudeville team than a pair of bandits," she declared afterwards. Even in the paralyzing fright of the moment, she sensed a ludicrous streak in the situation; almost expected to see these two dainty gunmen break into a song, or stir up the sawdust with a buck-and-wing dance.

Not the staccatto of the dance, but the stutter of shots was to break the awed silence of that little butcher-shop, however. For just as the cashier handed over the day's take, young Kirsch came out of the refrigerator with a tray of chops in his hands and walked into the shop.

"Put up your hands!" howled Francis, his voice breaking high.

Astounded by what he saw and heard, and inhibited by his "raining—which made it very difficult for him to drop a tray of chops in order to elevate his arms—Kirsch just stood there, mouth open, with the chops in his hands and amazement in his face.

"Damn you!" cried Francis. By now Peter had backed out of the store, and Francis was following. He fired.

One bullet struck Kirsch. It traveled through his thigh, through a showcase and struck Krampert! A woman customer screamed. Kirsch grunted with shock and dropped the chops into the bloody sawdust. Both men crumpled, groaning. Krampert was mortally wounded.

The two natty killers ran from the shop in a panic. Mrs. Wilde, the cashier—pressing a hand against her wildly beating heart—snatched the telephone receiver from the hook, and in a voice which shook with hysteria summoned the police. In brief seconds this police radio call blanketed Chicago:

"Attention, all cars . . . Attention, all cars . . . Man reported shot in a robbery at 5950 South Halsted Street . . . Attention, all cars . . ."

Not far from the hatcher-shop, a cruising homicide squad containing Sergeants William Canney and George Link picked up the message. Dashing through traffic behind the warning signal of a wailing siren, the squad car swerved to a stop before the store.

But for once police work was even swifter than radio. For Policeman Frank Miller—off duty—had witnessed the hasty departure of the thugs, had fired after them, and now was in charge when the two homicide Sergeants ran in. The wounded Kirsch and the dying Krampert already had been rushed away to Englewood Hospital in the car of a customer. Miller told his story briskly, crisply, to his superiors. (Continued on Page 25)

# Signposts of Success

By The "Doctor"



Analysis shows that Miss Shutta has ability in more than one line

"Ethel Shutta Is Active, Liberal, Friendly, Strong-Willed, Sympathetic" — and a Lot Besides

Ethel Shutta says she really shouldn't be in the business of radio broadcasting because her change from the stage to the air was an accident. We beg to disagree with this charming lady, and are prepared to prove our points with an exact science—facial analysis.

Miss Shutta has ability in more than one line, but her talents for entertaining are much greater than any of the others. Had she failed to discover her singing voice, she could have become a first-class assistant to an executive.

Her biography tells us that Ethel Shutta was a dancer at the tender age of three and one-half years, and an actress at six. When she was seven her trouper mother and father attempted to interest her in life far from the footlights,

sending her to Schenectady, N. Y., where she lived with an adoring aunt and uncle and attended public school. That they were unable to stifle the ability and desire to entertain, which are so strong within the soul of this subject, is evidenced by the fact that Ethel was back at the end of two years.

Artistic skill is found between her brows; rhythm and mobility are in her lower face. Ethel Shutta's singing is a vivid reflection of her own soul.

A good sense of display is here, over the mouth, but this lady is not conceited. Her full upper lip indicates personal and social sincerity.

She likes to live in harmonic surroundings, and appreciates marital bliss to the fullest extent. Her artistic skill, found in the upper face, includes an ability to blend forms, attitudes and colors tastefully. It is a creative skill. Her face announces that her hands are capable and dexterous; but she is impatient with results. This story is told in her cheeks and nose.

High congeniality is evident in the upper lip region. The lower lip also has its marked indices of strong and sensitive affections.

Ethel Shutta broadcasts on a sustaining program with George Olsen's orchestra every Wednesday at midnight EST (11 p. m. CST) over an NBC-WEAF network; every Thursday at the same time, over an NBC-WJZ network; and every Saturday over an NBC-WJZ network at 8:30 p. m. EST (7:30 CST).

# Open Door to Beauty

By Countess Olga Albani

Care of the Mouth Continues to Hold the Attention of One of Radio's Most Beautiful Stars

I am a firm believer in exercises. I think each part of your body should be exercised. I am sure exercises help to improve the beauty of the face too. With no further preliminary, mark down and take an oath that you will perform these faithfully:

Do some bubble blowing . . . make-believe, of course, but go through the motions of blowing, puffing the cheeks. I would suggest whistling, I suppose—but then, ladies don't.

Also the muscles around the mouth can be strengthened by inserting the two index fingers at the corners of the mouth and pulling outward, at the same time teasing the mouth muscle by resisting the pull of the fingers. If you do this only six times during the day, I guarantee you always will have an expressive young mouth with upturned corners.

We all know how prominent a part the teeth play in complimenting the mouth—and while we are not always to be held accountable for their condition (it very often dates back to pre-natal days) we should do everything possible to keep them spotless, shiny and healthy. I never have eaten a meal in my life in my home, that I cannot remember cleansing my teeth immediately after. Each tooth to me is a precious gem, and I guard them jealously. It doesn't matter what you use to clean them—even salt is excellent—but brush them you must, and at least thrice daily.

I shall reveal a very old Spanish trick for making the teeth exceptionally white, that was told me by my childhood nurse: Take some bread, and toast it until it has become black—then crumble it, and with the black powdered crumbs rub your teeth. I always asked her if powdered charcoal wouldn't do, but she said there were some very valuable properties in the bread that were extremely whitening.

There is little rhyme or reason for chapped lips these days. Not with all the remedies that are so easily and inexpensively obtained at the corner drug store. An application at night, and your mouth will emerge rosy and smooth.

The question of make-up and so reshaping the mouth I will take up later. What an advantage we have—to be able to choose the shape of our mouths!

Countess Albani will be glad to answer all questions pertaining to beauty and make-up. Address her in care of Radio Guide, 731 Plymouth Court, Chicago, Illinois.

Every Sunday evening Countess Albani sings on the Silken Strings program over an NBC-WJZ network, at 9 p. m. EST (8 p. m. CST) under the sponsorship of the Real Silk Hosiery Company; and later over a split network, at 11 p. m. CST, for the West Coast.

## Ten Years Ago

Meeting with a rebuff on every side, E. J. Sweeney, owner of WHB in Kansas City, Missouri, despairs of enlisting the aid of his listening audience to pay for the upkeep of his broadcaster. His last venture ends all such attempts to raise money, he says. Previously he tried in vain (1) publishing a weekly WHB newspaper, the profits to be used to pay artists; (2) building Christmas fund for shut-ins.

ROSALINE GREENE, 18-year-old leading lady of WGY players, gives the press her first interview.

C. FRANCES JENKINS, Washington, D. C. inventor, demonstrates his new method of transmitting photographs by radio.

WOR opens studios in Chickering Hall, New York City . . . Santa Claus lands at WAHG, the Grebe station at Richmond Hill, N. Y., and sends thousands of dollars worth of gifts to listeners in return for their letters and postcards . . . CKAC, Montreal, announces a band contest open to all cities in the Province of Quebec . . . WBCN goes on the air in Chicago . . . KTHS, Hot Springs, Arkansas, ready to go on air December 20.

DOCTOR LEE DEFORREST, "Father of Radio" and inventor of the vacuum tube, is father of seven-pound daughter; his second.

DOROTHY MACKMIL and LOIS WILSON are among moviedom's first stars to try the microphone, appearing at KFI and KNX respectively.

FROM ABROAD: London—On the second anniversary of the British Broadcasting Company, the millionth radio receiving license is issued by the English postoffice . . . Russia—A 1,000-watt station is to be erected in Moscow . . . Poland—The Radiopol company has obtained a concession to install a station here.

## Bulls and Boners

Announcer: "The curtain goes up in New York and you find yourself in Paris."—Mrs. J. W. Puglisi, Binghamton, N. Y. (Dec. 2; WEAF; 9 p. m.)

Announcer: "We have lots of lovely lamps. An ugly lamp will ruin the appearance of your home. Let us show you one."—Benita B. Henry, East Troy, Wis. (Dec. 3; WTMJ; 9 a. m.)

Announcer: "A program of music two hundred years old, played on instruments that have long since passed out of existence."—Theodore J. Schneider, McKeanburg, Pa. (Dec. 2; WEAF; 9:29 a. m.)

Boake Carter: "The Royal Wedding went off without a hitch."—C. B. Halley, Little Rock, Ark. (Nov. 29; WCAU; 6:45 p. m.)

Announcer: "These eggs will average 28 or 30 ounces to the pound."—Mrs. J. O. Betts, Healdton, Okla. (Nov. 25; KVOO; 8:22 a. m.)

Hoosier Philosopher: "Investigating after the damage is done is like locking the horse after the stable is stolen."—Mrs. Hedvig F. Copeland, Chicago, Ill. (Nov. 14; WAAF; 1 p. m.)

Martha Crane: "Maybe they can get a job shoveling snow or some other thing this summer, so they can earn a license for their dog."—Mrs. Chas. Mergen, Didott, Ill. (Nov. 30; WLS; 2:57 p. m.)

Announcer: "For further details, raid your local newspaper."—Sylvia Centofanti, Youngstown, O. (Nov. 28; WKBN; 3:41 p. m.)

Mr. Decker: "We will sing Picture on the Wall for your mother who passed away four years ago on this program."—Emma Clements, Wilsonville, Nebr. (Nov. 23; KFAB; 9:15 a. m.)

Announcer: "We have set aside a number of rooms usually renting for considerably less, for \$8 a day."—H. P. Doole, Lincoln, Nebr. (Nov. 27; WLW; 8:30 p. m.)

Announcer: "When you're out doing your shopping for Thanksgiving dinner, stop in at your drug store and get a bottle of Hess Witch Hazel Cream."—Mrs. Clifford Whitford, Mineral Point, Wis. (Nov. 27; WGN; 10:36 a. m.)

Speaker: "If you need a garage or a sleeping porch for your children to sleep in, now is the time to get them."—Harry Easterbrook, Brantford, Canada. (Nov. 27; WGR; 6:55 p. m.)

Bob: "Our son will have \$5,000 to take him through college when he grows up at the end of three weeks."—Mrs. Geo. Stickman, West Allis, Wis. (Nov. 29; WENR; 3:05 p. m.)

George L. Rudy: "Rosy is the smallest girl in the contest and Frank, as you know, is the largest."—Mrs. Ethel Davis, Williamstown, Pa. (Nov. 23; WLEU; 12:49 p. m.)

Announcer: "Princess Marina has undoubtedly caused a furrier among the people of Great Britain."—Vernon L. Wilcox, Montrose, Colo. (Nov. 27; KFJ; 9:35 a. m.)

Josephine Gibson: "It is filled with the most adorable chubby pictures of babies."—Mrs. Frederick Heath, Syracuse, N. Y. (Dec. 5; WSyr; 10:14 a. m.)

Announcer: "And there are twelve dozen in a box—one hundred and twenty crackers!"—William Peterssen, Ireland, Pa. (Dec. 4; WBZ; 6:37 p. m.)

One dollar is paid for each Bull and Boner published. Include date, name of station and hour.

# Radio Road to Health

By Shirley W. Wynne, M. D.

**What Could Be More Timely Than a Warning About Colds—Most Dangerous of Human Maladies?**

**D**on't neglect the common cold! It is the most expensive, and one of the most dangerous, of human maladies. On the one hand, it is responsible for more lost time and inefficiency than any other disease; on the other hand, by weakening the system it may open the door to any one or more of a number of the major causes of death.

It probably is no exaggeration to say that more human beings have died because they failed to take proper care of a cold than have been killed by all the swords and guns in the history of mankind!

Unfortunately, there is no thoroughly accepted way of vaccinating you against a cold—as there is of vaccinating you against smallpox, or immunizing your children against diphtheria. Scientists are working to discover such a process, and doubtless the day will come when success will crown their efforts. When that day does come, doubtless the common cold will be wiped out of existence, just as smallpox virtually has been wiped out in most civilized countries.

But in the meantime, all you can do is to guard yourself against colds and—when you take one in spite of all precautions—to protect yourself against its worst consequences. And meantime the common cold doubtless will continue to be so common as to keep more people away from work than any other malady.

The old, worn-out adage that "an ounce of prevention is worth a pound of cure" takes on vital significance when applied to this wretched complaint. It really is easier to prevent a cold than to cure one, but some of our grandmothers' ideas on the subject were decidedly wrong.

For instance, a house or place of employment should not be overheated. So long as the building in which you live or work is not draughty or damp, it is better that its temperature should be a trifle on the cool side than a trifle too warm. For it is important to avoid abrupt changes of temperature, such as are experienced when an overly warm person goes into the cold outdoors. Try, then, to live and work in a well-ventilated, non-draughty place, where the temperature is moderate, comfortable, and varies little.

Warm, dry clothing—not too much of it—and selected diet are important. Lemons, oranges, grapefruit, tomatoes tend to produce an alkaline condition in the blood—and an alkaline blood condition is most unfavorable to colds. But do not expect to kill a cold by stuffing yourself with oranges, lemons, grapefruit and tomatoes.

And finally—if you do catch cold, try to go right to bed, and summon your physician at once. If everyone did this, there would be fewer deaths from pneumonia, tuberculosis and other scourges of the pulmonary system.

# The Child's Hour

By Nila Mack

**There Is a Cure for a Child's Wanderlust. Miss Mack Has Found It in—**

**M**any children are possessed with the nomadic tendency; they love to wander away from home. Of course the parent who indulges this tendency in his child is foolish, but quite often the matter is not as serious as it appears.

I know of a youngster, about eight years old, who used to disappear for a full day, and reappear at night. The lad had no other defect—his character was above reproach, he was bright and intelligent, and he gave his parents no other trouble; yet his father would spank him unmercifully because he wandered off for the day. Spankings never cured this lad. But I cured him by the simple expedient of praising his resourcefulness, courage and initiative. I made him proud of his ability to wander off and take care of himself. But I also explained the difficulties connected with his wanderings, made him realize how his parents worried and grieved over his absence—and by playing on his vanity, imagination and sympathy I succeeded in curbing his wandering instincts.

Punishing the child, or having him locked or chained in his room, will not better him or change his impulse. Another way to check the child from wandering is to keep him busy and interested. A young lad now in my dramatic class used to break his parents' hearts by wandering off several times a week. I kept him occupied at all times, interested him in dramatics, but kept a constant watch over him, waiting for the moment when dramatics might pall on him.

Sure enough, he soon tired of dramatics. Then I rushed him into the studio gymnasium, where an instructor taught him to use the parallel and horizontal bars, the flying rings and the other gymnastic joys. When he was finished with this I took him to our work-shop, where he was taught how to make interesting little things. I kept rotating him in this fashion, so that he never had an opportunity to grow tired of any one thing. Today he is strong, forceful and self-reliant, and never thinks of his nomadic habits.



The child who runs away from home is not actuated by a sinful motive

Nila Mack is director of all children's programs for CBS. Her program, *Sunday Morning at Aunt Susan's*, may be heard over a CBS-WABC network every Sunday at 9 a. m. EST (8 a. m. CST).

## Flashes of Fun

**Sully:** You know, Jesse, I had a funny dream the other night.

**Block:** Well, what was so funny about the dream?

**Sully:** I dreamt that I was pitching pennies, and I tossed all night!

—Big Show

**Lionel Stander:** If that act is so bad, why don't you throw it out?

**Fred Allen:** Because the Pure Food Act won't let me can it!

—Town Hall Tonight

**Bert Lahr:** You know, Jimmie, my dog just had a litter of fifteen puppies.

**Wallington:** A litter of fifteen? What do you call your dog?

**Lahr:** I call her Outboard Motor. You know—pup-pup-pup-pup!

—Fleishmann Variety Program

**Steve:** What a funny looking dog! Such a long body!—What kind is it?

**Penner:** That's a wireless dog.

**Steve:** A wireless dog?

**Penner:** Yeah, dot's a dash hound.

—Bakers Broadcast

**Mary Livingstone:** I love the way they talk in Boston.

**Jack Benny:** Did you have any trouble with the pronunciation of bawth and hath?

**Mary:** No—I just called it a shower and everything was O. K.

—Jello Program

**Ed Wynn:** You know, Graham, you could tell that girl a secret and only two parties would know it.

**Graham:** Yeah?

**Ed Wynn:** Sure—the Democrats and the Republicans.

—Texaco Program

**Walter O'Keefe:** Our next guest artist, ladies and gentlemen, is a lad from the prairies—a farm boy who just won a hog-calling contest. O. K. Perry! Let 'er go!

**Perry:** S-o-o-o-o-ee! S-o-o-o-o-ee!

**O'Keefe:** Calling all hogs! Calling all hogs!

**Perry:** S-o-o-o-o-ee! S-o-o-o-o-ee!

**Ted Husing:** Pardon me—but is somebody calling me?

—Camel Caravan

**Frank Parker:** Take me, for instance—I work hard—I sing!

**Stoopnagle:** Since when is singing work?

**Budd:** Yeah, if you think singing is work, you ought to be a radio comedian.

**Parker:** That's what you should be—a radio comedian!

—Gulf Headliners

**Gene:** How's your brother getting along as a salesman?

**Cliff:** Well, he got only two orders while he was away.

**Gene:** Is that so? What were they?

**Cliff:** Get out and stay out!

—Sinclair Greater Minstrels

**Gracie Allen:** George, look at that man on the corner. He's annoying me.

**George:** But, Gracie, he isn't even looking at you.

**Gracie:** Well, isn't that annoying?

—Adventures of Gracie

**Ben Bernie's "Lads":** (twittering a birdlike obbligato to a tuneful lay) (Twee-ee-eet! Twee-ee-eet—tweet! Tr-ill-ll!

**Ben:** Ah! The Winchell bird peeping at its young!

—Pabst Blue Ribbon Hour

## Hits of Week

Love is in the air, if the current song cycle of the networks is any criterion. Last week the kilocycles hummed with the exciting strains of two heart-stirring songs—You're the Object of My Affection and P. S. I Love You. A high watermark was attained by You're the Object of My Affection, which was played 34 times, a phenomenal weekly total. P. S. I Love You rated a 30 point score as the outstanding bandleaders' hit of the week.

