

AMERICA'S WEEKLY

FOR RADIO LISTENERS

# Radio Guide

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WEEK ENDING JANUARY 5, 1935

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

5¢

Volume IV  
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In This Issue:

White House  
New Year's Eves  
from Wilson to  
Roosevelt

Schumann-Heink's  
Relations with  
Commoners and  
Reigning Kings

New Leaves  
Turned by  
Air Stars

1934—Banner  
Radio Year

Grace Moore  
See Page 11







# Radio's Gala 1934

By Henry Bentinck

International Yacht Races—Burial of a King—Marriage of a Prince and Princess—Coronation of an Emperor—Bigger Hours, More Stars, Wider Range of Entertainment—More Air Time Sold—What a Year Was 1934! . . . And 1935—

**S**PURRED BY a depression-scarred public, weak and wan from four preceding years of difficult times, radio broadcasting accepted the challenge of 1934 and last year reached to heights and achievements never before attained. By so doing, radio rounded itself out completely in the realm of music, drama, comedy, and the reporting of national happenings and world events—in every field conceivably open to the use of a microphone.

And 1934 went down in history as radio's record year in point of gross paid time used by sponsors. The listening public, its mind appeased by the stimulus of the arts brought to it by the loudspeaker, forgot its troubles and began to build anew on stronger foundations. There is no means of measuring the value radio's 1934 service has been to this nation. Suffice to say that when people had very little means with which to seek entertainment and culture, radio delivered the cornucopia—gave more than even a millionaire could afford to see and hear because of the time required.

Any first-class station, tuned in any evening of 1934, provided entertainment of the most balanced nature for the entire night, and free for the tuning!

DAVID SARNOFF, president of the Radio Corporation of America, sees radio as a strong stabilizing factor for 1934. Mr. Sarnoff says:

"Broadcasting, through its mass dissemination of information, has stood out as a stabilizing factor in all the period of economic readjustment, and especially in the year just ending. At a time when the average citizen is more interested than ever before in governmental and economic problems, broadcasting is taking into his living-room the actual voices of governmental and economic leaders.

**P**RESIDENT ROOSEVELT has spoken directly to the people, in his famous fireside chats, more often than any previous President. United States senators and representatives, federal officials, United States ambassadors and ministers, educators, state and local officials, and prominent citizens—all are being followed attentively by millions of listeners before home receiving sets. All the world's a stage for the speaker of today. Authorities in economics and government who were heard in America in the last twelve months included more from other countries than in any previous year, through the improved technique and greatly enlarged use of international programs brought to our shores by R.C.A. Communications, Inc., for broadcast on American networks.

"There is another economic contribution of radio which naturally occurs to a representative of the Radio Corporation of America, with its varied interests in research, manufacturing, broadcasting, and trans-oceanic, domestic, and marine communications. The radio industry is a large new force, speeding the messages of trade by radio-telegraphy, assisting in the sale of products through broadcast advertising, and giving employment directly to thousands of persons in its research laboratories, its manufacturing plants, and in the conduct of its services. In that, too, the radio industry is a stabilizing economic influence."

Is it any wonder that Merlin H. Aylesworth, president of the National Broadcasting Company, is proud of his network's accomplishments for 1934? Mr. Aylesworth, in reviewing the year, says:

"Radio broadcasting in the United States, through its influence upon the listening public, is bringing about a change in musical taste and appreciation which also

is significant of radio's importance in other fields.

"Radio's influence in music has been so great that it is even causing a change in musical terms. Not long ago the phrase 'popular music' had a very definite meaning. In the minds of most people it meant 'jazz.' Now, however, through the cooperation of broadcasters and advertisers, music which formerly fell under the heading of 'classical' is also finding a place in the 'popular' column. This is a development which we had predicted and we are proud to see the prediction being fulfilled.

**T**HREE YEARS ago this Christmas the NBC took a pioneering step when it began the first series of programs from the stage of the Metropolitan Opera House. For some years before that, the NBC had presented the leading symphony orchestras to the schools and homes by radio. The public response to this fine music increased steadily, and great American industries soon joined us, sponsoring programs of the best instrumental and vocal music. Not only are operas and symphonies now sponsored over the networks by national advertisers, but the presentation on the air of what we still call popular music, for lack of a better term, is the best to be found anywhere in the world.

"The radio audience demands and is entitled to every phase of fine entertainment, not only in classical and popular music, but comedy and the drama as well.

"We have been passing through a period of discouragement and distress, the dread of unemployment, the apprehensions of those who have been part-time employed, have brought worries and fears taxing mental strength to the breaking point itself. Under those circumstances, a new force entered the loneliest home and reached the hearts where anxiety reigned and I believe has given a new hope and new courage.

"The social values of radio broadcasting, growing every day in volume and in intensity, have affected profoundly the course of a great country and the trend of life itself. Our emergence from the world depression depends in large measure on the clarity of our conception of human behavior and the interrelationship of peoples in the world. Radio broadcasting, with its tremendous power of mass communication, has helped in this crisis to preserve the social order, if it has not indeed conserved the mental balance of individuals as they have fought a great battle against the fates. May we cherish this great art as a priceless gift entrusted to us by an advancing civilization."

**W**ILLIAM S. PALÉY, president of the Columbia Broadcasting System, comprehensively covers the year's progress with this statement:

"Unusual problems and swiftly-moving events of vital significance to everyone during the past year have been giving radio unusual opportunities for broadened activity in the field of cultural and informative broadcasting, and also for the development of new theories of broadcast entertainment. Long and short wave channels are carrying to listeners discussions of domestic and international affairs by authorities of many lands to a greater extent than ever before. The air is becoming an increasingly important forum of public opinion. Momentous questions are being presented by speakers of opposing convictions. In 1934, for instance, an outstanding controversial subject has been the New Deal policy of President Roosevelt. Its supporters and its opponents have explained their views through the microphone. The President, himself, has regularly kept the nation's

listeners informed of his administration's plans and accomplishments in a series of fireside talks prepared by him especially for the average citizen.

"The cultural requirements of listeners are being supplied with ever-increasing presentation of classical music performed by the great symphonic organizations of America and those from Europe, and by distinguished soloists of the concert and operatic stage. In 1934, in addition to the regular programs of the New York Philharmonic Symphony, Detroit Symphony and Philadelphia Orchestras, Columbia broadcast numerous concerts by noted chamber ensembles and quartets. A comprehensive instructive series has also been introduced, in which Howard Barlow conducts the Columbia Symphony Orchestra in outstanding works and accompanies the performance with interpretive talks. The series, entitled Understanding Music, is prepared with the cooperation of a distinguished committee from the Juilliard School of Music. It will continue in 1935.

**D**ISCUSSIONS OF interesting international questions were brought to the American public from European capitals in such notable series as 'The United States and Europe,' in which Bernard C. Loder, Count Paul Teleki, Sir Evelyn Wrench, and the late Chancellor Engelbert Dollfuss of Austria were speakers. George Bernard Shaw, H. G. Wells, David Lloyd George and the Right Honorable Winston Churchill were among those participating in weekly discussions of conditions in the British Empire under the title, Whither Britain? and the Ambassadors of Great Britain, Japan, Poland, Roumania and Finland participated in weekly discussions from Washington.

The American School of the Air concluded its fifth season and entered upon its sixth year of broadcasting a carefully planned curriculum to the nation's school children. The New York Philharmonic children's concerts were heard early in the year, and will be resumed in the beginning of 1935. A special series of Saturday morning educational entertainments staged for children in Carnegie Hall, New York, was broadcast by Columbia this Fall in co-operation with the United Parents' Association.

**I**N THE commercial broadcasting field there was much of cultural value during the past season. Program sponsors drew more largely upon fine music, current events, interpretations, economic discussions and child welfare problems for their material. The weekly broadcast to and from the Byrd Expedition continued throughout the year with extraordinary technical success. The reports from the men at Little America, 9,000 miles from New York, were received here with gratifying clarity.

"In a time when people were called upon more than ever before to help their neighbors, radio answered this call faithfully. Many public (Continued on Page 29)

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# Father Coughlin Speaks

ON SUNDAY, December 23, Father Charles E. Coughlin broadcast his Christmas Address from the Shrine of the Little Flower at Royal Oak, Michigan—"Following the Christ Child." In it he traced the revolution against Paganism brought about by the birth in the manger at Bethlehem; and he outlined the counter-revolution of Paganism under the leadership of the Caesars, in following a doctrine of "rugged individualism." "Christianity has flourished," he said; "and it will continue to flourish." But there is at work "right at our back door,"—Mexico!—"a counter revolution most diabolical."

"Whether you realize it or not," he said, "you have learned that Caesar Augustus—without his refinement and without his culture—has become incarnated. In the person of one individual—General Calles—a dozen Cromwells, a score of Neros, a battalion of Machiavellis, walk again in this Lucifer let loose from Hell.

"There was not a cleric in all Mexico, not one Catholic priest for more than 50,000 lay persons, not a Catholic school open in all Mexico, but Calles was inaugurating the most astounding educational program in all history.

"As the little boys and girls walk daily into their classrooms they see printed in large type on the blackboards this sentence: 'There Is No God.' That is the first principle. The second principle is the age-old companion of atheism, the heresy but nevertheless the psychological fact that through sins of sex, sexuality, even a child can be led away from his God. Therefore these communists have adopted the principles that such knowledge, such practice, must be inculcated early into the hearts and bodies of virgin boys and girls. Turn your minds from the manger at Bethlehem—come look with me into the Mexican revolutionary school, the antithesis to Bethlehem—the same school which Woodrow Wilson fathered when he paved the way for its functioning by lifting the arms embargo and making Mexico safe for the communists—the same school which Josephus Daniels helped to establish with the American Navy, at Vera Cruz.

"Blush not, my friends, for in your mind's eye you will see little children stripped naked—little children of both sexes not only taught to examine themselves sexually, but taught by public performance in the classroom how to commit copulation with each other. (I could hardly blame you for stopping up your ears.)

"When I tell you, upon my word of honor, that in these revolutionary schools supported today by the Mexican government and as common as are public schools in our country, sexual perversion is openly practiced. Many other things of this sort could I tell you, but those things I shall pass over.

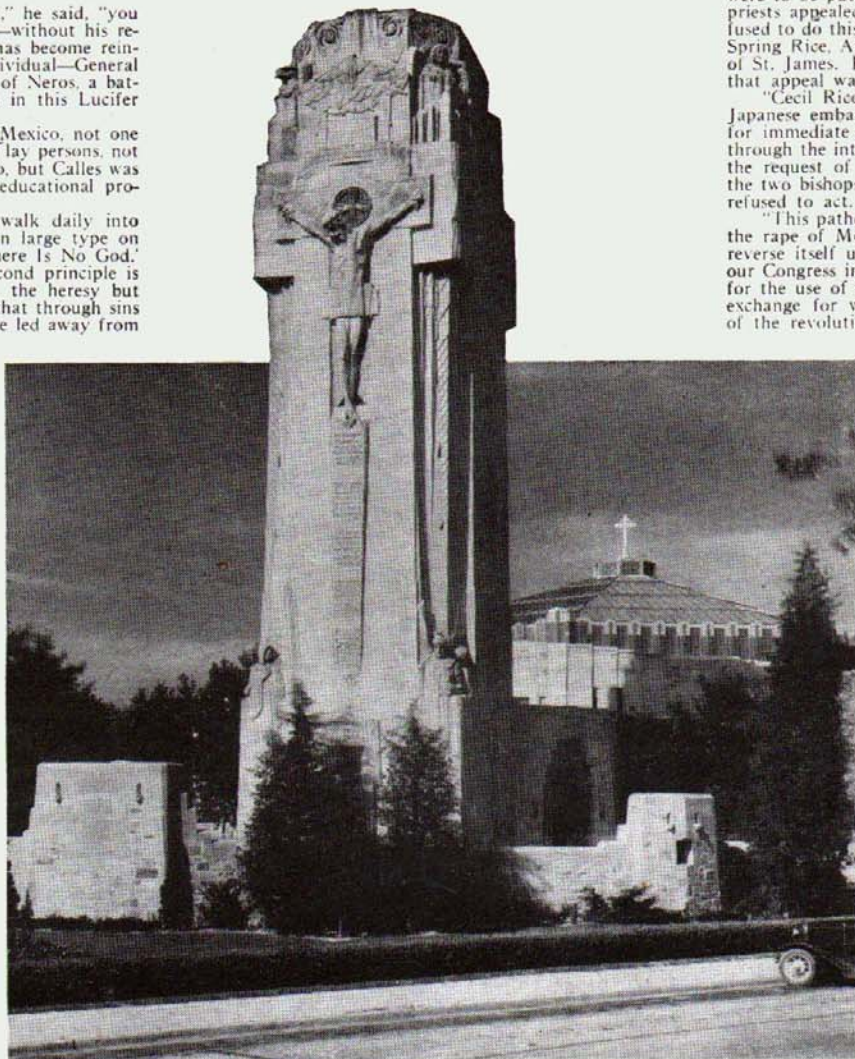
"Calles, this President of Mexico in disguise, so praised the work of the director of education who is perverting the children that he has given the director of education charge of all education in Mexico."

And the reason back of the Pagan revolution in Mexico, the revolution away from all that Christmas stands for? . . . Father Coughlin stated it clearly when he said:

"In our own times, to the lasting disgrace of his name, came Woodrow Wilson—with his democratic peace and practices of plutocratic luxury. I associate his name with that of Mexico because of his attitudes, because of his policies, which were practiced almost at the moment when vast fields of oil were discovered south of the Rio Grande, in 1912, two years before Wilson's election to the Presidency.

"It was found that the wealth of Mexico was associated not with the silver mines, but with her hidden liquid gold which, because of that trivial barricade known as an international boundary line, were barred from the Americans. But backed by the eminence of his followers, and motivated by men of greed, we Americans, through our President in that year of 1912 and the decade to follow, launched a diabolical propaganda which, through the columns

**"The Herods Once More Are at Large," Says Father Coughlin. "It Is Your Duty to Be the Wise Men Who Will Remain Faithful to Christ . . . The United States of America Will Endure or Cease to Exist on Its Original Program of the Democratic Laws Upon Which It Was Founded . . . God Bless You—Merry Christmas"**



**The Shrine at Royal Oak, built under the guidance and through the efforts of Father Charles E. Coughlin**

of the press, fired the imagination of the American youth and the gullible American laborer and agriculturist with a so-called tyranny of absolutism of Mexico's President Diaz.

"Wilson raised the arms embargo in favor of two of this world's greatest scoundrels, Diaz and Carranza—two Dillingers if you will—two murderous masters who were paid to devastate the peaceful hill-sides and contented cities of Mexico.

"Then on April 21, 1914, Josephus Daniels, Secretary of the American Navy, ordered our navy, at President Wilson's command, to seize the port of Vera Cruz, which was Huerta's only channel for supplying the defense against the two Dillingers.

"Thus Woodrow Wilson raised the butcher in the President's chair of Mexico. It was Woodrow Wilson who muzzled the press of our own nation.

"He stopped the entire story of this intrigue from being printed in the columns of the New York World.—The same Wilson who at a later date was

to expound to the world his fourteen points—the same Wilson who was to keep us out of war when with that campaign slogan still wet upon his lips he was entering us into the world's war—the same Wilson who traded the people who were too proud to fight while he was in the act of inciting revolutionists across the Mexican border . . . in the act of supporting anarchy and atheism against democracy—all for greed. We may as well have the truth."

In a story never before told in American journals, Father Coughlin said that two Catholic bishops were to be put to death in Mexico. Friends of the priests appealed to Wilson to intervene. Wilson refused to do this. Similar requests was made to Cecil Spring Rice, American Ambassador from the Court of St. James. Father Coughlin said the outcome of that appeal was this:

"Cecil Rice walked to his telephone, called the Japanese embassy, asked the Japanese Ambassador for immediate aid, and in less than six minutes—through the intervention of Japan, an alien state, at the request of England's ambassador—the lives of the two bishops were saved, when Woodrow Wilson refused to act.

"This pathological President was so intent upon the rape of Mexico that he persuaded Congress to reverse itself upon the Panama Canal. He cajoled our Congress into taxing our own American citizens for the use of our own canal to please England, in exchange for which England promised recognition of the revolutionary government of Carranza, and gave a sort of brotherly benediction to Wilson's plan . . ."

After introducing what he said about General Calles, Father Coughlin said:

"Word comes from France, England, from every state of our union that Masons, Free Masons, from Presidents Polk and Buchanan down to President Franklin D. Roosevelt, are behind the scene to tear down the Catholics and to destroy the Christian religion. My friends, this I cannot—this I do not—believe. There is not an American Mason who could devise the plan in Mexico today. I have too many staunch friends in Masonry to permit me to believe this."

Father Coughlin then offered the co-operation of the National Union for Social Justice to "cry down this diabolical lie."

And he stated further, that "in the interests of social justice, in the interests of decency" our representative in Mexico, Josephus Daniels, should be removed.

"Christmas," said Father Coughlin, "is the beginning of the world's most far-reaching revolution. At the year of Our Lord's birth the Roman state finally had arrived at that point where legally the last trace of real religion had been destroyed. I mean that this was the occasion on which Caesar Augustus dared to call himself a god. This was the day when, by imperial decree, he forced the people of his empire to regard him as such. This was the very moment when he was ordering a new census of his citizens, believing that, like so many cattle, they belonged

to the state—that children and their parents, robbed of all opportunity to worship the true God, must sacrifice their human rights to him. And like all other state possessions he identified with this new god, he had usurped the throne of the Creator."

This is what is being repeated in Mexico, according to the good Father.

"And," Father Coughlin stated further, "what's happening at our back door can happen in our back yard. Therefore Protestant, Jew and Catholic have all united in one common saying—remove this blot to our fair name. Remove from office one who aids and abets this atheistic communist crowned with the dignity of an American ambassador. We Americans will have no part in the socialization of the children of this nation, nor will we participate in the desecration of the sanctity of their innocent hearts. The world has not succeeded in getting along without God and in wandering astray from the Star of Bethlehem."

**Address Father Coughlin at Royal Oak, Michigan, for Full Text of Speech**



# New Year's Eve at the White House



**From Woodrow Wilson to Franklin D. Roosevelt Presidents Have Carried on the Tradition of a New Year's Eve Celebration—with One Notable Exception—and Always Meyer Davis and His Orchestra Have Supplied the Music. Which Presidents Danced, Which Did Not—Which Were Meticulously Formal, Which Were "Regular"—Together with Many Human Anecdotes About the Chief Executives' Parties as Meyer Davis Observed Them at First Hand—Make This a Set of Reminiscences Once Read, Always Remembered**

A semi-nude girl brought into highlight by a light inside the bass-drum, was no incongruous note in the historic White House to Franklin D. Roosevelt, Junior

By Meyer Davis

When the transmitter of Station WJZ was no larger than could be accommodated on top of a kitchen table in Newark, New Jersey—as far back in radio as that—Meyer Davis was conducting the orchestra at New York's old, ultra-swank Waldorf-Astoria. And during the years since his programs were piped to that station at Newark, Meyer Davis has been identified with radio; millions of listeners have thrilled to his orchestral renditions—millions have appreciated as well his own musical compositions, chiefly those written for such special occasions as the return of Lindbergh immediately following the epochal flight to Europe, and the first Roosevelt New Year's Eve party at the White House. Always Meyer Davis' music has been distinguished by unique interpretation, and by selection of compositions of the better sort. Herewith are presented his reminiscences of gala New Year's celebrations at the Chief Executive's mansion at Washington:

The captains and leaders of World Affairs had departed from the East Room of the White House. It was 2 o'clock in the morning of New Year's Day in 1934, and the spacious room, which but a short time before had echoed to the laughter and dancing feet of a brilliant assemblage, now looked cold and austere in comparison; for only the immediate Presidential family and a few favored guests remained. The First Lady of the Land, Mrs. Franklin D. Roosevelt, defying White House procedure deeply imbedded in tradition, graciously strode over to the bandstand and personally thanked me and the boys in the orchestra for providing such "lovely and appropriate music" for the annual New Year's Eve party.

This may sound insignificant and unimportant to those who are not acquainted with the ultra formal rules of etiquette and the recognized styles and traditions which bind the occupants of the White House. Since 1918 it has been my honor and privilege

to furnish the music for Presidential New Year's Eve parties, and always it was Irwin (Ike) Hoover, Chief Usher, or some secretary, who conveyed the President's pleasure, and not an immediate member of the Presidential family.

This is not the only precedent which the Roosevelts have smashed. Last year's party was the gayest affair held in the White House within the span of my experience. Whereas all the other Presidential parties were stiff and formal affairs, the Roosevelts insured a gay, spontaneous and joyful evening by inviting high-spirited youngsters from Groton and Harvard, and pretty sub-debs and debutantes from New York, Washington and Boston society.

What occurred in the White House last year after the main body of guests had departed, would have been impossible in the Wilson, Harding and Hoover regimes.

At the insistence of Franklin D. Roosevelt, Jr., a short, stocky Italian named Carlos Restigo, who made a living by pumping an accordion on a ferryboat plying between New London and Groton, Connecticut, had been invited to the party as an entertainer.

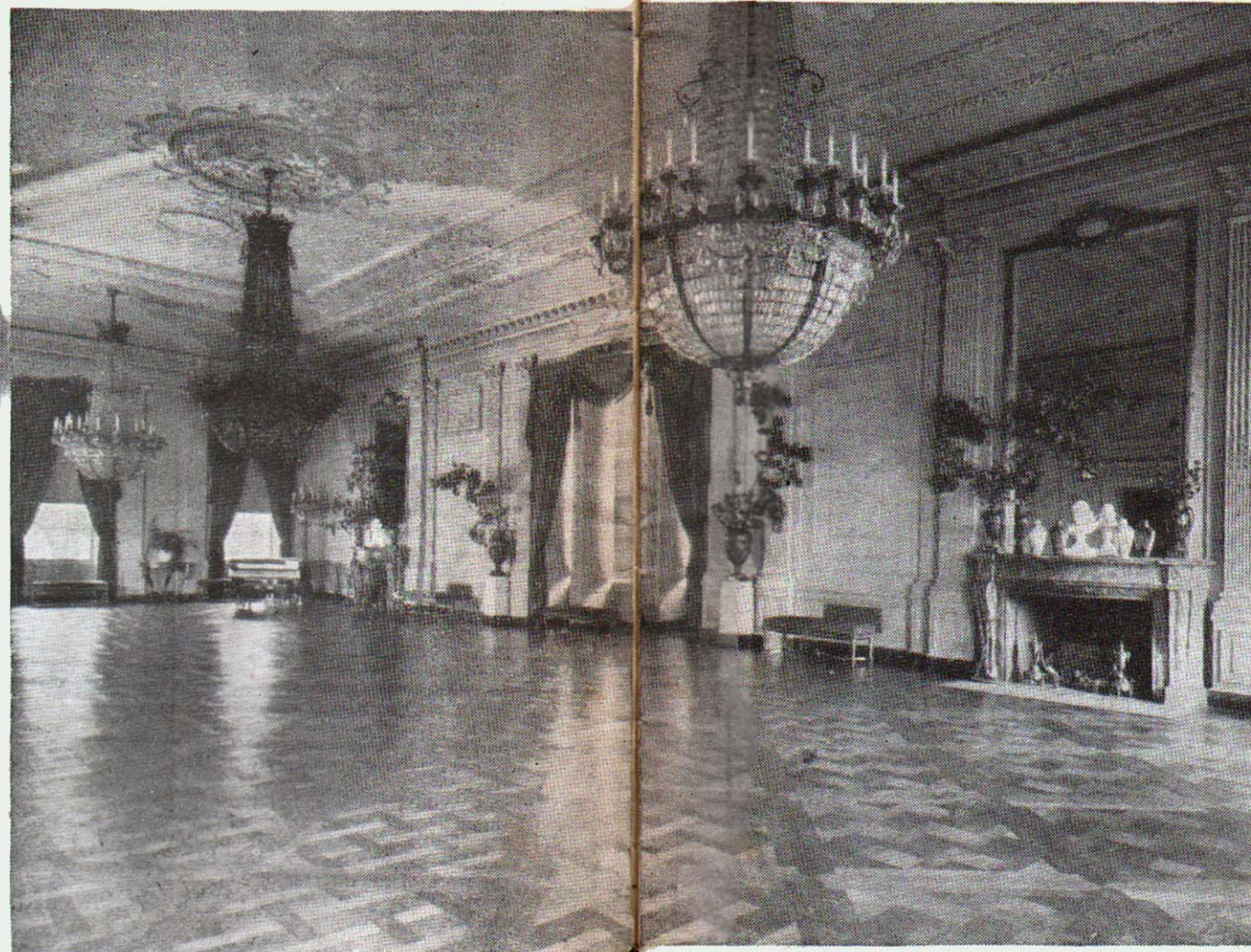
Restigo came to the party attired in the grand costume of what appeared to be a Spanish bull fighter. He wore flashy, blue velvet pantaloons, a gold satin blouse with a narrow red sash wound about his middle, and a gold turban set on his head at a gay angle. He was indeed a resplendent figure.

After the guests had departed, Restigo, the boys in the band, and Mario Braggiotti, the noted pianist, were invited to remain—by Mrs. Roosevelt, Franklin Junior, and Mrs. Anna Roosevelt Dall, the daughter of the President.

The heart of the poor ferryboat entertainer, burst-

ing with pride and gratitude, could contain itself no longer. Seeking some means of showing his emotion, Carlos was seized with an inspiration. He grasped his precious accordion and began to sing and play lustily Oh, You Great Big Be-yoot-i-ful Doll, to Anna Roosevelt Dall.

For a moment the illustrious Roosevelts were shocked to silence, but in a second the First Lady had recovered her composure. Smiling at Restigo, she



The East Room of the Executive Mansion, where all the official entertaining is done—showing, in the background, the gold piano

seized the hands of her son and daughter and led them into the song. They sang several choruses before Carlos packed away his accordion and departed.

Anna Roosevelt Dall then prevailed upon Braggiotti to play her favorite tune, April in Paris. As Braggiotti seated himself at the piano, Mrs. Dall hoisted herself atop the piano, where she perched a la Helen Morgan.

One further incident which will illustrate perfectly the new social deal of the Roosevelt family: Last year my drummer, Barney McWilliams, somehow forgot to remove the picture-painted canvas which graced his bass drum. We had set up our instruments and were busy playing the opening strains of Hyde Park Glide, a number I had especially composed for the occasion, when Chief Usher Muir approached us hastily and suggested in no uncertain terms that the light inside the drum, which exposed the picture, be extinguished immediately. It goes without saying that McWilliams obeyed the order immediately, for he had really forgotten all about the picture.

A few moments later young Franklin Roosevelt glided by and called the matter of the extinguished

drumlight to McWilliams' attention.

"Hey, there!" called young Franklin. "Your drumlight is out!"

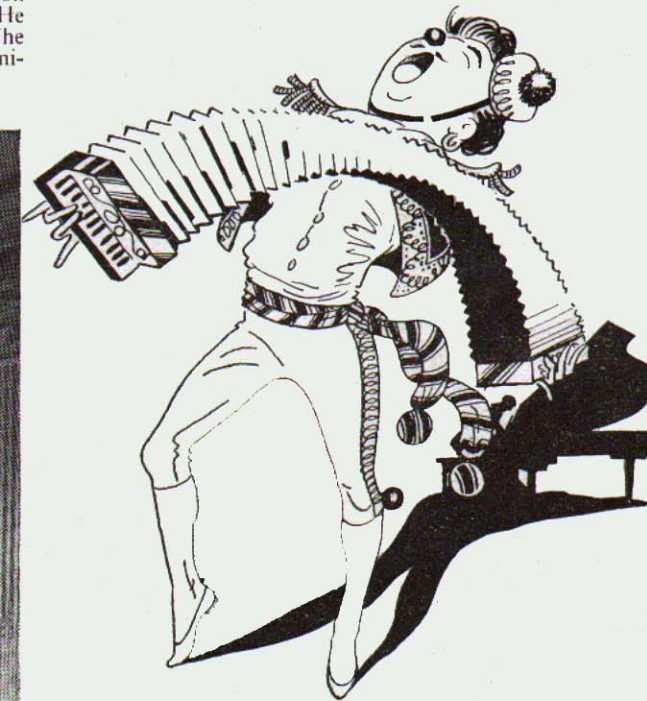
McWilliams nodded and the couple glided by. A few minutes later Franklin, Junior waltzed by again and noted that the light was still out. This time he called the matter to my attention, and I explained apologetically that the picture on the drum was rather inappropriate for White House purposes, as Chief Usher Muir had pointed out; and for that reason the light had been dimmed purposely.