Following is RADIO GUIDE's weekly tabulation:

SONG HITS PLAYED MOST OFTEN ON THE AIR:

Song	Times
You're the Object of My Affection	34
The Continental	30
Stay as Sweet as You Are	28
Lost in a Fog	25
Ofference Day Makes	24
Growing Fonder of You	21
Pop Goes Your Heart	18
Out in the Cold Again	17
Take a Number From 1 to 10	15
Invitation to a Dance	12

BANLEAORS' PICK OF OUTSTANDING HITS:

Song	Points
P. S. I Love You	30
Winter Wonderland	28
The Continental	25
Growing Fonder of You	23
Take a Number From 1 to 10	20
College Rhythm	19
Flirtation Walk	17
Stars Fell on Alabama	15
Wild Honey	13
Okay Toots	11

Song hits requested from a few of the maestros last week were:

Glen Gray: Stay as Sweet as You Are, You're the Object of My Affection, Winter Wonderland.

Freddy Martin: Stepping Out of the Picture. Flirtation Walk, Take a Number From 1 to 10.



# Coming Events

Time Shown Is Eastern Standard

## Sunday, Dec. 16

**B**radley Kincaid, The Mountain Boy, now is heard in a new series over NBC-WEAF networks every Sunday, Monday, Friday and Saturday at 8 a. m.

**MORTON DOWNEY**, famous singing star of the airwaves, will return to the NBC network. The celebrated tenor will be heard over an NBC-WJZ network for a half hour each Sunday afternoon at 4:30 p. m. and for fifteen minutes each Tuesday at 7:15 p. m.

Two current national popularity contest winners, **IRENE BEASLEY**, Radio Queen of 1934, who incidentally was elected Queen by the readers of Radio Guide, and **DOROTHY PAGE**, will alternate as guest soloists on **JESSIE CRAWFORD'S** evening programs of organ music over NBC networks. Dorothy Page will be presented as guest soloist over WJZ at 11:15 p. m. on Sunday, and Thursday night over WEAF. Irene Beasley, blues singer, will be featured over an NBC-WEAF network every Monday and Friday at 11:15 p. m.

## Monday, Dec. 17

**TITO GUIZAR**, popular Mexican tenor, will sing in a new program series at

4:15 to 4:30 p. m. each week, over the CBS-WABC network. The U. S. MARINE BAND will be heard from Washington in the succeeding half-hour, from 4:30 to 5 p. m.

**THE O'NEILLS**, a new dramatic sketch, with **KATE McCOMB**, **JACK RUBIN** and **JANE WEST**, will be heard over the CBS-WABC network from 7:30 to 7:45 p. m., every Monday, Wednesday and Friday.

Christmas Carols will be sung by a mixed chorus every night from Monday to Friday, inclusive, over an NBC-WEAF network, at 11 p. m.

## Tuesday, Dec. 18

The **SWEDISH RADIO SERVICE** Orchestra, with soloist and chorus, will be heard over the CBS-WABC network from 3 to 4 p. m. in an international exchange program arranged by CBS over short wave from Stockholm, Sweden.

**"FATS" WALLER'S** Rhythm Club will be heard at a new time over the CBS-WABC network, 10:30 to 10:45 p. m., the quarter-hour formerly occupied by **GEORGE GIVOT**, who leaves the air temporarily for vaudeville.

A series of programs to be known as **The Voice of the Crusader** can be heard over the CBS-WABC network each Tues-

day and Thursday night from 10:45 to 11 p. m.

## Wednesday, Dec. 19

**CAROLINA FOLK SINGERS** will render a special program over the CBS-WABC network from 10:45 to 11 a. m.

## Friday, Dec. 21

The O'Flynn is the title to a new weekly series depicting historical episodes in original radio operetta form, and based upon a modern viewpoint of records extant in Ireland from the time of William of Orange. It will be broadcast over the CBS-WABC network from 10:30 to 11 p. m.

## Saturday, Dec. 22

The **CONCORDIA SINGING SOCIETY**, German-American male chorus of 40 voices directed by **ARTHUR LAABS**, will broadcast a special Christmas Carol Service at 12:45 p. m. over an NBC-WEAF network.

The **RADIO CITY PARTY** broadcasts, previously dedicated to outstanding programs now on the air, will start a search today for the microphone stars of the future. The search will continue through the winter in a series of revised broadcasts over an NBC-WJZ network at 9 p. m. **LAWRENCE TIBBETT** will head a committee including **PAUL WHITEMAN**, **GLADYS SWARTHOUT**, **JESSICA DRAGONETTE**, and **FRANK BLACK**, which will select the winners among eighteen promising young performers who will be heard during thirteen broadcasts. The Radio City Award, a specially designed trophy, an RCA Victor phonograph recording contract, and other prizes will reward the two winners.

# Famous Composers

No Broadway producer ever wowed 'em the way the composer Handel wowed George III of England. When, in 1743, the *Messiah* of this master of oratorio was presented, the King was so moved by its mighty *Hallelujah Chorus* that he rose to his feet in sheer reverence! Of course, the entire audience followed his example, and the custom of standing to hear this sublime religious music still is followed to this day.

Handel—whose work will be featured on NBC's Music Appreciation Hour, Friday, December 21, at 11 a. m. EST—is another genius whose work is appreciated still more in this day than it was in his own lifetime.

Unlike many geniuses, he wrote music quite frankly to win fame and renown and the good things of life. And he got them in good measure.

George Frederick Handel was born in 1685 in the German town of Halle. He died in 1759, in England, and was buried in Westminster Abbey—the final and

greatest tribute England can pay to a great man. There was reason for this tribute. Handel, a German influenced by the music of Italy, became a British subject, and in turn profoundly improved the music of England. Not only did he revolutionize its opera—by his own compositions (of which there were 42)—but also, he brought to the island kingdom many excellent musicians. He scoured the continent for them, and the quarrels of Handel's temperamental prima donnas delighted the wits of the time.

Handel's mastery of the oratorio made succeeding generations overlook the splendour of much of his instrumental work—an oversight which is being repaired in this century, which hears more and more of Handel's neglected music.

Personally, this great musician was ambitious, overbearing, arrogant and shrewd. Not for him was the humble servitude of musician to wealthy or aristocratic patron; he knew and played court politics, and was accounted one of the greatest of his day.

# The Cover Girl

According to adage, the rich get richer and the poor get the bills—but even the poor, unless hopelessly indigent, can get Irene Rich via radio. And poor indeed is he who has not caught Irene at least once by way of the loudspeaker. She adds genuine atmosphere to any room her voice invades.

That's probably due to the fact that Miss Rich herself is the epitome of what has come to be known as caste. And withal she still is the essential democrat, vitally interested in the affairs of the world and all the people in it. That helps to account for her extreme youthfulness at an age when many women, having raised their children, like to settle down and sport the physical symbols of middle age.

It so happens that Irene turns her attention from every-day affairs now and then to contemplate the business of preparing against the day when the inevitable will overtake her. That's because some one sent her to a fortune-teller who doomed the attractive actress to demise at 58. Miss Rich says she scoffs at the prognostication but she is preparing her affairs—just in case.

This charming mother of two accom-

plished daughters has no particular reason to dally with the potentialities of luck. There has been no element of it, save the good fortune of personal beauty, in her elevation to success. She worked hard and long to make her way to the top, and she knows that the world's perquisites don't come without plenty of effort.

She has passed her forty-second milestone, but defies the ordinary wear and tear on looks. That's why she is qualified so ably to discuss the things she does on radio. She keeps fit by thinking and acting along youthful lines, and avoiding dissipation of any sort. Sedentary occupations are entirely out of her line, for she is constantly on the go. She is an ardent aviation fan and uses planes for traveling wherever possible.

But best of all she enjoys coming into the homes of her listeners. She likes the films as a medium of expression and as a lucrative earning device, but clings to the microphone as the ideal means of closely contacting her audience.

Miss Rich is heard Fridays at 8 p. m. EST (7 CST) over an NBC-WJZ network on a program sponsored by the Welch Grape Juice Co.

You'll like this program!

# "SMILIN' ED" McCONNELL

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Coming Next Week

# ONE WOMAN TO ANOTHER

GET A MODERN WOMAN'S REMEDY TO RELIEVE PAIN AND DELAY NOW

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My "Special Relief Compound" is designed to be **QUICKER IN ACTION THAN PILLS OR TABLETS**. Compounded of time tested vegetable ingredients used by physicians and nurses for over a quarter of a century because of their reputed power to relieve pain and aid in restoring a normal flow. Safe, harmless. Does not contain any narcotics, habit forming or harsh mineral drugs, only pure laboratory tested vegetable extracts used for their effectiveness in functional menstrual disturbances. Women report relief, often in a few days, without pain or inconvenience. Friendly testimonials like these reach me from women the country over.

C. W. "I was delayed for nine weeks. Had a natural flow in 3 days."  
D. C. "I was about 6 weeks past, in 5 days I was O. K. It is wonderful being odorless, tasteless and pleasant to take."  
E. U. "Delayed 3 weeks. Menses started on 4th day. Simple as A. B. C. to take."  
G. V. "I was two months overdue—started menstruating on 5th day." Send for reports of many others.

EVERY MONTH											
1	2	3	4	5	6	7	8	9	10	11	12
14	15	16	17	18	19	20	21	22	23	24	25
26	27	28	29	30	31						

### SEND NO MONEY

If it is inconvenient to get a money order or a bank draft I will be pleased to send your order C. O. D. I will pay the regular postage as usual but you pay the C. O. D. Fee. However, if you wish to save time and possible embarrassment I suggest you send remittance with your order. Nearly every woman who orders does so for it is much quicker. I do not recommend C. O. D. if you wish prompt service. Your order will be shipped the same day as received in a plain box, carefully sealed so it cannot be tampered with.

### SPECIAL TRIAL SIZE 25c

If you have never had the pleasure of trying my "Special Relief Compound" I will be pleased to send you a sample of Formula No. 2 for 25c. I make this offer particularly to those who may have tried other remedies without success and who perhaps are a bit doubtful as to the merits of my compound. The fact that a great many of my orders come from friends of my customers is ample evidence of the great good it is doing. Many of my customers say they are glad they found out about my remedy and that they will use no other. Regular package \$2.00. Special

Formula No. 2 for slow regulating functions \$3.00. Two packages for \$5.00. All orders are given personal attention and mailed quickly. Don't let disorders persist. Send for this popular remedy today. You don't need to write me a letter just use the coupon for FAST SERVICE.

### LITERATURE FREE

My private talk "One Woman to Another" will be sent FREE to all women who desire to relieve pain and delay now. This contains helpful and instructive information on female disorders. Other interesting literature will also be included. Send for this. It's FREE. Use coupon. No obligation.

### WORDS FROM FRIENDLY USERS.

- P. S. "Your compound is the best I have ever used I was a little more than two weeks delayed. I had good results in four days."  
J. B. "I was two weeks delayed. Your compound relieved me in 3 days. Am well pleased."  
J. McG. "I have just finished one box of your compound and found relief after being 6 weeks overdue. I have just received my second box but will keep them on hand."  
W. T. H. "I have had splendid relief after using Compound No. 2 being relieved of about two months delay. Have told many friends."  
A. B. "Please send me your Relief Compound. I have used it before and had it very good."  
J. J. "I have used one half box of Formula No. 2 and it took effect this morning."  
W. L. "I can never praise your compound high enough. I am feeling fine."  
E. K. "Your compound proved highly satisfactory. After two and a half weeks delay the menses appeared again in regular form."  
D. B. "I was delayed for 6 weeks. I was relieved in two weeks time."  
H. L. "After taking your compound for 5 days I was relieved with no pain or inconvenience whatever."  
J. M. "The Formula No. 2 was very satisfactory having been delayed for six weeks the menstrual flow very normally appeared and without pain."  
H. M. Y. "I can truthfully say your Formula No. 2 is a blessing to women. After missing my period five weeks I took one box and in five days I got relief!"

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 1 Box Special Formula No. 2 \$3.00  
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# Music in the Air

By Carleton Smith



**GIUSEPPE BENTONELLI**

Sensational operatic tenor of the Chicago Grand Opera Company, who on Sunday will sing the role of Pinkerton in *Mme. Butterfly*. Hear the excerpts from this famous opera on the Opera Guild program at 8 p. m. EST (7 CST) NBC-WEAF network

presentation of Maunder's cantata, "Bethlehem." Just before midnight ushers in Christmas Day in New York, the chimes of Old Trinity will sound out the old hymns as they have done for the nation ever since radio came into existence.

## A Radio First Night

THE CHASE AND SANBORN Opera Guild makes its debut . . . a fashionably dressed audience crowds NBC's world's largest studio . . . sits quietly and expectantly as "Rigoletto" goes on the air in English . . . ROSE BAMPPTON, with an orchid in her black velvet cape, looks on interestedly from the first row of spectators . . . GIOVANNI MARTINELLI, another spectator, throws back his pompadoured gray head to survey the scene . . . on the stage JOSEPHINE ANTOINE, pretty and youthful, sings her difficult role sensationally . . . the spectators whisper among themselves "Who is

It was a pleasure to hear BRUNO WALTER again, and the Philharmonic Symphony playing better under him than it does under any other conductor except ARTURO TOSCANINI. "Better" doesn't convey the idea exactly. It is merely different and appeals more, in most instances, to my taste.

MR. WALTER's consummate treatment makes *Gluck's "Orfeo"* one of the memorable experiences in our musical existence. The steadfast devotion of the unrivalled bard of antiquity and his descent into the awesome realms of Pluto was never more touchingly uttered by orchestral instruments than on last Sunday. Mr. Walter's conducting of this music is matchless.

What he will do with Wagner remains to be heard. I have never been fully convinced that Bruno Walter is the ideal Wagnerian conductor. There are others who do it better.

MR. WALTER HAS set out for us three all-Wagner programs. And we shall be interested to hear the music as he interprets it. We can thus confirm or revise our present impressions.

The first program is Sunday (December 16; CBS at 3 p. m.). It begins with the last of Wagner's gigantic conceptions, based on the religious legend of "Parsifal" and the Holy Grail. From this consecrated festival-drama, which Wagner hoped would be performed only at his own theater at Bayreuth, we shall hear the choice portions, the Prelude and the "Good Friday" spell. PAUL ALTHOUSE will sing the title role, and EMANUEL LIST the role of Gurnemanz; that of the veteran Knight of the Grail.

MME. ERNESTINE SCHUMANN-HEINK, who sings for us Sunday afternoon (December 23, NBC at 5 p. m.), could promise her listeners no greater Christmas present than that she will hear with them every Sunday in the New Year.

## Make Ready!

MOST UNUSUAL IS the liturgical service of the ancient Christian mass that will come from the Catacombs outside the present site of Rome. "No one who has taken candle in hand and traveled in these dark and mysterious caverns will ever forget it. The music which we will hear (December 25, NBC at 1 p. m.) is inspired by the beliefs and ideals which were born in these very Catacombs.

The Christmas Eve services from the lofty Einselden Monastery in the Swiss Alps will be re-broadcast here the night before Christmas. The Cleveland Symphony under ARTUR RODZINSKI will play Christmas music and a program of Yuletide folk songs will come from a small village in Czechoslovakia, after a

she?" . . . her soul-stirring rendition done, she walks surely to her seat, straight-faced, sitting down as calmly as though all she had done before the microphone was to say "Hello, folks" . . . GIUSEPPE BENTONELLI, the tenor, flew from Chicago to be on hand . . . he appears a little nervous.

## Program Notes

### SUNDAY, DECEMBER 16

NBC, 9 a. m. Cleveland Heights A Capella Choir, Vittoria's "Popular Meus"; Mozart's "Lullaby"; Arkangel'sky's "Day of Judgment."

CBS, 3 p. m. New York Philharmonic Symphony, Bruno Walter, conducting an All-Wagner program. Prelude and Good Friday Spell from "Parsifal"; Paul Althouse and Emanuel List, soloists. Siegfried Idyl and Act I, Scene III from "Siegfried." Paul Althouse and Marek Windheim, soloists.

NBC, 4 p. m. Rhythm Symphony. Selections from "Music in the Air"; Chinese Lullaby; March of the Musketeers; Sari Waltz.

NBC, 8 p. m. Puccini's "Madame Butterfly" (in English) with Elisabeth Belberg and Giuseppe Bentonelli. Wilfred Pelletier, conducting.

CBS, 8 p. m. Ford Symphony. Ezio Pinza, stellar bass of Metropolitan Opera Company.

NBC, 8 p. m. General Motors Symphony. Karl Krueger, guest conductor. Joseph Lhevinne, pianist.

NBC, 9:45 p. m. Armand Girard, bass-baritone, "When a Man Comes Home," "Betsy's Boy," "A Fairy Tale," "Traups at Sea."

### MONDAY, DECEMBER 17

NBC, 1:45 p. m. Music Guild. Brahms Quartet in G Minor. Haydn Divertimento in C Major.

NBC, 8:30 p. m. Nelson Eddy, baritone, and Male Chorus. "Traumerei"; "Brindisi" from "Hamlet." "Pale Hands I Love" (solos); "Gershwin Concerto, First Movement"; "Indian Love Call" from "Rose Marie"; "Water Boy"; "When You're Lying Awake" from "Iolanthe" (solos); "The Bells of St. Marys."

NBC, 10 p. m. All-Foster program arranged by John Tasker Howard. "Oh Susanna"; "Santa Anna's Retreat from Buena Vista"; "The White House Chair"; "We Are Coming Father Abraham"; "A Soldier in De Colored Brigade"; "De Glendy Burk"; "Hard Times Come Again No More."

### TUESDAY, DECEMBER 18

NBC, 1:45 p. m. NBC Music Guild. Dvorak's Quintet in A Major, Opus 81; Dvorak's Quartet in E Flat, Opus 51.

### WEDNESDAY, DECEMBER 19

NBC, 10:15 a. m. Rosa Lee with Florenda Trio. Canonetta; Lullaby from "Jocelyn"; Chanson de Florian.

NBC, 11 a. m. Robert Turner, pianist. Hummel's Rondo; Debussy's Reflets dans l'eau. Liszt's Study in F Minor.

NBC, 9:30 p. m. John Charles Thomas. "Oh Dry Those Tears"; "Ride Cowboy, Ride"; "Briknig"; "Home of Mine"; "The Green Eyed Dragon"; "Land Uv Degradashun."

### THURSDAY, DECEMBER 20

NBC, 1:45 p. m. NBC Music Guild. Ernest Toch. Quartet in C Major, Opus 26 (written in 1919) Ernest Toch, Sonata in E Major, Opus 22.

NBC, 3:15 p. m. Eastman School of Music. Schumann, Quartet in F Major.

NBC, 6:35 p. m. Armand Girard. "I'm Just Breezin' Aalong with the Breeze"; "Tomasso Rotundo"; "Dusty Shnes."

### FRIDAY, DECEMBER 21

NBC, 4 p. m. NBC Music Guild. Schubert's Octet in F Major, Opus 166.

# Contests on the Air

Time Shown is Eastern Standard

## SUNDAY

12:30 p. m., NBC-WEAF network. "Little Miss Bab-O's Surprise Party." Prizes: 1st, sedan automobile; 2nd, fur coat; 3rd, two combination motion-picture cameras and projectors; 25 wrist watches. Nature, letter writing. Closes December 16. Sponsor, B. T. Babbitt Co.

5:45 p. m., NBC-WJZ network. Albert Payson Terhune Dog Dramas. Prizes: Five motion-picture cameras together with complete dog kits; fifteen additional dog kits. Nature, most interesting or appealing dog snapshots. Closes weekly on Friday following program. Sponsor, Spratt's Patent, Ltd.

7:45 p. m., NBC-WEAF network. Wendell Hall, the "Red-Headed Music Maker." Prizes: Five \$50 17-jewel wrist watches for five best jingles Mr. Hall can sing to "It Ain't Gonna Rain No More." Sponsor, F. W. Fitch Co.

## FRIDAY

8:30 p. m., CBS-WABC network, "True

Story Court of Human Relations." Re-broadcast 11:30 p. m. Weekly contest. Prizes: \$250 cash and \$100 all-wave receiving set. Nature, best verdict re case given in broadcast. Sponsor, Macfadden Publications.

## THROUGH THE WEEK

4 p. m., Monday to Friday inclusive, NBC-WJZ network, "Betty and Bob"; also 10:45 a. m. Wednesday and Friday on NBC-WEAF and CBS Pacific Coast networks, "Betty Crocker." Prizes: 1st \$710 automobile; 2nd, \$205 electric refrigerator; 3rd, \$109.50 all-wave radio set; twenty-five Toastmaster Hospitality Tray sets. Nature, promoting sale of sponsor's product. Closes December 16. Sponsor, General Mills, Inc.

8:15 p. m., Monday, Wednesday and Friday, CBS-WABC network, Edwin C. Hill's "The Human Side of the News." Also rebroadcast at 11:15 p. m. Prizes: Each program, \$500 fur coat of winner's size and choice. Nature, best 25-word letter regarding product mentioned in broad-

cast. Closing date, one week from each broadcast; series to continue indefinitely. Sponsor, Wasey Products, Inc.

Varying times on each of stations listed below, "Paper Moon," murder mystery drama. Prizes: Two companion trips to Hollywood. Nature, writing best pre-climax solution to mystery. Closes December 29. Sponsored locally at some stations. Stations carrying feature are:

KARK, Little Rock, Ark.; KDRN, Casper, Wyo.; KFAB, Lincoln, Neb.; KFAB, Great Falls, Mont.; KGH, Billings, Mont.; KGNF, N. Platte, Neb.; KID, Idaho Falls, Ida.; KIEM, Eureka, Calif.; KJL, Denver, Colo.; KOB, Albuquerque, N. M.; KORE Eugene, Ore.; KPQ, Wenatchee, Wash.; KPRC, Houston, Tex.; KRLL, Shreveport, La.; KTSM, El Paso, Tex.; KUJ, Walla Walla, Wash.; KVOO, Tulsa, Okla.; KVOS, Bellingham, Wash.; WABI, Bangor, Me.; WATR, Waterbury, Conn.; WAZL, Hazleton, Pa.; WBNS, Columbus, Ohio; WDAG, Amarillo, Tex.; WFAA, Dallas, Tex.; WFDF, Flint, Mich.; WHBY, Green Bay, Wis.; WKOK, Sunbury, Pa.; WLBW, Erie, Pa.; WMC, Memphis, Tenn.; WNAX, Yankton, S. Dak.; WRDO, Augusta, Me.; WRDW, Augusta, Ga.; WREN, Lawrence, Kans.; WSGN, Birmingham, Ala.; WTOC, Savannah, Ga.

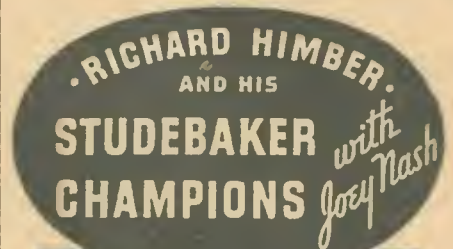
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NBC — including WEAF — WEEI  
—WTIC — WJAR — WTAG — WCSH  
WGY—and Coast to Coast Network

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# Programs for Tuesday, December 18

## Star ★ Indicates High Spot Selections

**6:30 A.M.**  
WBZ—Musical Clock  
WNAC—Sunrise Special, organ

**6:45 A.M.**  
NBC—Health Exercises: WEAFF WGY WEEL WBEN

**7:00 A.M.**  
WBZ—Musical Clock

**7:15 A.M.**  
Y. N.—News: WNAC

**7:30 A.M.**  
CBS—Organ Reveille: WABC  
NBC—Don Hall Trio: WJZ  
WNAC—Joe Mitchell, baritone

**7:45 A.M.**  
NBC—B. A. Rolfe's Orch.; Eddie East & Ralph Dunike: WEAFF WBEN WEEL  
NBC—Jolly Bill & Jane: WJZ  
WGY—Musical Program  
WHAM—Jack Foy, songs  
WNAC—Walter Kidder

**8:00 A.M.**  
NBC—B. A. Rolfe's Orch.: WCSH WTAG WTIC WJAR  
CBS—Song Reporter: WABC  
NBC—Morning Devotions: WJZ WBZ  
Y. N.—News: WORC  
WGY—Musical Clock  
WHAM—Kindly Thoughts  
WNAC—Shopping Around the Town

**8:15 A.M.**  
CBS—City Consumer's Guide: WABC  
NBC—Wm. Meader, organist; Ray Heatherton, baritone: WJZ WBZ

**8:30 A.M.**  
NBC—Cheerio: WEAFF WGY WBEN WJZ WBZ  
CBS—Salon Musicale: WABC WFBL  
NBC—Wm. Meader, organist: WSYR WHAM  
WBZ—Weather, temperature

**8:45 A.M.**  
NBC—Sizzlers Trio: WJZ WHAM WSYR WBZ

**9:00 A.M.**  
NBC—Richard Leibert, organist: WEAFF WTAG WGY WBEN  
CBS—Happy Days Revue: WABC WOKO WDRS WFEA WHEC WLBZ WEAN WFBL WORC WICC WNAC WGR  
★ NBC—Breakfast Club: WJZ WSYR WBZ  
ABS—Top of the Morning: WPRO WHAM—Tower Clock Program

**9:15 A.M.**  
NBC—Richard Leibert, organist: WCSH WJAR  
ABS—One-Man Band: WPRO WHAM—Breakfast Club (NBC)

**9:30 A.M.**  
NBC—Eva Taylor, songs: WEAFF WBEN WTIC  
ABS—Rhythm Melodies: WPRO WGY—Little Jack Little's Orch. WKBW—Happy Days Revue (CBS)

**9:45 A.M.**  
NBC—Allen Prescott, Wife Saver: WEAFF WTIC WTAG WJAR WJZ  
ABS—Pat and Patty: WPRO WBEN—Sally Work's Column WGY—Musical Program  
WHAM—Mary E. Freeman

**10:00 A.M.**  
NBC—News; Johnny Marvin, tenor: WEAFF WEEL WTAG WBEN  
CBS—News; Music Masters: WABC WDRS WFBL WORC WICC WKBW WAAB WFEA WLBZ  
NBC—Three C's: WJZ WBZ WSYR WGY—News; Market Basket  
WNAC—Gretchen McMullen, School

**10:15 A.M.**  
NBC—Clara, Lu 'n' Em: WEAFF WTAG WEEL WGY WJZ WBZ  
WBZ—News; Musical  
WHAM—News; Squire Hawkins, organ WKBW—Laugh Clinic (CBS)

**10:30 A.M.**  
NBC—Morning Parade: WEAFF WJAR WGY WEEL  
CBS—Laugh Clinic; Two Doctors; Eddie Dunstetter, organist; Al Roth's Orch.: WABC WICC WOKO WNAC WDRS WFEA WFBL WGR WHIC WLBZ WEAN WORC  
NBC—Today's Children: WJZ WBZ WSYR  
WBZ—Organ Music  
WHAM—Mrs. Thrifty Buyer

**10:45 A.M.**  
NBC—News; Viennese Sextet: WJZ WBZ  
NBC—Morning Parade: WTAG WEEL WJZ WBZ  
WBZ—News; Musical  
WHAM—News; Squire Hawkins, organ WKBW—Laugh Clinic (CBS)

**11:00 A.M.**  
CBS—Madison Ensemble: WABC WDRS WNAC WORC WFEA WEAN WLBZ  
NBC—Honeymooners: WJZ  
NBC—Galaxy of Stars: WBN WGY  
CBS—Mary Lee Taylor: WKBW

ABS—Harmonettes Trio: WPRO  
WBZ—Curley Joe and Radio Pals

**11:15 A.M.**  
NBC—Your Child: WEAFF WGY WJZ WBZ  
CBS—Alex Semmler, pianist: WABC WOKO WDRS WFEA WHEC WFEA WKBW WEAN WORC WFBL  
★ NBC—Tony Wons, philosopher: WJZ WBZ WSYR  
ABS—One Man Band: WPRO WHAM—Sanitorium Program

**11:30 A.M.**  
NBC—Three Shades of Blue, trio: WEAFF WGY WEEL WTIC WJZ WJAR WBEN  
CBS—Navy Band: WABC WORC WOKO WNAC WDRS WFEA WFBL WLBZ WKBW WEAN  
NBC—Marine Band: WJZ WHAM WBZ WSYR  
ABS—Tony Cabooch, comedy: WPRO

**11:45 A.M.**  
NBC—Keenan & Phillips, piano duo: WEAFF WTIC WEEL WJZ WJAR WBEN WGY  
ABS—Ben Alley, tenor: WPRO WHEC—Navy Band (CBS)  
WNAC—Real Life Stories

## Afternoon

**12:00 Noon**  
NBC—Ruby Mercer, soprano: WEAFF WEEL WTIC WJAR WBEN WJZ  
CBS—Voice of Experience: WABC WNAC WDRS WEAN WFBL WGR WHEC  
ABS—Bob Fallon's Orch.: WPRO WBZ—Women in the News  
WGY—Soloist

**12:15 P.M.**  
NBC—Honeyboy & Salsaras: WEAFF WTIC WTAG WJAR WBEN WJZ  
★ CBS—The Gumps: WABC WOKO WGR WHEC WDRS WEAN WNAC  
WBZ—Weather, temperature  
WGY—The Vagabonds

**12:30 P.M.**  
NBC—Merry Madcaps: WEAFF WTIC WJAR  
CBS—Arthur Warren's Orch.: WABC WOKO WKBW WFEA WLBZ WEAN  
NBC—Farm & Home Hour: WJZ WHAM WBZ WSYR  
ABS—Betty Jayne, songs: WPRO WBEN—News; The Tall Texan  
WGY—Farm Program  
WNAC—Shopper's Exchange

**12:45 P.M.**  
NBC—Market & Weather: WEAFF  
CBS—Arthur Warren's Orch.: WHEC WGR WORC WFBL WAAB  
NBC—Merry Madcaps: WCSH WTAG  
ABS—Will Hollander's Orch.: WPRO WBEN—Stocks & Commodities

**1:00 P.M.**  
CBS—George Hall's Orch.: WABC WDRS WOKO WGR WFEA WORC WEAN WFBL  
NBC—Barnard College Glee Club; Columbia U. Orch.; Speaker: WEAFF WTIC WJAR WGY WJZ WBZ  
WBZ—Farm Service  
WHAM—Rotary Club Speaker  
WNAC—News

**1:15 P.M.**  
NBC—Barnard College Glee Club; Columbia U. Orch.; Speaker: WEEL WBEN  
CBS—Radio Gossip Club: WNAC WGR  
ABS—Eddie Prior's Orch.: WPRO WGY—The Southerners

**1:30 P.M.**  
NBC—Music Guild: WEAFF WTIC WGY WJZ WBZ  
CBS—Esther Velas Ensemble: WABC WDRS WOKO WHEC WFBL WGR WAAB  
★ NBC—Vic & Sade: WJZ WBZ WSYR  
Y. N.—News: WNAC  
WBZ—Dollars and Sense  
WHAM—School of the Air

**1:45 P.M.**  
CBS—Pat Kennedy; Art Kassel's Orch.: WABC WGR WFBL WNAC  
NBC—Ranch Boys: WJZ WHAM WSYR  
NBC—Music Guild: WEEL WBEN  
ABS—The Ragamuffins: WPRO WBZ—New England Agriculture

**2:00 P.M.**  
CBS—Marie, Little French Princess: WABC WHEC WNAC  
NBC—Cross Cuts from Log of Day: WJZ WSYR WBZ  
ABS—Dorothy Atkins, songs: WPRO WGY—Health Hunters, sketch  
WHAM—Rochester Civic Orchestra

**2:15 P.M.**  
CBS—Romance of Helen Treat: WABC WHEC WNAC  
NBC—Music Guild: WJZ WTIC WJZ WBZ  
WBZ—Household Chat

**2:30 P.M.**  
NBC—Peerless Trio: WEAFF WEEL WTIC WGY WJZ WBZ  
CBS—School of the Air: WABC WOKO WNAC WDRS WFEA WHEC WFBL WGR WEAN WFEA WLBZ WORC  
NBC—Home Sweet Home: WJZ  
NBC—Snick Out: WHAM WSYR  
WBZ—Home Forum Cooking School

**2:45 P.M.**  
★ NBC—Vic & Sade: WEAFF WGY WJAR WEEL WBEN WJZ WTIC  
★ NBC—Nellie Revell Interviews Honeyboy & Salsaras: WJZ WHAM WSYR  
Y. N.—News: WAAB

**3:00 P.M.**  
NBC—Ma Perkins: WEAFF WGY WEEL WTIC WJZ WBZ  
CBS—Swedish Radio Service Orch.: WABC WOKO WDRS WGR WLBZ WFEA WICC WEAN WORC WFBL WHEC WNAC  
NBC—N. J. College for Women & Elizabeth R. Voorhies Chapel Choirs: WJZ WSYR WHAM  
ABS—Charlotte Buchwald, playgoer: WPRO  
WBZ—Civic Orchestra

**3:15 P.M.**  
NBC—Morris Sisters: WEAFF WJZ WTIC WJAR WTIC WEEL  
ABS—Crane Calder, baritone: WPRO WBEN—Buffalo Historical Society  
WGY—Matinee Players  
WHAM—Rochester Civic Orchestra

**3:30 P.M.**  
NBC—Woman's Radio Review: WEAFF WGY WJZ WTIC WEEL WTIC WJAR WBEN  
NBC—Music Magic: WJZ WBZ WSYR  
ABS—Today's Winners: WPRO

**3:45 P.M.**  
WHAM—Music Magic (NBC)

**4:00 P.M.**  
NBC—Chick Webb's Orch.: WEAFF WICC WORC WTIC  
CBS—Visiting America's Little House; John Erskine, guest: WABC WNAC WOKO WHEC WGR WLBZ WEAN WDRS WFEA WICC WORC WFBL  
NBC—Betty & Boh: WJZ WBZ WGY WHAM WSYR WTIC WJAR WBZ  
**4:15 P.M.**  
CBS—Poetic Strings: WABC WOKO WNAC WEAN WLBZ WDRS WFEA WICC WORC WFBL  
NBC—East & Dumke, songs: WJZ WSYR WBZ WHAM  
NBC—Chick Webb's Orch.: WGY WJZ WBZ WTIC  
WBZ—Stocks & Community Reports

**4:30 P.M.**  
NBC—Jesters' Trio: WEAFF WEEL WGY WTIC WTIC WBEN  
CBS—Science Service: WABC WOKO WNAC WGR WDRS WFEA WEAN WORC WFBL WLBZ  
NBC—Temple of Song: WJZ WSYR  
WBZ—Health Message  
WHAM—Musical Program

**4:45 P.M.**  
NBC—Lady Next Door: WEAFF WEEL WTIC WJAR  
CBS—Dick Messner's Orch.: WABC WDRS WOKO WORC WFEA WEAN WLBZ WICC WKBW WNAC  
WBZ—Temple of Song (NBC)  
WGY—Stock Reports  
WHAM—Stamp Club

**5:00 P.M.**  
NBC—Meredith Willson's Orch.: WEAFF WEEL WJAR WBEN WTIC WTIC  
NBC—Your Health: Speaker: WJZ WHAM  
CBS—Dick Messner's Orch.: WFBL WHEC WGR  
ABS—Pan-Americans Orch.: WPRO WBZ—News  
WGY—Musical Program

**5:15 P.M.**  
CBS—Skippy: WABC WOKO WEAN WAAB WDRS WGR WFBL WHEC  
NBC—Jackie Heller, tenor: WJZ WBZ—Farm Market News  
WGY—Jack & Jill  
WHAM—Uncle Wiggily  
WNAC—Male Quartet

**5:30 P.M.**  
CBS—Jack Armstrong: WABC WFBL WOKO WDRS WHEC WEAN WGR WNAC

**5:45 P.M.**  
NBC—Nursery Rhymes: WEAFF  
CBS—Robinson Crusoe, Jr.: WABC WOKO WKBW WHEC WFBL  
NBC—Lullaby: Annie: WJZ WBZ WHAM WSYR  
CBS—Miniatures: WAAB WFEA WICC WORC WEAN WDRS  
WBZ—“The Thrills of Tomorrow”  
WGY—Microphone Discoveries  
WNAC—Babes in Toyland

## Night

**6:00 P.M.**  
NBC—Xavier Cugat's Orch: WEAFF WTIC WJAR  
CBS—Buck Rogers: WABC WKBW WAAB WOKO WHEC WFBL  
NBC—Angelo, Ferdinando's Orch.: WJZ WSYR  
ABS—Fisher's Gypsy Ensemble: WPRO  
Y. N.—News: WORC WNAC  
WBZ—News, Household Reveries  
WGY—High Priests of Harmony  
WHAM—Sportscast

**6:15 P.M.**  
NBC—Mid-Week Hymn Sing: WEAFF WTIC  
CBS—Bobby Benson & Sunny Jim: WABC WAAB WDRS WOKO WGR WEAN WFBL WLBZ WHEC  
NBC—Ferdinando's Orch.: WBZ  
WBZ—Novelty Ensemble  
WGY—Adventures of Jimmy Allen  
WHAM—Comedy Stars of Hollywood  
WNAC—The Melody Limited