Young Franklin's curiosity, naturally, was whetted by my mysterious reference to the picture, and he prevailed upon me to allow the light to be plugged in so that he could view the picture. His face broke out in a wide grin, and he disappeared for a few minutes. Finally he reappeared with the Chief Usher and I saw them engaged in earnest conversation. Usher Muir shook his head and then approached the bandstand. He grudgingly consented to have the drum illuminated. The picture to which Muir objected was that of a semi-nude young lady!

Two large portraits of George and Martha Washington look down upon the guests. In the center of the room, against the wall, is a beautifully decorated Christmas tree. On two small mantelpieces rest the marble busts of Presidents Washington and Lincoln, also the busts of Benjamin Franklin and Alexander Hamilton. Ancient brass candelabra, heirlooms of President Jackson's time, flank the statues. Two huge windows on the north side of the room, and one each on the east and west sides, are draped in heavy gold brocade.

In the northwest corner stands a gold Steinway piano, presented to the White House about twenty years ago, and said to have cost in the neighborhood of \$22,000. It is a beautifully carved and inlaid instrument, and on the inside of the drop is painted a striking scene of ladies of an imperial court in costume.

Up until 1918 the United States Marine Band had



Among last year's entertainers was Carlos Restigo, ferryboat accordionist, who in a moment of overwhelming emotion brought about a situation that will live in White House history

supplied the music for the New Year's Eve parties in the White House. When Mrs. Edith Bolling Galt, a Washington society matron, married President Wilson, however, the custom changed. I had played at several social affairs for Mrs. Galt prior to her marriage to the President, and thus it came about that I was selected for the signal honor of supplying an orchestra at the Executive Mansion.

The Marine Bands played nothing but Sousa marches adaptable for dancing, and Strauss waltzes. Syncopation was just entering the melody field, so I ignored the Marine Band tradition and played several "hot" tunes, among which was Alexander's Ragtime Band. I may have shocked many staid guests, but I was content in the knowledge that President and Mrs. Wilson were well pleased by the change.

President Wilson was an austere individual, but withal very pleasant. He loved good music, and he requested his favorite tune several times. For I'm Going to Marry Yum-Yum, a song from Gilbert and Sullivan's The Mikado. President Wilson didn't dance—possibly because he was very ill at the time—but Mrs. Wilson, a charming hostess, danced with many of the guests. The Wilsons were grand hosts.

With the exception of last year's Roosevelt party, the Hardings conducted the gayest New Year gatherings. The Harding guest lists always were prodigious—as many as five and six hundred. President Harding was the only Chief Executive among the three I served—President Coolidge refused to carry on the tradition of the New Year's parties—who danced. He was an expert at the waltz, fox trot, one-step and two-step, and while I know of a certainty that he could tango, he sat out the Spanish numbers. Mrs. Harding didn't dance, but contented herself by mingling with the guests.

Peculiarly enough, President Harding's favorite tune was a Spanish number, a semi-classical serenade called



Meyer Davis says of President Roosevelt's party last New Year's Eve: "This was the gayest affair within the span of my experience"

La Paloma. Mrs. Harding's favorite tune was End of a Perfect Day, and both the President and Mrs. Harding requested these numbers several times.

The Hoover parties were sedate affairs. The President and Mrs. Hoover, very methodical people, figured out every detail to the nth degree. The Hoovers rarely, if ever, invited youthful people to their parties. Their invitation lists were almost exclusively made up of the staid dowagers of the residential society set, diplomatic members, attaches and military representatives of foreign countries. There always was plenty of gold lace and gorgeous uniforms in evidence.

President Hoover seldom remained for more than half an hour at these affairs. He usually stayed long enough to greet the arrivals, whereupon he would repair to his room and retire, leaving Mrs. Hoover to entertain the guests.

President Hoover's favorite tune was a popular ditty called Here Comes the Sun. Even after it had passed into the limbo of forgotten things, the song retained its favor with the President.

Whereas the Roosevelt children are extremely regular, and they insist upon my calling them by their first names, Herbert Hoover's son, Allen, is patterned along the stern lines of his father. One simply wouldn't think of addressing him familiarly. It was always "Mr. Allan" or "Mr. Hoover," and he in turn always addressed people as "Mr."

The Hoover parties always started and ended with military-like precision. The opening number invariably would be played at 10 o'clock sharp, and the closing number had to finish exactly at the stroke of 1 o'clock. Mr. Hoover always stationed an aide near the bandstand to see that the affairs terminated on schedule. I recall that once I was forced to terminate a song number before it was half finished, in order to conform with this ruling.

Supper is served about midnight in the main dining room, which adjoins the East Room. Presidents Wilson, Harding and Roosevelt always served generous suppers to the men in the orchestra, who dine in a cellar room. President Hoover's suppers, however, were extremely frugal.

As an example, Presidents Wilson, Harding and Roosevelt always provided my musicians with full course meals—appetizer, meat course, vegetables, salads, coffee, pastry, ice cream and punch. Prohibition was repealed during President Roosevelt's regime, so last year we were served with schooners of beer.

The Hoover menu for the boys consisted of a salad, ice cream, and water!

These New Year parties are not at the expense of the State. The bills (Continued on Page 25)





Vi Bradley's charm is brought home to listeners who tune in to her piano and vocal program every Wednesday morning over CBS-WABC

Personal from Perkins to all patrons and perusers of these petty paragraphs: May 1935 be a lalalalalal for you, may it bring your hearts' desires, and may we all prosper in soul, body and pocketbook!

In accordance with an old family custom, your correspondent donned his prophet's robe (Grandfather Perkins' night shirt) last week and gazed into the crystal

# Standing By—

With Ray Perkins

ball (off Aunt Pandora's chandelier). Most prophets and seers are unreliable. Whoever takes them seriously becomes what Grandfather calls a prophet-taker, or, to use Aunt Pandora's term, a seersucker. However, my own predictions are strictly homemade and can be trusted. To a radio-ridden world, then, I submit the following prognostications:

**THE YEAR WILL BE MARKED** by bigger and better radio programs. (Note: that is just put in as a gracious gesture to NBC and CBS, and you don't have to pay any attention to it.)

**TWO MILLION PEOPLE** will become disgusted and stop listening, while another two million who stopped last year will forget they were disgusted and start listening again. Five hundred advertisers will discontinue their broadcasting, and a half a thousand will commence.

**TELEVISION** will be announced—for 1936, maybe. **ROCKEFELLER** will build no more cities. **GEORGE ARLISS** will turn down radio offers, and important European programs will be broadcast from 4 to 6 a. m.

**DURING JULY AND AUGUST**, programs from Little America will describe how cold it is there. **TED HUSING** will be even more boyish in his enthusiasm over sporting events, and **GRAHAM MACNAMEE** will continue to get excited. Some gal will be elected Radio Queen, and nobody will be able to recall who was it last year. (It was **IRENE BEASLEY**, in case you've forgotten.) A certain announcer will win the diction medal and lose it in the bottom bureau drawer.

There will be **NO MAJOR WAR**, because **FLOYD GIBBONS** is busy and can't go. A radio performer will assassinate three program supervisors, but the affair will be hushed up. **EDDIE CANTOR** will drink various other brands of coffee. There will be no Christmas programs during the first week of July, and no July 4th material during December.

**OUT OF 1439** "brand new ideas" submitted to 6,328 prospective sponsors, six will be new. Of these six, two will be put on the air. Twelve Hollywood Guest-Artists will collapse in blue funk before broadcasting, but will recover when reminded of the rule no-play—no-pay. A new singer will be discovered by either NBC or CBS in the Spring, and will be dropped in the Fall. **ANDY** will get mixed up with some woman, and **AMOS** will have a tough time trying to straighten him

out. Fourteen comedians, including **PERKINS**, will pull the one about "who was that lady I saw you with last night?" or a variant thereof. Highbrow magazines will publish articles deploring the intellectual level of radio, but the public won't read them.

*For the life of me I can't help getting Forty-Five Minutes in Hollywood confused with Hollywood Hotel. Can you keep them straight in your mind?*

**SHIRLEY HOWARD** has joined the list of lady-singers with husband-managers. Her other-half, Norman, by profession a writer and newspaper man, is now devoting a part of his time to handling her business affairs. Other feminine carolers whose lords and masters direct their destinies managerially are **JANE FROMAN**, **RUTH ETTING** and **ANNETTE HANSHAW**. None of them ever has an argument about percentages. And so far I've never heard of a divorce on the grounds of breach of contract.

**But it would seem funny to hear a marriage ceremony include a promise to "love, honor and obey with a commission of ten per cent."**

Tim and Irene have invented the **CROSBY** cocktail—one drink and *Bing!* **PHIL BAKER** adds the **JEKYLL** and **HYDE**—one drink and you're another man. But in a place near Radio City they serve the **Elevated Railroad**—one drink and you're riding high.

Something actually new: that preliminary announcement campaign planted by **PHIL COOK** prior to the opening of his new program December 21, on the NBC red network. For several days Phil popped here and there into the 20-second station intervals between programs, always in the guise of one of the characters of his coming broadcast. A few seconds' dialogue between the character and the announcer conveyed to the audience that the new Cook show was on its way. Incidentally, Mrs. Phil Cook is now on the air with Phil. He acts as her manager, too.

**Ray Perkins opens a new series entitled Feenamint National Amateur Night commencing Sunday, December 30, at 6 p. m. EST (5 CST) over the CBS-WABC network.**

## Plums and Prunes

By Evans Plummer

**WE SEE** by the desk calendar that 1935 is upon us, whereupon we take the liberty of setting down a few—not nearly all that are needed but a few regardless—resolutions for astute sponsors to make:

1.—A complete abolishment of studio applause and laughs.

2.—More gagged commercial announcements, or—  
3.—If the program's type does not permit gagging, the employing of shorter sales talks into which have been worked at least an essence of interesting news matter.

4.—A continued progress toward dramatic perfection, as exemplified this past year by the Sunday Radio Theater series and previously by *Roses and Drums* and the *March of Time*.

5.—Dispensing with, or leaning less heavily on, the somewhat worn musical program formula of dance orchestra, girl blues and male singers. Variations of this program are not unwelcome—if they are really variations.

6.—The return of Charles Winninger as Cap'n Henry to the *Show Boat* hour.

Many thanks to the stars of the airlines for their many and splendid Christmas greeting cards, not forgetting the one from the champion listener, Niagara Nell. A number of the greeters have received prunes only, no plums, during 1934—which shows that they can take it! Hats off.

**Morton Downey**, NBC-WJZ network at 7:15 p. m. EST (6:15 CST) Tuesdays and 4:30 p. m. EST (3:30 CST) Sundays. Heard Tuesday, December 18. In Morton Downey's first commercial ether opus for many Carolina moons, he is supported by veteran actor *Guy Bates Post* in a distinctly new and Pollyannish narrator role, and accompanied by a fair-to-good orchestra under the baton of *Ray Sinatra*. Downey's voice and choice of songs were as excellent as ever. But the piffing role and lines assigned to such a grand actor as Post were

lamentable. As a whole, the production—even to the evening hour the Tuesday show is spotted—smacks greatly of imitation of the old *Camel Quarter Hour*. Too bad. Plums to Downey and orchestra; prunes to the miscasting of Guy Bates Post.

**The Carnival**, NBC split network at 11:30 a. m. EST (10:30 CST) on Thursdays. Caught December 20 staging Christmas Party that left nothing to be desired. This half-hour show is one of the outstanding efforts to popularize the daytime periods and the sponsor deserves much credit for the array of talent he has provided—including contralto *Gale Page*, the *King's Jesters* trio, *Roy Shield's* orchestra and m. c. *Don McNeill*. Carloads of plums!

**Phil Cook's Show Shop**, NBC-WEAF network at 7 p. m. EST (6 CST) Fridays. Another old-timer returned to the dials on December 21 with a new vehicle which should carry him far. Gone are all the old characters of the multi-voiced Cook and in their stead are a brand-new set of mirth-provoking folk, all products of Phil's agile vocal cords. Clever was the greeting at the close of the premiere, of one of Cook's famous old characterizations, *Grandpa*, who wished success to his voice juggler on his new enterprise. Plums aplenty, Mr. Cook, and keep your material up to that of the opener.

**The League of Martin Porter Haters vs. Al Pearce** argument over the All-American microphone eleven for 1934 came to a startling end with more dissected Porter columns sent to this calumniator than the editor informs were printed originally. Despite this mystery, here are the results of the popular consensus:

**DANCE BAND:** Approximately equally divided between *Fred Waring*, *Hal Kemp*, *Ben Bernie*, *Wayne*

*King*, *Eddy Duchin* and *Jimmy Grier*.

**TENOR:** *Frank Parker* at the top with *Richard Crooks*, *Jackie Heller*, *Morton Downey*, *Donald Novis* and *Dick Powell* close runners-up.

**BARITONE:** *John Charles Thomas* well in front. Also ran: *Armand Girard*, *Everett Marshall* and *Conrad Tibbault*.

**COMIC:** Undisputedly *Jack Benny's* berth. Substitutes: *Fred Allen*, *Joe Penner* and *Eddie Cantor*.

**CROONER:** *Bing Crosby*, with *Rudy Vallee* a handful of votes behind.

**GIRL POPULAR SINGER:** Confused with Balladist. See Balladist.

**BALLADIST:** *Irene Beasley*; *Leah Ray* leading the second team; *Loretta Lee*, *Vera Van* and *Gertrude Nielsen*, scrub-stitutes.

**SOPRANO:** *Gladys Swarthout*, with *Jessica Dragonette*, *Countess Olga Albani* and *Hazel Glenn* in tackling distance.

**MONOLOGIST:** *Alexander Woolcott*. Although hardly to be classed here, *Father Coughlin* almost tied Alex. Also named: *Franklyn McCormick* and *Lowell Thomas*.

**COMMERCIAL ANNOUNCER:** *Don Wilson*. Still running: *John S. Young*, *Bob Brown* and *Paul Douglas*.

**MICROPHONE QUARTERBACK:** *Ford Bond* with *Don McNeill* and *Harry Von Zell* on the bench.

**Tag Lines:** Echo of *Alex Woolcott's* plea for the admittance to hotels and public buildings of blind men's dog guides is the Chicago city fathers' decision to pass a law recognizing the trained canines. . . . It took ten years for *Tony Wons* to miss a broadcast, but when lumbago laid poor Tony low on Thursday, December 20, it happened. . . . *Jerry Conan*, late of the *Crime Cews* cast, has rejoined *Clifton Webb* in the *Windy City* run of *As Thousands Cheer*, the musical-comedy in which he understudied *Webb* and had a principal role while it was in New York.



# Are You Listenin'?

By Tony Wons

It is appalling to think of the hold money has on the human heart. Just think... MONEY! How everybody struggles for it! How they sweat and suffer for it! How some cheat and lie for it! Money! We are all guilty. We can't help ourselves. It has been bored into our souls from the beginning of time that money is the greatest thing in the world. Wars are fought for it. They are quarreling about money right now, and a world war may spring from the quarrel.

A little girl gives an amusing editorial about men and women. She says:

Men are what women marry. They drink and smoke and swear, but they don't go to no church. Perhaps if they wore bonnets they would. They are more logical than women, also more zoological. Both men and women sprung from monkeys, but the women sprung farther than the men.

An old lady stopped a ragged little boy on the street and asked: "Son, can you direct me to the People's Savings Bank?"

"Yessum, for a quarter."

"Isn't that rather high pay, my boy?"

"No, mum. Not for a bank director." (Signed: GEORGE JESSEL.)

There was a negro maid who got her first job with a swell family... you know, one with money. Well, on the second day the phone rang and her mistress asked her to answer. The maid picked up the phone, listened and said: "Yassum, Yassum. It sure am." And hung up. A minute afterward the phone rang again and again, and she said into it: "Yassum, Yassum. It sure am."

"What's the idea?" asked her boss. "Who was that on the phone?"

"Oh, it was jest one of dem fresh country folks call up. She say 'Is dat Number 3478?' I say 'Yassum'. She say 'Is Mr. Jones dar?' I say 'Yassum'. She say 'long distance from Washington?' I say 'It sure am'. And ah hang up."

Someone says that by the time a man learns to keep still he knows much worth saying. Sure, that's true. Everything is made backwards. When a fellow is young he strug-

gles to get money. He could enjoy it then. When he gets old he may get money, but then his capacity for enjoying it is gone, his fire is burned out—and there he sits with his gold.

People are funny. You can find in this world someone who will talk and write for—and someone who will talk and write against—any proposition that you can imagine. I don't care what it is, there will always be the pros and the antis. I have even heard an argument that two and two make five.

Someone here remarks that a trombone player is the only one who gets anywhere by letting things slide.

I have often wondered how strange it is that the more unfortunate a person is in the world, the more he has to pay for help. You would think that a race that prides itself on being civilized, Christianized and humanized would arrange things in just the opposite manner. For instance, if I am just a little bit sick, say a cold or a backache or a headache, and I have a doctor. He gives me some medicine and lets me go at say five dollars all told. Well, I am able maybe to pay fifty.

But if I am taken seriously ill with some disease that threatens my very life, and am laid off work for many days and my money vanishes—why, the bill I get from the doctor is \$100.00. It's the same with the law business. If my offense is very small and does not worry me much, a lawyer will get me out of it for almost nothing.

But if it is a matter of life or death. I must add to my worry the predicament of having to face a huge bill if my case is successful. Of course the more difficult the case, the more work.

But it doesn't seem right to put a heavy premium on misfortune and suffering. It just doesn't seem right, that's all.

I have a new definition for an optimist. You know how it is when you go downtown on Saturday night, maybe to a movie, and every parking space on every street is taken; and so you're about ready to give up—when all at once you spy a nice big space, just the place for your old bus. There it is waiting for you



Martha Mears' attraction and popularity seem to increase with her radio experience. She sings over an NBC-WEAF network every Sunday

right in the middle of a long string of parked cars. Well, an optimist is a man who sees that and doesn't immediately conclude that there is a water plug there.

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

THE COLUMBIA Broadcasting System has asked me to ask RADIO GUIDE and its readers for a bit of help toward staging a ghost-to-ghost broadcast. Through the medium (no gag) of the readers, it is hoped that a real haunted house, located not too far from a telephone line might be made the scene of a spirit broadcast. The special events department of Columbia, haunted by PAUL WHITE, thinks it would be a swell bit of entertainment if it could put on the air the actual sounds, wails, moans, groans, chain-clanking, et cetera, which make up the routine of spooks.

Mr. White is not looking for a house which is haunted only occasionally. The place he is seeking must be a house in which the ghosts work on a vaudeville schedule of five or more appearances a day—a place, to be brief, where one can go—if one dares—with a microphone and pick up the spectral doings without interfering with the rest of the Columbia schedule. Into such a place—if you readers will be kind enough to locate one—will traipse engineers, a couple of spiritualists, a scientist and an announcer. Old castles are preferred, but really any hangout for disembodied spirits will suffice. If you know of such a place, drop me a line—or better still, notify the editor of RADIO GUIDE, or Mr. White, at CBS, 485 Madison Avenue, New York, N. Y.

The French government has decided to make the most of radio, which has been a rather sickly sort of thing. In Paris the Foreign Minister has fostered the organization of a Francaise-Amerique Club; and in America, a sister club, American-France, has been organized.

Beginning the first week in January, an exchange of programs with American networks will begin. The programs will be inaugurated at simultaneous dinners—one in New York, the other in Paris.

But if you ask me, France is getting all the better of the arrangement.

By the time this gets into print, a deal probably will have been signed by the Montgomery Ward

mail-order house, and the NBC, to inaugurate a Sunday afternoon series of Bible dramas, under the title of *Sons of Jesse*. NBC and Columbia have been in rivalry for this account for nearly four months.

Another new account for the NBC starts New Year's Day. It is to be sponsored by the RCA-Victor Company, and will consume a full hour in the afternoon. The following week the hour will be switched to Wednesdays. The first program will feature a galaxy of Red Seal record stars. The second show will be devoted entirely to PAUL WHITEMAN, and the third to RICHARD HIMBER and his orchestra.

I was talking to a network executive today and learned an interesting plan from him. This gent pointed out to me that sponsors are flocking in such numbers to the radio webs that practically all the good hours are sold—and there is already a large waiting list.

"Consider that situation," said the executive, "and you will see how it gives the networks an opportunity to be independent and choosy. That's what we've been waiting for these many years. Now we can afford to do a little dictating. In 1935 we shall be telling prospective sponsors that 'we have room for this kind of a musical show,' or 'there is an hour available in which you can put on a comedy feature.' It will be the networks who decide what kind of a show it will be, and not the sponsors. In this way we can balance the broadcasting day just as the manager of a vaudeville house balances his show. We shall choose the type of opener and closer, and all that goes in between—and will that be a big help to the radio listener!"

MAJOR BOWES started it, with the WHN *Amateur Hour* in New York. WOR followed suit and put BIDE DUDLEY in charge of an amateur broadcast.

WJCA and its chain then came along and scheduled in a weekly amateur show from Harlem. Since then, half a dozen other amateur shows have bobbed up. Now comes the first network amateur show. It will be sponsored by Feenham, and will replace the Gershwain broadcasts. RAY PERKINS will be in charge of it. And there's a chance for EVANS PLUMMER to get on the air.

No less than fourteen manufacturers of medicine for children, or baby food, have deluged DOCTOR DA-FOE with offers of radio contracts. He it was who brought the quintuplets into the world.

But to all of them the home-loving old doc has replied with an emphatic "NO!" Altogether, within 1935, he could have piled himself up half a million bucks. But he's that kind of a guy—likes to stay home and smoke his pipe and let somebody else clutter up the airwaves.

PAUL WITTGENSTEIN is here from Europe, and is going on the air once before returning. The date is January 2, the station WJZ and the time 10 p. m. EST.

Mr. Wittgenstein, if you don't remember, is the concert pianist who has only his left arm. The right arm was taken off by an artillery shell in the World War. And Mr. W. is tickled pink that it wasn't the left one, because with the remaining arm he can play stuff that he couldn't play if he had only the treble arm.

Wittgenstein is probably the only pianist in the world for whom such composers as Ravel and Richard Strauss take time out to write special music. It is written for piano and is scored for one hand only—the left one.

ELSIE JANIS, who is the NBC's first woman staff announcer, had been studying the job incoq at NBC for two weeks before I discovered who she was, what her plans were. She has taken the job to win a bet. Her first real assignment will be a broadcast from Ellis Island Christmas Day. JOHN ROYAL, who has the other end of the bet (that Elsie can't take it) is seeing that she gets all the tough breaks.



# Inside Stuff

## Along the Airialto

By Martin Lewis

**I**T WOULD be a pleasure for me to send a greeting card to each and everyone of my readers. Since that is impossible, will you please accept this as a personal greeting, along with my sincere wish that the New Year will bring you much joy, happiness and prosperity.

Amateur radio shows have cropped up as the rage in all parts of the country of late. Several New York stations have been getting more than their usual share of the limelight for their broadcasts of young hopefuls. Deluges of telephonic or post-card votes have been received for the cream of the tyros. And the old vaude hook, in the form of a gong or a bell, rings off the air the lads and lassies that are just too, too bad. Now the trend moves to the networks, for the current GEORGE GERSHWIN shows will be replaced by a National Amateur Night broadcast over the CBS waves, under the banner of the same chewing gum laxative sponsor. The new series will start December 30, to be heard every Sunday from 6 to 6:30 p. m. EST (5 to 5:30 GST), with our own RAY PERKINS as the master of ceremonies. Each week votes cast by listeners by mail will determine the best performer of the half-hour. That performer will appear on the program two weeks later for pay. Undoubtedly this year is the biggest in radio's history for both the amateurs and the obscure professionals, with so many programs offering them opportunity for recognition.

### Agency Blocks Hayes

Am I mortified! Am I Boinin! Am I chagrined! No sooner do I get through telling you how elated I am in anticipation of HELEN HAYES' debut on a regular series, when word comes to me that the deal is off and this splendid actress will not be heard. Everything supposedly was all set, with the exception of the John Hancocks on the contracts, when the sponsor shifted advertising agencies. Then things started to happen. The new set-up will probably feature CONRAD THIBAUT, VIRGINIA REA and DON VOORHEES' orchestras.

At the cost of a neat telephone call, EDDIE CANTOR vodeled to JESSE BLOCK and EVE SULLY over the transatlantic telephone from Switzerland last week. . . . He just called up to say "O-lee-O-Lay-ee. . . ." When Eddie broadcast from Italy recently, after his tete-a-tete with Mussolini, NBC rebroadcast his talk to America. And were their ears pink when Eddie talked about his forthcoming CBS series!

The fact that FRED ALLEN renewed his contract with his present sponsor won't be news by the time you read this—but there's a clause in his new contract that is news. It stipulates that the noble Allen physique must be clothed in formal wear at every Town Hall broadcast. And his wife, PORTLAND HOFFA, must swish in satin. The comic was considering a break with the show because of the great amount of work entailed in writing, acting, and directing an hour's program each week, but reports have it that his new contract has a much larger figure, which was enough to persuade Fred to carry on until early next summer.

### Bee to Sting Bores

Confirming my scoop in the last issue, the new Chesterfield set-up starting January 7 will feature a 40-piece orchestra under the direction of ANDRE KOSTELANETZ. A 14-voice chorus and a novelty quartet will harmonize in a new and distinctive style with the Kostelanetz music.

When BEATRICE LILLIE starts her nonsensities next Friday night, she will inaugurate a new kind of radio comedy in which she will burlesque our pet bores—the uninvited guest, the guy at a party who insists on getting up to sing, the fellow who knows all the answers before you even say anything—and such. CHARLEY WINNINGER (Captain Henry) good soul that he is, calls Bee Lillie on the phone several times a day with helpful advice as to microphone technique. Charley and Bee are old pals, and he's rooting hard for the radio success of the musical comedy star.

When FRED WARING made his debut on the airwaves two years ago, he popularized a vogue in radio with his male glee club idea. When Fred inaugurates his new weekly one-hour show, he will again introduce a number of new novelties—among them being a girls' glee club. This combination will work individually, as well as in co-operation with the male group composed of members of Waring's band.



East and Dumke, those perennial funsters, were caught napping by our candid cameraman early one yawning. The boys overslept and had to rush to the studios for their early morning broadcast in their nighties. Maestro B. A. Rolfe is waiting for them to break into the dance of the Woolen Nightie.

**KILOCYCLE CHATTER:** The Sunday Sociable, projected title for a program which would have featured FRANK LUTHER and his wife, ZORA LAYMAN, will not replace the GENE ARNOLD show heard Sunday afternoons, as planned. . . . The Sponsor who pays SIGMUND ROMBERG'S salary will foot the bills for a show starting February 10, featuring MARIO CHAMLEE, operatic tenor, a male quartet and a little symphony orchestra. . . . HARRY RICHMAN is trying to decide whether he should spend his Winter in Florida again. If and when he does, RUDY VALLEE will step into his role in the Broadway musical, Say When. . . . ARTHUR TRACY, the Street Singer, returns to the airlines over NBC for a shoe concern starting early in January. He will be heard twice a week. . . . Mme. Schumann-Heink starts her regular weekly Sunday series for Hoover on January 6. . . . The following day, Life Savers inaugurate their twice-a-week (Monday and Wednesday) series over the CBS network.

We've had some famous authors writing for radio. The latest to interest himself in kilocycle scripts is REX BEACH. So be prepared to read of an announcement that a series of Beach yarns will hit the airlines soon. . . . Phil Cook's Show Shop is the title of a new weekly series heard each Friday night, featuring the man of many voices. Okay Kernel! . . . Another new show heard before my breakfast time over the NBC-WJZ networks is a series written by DOCTOR ROCKWELL. The characters are a man and wife who read the news, and if you know the Doc as I know him you may expect something ridiculously funny.

A new order of the day from NBC headquarters prohibits announcers from identifying themselves on sustaining broadcasts. So from now on the familiar, "Your announcer is —" will be missing, even from commercial broadcasts, unless the sponsor insists.

News-caster BOAKE CARTER will stage two special parties this week. The first will be in honor of the New Year, of course, and the second will come on January 2, when he observes the second anniversary of his Columbia debut. And his colleague, EDWIN C. HILL, just invested in a retirement annuity policy that runs into big figures. . . . Understand that RUSSEL JANNEY, producer of the O'Flynn's, is feuding with the powers-that-be at CBS.

Believe it or not, DEEMS TAYLOR, who is translating the famous operas on the Chase and Sanborn coffee shows, admits that many of the operas lack sexiness (if there's such a word) and he's adding as much fire to the scripts as he can get away with. . . . DAVID ROSS, CBS announcer, has been bitten by the bridge virus. He devotes several hours a day to the game. . . . Here's some Reel news: JESSICA DRAGONETTE will be seen and heard in Paramount's Big Broadcast of 1935, which will feature many of your favorite ether stars. BABY ROSE MARIE also has been engaged for this flicker. . . . LAWRENCE TIBBETT received a call from a Hollywood studio and has signed a five-year movie contract with them. . . . BLOCK AND SULLY have signed with Sam Goldwyn to do one picture a year, which will probably be with their pal, EDDIE CANTOR. . . . TITO GUIZAR will also do some film work, having completed negotiations with Fox. Tito leaves for the coast about the end of February, and will continue his broadcasts from Hollywood. . . . And OSCAR BRADLEY, ork pilot on the WILL ROGERS programs, has signed with the same company as musical supervisor, and leaves for Hollywood early next month.

### Grofe to the Drake

**BANDSTAND AND BATON:** FERDE GROFE and his excellent crew of musicians invade the Windy City and settle down at the Drake Hotel, replacing EARL BURNETT. The deal for PHIL HARRIS and LEAH RAY to go into this spot fell through for the same reason that RAY NOBLE wasn't permitted to play in the U. S. A.—union trouble. ALLAN LEAFER follows AL KAVELIN into the Tavern-on-the-Green and also will double at the famous Brass Rail with another of his bands. . . . ABE LYMAN is being heard these late nights on a sustaining schedule from the Paradise Restaurant in New York. . . . CLYDE LUCAS and his musical crew shift from the Netherland Plaza Hotel in Cincinnati to the Book-Cadillac in Detroit on January 4, and early in the spring Lucas will replace OZZIE NELSON at the New Yorker. . . . The PAUL PENDARVIS Band is back in the Chatterbox of the William Penn Hotel, Pittsburgh. He is heard on KDKA and on the NBC-WJZ chain at 12:30 a. m. EST (11:30 p. m. CST) Wednesdays. . . . MAXINE GRAY, the charming songstress, deserted KAY KYSER at the Blackhawk in Chicago, and has joined up with her former boss, HAL KEMP, at the Hotel Pennsylvania. . . . DEANE JANIS left Kemp to go into a musical comedy. . . . The sponsors of the three-hour Saturday night Let's Dance program will put on a special broadcast New Year's Eve for the same period over the combined NBC networks, so if you stay at home roll up your carpet and have a good time. . . . If you like your music in the Hot-from-Harlem style, tune in on NBC's new Harlemaestro, WILLIE BRYANT every Tuesday and Thursday afternoon.

In a recent poll IRENE WICKER'S program was voted the most entertaining show on the air for the kiddies. The Singing Lady's popularity was confirmed recently when she had to take to her bed with an attack of la grippe. For several days after the announcement of her illness over the air, sacks of mail were delivered to Miss Wicker, all of the letters expressing the hope for her speedy recovery and an early return.

### Ups and Dawns of Radio

From time to time I've read letters in VOL from disappointed tuner-inners because their favorite programs left the airwaves. Not until it hit home did I appreciate their feelings. Can you imagine anyone getting up at 8 a. m. just to hear a radio program? (I shut the windows and go back to bed, though). Well, I did, and now the Breakfast Club no longer has a Chicago outlet, due to a commercial moving in—and am I mad! Come on, you Chicagoans, let's get together and yell—and loud!

I wondered why PAT KENNEDY featured most of the old favorite tunes during his broadcasts. Now comes the answer from the Unmasked Tenor. "I feel that people get tired of hearing new songs repeated so often over a short period of time, and forget them within a month or two. The best songs, the ones the people really like to hear, are revived after a year or two, so I rarely sing a song which is less than a year old." Pat, dem's my sentiments, and I expressed myself in this department months ago.



# Mother Schumann-Heink

By Carleton Smith

**"So Many Good Friends Have Helped Me, I See the Way Back as Dotted with Stepping Stones of the Kind and Loving Hands of Little People Who Have Helped Me." So Speaks the Companion of Kings**



Madame Schumann-Heink as she may be seen in her dressing room today making up for a stage appearance

Married three times—mother of eight children, grandmother of eleven, great-grandmother of five—living to see her fame become legendary to a young medium of entertainment—friend of kings and commoners—universal mother: This is Madame Ernestine Schumann-Heink.

Few persons are better able than is Carleton Smith to tell her life-story—because of the closeness of his personal association with her, and because of the delicacy of his appreciation of her art and of her position in the musical world. All the wealth of his talents has been poured into that life-story, of which this is the second instalment:

THERE WILL be no soup for you today, my poor boy!" Mme. Schumann-Heink greeted me. "Mother does not cook now; there is too much work—the new radio contract, and much else beside!"

Her accompanying gestures repeated with unconscious fidelity the grief of "no soup," and the strenuous vigor of "too much work."

It is a great pity that she cooks no more, for she is an artist at it. I said so. "Ya! I know I can cook!" she says. But, having attained in full measure her childhood's ambition "to be one of the world's greatest contractors," we can easily absolve her from duty in the minor arts. Yet—I thought laughingly of the soup served at our last meeting.

I asked her how old she had been when she first began to sing.

"Oh! I think I sang in my cradle!" she replied with a laugh. "In Austria the air is full of music. Everybody sings! But I think I cannot remember farther back than when I was three. From then on I sang always—and I danced always—and I acted! In my mother's kitchen, with a so-big kitchen apron draped about me for costume, I danced the Czardas! My mother said there was a devil in me—or a gypsy!"

NO—I did not go to the theater then—I was fourteen years old before I saw the inside of a theater. But there was much dancing, and there were circuses—Oh, did I tell you about the time I made friends with all the good, kind circus people?—all but one monkey who was what you call anti-social, and would not make up!"

Her chuckle was rich and fruity. "They had such good things to eat, and they were so friendly, the nice people of the circus! And at that age I was always hungry! When they saw that I was—oh, so willing to stay



A rare photo (left) of Madame Nordica, taken in 1907 when she offered Schumann-Heink a bit of advice that entailed drastic action

could not think of his little Tini as a truly great singer. My dear, sensitive mother understood, though she knew well the hard way I would have to go! So many good friends have helped me—many names you would not know. Oh, it is a long way, child, from there to here! I see the way back as dotted with stepping stones of the kind and loving hands of little people who have helped me, and the big, generous hearts of the great artists of the world!"

to supper they teased me and told me I must clean the monkey's cage. They thought I would not do it. But I cleaned it well, I tell you! The monkeys thought so, all but one who did not want to be so clean. He scratched my face! I am sorry to say that I came back many days to the circus to the good food so finely flavored with garlic—and to ride the big, flat-backed horses. They were days when my parents sent me to school—playing what your boys call 'hookey'!

"My father found out—and did I get a thrashing! He did not like the idea of the theater for me. He just

"You have known them all, haven't you, Mother Schumann-Heink?" I asked eagerly, for I wanted to hear of these legendary figures. "All the wonderful and famous artists of your generation have been your friends. Tell me of your first entry to the theater, and who it was you worked with?"

"There were many small starts, singing in church choirs, little bits like prologues or epilogues. In Hamburg I had such a hard, bad time. But then there came a great day for me, and a great new beginning of things. I met Hans von Bulow. He was a pianist of the first class, indeed, and an excellent composer and conductor. A pupil of Liszt he was; he married Liszt's daughter, Cosima, you know. She afterwards divorced him, and married Wagner."

"There was a festival in Hamburg. Along with symphonies and other compositions, there was the Rhapsody, with an alto solo, and male chorus at the end; and of course orchestra accompaniment—Hans von Bulow conducting. I sang the solo. The chorus was from the Cecilian Song Society of Hamburg, with Professor Julius Spengel their conductor."

IT WAS A great day of happiness for me, even though it came in the middle of my time of greatest trouble, just think! We were to sing the Brahms Rhapsody, and I had the big part. And who was sitting out in front but Johannes Brahms himself! And von Bulow conducting! Oh, the beautiful music, how I loved it! And how I poured out all my heart and all my voice for the wonderful man, Johannes Brahms, who had made this music for me to sing! The great good fortune I had, too! The people liked me, and called me back for an encore, and there was so much applause. Then Johannes Brahms himself came on the stage, and I had to take a bow between him and my dear Hans von Bulow. So much happiness! And I so young a singer!

"That was my wonderful, wonderful day! It was like our first love—nothing that came after that could equal the happiness of that young success."

"So good von Bulow was (Continued on Page 27)



M. Jean de Reszke (left) Nellie Melba and Pol Plancon—all of whom offered prayers that Madame Schumann-Heink would be able to kneel and rise on stage during her debut in America—without fatality. Their prayers were needed sorely





# Chief Ed Wynn the Perfect Fool

**Ed Wynn Made a Fortune by Producing Some of the Most Successful Musical Comedies Broadway Has Seen This Century—and He Lost a Fortune Trying to Start a New Broadcasting Chain. Here Is the Story Behind Both Colossal Ventures**

By Jack Banner

For all of his success in vaudeville, Ed Wynn took a long time to convince musical comedy producers that his talents were suited to their particular field. It was Florenz Ziegfeld, peer of glorifiers, who gave Wynn his first chance—only, at the eleventh hour, to cause him the most disappointing moment of his life. But an accident projected Wynn into an opportunity of which he made the utmost, with the result that his future as a musical comedy star was assured. This is the fourth and final instalment of Wynn's life story:

WHEN the Passing Show returned to Broadway, Wynn was confronted with a rather unusual situation. Another Shubert show, playing on the same block, was fading rapidly for lack of a suitable comedian. The Shuberts prevailed upon Wynn to double in both shows.

To expedite matters Wynn arranged for a running entrance through the front of the other house, taking the main aisle and leaping over the orchestra pit to make his bow to the audience.

Everything proceeded smoothly until the second theater changed doormen. The night of the change Ed came bustling down the street wearing an Alpine hat, a putty nose, and elongated, flapping shoes. The uninitiated doorman took one startled look at the weird figure and tackled him forthwith, thinking no doubt that he had captured a madman. After a short struggle Wynn broke away and ran into the theater and onto the stage. Minutes later, in the midst of his routine, two cops and an enraged doorman marched down the aisle and dragged him from the stage!

WYNN was appearing in the Shubert Gaities of 1919 when the actors' strike was called. The strike marked the real turning point in Ed Wynn's life. Up to then he was just another high-salaried comedian. After the strike he emerged as the successful producer of The Ed Wynn Carnival, The Perfect Fool, and The Grab-Bag, three outstanding smash hits that put him into the millionaire class.

During the strike he campaigned vigorously for the actors, fighting the producers and managers tooth and nail. He could have watched the struggle from the sidelines, as he was an established star and had little to gain by campaigning for his less fortunate acting brothers. His friends warned him that he would be ostracized by the producers because of his efforts in behalf of the downtrodden actors.

"Don't be crazy, Ed," they pleaded; "you have little to gain and everything to lose. Forget about taking sides." But Ed Wynn refused.

In a few weeks the actors and producers settled their differences, and everyone returned to work—everyone except Ed Wynn. His friends were right. Owners and producers blacklisted him from all their theaters.

Wynn had enough money to retire, but the thought of doing so never entered his mind. It took years of trouping to make of Ed Wynn a stage clown, but the transition between Wynn the actor and Wynn the producer embraced six weeks.

The Chief doesn't mind being surrounded by girls from his shows—any time, any place. This bevy is from his success, *The Laugh Parade*

A caricature drawn by Ed's fellow artist, Xavier Cugat, celebrated tango director of a Let's Dance orchestra



He retired to his Long Island home for those six weeks, and when he emerged he had written the book, lyrics and score of his sensational hit, *The Ed Wynn Carnival*. He leased his own theater, and the show ran in New York and on tour for 117 weeks—an all-time record for that period.

THE STORY of *The Laugh Parade* is an epic of courage and sublime faith. It was to be the most pretentious of all the Ed Wynn productions . . . *The Perfect Fool*, *The Carnival* and *The Grab-Bag* were to be feeble efforts compared to this opulent offering. *The Laugh Parade* he called it, but the audiences didn't laugh.

A two-weeks' tryout on the road grew into a three-months' jaunt, for Ed Wynn feared to bring the show to New York. Even the hinterlanders called it a flop and a turkey . . . how, then, would blase New Yorkers receive the offering?

Wynn couldn't scrap the show. More than \$250,000 of his savings were represented in the effort. Night in and night out Ed Wynn tried to doctor *The Laugh Parade* . . . desperately and hopefully, he attempted to inject the missing spark . . . but the show went from bad to worse. Broadway shook its head. Wynn was through. He had overshot his mark.

BUT ED WYNN wasn't through. On the road he rolled up his sleeves and pitched in with renewed zeal. He rewrote the entire show—new score, new music, new lyrics, new gags. He wrote and rewrote a hundred new shows before he was satisfied; then he searched his brain for every comedy situation he had picked up in his thirty-odd years of trouping. Hundreds of gags and comedy situations were thrown away before he decided on one. Finally he was satisfied. By the time he took the show to New York the play represented almost a \$350,000 investment.

But Ed Wynn wasn't worried—much. He felt confident now that he had a winner. And he was right. The turkey of the road turned into one of the brilliant successes of New York. The show ran on and on to capacity houses. Gradually the red notations in the ledger disappeared. Wynn had turned a \$350,000 bloomer into a success that netted almost as much as the investment outlay.

Then came his Texaco offer.

Since his entrance into radio two years ago, the fool Fire Chief has installed a great many changes and improvements. It was Wynn who began the practice of dressing to fit a role. He changes his costume as many as six times for a half-hour program, not because of any desire to impress his radio audience, but because he feels that changing into the clothes of the character he is acting, helps him live the part. Now most comedians follow that lead.

HE IS the most superstitious man in show business. His pockets are studded with scores of little good-luck trinkets—coins, rabbits' feet, medals, miniature elephants with raised trunks, and Chinese charms.

No story about Ed Wynn would be complete without a reference to his famous shoes. These shoes probably are the most dilapidated brogans extant, but Wynn wouldn't take a million dollars for them. Twenty-eight years ago the shoes were purchased by Wynn at a cost of \$3.50 and to date the cost of keeping them in repair has reached a sum in the vicinity of about fourteen hundred dollars. There isn't a single piece of original leather left on them, for Wynn has worn them at every stage and radio performance since the day he purchased them. He has insured them for \$100,000 against loss or theft.

Last year, during 1933, Ed Wynn made one of his rare mistakes—he attempted (Continued on Page 21)



A rare photograph of Ed and his wife (who was Hilda Keenan) and their son Keenan, taken in 1922 when Ed's star was in the ascendant for his greatest achievements



# Grace Moore

By Alice Pegg

**This Charming Star of Stage and Screen and Radio Started Life Preparing to Carry Spiritual Uplift to the Chinese. Instead She Elected a Career in Music—But She Still Is the Essential Missionary. Here's Why**

"I'M OUT literally to knock the high hat off of music," declares Grace Moore, little blond rebel from the ranks of the musical purists. "I'm going to sing for, of and to the people—and not sing for the purpose of proving myself a lady or a great intellectual."

In announcing her debut on a series of regular Tuesday night sponsored broadcasts, to be inaugurated January 1, the National Broadcasting Company comments that Miss Moore "will have entire charge of the programs even to selecting her own songs!"

Which is correct in theory. But in practice it is not strictly so. *The public* will choose Miss Moore's songs.

Grace Moore started in life as a religious missionary. Her medium has suffered a change, but she still is the essential missionary, one destined to carry the message that music has been removed as the scepter of a snobbish culture—that it stands revealed as a spiritual stimulant for all.

In the very shrewd mind of this Jellico, Tennessee, girl, opera is not on its last legs. It still is on its original legs, but they have collapsed without the required support of the masses. Its unhealthy survival at the expense of an opulent few was certain to come to an end once the public in general acquired a medium like radio through which it could derive the rich message in music.

Grace Moore is authorized to speak of music by virtue of her contact with it in every conceivable form. She has not always been the glorified songstress, the pet of the Met, and the toast of the musical sycophants. She has known the rigors of the village choir and the disappointments of indifferent success in musical comedy.

She has known, too, what it means to be repulsed at the very door of the great New York opera house to which she later was welcomed warmly.

HER broad-mindedness about bowing to mass taste is directly opposed to her own background. She was one of five daughters of a wealthy Tennessee banker and mill-owner. There was every reason why she should adopt society's false attitude about music as a social stepping-stone.

But fortunately her early training controverted her point of view. At the outset of her career she became interested in religious activities, and was closely affiliated with a variety of church enterprises. She taught a Sunday School class, and spent her Sabbath afternoons leading a children's choir. When the question of her future had to be decided, she elected to complete her theological studies and carry the spiritual word to China.

Her choir work had revealed a voice of rare quality, but no particular attention was paid to its development until she went to Ward-Belmont finishing school in Nashville, Tennessee. There her mind was diverted to the potentialities of her talent. The change in aspirations was completed when she was taken to hear Mary Garden, then on a concert tour.

Amenable parents sent her to a Washington, D. C. school of music, where the possibilities of a career were fully revealed to her by the performance of *Carmen* by Geraldine Farrar. Opera became her goal. Her first step toward its achievement was a one-time appearance in the nation's capital with Giovanni Martinelli.

There followed shortly her first adventure in rebellion. To study music for cultural development was one thing with the Moore family. To follow it as a career was something else. Flight seemed the only means to circumvent her parents' objections, so Grace Moore resorted to it. She went to New York and for six months managed to escape detection by her father and mother. While she sought musical comedy work unsuccessfully, she sang for her supper in a Greenwich Village cafe. Here her parents located her but they were unable to prevail upon her to return home.

MORE job-hunting followed. Finally Charles B. Dillingham, won by her persistence, made her understudy to Julia Sanderson, in 1922, in *Hitchy Koo*. Miss Sanderson became ill and Miss Moore stepped into the role. Then came a trip to Europe followed by three seasons in music and comedy.

But she still thrilled to the thought of opera, so back she went to Europe, this time to Milan, where fate sent another agent in the person of the immortal Gatti Cavazza, of the Metropolitan. Through him she made her debut in *La Boheme*. This was in the very opera house where she had failed in a previous try-out. Now she was welcomed as a brilliant star. There she remained for the seasons of 1928, 1929 and 1930.

As had become habit with her, she studied her celluloid imperfections and determined to eradicate them. Her current picture, *One Night of Love*—and her newest radio contract—are the answers to that fine sense of self-appraisal and consequent growth which is the key to Grace Moore's accomplishments.

Grace Moore will begin her new song cycle Tuesday, January 1, at 9 p. m. EST (8 CST) over an NBC-WJZ network, in a program sponsored by the Vick Chemical Company.



Miss Moore scored one of the outstanding hits of her professional life in the recent movie, *One Night of Love*—from which the above camera study was taken

## Famous Composers

By Mark Herringham

ANTON DVORAK (1842-1904) took the folk music of Bohemia and—through excellent musicianship in the art of composition—made it an acknowledged part of cosmopolitan music. All the world knows his *New World Symphony*—an excerpt from which will be played on NBC's Music Appreciation Hour Friday, January 4, under the baton of Walter Damrosch. He is perhaps best known for *Humoresque*.

Dvorak's life musically began among the songs of the people—for he was the son of a butcher and innkeeper—and not in a more exalted home environment where he might have been influenced by music of a vastly different sort. A natural enjoyment of the music he heard around him, coupled with great talent in reproducing it—turned the boy Dvorak to a deep love of Bohemian folk-tunes.

His father was annoyed. He wanted Anton to become a solid citizen like himself—a small man perhaps, but of assured position; he did not like to see him desert all thoughts and duties when a strolling player came along. But this is what the lad used to do. Consequently, the boy quickly learned to sing. Next came mastery of the violin. Then he mastered the organ, and began to study harmony.

The youthful Dvorak went to Prague to continue his study. There for a while he lived the life of a struggling student—a life romantic in the estimation of people who never have lived it, but crushing in its poverty and deprivations when actually experienced.

Fortunately, however, Smetana—the first genuinely Bohemian composer—realized something of the young man's talent, and helped him. Liszt also assisted Dvorak. He performed his works and praised him.



Anton Dvorak

By this time Dvorak, the natural musician, had acquired something more than a peasant tunefulness. He had become an excellent musician, well schooled in the German technique as exemplified in Mozart, Beethoven and Schubert—whom he had studied with complete thoroughness.

As a consequence of this, Dvorak has reached greater heights than his predecessor, Smetana. While the latter remained a Bohemian composer, Dvorak took the music of his native land and gave it an international standing. Yet he never really deserted the songs of the countryside when he moved into more sophisticated musical company. He took them with him.

America owes a special and unique debt to Dvorak. For it was he who, with his cultivated appreciation for folk-music, taught this continent and the world the rich musical value of the American Negro's folk songs. In fact, the *New World Symphony* is based upon Negro folk ideas.

The composer's appreciation of the tunes of the transplanted black man was most evident during his tenure of office as director of the National Conservatory of Music in New York. By that time, of course, the once-struggling student of music had come to enjoy the material fruits of his genius. His salary in the New York post was \$15,000 a year.

Speaking of his success, his richness of talent, and his simplicity, one of Dvorak's biographers describes him as "... a veritable Schubert in fertility. It is pleasant to add that he got universal love in response to this more than Midas-like transmuting power of his, and that the poor Bohemian boy, after becoming rich and famous, died full of honors, but as simple at heart as ever."



# Can You Believe This?

Radio Guide Has Undertaken the Monumental Task of Soliciting from Numerous Stars of the Air—Band-leaders, News Commentators, Crooners, Comedians, Dramatic Artists—Their Chief New Year's Resolution—with the Results Recorded Here



George Burns: "I resolve to send Gracie back to the kindergarten"



Don Bestor: "My reputation as the best-dressed man in radio is costing me a fortune, so I resolve—"



Jack Benny: "I resolve to prevent Mary always getting in my hair—by having it shaved off"

**John B. Kennedy:** I resolve to be busy without being bothered.

**Edgar A. Guest:** I resolve to broaden the scope of my broadcasts.

**Jack Benny:** I resolve to prevent Mary always getting in my hair—by having it shaved off.

**Mary Livingstone:** I resolve to devote every moment of my time to my new baby.

**Roxy:** I resolve to keep looking for new talent and present it adequately to radio.

**Donald Novis:** I'm off all resolutions. I'm still 'way behind in my previous sets.

**Sigmund Romberg:** Here's a resolution I never expect to fulfill—but nevertheless, I hereby resolve to make a gallant attempt to get ahead at least four weeks with my radio scripts.

**Phil Baker:** I resolve to get even with Beetle. And I expect to do it!

**Whispering Jack Smith:** I resolve to sing 'em as low as last year.

**Frank Parker:** I resolve to try and improve my voice, so that I can sing better than I did last year.

**Freddy Martin:** I resolve to give at least a dozen youngsters a start in radio this year.

**Jane Froman:** I resolve to study harder this year and thus become a better artist.

**Alois Havrilla:** After a recent unpleasant experience, I resolve never to eat another cucumber.

**Jimmy Melton:** I resolve to make no more resolutions so that there will be no broken ones.

**Rosaline Greene:** I resolve to finish the sweater I started knitting last year.

**Ed Wynn:** I resolve to stick to my horse, come what will.

**Graham MacNamee:** I resolve to keep laughing at Ed's jokes—even if they're not funny.

**Eddie Cantor:** I resolve to cease dreaming about those sons I'm always talking about in my broadcasts!

**Jimmy Wallington:** I resolve never to try to win another diction award.



Kate Smith: "I resolve to be true to 'Mike' for another year"

**Lowell Thomas:** I resolve to make an expedition to the moon if radio ever blows up.

**Xavier Cugat:** I resolve to promote more interest in tango and rhumba music.

**Don Wilson:** I resolve to let Jack Benny tell all the jokes on the Jello programs.

**Jack Smart:** I resolve not to gain any more weight.

**Major Edward Bowes:** My resolution is the same each year—not to neglect my friends.

**Tim and Irene Noble:** We resolve to put forth all our efforts in an attempt to keep the world laughing.

**Jolly Coburn:** I resolve to keep folks stepping—on my dance floor.

**Walter Winchell:** I resolve to keep hating my enemies—and loving my friends.

**Annette Hanshaw:** I resolve never to take a music lesson. I can't read a note of music—and I think it's an advantage.

**Hal Kemp:** I resolve to write a few hit tunes this year.

**Don Bestor:** I resolve to cut down my clothes bill, because my reputation as the best-dressed man in radio is costing me a fortune.

**Jack Benny:** I resign myself to my fate and resolve not to try any more hair restoratives during the coming year.

**Lanny Ross:** Now that Muriel is happily engaged, I resolve to kill the next reporter who hints that I'm "that way" about any girl.

**George Gershwin:** I resolve to live down my reputation as the composer of Rhapsody in Blue.

**Paul Whiteman:** I resolve

to stay as thin as I am.

**Fred Waring:** I resolve to cease squawking about the air pirates who steal my ideas.

**Stoopnagle and Budd:** We resolve to become high-brow comedians—if some one will lend us the brows.

**Fred Allen:** I resolve to use the spittoon instead of the bass horn during my 1935 broadcasts.

**Portland Hoffa:** I resolve to make Fred stop chewing tobacco during his broadcasts.

**Jessica Dragonette:** I resolve to follow even more closely the desires and wishes of my hosts of friends.

**Rudy Vallee:** I resolve to be a better clearing house for radio talent in 1935.

**Lawrence Tibbett:** I resolve to do everything in my power to remove the false halo surrounding classical music.

**Warden Lawes:** I resolve to do everything I can to make people more appreciative of human values.

**John Charles Thomas:** To devote all my efforts toward increasing the popularity of American folk songs—that is my resolution.

**George Burns:** I resolve to send Gracie back to the kindergarten.

**Gracie Allen:** I resolve to stay as dumb as I am—it's profitable.

**Kate Smith:** I resolve to be true to "Mike" for another year.

**Voice of Experience:** I resolve to bring happiness to a greater number of people.

**George Givot:** I resolve to keep sponsors from fighting over my services!

**Joe Penner:** I resolve to "duck" all resolutions.

**Ozzie Nelson:** I resolve to refrain from tobacco and liquor. (This should be easy, as I've never indulged.)

**Harriet Hilliard:** I resolve to refrain from tap-dancing in the living-room of my apartment, in deference to the folks downstairs.

**Edwin C. Hill:** I resolve to help President Roosevelt in his fight against the depression in any way possible.

**Glen Gray:** I resolve to feature at least two red-hot arrangements each broadcast to help keep the American homesteads warm this winter.

**Peggy Healy:** I resolve to cease biting my fingernails.

**Eddy Duchin:** I resolve to cultivate a proper English accent, which will enable (Continued on Page 25)



# Red Snow

## Calling All Cars

By Jud Henry

**Radio, Defender of Law, Sprang into Action Immediately after That Red Snow at Holt, Michigan, Was Discovered—and Almost as Soon, Radio Got in Its Work of Swift Retribution for a Terrible Crime**

**H**URRY, mother! I must practice my Christmas piece before school." Twelve-year-old Leone Georgia Love tossed her auburn curls impulsively. Enthusiasm suffused her athletic young frame as with a visible glow. "Yes, dear." Her mother smiled as she tucked a sandwich and two generous slices of cake into the girl's lunch-basket. "And you have your Christmas seals to sell today."

Leone wrapped her arms around her mother and in a moment was dancing on her way, a quaint little bareheaded figure in blue and white checkered dress, tan stockings and black shoes.

This world's goods are not too plentiful with the Love family, but not even this could dampen the spirits of Leone, so eager to help persons even less fortunate than herself, by the sale of Red Cross seals, and to participate in the Christmas exercises at the Lott district school in Holt, Michigan.

But Leone's mother did not share her enthusiasm at that moment. She was worried, on that morning of December 5, 1934, as she gazed across the dimensionless glare of the first big snowfall of the season. Mrs. Howard Clifton Love always experienced a twinge of worry when her children left for school.

They had to walk a mile and a half, through a patch of timber and down the Michigan Central Railroad right-of-way—a path of potential danger. Mrs. Love sighed. Mothers can only hope and pray.

**L**ITTLE Leone skirted the gaunt woodlot, crossed a frozen field, and approached the railroad tracks through a gate. All the world was white with new-fallen snow.

She had walked only a short distance along the track when that indefinable instinct that warns all beings in the hour of danger began to trouble Leone. She glanced back. A few steps behind was an excessively thin man, more than six feet in height, hawk-featured. His eyes had the expressionless stare of the possessed. In the crook of his arm was a .22 rifle.

Gasping in terror, Leone broke into a dog trot. He advanced on her. His loose lips spoke a monstrous proposal, its implications only dimly realized by the child. He beckoned toward the woods. His features flexed into an insane grin.