**6:30 P.M.**  
NBC—News; Mary Small, songs: WEAFF WTIC  
CBS—Understanding Music: News: WABC WFEA WHEC WKBW WEAN WOKO WORC  
NBC—News; Dorothy Page: WJZ  
ABS—News; Manhattner's Orch.: WPRO  
WBZ—Sports Review  
WGY—News; Evening Brevities  
WHAM—Adventures of Jimmy Allen

**6:45 P.M.**  
NBC—Billy Batchelor, sketch: WEAFF WEEL WJZ WGY WTIC WJAR WTIC WBZ  
CBS—Understanding Music: News: WAAB  
NBC—Lowell Thomas: WJZ WHAM WBZ WSYR  
WNAC—Larry Funk's Orchestra

**7:00 P.M.**  
NBC—King's Guard Quartet: WEAFF WGY WTIC WTIC  
★ CBS—Myrl & Marge: WABC WFBL WOKO WDRS WNAC WGR WEAN  
★ NBC—Amos 'n' Andy: WJZ WBZ WHAM  
ABS—Ray Hendricks, baritone: WPRO  
Y. N.—News: WAAB  
WBZ—Adventures of Jimmy Allen

**7:15 P.M.**  
NBC—Hal Kemp's Orch.: WEAFF WGY WJZ WBZ WTIC  
CBS—Just Plain Bill: WABC WNAC WGR  
NBC—Morton Downey, tenor; Ray Sinatra's Orch.: WJZ WHAM  
WBZ—Joe and Bateese

**7:30 P.M.**  
NBC—You & Your Government; Guest Speakers: WEAFF WGY WBEN WJAR WTIC  
CBS—Jerry Cooper, baritone: WABC WDRS WOKO WNAC WEAN WORC WFEA WLBZ  
★ NBC—HOUSEHOLD FINANCE Corp. Presents Musical Memories, Edgar A. Guest & Co.: WJZ WBZ WHAM WSYR WBAL WMAI WBZA  
ABS—Jan, Julie & Jerry: WPRO

**7:45 P.M.**  
NBC—Vaughn de Leath, songs: WEAFF WBEN WJZ WGY  
CBS—Boake Carter: WABC WNAC WGR  
ABS—Strickland Gillilan, news: WPRO

**8:00 P.M.**  
NBC—Leo Reisman's Orch.; Phil Dues: WEAFF WEEL WJZ WGY WTIC WJAR WBZ WTIC  
★ CBS—Lavender & Old Lace; Frank Munn: WABC WOKO WNAC WDRS WGR WFBL WEAN  
★ CBS—Crime Clues; “The Sign of the Scythe”: WJZ WSYR WBZ  
WHAM—Behind the Headlines

**8:15 P.M.**  
ABS—Five Star Final: WPRO WHAM—Musical Program

**8:30 P.M.**  
NBC—Wayne King's Orch.: WEAFF WEEL WJZ WGY WTIC WJAR WBEN WTIC  
CBS—Abe Lyman's Orch.: WABC WGR WOKO WDRS WNAC WFBL WHEC WEAN  
★ NBC—Lawrence Tibbett, Orch.: John B. Kennedy: WJZ WHAM WBZ WSYR  
ABS—Paradise Island, sketch: WPRO

**9:00 P.M.**  
NBC—Ben Bernie's Orch: WEAFF WJZ WGY WEEL WTIC WJAR WBEN WTIC  
★ CBS—Bing Crosby; Boswell Sisters: WABC WDRS WNAC WOKO WFBL WEAN WKBW  
ABS—Navy Symphonic Band: WPRO

**9:15 P.M.**  
NBC—Russian Symphonic Choir: WJZ WBZ WHAM WSYR

**9:30 P.M.**  
★ NBC—Ed Wynn; Eddy Duchin's Orch.: WEAFF WTIC WJZ WGY WEEL WJAR WBEN WTIC  
★ CBS—Isam Jones' Orch.; Guest: WABC WFEA WDRS WOKO WFBL WICC WHEC WEAN WNAC WLBZ WOKO WKBW  
NBC—Hands Across the Border: WJZ WBZ WSYR  
ABS—American Drama Guild: WPRO  
WHAM—Manhattan Merry Go Round

**9:45 P.M.**  
Y. N.—News: WAAB

**10:00 P.M.**  
★ NBC—Beauty Box Theater: WEAFF WEEL WGY WTIC WJAR WBEN WTIC WJZ  
★ CBS—CAMEL CIGARETTES PRESENT “The Camel Caravan” with Walter O'Keefe; Annette Hanshaw; Glen Gray's Casa Loma Orch.; Ted Husin: WABC WDRS WHEC WLBZ WKBW WEAN WFEA WOKO WNAC WICC WORC WFBL  
NBC—“The Seven Seas” featuring Cameron King: WJZ WBZ  
ABS—Jolly Russians: WPRO  
WHAM—State Troopers, drama

**10:30 P.M.**  
★ CBS—“Fats” Waller's Rhythm Club: WABC WOKO WDRS WLBZ WFEA WGR WHEC WORC WEAN WTIC WJZ  
NBC—Tim & Irene's Sky Road Show: WJZ WSYR WHAM  
ABS—Scott Fisher's Orch.: WPRO  
WBZ—Joe Rines Orchestra  
WNAC—Federal Housing Speaker

**10:45 P.M.**  
CBS—Voice of the Crusader, talk: WABC WLBZ WFEA WGR WHEC WNAC—Musical Rhythmettes

**11:00 P.M.**  
NBC—Xmas Carols; Mixed Chorus: WEAFF WTIC WGY WTIC  
CBS—Joe Haymes' Orch.: WABC WDRS WKBW  
NBC—Del Campo's Orch.: WJZ  
ABS—Voice of Romance: WPRO  
Y. N.—News: WNAC  
WBZ—News; Sports Review  
WBZ—Weather; temperature; sports  
WHAM—Jan Carlson's Orchestra

**11:15 P.M.**  
NBC—Robert Royce, tenor: WEAFF WTIC WEEL WJZ WGY WJAR  
CBS—Joe Haymes' Orch.: WFEA WAAB WLBZ WORC WOKO WFBL  
NBC—Del Campo's Orch.: WBZ WSYR  
ABS—Dancing Till I A. M.: WPRO  
WBZ—Six Day Bike Race  
WGY—Chick Condon's Orchestra  
WNAC—Jacques Renard's Orchestra

**11:30 P.M.**  
NBC—Will Osborne's Orch.: WEAFF WJZ WTIC WBZ  
CBS—Henry Busse's Orch.: WABC WDRS WNAC WFBL WLBZ WORC WEAN WFEA WICC WHEC WKBW WOKO  
NBC—Jack Denny's Orch.: WJZ WBZ WHAM WSYR

**11:45 P.M.**  
CBS—Al Kavelin's Orch.: WABC WKBW WDRS WEAN WFEA WICC WOKO WLBZ WNAC WHEC WORC WFBL

**12:00 Mid.**  
NBC—Irving Aarnson's Orch.: WEAFF WEEL WGY  
CBS—Clyde Lucas' Orch.: WABC WNAC WICC WOKO WFBL WKBW WEAN  
NBC—Rudy Vallee's Orch.: WJZ WBZ WSYR

**12:30 A.M.**  
NBC—Henry King's Orch.: WEAFF WEEL WGY  
CBS—Leon Navara's Orch.: WABC WNAC WOKO WICC WEAN WFBL  
NBC—Harry Sosnik's Orch.: WJZ WBZ WSYR

**1:00 A.M.**  
CBS—Claude Hopkins' Orch.: WABC

# On Short Waves

Time Shown Is Eastern Standard

Coming broadcasts to note on your calendar: The new short wave station HJN, in Bogota, Colombia (49.35 meters/6079 kc/6079 meg) will dedicate a special program to the *International Dancers Alliance* on Friday morning, December 21, from 1 to 3 a. m. EST.

Outstanding features to be heard soon from DJC, Zeesen (6.02 meg) include: December 16, 7:30 p. m., concerts from German masters; December 18, 7:15 p. m., preview of film "Love and the Railroad"; December 19, 8:30 p. m., brass wind music of all peoples, played by National Aviation Sports Orchestra, December 20, 7:30 p. m., "Christmas Night on Hallig Isle"; December 21, 8:30 p. m., "Advent Bells Are Ringing," by German Choral Society; December 22, 7:30 p. m., "An Advent Evening in Black Forest" and at 8:30 p. m., dance music by the famous White Ravens.

Three impending programs from the fairly dependable Spaniard, EAQ (9.86 meg) are: December 15, 7 to 7:30 p. m., musical program of great popular waltzes of all time; December 18, 7-7:30 p. m., musical program, "The Party and After"; December 22, 7-7:30 p. m., Hawaiian musicale.

## Byrd Thrills

MOST DRAMATIC these nights are the broadcasts marking the closing pages of the *Byrd Expedition's* great adventure. In less than a month the pack ice will be breaking at Little America, Antarctica, and this will mean a hurried exodus for the dauntless Admiral and his party.

On the last transmission we heard the Penguins do a bit over a portable microphone set up on the ice in front of the Bay of Whales. A few uninvited seals horned in to add an extra thrill to this extraordinary aural picture.

Dancers may pick up the Byrd broadcasts over I.S.X., Buenos Aires (10.35 meg), through WFL (8.95 meg) or WEF (9.49 meg) each Wednesday night from the time the stations begin testing (around 9 p. m.) until they sign off at around 10:45 p. m. Plenty of plums and cream for the grape nuts are deserved for these thrilling broadcasts.

## Reception Review

FOR PERIOD of November 30-December 7, as reported by Charles A. Morrison, *International Dancers Alliance*:

Probably the most enjoyable broadcast for many a moon was received on Monday, December 3, from 8 to 8:30 p. m. from Havana's popular station COC (6.01 meg). At the time, COC was engaged in transmitting a special program to WMBC, Detroit, Michigan, for rebroadcast on the regular band. To my mind, the magnetic

## Father Coughlin's Broadcasts

Stations carrying Father Coughlin's broadcast outlets are listed below. His talks go on the air at 4 p. m. EST, 3 p. m. CST, and 2 p. m. MST, every Sunday.

### Shrine of the Little Flower Network

WLW, Cincinnati, O. WOKO, Albany, N.Y.  
WCAU, Philadelphia, Pa. WFBL, Syracuse, N.Y.  
WGR, Buffalo, N.Y.  
WOL, Wash'ton, D.C. WOR, New York City  
WHO, Des Moines, Ia. WGAH, Cleveland, O.  
KWK, St. Louis, Mo. WJR, Detroit, Mich.  
WCAO, Baltimore, Md. WJIB, K. C., Mo.  
KSTP, St. Paul, Min. WJJD, Chicago, Ill.  
WJAS, Pitts'gh, Pa. WOW, Omaha, Nebr.

### The Yankee Network

WNAC, Boston, Mass. WHAS, Springfield, Mass.  
WDR, Hartford, Ct. Mass.  
WEAN, Providence, R.I. WFEA, Manch't'r, N.H.  
WICC, Bridgeport, Conn. WNBH, N. Bedford, Mass.  
WORC, Worcester, Mass.  
WLBZ, Bangor, Me. WLLH, Lowell, Mass.

## NEWS BROADCASTS

Time Shown Is Eastern Standard

### SUNDAY

Press Radio News—  
Y.N.-WNAC 8:45 a. m.  
CBS-WABC 10:30 a. m.  
NBC-WEAF-WJZ 11 a. m.  
John B. Kennedy—  
NBC-WEAF 7:15 p. m.  
Press Radio News—  
Y.N.-WNAC 6:45 p. m.  
Alexander Woolcott—  
CBS-WABC 9 p. m.  
Walter Winchell—  
NBC-WJZ 9:30 p. m.  
Press Radio News—  
Y.N.-WAAB 9:45 p. m.  
CBS-WABC 10:55 p. m.  
NBC-WJZ 11:10 p. m.  
NBC-WEAF 11:30 p. m.

### MONDAY

Press Radio News—  
Y.N.-WNAC 7:15 a. m.  
Y.N.-WORC 8 a. m.  
CBS-WABC 10 a. m.  
NBC-WEAF 10 a. m.  
NBC-WJZ 10:45 a. m.  
Y.N.-WNAC 1:30 p. m.  
Y.N.-WAAB 2:45 p. m.  
Y.N.-WORC 6 p. m.  
NBC-WEAF-WJZ 6:30 p. m.  
Lowell Thomas—  
NBC-WJZ 6:45 p. m.  
Press Radio News—  
CBS-WABC 6:55 p. m.  
Y.N.-WAAB 7 p. m.  
Boake Carter—  
CBS-WABC 7:45 p. m.  
Edwin C. Hill—  
CBS-WABC 8:15 p. m.  
Press Radio News—  
Y.N.-WAAB 9:45 p. m.  
Y.N.-WNAC 11 p. m.

### TUESDAY

Press Radio News—  
Y.N.-WNAC 7:15 a. m.  
Y.N.-WORC 8 a. m.  
CBS-WABC 10 a. m.  
NBC-WEAF 10 a. m.  
NBC-WJZ 10:45 a. m.  
Y.N.-WNAC 1:30 p. m.  
Y.N.-WAAB 2:45 p. m.

Y.N.-WORC 6 p. m.  
NBC-WEAF-WJZ 6:30 p. m.  
Lowell Thomas—  
NBC-WJZ 6:45 p. m.  
Press Radio News—  
CBS-WABC 6:55 p. m.  
Y.N.-WAAB 7 p. m.  
Boake Carter—  
CBS-WABC 7:45 p. m.  
Press Radio News—  
Y.N.-WAAB 9:45 p. m.  
Y.N.-WNAC 11 p. m.

### WEDNESDAY

Press Radio News—  
Y.N.-WNAC 7:15 a. m.  
Y.N.-WORC 8 a. m.  
CBS-WABC 10 a. m.  
NBC-WEAF 10 a. m.  
NBC-WJZ 10:45 a. m.  
Y.N.-WNAC 1:30 p. m.  
Y.N.-WAAB 2:45 p. m.  
Y.N.-WORC 6 p. m.  
NBC-WEAF-WJZ 6:30 p. m.  
Lowell Thomas—  
NBC-WJZ 6:45 p. m.  
Press Radio News—  
CBS-WABC 6:55 p. m.  
Y.N.-WAAB 7 p. m.  
Boake Carter—  
CBS-WABC 7:45 p. m.  
Edwin C. Hill—  
CBS-WABC 8:15 p. m.  
Press Radio News—  
Y.N.-WAAB 9:45 p. m.  
Y.N.-WNAC 11 p. m.

### THURSDAY

Press Radio News—  
Y.N.-WNAC 7:15 a. m.  
Y.N.-WORC 8 a. m.  
CBS-WABC 10 a. m.  
NBC-WEAF 10 a. m.  
NBC-WJZ 10:45 a. m.  
Y.N.-WNAC 1:30 p. m.  
Y.N.-WAAB 2:45 p. m.  
Y.N.-WORC 6 p. m.  
NBC-WEAF-WJZ 6:30 p. m.  
Lowell Thomas—  
NBC-WJZ 6:45 p. m.  
Press Radio News—  
CBS-WABC 6:55 p. m.  
Y.N.-WAAB 7 p. m.  
John B. Kennedy—  
NBC-WEAF 7:15 p. m.

Boake Carter—  
CBS-WABC 7:45 p. m.  
Edwin C. Hill—  
CBS-WABC 8:30 p. m.  
Press Radio News—  
Y.N.-WAAB 9:45 p. m.  
Y.N.-WNAC 11 p. m.

### FRIDAY

Press Radio News—  
Y.N.-WNAC 7:15 a. m.  
Y.N.-WORC 8 a. m.  
CBS-WABC 10 a. m.  
NBC-WEAF 10 a. m.  
NBC-WJZ 10:45 a. m.  
Y.N.-WNAC 1:30 p. m.  
Y.N.-WAAB 2:45 p. m.  
Y.N.-WORC 6 p. m.  
NBC-WEAF-WJZ 6:30 p. m.  
H. V. Kaltenborn—  
CBS-WABC 6:30 p. m.  
Lowell Thomas—  
NBC-WJZ 6:45 p. m.  
Press Radio News—  
CBS-WABC 6:55 p. m.  
Y.N.-WAAB 7 p. m.  
Boake Carter—  
CBS-WABC 7:45 p. m.  
Edwin C. Hill—  
CBS-WABC 8:15 p. m.  
March of Time—  
CBS-WABC 9 p. m.  
Press Radio News—  
Y.N.-WAAB 9:45 p. m.  
Y.N.-WNAC 11 p. m.

### SATURDAY

Press Radio News—  
Y.N.-WNAC 7:15 a. m.  
Y.N.-WAAB 8 a. m.  
CBS-WABC 10 a. m.  
NBC-WEAF 10 a. m.  
NBC-WJZ 10:45 a. m.  
Y.N.-WNAC 1:15 p. m.  
Y.N.-WAAB 2:45 p. m.  
Y.N.-WNAC 6 p. m.  
Frederic Wm. Wile—  
CBS-WABC 12 noon  
Press Radio News—  
CBS-WABC 6:55 p. m.  
NBC-WEAF-WJZ 6:30 p. m.  
Y.N.-WAAB 7 p. m.  
Press Radio News—  
Y.N.-WAAB 9:15 p. m.  
Y.N.-WNAC 11 p. m.

personality of this friendly Cuban announcer is unsurpassed by even the famous pioneer mikerman *Phil Startz*, of PHI, Huizen, Holland (11.73 meg). The programs of COC radiate warmth and interest that make them outstanding on the short wave channels.

And the indirect, yet appealing manner in which the announcer sells Cuba to his audience could well be copied by American advertisers. "Come to Cuba's sun-kissed Caribbean shores where balmy breezes bring the fragrance of tropical flowers in full bloom," says this Latin mikerman and then the music swings into a typical rumba. For Cuban music, don't miss COC's late Saturday show starting at 12 midnight.

THIS PERIOD brought an improvement generally in short wave reception. The 49-meter band provided a number of South American programs of real entertainment value. The Europeans, however, have been below seasonal average.

During the two months' absence of DJB, Zeesen, Germany (15.21 meg) from the 19-meter band, GSI in Daventry, England (15.14 meg), has taken first honors. GSF's best time is during their World News Bulletin at 8:45 a. m. Pontoise, France (15.24 meg), ranks a poor second, while PCJ, Eindhoven, Holland (15.22 meg), is heard irregularly.

ON THE 25-METER BAND: GSE, Daventry (11.86 meg) is now on from 6 to 9 a. m. simultaneously with GSF and then continues with the next transmission until 10:45 a. m. GSE is a bit inferior to GSF and subject to rapid fading. PHI, Huizen, Holland (11.73 meg) is heard every morning except Tuesday and Wednesday but seldom has any program worth while. The early afternoon transmissions on this band have been erratic and very poor.