**Scene of the murder of little twelve-year-old Leone Georgia Love—who died clutching the Christmas seals she intended to sell**



**Actual indentation in snow-covered earth, where Leone's body was forced in an attempt to give it permanent concealment**

"You leave me alone!" The girl faltered. "I'll tell my sister on you."

His countenance darkened. He lifted the rifle and—

At sound of the shot ragged sparrows fluttered into the air, startled from their perches on the telegraph poles beside the tracks.

It was Miss Rexine Gorton, of Lansing, teacher at Holt school, who gave the alarm. Anxious because

Leone hadn't arrived, along with a brother and sister, Miss Gorton telephoned the authorities. She then got in touch with Harold Love, Leone's eighteen-year-old brother, employed at the Holt Pharmacy. The youth started for home over the course customarily taken by Leone.

**A**T THE same time the voice of justice began to speak. Radio, upholder of peace and order, spoke with the tongue of Operator M. A. Roberts, of WRDS, Michigan State Police radio station—the first and the largest state-operated police radio:

"Calling all cars . . . Calling all cars . . . Missing persons report No. 5640 . . . Leone Love . . . L-e-o-n-e L-o-v-e . . . disappeared on way to Holt School at 7:47 a. m. today . . ."

Following a description, Operator Roberts requested all officers in Lansing and vicinity to be on the lookout. This was followed a few moments later with:

"Attention Car 57. Go to the Love home. Trace this girl's movements from the time she left this morning . . . Attention Car 57 . . ."

Troopers John L. Horvath and Joseph Pierce, cruising in South Lansing, wheeled obediently in the direction of Holt. Within a few minutes after little Leone had been missed—before the school clock had reached five minutes after nine, and while the little girl's trail should still be easy to follow—radio had set the search in motion.

Meanwhile, Harold Love proceeded on his quest. At their humble home his mother sat with face pressed against the windswept glass. All the fears she harbored became living torments. It was with the greatest difficulty that searchers had persuaded her not to rush out into the snow to look for little Leone. They did not want an hysterical woman impeding the search, and the mother had bowed to their insistence. Now she could only wait, and that seemed hardest of all to do.

But her son's experience was more appalling by far. Starting from the school, young Harold Love began to search along the railroad tracks.

"Leone! Leone!" shouted the young man.

"Leone! Leone!" an echo mocked him from dense growths of timber, as the wall of trees threw back the sound. And the calm serenity of that white, snow-buried landscape mocked him, too.

**T**HE BOY seemed to be walking, dreamlike in a nightmare world of dazzling, formless whiteness. Then suddenly—there was red.

Blood in the snow! It was the one touch of color in all that shrouded countryside. A great, angry splotch of red—with tiny drops leading away.

Frantically, Harold plunged down the track, following the pitiful trail of red drops. Had the child been struck by a train and dragged down the track, he wondered? Suddenly he stopped and picked up a little folded piece of paper. Inside were thirteen pennies—the thirteen pennies Leone had shown him that morning, proud that she had sold thirteen Christmas seals to her friends.

No! It had not been a train, Harold realized suddenly—as the dreadful trail of red drops led away from the track. It went over the shoulder of the embankment, down its steep side and—the tracks of a man's large feet, Harold saw, now paralleled the line of red.

Recklessly, the boy hurled himself down that steep slope. Horror was in his heart, but his fists were clenched. He sensed what to (Continued on Page 28)



**The telltale footprint that paralleled the trail of red snow**



# Programs for Sunday, December 30

Edition 3

## Log of Stations New York

Call Letters	Kilo-cycles	Power Watts	Location	Net-Work
WAAT	940	500	Jersey City	L
WABC	860	50,000	N.Y. City	C
WEAF	660	50,000	N.Y. City	N
WEVD	1300	1,000	N.Y. City	L
WHN	1010	1,000	N.Y. City	L
WTNS	1180	1,000	N.Y. City	L
WJZ	760	50,000	N.Y. City	N
WLWL	1100	5,000	N.Y. City	L
WMCA	570	500	N.Y. City	A
WNEW	1250	2,500	N.Y. City	L
WOR	710	5,000	Newark	L
WOV	1130	1,000	N.Y. City	L

C—CBS—Programs  
N—NBC—Programs  
A—American Broadcasting System  
L—Local Programs.

## Notice

These programs as here presented were as correct and as accurate as the broadcasting companies and RADIO GUIDE could make them at the time of going to press. However, emergencies that arise at the studios sometimes necessitate eleventh hour changes in program listings, time, etc.

## Look for the Bell

for Religious Services and Programs

6:30 A.M.  
WAAT—Melodies  
WINS—Sunshine Hour  
7:30 A.M.  
WHN—Ten Ten Reveille  
7:45 A.M.  
WHN—Hymns & Talk  
8:00 A.M.  
WEAF—Bradley Kincaid, songs  
WABC—On the Air Today; Organ  
WJZ—Tone Pictures; quartet; piano  
WAAT—Organ Music  
WHN—Waker Uppers,  
WOV—Morning Melodies

8:15 A.M.  
WEAF—Melody Hour; Guest Soloists; Grande Trio  
WAAT—Breakfast Time Tunes

8:30 A.M.  
WABC—Lyric Serenade  
WJZ—Wm. Mender, organist  
WAAT—Wandering Boys Quartet

8:45 A.M.  
WABC—Radio Spotlight  
WAAT—Radio Repair men

9:00 A.M.  
WEAF—Balladeers  
WABC—Aunt Susan  
WJZ—Coast to Coast on a Bus, children's program  
WAAT—Morning Musicales  
WHN—Melody Journals  
WINS—Church Forum  
WMCA—American Family Program  
WOV—Times Square Mission

9:15 A.M.  
WEAF—Renaissance Quintet  
WAAT—Rhythmic Melodies  
WHN—William Graham, tenor

9:30 A.M.  
WEAF—Peerless Trio, songs  
WAAT—Medieval Society  
WHN—Morning Serenade, concert  
WINS—Henry Marshall's Climbers  
WMCA—Federation of Churches  
WOV—Serenaders

9:45 A.M.  
WEAF—Alden Edkins, bass  
WAAT—Sally and Sam  
WOR—St. Thomas' Carillon  
WOV—Fur Trappers

10:00 A.M.  
★ WEAF—The Radio Pulpit; "The Power of the Past," Dr. S. Parkes Cadman  
WABC—Church of the Air  
WJZ—Southernaires  
WHN—Deloise and Martin, vocalists  
WINS—News; Musicians on Parade  
WMCA—John Loughran, talk  
WNEW—Watchtower Prgm.  
WOR—Organ Recital

10:15 A.M.  
WHN—Song Heaven

WINS—Bill Barry, songs  
WMCA—News; Arthur Gutow, piano  
WNEW—Bradford Hathaway, talk  
WOV—Sketch & Orchestra

10:30 A.M.  
WEAF—Sweethearts of the Air; Breen & de Rose; Bob Emery  
WABC—News; Patterns in Harmony  
WJZ—Morning Musicales  
WAAT—Musical Quartet  
WHN—News; How to Get What You Want  
WINS—Dancing Dices.  
WMCA—Erling C. Olsen  
WNEW—Baptist Church  
WOR—Silver Strains

10:45 A.M.  
WEAF—Mexican Typica Orch.  
WABC—Between the Bookends  
WAAT—Bill Whitley & Orchestra  
WINS—Tuneful Tailors  
WOR—Newark Museum, talk  
WOV—Gondoliers

11:00 A.M.  
WEAF—News; Mexican Typica Orch.  
WABC—Children's Hour  
WJZ—News; Nathan Stewart, baritone  
WAAT—Food Counsellor  
WEVD—Forward Hour, music & skit  
WHN—Calvary Baptist Church  
WINS—Mabel Horsey's Stars  
WMCA—Christian Science Service  
WNEW—New Kay Reed, Pianist  
WOR—The Songweavers  
WOV—Dance Orchestra

11:15 A.M.  
WEAF—Rudolph Bocho, violinist  
WJZ—"The Alling House," Roger B. Whitman  
WAAT—Blue Ridge Hillbillies  
WINS—Carmela Ippolito, violinist  
WNEW—Uncle Pete & Louise  
WOR—Perole String Quartet  
WOV—Ali D'Italia

11:30 A.M.  
★ WEAF—Major Bowes' Family; Waldo Mayo, conductor & violinist; Tom McLaughlin, baritone; Nicholas Costantino, tenor; Hannah Klein, pianist; The Guardsmen  
WJZ—Samovar Serenade  
WAAT—Dance Orchestra  
WNEW—Rhythm Gems  
WOV—Neapolitan Echoes

11:45 A.M.  
WAAT—Roy Smeck, Wizard of the Strings  
WINS—Jerry Dean, songs  
WNEW—Rabbi Stephen S. Wise

## Afternoon

12:00 Noon  
WJZ—Gigantic Pictures, Inc.; Musical Comedy; Sam Hearn, comedian; Alice Frost, actress; Betty Jane; George Beuchler & Larry Grant, vocalists; Johnny Blue's Orch.  
WABC—Salt Lake City Tabernacle  
WAAT—One Reel Talkies  
WEVD—Israel in American History  
WINS—News  
WOR—Uncle Don Reads Comics  
WOV—Giuseppe de Laurentis, comedy

12:15 P.M.  
WAAT—Michael's Orchestra  
WEVD—Rose Buska, soprano  
WMCA—CANDY CARD PRESENTS "Child Behavior" by Leichster Harrison

12:30 P.M.  
WEAF—University of Chicago Round Table Discussion  
WABC—The Romany Trail  
WJZ—Radio City Music Hall on the Air  
WAAT—Star Dust; B. A. Rolfe  
WEVD—The Clown  
WHN—Radio Movie Club  
WMCA—Noon Day Musicales  
WOR—Sugar Cane, songs  
WOV—Italian Music and Drama

12:45 P.M.  
★ WABC—SIR JOSIAH STAMP, talk  
WEVD—Theatre of the Air  
WMCA—Male Quartet  
WOR—Pauline Alpert, pianist

1:00 P.M.  
WEAF—Dale Carnegie, "Little Known Facts about Well-known People"; Leonard Joy's Orchestra  
WABC—Church of the Air  
WAAT—Dance Orchestra  
WEVD—Jewish Sketch  
WHN—Jerry Farrar, songs  
WINS—Yorkville Hour Music  
WMCA—Amateur Revue  
WOR—On Wings of Melody  
WOV—Caputo's String Orchestra

1:15 P.M.  
WAAT—Old Time Minstrels

WEVD—Varieties of the World  
WHN—Symphonic Interlude  
WOR—Milban String Trio  
1:30 P.M.  
WEAF—Surprise Party; Mary Small, songs; Wm. Wirges' Orch.; South-ernaires Quartet; Bob Crosby, vocal-ist; guest  
WABC—Little Jack Little, songs  
WJZ—Nat'l Youth Conference; Dr. Daniel A. Poling, "Comrade & Captain"  
WHN—Ebba Braathe Neck, pianist  
WINS—Vincent Sorey's Operatic Bouquet  
WNEW—Faith Fortune  
WOV—Pietro Yon, organist; choir

1:45 P.M.  
WABC—Pat Kennedy, tenor; Art Kassel's Orch.  
WAAT—Hawaiian Ensemble  
WJZ—Chess Chatter  
WOR—Old Songs of the Church  
2:00 P.M.  
WEAF—Road to Romany  
WABC—Lazy Dan, Minstral Man  
WJZ—Anthony Frome, Poet Prince  
WAAT—Tuneful Tales  
WEVD—Lola Monti-Gorse, soprano  
WHN—Don Marton's Internationales  
WABC—Greenwich Sinfonietta  
WOR—Rabbi Jacob Tarshish  
WOV—Italian Melodies

2:15 P.M.  
WJZ—Bob Becker's Fireside Chats About Dogs  
WAAT—Blue Blazers  
WEVD—In A Jewish Grocery, skit

2:30 P.M.  
WEAF—Gene Arnold; Commodores  
WABC—Hammerstein's Music Hall; Ted Hammerstein & Guest Stars  
★ WJZ—Radio Theater; Popular Plays and Players, "Daddy Long Legs" with John Boles & Helen Chandler  
WEVD—Arm Chair Traveller  
WEVD—Uncle Nuehem and his Kids  
WHN—Alice Nicholas, songs  
WINS—Paul Martel's Orchestra  
WMCA—Three Little Funsters  
WOR—Eddy Brown, violinist  
WOV—Italian Theater

2:45 P.M.  
WAAT—Mitchell Sadewitz, pianist  
WHN—Concert Ensemble

3:00 P.M.  
WEAF—Sally of the Talkies, sketch  
★ WABC—N. Y. Philharmonic Orch.; Bruno Walter, conducting; All Wagner Program; Lotte Lehman, soprano; Paul Althouse, tenor & Emanuel List, basso  
WAAT—Matinee Players  
WHN—Rhythm Interlude  
WINS—Organ Recital  
WMCA—Cathedral of the Under-world  
WOR—The Amateurs  
WOV—Salammé, comedian

3:15 P.M.  
WLWL—Voice of the Missions

3:30 P.M.  
WEAF—MAYBELLINE PRESENTS Penthouse Serenade; Charles Gay-lord; Dorothy Hamilton, beauty ad-visor; Don Mario, tenor  
★ WEAF—The National Vespers; Dr. Harry Emerson Fosdick  
WAAT—Kent Male Quartet  
WHN—Ted Navarre's Orchestra  
WINS—Choir of Thirty Voices  
WLWL—Columbus Club Forum

3:45 P.M.  
WAAT—Rhythmic Melodies  
WOR—Golden Songbirds

4:00 P.M.  
★ WEAF—America's First Rhythm Symphony; Guest Artist  
WJZ—Adventures of Sherlock Holmes, dramatic sketch  
WAAT—Hungarian Orchestra  
WHN—Henry Herbert's Orchestra  
WINS—Musical Oddities  
WMCA—The Messiah  
★ WOR—Rev. Charles E. Coughlin

4:15 P.M.  
WAAT—Martin Ravotto, accordion  
WINS—Howard Price, tenor

4:30 P.M.  
WEAF—Harry Reser's Orch.; Jay Heatherton, baritone; Peg La Cen-tra, songs  
WJZ—Morton Downey, tenor; Ray Sinatra's Orch.; Guy B. Post, nar-rator  
WAAT—Estelle Noga, songs  
WHN—George Hafeley's Orchestra

WINS—Paul Martel's Orch.  
WOV—Watchtower Program  
4:45 P.M.  
WEAF—Dream Drama; Arthur Allen & Parker Fennelly  
WAAT—Dana College Program  
WOV—Dower Sisters

5:00 P.M.  
★ WEAF—The Sentinels' Serenade; Ed Davies, baritone; Charles Sears, tenor; Mary Steele, contralto; Josef Koestner's Orch.  
WABC—Open House; Donald Novis & Vera Van, guests; Freddie Martin's Orch.  
★ WJZ—Roses & Drums; "Open Win-dow," drama  
WAAT—Echoes of Poland  
WHN—Rhythm Interlude  
WINS—Vincent Sorey's Orchestra  
WMCA—Church of the Air  
WOR—Gus Steek's Orchestra  
WOV—Land of Romance

5:15 P.M.  
WNEW—Old Songs of the Church  
WOR—Mirth Parade

5:30 P.M.  
★ WEAF—"The House by the Side of the Road"; Tony Wons; Gina Van-na, soprano; Emery Darcy, baritone; Ronnie & Van, songs & comedy; Vocal Ensemble & Orch. direction of Ulderico Marcelli  
WABC—Crumit & Sanderson; Jack Shilkret's Orch.; Hertz Bros., saxo-phone & accordion players, guests  
WJZ—CATHOLIC NEW YEAR'S Pro-gram; Father Finn's Paulist Choris-ters  
WHN—Don Alfredo's Orchestra  
WINS—Paul Martel's Orchestra  
WOR—"Smilin' Ed" McConnell  
WOV—Court of Domestic Relations

5:45 P.M.  
WINS—Old Songs of the Church  
WOR—Adventures of Jimmie Allen

## Night

6:00 P.M.  
WEAF—Catholic Hour  
WABC—Nat'l Amateur Night; Ray Perkins; Arnold Johnson's Orch.  
WJZ—Heart Throbs of the Hills  
WHN—Treasure Trailers  
WINS—Jewish Little Symphony  
WMCA—Radio Party; Vocalists  
WOR—Bernhard Levitov's Orchestra

6:15 P.M.  
WJZ—Jolly Coburn's Orch.; Soloists  
WHN—Joseph La Zaro's Orchestra

6:30 P.M.  
WEAF—Frank Simon's Concert Band, Narrator; Guest Artist  
★ WABC—ACME WHITE LEAD & Color Works Present "Smilin' Ed" McConnell  
WJZ—Grand Hotel; Anne Seymour & Don Ameche  
WHN—Carlos Tomanelli, baritone  
WINS—Globetrotter  
WMCA—Joe Buck's Orchestra  
WOR—The Forum Hour

6:45 P.M.  
WABC—Voice of Experience  
WHN—Hall's Bronze Harmonizers  
WINS—Golden Notes  
WNEW—Bragale's Tango Band

7:00 P.M.  
WEAF—Martha Mears, contralto  
WABC—California Melodies  
★ WJZ—Jack Benny, comedian, with Mary Livingstone & Frank Parker; Don Bestor's Orch.  
WHN—Frank's Bavarian Orchestra  
WABC—Israel Among the Nations  
WNEW—Mike Durso's Orchestra  
WOR—Society of Ancient Instruments

7:15 P.M.  
WEAF—John B. Kennedy, news  
WMCA—Harry Hershfield, humorist  
WNEW—Milton Mann's Orchestra

7:30 P.M.  
WEAF—Sigurd Nilssen, baritone, Guest Singers; Graham McNamee  
WABC—Chicago Knights  
WJZ—Joe Penner; Ozzie Nelson's Orchestra; Harriet Hilliard, vocalist  
WHN—Don Marton's Internationales  
WMCA—Songsters  
WNEW—John Kelvin, tenor

7:45 P.M.  
WEAF—Wendell Hall, songs  
WMCA—Three Little Funsters  
WOR—Comedy Stars of Hollywood

8:00 P.M.  
★ WEAF—Opera Guild; "Pagliacci" (in English) with Giovanni Marti-nelli, tenor; Deems Taylor, narrator; Wilfred Pelletier's Orch.; Chorus  
★ WABC—Evening Concert; Dusolina Giannini, soprano, guest  
★ WJZ—Symphony Concert; Eugene Goossens, conductor; Lucrezia Bori, soprano; Guests  
WEVD—"The Poet Philosopher"  
WHN—Baptist Church  
WLWL—Paulist Fathers' Church  
WMCA—Symphony Orchestra  
WNEW—Baptist Services  
WOR—Goldkette's Musical Pastels

8:15 P.M.  
WEVD—Sylvia Bagley, songs

8:30 P.M.  
WEVD—Rogue's Revue  
WOR—Jack Denny's Orchestra

9:00 P.M.  
WEAF—Manhattan Merry-Go-Round, Featuring Famous Acts of the Amer-ican Theater; Pierre La Kreeun, tenor; Men About Town; Andy San-nelli's Orch.  
★ WABC—Alexander Woollcott, Town Crier; Robert Armbruster's Orch.  
★ WJZ—Silken Strunges; Charlie Prev-in's Orch.; Countess Olga Albani  
WHN—News; Jose Rodriguez's Orch.  
WMCA—English Coronets  
WNEW—Dream Ship  
WOR—Happy Hal's Housewarming

9:30 P.M.  
WEAF—Album of Familiar Music; Frank Munn, tenor; Virginia Rea, soprano; Ohman & Arden, piano duo  
WABC—Will Rogers; Headliners Quar-tet; Reed Kennedy; Oscar Bradley's Orch.  
★ WJZ—Walter Winchell, gossip  
WHN—Ted Navarre's Orchestra  
WMCA—Kay Thompson, songs  
WOR—Choir Invisible; Orchestra & soloists

9:45 P.M.  
WJZ—Armand Girard, bass-baritone  
WMCA—Louis K. Anspacher, narrator

10:00 P.M.  
WEAF—Hall of Fame; Charles Rug-les & Mary Boland, guests  
WABC—Wayne King's Orchestra  
WJZ—L'Heure Exquise  
WEVD—Debate: "Public or Private Housing?"  
WHN—Don Marton's Internationales  
WMCA—Hockey Game  
WOR—Eddy Duchin's Orchestra

10:15 P.M.  
WEAF—Jane Froman, contralto; Mod-ern Choir; Frank Black's Orch.  
WABC—Wm. A. Brady, "Behind the Scenes"  
WJZ—An American Fireside: "What We Liked in 1934"; N. Hapgood; John B. Kennedy & Wm. Lundell  
WHN—Fischer's Hungarian Ensemble  
WOR—Liebling's Operatic Miniatures

10:30 P.M.  
WABC—Joe Haymes' Orchestra  
WMCA—Leon Friedman's Orchestra

10:45 P.M.  
WEAF—K-7, Spy Story  
WABC—News; Little Jack Little's Orchestra  
WJZ—Jack & Loretta Clemens; News  
WHN—Roy Cesar's Orchestra  
WMCA—Voice of Romance  
WOR—Current Events

11:15 P.M.  
WJZ—Jesse Crawford, organist; Dor-othy Page, contralto  
WMCA—Dance Music 'til 2 A.M.  
WOR—Moonbeams, vocal trio

11:30 P.M.  
WEAF—News; Emil Coleman's Orch.  
WABC—Leon Belasco's Orchestra  
WJZ—Cherniavsky's Orchestra  
WHN—Joseph La Zaro's Orchestra  
WOR—Eddy Duchin's Orchestra

11:45 P.M.  
WOR—Florence Richardson's Orch.

12:00 Mid.  
WEAF—Abe Lyman's Orchestra  
WABC—Panch's Orchestra  
WJZ—Felix's Orchestra  
WEVD—Dance Music  
WHN—Henry Herbert's Orchestra  
WNEW—Dance Parade (to 4 a. m.)

12:15 A.M.  
WABC—Henry Busse's Orch.  
WNEW—James P. Johnson's Orch.  
WOR—Eddie Worth's Orchestra

12:30 A.M.  
WEAF—Don Pedro's Orchestra  
WABC—Frank Dailey's Orchestra  
WJZ—Stan Myers' Orchestra  
WHN—Red Tompkin's Orchestra  
WOR—Julie Wintz' Orchestra



# Coming Events

Time Shown Is Eastern Standard

## Sunday, Dec. 30

**A** SPECIAL PROGRAM under the auspices of the National Council of Catholic Men, featuring Father Finn's Paulist Choristers, will be presented at 5:30 p. m. over an NBC-WJZ network.

"PENTHOUSE SERENADE," formerly heard from Hollywood as the Maybelline Musical Revue, makes its Chicago debut over the NBC-WEAF network at its former hour, 3:30 p. m. CHARLES GAYLORD'S orchestra, DON MARIO, Spanish tenor, and DOROTHY HAMILTON, beauty advisor, comprise the talent on the new show.

The first nationwide radio program devoted to the presentation of strictly amateur performers—the National Amateur Night will have its premiere over the CBS-WABC network from 6 to 6:30 p. m. RAY PERKINS, radio comedian, will act as master of ceremonies. ARNOLD JOHNSON'S Orchestra will supply the music, and HARRY VON ZELL will announce. The program will be heard at this time every week, replacing the Music by Gershwin feature.

WILLIAM A. BRADY, one of the nation's famed theatrical producers, will be heard in a new weekly series of dramatic talks of an autobiographical nature, relating events and enterprises since the start of his colorful career back in the '80s—over the CBS-WABC network at 10:30 p. m.

Effective tonight and hereafter on Sundays, the Press-Radio News changes its time on WEAF to 11:30 p. m., instead of 12 midnight.

## Monday, Dec. 31

The Laugh Clinic (CBS-WABC network) has increased its time to one hour. This necessitates a shift from Tuesdays to Monday mornings, from 9 to 10 a. m.

The annual meeting of the Burlington, Wisconsin, Liars Club will be broadcast from Chicago at 4:30 p. m. over an NBC-WJZ network.

CAREFREE CARNIVAL will inaugurate a weekly series under the sponsorship of the makers of Crazy Water Crystals at 8:30 p. m., over an NBC-WJZ network.

In honor of the New Year, the Let's Dance program, normally heard over an NBC-WEAF network for three hours each Saturday night, will broadcast over combined NBC-WEAF-WJZ networks from coast-to-coast from 10:30 p. m., to 1:30 a. m., local time. The bands of Kel Murray, Xavier Cugat and Benny Goodman, and their vocalists, will broadcast for six solid hours in order to move the program across the continent.

## Tuesday, Jan. 1

The Story of Mary Marlin, a serial dramatization starring JOAN BLAINE, will be presented five times a week at 12 noon, under the sponsorship of the Kleenex Co. over an NBC-WEAF network.

A description of the annual Carnival of Roses, in Pasadena, California, will be an afternoon highlight broadcast over an extensive NBC-WEAF network at 12:30 p. m. Football enthusiasts will hear a play-by-play description of the Stanford-Alabama Football Game from the Rose Bowl from 5 to approximately 8 p. m., also over an NBC-WEAF network.

You and Your Government series will be broadcast at 4:15 p. m. instead of 7:30 today, due to the West-Coast broadcast.

The Radio City Matinee, a new series of full-hour afternoon broadcasts, will begin at 3 p. m. over an NBC-WJZ network. EFREM ZIMBALIST, violinist, and GIO-



RITA LANE

From the shores of the Pacific the voice of this pretty, young soprano comes to you each Monday night. She's one of the star attractions of that star variety show, Carefree Carnival, 8:30 p. m. EST (7:30 CST) over NBC-WJZ and affiliated stations

VANNI MARTINELLI, Metropolitan Opera Company tenor, will be the guest artists at the initial concert. The series, starring celebrated Victor recording artists, will be on the air from 2 to 3 on Wednesday afternoons over NBC-WJZ, starting January 9. ROSARIO BOURDON and ENRIC MADRIGUERA and their orchestras will share time with Zimbalist and Martinelli, while EVA SYMINGTON, popular torch singer, will dispense some torrid numbers on the opening program.

GRACE MOORE, star of concert, stage, screen and radio, will begin a new series of radio concerts, presented every Tuesday at 9 p. m. over an NBC-WJZ network under the sponsorship of the Vick Chemical Company.

## Wednesday, Jan. 2

The Wednesday evening episode of the Eno Crime Clues series will be supplanted by the Penthouse Party, starting at 8 p. m. over an NBC-WJZ network. MARK HELLINGER, famous Broadway columnist, and his wife, GLADYS GLAD, former Ziegfeld Follies beauty, with PEGGY FLYNN, comedienne, the TRAVELERS

# Contests on the Air

Time Shown Is Eastern Standard

### SUNDAY

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 and \$100 all-wave receiving sets. Nature, best verdict re case given in broadcast. Sponsor, MacFadden Publications.

QUARTET, EMIL COLEMAN'S Orchestra, and a guest artist will be starred in this new series.

## Thursday, Jan. 3

Highlights of the opening session of the 74th Congress will reach the coast-to-coast radio audience of the CBS-WABC network scheduled to begin at 11:30 a. m.

U.S.S.R. Official VALERY V. OBOLENSKY OSSINSKY, Vice Chairman of the State Planning Commission of Soviet Russia, will outline The Aim of the U.S.S.R. Second Five Year Plan in a radio address over the CBS-WABC network from 2:45 to 3 p. m.

Limit Hour of Charm will have its pre-8 to 8:30 p. m. It will feature one of the most unique musical units ever to come here—the CBS-WABC network from to the air—Phil Spitalny's all-girl orchestra. Each of the girls is an accomplished singer as well as a talented musician, and all double as a glee club. ROSALINE GREENE will act as mistress of ceremonies.

ALBERT EINSTEIN, famous scientist, will be heard over an NBC-WJZ network at 9:30 p. m. as he address a dinner meeting at which the American Hebrew medal for the promotion of better understanding between Christian and Jew in America will be presented to JAMES G. McDONALD, League of Nations High Commissioner for Refugees.

## Friday, Jan. 4

The Mystery Chef series, formerly heard on Wednesdays and Fridays at 9:30 a. m. over an NBC-WEAF network, will be replaced by EDNA ODELL, contralto, in a song recital from Chicago.

A new program, Children's Philharmonic Speaker, will be presented over the CBS-WABC network from 10:30 to 10:45 a. m.

BEATRICE LILLIE, whom critics have acclaimed the world's funniest woman, will headline a weekly series of broadcasts, starting today over a nation-wide NBC-WJZ network at 9 p. m.

## Saturday, Jan. 5

American radio listeners will have an opportunity to hear a musical broadcast from Yugoslavia for the first time, from 3:15 to 3:45 p. m., when the CBS-WABC network will present a special program from Belgrade.

Outdoor Girl Parade, a new weekly program series, will have its premiere over the CBS-WABC network from 7:30 to 8 p. m. Its stars include GLADYS BAXTER, soprano; WALTER PRESTON, baritone, and VICTOR ARDEN'S Orchestra. Besides the musical entertainment, a dramatized episode in the life of a noted aviatrix will be presented.

### THROUGH THE WEEK

1:45 p. m., Sunday, Monday, Tuesday, Thursday and Friday; CBS-WABC network, Pat Kennedy and Art Kassel's Orchestra. Prizes: Five RCA Victor all-wave radios. Nature, best five letters of 100 words or less on sponsor's product. Closing date, one week from broadcast. Sponsor, Bromo-Quinine.

8:15 p. m., Monday, Wednesday and Friday, CBS-WABC network, Edwin C. Hill's "The Human Side of the News." Each program, \$500 fur coat of winner's Also rebroadcast at 11:15 p. m. Prizes: size and choice. Nature, best 25-word letter regarding product mentioned in broadcast. Closing date, one week from each broadcast; series to continue indefinitely. Sponsor, Wasey Products, Inc.

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THE MAYBELLINE CABELLERO

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# Programs for Monday, December 31

Star ★ Indicates High Spot Selections

**6:30 A.M.**  
WAAT—Melodies  
WINS—Musical Clock

**6:45 A.M.**  
WEAF—Health Exercises  
WOR—Musical Gym Clock

**7:00 A.M.**  
WEVD—Cuckoo Clock  
WMCA—Morning Salute  
WNEW—Early Morning Hour

**7:30 A.M.**  
WABC—Ocean Revue  
WJZ—Yoichi Hiraoka, xylophonist  
WAAT—Breakfast Reporter  
WHN—Ten-Ten Revue  
WMCA—Toast and Coffee Hour  
WOR—Vincent Sorey's Orchestra

**7:45 A.M.**  
WEAF—Pollock & Lawnhurst  
WJZ—Jolly Bill and Jane  
WAAT—Morning Meditations  
WEVD—Morning Devotions  
WHN—Hymns and talk  
WINS—Mr and Mrs Reader

**8:00 A.M.**  
WFAF—Bradley Kncaad songs  
WABC—Musical Postmen  
WJZ—Morning Devotions; Lowell Patton, organist and director  
WAAT—Town Crier  
WEVD—Starting the Day Right  
WHN—The Early Birds  
WINS—Musical Clock  
WMCA—Barnacle Bill, uke. songs  
WNEW—Uncle Pete and Louise  
WOR—Current Events  
WOV—Knickerbocker Dance Orch.

**8:15 A.M.**  
WEAF—Dan Hall Trio  
WJZ—Wm. Meador, organist  
WAAT—Rhythmic Melodies  
WEVD—Cuckoo Clock  
WMCA—Morning Steps  
WNEW—Popular Varieties  
WOR—Neil Vinick beauty talk

**8:30 A.M.**  
WEAF—Cheerio, talk and music  
WABC—Lyric Serenade  
WJZ—Coffee & Doughnuts, comedy  
WAAT—Pickard Family  
WEVD—Polish Musicale  
WMCA—Church Federation Period  
WNEW—Morning Exercises  
WOR—Martha Manning, talk  
WOV—Consumer's Guide: Morning Melodies

**8:45 A.M.**  
WJZ—Landt Trio & White Trio  
WAAT—Tuneful Tales  
WMCA—Piano and Accordion  
WNEW—Modern Melodies  
WOR—Rhythm Encores

**9:00 A.M.**  
WEAF—Richard Leibert, organist  
WABC—Laugh Clinic  
★ WJZ—Breakfast Club  
WAAT—John X. Loughran  
WHN—Cabbages and Kings  
WINS—Singing Organist  
WMCA—Top of the Morning  
WNEW—Old Family Almanac  
WOR—Johnny Winters, organist

**9:15 A.M.**  
WAAT—Breakfast Club  
WINS—Gay Lee, Household  
WMCA—Rhythmic Melodies  
WNEW—Hillbilly Songs  
WOR—Home Town Boys

**9:30 A.M.**  
WEAF—Eva Taylor, songs  
WHN—News Report  
WINS—The Southern Gentleman  
WMCA—Symphony Orch.; Sneakers  
WNEW—Food Reporter; Gotham Duo  
WOR—Dr. Montague, Health  
WOV—Serenades

**9:45 A.M.**  
WEAF—Mattiata mixed chorus  
WINS—Speed Demons  
WOV—Melody Mariners

**10:00 A.M.**  
WEAF—News; Johnny Marvin, tenor  
WABC—News; Rogers & Vance  
WJZ—Harvest of Song  
WAAT—Radio Repairmen  
WHN—Pat Lynch, tenor  
WINS—News, Around the Town  
WNEW—Cliff Earle, songs  
WOR—Pure Food Hour  
WOV—Gloomchasers Orchestra

**10:15 A.M.**  
WEAF—Clara, Lu 'n' Em, gossip  
WABC—Bill and Ginger  
WJZ—Holman Sisters  
WAAT—Stuart Barrie, organ  
WHN—Rhythm Interlude  
WNEW—Homespun Philosopher

**10:30 A.M.**  
WEAF—Breen & de Rose; Bob Emery  
WABC—Savitt Serenade with Dianne  
WJZ—Today's Children  
WAAT—Brunswick Orch  
WHN—Theater News  
WMCA—Dr. Daniel R. Hodgdon, talk  
WOV—News  
WNEW—News; Gotham Duo

**10:45 A.M.**  
WABC—NEW YEAR'S EVE CELEBRATION at Manila, P. I.

WEAF—Joe White, tenor  
WJZ—News; Viennese Sextet  
WHN—Marion Raber, contralto  
WINS—Broadway Booking Office  
WYCA—Care and Feeding of Men  
WNEW—Sons of the Pioneers  
WOV—Venetian Serenade

**11:00 A.M.**  
WEAF—U. S. Navy Band  
WABC—Land o' Dreams  
WJZ—Honeymooners  
WAAT—Old Uncle Jonathan  
WHN—Barry Gale, songs  
WINS—Jack Douglas' Relatives  
WMCA—Woman's Round Table  
WNEW—Lou Singer, songs  
WOR—Neil Vinick beauty talk  
WOV—Maytime Orch

**11:15 A.M.**  
WABC—"Fats" Waller, songs  
★ WJZ—Tony Wons, philosopher  
WAAT—Naturfud  
WNEW—Dream Analyst  
WOR—Frank and Flo, songs  
WOV—Ali D'Italia

**11:30 A.M.**  
WABC—Connie Gates; Jimmy Brierty  
WJZ—George Hessberger's Band  
WAAT—Mullin's Orchestra  
WHN—Anna Anderson, soprano  
WMCA—Tony Cabooch, comedy skit  
WNEW—Trudy Thomas, songs  
WOR—Jacob Tarshish  
WOV—Neapolitan Echoes

**11:45 A.M.**  
WAAT—Britt's Scrapbook  
WHN—Mischa, pianist  
WMCA—Ben Alley, tenor, Betty Gould, organist  
WNEW—Jewish Education Talk  
WOR—St. Thomas' Carillons

## Afternoon

**12:00 Noon**  
WEAF—Igor Gorin, baritone  
WABC—Fields of Experience  
WJZ—Voice & Hall  
WAAT—Luncheon Music  
WHN—Audrey Harris, soprano  
WINS—News  
WMCA—Eddie Prior's Orchestra  
WNEW—Pickard Family, songs  
WOR—Current Events  
WOV—Gondoliers

**12:15 P.M.**  
WEAF—Honeyboy and Sassafras  
★ WABC—The Gumps, sketch  
WJZ—Charles Sears, tenor  
WAAT—Medical Society  
WINS—Tuneful Tailors  
WNEW—Cynthia Knight, songs  
WOR—Mrs. Reddy's Common Sense  
WOV—Adventures of Frechio

**12:30 P.M.**  
WEAF—Merry Madcaps  
WABC—Wallace Butterworth, gossip  
WJZ—Nat'l Farm & Home Hour  
WAAT—Broadwayites  
WHN—Roy Caesar's Orchestra  
WINS—Lyric Strings  
WMCA—The Case of Catherine Burke, dramatic sketch  
WNEW—Beauty Farm  
WOR—Marjorie Harris, contralto  
WOV—Italian Music and Drama

**12:45 P.M.**  
WABC—Dick Messner's Orchestra  
WAAT—News  
WINS—Inquiring Microphone  
WMCA—Luncheon Music  
WOR—The Heat Waves

**1:00 P.M.**  
WEAF—Market and Weather Reports  
WABC—Allan Leazer's Orchestra  
WAAT—Baron's Studio Party  
WHN—Jack Orlando's Orchestra  
WINS—Betty & Bob, sketch  
WNEW—Happy Ranger  
WOR—Leo Freudberg's Orchestra  
WOV—Words of Wisdom

**1:15 P.M.**  
WEAF—Peggy's Doctor sketch  
WHN—Mischa, pianist  
WINS—Jo Baxter, songs & Guitar  
WMCA—The Short-in Hour  
WNEW—Reminiscence of Victor Herbert  
WOR—N. J. CLUB WOMEN—"HAPPY 1935"  
WOV—La Voce D'oro

**1:30 P.M.**  
WEAF—Rex Battle's Ensemble  
WABC—Story Behind the Song, skit  
★ WJZ—Vic and Sade, comedy  
WAAT—Instrumental Novelties  
WHN—George Sherban's Ensemble  
WINS—Blue Eagle Forum  
WMCA—Maximilian Bergere's Orch.  
WNEW—News

WOR—Theater Club of the Air  
WOV—Italian Theater

**1:45 P.M.**  
WABC—Pat Kennedy, tenor; Art Kasel's Orch.  
WJZ—Music Guild  
WAAT—Ersco Music  
WINS—Betty Bowker, songs  
WMCA—The Ragamuffins  
WOR—Jerry Marsh, tenor

**2:00 P.M.**  
WEAF—Revolving Stage  
★ VABC—Marie, Little French Princess  
WAAT—Edward Marthinson, songs  
WHN—Movie News  
WINS—Friends of the Veterans  
WMCA—Jerry Baker, songs  
WOR—Dr Payne The Psychologist Says"  
WOV—Celia Greene, Soprano

**2:15 P.M.**  
WABC—Romance of Helen Trent  
WAAT—Food Counsellor  
WHN—Bon-Bon Trio  
WINS—Bill Barry, songs  
WMCA—Dorothy Atkins  
WOR—The Melody Singer  
WOV—Italian Novelties

**2:30 P.M.**  
WABC—Board of Foreign Missions of Methodist Episcopal Church  
WJZ—Home Sweet Home  
WAAT—Do You Remember?  
WHN—John Hastings, baritone  
WINS—Howard Price, tenor  
WMCA—Piano and Organ Concertos  
WOR—Women's Hour, Martha Deane

**2:45 P.M.**  
★ WEAF—Vic & Sade  
WJZ—Richard Maxwell, tenor  
WHN—Lucille Leshin, songs

**3:00 P.M.**  
WEAF—Ma Perkins sketch  
WABC—Lobina Wright  
WJZ—Radio Guild; "Twelfth Night," drama  
WAAT—Josephine Di Corcia, piano  
WEVD—Variety Program  
WHN—Lloyd Luders pianist  
WINS—Andrini Brothers  
WMCA—Women & Money  
WNEW—Dancetime  
WOR—Afternoon Musicale  
WOV—La Colonia, news

**3:15 P.M.**  
WEAF—Dreams Come True  
WAAT—Melodies  
WHN—Richard Ames, tenor  
WINS—Doolittle Gazette  
WMCA—Crane Calder, baritone  
WOV—Farrariello, comedian

**3:30 P.M.**  
WEAF—Woman's Radio Review  
WAAT—Echoes of Poland  
WEVD—Clara Selinskaya, soprano  
WHN—Irene Delroy, songs  
WINS—Fran & Frances, songs  
WMCA—sports Review, Variety  
WOR—Radio Garden Club  
WOV—Italian Musicale

**3:45 P.M.**  
WEVD—Joseph Bercevic, talk  
WHN—Zaren Tatevossian, violinist  
WINS—Glaslight Gems  
WOR—"Wishing," Ralph Grosvenor

**4:00 P.M.**  
WEAF—John Martin Story Hour  
WABC—Little House Family  
WJZ—Betty and Bob sketch  
WAAT—Piano Novelties  
WEVD—Polish Music Album  
WHN—Jack Woods, baritone  
WINS—Dance Rendezvous  
WOR—Science In Your Home  
WOV—"Orphans," Isador Haber

**4:15 P.M.**  
WEAF—Gypsy Trail  
WABC—Tito Guizar, songs  
WJZ—Songs & Stories  
WAAT—Robert Berry, songs  
WEVD—Mr. Pana Pypcia, comedian  
WHN—Theater News  
WOR—Variety Revue  
WOV—Anthony Godino songs

**4:30 P.M.**  
WEAF—Screen Plays & Players, Mor-daunt Hall  
WABC—Chicago Variety Program  
WJZ—Ann'l Meeting of Burlington, Wisconsin, Liar's Club  
WAAT—Organ Music  
WEVD—Italian Music  
WHN—Elizabeth Ashton, ballads  
WINS—16th Infantry Band Concert  
WOR—Robert Freud, "Town Talk"  
WOV—The Wayside Poet

**4:45 P.M.**  
WEAF—The Lady Next Door  
WJZ—Jules Lande's Ensemble  
WAAT—Songs Without Words  
WEVD—Musical Album  
WHN—Chick Evans, tenor

WOR—The Munz Sisters  
WOV—Gloria Sketch

**5:00 P.M.**  
WEAF—Kay Foster, songs  
WABC—"Og, Son of Fire"  
WJZ—Al Pearce's Gang  
WAAT—Jackie Farrell's Sport Spot  
WEVD—Dramatic Sketch  
WHN—Chief-Ling-Along, piano duo  
WINS—Sports Review  
WMCA—Songaleers Male Quartet  
WNEW—Leo Kahn's Orchestra  
WOR—Musical Program; News  
WOV—Italian News

**5:15 P.M.**  
WEAF—Tom Mix's Straight Shooters  
WABC—Skippy, sketch  
WJZ—Jackie Heller, tenor  
WAAT—Harmonica Band  
WINS—James Genovese; Orch  
WMCA—Let'er Buck, children's program  
WNEW—Monitor Views the News  
WOR—The Rhythm Girls  
WOV—Minda Ceres, accordionist

**5:30 P.M.**  
WEAF—Sizzlers Trio  
WABC—Jack Armstrong, sketch  
WJZ—Singing Lady  
WAAT—Rhythmic Melodies  
WEVD—Polish Musicale  
WHN—Don Alfredo's Orchestra  
WINS—Santa Claus  
WMCA—Radio Party; Vocalists  
WNEW—Big Brother, children's orgm  
WOR—Adventures of Jack and Fritz  
WOV—Sketch and Orchestra

**5:45 P.M.**  
WEAF—Stamp Club  
WABC—Betty Barthell, songs  
WJZ—Little Orphan Annie  
WINS—Sophisticated Lady  
WOR—Adventures of Jimmie Allen

**Night**

**6:00 P.M.**  
WEAF—Xavier Cugat's Orch  
WABC—Buck Rogers, sketch  
WJZ—U. S. Army Band  
WHN—Treasure Trailers  
WINS—Sports Resume  
WLWL—Orchestra  
WMCA—Jerry Blaine's Orchestra  
WNEW—Bill Farren, sports talk  
WOR—Uncle Don

**6:15 P.M.**  
WEAF—The Desert Kid  
WABC—Bobby Benson and Sunny Jim  
WHN—Evening in Italy  
WINS—Bob Howard, songs  
WLWL—Weather; Orchestra  
WMCA—Mike Duro's Orchestra  
WNEW—Leo Khan's Orchestra

**6:30 P.M.**  
WEAF—News, Carol Deis, soprano  
WABC—The Shadow, drama; News  
WJZ—News; Three X Sisters  
WHN—News; Ivan Frank's Ensemble  
WINS—Globeletter  
WLWL—Jim Clark's Irish Entertainers  
WMCA—Screen Revue, Sam Taylor  
WNEW—Brogale's Tango Band  
WOR—Felix Ferdinand's Orchestra

**6:45 P.M.**  
WEAF—Billy Bathebor, sketch  
WJZ—Lowell Thomas news  
WINS—Russian Art Review  
WMCA—Saxbrush Harmonizer  
WNEW—Mike Duro's Orch.  
WOR—Cocktail Time, sketch

**7:00 P.M.**  
WEAF—Nat'l Radio Forum  
WABC—CHIMES OF BIG BEN (length of Broadcast Indefinite) Myrt & Marge  
★ WJZ—Amos 'n' Andy  
WHN—Sports Talk  
WLWL—Orchestra  
WMCA—Gloria Grafton, songs  
WNEW—George Hall's Orchestra  
WOR—Stan Lomax, sports

**7:15 P.M.**  
WABC—Just Plain Bill, sketch  
WJZ—Plantation Echoes  
WHN—Fischer's Ensemble  
WLWL—Gorton's Mariners  
WMCA—Sullivan, poet  
WNEW—Chic Farmer, songs  
WOR—Lum and Abner

**7:30 P.M.**  
WEAF—Armand Girard, bass  
WABC—"The O'Neills," dramatic sketch  
★ WJZ—Red Davis  
WLWL—Rev. James F. Cunningham  
WMCA—Jan, Jude & Jerry, vocal trio

WNEW—John Kelven, tenor  
WOR—Fisher Mystery Sketenes

**7:45 P.M.**  
★ WEAF—ALKA-SELTZER PRESENTS Uncle Ezra's Radio Station  
WABC—Boake Carter, news  
★ WJZ—Dangerous Paradise, drama with Elsie Hitz and Nick Dawson  
WLWL—Dance Orchestra  
WMCA—One Man Minstrel Show  
WNEW—Anthony Trini's Orchestra  
WOR—The Channing Choir

**8:00 P.M.**  
★ WEAF—STUDEBAKER CHAMPIONS Present Richard Himber's Orch.; Joey Nash, vocalist  
WABC—Emery Deutch & His Violin  
★ WJZ—Jan Garber's Supper Club  
WHN—De Babary's Ensemble  
WMCA—Christian Science Lecture  
WOR—The Lone Ranger

**8:15 P.M.**  
★ WABC—Edwin C. Hill, "The Human Side of the News"  
WHN—Song Safari; tenor, piano

**8:30 P.M.**  
WEAF—Garden Concert; Gladys Swarthout, soprano; William Daly's String Orch.; Mixed Chorus  
WABC—Kate Smith's New Star Revue; Three Ambassadors; Jack Miller's Orch.; Guest Talent  
WJZ—Carefree Carnival; Quartet  
WHN—Arehie Bleyer's Orchestra  
WOR—"From the High Seas," broadcast from S. S. Aquitania

**9:00 P.M.**  
WEAF—Harry Horlick's Gypsies; Orch.; Frank Parker, tenor  
WABC—Presenting Mark Warnow  
★ WJZ—Greater Minstrels; Gene Arnold, interlocutor; Joe Parsons basso, Male Quartet; Bill Childs Mac McCloud, Clifford Souhier, end men; Harry Kogen, band director  
WHN—Betty Prentice, songs  
WMCA—Bob Haring Presents  
WOR—The Witch's Tale

**9:15 P.M.**  
WHN—How Songs Were Born

**9:30 P.M.**  
WEAF—House Party; Guest Stars; Al Goodman's Orch.  
★ WABC—EX-LAX PRESENTS "THE Big Show"; Block and Sully, comedians; Gertrude Nissen, vocalist, Lud Gluskin's Orchestra  
WJZ—Princes Pat Players; Drama  
WHN—Boxing Bouts  
WMCA—American Opry House, dramatic sketch  
WNEW—Boxing Bouts  
WOR—Corina Mura, soprano.

**9:45 P.M.**  
WOR—Earl Burnett's Orchestra

**10:00 P.M.**  
WEAF—Contented Program; "Lullaby Lady"; Male Quartet; M. L. Eastman's Orch.  
WABC—Wayne King's Orchestra  
WJZ—America in Music  
WOR—The Ionians, quartet

**10:15 P.M.**  
WOR—Harlan Read, News

**10:30 P.M.**  
★ WEAF—Let's Dance  
WABC—"Doctors, Dollars & Diseases"; "Progress in 1934," M. Davis, Ph. D. & Rufus Korem, Ph. D., C. P. A., speakers  
★ WJZ—Let's Dance  
WHN—Spanish Orch.  
WMCA—DANCE MUSIC to 5 A. M.  
WNEW—Dance Parade to 4 A. M  
WOR—Dance Orchestra

**10:45 P.M.**  
WABC—MUSICAL NEW YEAR'S EVE Greetings from Buenos Aires & Little America  
WHN—Bob Reed, songs

**11:00 P.M.**  
WABC—NEW YEAR'S EVE DANCING Party  
WHN—George Haefly's Orchestra  
WOR—Current Events

**11:15 P.M.**  
WHN—How's the Show  
WOR—Abe Lyman's Orchestra

**11:30 P.M.**  
WHN—Joseph La Zaro's Orchestra  
WOR—ST. THOMAS' CARILLON 12:00 Mid.  
WHN—Ted Navarre's Orchestra  
WLWL—PAULIST FATHERS' Mass  
WOR—Hal Kemp's Orchestra

**12:30 A.M.**  
WHN—Red Tompkin's Orchestra  
WOR—Julie Wintz' Orchestra



# On Short Waves

By Ray Brennan

Time Shown Is Eastern Standard

**I**N A RECENT dispatch to Charles A. Morrison, Allan A. Gulliland, Berlin correspondent of the *International DXers Alliance*, discloses some important information on the new Zeesen wavelengths. He states that DJN (the new Zeesen transmitter on 9.54 meg) has taken up a regular service on a beam directed to South Asia, but often heard here. It operates from 3:45 to 7:15 a. m. and 8 to 11:30 a. m.

Using a different aerial DJN beams on Central America from 5:15 to 10:45 p. m. This transmitter is not actually located at Zeesen but at Konigswusterhausen—two miles from Zeesen.

A new wavelength with the call DJQ (15.28 megs) will probably be put into regular use January 1, for an early morning program to Eastern Asia. The wavelength of DJE (17.76 meg) is used irregularly for special international program exchanges with South America.

DJD, Zeesen, has altered its wavelength slightly (to 11.77 meg) so as to avoid any interference with GSD Daventry, which employs 11.75 meg.

## New Year's Shows

DJC, Zeesen, (6.02 meg) offers "Die Markische Truhe" (A Leisure Evening) with the Bradenburg peasants at 7:30 p. m. on Sunday, December 30. On Monday evening, December 31 (New Year's Eve) DJC will put on a special national broadcast, "A New Year's Eve," starting at 5:35 p. m. and continuing throughout the evening. At 8 p. m. the German short wave stations will send their best wishes for good luck during 1935.

The next international good-will broadcast to be presented in the series arranged by the *International DXers Alliance* is scheduled for Sunday morning, December 30, from 9 to 10 a. m. when "MOSCOW CALLING," will be heard through U. S. S. R. stations RNE (12 meg) and RKI (15 meg). This special broadcast direct from Moscow has been arranged through the cooperation of the U. S. Embassy.

All day long on Monday, December 31, the short wave dialer will be hearing New Years ushered in in some part of the world. It would be well to remember that at 7:30 a. m. Monday morning it will be midnight in *New Zealand*. At 9 a. m. it will be midnight in *East Australia*; 10 a. m. EST is midnight in *Japan*; 1:30 p. m. is midnight in *India*. Five p. m. is midnight in *Moscow*; 6 p. m. means midnight in *Germany*; 7 p. m. midnight in *Great Britain*; 10 p. m., midnight in *Buenos Aires*; 3 p. m. EST on Tuesday, January 1, mid-



BETTY LOU GERSON

She's from Birmingham, Alabama, this beautiful southern lass, and her accent is as pronounced as her pulchritude. Hear her as a dramatic actress on *The Story of Mary Marlin*, which begins on the NBC-WEAF network New Year's day and will be heard daily except Saturday and Sunday at 12 noon EST (11 a. m. CST)

night on the Pacific Coast, and finally 5:30 a. m. EST will be midnight in *Hawaii*.

## Reception Review

For period of December 13-20, as reported by Charles A. Morrison, *International DXers Alliance*:

For once we are able to report a great general improvement in short wave conditions for the period under review.

One of the most thrilling, and dramatic items of the weekly *Byrd Broadcasts* has been the two-way conversations between the men in that lonely Arctic outpost and their loved ones at home. During the closing minutes of Wednesday's broadcast on December 19, several of the "folks here at home" sent their Christmas greetings to their absent ones in *Little America*. Just what this actually meant to the men, separated by some 10,000 miles from the warmth of their own firesides, is not hard to imagine.

We were successful on this same broadcast in picking up the weak signal of KFZ on channel No. 9 direct for a few minutes, and although the fading was deep and slow, and intelligibility poor, we still got a great kick out of it.

This is the third time we have been successful in receiving KFZ direct at the official *RADIO GUIDE Listening Post* at Bloomington, Illinois.

THE 19-METER BAND has been far to good with GSF, Daventry (15.14 meg) and PONTOISE (15.24 meg) vying with each other for best performances during the early morning period of from 9 to 8 a. m. PCJ, Endhoven (15.22 meg) was the best we have yet heard them on Wednesday morning, December 19.

THE 25-METER BAND has shown a great improvement and GSE, Daventry (11.86 meg) has been a fine signal both on their early schedule of 6 to 9 a. m. and their No. 8 transmission from 9:15 to 10:45 a. m. PHI, Huizen (11.73 meg) has been exceptionally good during several mornings. RNE (12 meg) was heard with early tests with WQO, New York, on Fri-

day morning, December 14. DJD was heard on 11.77 meg two different mornings during the week—a mighty good harbinger of better conditions as this transmission is beamed on Asia.

THE 31-METER BAND also shows signs of waking up. DJA, Zeesen (9.56 meg) has been heard on different occasions during the week. GSB, Daventry (9.51 meg) has been best in the early afternoon. PRF5, Rio, (9.50 meg) remains surprisingly constant week in and out. One of the best signals in the evening is COH, Havana, Cuba, (9.46 meg).

THE 49-METER BAND for a change has been good both on the European stations and the South Americans. GSA, Daventry (6.05 meg) has been word perfect during some of their 6 to 8 p. m. transmissions. DJC, (6.02 meg) has ranked from fair to good. Best South Americans remain YV4RC, Caracas (6.37 meg); YV3RC, Caracas (6.15 meg); HJ1ABB, Barranquilla (6.44 meg); PRADO, (6.62 meg) and a new station, TIX, at San Jose, Costa Rica, Central America, that has been very good this week on 5.80 meg.

## Tuning Chitchat

2RO, Rome, Italy, on their 9.78 meg frequency has been excellent all this past week, being best from about 3 to 5 p. m. We suggest you put this station on your daily S. W. menu if you like your variety hours with a Continental Flavor.

This week's *Big Thrill* came on Tuesday afternoon, December 18, when a friend—Carl E. Whitehouse, of Normal, Illinois—called on the telephone and said he had a strange station on the 25-meter band speaking in some unknown tongue. By the time we had the signal tuned in the voice had stopped, but a two-tone signal with the last note a long, drawn-out quavery wail, was in progress.

We tuned in the tone signal for maximum strength and very shortly a guttural French voice was heard to say, "Allo-allo, Buenos Aires Cen. Allo-allo-allo Buenos Aires Cen., Radio France, F-Say-Kah."

After calling a few more times, apparently unsuccessfully, Radio France FCK signed off. A search through several lists brought our conclusion that FCK is in Morocco, North Africa. This is indicated by the call prefix, although we were unable to locate it on our lists. If anyone else has heard this station, we would like to learn its exact identity.

## SPORTCASTS

Time Shown Is Eastern Standard

**SUNDAY, DECEMBER 30**  
ABS Network—Hockey Game, 10 p. m.  
WGN (720 kc)—Hockey; Blackhawks vs. St. Louis, 11:30 p. m.

**MONDAY, DECEMBER 31**  
Yankee Network—Baseball School, 5 p. m.  
WHN (1010 kc)—Boxing Bouts, 9:30 p. m.  
WNEW (1250 kc)—Boxing Bouts, 9:30 p. m.

**TUESDAY, JANUARY 1**  
NBC-WEAF Network—Rose Bowl Football Game; Stanford vs. Alabama, 5 p. m.  
CFRB (690 kc)—Hockey; Mapleleaves vs. Detroit, 9 p. m.  
WAPI (1140 kc)—Football; Tulane vs. Temple, 2:15 p. m.  
WGBF (630 kc)—Wrestling Matches, 10:30 p. m.