THE 31-METER band has not shown any decided improvement. GSB, Daventry (9.51 meg) is seldom heard. PRF5, Rio de Janeiro (9.5 meg) is still on each evening and EAQ has shown a slight improvement.

THE 49-METER band, as may be expected at this time of the year, is best and provides very fine entertainment from a variety of stations up until around 10 p. m. when most of the South Americans sign off. The outstanding stations have been COC, Havana, Cuba (6.01 meg); XEBT, Mexico, D. F. (6 meg); YV3RC, Caracas, Venezuela (6.15 meg); RADIO DUSA, Lima, Peru, OAX4D (5.78 meg); HJ1ABB, Baranquilla, Colombia (6.44 meg); YV5RMO, Maracaibo, Venezuela (5.85 meg); TIEP, San Jose, Costa Rica (6.71 meg); and YV4RC, Caracas, Venezuela (6.38 meg). DJC, Zeesen, and GSA, Daventry, have been unusually poor, while IIRA, Rome, Italy, has offered fair entertainment.

## Tuning Chitchat

INTERESTING AND UNUSUAL stations heard at the Listening Post during the last week have been:

December 1, HCK, Quito, Ecuador, on about 5.84 meg and signing off at 9:10 p. m. (This is an irregular station seldom heard.) TGN, Guatemala, Guatemala, heard signing off in English on Saturday night at 12 midnight on a frequency of about 5.95 meg. They used three-toned chimes as a signal, and in signing off played "Taps" on bells.

December 3, HJ3ABH, Bogota, Colombia, a seldom heard station on a new frequency of 5.98 meg. They used chimes similar to NBC's before an announcement in Spanish and one stroke on a gong after an announcement. Sign off at 11:10 p. m. On the same night TIX, "La Voz del Reina" of San Jose, Costa Rica, said "Tambio, tambio," and signed off at 11:18 p. m. with "A Thousand Good Nights" as theme song.

Most amusing is the Sears Roebuck Hour in English each Thursday and Saturday night over YV3RC, Caracas, Venezuela (6.15 meg), from 8:30 to 9.

TWO NEW STATIONS are now listed at Daventry, England—GSI on 15.26 meg and GSJ on 21.55 meg. No definite schedules have been assigned.

# HEAR!

ALL-STAR

## CAMEL CARAVAN

ON THE AIR TONIGHT

WALTER O'KEEFE  
ANNETTE HANSHAW  
GLEN GRAY'S  
CASA LOMA BAND  
(AND OTHER HEADLINERS)

TUESDAY 10:00 p.m. E.S.T.  
9:00 p.m. C.S.T.  
8:00 p.m. M.S.T.  
7:00 p.m. P.S.T.

THURSDAY 9:00 p.m. E.S.T.  
8:00 p.m. C.S.T.  
9:30 p.m. M.S.T.  
8:30 p.m. P.S.T.

OVER COAST-TO-COAST  
WABC-COLUMBIA NETWORK

"GET A LIFT WITH A CAMEL!"

## EDGAR A. GUEST AND HOUSEHOLD MUSICAL MEMORIES

TUESDAYS 7:30 P.M. WJZ WBAL WBZ WSYR E.S.T. WHAM WMAL WBZA

The Household Orchestra  
Josef Koestner, Conducting;  
Charles Sears, Tenor;  
Tom, Dick and Horry, Trio.

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# Voice of the Listener

This department is solely for the use of the readers as a place in which to voice opinions and exchange views about radio. Address your letters to VOL editor, 731 Plymouth Court, Chicago, Ill. You are invited to send in your photograph when writing but this is by no means obligatory. Radio Guide will not assume responsibility for returning photographs unless postage is included.

## In Hoc Singer Vinces

Dear VOL: Watervliet, N. Y.  
I have read several letters where the ladies are nearly crazy because they want Bing Crosby and their husbands want Ben Bernie. Let me tell them that I was in the same boat, but here is how I solved the problem. Of course every Tuesday night at 9 o'clock there was the big fight. Of course, I always won, but one week my husband said, "This is your last night. I am to hear Ben from now on."

I say, "O Yeah? I wouldn't miss Bing for eye or money." Guess what I did! Not having the ready cash, I up and sells my diamond ring, and buys a swell radio of my own. Next Tuesday night Bing will sing to me in my boudoir and Ben Bernie will sing to my husband in the living room.  
Mrs. L. R. Stewart

## All Right; Comments

Dear VOL: South Range, Mich.  
If some of the radio fans writing in to the VOL, complaining because several of their favorite programs come on at the same time, would stop to reason out that because of the great difference in tastes in programs, from Grandma down to little Jimmy, which greatly overlap, not a minute goes by but that there are two or more programs of great interest to a great number. The only remedy would be to have all the stations carrying the same program, which I think, would cause a storm of protests.

To make things more ridiculous, some fans advocate moving the matinee hi-lights, such as Kate Smith and others, to the supposedly overcrowded evening schedule. Must the shut-ins and other matinee listeners be content with phonograph records and cooking close-ups?

What about some comments, good or bad, on this subject by you VOL fans?

Harold Seppala

## 'Ja Ring for Porter?

Dear VOL: Auburn, Alabama  
In a recent article by your illustrious Mr. Martin J. Porter who claims to be a radio critic, and who on this supposition holds his job with your organization, a statement was made to the effect that Garber's shameless imitation of Lombardo's technique produced a state of severe nausea in the person of Mr. Porter. Would like to say that this sentence gives us an insight into the depths of Mr. Porter's stupidity concerning music. In the first place, Mr. Porter is guilty of slander in his even mentioning Mr. Garber's excellent organization in the same paragraph with Lombardo's pitiful, feeble, imitation of a dance band. As for Garber's copying of Lombardo's technique, Lombardo and his whole band, as technicians would make excellent zither players—if it is possible for them to be excellent in any field.

James Hooper and B. I. Godbold

## Mooted Feature

Dear VOL: Cambridge Springs, Penn.  
This letter is protesting Mrs. G. B.'s frank attitude concerning "Calling All Cars." Just as easily as she can turn her dial from an unsatisfactory program, she can take her scissors and snip the pages of "Calling All Cars," if she doesn't like it. Perhaps she never thought of that! It's selfish of Mrs. G. B. to want this feature discontinued, when there are thousands who enjoy it. Just a few months ago, I had about decided to discontinue the Guide, as I thought it was getting punk, when along came "Calling All Cars" and a few other good features. Now I'm for RADIO GUIDE 100%, as long as you continue them.  
Ray Wilson

## Name the Woman

Dear VOL: Chicago, Illinois  
Can't something be done to make the announcers give the name of the vocalists after they announce the song title? This carelessness spoils many fine programs, especially the new three-hour "Let's Dance" program. Constant Listener

## True Blue Lou

Dear VOL: Boston, Mass.  
Why is it that in mentioning the "Mary Lou" of Show Boat, most magazine writers mention only Muriel Wilson, and not the true Mary Lou, —Rosaline Greene? Of course, singers are featured most on radio programs, but the character "Mary Lou" has been made so lovable by that grand and charming actress, Rosaline Greene! She tugs at our heartstrings. When she's happy, sn are we—when she and Lanny quarrel, we feel blue.

It seems very unfair indeed to have her left completely out of the picture when writing of Mary Lou.

It is a treat to the ears to hear Miss Greene's voice, and when I catch her voice on programs other than Show Boat, a feeling of satisfaction and pleasant surprise comes over me. Won't Miss Greene's fans write in and boost her along with me?  
C. Marian

## It's All Fixed; He's Back

Dear VOL: Sioux Falls, S. D.  
I am asking all who are anxious for Morton Downey's return to the air to do something about it. If we sit quietly waiting for someone else to do it we never will be able to enjoy his singing again. So let's all put up a good, loud howl, and ask for his return. Out of all those hour-long programs Columbia is now presenting, Mr. Downey might be given a few minutes, at least, on one. His inimitable voice deserves much more time than that, though.  
H. Wagner

## To Chasten Sanborn

Dear VOL: Wheeling, W. Va.  
I would like to hear how the working people feel in regard to the change in the Chase & Sanborn hour. Are the laboring classes going to permit the advertisers on the radio to dictate the kind of programs that they shall listen to?

Do you, Mr. and Mrs. Worker, enjoy listening to overfed and over-weight hog callers strain their vocal cords over some so-called song that was written in the tenth or twelfth century by some egg with a bad case of jitters?

Haven't you had troubles enough in the last five years? Do you want to listen to the trials and tribulations of some imaginary people of centuries past? No doubt many of you have memories that are morbid enough without listening to the imaginary ones squalled at you by your radio. Doesn't the advertiser think that you are entitled to a laugh?

In all probability the makers of Chase & Sanborn coffee feel that their coffee is too good for those who do not enjoy Grand Opera. If this is the case, come on all you comedy fans and let's drink cocoa.  
Harry C. Gillet

## Gets Verse and Verse

Dear VOL: Goshen, Ind.  
If we must listen to these high class (?) cow boy and mountaineer songs with forty or fifty verses and the same old tune for every line, why not give them to us in instalments, and the farther apart the better?

Mrs. Chas. R. Bechold

## Alas and Alex

Dear VOL: Charleston, W. V.  
Please start a protest list against the new time for Alexander Woolcott on and after January 1. If the sponsors of the Town Crier want to make an enemy all they have to do is put their time at the same hour as Jack Benny's. I am sure many people feel the same way about this as I do. The kicks will be against their firm as they are the ones who are changing their time to cut a out of a good program either way we set the dia. The advertising manager for this food company should lose his position. From all angles, the change will cut down on the possibilities of sale from this program.  
An Admirer of Both Stars



## THIS Beautiful CHRISTMAS GIFT 6 "Original" ROGERS STATE SEAL SOUVENIR SPOONS In Gift Box

WE HAVE assembled six beautiful STATE SEAL SOUVENIR SPOONS IN A CHRISTMAS GIFT BOX at an unheard-of price. Here is your chance to give a useful gift that lasts a lifetime—at an unusual, low price.



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Please send me by mail, prepaid, ( ) CHRISTMAS GIFT BOXES at \$1.00 each, containing six State Seal Teaspoons as described in the above offer. Enclosed please find check or money order for \$\_\_\_\_\_ to cover.

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# Programs for Thursday, December 20

## Star ★ Indicates High Spot Selections

**6:30 A.M.**  
WBZ—Musical Clock  
WNAC—Sunrise Special, organ  
**6:45 A.M.**  
NBC—Health Exercises: WEAF WEEI WGY WBen  
**7:00 A.M.**  
WBZ—Musical Clock  
**7:15 A.M.**  
Y. N.—News: WNAC  
**7:30 A.M.**  
CBS—Organ Revue: WABC  
NBC—Don Hall Trio: WJZ  
WNAC—Joe Mitchell Chapple  
**7:45 A.M.**  
NBC—B. A. Rolfe's Orch.; East & Donke: WEAF WBen  
NBC—Jolly Bill & Jane: WJZ  
WGY—Musical Program  
WHAM—Jack Fay, songs  
WNAC—Walter Kidder, baritone  
**8:00 A.M.**  
CBS—Sung Reporter: WABC  
NBC—Morning Devotions: WJZ WBZ  
NBC—B. A. Rolfe's Orch.; WTAG  
WCSH WTIC WJAR  
Y. N.—News: WORC  
WGY—Musical Clock  
WHAM—Kindly Thoughts  
WNAC—Pep Time  
**8:15 A.M.**  
NBC—Wm. Meader, organist; Ray Heatherton, baritone: WJZ WBZ WHAM  
WNAC—Shopping Around the Town  
**8:30 A.M.**  
NBC—Cheerio: WEAF WCSH WEEI WGY WTIC WJAR WBen WTAG  
NBC—Win. Mueller, organist: WSYR  
CBS—Salim Musicale: WABC  
WBZ—Weather, temperature  
**8:45 A.M.**  
NBC—Sizzlers Trio: WJZ WHAM WBen  
**9:00 A.M.**  
NBC—Richard Leibert, organist: WEAF WTIC WBen  
CBS—Sunny Side Up: WABC WNAC WDRB WORC WHEC WFEA WICC WGAN WOKO WFBL WLZ WGR  
★ NBC—Breakfast Club: WJZ WBZ WSYR  
ABC—Top of the Morning: WPRO  
WGY—Forrest Willis tenor  
WHAM—Tupper Clock Program  
**9:15 A.M.**  
NBC—Richard Leibert, organist: WJAR WEEI WCSH  
ABC—Bernie Dolan, pianist: WPRO  
WGY—Mid-morning Devotions  
WHAM—Breakfast Club (NBC)  
**9:30 A.M.**  
NBC—Danny Dee, "Did You Know?": WEAF WTIC WBen  
ABC—Rhythm Melodies: WPRO  
WGY—Little Jack Little's Orchestra  
WKBW—Sunny Side Up (CBS)  
**9:45 A.M.**  
NBC—Old Plantation Days, Eva Taylor: WEAF WTIC WTAG WJAR WBen  
CBS—Waltz Time: WABC WOKO WDRB WJAZ WFBI WFEA WGAN WKBW WHEC WJWC  
ABC—Pat and Patty: WPRO  
WBen—Sally Work's Column  
WGY—Musical Program  
**10:00 A.M.**  
NBC—News; Johnny Marvin, tenor: WEAF WEEI WTIC WBen WTIC WJAR  
CBS—News; Bluebirds: WABC WFBL WAAB WKBW  
NBC—Ranch Boys: WJZ WBZ WSYR WHAM  
ABC—Sagebrush Harmonizers: WPRO  
WGY—News; Market Basket  
WNAC—Cooking School  
**10:15 A.M.**  
NBC—Clara, Lu 'n' Em: WEAF WBen WEEI WGY WCSH WTIC WJAR WTIC  
CBS—Bill & Ginger: WABC WFBL WOKO WGR WEAN  
NBC—Edward MacLough: WJZ WBZ WHAM—To be announced  
**10:30 A.M.**  
NBC—Morning Parade: WEAF WTIC WJAR WBen WTIC WGY WEEI  
CBS—Orientele: WABC WNAC WOKO WDRB WJWC WEAN WFBL WICC WFEA WGR  
NBC—Today's Children, drama: WJZ WBZ WSYR  
WHAM—Mrs. Thrifty Buyer  
**10:45 A.M.**  
CBS—Ila Bailey Allen: WABC WHEC WOKO WDRB WNAC WEAN WFBL WLBZ WICC WFEA WKBW WORC  
NBC—News; Viennese Sextet: WJZ WHAM  
WBZ—News; Musicale  
**11:00 A.M.**  
CBS—Betty Barthell, songs: WABC WFEA WNAC WDRB WORC WEAN  
NBC—Hazel Arth, contralto: WJZ  
CBS—Mary Lee Taylor: WKBW  
NBC—Galaxy of Stars: WBen WGY

ABC—Helen Board, songs: WPRO  
WBZ—Radio Pals, Curley Joe  
WHAM—Notes in Rhyum  
**11:15 A.M.**  
NBC—Frances Lee Barion: WEAF WTIC WGY WEEI WCSH WJAR WBen WTIC  
CBS—Academy of Medicine: WABC WDRB WNAC WICC WOKO WHEC WJWC WLBZ WEAN WKBW WFEA WFBL  
NBC—Tony Wons, Philosophy: WJZ WSYR WHAM WBen  
ABC—One Min Band: WPRO  
**11:30 A.M.**  
NBC—Pedro Via's Orch: WEAF WEEI WTIC WJAR WTIC WBen  
CBS—Country Church of Holywood: WABC WDRB WNAC WEAN WFBL WLBZ WFEA WHEC WORC WKBW WOKO  
NBC—U. S. Navy Band: WJZ WHAM WBen  
NBC—Carnival; Gale Page, contralto: WBen  
WGY—Soloist  
**11:45 A.M.**  
ABC—Ben Alley, tenor: WPRO  
WGY—Baritone  
WSYR—U. S. Navy Band (NBC)

## Afternoon

**12:00 Noon**  
NBC—Gould & Shefter, piano duo: WEAF WGY WEEI WTIC WJAR WBen  
CBS—Voice of Experience: WABC WNAC WDRB WEAN WFBL WGR WHEC  
NBC—Fields & Hall, songs: WJZ WSYR WHAM  
ABC—Bob Fallon's Orch.: WPRO  
WBZ—U. S. Weather Bureau  
**12:15 P.M.**  
NBC—Honeyboy & Sassafras: WEAF WEEI WTIC WJAR WBen WTIC WBen  
★ CBS—"The Gumps": WABC WJWC WGR WOKO WNAC WEAN WDRB  
NBC—The Merry Maes: WJZ WHAM WBen—Weather, temperature  
WGY—The Vagabonds  
**12:30 P.M.**  
NBC—Merry Madcaps: WEAF WTIC  
CBS—Geo. Hall's Orch.: WABC WFEA WKBW WJAS WHP WJSV WCAU WAAB WEAN WOKO  
NBC—Farm & Home Hour: WJZ WHAM WBen WSYR  
ABC—Betty Jayne, songs: WPRO  
WBen—News; The Tall Texas  
WGY—Farm Program  
WNAC—The Shopper's Exchange  
**12:45 P.M.**  
CBS—George Hall's Orch.: WORC WLBZ WFBL WAAB  
NBC—Merry Madcaps, WCSH WTIC  
ABC—Will Hollander's Orch.: WPRO  
WBen—Stock Quotations  
**1:00 P.M.**  
NBC—Market & Weather: WEAF  
CBS—Samuel De Jung's Orch.: WABC WDRB WGR WFEA WJWC WFBL WBen—Consumers' Information  
WGY—Jan Brunese's Ens. (NBC)  
WNAC—News  
**1:15 P.M.**  
NBC—Jan Brunese's Ensemble: WEAF WEEI WTIC WBen WBen WJAR  
CBS—Frank Dailey's Orch.: WABC  
CBS—Radio Gossip Club: WNAC WGR  
ABC—Adv. Club Luncheon: WPRO  
**1:30 P.M.**  
NBC—Airbreaks: WEAF WTIC WJAR WEEI WCSH WTIC  
CBS—Stury Behind the Song, dramatization: WABC WGR WAAB  
★ NBC—Vic & Sade: WJZ WSYR WBen  
Y. N.—News: WNAC  
WBen—Dollars and Sense  
WGY—Fed. of Women's Clubs  
WHAM—School of the Air  
**1:45 P.M.**  
CBS—Pat Kennedy; Art Kassel's Orch.: WABC WNAC WGR WFBL  
NBC—Music Guild: WJZ  
WBen—Gordon Johnson, organist  
WBZ—Agricultural Markets  
WGY—The Southerners  
WHAM—Jan Carlson's Orchestra  
**2:00 P.M.**  
NBC—Stones of History, drama: WEAF WBen  
CBS—Marie, Little French Princess: WABC WNAC WHEC  
NBC—Music Guild: WBZ  
ABC—Ragamuffins: WPRO  
**2:15 P.M.**  
CBS—Romance of Helen Trent: WABC WHEC WNAC