WGN (720 kc)—Hockey; Blackhawks vs. Montreal Maroons, 6:30 p. m.  
WNEW (1250 kc)—Wrestling Matches, 11 p. m.

**WEDNESDAY, JANUARY 2**  
Yankee Network—Baseball School, 5 p. m.

**THURSDAY, JANUARY 3**  
ABS Network—Hockey Game, 10 p. m.  
WNAC (1230 kc)—Hockey; Bruins vs. Canadiens, 11:15 p. m.

**FRIDAY, JANUARY 4**  
ABS Network—Madison Sq. Garden Bouts, 10 p. m.  
Yankee Network—Baseball School, 5 p. m.

WAAB (1410 kc)—Boxing Bouts, 10 p. m.  
WGBF (630 kc)—Boxing Bouts, 10 p. m.

**SATURDAY, JANUARY 5**  
CRC Network—Hockey; Montreal Maroons vs. Mapleleaves, 9 p. m.  
WHN (1010 kc)—Boxing Bouts, 9:30 p. m.

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## NEW YEAR'S PROGRAMS

Time Shown Is Eastern Standard

SUNDAY, DECEMBER 30

12:45 p. m. CBS-WABC New Year's Program from London

5:30 p. m. NBC-WJZ Catholic New Year's Program, Father Finn's Paulist Choristers

MONDAY, DECEMBER 31

10:45 a. m. CBS-WABC New Year's Eve Celebration at Manila, P. I.

7:00 p. m. CBS-WABC Big Ben Chimes from London

10:30 p. m. NBC-WEAF-WJZ Let's Dance (until sign off)

10:30 p. m. ABS-WMCA New Year's Eve Dancing until 5 a. m.

10:45 p. m. CBS-WABC Musical New Year's Eve Greeting from Buenos Aires and Little America

11:00 p. m. CBS-WABC New Year's Eve Dancing Party (until 4 a. m.)

TUESDAY, JANUARY 1

10:30 a. m. ABS-WMCA Mummer's Day Parade

11:15 a. m. CBS-WABC Happy New Year from Columbia

12:30 p. m. NBC-WEAF Description of Rose Bowl Parade from Pasadena, California

2:30 p. m. CBS-WABC New Year's Party

2:30 p. m. ABS-WMCA Tony Caboch's New Year's Greeting

THURSDAY, JANUARY 3

11:15 a. m. CBS-WABC Academy of Medicine



# Programs for Tuesday, January 1

Star ★ Indicates High Spot Selections

**6:30 A.M.**  
WEAF—To be announced  
WAAT—Melodies  
WINS—Musical Clock

**7:00 A.M.**  
WEVD—The Cuckoo Clock  
WMCA—Morning Salute  
WNEW—Early Morning Hour

**7:30 A.M.**  
WABC—Orpheus Reveille  
WJZ—Don Hall Trio  
WAAT—Breakfast Reporter  
WHN—Ten-ten Reveille  
WMCA—Toast & Coffee Hour  
7:45 A.M.  
WEAF—Pollock & Lawnhurst  
WJZ—Jolly Bill & Jane  
WAAT—Morning Meditations  
WEVD—Morning Devotions  
WHN—Hymns & Talk

**8:00 A.M.**  
WEAF—B. A. Rolfe's Orch.; East & Dumke  
WABC—Musical Postmen  
WJZ—Morning Devotions  
WAAT—Town Crier  
WEVD—Starting the Day Right  
WHN—The Early Birds  
WMCA—Barnacle Bill, songs  
WNEW—Uncle Pete and Louise

**8:15 A.M.**  
WJZ—William Meader, organist  
WAAT—Rhythmic Melodies  
WEVD—Cuckoo Clock  
WMCA—Morning Steps  
WNEW—Popular Music

**8:30 A.M.**  
WEAF—Cheerio  
WABC—Salon Musicale  
WJZ—Coffee & Doughnuts  
WAAT—Michael's Morning Music  
WEVD—Polish Musicale  
WMCA—Harmonettes, vocal trio  
WNEW—Morning Exercises  
WOV—Morning Melodies

**8:45 A.M.**  
WJZ—Landy Trio & White  
WAAT—Tuneful Tales  
WMCA—Pedal Points, piano and organ  
WNEW—Modern Melodies

**9:00 A.M.**  
WEAF—Richard Leibert, organist  
WABC—Happy Days Revue  
★ WJZ—The Breakfast Club; dance band; Jack Owens tenor; & the Sonefellows  
WAAT—John X. Loughran  
WHN—Cabbages & Kings  
WINS—Gay Lee, household program  
WMCA—Top o' the Morning  
WNEW—Old Family Almanac  
WOR—St. Thomas Carillon

**9:15 A.M.**  
WAAT—Breakfast Club  
WMCA—Bernie Dolan, pianologue  
WNEW—Pickard Family  
WOR—Current Events

**9:30 A.M.**  
WEAF—Eva Taylor, songs  
WHN—News Report  
WINS—The Southern Gentleman  
WMCA—Rhythm Melodies  
WNEW—Food Reporter; Kay Reed, organist  
WOR—Brooklyn Lutheran Chorus  
WOV—Serenaders

**9:45 A.M.**  
WEAF—Allen Prescott, Wife Saver  
WINS—Welfare Reporter  
WMCA—Pat and Patty, songs  
WOV—Melody Mariners

**10:00 A.M.**  
WEAF—News; Johnny Marvin  
WABC—News; Music Masters  
WJZ—Three Cs, male trio  
WAAT—Radio Repairs  
WHN—Jessie Lubart, songs  
WINS—News; Around the Town  
WMCA—Sagebrush Harmonizers  
WNEW—Lock & Ross, comedy team  
WOR—"HAPPY NEW YEAR"  
WOV—Gloomchasers; Orchestra

**10:15 A.M.**  
WEAF—Clara, Lu 'n' Em, gossip; Louise Starky, Isabelle Carothers & Helen King  
WABC—Bill & Ginger  
WJZ—Edward MacHugh, baritone  
WAAT—Stuart Barrie, organ  
WHN—Little Serenade  
WMCA—News; Vera Eakin, pianist  
WNEW—Homespun Philosopher

**10:30 A.M.**  
WEAF—Morning Parade  
WABC—Madison Ensemble  
WJZ—Today's Children  
WAAT—Brunswick Orchestra  
WHN—Theater News  
WMCA—MUMMER'S DAY PARADE  
WNEW—News; Gotham Duo  
WOR—Johnny Winters, organist  
WOV—News

**10:45 A.M.**  
WJZ—News; Viennese Sextet  
WHN—Marjory Williams, soprano  
WINS—Ann Bronte, songs  
WNEW—Sons of the Pioneers

WOR—Leo Freudberg's Orchestra  
WOV—Joan Saunders, Songs

**11:00 A.M.**  
WABC—Rhythm Band Box  
WJZ—Honeymooners  
WAAT—Agnes Lewis, songs  
WHN—Lawrence Reid, baritone  
WINS—Jack Douglas' Relatives  
WMCA—Christian Science Lecture  
WNEW—Wm. de Mangin, tenor  
WOR—Adelaide Van Way, blues  
WOV—Dance Orchestra

**11:15 A.M.**  
WEAF—To be announced  
WABC—HAPPY NEW YEAR FROM Columbia  
WJZ—Tony Wons, poetry reading & philosophy  
WAAT—Naturfud  
WMCA—One Man Band  
WNEW—Lawrence Gould, talk  
WOR—Frank and Flo, songs  
WOV—Ali D'Italia

**11:30 A.M.**  
WEAF—Three Shades of Blue  
WJZ—To be announced  
WAAT—Mullin's Orchestra  
WHN—Countess Von Bachel, Beauty Hints  
WMCA—Tony Cabooch, comedy skit  
WOR—"The Lampighter," Jacob Tarshish  
WOV—Neapolitan Echoes

**11:45 A.M.**  
WEAF—Keenan & Phillips  
★ WJZ—Inaugural Ceremonies in Connection with the Inauguration of Governor Herbert H. Lehman  
WAAT—Pickard Family  
WHN—Rhythm Interlude  
WHN—Ben Alley, tenor  
WNEW—Faith Fortune, talk  
WOR—Tom Davis, tenor; Orchestra

## Afternoon

**12:00 Noon**  
WEAF—The Story of Mary Martin  
WABC—Voice of Experience  
WAAT—Florence Fuller, contralto  
WHN—Anna Anderson, soprano  
WINS—Rose Diamond, organist  
WMCA—Bob Fallon's Orchestra  
WNEW—Pickard Family, songs  
WOR—Current Events  
WOV—Gondoliers

**12:15 P.M.**  
WEAF—Honeyboy & Sassafras  
★ WABC—The Gumps, sketch  
WAAT—Michael's Orchestra  
WHN—Anthony Godino, songs  
WINS—The Tuneful Tailors  
WNEW—Catherine Woodworth, songs  
WOR—Hal Bekkett, organist  
WOV—Adventures of Frechuno

**12:30 P.M.**  
WEAF—DESCRIPTION OF ROSE Bowl Parade in Pasadena, California  
WABC—Arthur Warren's Orch.  
WAAT—Broadwayites  
WINS—German Hour  
WMCA—The Case of Catherine Burke  
WNEW—Beauty Forum  
WOR—Grace Panvini, soprano  
WOV—Italian Music; Drama

**12:45 P.M.**  
WAAT—News  
WMCA—Luncheon Music  
WOR—The Scottish Minstrel

**1:00 P.M.**  
WABC—George Hall's Orchestra  
WJZ—Nat'l Farm & Home Hour  
WAAT—Baron's Studio Party  
WHN—Jack Orlando's Orchestra  
WINS—Betty & Bob, sketch  
WLWL—Conrad & Tremont, pianists  
WNEW—Happy Ranger  
WOR—Health Talks  
WOV—Words of Wisdom

**1:15 P.M.**  
WINS—Jerry Dean, songs  
WMCA—Eddie Prior's Orchestra  
WNEW—Ray O'Hara's Orch.  
WOR—Leo Freudberg's Orchestra  
WOV—La Voce D'Oro

**1:30 P.M.**  
WEAF—Music Guild  
WABC—Eather Velas' Ensemble  
★ WJZ—Vic & Sade, comedy sketch  
WABC—Instrumental Novelties  
WHN—Rhythm Interlude  
WINS—World International Program  
WNEW—News  
WOR—Theater Club of the Air  
WOV—Italian Theater

**1:45 P.M.**  
WABC—Pat Kennedy, tenor; Art Kassel's Orchestra  
WJZ—Ranch Boys, trio  
WAAT—Ersco Music  
WMCA—Ragamuffins

WNEW—Manhattan Concert Band  
WOR—Edna (Sis) Ross, songs

**2:00 P.M.**  
WABC—Marie, Little French Princess  
WJZ—Crossroads from Log of Day  
WAAT—Marie News  
WMCA—Jerry Baker, songs  
WNEW—Peggy Mann, songs  
WOR—Dr. Payne, psychologist  
WOV—Operetta Miniature

**2:15 P.M.**  
WABC—Romance of Helen Trent  
WAAT—"Food Counselor"  
WHN—Cy Boford, baritone  
WMCA—Charlotte Buchwald  
WNEW—Welfare Newsreel  
WOR—Fred Vettel, tenor; Alice Remsen, contralto  
WOV—Italian Novelties

**2:30 P.M.**  
WABC—NEW YEAR'S PARTY  
WJZ—Peerless Trio  
WJZ—Home Sweet Home  
WAAT—Do You Remember?  
WHN—Ray Kerwin, tenor  
WINS—Musicians on Parade  
WMCA—NEW YEAR'S GREETINGS from Tony Cabooch  
WNEW—Shut In Hour  
WOR—Arthur Klein, pianist

**2:45 P.M.**  
WEAF—Vic & Sade  
WJZ—Nellie Revell at Large  
WNEW—Pickard Family, songs  
WOR—Violet Meier, soprano

**3:00 P.M.**  
WEAF—Ma Perkins, sketch  
WJZ—Radio City Mainie; Etrem  
Zimbalist, violinist & Giovanni Martinelli, tenor, guests  
WAAT—Radio Repairs  
WEVD—Around the World  
WHN—Robert Kramer, violinist  
WINS—Gordon Davis, tenor  
WMCA—Cathedral of the Underworld, Tom Noonan  
WNEW—Marie Reeves, songs  
WOR—Musical Revue  
WOV—La Colonia, news

**3:15 P.M.**  
WEAF—Morin Sisters  
WAAT—Melodies  
WHN—Gertrude Becker, contralto  
WINS—Doolittle Gazette  
WNEW—Dental Society  
WOV—Leonard Oliver, baritone

**3:30 P.M.**  
WEAF—Woman's Radio Review; Guest Speaker  
WJZ—Music Magic; Ruth Lyon, soprano; Cyril Pitts, tenor; Roy Shield's Orch.; Joan Blaine, narrator  
WAAT—Echoes of Poland  
WEVD—The Family Corner, talk  
WHN—Theater of the Air  
WINS—Trinity Lutheran Chorus  
WNEW—Joan Evans, songs  
WOR—The Heat Waves  
WOV—Italian Musicale

**3:45 P.M.**  
WEVD—Fredede Spector, songs  
WNEW—Civic Education  
WOR—Pauline Albert, pianist

**4:00 P.M.**  
WEAF—Willie Bryant's Orchestra  
WJZ—Betty & Bob, dramatic sketch  
WAAT—Piano Novelties  
WEVD—Polish Music  
WMCA—Sports; Variety Show  
WNEW—Pickard Family, songs  
WOR—Science In Your Home  
WOV—Tea Time Revue

**4:15 P.M.**  
WEAF—You & Your Government  
WJZ—Eddie East & Ralph Dumke  
WEVD—Mr. Pana Pypeia, comedian  
WNEW—Edward Anglerly, songs  
WOR—American Astronomers Ass'n, talk

**4:30 P.M.**  
WEAF—The Jesters Trio  
WJZ—Temple of Song; Chicago A Cappella Choir; Edward Davies, baritone  
WAAT—Tea Music  
WEVD—Italian Variety Hour  
WHN—After Theatre Interlude  
WMCA—Foreign Affairs; Agricultural Policies  
WOR—Mona Lowe, blues  
WOV—Sawyer Trio

**4:45 P.M.**  
WEAF—The Lady Next Door  
WHN—Nat Lewis, baritone  
WINS—To be announced  
WNEW—Two Rhythm Boys  
WOR—Sylvia Cyle, soprano  
WOV—Gloria Sketch

**5:00 P.M.**  
WEAF—FOOTBALL; STANFORD VS. Alabama

WJZ—To be announced  
WAAT—Jackie Farrell's Sport Spot  
WEVD—Dramatic Sketch  
WHN—Chief-Ling-Along, piano duo  
WMCA—CANDY CARD PRESENTS "Child Behavior," by Leicester Harrison

WNEW—Dancetime  
WOR—Carroll Club Reporter  
WOV—Italian News Flashes

**5:15 P.M.**  
WABC—Skippy, sketch  
WJZ—Jackie Heller, tenor  
WAAT—Orchestral Novelties  
WINS—Henry Marshall's Climbers  
WNEW—Uncle Sam & You  
WOR—Pete Rice, western drama  
WOV—Italo Girasoli, tenor

**5:30 P.M.**  
WABC—Jack Armstrong, sketch  
WJZ—Singing Lady  
WAAT—Rhythmic Melodies  
WEVD—Polish Music and Sketch  
WHN—Don Alfredo's Orchestra  
WINS—To be announced  
WMCA—Radio Party; Vocalists  
WNEW—Big Brother  
WOR—The Cocktail Hour  
WOV—Sketch and Orch.

**5:45 P.M.**  
WABC—Patti Chapin, songs  
WJZ—Orphan Annie  
WINS—Bob Howard, songs  
WOR—Elaine Jordan, blues

**Night**

**6:00 P.M.**  
WABC—Buck Rogers, sketch  
WJZ—Angelo Ferdinando's Orchestra  
WHN—Treasure Trailer  
WINS—To be announced  
WLWL—Puerto Rican Music  
WMCA—Dick Mansfield's Orchestra  
WNEW—Bill Farren, sports talk  
WOR—Uncle Don, children's program

**6:15 P.M.**  
WABC—Bobby Benson & Sunny Jim  
WHN—Evening in Italy  
WINS—Bob Howard, songs  
WLWL—Weather; Orchestra  
WNEW—Leo Kahn's Orchestra

**6:30 P.M.**  
WABC—Understanding Music; News  
WJZ—News; Dorothy Page, songs  
WHN—News; Ivan Frank's Orchestra  
WINS—Globetrotter  
WMCA—Lazy T-Roundup  
WNEW—Vicente Brogale's Band  
WOR—Los Chicos, Spanish Revue

**6:45 P.M.**  
WJZ—Lowell Thomas, news  
WINS—Vincent Sorey's Orchestra  
WNEW—Whitney Bolton, Critic

**7:00 P.M.**  
★ WABC—Myrt & Marge  
★ WJZ—Amos 'n' Andy  
WHN—Sports Round Table  
WLWL—Songs  
WMCA—Ray Hendricks, baritone  
WNEW—Leon Friedman's Orchestra  
WOR—Stan Lomax, sports

**7:15 P.M.**  
WABC—Just Plain Bill, sketch  
WJZ—Morton Downey, tenor; Ray Sinatra's Orch.; Guy B. Post narrator  
WHN—Don Marton's Internationales  
WLWL—Sincera Orchestra  
WMCA—Max Bergere's Orchestra  
WNEW—Chic Farmer, songs  
WOR—Lum and Abner

**7:30 P.M.**  
WABC—Jerry Cooper, baritone  
★ WJZ—HOUSEHOLD FINANCE Corp. Presents Musical Memories; Edgar A. Guest; Charles Sears, tenor; Tom, Dick & Harry; Josef Koestner's Orch.  
WLWL—A Catholic Looks at the World, talk  
WMCA—Harry Hershfield, humorist  
WNEW—Irish Program; Orchestra  
WOR—"The Affairs of Roland"

**7:45 P.M.**  
WABC—Boake Carter, news  
WHN—Gateway of Melody  
WLWL—Songs & Tenor Songs  
WMCA—One Man Minstral Show  
WNEW—Leo, Mishkin, movie gossip  
WHN—Comedy Stars of Hollywood

**8:00 P.M.**  
WEAF—Leo Reisman's Orch.; Phil Ducey and Johnny  
★ WABC—Lavender & Old Lace; Frank Munn, tenor; Hazel Glenn, soprano  
WJZ—Crime Clues  
WHN—DeBabary's Hungarian Ensemble

WMCA—Three Little Funsters  
WNEW—Radioettes, vocal trio  
WOR—Eddy Brown, violinist

**8:15 P.M.**  
WEVD—Lane & Anderson, songs  
WHN—Alan Roberts, tenor  
WMCA—Five Star Final, drama

**8:30 P.M.**  
WEAF—Wayne King's Orchestra  
WABC—Melodiana; Abe Lyman's Orch.; Vivienne Segal; Oliver Smith  
★ WJZ—Lawrence Tibbett, baritone; Wilfred Pelletier's Orchestra  
WEVD—Rose Kay, piano  
WHN—Jose Rodriguez's Orchestra  
WMCA—Voice of Romance  
WNEW—Mystery Melodies  
WOR—Follies, variety show

**8:45 P.M.**  
WMCA—The Phantom, drama

**9:00 P.M.**  
WEAF—Ben Bernie's Orchestra  
★ WABC—Bing Crosby, baritone  
George Stoll's Orchestra  
WJZ—Grace Moore, soprano; Orch.  
WMCA—Ray Thompson, songs  
WNEW—Ferenc Zolt, Gypsies  
WOR—Happy Hal's Housewarming

**9:15 P.M.**  
WHN—How Songs Were Born  
WMCA—American Drama Guild  
WNEW—Announcerless Program

**9:30 P.M.**  
★ WEAF—Ed Wynn; Graham McNamee; Eddy Duchin's Orch.  
★ WABC—Isham Jones' Orch.; Guest  
WJZ—Hands Across the Border  
WHN—Ted Navarre's Orchestra  
WNEW—News; Soloists  
WOR—Armand Vasey's Orchestra

**9:45 P.M.**  
WMCA—Jan, Jude & Jerry  
WNEW—Console Singer  
WOR—Ted Weems' Orchestra

**10:00 P.M.**  
★ WEAF—Beauty Box Theater with Gladys Swarthout, mezzo-soprano  
John Barclay; Frank McIntyre; Peggy Allenby, & others; Nat Shil kret's Orch.  
★ WABC—CAMEL CIGARETTES Present "The Camel Caravan" with Walter O'Keefe; Annette Hanshaw; Ted Husing; Glen Gray's Casa Loma Orchestra  
WJZ—"The Seven Seas," featuring Cameron King  
WEVD—News Review  
WHN—Rhapsodie D'Amour  
WMCA—Jolly Russians  
WNEW—Dance Parade to 4 a. m.  
WOR—Jack Arthur, baritone

**10:15 P.M.**  
WEVD—Cora Graham, soprano  
WHN—Marie De Ville, ballads  
WOR—Harlan Read, current events

**10:30 P.M.**  
WABC—"Fats" Waller's Rhythm Club  
WJZ—Tim & Irene's Sky Road Show  
WEVD—Paris in New York  
WHN—Nini's Parisian Trio  
WMCA—Dance Music 'til 2 A. M.  
WOR—Wallenstein's Sinfonietta

**10:45 P.M.**  
WABC—Voice of the Crusader, talk  
WHN—Archie Bleyer's Orchestra

**11:00 P.M.**  
WEAF—The Grumitts, Senator Ford  
WABC—Joe Haymes' Orchestra  
WJZ—Abe Lyman's Orchestra  
WHN—Archie Bleyer's Orchestra  
WNEW—Wrestling  
WOR—Current Events

**11:15 P.M.**  
WEAF—Robert Boyce, tenor  
WHN—How's the Show  
WOR—Moonbeams

**11:30 P.M.**  
WEAF—Don Bestor's Orchestra  
WABC—Henry Busse's Orch.  
WJZ—Jack Denny's Orch.  
WHN—Joseph La Zaro's Orchestra  
WOR—Anthony Trini's Orchestra

**11:45 P.M.**  
WABC—Pancho's Orchestra

**12:00 Mid.**  
WEAF—Cherniavsky's Orch.  
WABC—Herbie Kay's Orch.  
WJZ—Rudy Vallee's Orch.  
WEVD—Dance Music  
WHN—Ted Navarre's Orchestra  
WOR—Gorodinsky's Russian Revue

**12:30 A.M.**  
WEAF—Anson Weeks' Orchestra  
WABC—Leon Navara's Orch.  
WJZ—Harry Sosnik's Orch.  
WHN—Henry Herbert's Orchestra  
WOR—Florence Richardson's Orch.

**1:00 A.M.**  
WABC—George Haefly's Orch.



# Music in the Air

By Carleton Smith

SEVERAL READERS have taken exception to my remarks briefly stated about MR. BRUNO WALTER'S conducting of Wagner. I wrote, and I still feel, that he is not the ideal Wagnerian conductor.

Certainly, there is much that is enchanting in Mr. Walter's Wagner. But it lacks perspective and dimension, and, if I may say it, the true breadth and sweep that is Wagner at his best. Mr. Walter's indwelling sentimentality, which serves him so well when he is conducting Weber and Mendelssohn, is for me distasteful in his readings of Wagner.

Unlike TOSCANINI, he does not follow the composer's expressed intentions. He will upon occasion speed a climax until the music, instead of sweeping to its height as a great tide of life ascending from unimaginable depths, becomes a mere frenzy of sensual excitement.

Mr. Walter finds it difficult to project the emotional and imaginative content of Wagner's greatest pages when he concerns himself expressly with their constructive aspects. It is not that he slights details. On the contrary, he usually treats structural detail with delicate care. But let him stress, for example, the architecture of the music in the Good Friday spell of Parsifal and a large part of the mystery, the spiritual luxury, and the inner drama evaporate. Unfortunately, I cannot have the secure feeling with him, that I have with Toscanini, that to his way of thinking form and emotion are inseparably correlated.

## Different Tastes

This is not to say that I dislike Mr. Walter. His familiar traits rank him among the most popular and deeply esteemed conductors of our time. His vogue in certain quarters borders on the sensational. And deservedly so. For the grace, the delicacy, and the continence with which he is capable of infusing those scores in which there is a vein of romantic sentimentality, is unsurpassed.

The discussion then (or dispute, if you prefer) resolves itself largely into a matter of taste. His performance of Wagner's works differs from Toscanini's. I prefer the Italian's, and for reason. You may prefer Mr. Walter. That does not mean that one of us is right, and the other wrong.

You may have your own opinion as to how a work should be played. But you (or I) would have a fairly difficult time in proving that our way is the correct way. You may say, as I do, that for your taste such and such a conductor is unsatisfactory. And no one has the right to dispute you.

BRUNO WALTER is well versed in the scores he conducts. He accomplishes many beautiful and significant things with them. But he is not a conductor of what the Germans call large *Format*. That is why I do not like his Wagner. I am glad to have heard these programs. They serve only to confirm my conclusion: Mr. Walter's artistic constitution is less definitely integrated and more subject to emotional fluctuations than that of a Toscanini.

Each strand in the web of Wagner's tone stands forth, a golden ribbon of color, yet but one of the many hues in the painter's palette. And you feel as if you were



BRUNO WALTER

"There is much that is enchanting in Mr. Walter's Wagner. But it lacks perspective . . ." so says Carleton Smith. Hear Mr. Walter conduct the New York Philharmonic Symphony orchestra in an all-Wagner program at 3 p. m. EST (2 CST) Sunday on the CBS-WABC network and judge for yourself

seeking out the inmost depths of melody, and plumbing there the multiple, interwoven song. In it all you are conscious of the unassailable rectitude of feeling and presentation. And least of all is it subjective romanticism.

## All-Wagner Broadcast

MR. WALTER'S FINAL all-Wagner broadcast (CBS, Sunday at 3 p. m. EST; 2 CST) includes a Faust overture, the preludes to Acts I and III of Lohengrin, and Act I from Die Walkure, with LOTTE LEHMANN as Sieglinde, PAUL ALTHOUSE as Siegmund, and EMANUEL LIST as Hunding.

The familiar music of Lohengrin, telling as it does of the descent of the Holy Grail, and its deliverance by the angels to the holy Titurel, presents an ethereal picture unequalled in its tonal sublimity. The beautiful wedding music preceding the third act describes by contrast the brilliance of earthly joy.

The first scene of "Die Walkure" is laid in Hunding's home, to which Siegmund comes in a storm. But of all this, LAWRENCE GILMAN will tell you.

## Lawrence Gilman

HAVE YOU ENJOYED Mr. Gilman's glowing descriptions of the Philharmonic programs these past Sundays? I don't know of anything other than the music itself that could give me as much pleasure as our present commentator. Through his devotion to intellectual and aesthetic essentials shines a poetic elegance and originality in stating distinctions that gives his statements their singular value.

Lawrence Gilman comes to music with

an open heart. He is seeking to plumb its depths and to receive its subtlest imprint. This he returns to us in elegant and eloquent prose. He is a fountain of inspiration.

My only regret is that he does not publish a book of his remarks during the past two winters, so that we might have them to read as often as we like.

## Dusolina Giannini

DUSOLINA GIANNINI is all too little known in her own country. Born in Philadelphia, this fine artist has made her reputation largely in Europe, where she is everywhere acclaimed for the intimate grace and charm of her artistry. She is not a singer who overpowers by the opulence of her voice. It is a clear, pure soprano. And in the use of it, Miss Giannini shows her innate taste and an exquisite sense of style. It is for something that she stopped the performance of Don Giovanni last summer in Salzburg, the home of Mozart.

The Ford Sunday Evening Hour is to be congratulated on bringing us such intelligent artists of the high calibre of Dusolina Giannini. Hear her Sunday (December 30, CBS at 8 p. m. EST, 7 CST).

## Pagliacci in English

IF THERE IS ANY one who hasn't heard the story of Pagliacci and its Laugh, Clown, Laugh theme, let them tune in on the Opera Guild Sunday (NBC at 8 p. m. EST, 7 CST). According to present plans, JOHN CHARLES THOMAS will sing the role of Carrio; JOSEPHINE ANTOINE, who made such a favorable impression as Gilda a few weeks ago, will be the Nedda; and the tortured clown, Canio, will be FREDERICK JAGEL. This series in English is being well received. Listeners who never before took any interest in the plot of operas are now doing so. Offenbach's seldom performed Tales of Hoffman is scheduled for next week.