NBC—Stones of History: WCSH WEEI WTIC  
ABC—Adventures in Melody: WPRO  
WGY—Household Chats  
WHAM—School of the Air  
WSYR—Music Guild (NBC)  
**2:30 P.M.**  
NBC—Vaughn de Leath: WEAF WTIC WTIC WCSH WJAR WGY  
CBS—School of the Air: WABC WGR WOKO WNAC WEAN WHEC WLBZ WICC WFEA WJWC WDRB WFBL  
NBC—Home Sweet Home: WJZ  
NBC—Snack Out: WHAM  
WBen—Grosvenor Library Book Club  
WBZ—Home Forum Cooking School  
**2:45 P.M.**  
★ NBC—Vic & Sade: WEAF WCSH WTIC WBen WEEI WGY WTIC WJAR  
ABC—Echoes of Erin: WJZ WHAM  
Y. N.—News: WAAB  
**3:00 P.M.**  
NBC—Ma Perkins: WEAF WGY WEEI WTIC WTIC WBen WBen  
CBS—Roadway of Romance; Jerry Cooper, baritone: WABC WFEA WOKO WGR WEAN WLBZ WAAB WDRB WDRB WFBL WICC  
NBC—Castles of Romance: WJZ WHAM WSYR WBen  
ABC—Symphony Band: WPRO  
WNAC—Boston U. vs. Middlebury College, Debate  
**3:15 P.M.**  
NBC—Dreams Come True: WEAF WGY WEEI WTIC WBen WTIC WJAR WBen  
NBC—Eastman School of Music: WJZ WSYR WHAM WBen  
WHEC—Roadways of Romance (CBS)  
**3:30 P.M.**  
NBC—Woman's Radio Review: WEAF WCSH WTIC WEEI WJAR WTIC WBen WGY  
**3:45 P.M.**  
NBC—To be announced: WJZ WHAM  
**4:00 P.M.**  
NBC—Blue Room Echoes: WEAF WTIC  
CBS—The Little House Family: WABC WDRB WFEA WOKO WGR WLBZ WHEC WFBL  
NBC—Betty & Bob: WJZ WHAM WBen WGY WSYR WJAR WTIC WBen  
ABC—Today's Winners: WPRO  
WNAC—Hospitality Program  
**4:15 P.M.**  
CBS—Christmas Festival; Syracuse School of Children: WABC WOKO WGR WLBZ WORC WDRB WFEA WFBL WICC  
NBC—East & Dumke: WJZ WSYR WBen WHAM  
NBC—Blue Room Echoes: WTIC WJAR  
WBen—Stock & Community Quint, WGY—Limey Bill  
WNAC—David Gould, talk; Ensemble  
**4:30 P.M.**  
NBC—Arlene Jackson, songs: WEAF WTIC WBen WTIC WBen  
CBS—Salvation Army Band: WABC WOKO WNAC WDRB WICC WLBZ WEAN WFEA WGR  
NBC—Platt & Nierman: WJZ WHAM WBen—Edwin Otis, baritone  
WGY—Marjorie Jennings, contralto  
**4:45 P.M.**  
NBC—The Lady Next Door: WEAF WBen  
NBC—Geo. Sterney's Orch.: WJZ WTIC WBen  
CBS—Diek Messner's Orch.: WABC WFBL WEAN WOKO WNAC WDRB WICC WLBZ WEAN WFEA WGR  
NBC—Stanleigh Malotte, songs: WJZ WHAM  
ABC—Pan-Americans: WPRO  
WBZ—Minnit Views News  
WGY—Dramatic Program  
WNAC—Male Quartet  
**5:15 P.M.**  
CBS—Skippy: WABC WAAB WDRB WOKO WGR WEAN WFBL WHEC  
NBC—Three Scamps: WJZ WBZ—Agricultural Markets  
WGY—"Smilin' Ed" McConnell  
WHAM—Uncle Wiggly  
WNAC—The Cosmopolitans, quintet  
WTAG—Nat'l P. T. A. Cong. (NBC)  
NBC—Singing Lady: WJZ WBZ WHAM

CBS—Jack Armstrong: WABC WOKO WDRB WEAN WGR WBLD WBen WBen  
NBC—Rooster Gazette, dramatization: WEAF WTIC WTIC  
E. T.—Uncle Wiggies: WBen WGY  
**5:45 P.M.**  
NBC—Jesters Trio: WEAF  
CBS—Robinson Crusoe, Jr: WABC WOKO WKBW WFBL WHEC  
NBC—Orphan Annie: WJZ WSYR WHAM WBen  
CBS—Minutemen: WORC WNAC WFEA WLBZ WDRB  
WBen—Organ and Piano Duo  
WGY—Jack & Jill  
WNAC—Babes in Toyland

## Night

**6:00 P.M.**  
NBC—Xavier Cugat's Orch.: WEAF WJAR WTIC  
CBS—Buck Rogers, sketch: WABC WAAB WOKO WFBL WHEC WKBW  
NBC—To be announced: WJZ  
ABC—Dr. E. Miller: WPRO  
Y. N.—News: WORC WNAC  
WBZ—Jimmie Allen, sketch  
WBZ—News House  
WGY—High Priests of Harmony  
WHAM—Spartan  
**6:15 P.M.**  
CBS—Bobby Benson and Sunny Jim: WABC WAAB WOKO WDRB WEAN WFBL WLBZ WGR WHEC  
NBC—Wm. Lundell Interviews Capt. Bruce Burns: WJZ WBZ WSYR  
ABC—Jerry Blaine's Orch.: WPRO  
NBC—Novelty Ensemble  
WGY—Air Adventures of Jimmy Allen  
WHAM—Comedy Stars  
WNAC—The Melody Limited  
**6:30 P.M.**  
NBC—News; Mary Small, vocalist: WEAF WTIC  
CBS—Joe Haynes' Orch.: WABC WDRB WNAC WOKO WDRB WHEC WEAN WFBI WLBZ WICC WFEA WKBW WAAB  
NBC—News; Armand Girard, baritone: WJZ WSYR  
ABC—News; Maulters Orch.: WPRO  
WBen—Sports Review  
WBZ—News; Weather; Temperature  
WGY—News; Evening Brevities  
WHAM—Advs. of Jimmy Allen  
**6:45 P.M.**  
ABC—Billy Batchelor, sketch: WEAF WCSH WGY WEEI WTIC WBen WJAR WTIC  
CBS—Beauty Program, News: WABC WDRB WAAB WEAN WKBW  
NBC—Lowell Thomas, news: WJZ WHAM WBen WSYR  
WNAC—Willard Alexander's Orchestra  
**7:00 P.M.**  
NBC—Richard Humber's Orch: WEAF WGY WTIC  
★ CBS—Myrt & Marq: WABC WFBI WNAC WOKO WDRB WEAN WGR  
★ NBC—Amos 'n' Andy: WJZ WBZ WHAM  
ABC—Gloria Grafton: WPRO  
Y. N.—News: WAAB  
WBen—Adventures of Jimmy Allen  
**7:15 P.M.**  
NBC—John B. Kennedy, news: WEAF WGY WCSH WBen  
CBS—Just Plain Bill: WABC WNAC WGR  
NBC—Gems of Melody: WJZ WHAM WSYR WBen  
ABC—American Salutes: WPRO  
**7:30 P.M.**  
NBC—Burnt Curk Dandies; Al Bernard; Mario Cozzi, baritone: WEAF WCSH WGY WBen WJAR WTIC  
CBS—Niek Linnas, songs: WABC WOKO WNAC WDRB WEAN WGR WFEA WICC  
**7:45 P.M.**  
CBS—Bonke Carter, news: WABC WNAC WGR  
NBC—Shirley Howard, vocalist: WJZ WBZ  
WBen—Variety Program  
WHAM—On Wings of Song  
**8:00 P.M.**  
★ NBC—Vallee's Variety Hour: WEAF WTIC WJAR WEEI WGY WBen  
★ CBS—Easy Aces, comedy sketch: WABC WGR WOKO WFBL  
NBC—"Cottenghams' Last Chance," drama: WJZ  
WBZ—Joe and Batse  
WNAC—Symphony String Quartet  
**8:15 P.M.**  
CBS—East in Honor of Dionne Quintuplets: WABC WNAC WFEA WGR WOKO WDRB WEAN WDRB  
ABC—Five Star Final: WPRO

WBZ—Jaysnoff Sisters  
WHAM—Musical Program  
**8:30 P.M.**  
★ NBC—Melodies Romantique: WJZ WBZ  
CBS—Forum of Liberty, Edwin C. Hill: WABC WOKO WNAC WDRB WEAN WFBI WGR  
ABC—Penthouse Serenade: WPRO  
WHAM—Society Pleasure Cruise  
**8:45 P.M.**  
WBZ—Edmond Bouche's basso  
**9:00 P.M.**  
NBC—Show Boat, Leon Ross, tenor: WEAF WEEI WGY WCSH WTIC WJAR WBen WBen  
★ CBS—CAMEL CIGARETTES Present "The Camel Caravan"; Walter O'Keefe; Annette Hanshaw; Glen Gray's Casa Loma Orch.; Ted Husing: WABC WDRB WOKO WEAN WDRB WFEA WFBL WLBZ WICC WHEC WKBW WNAC  
★ NBC—Death Valley Days drama: WJZ WHAM WBen WSYR  
ABC—Mauro Cottone Presents: WPRO  
**9:30 P.M.**  
★ CBS—Fred Waring's Orch.; WABC WNAC WDRB WOKO WFBL WEAN WLBZ WICC WKBW WFEA WGR WHEC  
NBC—Musical Keys: WJZ WHAM WBen  
**9:45 P.M.**  
ABC—Harry Hershfield, humorist: WPRO  
Y. N.—News: WAAB  
**10:00 P.M.**  
NBC—Paul Whiteman's Music Hall; Helen Jepson, soprano: WEAF WGY WCSH WEEI WJAR WBen WBen  
CBS—Forty Five Minutes in Hollywood; Donald Novis, tenor: WABC WOKO WDRB WNAC WEAN WFBL WHEC WKBW WLBZ WICC WGR  
NBC—Hoods That Move: WJZ WHAM  
ABC—Hockey Game: WPRO  
WBZ—Sunny Lovers Orchestra  
**10:15 P.M.**  
WSYR—Roads That Move (NBC)  
**10:30 P.M.**  
NBC—Economics in a Changing Social Order: WJZ WHAM WBen  
**10:45 P.M.**  
CBS—Voice of the Crusader, talk: WABC WDRB WOKO WFBL WLBZ WFEA WHEC WGR WGR WIC WEAN WAAB  
WNAC—Music  
**11:00 P.M.**  
NBC—Nim's Carols, Mixed Chorus: WEAF WTIC WTIC  
CBS—Little Jack Little's Orch: WABC WAAB WDRB WHEC WKBW  
NBC—Madrigaler's Orch: WJZ  
ABC—Voice of Romance: WPRO  
Y. N.—News: WNAC  
WBen—News; Sports Review  
WBZ—Weather, Temperature  
WGY—Charles Boulangier's Orchestra  
WHAM—Tommy Tuckey's Orchestra  
**11:15 P.M.**  
NBC—Jesse Crawford, organist; Dorothy Page, contralto: WEAF WEEI WTIC WBen WBen  
CBS—Little Jack Little's Orch.: WFBL WLBZ WFEA WDRB WOKO  
ABC—Dancing Till 1 A.M.: WPRO  
WBen—Variety Program  
WBZ—Jo Limes' Orchestra  
WNAC—Hockey: Boston Bruins vs. Americans  
WSYR—Eric Madruguera's Orchestra (NBC)  
**11:30 P.M.**  
NBC—Dorsey Bros. Orch.: WEAF WBen WJAR WTIC  
CBS—Clyde Lucas' Orch: WABC WOKO WEAN WGR WHEC WICC WKBW WJWC WFEA WLBZ  
NBC—Eds. Duchin's Orch: WJZ WHAM WBen WSYR  
WBen—Lloyd Huntley's Orchestra  
WGY—Ray Nichols' Orchestra  
**11:45 P.M.**  
CBS—Leon Belasco's Orch: WABC WOKO WLBZ WNAC WFEA WDRB WICC WEAN WGR  
CBS—Henry Busse's Orch.: WKBW  
**12:00 Mid.**  
NBC—Del Campo's Orch: WEAF WGY WEEI WJAR  
CBS—Al Kavelin's Orch.: WABC WNAC WOKO WFBI WICC WKBW WEAN  
NBC—George Olsen's Orch.: WJZ WBZ WSYR  
**12:30 A.M.**  
NBC—Joe Richman's Orch.: WEAF WGY WEEI WJAR  
CBS—Leon Navarra's Orch: WABC WNAC WOKO WEAN WFBI WICC  
NBC—Dancing in the Twin Cities: WJZ WBZ WSYR  
**1:00 A.M.**  
CBS—Claude Hopkins Orch.: WABC

# Mr. Fairfax Knows All

Jan Garber can be heard on WGN, Chicago (720 kilocycles) at 11:45 p. m. daily except Monday, also Sundays at 6:45 p. m., Mondays at 1:15 a. m., and Wednesdays and Saturdays at 9:45 p. m. (All times given are EST; deduct one hour for CST). (R. B. P., Hartford, Conn.)

"TIZZIE LISH" was William Comstock. He is not on the air at present, and announces no plans for the immediate future. (A. G. J., Santa Barbara, Calif.)

JUDY AND JANE characters are as follows: Judy is Margee Evans; Jane is Joan Kay (last year the part was played by Irene Wacker); Jerry Boggs is played by Fred Von Ammon; Ronald King's part is taken by Charles Daseh; Jim Sargent is Carl Hubbell; James Sargent is played by Charlie Culvert; Martha Stanton is Mary McCormack and Lady Ann is played by Sair Kosme. (Mrs. G. B. B., St. Joseph, Mo.)

THE SHADOW is on the CBS-WABC network every Monday and Wednesday at 6:30 p. m. EST (5:30 CST). (R. Rozanski, Chicago, Ill.)

BETTY AND BOB are Beatrice Churchill and Don Ameche. In reality they are not married to each other. (Mrs. O. L., Brattleboro, Vt.)

NOBLE SISSLE can be heard at 1:30 a. m. EST (12:30 CST) Sundays, Mondays, Wednesdays and Fridays over station WFNR, Chicago. *The Chicago Theater of the Air* is on Tuesdays at 10:30 p. m. EST (9:30 CST) over station WGN, Chicago. (R. W. Graham, Stratford, Ont.)

THE DETROIT SYMPHONY theme number is The Prayer from Hansel und Gretel. (Editb Enyder, Appleton, Wis.)

JOHN GAMBLING is devoting his time to the McCann Pure Food Hour over WOR daily except Saturday and Sunday at 10 a. m. EST (9 CST). (Mrs. Hill, Jersey City, N. J.)

# Ed Wynn, Perfect Fool

(Continued from Page 9)

McCoy's Rathskeller! How are you doing?"

"Rotten, Mr. Corbett," replied Lewis. "We got a swell act, but we can't get booking." He introduced his partner to the heavyweight champion of the world, Gentleman Jim Corbett. "Mr. Corbett is a great friend of poor Kid McCoy," he explained to Wynn, "and he used to drop in often when I worked at the Rathskeller."

"Say," said Corbett, "I'm on a benefit performance at the West End Theater tonight. You meet me at the stage entrance, and I'll see that you get on the bill. There'll be plenty of bookers on hand, and if your act is really good I'll use my influence to get you some work."

That night the two excited youngsters met the champion at the stage door and, true to his word, Corbett got them a spot on the bill.

The act was a hit. The audience roared at their unique style of comedy. Wynn's natural lisp and silly zany remarks, coupled with Lewis' foghorn voice, offered a hilarious contrast. That night Wynn introduced the first of his many bizarre costume changes—high, peg-top trousers, a billowing pea-jacket, a tiny straw hat held under his chin by an elastic band and semi-circular shoes.

It was the beginning of the turning point in the career of Ed Wynn. For the next eleven years he was a howling success in vaudeville.

"I guess I have one of the proudest vaudeville records in show business," tells Wynn.

## SPORTCASTS

Time Shown Is Eastern Standard

**SUNDAY, DECEMBER 16**

ABS network—Hockey, 10 p. m.  
WGN (720 kc)—Hockey; Blackhawks vs. Maroons, 10:45 p. m.

**MONDAY, DECEMBER 17**

WDRC (1330 kc)—Baseball School, 5 p. m.

**TUESDAY, DECEMBER 18**

CKOC (1120 kc)—Hockey Game, 9 p. m.  
WGBF (630 kc)—Wrestling Matches, 10:30 p. m.

**WEDNESDAY, DECEMBER 19**

WDRC (1330 kc)—Baseball School, 5 p. m.

**FRIDAY, DECEMBER 21**

ABS network—Madison Sq. Garden Bouts, 10 p. m.  
CKCL (580 kc)—Hockey Game, 9 p. m.  
CKOC (1120 kc)—Hockey Game, 9 p. m.  
KSL (1130 kc)—Wrestling Matches, 11:30 p. m.

**WEDNESDAY, DECEMBER 19**

WDRC (1330 kc)—Baseball School, 5 p. m.  
WGBF (630 kc)—Boxing Bouts, 10 p. m.

**FRIDAY, DECEMBER 21**

ABS network—Madison Sq. Garden Bouts, 10 p. m.  
CKCL (580 kc)—Hockey Game, 9 p. m.  
CKOC (1120 kc)—Hockey Game, 9 p. m.  
KSL (1130 kc)—Wrestling Matches, 11:30 p. m.

**WEDNESDAY, DECEMBER 19**

WDRC (1330 kc)—Baseball School, 5 p. m.  
WGBF (630 kc)—Boxing Bouts, 10 p. m.

**FRIDAY, DECEMBER 21**

ABS network—Madison Sq. Garden Bouts, 10 p. m.  
CKCL (580 kc)—Hockey Game, 9 p. m.  
CKOC (1120 kc)—Hockey Game, 9 p. m.  
KSL (1130 kc)—Wrestling Matches, 11:30 p. m.