## Program Details

All time given is Eastern Standard; deduct one hour for Central Standard

### SUNDAY, DECEMBER 30

NBC, 10:45 a. m. Mexican Marimba Typica Band. Don Tancredo, Paso doble, Little Thoughts, Me Without You, A New Moon Is Over My Shoulder; Chiquita (in Spanish); Abandono; Bolero Fanfare; What a Difference A Day Made (in Spanish); Cuante te Quiero; La Negrita.

CBS, 11:30 a. m. Salt Lake City Tabernacle Choir. Come Let Us Anew; Daybreak; The Heavens Resound; Great Is Jehovah; Hail, Bright Millennial Day; Rise Up, Arise; Crossing the Bar; Hallelujah.

CBS, 3 p. m. Third and final Wagner concert with Bruno Walter conducting. Lotte Lehmann, soprano Paul Althouse, tenor, and Emanuel List, basso, will be the soloists. The second half of the program featuring the singers will consist of Act I of Die Walkure.

NBC, 9:30 p. m. The Mediaevalists with Father Finn directing. What Child is This; Musette; He Shall Feed His Flock; Silent Night; The Hills; The Snow Lay on the Ground; Holly and the Ivy; I Saw Three Ships; The Angels and the Shepherds; Noel Alleluia; Shepherd Neighbors; Angels We Have Heard on High; Nazareth.

### MONDAY, DECEMBER 31

NBC, 8:30 p. m. Firestone Garden Concert, with William Merrigan Daly conducting; Gladys Swarthout; Male Chorus. Ring Out Wild Bells; Drinking Song from Student Prince; Siboney; Bidin' My Time; Sirens' Song; Music Box; Stride la Vampa; Auld Lang Syne.

### WEDNESDAY, JANUARY 2

NBC, 11 a. m. Sonata in G Major; Bagatelle; Berceuse; Prelude in E flat minor; March from Love of Three Oranges.

### THURSDAY, JANUARY 3

NBC, 1:45 p. m. New York String Quartet with William Kroll, Jaroslav Siskowski, David Mankowitz and Milton Prinz; Alma Kitchell, contralto. Quartet, Opus 7 in A minor; songs, Opus 9.

### FRIDAY, JANUARY 4

NBC, 12 noon. Louis Crowder, pianist. Sonata in D Major; Rhapsody in G Minor; Aniers sur la Route de Seville; Prelude in B Flat Minor.

### SATURDAY, JANUARY 5

NBC, 11 a. m. Alma Schirmer, pianist. Minuet in G; Nocturne in B Flat Major; Graecovienne Fantastique.

# HEAR!

ALL-STAR

# CAMEL CARAVAN

ON THE AIR TONIGHT

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

<b>TUESDAY</b> 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.	<b>THURSDAY</b> 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.
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OVER COAST-TO-COAST  
WABC-COLUMBIA NETWORK

"GET A LIFT WITH A CAMEL!"

EDGAR A. GUEST AND HOUSEHOLD MUSICAL MEMORIES

TUESDAY  
7:30 p. m. E.S.T.  
WJZ

The Household Orchestra, Josef Koestner conducting; Charles Sears, Tenor; Tom, Dick and Harry, Trio.

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Season's Greetings  
RADIO GUIDE Wishes a  
Happy and Prosperous New Year to All



# Programs for Wednesday, January 2

Star ★ Indicates High Spot Selections

**6:30 A.M.**  
WAAT—Melodies  
WINS—Musical Clock

**6:45 A.M.**  
WEAF—Health Exercises  
WOR—Musical Clock

**7:00 A.M.**  
WEVD—The Cuckoo Clock  
WMCA—Morning Salute  
WNEW—Early Morning Hour

**7:30 A.M.**  
WABC—Organ Reveille  
WJZ—Yoichi Hiraoka, xylophonist  
WAAT—Breakfast Reporter  
WHN—Ten Ten Reveille  
WMCA—Toast & Coffee Hour  
WOR—Vincent Sorey's Orchestra

**7:45 A.M.**  
WEAF—B. A. Rolfe's Orch.; East & Dumke  
WJZ—Jolly Bill & Jane  
WAAT—Morning Meditations  
WEVD—Morning Devotions  
WHN—Hymns & Talk  
WINS—Mr. & Mrs. Reader

**8:00 A.M.**  
WABC—Musical Postmen  
WJZ—Morning Devotions  
WAAT—Town Crier  
WEVD—"Starting the Day Right"  
WHN—The Early Bird, Perry Charles  
WINS—Musical Clock  
WMCA—Barnacle Bill, Uke  
WNEW—Uncle Pete & Louise  
WOR—Current Events  
WOV—Knickerbocker's Orchestra

**8:15 A.M.**  
WJZ—Wm. Meader, organist  
WAAT—Rhythmic Melodies  
WEVD—Cuckoo Clock  
WMCA—Morning Steps  
WNEW—Popular Music  
WOR—Voice of Gold

**8:30 A.M.**  
WEAF—Cheerio, inspirational talk & music; J. Harrison Isles, musical director  
WABC—Chapel Singers  
WJZ—Coffee & Doughnuts  
WAAT—Pickard Family  
WEVD—Polish Musicals  
WMCA—Church Fed. Period  
WNEW—Morning Exercises  
WOR—Martha Manning, sales talk  
WOV—Consumer's Guide, Morning Melodies

**8:45 A.M.**  
WABC—Lyric Serenade  
WJZ—Landi Trio & White  
WAAT—Tuneful Tales  
WMCA—Piano and Organ  
WNEW—Modern Melodies  
WOR—Rhythm Encores

**9:00 A.M.**  
WEAF—Richard Leibert, organist  
WABC—The Joke Book  
★ WJZ—Breakfast Club; Orch.  
WAAT—John X. Loughran  
WHN—Cabbages & Kings  
WINS—Singing Organist  
WMCA—Top o' the Morning  
WNEW—Old Family Almanac  
WOR—Johnny Winters, organist

**9:15 A.M.**  
WAAT—Breakfast Club  
WINS—Gay Lee, talk  
WMCA—Bernie Dolan, pianologue  
WNEW—Pickard Family, songs  
WOR—Home Town Boys trio

**9:30 A.M.**  
WEAF—Edna Odell, contralto  
WABC—Rambles in Rhythm  
WHN—News; Morning Serenade  
WINS—The Southern Gentleman  
WMCA—Rhythm Melodies  
WNEW—Kay Reed, organist  
WOR—Dr. Montague, health  
WOV—Serenaders

**9:45 A.M.**  
WEAF—Southernaires, male quartet  
WINS—Speed Demons  
WMCA—Poet's Corner  
WOR—Shopping with Art Abhey  
WOV—Melody Mariners

**10:00 A.M.**  
WEAF—News; Johnny Marvin, tenor  
WABC—News; Sophisticated Lady, songs  
WJZ—Harvest of Song  
WAAT—Radio Repairmen  
WHN—Jessie Lubart, songs  
WINS—News; Around the Town  
WNEW—Joan Mitchell, songs  
WOR—Pure Food Hour  
WOV—Gloomchasers; Orchestra

**10:15 A.M.**  
WEAF—Clara, Lu' n' Em, gossip  
WABC—Bill & Ginger, songs  
WJZ—Florinda Trio  
WAAT—Stuart Barrie, organ  
WHN—Sam Jacobson, tenor  
WMCA—News; Vera Eskin, pianist  
WNEW—Homespun Philosopher

**10:30 A.M.**  
WEAF—Sweethearts of the Air; Breen & de Rose; Bob Emery  
WABC—Bright Lights

**WJZ—Today's Children, sketch**  
WABC—Brunswick Orchestra  
WHN—Theater News  
WINS—Bill Barry, songs  
WMCA—Food Talk  
WNEW—News; Mizzi Wayne, songs  
WOV—News Commentator

**10:45 A.M.**  
WEAF—Betty Crocker, talk  
WJZ—News; Herman & Banta  
WHN—Steven Barry, songs  
WINS—Broadway Booking Office  
WMCA—"Care and Feeding of Men"  
WNEW—Songs of the Pioneers  
WOV—Venetian Serenade

**11:00 A.M.**  
WEAF—Muriel Kerr, pianist  
WABC—Cooking Closeups  
WJZ—The Honeymooners  
WAAT—Old Uncle Jonathan  
WHN—Gertrude Hamilton, soprano  
WINS—Jack Douglas' Relatives  
WMCA—U. S. Navy Band  
WNEW—Lou Singer, songs  
WOR—The Starry Singer  
WOV—Maytime Orch.

**11:15 A.M.**  
WABC—Connie Gates, songs  
★ WJZ—Tony Wons, philosopher  
WAAT—Nutriment  
WNEW—Dream Analyst  
WOR—Frank and Flo, songs  
WOV—Ali D' Italia

**11:30 A.M.**  
WEAF—Homespun  
WABC—Betty Moore  
WJZ—Army Band  
WAAT—Mullins' Orchestra  
WHN—Messages of Truth  
WNEW—Gotham Duo  
WOR—Rabbi Jacob Tarshish  
WOV—Neapolitan Echoes

**11:45 A.M.**  
WEAF—Mario Cozzi, baritone  
WABC—Instrumentalists  
WAAT—Bill Rider, songs  
WINS—Symphonic Studies  
WNEW—Ann Fitzpatrick, songs  
WOR—Musical Ensemble

## Afternoon

**12:00 Noon**  
WEAF—The Story of Mary Martin  
WABC—Voice of Experience  
WJZ—Fields & Hall, songs  
WAAT—American Family Robinson  
WHN—Anna Anderson, soprano  
WINS—News  
WMCA—Eddie Prior's Orchestra  
WNEW—Pickard Family, songs  
WOR—Current Events  
WOV—Gondoliers

**12:15 P.M.**  
WEAF—Honeyboy & Sassafras  
★ WABC—The Gumps, sketch  
WJZ—Charles Sears, tenor  
WAAT—Michael's Orchestra  
WHN—Matinee Dansant  
WINS—The Tuneful Tailors  
WOR—Mrs. Reilly's Common Sense  
WOV—Adventures of Frechino

**12:30 P.M.**  
WEAF—Merry Madcaps; Frank Sherry, tenor; Dance Orch., direction of Norman L. Cloutier  
WABC—Wallace Butterworth, gossip  
WJZ—Nat'l Farm & Home Hour  
WAAT—Broadwayites  
WHN—Roy Caesar's Orch.  
WINS—Lyric Strings  
WMCA—The Case of Catherine Burke, drama  
WNEW—Beauty Forum  
WOR—Marjorie Harris, contralto  
WOV—Italian Music & Drama

**12:45 P.M.**  
WABC—"Your Home & Mine," talk  
WAAT—News  
WINS—Inquiring Microphone  
WMCA—Luncheon Music  
WOR—Munz Sisters, vocal trio

**1:00 P.M.**  
WEAF—Markets and Weather  
WABC—George Hall's Orchestra  
WAAT—Baron's Studio Party  
WHN—Jack Orlando's Orchestra  
WINS—Betty & Bob, sketch  
WNEW—Happy Ranger  
WOR—Leo Freudberg's Orchestra  
WOV—Words of Wisdom

**1:15 P.M.**  
WEAF—Peggy's Doctor, sketch  
WINS—Joe Baxter, songs & Guitar  
WMCA—Shut-In Hour  
WNEW—Reminiscences of Victor Herbert  
WOV—La Voce D'Oro

**1:30 P.M.**  
WEAF—Jules Lande's Ensemble  
WABC—Little Jack Little, songs  
★ WJZ—Vic & Sade, sketch  
WAAT—Harold McNamara, songs  
WHN—George Sherban's Ensemble

**WINS—German Hour, songs**  
WMCA—Max Bergere's Orchestra  
WNEW—News  
WOR—Theater Club of the Air  
WOV—Italian Theater

**1:45 P.M.**  
WABC—Cadets Quartet  
WJZ—Words & Music  
WAAT—Erasmo Music  
WMCA—Ragamuffins  
WNEW—Ray O'Hara's Orch.  
WOR—Jerry Marsh, tenor

**2:00 P.M.**  
WEAF—Two Seats in the Balcony  
WABC—Marie, Little French Princess  
WJZ—Wandering Minstrel  
WAAT—Harold McNamara; Orchestra  
WHN—Movie News  
WINS—Vivian Marshall, songs  
WMCA—Symphony Orchestra  
WNEW—Johnny Armand's Orch.  
WOR—Dr. Payne, psychologist  
WOV—Victor Ariola, Spanish songs

**2:15 P.M.**  
WABC—Romance of Helen Trent  
WAAT—Food Counsellor  
WHN—Ben Loewy, popular tenor  
WINS—Paul Martel's Orchestra  
WOR—The Melody Singer  
WOV—Italian Novelities

**2:30 P.M.**  
WEAF—Vaughn de Leath, songs  
WABC—Salon Musical  
WJZ—Home Sweet Home  
WAAT—Do You Remember?  
WHN—Florence Ray, contralto  
WINS—Howard Price, tenor  
WNEW—Nick Kenny  
WOR—Women's Hour

**2:45 P.M.**  
★ WEAF—Vic & Sade  
WJZ—Joe White, tenor  
WHN—The Debonairs, trio  
WNEW—New York Civic Symphony

**3:00 P.M.**  
WEAF—Ma Perkins, dramatic sketch  
★ WABC—Kate Smith's Matinee Hour  
WJZ—Ramblers, trio  
WAAT—Frank Parsons, songs  
WEVD—Variety Program  
WHN—Katherine Skidmore, soprano  
WINS—Andrini Brothers  
WOR—Musical Revue  
WOV—La Colonia, news

**3:15 P.M.**  
WEAF—Dreams Come True  
WJZ—To be announced  
WAAT—Melodies  
WHN—Michael Sherry, tenor  
WINS—Doolittle Gazette  
WOV—Farfariello, comedian

**3:30 P.M.**  
WEAF—Woman's Radio Review.  
Claudine MacDonald; Orch. direction of Joseph Littau  
WJZ—Jerome Twitchell's Orch.  
WAAT—Echoes of Poland  
WEVD—String Ensemble  
WHN—Henry Herbert's Orchestra  
WINS—Fran & Frances, songs  
WMCA—Sports; Variety Show  
WNEW—Pickard Family, songs  
WOR—Newark Museum talk  
WOV—Italian Musicals

**3:45 P.M.**  
WEVD—Arnold Brahms, songs  
WINS—Gaslight Gems  
WNEW—A Man's Viewpoint  
WOR—The Rhythm Girls

**4:00 P.M.**  
WEAF—Martha Mears, contralto  
WABC—Nat'l Student Fed. Prgm.  
WJZ—Betty and Bob, sketch  
WAAT—Piano Novelties  
WEVD—Polish Music  
WHN—George Haefly's Orchestra  
WINS—El Pato  
WNEW—Gospel Hour  
WOR—Science In Your Home  
WOV—Tea Time Review

**4:15 P.M.**  
WEAF—Dr. J. Jastrov, talk  
WABC—Poetic Strings  
WJZ—East & Dumke, songs & comedy  
WAAT—Hugh Douglas, songs  
WEVD—Mr. Pana Pypcia, comedian  
WNEW—Rev. Elmo Bateman  
WOR—Variety Revue

**4:30 P.M.**  
WEAF—Jesters Trio  
WABC—Dick Messner's Orchestra  
★ WJZ—Rochester Civic Orch., Guy Fraser Harrison, director  
WEVD—Organ Music  
WHN—George Castel, baritone  
WINS—Paul Martel's Orch.  
WMCA—Aperitif Pan-Americans, Orch.  
WNEW—Vaudeville Varieties  
WOR—Robert Reud, "Town Talk"  
WOV—Welfare Council

**4:45 P.M.**  
WEAF—Forty-Fourth Ann'l Exhibit of Nat'l Academy of Design; J. Lie  
WAAT—Betty Carr, songs  
WEVD—Musical Album

**WHN—Claire Deerfield, songs**  
WNEW—Two Rhythm Boys  
WOR—"The Life of Mary Sothern"  
WOV—Gloria Sketch

**5:00 P.M.**  
WEAF—Kay Foster, songs  
WABC—"Og, Son of Fire"  
WAAT—Jackie Farrell's Sports  
WEVD—Dramatic Sketch  
WHN—Chief Line Along, piano duo  
WINS—Sports Review  
WMCA—"Big Shots"; Ted Zittel  
WNEW—Dancetime  
WOR—Musical Program; News  
WOV—Italian News Flashes

**5:15 P.M.**  
WEAF—Tom Mix's Straight Shooters  
WABC—Skiptops, sketch  
WAAT—Pocahontas Chieftains  
WINS—James Genovese; Orchestra  
WMCA—Let 'er Buck, children's program  
WNEW—Trudy Thomas, songs  
WOR—Adelaide Van Wey, songs  
WOV—Alfred Costa, tenor

**5:30 P.M.**  
WEAF—Alice in Orchestralia  
WABC—Jack Armstrong, sketch  
WJZ—The Singing Lady  
WAAT—Rhythmic Melodies  
WEVD—Polish Musicals  
WHN—Don Alfredo's Orchestra  
WINS—Attention, Kids!  
WMCA—Radio Party, Vocalists  
WNEW—Big Brother, children's program  
WOR—Adventures of Jack and Fritz  
WOV—Orchestra and Sketch

**5:45 P.M.**  
WEAF—Stamp Club  
WABC—Vera Van, songs  
WJZ—Little Orphan Annie  
WINS—Sophisticated Lady  
WOR—Adventures of Jimmie Allen

## Night

**6:00 P.M.**  
WEAF—Xavier Cugat's Orch  
WABC—Buck Rogers, sketch  
WJZ—Education in the News  
WHN—Treasure Trailer  
WINS—Sports Review  
WLWL—Marie & Alma, songs  
WMCA—Jerry Blaine's Orchestra  
WNEW—Bill Farren Sports  
WOR—Uncle Don

**6:15 P.M.**  
WEAF—The Desert Kid  
WABC—Bobby Benson & Sunny Jim  
WJZ—Alma Kitchell, contralto  
WHN—Anna Anderson, soprano  
WINS—Bob Howard, songs  
WLWL—Weather Report  
WMCA—Mike Durso's Orchestra  
WNEW—Leo Kahn's Orchestra

**6:30 P.M.**  
WEAF—News; Arlene Jackson, songs  
WABC—The Shadow, drama; News  
WJZ—News; Three X Sisters  
WHN—News; Advice on Pets  
WINS—Globetrotter  
WLWL—Little Theater of the Air  
WNEW—Screen Review, Sam Taylor  
WOR—Julie Miller's Orchestra

**6:45 P.M.**  
WEAF—Billy Batchelor, sketch  
WJZ—Lowell Thomas, news  
WINS—Twilight Serenades  
WMCA—Sagebrush Harmonizers  
WNEW—Jack Barrie, songs  
WOR—Musical Miniatures; News

**7:00 P.M.**  
WEAF—Pickens Sisters  
★ WABC—Myrt & Marge, sketch  
★ WJZ—Amos 'n' Andy  
WHN—Harris Twins, songs  
WLWL—Frances Flanagan, violinist  
WMCA—Norman Hapgood, talk  
WNEW—Leon Friedman's Orchestra  
WOR—Stan Lonax, sports

**7:15 P.M.**  
WEAF—Freddie Martin's Orchestra  
WABC—Just Plain Bill, sketch  
WJZ—Plantation Echoes  
WHN—Sports Interview  
WLWL—"Sincera"; orchestra  
WMCA—Strickland Gilliland, news  
WNEW—Chic Farmer, songs  
WOR—Lum and Abner, sketch

**7:30 P.M.**  
WEAF—Gould and Sheffer  
WABC—"O'Neills," sketch  
★ WJZ—Red Davis, sketch  
WHN—Don Marton's Internationales  
WLWL—Diocesan Priests' Program  
WMCA—Jan, Jude & Jerry, vocal trio  
WNEW—John Kelvin, tenor; orch  
WOR—Bernhard Levittov's Orchestra

**7:45 P.M.**  
WEAF—ALKA-SELTZER PRESENTS  
Uncle Ezra's Radio Station  
WABC—Boake Carter, news  
★ WJZ—Dangerous Paradise; Nick Dawson and Elsie Hitz

**WHN—Bel Canto Girl's Trio**  
WLWL—Polish Folk Music  
WMCA—Harry Hershfield, humorist  
WNEW—Newspaper Adventures

**8:00 P.M.**  
WEAF—Mary Pickford; Popular Plays;  
Musical Direction Lou Silvers  
WABC—St. Louis Blues  
WJZ—Penthouse Party  
WEVD—"Negro Life in Harlem," talk  
WHN—Amateur Hour

**★ WHOM—RADIO GUIDE PRE-**  
sents Joe Hornsby, baritone  
WMCA—Three Little Funsters  
WNEW—Silly Willy & Dal  
WOR—The Lone Ranger

**8:15 P.M.**  
★ WABC—Edwin C. Hill, "The Human Side of the News"  
WEVD—Actors' Dinner Club  
WMCA—Five Star Final, drama  
WNEW—Lea Karina, songs

**8:30 P.M.**  
WEAF—Wayne King's Orch.  
WABC—Everett Marshall's Broadway Varieties; Elizabeth Lennox, contralto; Orch.; Guest Stars  
WJZ—Lanny Ross, tenor; Orch.  
WEVD—Perla Del Sur, West Indian Music

WMCA—Voice of Romance  
WNEW—Benny Fairbanks' Orchestra  
WOR—Eduard Werner's Varieties

**8:45 P.M.**  
WMCA—The Phantom, drama  
WNEW—Pierre Seogan, tenor

**9:00 P.M.**  
WEAF—Town Hall Tonight; Fred Allen, comedian; James Melton, tenor; Songsmiths Quartet, and Lenzie Hayton's Orch.

★ WABC—Leith Stevens' Harmonies  
★ WJZ—Warden Lewis E. Lawes in "Twenty Thousand Years in Sing Sing"

WMCA—Americana, variety show  
WNEW—Ferenc Zolt, Gypsies  
WOR—Happy Hal's Housewarming

**9:15 P.M.**  
WNEW—Sherry Magee's Orchestra

**9:30 P.M.**  
WABC—Burns & Allen  
WJZ—John Charles Thomas, baritone  
WHN—Ted Navarre's Orchestra  
WNEW—News; Songs  
WOR—Sandra Swenska, soprano

**9:45 P.M.**  
WMCA—New York Public Assembly  
WNEW—Voice and Violin  
WOR—Jan Garber's Orchestra

**10:00 P.M.**  
★ WEAF—Guy Lombardo's Orch.; Pat Barnes, narrator  
WABC—Byrd Expedition Broadcast  
WJZ—To be announced  
WHN—Joseph Rodriguez's Orchestra  
WNEW—Sleepy Hall's Orchestra  
WNEW—Dance Parade to 4 a. m.  
WOR—Court of Literary Justice

**10:15 P.M.**  
WJZ—Madame Sylvia  
WEVD—Jack Salmon, baritone  
WMCA—Dance Music 'Till 2:00 a. m.  
WOR—Harlan Read, current events

**10:30 P.M.**  
★ WEAF—"One Man's Family," dramatic sketch, with Anthony Smythe  
WABC—Melody Masterpieces  
★ WJZ—Harry Richman; Jack Denny's Orch.; John B. Kennedy  
WEVD—Vocal Soloists  
WNEW—Cuban Boys' Orchestra  
WOR—In the Spotlight

**10:45 P.M.**  
WHN—John Patterson, tenor  
11:00 P.M.  
WEAF—Jack Berger's Orch.  
WABC—Leon Belasco's Orch.  
WJZ—Hal Kemp's Orchestra  
WHN—Roy Caesar's Orchestra  
WOR—Current Events

**11:15 P.M.**  
WEAF—Robert Royce, tenor; Orch.  
WHN—How's the Show  
WOR—Moonbeams

**11:30 P.M.**  
WEAF—Art Kassel's Orch.  
WABC—Ortiz Nelson's Orch.  
WJZ—Jolly Coburn's Orchestra  
WHN—Joseph La Zaro's Orchestra  
WOR—Abe Lyman's Orchestra

**12:00 Mid.**  
WEAF—George Olsen's Orch.  
WABC—Jacques Renard's Orch.  
WJZ—Archie Bleyer's Orch.  
WEVD—Dance Music  
WHN—Red Tompkins' Orchestra  
WOR—Anthony Trini's Orchestra

**12:30 A.M.**  
WEAF—Stan Myers' Orch.  
WABC—George Hall's Orch.  
WJZ—Paul Pendarvis' Orchestra  
WHN—Henry Herbert's Orchestra  
WOR—Dick Gaspari's Orchestra

**1:00 A.M.**  
WABC—To be announced



# Radio Road to Health

The eye is subject to certain common defects which need the attention of an oculist for adequate correction. Among these defects are far-sightedness, or *hypermetropia*; near-sightedness, or *myopia*; astigmatism; *antimetropia*, or different degrees of refraction in the eyes of one individual; *presbyopia*, or the hardening of the lens due to age; and cross-eye, which is technically known as *strabismus*.

In far-sightedness the eyeball is too short from front to back. Thus the image formed by the lens is thrown behind the retina. To overcome this defect the *ciliary* muscle, which controls the lens, contracts; the lens is made more convex and the image is drawn forward. To avoid this strain the far-sighted individual must be provided with eye-glasses which will add the needed convexity and allow the lens and muscles to rest.

Near-sightedness entails an exactly opposite condition. In near-sightedness the

By Shirley Wynne M. D.

eyeball is too long. The image therefore is thrown in front of the retina. The near-sighted person is doomed to blurred vision of all distant objects, unless the condition is corrected by eye-glasses with concave lens which will make the light rays diverge, thus throwing the image farther back.

In astigmatism there is an irregularity in shape of cornea or lens. The horizontal and vertical meridians differ, and a blurred image results. The *ciliary* muscle does its best to make the adjustments, but real relief can be given only by proper eye-glasses. In *antimetropia* each eye suffers from a different defect. One eye may be near-sighted, the other far-sighted. It becomes extremely difficult to obtain comfortable simultaneous use of the two eyes.

In this defect each eye must be treated for its specific condition.

Crossed-eye results from the tendency of the eyes not to focus simultaneously on the same object. The unfortunate victim often forms the habit of using one eye only, and squinting the other. This condition is frequently caused by extreme far-sightedness, or sometimes by muscular defects. Adjustments often may be made by means of eye-glasses, although in extreme cases an operation is necessary.

In caring for our eyes we must use common sense. If forced to close eye work for long periods, we should rest our eyes at intervals by raising them from our work and looking into the distance. The eye is built for distant focusing. It is at rest when it focuses at a distance of about twenty feet. When reading, make sure that the light is adequate—neither too dim nor so bright that it casts a dazzling reflection.

## Mr. Fairfax Knows the Answers

THE MARINE BAND is directed by CAPT. TAYLOR BRANSON. *The Army Band's* director is CAPT. WILLIAM J. STANNARD. *The Navy Band* is led by LIEUT. CHARLES BENTER. (C. D. N., Washington, D. C.)

ROY ATWELL is not on the air at present. (Mrs. O. D. Cornell, Deep River, Ia.)

LITTLE JACKIE HELLER was married and has a child, but is separated from his wife. He was born May 1, 1908 in Pittsburgh, Pa. (G. W. L., Des Moines, Ia.)

PHILLIPS LORD (Seth Parker) is at present cruising around Tahiti. (Mrs. W. McAllister, Richmond, Ind.)

"E.T." in the RADIO GUIDE program listings means electrical transcription. "C.N." means Father Coughlin's network. Eddie Cantor will return to the air Feb. 3, sponsored by Pebecco. Mrs. Monahan in "Painted Dreams" is BESS FLYNN. Mother Moran of "Today's Children" is IRNA PHILLIPS. Bob of "Betty and Bob" is DON AMECHE, who can also be heard on "First Nighter" and "Grand Hotel" programs. (Carl Andersen, Oshkosh, Wis.)

MELVIN PETER JANSSEN leads GLEN GRAY'S orchestra at all times. (Gordon H. Castello, Port Huron, Mich.)

FRANK READICK takes the part of Larry in *Dangerous Paradise*. HELEN

CHOAT plays the part of Daisy. (Mrs. M. Todd, Hopemont, W. Va.)

BERNIE CUMMINS has thirteen men and one girl in his orchestra: three saxophone players, two trumpet players, one trombone player, one pianist, one man who doubles on the piano, accordion, and sax, one drummer, one banjo player who is also a vocalist, one bass player, and three vocalists. (Al Roberts, Saskatoon, Sask.)

DICK STABLE can be addressed in care of BEN BERNIE, Paramount Studios, Hollywood, Calif., and the letter will be forwarded to him. Dick's birthday is May 29. (Miss Rose Ditello, Joliet, Ill.)