**SATURDAY, DECEMBER 22**

CFCF (600 kc)—Hockey Game, 9 p. m.  
CKCL (580 kc)—Hockey; Chicago vs. Maple Leafs, 9 p. m.  
KWK (1350 kc)—Hockey; St. Louis Eagles vs. Canadians, 11:15 p. m.

LEE BENNETT, vocalist with Jan Garber's orchestra, has brown hair, brown eyes, is 6 feet 2 inches tall, and weighs 160 pounds. He is married. (A. B. F., Cooldale, Alberta, Can.)

RADIO ARTISTS sometimes perform in costume, depending on the program and situations. (C. E. D., Elizabeth, N. J.)

LITTLE JACK LITTLE was born in London, England, 33 years ago. His real name is John James Leonard. He is about five feet five inches tall, and was married six years ago. Jack Benny's real name is Kubelsky. (C. E. H., Macon, Ga.)

BOB CROSBY was born in Spokane, Washington, August 25, 1913. He is 6 feet tall, weighs 180 pounds, has black hair and blue eyes, and is a bachelor. Address him in care of NBC, 30 Rockefeller Plaza, N.Y.C. (P. Lanny, Montreal, Can.)

"All the acts I wrote were smash hits. In eleven years of vaudeville I never played more than two shows a day. I was famous throughout the circuits as the Boy with the Funny Hat, and almost from the very beginning I received top salaries and billing."

As a vaudeville headliner Ed Wynn discovered and gave many unknowns their first starts in show business.

But Wynn still makes a wry face when he recalls one of the greatest boners in theatrical history. In 1911 Ed was doing a vaudeville act at Hammerstein's Victoria Theater with Teddy Russon, a young comedian and cousin of Vernon Castle, the noted dancer. For some reason Russon quit the act, and Wynn began to cast about for a new partner.

"I remembered a young Englishman who was playing in Karno's Night in an English Music Hall. I dashed over to the theater, and told the youngster that I'd make a star of him if he strung along with me. I offered him \$65 a week, and he held out for \$75. I didn't think he was worth that much, so I forgot all about him. His name was Charlie Chaplin!"

*Ed's real start in musical comedy—the most heart-breaking experience of his career that turned to brilliant triumph—further steps toward the top of his game—all will be revealed in next week's installment. It will be in Radio Guide, issue dated Week Ending December 29.*

Ed Wynn's inimitable comedy may be heard any Tuesday evening over an NBC-WEAF network at 9:30 EST (8:30 CST) sponsored by the Texas Company.

**Radio Guide's Amazing Offer!**

**STATE SEAL SOUVENIR SPOONS!**

★ ★ ★ ★ ★

This Week the "WISCONSIN" Spoon

## MAIL THE COUPON!

**Attention Radio Guide Readers!** Here is another beautiful State Seal Teaspoon—"Wisconsin"—the ninth spoon in this handsome collection. To get it simply clip the coupon below and mail it as directed.

Each week Radio Guide offers a new State Seal Teaspoon. The Official Seal of a State is exquisitely enched on the handle of each spoon. To date nine spoons have been offered—Illinois, New York, California, New Jersey, Michigan, Texas, District of Columbia, Pennsylvania and Wisconsin. If you have already secured the first eight spoons you will surely want to add the splendid "Wisconsin" spoon to your collection.

These spoons are Original Rogers Silverware made by the International

Silver Company of Meriden, Connecticut, oldest and largest makers of silverware in the world. They are AA quality—66 pennyweights of PURE SILVER to the gross. Regular teaspoon size with plain bowls, easy to clean. Collect the entire set of 49 and have a lifetime set of silverware—patriotic as well as useful.

If you have not already started your collection of these attractive State Seal Teaspoons, do so at once! The supply is limited! Clip the coupon below, indicate which spoons you want and mail it with 15 cents—plus 3 cents for postage and packing—for each spoon desired, and spoons will be sent by mail—prepaid. Then get the coupon in next week's Radio Guide for the next spoon.

### ★ ★ COUPON ★ ★

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Please mail me \_\_\_\_\_ Original Rogers AA Quality State Seal Spoons as checked below. I am enclosing 15 cents for each spoon plus 3 cents each for postage and packing.

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Check Spoons Wanted	ILL.	N. Y.	CAL.	N. J.	MICH.	TEX.	D. C.	PA.	WIS.
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# Programs for Friday, December 21

★ Indicates High Spot Selections

6:30 A.M.  
WBZ—Musical Clock  
WNAC—Sunrise Special Organ

6:45 A.M.  
NBC—Health Exercises: WEAF WEEI  
WGY WBEN

7:00 A.M.  
WBZ—Musical Clock

7:15 A.M.  
Y. N.—News: WNAC

7:30 A.M.  
CBS—Organ Reveille: WABC  
NBC—Yoichi Hirakawa: WJZ  
WNAC—Joe Mitchell Chapple

7:45 A.M.  
NBC—Pollock & Lownhurst: WEAF  
WBEN  
NBC—Jolly Bill & Jane: WJZ  
WGY—Musical Program  
WHAM—Jack Foy, songs  
WNAC—Walter Kidder, baritone

8:00 A.M.  
NBC—Bradley Kincaid, songs: WEAF  
WTIC WCSH WTAG WJZ  
CBS—Song Reporter: WABC WFBL  
NBC—Morning Devotions: WJZ WBZ  
Y. N.—News: WORO  
WGY—Musical Clock  
WHAM—Kindly Thoughts  
WNAC—Shopping Around the Town

8:15 A.M.  
NBC—Don Hall Trio: WEAF WBEN  
WTAG WTIC WJAR  
NBC—Wm. Meader, organist; Ray  
Heatherton, baritone: WJZ WBZ

8:30 A.M.  
NBC—Cheerio: WEAF WGY WESH  
WEEI WTIC WTAG WJZ  
CBS—Raymond Scott, pianist: WABC  
WFBL  
NBC—Wm. Meader, organist: WSYR  
WHAM  
WBZ—Weather, temperature

8:45 A.M.  
CBS—Eton Boys: WABC WFBL  
NBC—Sizzlers: WJZ WHAM WSYR  
WBZ—Shopping News

9:00 A.M.  
NBC—Richard Leibert, organist:  
WEAF WTIC WGY  
CBS—"Dear Columbia," dramatization  
of Fan Mail: WABC WOKO WDRS  
WNAC WEAN WHEC WICC WFEA  
WLBZ WORC WGR  
★ NBC—Breakfast Club: WJZ WBZ  
WGY  
ABS—Top of the Morning: WPRO  
WBEN—News; Hollywood Impassions  
WHAM—Tower Clock Program

9:15 A.M.  
NBC—Richard Leibert, organist:  
WBEN WJAR WCSH  
ABS—Bernie Dolan, pianist: WPRO  
WFBL—"Dear Columbia" (CBS)  
WGY—Billy Rose, tenor  
WHAM—Cookin' School

9:30 A.M.  
NBC—Mystery Mel: WEAF WESH  
WTIC WEEI WGY WTAG WJZ  
WJAR  
ABS—Rhythmic Melodies: WPRO  
WHAM—Radiograms

9:45 A.M.  
NBC—The Upstagers: WEAF WTIC  
WTAG WJAR WCSH  
CBS—Carla Romano, pianist: WABC  
WDRS WFEA  
ABS—Pat and Patty: WPRO  
WBEN—Sally Work's Column  
WGY—Musical Program  
WHAM—Mary E. Freeman, talk

10:00 A.M.  
NBC—News: Johnny Marvin, tenor:  
WEAF WTIC  
CBS—News; Bluebirds Trio: WABC  
WDRS WAAB WEAN WFBL WICC  
WORC WFEA  
NBC—Harvest of Song: WJZ WBZ  
WGY  
WBEN—Little Jack Little  
WGY—News; Market Basket  
WNAC—The Voice of the Apothecary

10:15 A.M.  
NBC—Clara, Lu 'n' Em: WEAF WJAR  
WEEI WGY WESH WTIC WTAG  
WBEN  
CBS—Bill & Ginger: WABC WOKO  
WNAC WFBL WGR WEAN  
NBC—Hazel Arth, contralto: WJZ  
WBZ WHAM

10:30 A.M.  
NBC—Sweethearts of the Air; Breen  
& de Rose; Bob Emery: WEAF  
WESH WTIC WTAG WJZ  
CBS—The Cosmopolitans: WABC  
WORC WHEC WKBW WDRS WICC  
WFEA WAAB WLBZ WEAN WOKO  
NBC—Today's Children: WJZ WBZ  
WGY  
WHAM—Mrs. Thrifty Buyer  
WNAC—Yankee Mixed Quartet

10:45 A.M.  
NBC—Betty Crocker: WEAF WEEI  
WGY WJAR WBEN WTAG WESH

CBS—Doris Lorraine and Norm Sherr:  
WABC WDRS WNAC WHEC WOKO  
WKBW WEAN WFEA WORC WFBL  
NBC—News; Herman & Banta: WJZ  
WHAM  
WBZ—News; musicale

11:00 A.M.  
NBC—Music Appreciation Hour:  
WEAF WJZ WJAR WGY WEEI  
WHAM WBEN WBZ WTAG WESH  
WGY WTIC  
CBS—Cooking Closeups: WABC WOKO  
WNAC WDRS WEAN WFBL  
WKBW  
ABS—Mildred Rose, songs: WPRO

11:15 A.M.  
CBS—Illinois Wesleyan Choir: WABC  
WHEC WNAC WDRS WFBL WLBZ  
WKBW WFEA WOKO WICC WORC

11:30 A.M.  
CBS—U. S. Army Band: WABC  
WNAC WDRS WFBL WLBZ WORC  
WKBW WFEA WOKO WEAN  
WHEC

## Afternoon

11:45 A.M.  
ABS—Ben Alley, tenor: WPRO  
WNAC—Melody Sweethearts

12:00 Noon  
NBC—Harry Kaufman, pianist: WEAF  
WEEI WTIC WJZ  
CBS—Voice of Experience: WABC  
WNAC WDRS WGR WEAN WFBL  
WHEC  
NBC—Fields & Hall: WJZ  
ABS—Eddie Prior's Orch.: WPRO  
WBZ—Views of the News  
WGY—Roger Sweet, tenor  
WHAM—Tower Trio

12:15 P.M.  
NBC—Honeyboy & Sassafras: WEAF  
WTIC WTAG WJAR WBEN WESH  
WEEI  
★ CBS—The Gumps: WABC WDRS  
WOKO WHEC WEAN WNAC WGR  
NBC—Charles Sears, tenor: WJZ  
WJZ WHAM  
WBZ—Weather; temperature  
WGY—John Sheehan & Ladyfingers

12:30 P.M.  
NBC—Merry Madcaps: WEAF WTIC  
WJAR  
CBS—Wallace Butterworth, gossip:  
WABC WOKO WKBW WFBL  
WNAC WDRS WEAN  
NBC—Farm & Home Hour: WJZ  
WBZ WHAM WSYR  
ABS—Here's How: WPRO  
WBEN—News; The Tall Texan  
WGY—Farm Program

12:45 P.M.  
CBS—Allen Leaffer's Orch.: WABC  
WOKO WORC WHEC WFEA  
WKBW WLBZ WEAN WAAB  
ABS—Will Hollander's Orch.: WPRO  
WBEN—Stock & Commodity Report  
WESH—The Merry Madcaps (NBC)  
WNAC—The Shopper's Exchange

1:00 P.M.  
NBC—Markets & Weather: WEAF  
CBS—George Hall's Orch.: WABC  
WOKO WHEC WGR WFEA WORC  
WFBL WEAN  
NBC—Mario Cozzi, baritone: WTIC  
WJAR  
WBEN—Farm Service  
WGY—The Vagabonds  
WNAC—News

1:15 P.M.  
NBC—Peggy's Doctor, sketch: WEAF  
WEEI WTIC WGY WESH WTAG  
WJAR WBEN  
CBS—Radio Gossip Club: WNAC  
WGR  
ABS—The Shut-In Hour: WPRO  
WICC—Geo. Hall's Orch. (CBS)

1:30 P.M.  
NBC—Horacio Zito's Orch.: WEAF  
WTIC WESH WTAG WGY  
★ CBS—Little Jack Little, songs:  
WABC WFBL WGR  
★ NBC—Vic & Sade: WJZ WSYR  
WBZ  
ABS—Max Bergere's Orch.: WPRO  
Y. N.—News: WNAC  
WBEN—Dollars and Sense  
WHAM—School of the Air

1:45 P.M.  
CBS—Pat Kennedy; Art Kassel's  
Orch.: WABC WNAC WFBL WGR  
NBC—Words & Music: WJZ  
ABS—The Ragamuffins: WPRO  
WBEN—Organ Hymn Hour  
WBZ—Agricultural Markets  
WGY—The Southerners  
WHAM—Jan Carlson's Orchestra

2:00 P.M.  
NBC—Magic of Speech: WEAF WESH  
WTAG WJAR WBEN WEEI  
CBS—Marie, Little French Princess:  
WABC WNAC WHEC

ABS—Dorothy Atkins, songs: WPRO  
WBZ—Books and Authors  
WGY—Social Welfare Program  
★ WIP—RADIO GUIDE REVUE;  
Dorothy Allison & Lanny Vale; Sam  
Targan's Orchestra

2:15 P.M.  
CBS—Romance of Helena Trent: WABC  
WNAC WHEC  
NBC—Morin Sisters: WJZ WBZ  
ABS—Jerry Baker, tenor: WPRO  
WGY—Household Chats  
WHAM—School of the Air

2:30 P.M.  
NBC—Sizzlers Trio: WEAF WTIC  
WESH WEEI WGY WTAG WBEN  
WJAR  
CBS—Amer. School of the Air: WABC  
WIC' WHEC WORC WGR WLBZ  
WDRS WFEA WNAC WOKO WEAN  
WFBL  
NBC—Home Sweet Home: WJZ  
NBC—Smack Out: WHAM  
WBZ—Home Forum Cooking School

2:45 P.M.  
★ NBC—Vic & Sade: WEAF WTIC  
WTAG WJAR WGY WEEI WBEN  
WESH  
NBC—Alden Edkins, bass: WJZ  
WHAM  
Y. N.—News: WAAB

3:00 P.M.  
NBC—Ma Perkins: WEAF WGY WTIC  
WESH WEEI WTAG WBEN  
★ CBS—Philadelphia Orch.: WABC  
WGR WEAN WLBZ WICC WHEC  
WFEA WDRS WORC WFBL WNAC  
WOKO  
NBC—Marine Band: WJZ WHAM  
WJZ WSYR  
ABS—World of Missions: WPRO

3:15 P.M.  
NBC—Dorothy Page, songs: WEAF  
WEEI WTIC WTIC WGY WBEN  
WJAR  
ABS—Lorine Letcher Butler, "Birds":  
WPRO

3:30 P.M.  
NBC—Woman's Radio Review: WEAF  
WESH WTIC WGY WTAG WJAR  
ABS—Today's Winners: WPRO  
WBEN—Organ Hymn Hour

4:00 P.M.  
NBC—Music Guild: WEAF WTIC  
NBC—Betty & Bob: WJZ WBZ  
WHAM WGY WSYR WBEN WJAR  
WTAG WESH

4:15 P.M.  
NBC—East & Dumke, comedy: WJZ  
WBZ WHAM  
NBC—Music Guild: WTIC WJAR  
WJAR WESH  
WBEN—Stocks & Commodity Reports  
WGY—Book News

4:30 P.M.  
NBC—Three C's: WJZ  
WBEN—Poetic Gems  
WBZ—Civic Chorus  
WEEI—Music Guild (NBC)  
WGY—Elmer Tidmarsh, organist  
WHAM—Boy Scout Program

4:45 P.M.  
NBC—Gen. Fed. of Women's Clubs  
WJZ  
WBEN—Uncle Ben's Club  
WGY—Stock Reports  
WHAM—Stamp Club

5:00 P.M.  
NBC—To be announced: WEAF WTIC  
WJAR WBEN WESH WTAG  
CBS—"Og. Snn of Fire," sketch:  
WABC WAAB WGR  
NBC—Al Pearce's Gang: WJZ WHAM  
ABS—"Women & Money": WPRO  
WBZ—Monitor Views News  
WGY—Lang Sisters  
WNAC—Baseball School, Jack Onslow

5:15 P.M.  
NBC—Tom Mix's Straight Shooters:  
WEAF WTIC WESH WGY WEEI  
WTAG WBEN WJAR  
CBS—Skippy, sketch: WABC WOKO  
WAAB WDRS WEAN WGR WFBL  
WHEC  
NBC—Jackie Heller, tenor: WJZ  
WHAM  
ABS—Buddy Johnson's Orch.: WPRO  
WBZ—Agricultural Markets  
WNAC—The Cosmopolitans, quintet

5:30 P.M.  
NBC—Nellie Revell Interviews Shirley  
Howard: WEAF WEEI WTIC WBEN  
CBS—Jack Armstrong, WABC WOKO  
WDRS WNAC WEAN WHEC WGR  
WFBL  
NBC—Singing Lady: WJZ WHAM  
WBZ  
WGY—Jack & Jill

5:45 P.M.  
CBS—Robinson Crusoe, Jr.: WARC  
WOKO WKBW WHEC WFBL  
NBC—Orphan Annie: WJZ WBZ  
WHAM WSYR

NBC—Capt. Tim Healy: WEAF WEEI  
WTIC WESH WGY WJAR WBEN  
WTAG  
CBS—Miniatures: WICC WORC  
WAAB WDRS WFEA WEAN  
WNAC—Babies in Toyland

## Night

6:00 P.M.  
NBC—Xavier Cugat's Orch.: WEAF  
WTAG WJAR  
CBS—Al Kavelin's Orch.: WABC  
WAAB WDRS WOKO WFBL  
WKBW WHEC  
NBC—Jack Berger's Orchestra: WJZ  
ABS—Boy's Club: WPRO  
Y. N.—News: WORC WNAC  
WBEN—News; Household Reveries  
WBZ—Jimmie Allen's Adventures  
WGY—Mt. Pleasant A cappella choir  
WHAM—Sportscast

6:15 P.M.  
NBC—"The Desert Kid": WEAF  
CBS—Bobby Benson & Sunny Jim:  
WABC WAAB WDRS WOKO WFBL  
WLBZ WEAN WGR WHEC  
NBC—Jack Berger's Orch.: WHAM  
WJZ WSYR WBZ  
ABS—Jerry Blaine's Orch.: WPRO  
WBEN—Novelty Ensemble  
WGY—Jimmy Allen, sketch  
WNAC—The Melody Limited

6:30 P.M.  
NBC—News; Marion McAfee, soprano:  
WEAF  
CBS—H. V. Kaltenborn, news: WABC  
WDRS WNAC WEAN WFBL WLBZ  
WICC WFEA WHEC WORC WKBW  
NBC—News, Gale Page songs: WJZ  
ABS—News; Manhattan's Orch.: WPRO  
WBEN—Sports Review  
WBZ—News; weather; temperature  
WGY—News; Evening Breviews  
WHAM—Air Adventures of Jimmy Al-  
len

6:45 P.M.  
NBC—Billy Batchelor, sketch: WEAF  
WTIC WEEI WESH WGY WBEN  
WJAR WTAG  
CBS—Beauty Prom.: News: WABC  
WDRS WKBW WEAN WAAB  
NBC—Lowell Thomas, news: WJZ  
WBZ WHAM WSYR  
WNAC—Jack Marshall's Orchestra

7:00 P.M.  
NBC—Jack & Loretta Clemens:  
WEAF WTIC  
★ CBS—Myrt & Marge: WABC WOKO  
WDRS WEAN WFBL WGR WNAC  
★ NBC—Amos 'n' Andy: WJZ WBZ  
WHAM  
ABS—Gloria Grafton, songs: WPRO  
Y. N.—News: WAAB  
WBEN—Adventure of Jimmy Allen  
WGY—Jim Healey, current events

7:15 P.M.  
NBC—"Today & Tomorrow": Walter  
Lippmann: WEAF WGY WEEI  
WJAR  
CBS—Just Plain Bill: WABC WNAC  
WGR  
NBC—Plantation Echoes: WJZ WBZ  
WHAM WSYR  
ABS—Fisher's Gypsy Ensemble: WPRO  
WBEN—Lloyd Hunsley's Orchestra

7:30 P.M.  
NBC—Fur Trappers: WEAF  
CBS—"The O'Neils," dramatic sketch:  
WABC WOKO WDRS WFBL WHEC  
WORC WGR  
★ NBC—Red Davis: WJZ WHAM  
WBZ WSYR WBEN  
NBC—King's Guard Quartet: WESH  
WTAG WGY WJAR  
ABS—Jan, Jude and Jerry: WPRO  
WNAC—The Merry-Go Round

7:45 P.M.  
★ NBC—ALKA-SELTZER PRESENTS  
Uncle Ezra: WEAF WGY WESH  
WBEN WTIC WEEI  
CBS—Boake Carter, news: WABC  
WNAC WGR  
NBC—Dangerous Paradise, sketch:  
WJZ WHAM WBZ WSYR

8:00 P.M.  
NBC—Concert; Jessica Dragonette,  
soprano; Orch.: WEAF WTIC WGY  
WEEI WESH WBEN WTAG WJAR  
★ CBS—Easy Aces, comedy sketch:  
WABC WOKO WGR WFBL  
★ NBC—Irene Rich: WJZ WBZ  
WHAM WSYR  
WNAC—Jane and John, sketch

8:15 P.M.  
★ CBS—Edwin C. Hill, "The Human  
Side of the News": WABC WNAC  
WGR WOKO WDRS WEAN WFBL  
NBC—Dick Leibert's Revue: WJZ  
WBZ WSYR  
ABS—Five Star Final: WPRO  
WHAM—Musical Program

8:30 P.M.  
CBS—Court of Human Relations:  
WABC WOKO WDRS WGR  
WHEC WEAN WORC WFBL  
NBC—Al Goodman's Orch.; Dwight  
Fiske, m.c.; Guest Artist: WJZ  
WHAM WBZ WSYR  
WGY—Farm Forum

9:00 P.M.  
★ NBC—Waltz Time: Frank Munn;  
Vivienne Segal; Orch.: WEAF  
WEEI WESH WGY WTIC WJAR  
WBEN  
★ CBS—March of Time: WABC  
WOKO WNAC WDRS WEAN WFBL  
WKBW  
NBC—Phil Harris' Orch.; Leah Ray:  
WJZ WBZ WHAM WSYR  
ABS—"Conscience, the Fury," dra-  
matic sketch: WPRO

9:30 P.M.  
NBC—One Night Stands; Pick & Pat:  
WEAF WESH WTIC WGY WTAG  
WJAR WBEN  
CBS—Hollywood Hotel, dramatic mu-  
sical revue featuring Dick Pow-  
ell; Jane Williams: WABC WNAC  
WDRS WKBW WHEC WLBZ WICC  
WEAN WFBL WFEA WORC WOKO  
★ NBC—Phil Baker, comedian; Mar-  
tha Mears, contralto; Leon Belasco's  
Orch.: WJZ WBZ WHAM WSYR  
ABS—The Americans: WPRO

9:45 P.M.  
Y. N.—News: WAAB

10:00 P.M.  
★ NBC—First Nighter; "Little Town  
of Bethlehem": WEAF WBEN WGY  
WESH WEEI WTIC WJAR WTAG  
NBC—Burnt Cork Dandies; Al Ber-  
nard: WJZ WHAM WBZ WSYR  
ABS—Boxing Bouts: WPRO

10:30 P.M.  
NBC—U. S. & World Affairs, "Speaker:  
WEAF WTIC WJAR WTAG WGY  
CBS—The O'Flynn's; Original Operetta;  
Viola Philo, soprano; Milton Watson,  
baritone: WABC WDRS WGR WGR  
WFBL WLBZ WFEA WORC WHEC  
WOKO  
NBC—Jewish Hour, "The Jew &  
America": Rabbi Morris Lazarou:  
WJZ WHAM WBZ WSYR  
ABS—Jerry Freeman's Orch.: WPRO  
WBEN—Bohemian Nights  
WNAC—Nick Parkyarkas

10:45 P.M.  
NBC—V. F. W. Pirm; "Bonus";  
Rep. Wright Putman, speaker:  
WEAF WGY WJAR WEEI WTIC  
WTAG WESH  
WNAC—Musical Rhymester

11:00 P.M.  
NBC—Nass Carols; Mixed Chorus:  
WEAF WTIC WESH WTAG  
CBS—Ozzie Nelson's Orch.: WABC  
WDRS WAAB WKBW  
NBC—Eddy Duchin's Orch.: WJZ  
ABS—Voice of Romance: WPRO  
Y. N.—News: WNAC  
WBEN—News; Sports Review  
WBZ—Weather; Temperature  
WGY—Ray Nichols' Orchestra  
WHAM—Dance Music

11:15 P.M.  
NBC—Angelo Ferdinand's Orch.:  
WEAF WESH WTIC WEEI  
NBC—Jesse Crawford, organist; Irene  
Beasley, songs: WTIC WJAR  
CBS—Ozzie Nelson's Orch.: WLBZ  
WFEA WORC WOKO WFBL  
NBC—Charlie Davis' Orch.: WHAM  
ABS—Dancing Till I A. M.: WPRO  
WBZ—Joe Rines' Orchestra  
WNAC—Alexander's Orchestra

11:30 P.M.  
NBC—Carl Hoff's Orch.: WEAF WEEI  
WESH WTIC WJAR WBEN  
CBS—Jacques Renard's Orch.: WABC  
WICC WEAN WHEC WDRS WOKO  
WFEA WNAC WKBW WLBZ  
WORC WFBL  
NBC—Freddie Martin's Orch.: WJZ  
WGY WBZ  
WGY—Chick Condon's Orchestra  
WHAM—Tommy Tucker's Orchestra

12:00 Mid.  
NBC—Jack Denny's Orch.: WEAF  
WJAR WGY WEEI  
CBS—Sent Fisher's Orch.: WABC  
WEAN WFBL WICC WGLC WNAC  
WOKO WKBW  
NBC—Felix's Orch.: WJZ WBZ  
WSYR

12:15 A.M.  
NBC—Joseph Cherniavsky's Orch.:  
WEAF

12:30 A.M.  
NBC—Don Pedro's Orch.: WEAF  
WGY WJAR WEEI  
CBS—Frank Dailey's Orch.: WABC  
WOKO WNAC WEAN WFBL WICC  
WGLC  
NBC—Archie Bleyer's Orch.: WJZ  
WSYR WBZ

1:00 A.M.  
CBS—To be announced: WABC

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(Continued on Page 27)

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(Continued from Page 25)

policeman's wife watched in amazement—they began to climb up the fire-escape! Mrs. Gill watched the twinlike twain raise a window on the second floor of the building. Then they climbed inside, and the policeman's wife flew to the telephone.

"Quick!" she said. "The two men who killed the butcher at 5956 South Halsted Street have just climbed in the window of a building at 7903 Rhodes Avenue . . . And she gave the details in sharp, quick sentences.

Then she dashed back to the window, to watch developments.

It was just at that moment that Squadmen James Daly and Izar Rake found the abandoned sedan. Mrs. Gill saw them drive into the vacant lot in their police radio patrol car, and leap out with drawn pistols. This amazed her.

How, she wondered, could these policemen have arrived so soon? Why, she had only telephoned a few seconds before—and the police radio had not yet broadcast the alarm she was waiting for—the alarm that her telephone call would evoke at any instant now. What Mrs. Gill did not realize was that Daly and Rake, in radio car number 2A, had heard the previous broadcasts about the tragedy. They were on the lookout for all Plymouth sedans—and had found this one.

Daly and Rake were standing beside the stolen and abandoned Plymouth sedan, cursing the luck that seemed to have led them to a blank wall. This was the bandit car all right—bullet-holes pitted its posterior—but where were the bandits?

And at that precise instant these words sounded—both in the radio in their patrol car, and in Mrs. Gill's living-room:

"Attention, cars 140, 2A and 36 . . . Attention, cars 140, 2A and 36 . . . Proceed at once to 7903 Rhodes Avenue and investigate two suspicious men climbing into building on fire escape. Were seen leaving car and climbing up fire escape . . . Attention, cars 140, 2A and 36 . . ."

## Pistol Duel Looms

"Hey!" Daly shouted to Rake, "there's our number—2A—here's this car—that's 7903 Rhodes Avenue and—that must be the fire escape those guys climbed!" He pointed. With shrieking sirens, the other two radio cars converged upon the building that contained the gunmen. Policemen poured out. Swiftly the building was surrounded, and its manager was confronted by questioning policemen.

"Have you got two young fellows living in this building?"

"Yes," said the manager, staring. "There are a couple of fellows in apartment 202. They just moved in a few days ago."

Police went to the front and back doors of apartment 202. At the back, Officer James Keeley knocked. There was no response, so angry police forced the door.

Poking a riot gun ahead of him, Keeley entered.

In the middle of the kitchen floor stood an extremely handsome, baby-faced young man, dressed only in a suit of underwear! It was Francis Crotty. He was yawning and rubbing his eyes, as if he had just been awakened from sound sleep.

"What's the idea?" he inquired.

"Put up your hands!" said Keeley. Crotty obeyed.

"Can't a guy sleep without having the cops bust in on him?" he demanded.

"Where's your pal?" asked Keeley.

"What are you talking about?" Crotty bleated.

Angered, Keeley shouted, loud enough for anyone in the next room to hear: "Tell him to come out of there with his hands up, or I'll let a blast go from this shotgun right through that door!"

At that, the door of the other room, apparently the bedroom, opened. In walked Peter Balculis, also in his underwear! He, too, yawned and rubbed his eyes.

## Tell-Tale Shoes

"What's up?" he asked plaintively.

"Get on some clothes and come along," ordered one of the policemen.

"What for?" queried Francis. "We've been sleeping here all afternoon."

For a moment Keeley regarded the two quizzically. Behind Peter, on the floor of the bedroom, he could see four shiny black shoes with bits of mud on them.

"Cover these guys!" Keeley said to his brother officers, and pushed past Peter. He reached down and felt the shoes.

"You been asleep for hours, eh?" he demanded.

"Yes," said Francis virtuously.

"Sure!" said Peter indignantly.

"Then why are your shoes still warm?" Keeley wanted to know.

Swiftly, police searched the apartment. Hidden in the upholstery of the couch they found a .45 Colt automatic. They did not find the two pretty blue-steel revolvers with which Ernie's Market had been held up. Presumably the killers had thrown them away.

Taken to Englewood Hospital, the quick-trigger twins were identified immediately by the wounded Kirsch. He pointed out Crotty as the actual killer. From the hospital the dapper dandies were driven to the Englewood police station, where everyone else who had been in the store at the time of the killing unhesitatingly identified them.

Crotty—dubbed "Angel Face" by the police—confessed and named Balculis as his accomplice.

Both had records as car-thieves. Both pleaded guilty to Krampert's murder. Both were sentenced to 99 years in the penitentiary by Judge Philip L. Sullivan. Thanks to radio and a policeman's wife, the case had been cleaned up entirely—including identifications and confession—in less than two hours!

One thing at least should make the trigger twins happy: From now on, and for the rest of their lives, they will be dressed exactly alike!

In Next Week's Issue of  
RADIO GUIDE:

## The Clew of the Raucous Radio

Fred Brown came home from work, tired. Supper would be ready, his home neat and orderly, his wife and small son on hand to greet him . . . Turning into the walk that led to his house, he heard the radio playing—loudly, raucously. Strange! His wife didn't like radio . . . Brown hastened his footsteps, burst into the house—found his wife and son dead. Murdered . . . Where did that clew of the live radio set lead? Read, in next week's RADIO GUIDE, one of the most thrilling of the Calling All Cars series so far.

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# LITTLE JACKIE HELLER

As He Appears Under the

## MIKEroscope

By Fred Kelly



LITTLE JACKIE HELLER

Little Jackie Heller, world's champion fly-weight baritone rode into American consciousness on the ukulele wave. Fortunately he outlived the destructive inundation. He is not a foreigner, as many assume. Perhaps the misapprehension arises from the fact that his life story is Algerian (Horatio). He was a little street Arab—on the sidewalks of Pittsburgh.

Son of the Cantor of Beth Jacob Temple in the steel capital, Jacob Heller, who looked more like a watch-charm than a newsie, peddled his *Worlds* and *Tellies* on the hills that front the William Penn Hotel and the venerable Nixon Theater. With his \$2 uke in one hand and his papers in the other, he did more business as troubadour than salesman. Shrewd beyond his years, young Jacob, one day to be rechristened Jackie, knew that in his voice he had a pay lode if it could be mined properly.

Neighborhood socials, outlying theaters and amateur contests were his media in the formative years. He detested newspaper selling and knew that the only way to throw off the shackles was to bring in the shekels. As he approached adolescence and found that if he wanted a lucrative corner he had to fight the bigger boys for it, he realized that along with his voice his hips were expanding. So he tried boxing with the leading Pennsylvania fly-weights and licked them, much to his delight.

The turn in his affairs came when Eddie Cantor visited Pittsburgh in a show. A customer of Jackie who knew the comedian, induced Eddie to listen to the tiny news hawk. Jackie took one look at Cantor and shrugged his shoulders.

"Nu," he said, "he's no bigger than I am. What can he do that I can't?" Which must have reflected Eddie's own opinion, as the wide-orbed jester provided Jackie with funds for travel and ordered him to go to New York.

There he was to look up Jack Kriendell, then Cantor's manager. He did, and in his first long-pants suit, the only article except a toothbrush and a clean shirt that had been in the shabby bag he carried to the metropolis, Jackie found himself on the second night of his arrival singing in Tex Guinan's club.

There, as the world's first marathon stool-sitter, he endured for two months. Not wanting to be anchored, he moved about from club to club.

Chicago lured him in 1927, and he went West to sing choruses for Benny Krueger's orchestra at the Uptown and Tivoli Theaters. This went on for seven months, during which time Jackie became chummy with a pretty fair young fiddler in the Krueger organization. You may have heard of him. Stop me if you have. His name is Victor Young. He's good, too.

Heinweh attacked him then, and he trekked back East where a few squares of Mamma's cocoanut cake did wonders for his nostalgia. Back to Gotham he went for another round of nightclub and theatrical appearances, which went on until 1932. Then fate, in the form of Jackie's all-time idol, Ben Bernie, stepped in to alter the current of his life. Ben, the old postman, then playing at the Steel Pier, wandered to the 500 Club on his night off and became enamored of Jackie's style and personality.

He made a firm bid for the Heller services, brought his protegee to Chicago, and there he has remained.

Jackie weighs 114 pounds and is five feet and an inch tall. He was born May 1, 1908, and his father, mother, three brothers and three sisters comprise his proud family. He is the essence of liberality, but smart about personal management. He lived for many years in the Squirrel Hill district of Pittsburgh—but if you think that was infectious, just try a fast one on him some time.

Little Jackie Heller is on the air every Monday, Tuesday and Friday at 5:15 EST (4:15 CST) over an NBC-WJZ Network

## Favorite Stories of the Stars

My favorite anecdote" says **EDDIE CANTOR**, "concerns a pre-Christmas broadcast I made some years ago. At the conclusion of my program I broadcast a special appeal to all sons who were listening-in, urging them to go home and spend the holiday with their mothers.

"About a week after Christmas I received a touching letter from a little old lady from Waco, Texas. She wrote:

"Dear Mr. Cantor: I want to thank you for sending my four sons home to me for the holidays. I hadn't seen my boys for more than five years, for they were scattered all over the states. But each happened to be listening to your broadcast, and were so affected by your appeal that they immediately packed their hags and returned home to spend the holidays with me."

**WALTER O'KEEFE**, of the Camel Caravan, considers this his favorite:

About ten years ago I was a vaudeville fledgling, seeking to establish a reputation as a song-and-patter entertainer. Bookings were rather scarce, but that important detail didn't discourage Mrs. O'Keefe's little boy.

So far as I was concerned, the rainhow always was just around the corner.

After many months of small-time trouping, my big moment finally arrived. I was booked into a theater in Fort Wayne, Indiana, and my agent informed me that many vaudeville bookers would be at the theater to catch the act. If I scored a hit I would become an established vaudevillian—if I flopped it would mean the end of my dreams. I rehearsed my song numbers with the theater

orchestra a score of times in an attempt to insure the success of my songs. The rehearsals seemed flawless, and it was with the greatest feeling of confidence that I opened the show that night.

What happened was terrific. The orchestra suddenly went crazy. I never heard so many sour and off-key notes in my life. It was impossible to sing under the circumstances, but I stuck it out to the awful end.

I walked off to the horse laughs and jeers of the audience.

Backstage, I attempted to find out what had caused the debacle. A kindly old stage hand finally tipped me off. "Say, son," he whispered, "the orchestra did that on purpose. Every man in the pit is a member of the Ku Klux Klan. Your name is O'Keefe—so figure it out for yourself!"