## Ten Years Ago

The Federal Government announces extensive plans to Americanize six million aliens through the use of radio broadcasts. Over a score of stations in strategic points will be employed in this effort to convert the foreign born people into citizens.

DR. SIGMUND SPAETH, musical authority and critic on a New York newspaper, joins Station WOR as musical editor.

KING OF THE IVORIES, Harry Snodgrass, convict pianist borrowed from the penitentiary at Jefferson City, Missouri, continues to thrill listeners.

WFI, in Philadelphia, broadcasts the

Zoological Gardens to the accompaniment of howls from the inmates.

LONDON.—An appropriation has been passed to place a radio set in the home for hoboes here.

HEADLINERS THEN: KPO, Rudy Seiger's Orchestra; KYW, Dorothy Congor; WAHG, Stuyvesant Serenaders; WBZ, Joan Stuart; WCAE, Ed Lally's Orchestra; WJAR, Marcella North; WEAJ, Joseph Knecht's Waldorf Astoria Orchestra; WGN, Don Bestor's Orchestra; WJZ, Bernard Levitov's Orchestra; WLS, Anthony (now Tony) Wons; WLW, Woody Meyer's Orchestra; WOR, Harry Lafferty's Orchestra; WSB, Marion Gaines.

## Ed Wynn, the Perfect Fool

(Continued from Page 10)

to organize a radio chain of his own. The doomed project cost him more than a quarter of a million, and he still is paying off creditors of his Amalgamated Radio System.

The comedian's foray upon the stronghold of radio was no mere whim. It came as the result of a dream fabricated of ambition—the ambition to create for his son, Keenan, a professional empire over which he might reign without having to breast youth's storm-beset path to success. Just as Ed's father had builded for his son—only to be thwarted—so did Ed Wynn plan, only to find frustration his reward.

To the Fire Chief his boy is the all-important thing of life, and around his devotion revolves a story recently made known. Keenan has a penchant for flying. So fearful is Ed Wynn that his son's predilection will lead to tragedy, that he recently extracted a promise from airport executives around Long Island to exert their utmost co-operation to keep the lad on the ground.

Here is a literal example of history repeating itself. Just as the hat manufacturer had attempted to baffle his son's efforts to go on the stage, so is Ed Wynn, no longer merely the son but himself the anxious father, eager to direct the footsteps of his offspring.

Unfortunately, the network venture was ill-starred. But its collapse has not dampened the spirit which moved Ed Wynn to desert a luxurious home to make his own way to fame and opulence.

He still is the spirit of comedy, effervescent and inspired; and the manner with which he dashes to the microphone on Tuesday nights is positively infectious. When he declares, "This will slay you, Graham!" it nearly does—and millions of listeners as well—so literally compelling is his fine sense of jest.

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.

LINCOLN AND INDIAN HEAD  
**PENNIES WANTED**  
We pay up to \$2 each if more than 11 years old  
We pay up to \$500 for certain U. S. Cents  
Get our list of highest cash prices paid for pennies... then look in your pocket or among your old coins. You may find pennies that are worth \$8 to you. Send 10c today for catalog listing our wants. Address Box 731W  
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How Many Thousands of Dollars Has Walter Winchell's Sale of Gossip Netted Him?  
See Next Week's Issue of RADIO GUIDE  
The Life Story of Walter Winchell

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paid by Music Publishers and Talking Picture Producers. Free booklet describes most complete song service ever offered. Hit writers will revise, arrange, compose music to your lyrics or lyrics to your music, secure U. S. copyright, broadcast your song over the radio. Our Sales Department submits to Music Publishers and Hollywood Studio Studios. WRITE TODAY for FREE BOOKLET. UNIVERSAL SONG SERVICE, 666 Meyer Bldg., Western Ave., and Sierra Vista, Hollywood, Cal.

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

Don't suffer unnecessarily when nature fails you. Get a modern woman's praised remedy for easing relief from distress. Used by thousands of women from coast to coast for relief of overdue, late appearing, abnormal suppressed periods. Only woman knows how another woman can suffer at times so if you are troubled with delays read every word of this message from another woman who wants to help women everywhere.

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 3 days I was O. K. It is wonderful being odorless, tasteless and pleasant to take." E. U. "Delayed 3 weeks. Menes started on 4th day." Simple as A, B, C, to take. I was two months overdue—started menstruating on 5th day." Send for reports of many others.

SEND NO MONEY  
If it is inconvenient to get a money order or bank draft I will be pleased to send you a 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. McC. "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."  
A. B. "Please send me your Relief Compound. I have used it before and find 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 I feel the means applied again in regular use."  
D. H. "I was delayed for 6 weeks. I was relieved in two weeks time."  
H. C. "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. V. "I can truthfully say your Formula No. 2 is a blessing to women. After months my period five weeks I took one box and in five days I got relief."

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21 22 23 24 25 26 27  
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Send me your private talk "One Woman to Another" and other helpful literature. Also mail relief compound as marked. Remittance attached.  
1 Box Regular Formula No. 1 \$2.00  
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# Programs for Thursday, January 3

Star ★ Indicates High Spot Selections

**6:30 A.M.**  
WAAT—Melodies  
WINS—Musical Clock

**6:45 A.M.**  
WEAF—Health Exercises  
WOR—Musical Clock

**7:00 A.M.**  
WEVD—Cuckoo Clock Music  
WMCA—Morning Salute, organ  
WNEW—Early Morning Hour

**7:30 A.M.**  
WABC—Organ Reveille  
WJZ—Don Hall Trio  
WAAT—Breakfast Reporter  
WHN—Ten-ten Reveille  
WMCA—Toast & Coffee Hour  
WGR—Vincent Sorev's Orchestra

**7:45 A.M.**  
WEAF—B. A. Rolfe's Orch.; East & Dumke  
WJZ—Jolly Bill and Jane  
WAAT—Morning Meditations  
WEVD—Morning Devotions  
WHN—Hymns & Talk  
WINS—Mr. & Mrs. Reader

**8:00 A.M.**  
WABC—Musical Postmen  
WJZ—Morning Devotions  
WAAT—Town Crier  
WEVD—“Starting the Day Right”  
WHN—The Early Birds  
WINS—Musical Clock; Weather  
WMCA—Barnacle Bill, songs  
WNEW—Uncle Pete and Louise  
WOR—Current Events  
WOV—Knickerbocker's Orchestra

**8:15 A.M.**  
WJZ—Wm. Meader, organist  
WAAT—Rhythmic Melodies  
WEVD—Cuckoo Clock  
WMCA—Morning Steps  
WNEW—Popular Varieties  
WOR—Nell Vinick, beauty talk

**8:30 A.M.**  
WEAF—Cherio, inspirational talk & music; J. Harrison Isles, musical director  
WABC—Salon Musicale  
WJZ—Coffee & Doughnuts, comedy sketch  
WAAT—Pickard Family  
WINS—Polish Musicale  
WMCA—Harmonettes, girl trio  
WNEW—Morning Exercises  
WOR—Martha Manning, talk  
WOV—Consumers Guide, Morning Melodies

**8:45 A.M.**  
WJZ—Laudt Trio & White  
WAAT—Tuneful Tales  
WMCA—Piano and Organ  
WNEW—Modern Melodies  
WOR—Rhythm Encores

**9:00 A.M.**  
WEAF—Richard Leibert, organist  
WABC—Sunny Side Up  
★ WJZ—The Breakfast Club, Dance band; Jack Owens, tenor; Three C's, male trio  
WAAT—John X. Loughran  
WHN—Cabbages & Kings  
WINS—Singing Organist  
WMCA—Top of the Morning  
WNEW—Old Family Almanac  
WOR—Johnny Winters, organist

**9:15 A.M.**  
WAAT—Breakfast Club  
WINS—Gay Lee, Household  
WMCA—Bernie Dolan, pianologue  
WNEW—Pickard Family  
WOR—Home Town Boys, trio

**9:30 A.M.**  
WEAF—Danny Dee, in “Did You Know?”  
WHN—News Report  
WINS—The Southern Gentleman  
WMCA—Rhythm Melodies  
WNEW—Food Reporter; Kay Reed, organist  
WOR—Mildred Lewin, Home Decorating  
WOV—Serenaders

**9:45 A.M.**  
WEAF—Old Plantation Days; Eva Taylor, songs  
WABC—Waltz Time  
WINS—Speed Demons, Orchestra  
WMCA—Pat and Patty  
WOR—Adelaide Van Wey, songs  
WOV—Melody Mariners

**10:00 A.M.**  
WEAF—News; Johnny Marvin, tenor  
WABC—News; The Bluebirds  
WJZ—Ranch Boys, trio  
WAAT—Just John Smith  
WHN—Alex Berlin, tenor  
WINS—News; Around the Town  
WMCA—Sagebrush Harmonizers  
WNEW—Cliff Earle, songs  
WOR—Pure Food Hour  
WOV—Gloomchasers; Orchestra

**10:15 A.M.**  
WEAF—Clara, Lu 'n' Em; Louise Starky, Isabelle Carothers & Helen King, gossip  
WABC—Bill and Ginger  
WJZ—Edward MacHugh, baritone  
WAAT—Stuart Barrie, organ  
WHN—How to Get What You Want  
WMCA—News; Vera Eakin, pianist  
WNEW—The Homespun Philosopher

**10:30 A.M.**  
WEAF—Morning Parade  
WABC—Orientale  
WJZ—Today's Children, dramatic sketch with Inna Phillips, Bess Johnson and Walter Wicker  
WAAT—Brunswick Orchestra  
WHN—Theater News  
WMCA—Poet's Corner  
WHN—Chris Gerald, tenor  
WNEW—News; Gotham Duo  
WOV—News Commentator

**10:45 A.M.**  
WABC—Ida Bailey Allen, talk  
WJZ—News; Viennese Sextet  
WHN—James Regan, tenor  
WNEW—Sons of the Pioneers  
WOV—Rene Travers, ballads

**11:00 A.M.**  
WJZ—Hazel Arth, contralto  
WABC—Betty Barthell, songs  
WAAT—Old Uncle Jonathan  
WHN—Anna Anderson, soprano  
WINS—Jack Douglas's Relatives  
WMCA—Arthur Gutow, organist  
WNEW—News Rambler  
WOR—Nell Vinick, beauty talk  
WOV—Maytime Orch.

**11:15 A.M.**  
WEAF—Frances Lee Bartor  
WABC—ACADEMY OF MEDICINE; “New Year's Resolutions,” Dr. Smiley Blanton  
WJZ—Tony Wons, philosopher  
WAAT—Naturfud  
WMCA—One Man Band  
WNEW—Lawrence Gould, talk  
WOR—Frank & Flo, songs  
WOV—Ali D'Italia

**11:30 A.M.**  
WEAF—Pedro Via's Orchestra  
WABC—Opening of Congress  
WJZ—Navy Band  
WAAT—Mullin's Orchestra  
WHN—Mary Carle, songs  
WMCA—Tony Cabooch  
WNEW—Wm. de Mangin, tenor  
WOR—“The Lamplighter,” Jacob Tarshish  
WOV—Neapolitan Echoes

**11:45 A.M.**  
WAAT—Lionel Grose, songs  
WHN—The House at Seven Pines  
WMCA—Ben Alley, songs  
WNEW—Y.W.C.A., women's talk  
WOR—Singing & Song Appreciation

## Afternoon

**12:00 Noon**  
WEAF—The Story of Mary Martin  
WABC—Voice of Experience  
WJZ—Fiels and Hall, songs  
WAAT—Luncheon Music  
WHN—Hilda Rowland, soprano  
WINS—News  
WMCA—Opening of Congress  
WNEW—Pickard Family, songs  
WOR—Current Events  
WOV—Gondoliers

**12:15 P.M.**  
WEAF—Honeyboy & Sassafras  
★ WABC—The Gumps, sketch  
WJZ—Merry Maes, trio  
WAAT—Board of Health  
WHN—Songs in Many Lands  
WINS—The Tuneful Tailors  
WNEW—Catherine Woodworth, songs  
WOR—Hal Beckett, organist  
WOV—Adventures of Frechino

**12:30 P.M.**  
WEAF—Merry Madcaps  
WABC—George Hall's Orchestra  
WJZ—Nat'l Farm & Home Hour  
WAAT—Broadwayites  
WHN—Roy Caesar's Orchestra  
WINS—Florence Engels, songs  
WNEW—Beauty Forum  
WOR—Grace Panvini, soprano  
WOV—Italian Music and Drama

**12:45 P.M.**  
WAAT—News  
WINS—Frosinni, accordion solos  
WOR—The Heat Waves

**1:00 P.M.**  
WEAF—Market & Weather Reports  
WABC—Samuel De Jong's Orchestra  
WAAT—Baron's Studio Party  
WHN—Jack Orlando's Orchestra  
WINS—Betty & Bob, sketch  
WNEW—Happy Ranger  
WOR—Leo Freudberg's Orchestra  
WOV—Words of Wisdom

**1:15 P.M.**  
WEAF—Jan Brunesco's Ensemble  
WABC—Frank Dalley's Orch.  
WINS—Jerry Dean, songs  
WMCA—Advertising Club Luncheon  
WNEW—Ray O'Hara's Orch.  
WOV—La Voce D'Orto

**1:30 P.M.**  
WEAF—Airbreaks  
WABC—Story Behind the Song, skit  
★ WJZ—Vic & Sade, comedy sketch  
WAAT—Instrumental Novelties

WHN—George Sherban's Ensemble  
WINS—German Hour, songs  
WNEW—News  
WOR—Theater Club of the Air  
WOV—Italian Theater

**1:45 P.M.**  
WABC—Pat Kennedy tenor; Art Kassel's Orchestra  
WJZ—Music Guild  
WAAT—Erasco Music  
WNEW—Actors Dinner Club  
WOR—The Merry-makers

**2:00 P.M.**  
WEAF—Stones of History  
WABC—Marie, Little French Princess  
WAAT—Larry Herman; Orchestra  
WHN—Movie News  
WINS—Crime Club  
WMCA—The Ragamuffins  
WNEW—Matinee Club  
WOR—Dr. Payne, psychologist  
WOV—Operetta Miniature

**2:15 P.M.**  
WABC—Romance of Helen Trent  
WAAT—Musicale  
WHN—Hal Raymond, songs  
WINS—Bill Barry, songs  
WMCA—Dorothy Atkins, songs  
WOR—Alice Remsen, contralto  
WOV—Italian Novelties

**2:30 P.M.**  
WEAF—Vaughn de Leath, songs  
WABC—Poetic Strings  
WJZ—Home Sweet Home  
WAAT—Do You Remember?  
WHN—Marianne Cox, contralto  
WINS—Rose Diamond, organist  
WMCA—Piano and Organ Concertos  
WNEW—Banking Society  
WOR—Women's Hour

**2:45 P.M.**  
★ WEAF—Vic & Sade, Comedy  
WABC—Valery V. Oblensky-Ossinsky, talk  
WJZ—Echoes of Erin  
WHN—Walter Stark, baritone  
WINS—Manhattan Serenades  
WNEW—Pickard Family

**3:00 P.M.**  
WEAF—Ma Perkins, dramatic sketch with Virginia Payne, Margery Farnum, Karl Hubel, Willard Farnum & Charles Eggleston  
WABC—Roadways of Romance  
WJZ—Castles of Romance  
WAAT—Cy Boford, songs  
WEVD—Variety Program  
WHN—Audrey Harris' Musicale  
WINS—Gordon Davis, tenor  
WMCA—N. Y. State Symphony Band  
WNEW—N. Y. State Symphony Band  
WOR—Musical Revue  
WOV—La Colonia, news

**3:15 P.M.**  
WEAF—Dreams Come True  
WJZ—To be announced  
WAAT—Melodies  
WINS—Doolittle Gazette  
WOV—RADIO GUIDE PRESENTS Steven Barry in “Songs You Like to Hear”

**3:30 P.M.**  
WEAF—Women's Radio Review  
WAAT—Echoes of Poland  
WEVD—Metropolitan String Ensemble  
WHN—Chick Evans, tenor  
WINS—Safari sketch  
WOR—The Lion in Art  
WOV—Italian Musicale

**3:45 P.M.**  
WEVD—Mme. Zaro, soprano  
WHN—Olea de Brosky, pianist  
WOR—Pauline Albert, pianist

**4:00 P.M.**  
WEAF—Blue Room Echoes  
WABC—Little House Family  
WJZ—Betty & Bob, sketch  
WAAT—Piano Novelties  
WEVD—Polish Music Album  
WHN—Barry Gale, baritone  
WINS—Dauschs & Genovese, soloists  
WMCA—Sports Review; Variety  
WNEW—Greenwich Sinfonietta  
WOR—Science in Your Home  
WOV—Old Songs & New Artists

**4:15 P.M.**  
WABC—Salvatic Army Band  
WJZ—East & Dumke, songs & comedy  
WEVD—“Mr. Pana Pypcia,” comedian  
WNEW—School for Jewish Women  
WOR—Tom Halligan, tenor

**4:30 P.M.**  
WEAF—Arlene Jackson, songs  
WABC—Dick Messner's Orch.  
WJZ—Platt & Nierman, piano duo  
WAAT—Organ Music  
WEVD—Italian Variety Hour  
WHN—Virgil Gilli, guitarist  
WINS—16th Infantry Band Concert  
WOR—Mona Lowe, blues  
WOV—Tea Time Revue

**4:45 P.M.**  
WEAF—Lady Next Door  
WJZ—Archie Bleyer's Orch.  
WAAT—Ruth Barr, soprano  
WHN—Nova Gorth, songs

WMCA—Current Books, Dr. E. E. Miller  
WNEW—Two Rhythm Boys  
WOR—The Life of Mary Sothorn  
WOV—Gloria, sketcon

**5:00 P.M.**  
WEAF—Nat'l Conference of Parents & Teachers Program  
WABC—Eton Boys, songs  
WJZ—Stanleigh Malotte, vocalist  
WAAT—Jackie Farrell's Sports  
WEVD—Dramatic Sketch  
WHN—Chief-Ling-Along, piano duo  
WINS—Sports Review  
WMCA—Ted Brown's Orchestra  
WNEW—Dancetime  
WOR—Melody Moments  
WOV—Italian News

**5:15 P.M.**  
WABC—Skippy, sketch  
WJZ—Three Scamps  
WAAT—Lovers On the Air  
WINS—Henry Marshall's Climbers  
WMCA—Let 'er Buck, children's prcm  
WNEW—Martin Rovatto, accordionist  
WOR—Pete Riee, Western Drama

**5:30 P.M.**  
WEAF—Rooster Gazette, dramatic sketch  
WABC—Jack Armstrong, sketch  
WJZ—The Singing Lady  
WAAT—Rhythmic Melodies  
WEVD—Polish Musicale  
WHN—Don Alfredo's Orchestra  
WINS—Attention, Kids!  
WMCA—Radio Party; Vocalists  
WNEW—Children's Program  
WOR—Cocktail Hour  
WOV—Sketch & Orchestra

**5:45 P.M.**  
WEAF—Willie Bryant's Orchestra  
WABC—Loretta Lee, songs  
WJZ—Orphan Annie  
WINS—Song Souvenirs  
WOR—The Song Weavers, Girls Trio

## Night

**6:00 P.M.**  
WEAF—Xavier Cugat's Orchestra  
WABC—Buck Rogers, sketch  
WJZ—William Lundell Interview  
WHN—Treasure Trailer  
WINS—Sports Review  
WLWL—Orchestra  
WABC—Hymn Reveries  
WNEW—Bill Farren, sports  
WOR—Uncle Don, children's program

**6:15 P.M.**  
WABC—Bobby Benson and Sunny Jim  
WJZ—Angelo Ferdinando's Orch.  
WHN—Irish Showboat  
WINS—Bob Howard, songs  
WLWL—Weather Report  
WMCA—Dick Mansfield's Orchestra  
WNEW—Leo. Kahn's Orchestra

**6:30 P.M.**  
WEAF—News; Mary Small, vocalist  
WABC—Joe Haynes' Orchestra  
WJZ—News; Armand Girard, bass  
WHN—News; Ivan Frank's Orchestra  
WINS—Globo-trotter  
WLWL—Russian Ukrainian Orchestra  
WMCA—Lazy T Roundup  
WNEW—Ray O'Hara's Orch.  
WOR—Felix Ferdinando's Orchestra

**6:45 P.M.**  
WEAF—Billy Batchelor, sketch  
WABC—Margaret Brainard, beauty expert; News  
WJZ—Lowell Thomas, news  
WINS—Golden Notes  
★ WMCA—CANDY CARD PRESENTS “Child Behavior,” by Leicester Harrison

WNEW—Julie Wintz' Orchestra  
WOR—Voice of God; Felix's Orch.

**7:00 P.M.**  
★ WEAF—Richard Humber's sketch  
★ WABC—Myrt and Marge, sketch  
★ WJZ—Amos 'n' Andy  
WHN—Jose Rodriguez's Orchestra  
WLWL—Orchestra  
WMCA—Ray Hendricks, tenor  
WNEW—Art Kahn's Orchestra  
WOR—Stan Loumax, sports

**7:15 P.M.**  
WEAF—John B. Kennedy, news  
WABC—Just Plain Bill, sketcon  
WJZ—Gems of Melody  
WLWL—Gorton's Mariners  
WMCA—Strickland Gillilan, news  
WNEW—Chic Farmer, songs  
WOR—Lum & Abner

**7:30 P.M.**  
WEAF—Burnt Cock Dandies; Al Bernard  
WLWL—The Troopers  
WLWL—The Parade of Ideas, talk  
WMCA—Folk Singer, Eva Miller  
WNEW—Irish Program; Orchestra  
WOR—“Human Side of Government,” Postmaster General James A. Farley

**7:45 P.M.**  
WABC—Boake Carter, news

WJZ—Shirley Howard, songs  
WLWL—Orchestra  
WMCA—Romance of the Bible  
WNEW—Anthony Trini's Orchestra  
WOR—Comedy Stars of Hollywood

**8:00 P.M.**  
★ WEAF—Vallee's Variety Hour  
WABC—“Hour of Charm” with Spitalny's Girl Ensemble  
WJZ—Glass Drama  
WEVD—Welfare Council, talk  
WHN—Don Marten's Internationales  
WMCA—Three Little Funsters  
WNEW—The Unknowns  
WOR—Little Synanthy Orchestra

**8:15 P.M.**  
WHN—Talk “The Scarcity of Plenty”  
WHN—Roberts & Anderson, vocalists  
WMCA—Five Star Final, news

**8:30 P.M.**  
WABC—The Forum of Liberty; Edwin C. Hill  
WJZ—Melodies Romantiche  
WEVD—James Scott, tenor  
WMCA—Voice of Romance

**8:45 P.M.**  
WEVD—Sylvia Bagley, soprano  
WMCA—The Phantom, drama

**9:00 P.M.**  
WEAF—Show Boat; Lanny Ross, tenor; Muriel Wilson, soprano; Conrad Thibault, baritone  
★ WABC—CAMEL CIGARETTES Present “The Camel Caravan” with Walter O'Keefe; Annette Hanshaw Glen Gray's Casa Loma Orch.; Ted Husing

★ WJZ—Death Valley Days  
WHN—Fischer's Hungarian Ensemble  
WMCA—Louis K. Anspacher, narrator  
WNEW—Cassinelli's Gypsies  
WOR—Happy Hal's Housewarming

**9:15 P.M.**  
WMCA—Mauro Cottone Presents  
WNEW—Newman Brothers piano duo

**9:30 P.M.**  
★ WABC—Fred Waring's Orch.; Guest Star  
WJZ—Albert Einstein, scientist; James G. McDonald; Raymond Moley  
WHN—Ted Navarre's Orchestra  
WNEW—News; Songs  
WOR—Jack Arthur, baritone

**9:45 P.M.**  
WMCA—Beauty That Endures  
WNEW—Console Singer  
WOR—Jan Garber's Orchestra

**10:00 P.M.**  
WEAF—Paul Whiteman's Music Hall  
WJZ—Melodic Strings Orch.  
WEVD—Edward Peterson, zither  
WHN—Westell Gordon, baritone  
WMCA—Hockey Game  
WNEW—Dance Parade to 4 A. M.  
WOR—The Channing Choir

**10:15 P.M.**  
WEVD—Newspaper Guild  
WHN—Red Tompkin's Orchestra  
WOR—Harlan Head, current events

**10:30 P.M.**  
WABC—Leith Stevens' Harmonies  
WJZ—Economics in a Changing Social Order  
WEVD—James Scott, tenor  
WHN—Nini's Parisian Trio  
WOR—Hal Kemp's Orchestra

**10:45 P.M.**  
WABC—Voice of the Crusaders  
WEVD—Edith Friedman, pianist  
WHN—Archie Bleyer's Orchestra  
WMCA—Jolly Russians

**11:00 P.M.**  
WEAF—Adventures & Discoveries in Literature  
WABC—Little Jack Little's Orch.  
WJZ—Eric Madriguer's Orch.  
WOR—Current Events

**11:15 P.M.**  
WEAF—Jesse Crawford, organist; Dorothy Page, contralto  
WHN—How's the Show  
WHOM—Joe Hornsby  
WMCA—Dance Music to 2 A.M.  
WOR—Moonbeams

**11:30 P.M.**  
WEAF—Don Bestor's Orchestra  
WABC—Herbie Kay's Orch.  
WJZ—Eddy Duchin's Orch.  
WHN—Joseph La Zaro's Orchestra  
WOR—Abe Lyman's Orchestra

★ WVF—RADIO GUIDE PLAYERS

**11:45 P.M.**  
WABC—Leon Belasco's Orch.  
12:00 Mid.  
WEAF—Jack Denny's Orchestra  
WABC—Pancho's Orchestra  
WJZ—George Olsen's Orch.  
WEVD—Dance Music  
WHN—Red Tompkin's Orchestra  
WOR—Florence Richardson's Orch.

**12:30 A.M.**  
WEAF—Joe Reichman's Orchestra  
WABC—Leon Navara's Orch.  
WJZ—Dancing in the Twin Cities  
WHN—Henry Herbert's Orchestra  
WOR—Eddie Worth's Orchestra

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



# Studio News and Notes

By Dick Bard

THE FAMOUS Dionne quintuplets didn't make their radio debut, after all. Permission was denied in Canada, so when the time came for a CBS announcer to state: "We switch you to the cribside in Callender, Ontario," he said instead: "The broadcast will not be presented at this time."

I talked with a gentleman from the official party when Doctor Dafoe made his visit to New York.

"Those quintuplets belong to everybody in the Dominion of Canada," said Mr. Mulhern, for that was the gentleman's name. "At least, every man, woman and child seems to have adopted them. So when Columbia announced that a broadcast of the quint's cries was to be made from the cribside, a storm of protest arose all over the Dominion."

"Why did they protest?" I asked. "Well," said Mr. Mulhern, "they were afraid that the girls would be persuaded to cry by some mechanical method."

"Ridiculous," I suggested. "Exactly," replied Mr. Mulhern, "but you can't reason with self-appointed godparents."

Mr. Mulhern said that the government—which pays \$150 a day to preserve the health and welfare of the quint, is jealous of its responsibility. The medical profession, too, is opposed to broadcasting anything in relation to the medical aspects of the care of the famous infants.

"Why are they opposed to a broadcast?" I asked.

"Ethics," replied Mr. Mulhern.

ABS-WMCA: The American Opry House has moved from Saturdays to Mondays, although it is now heard at the same evening time 9:30 to 10:30 p. m. . . . FATHER COX, the militant priest from Saint Patrick's in Pittsburgh (who ran for President in 1932 "Jobless" Party) begins a series of half-hour talks Saturdays, 8:15 to 8:45 p. m. . . . KAY VAN RIPER, the Los Angeles blonde, is writing, directing and playing in English Coronets, a new and worthy dramatic show . . . FLOYD GIBBONS' title as the rapid-fire talking champion is challenged by JACK FILMAN, who does hockey—eight words a second on run-of-the-mill description, and eleven words a second for special phrases . . . Recent eye-witness account of the

# Eva Miller, Artist Supreme

THE PROGRAM that appeals to all nations—that's the way WMCA's "Folk Singer" and her work has been described.

Lovely little Eva Miller is the girl whose big, rich voice features these weekly programs each Thursday at 7:30 p. m. EST. Each week she takes her rapidly expanding audience to a different country, in song. In a few deft words she creates the atmosphere of the country of the song for her listeners; swiftly she describes the scenes, the people and their mode of living. Cleverly these brief descriptions lead directly into a native song, which Miss Miller sings with effortless versatility. Many listeners have written in to ask how this tiny woman can be so thoroughly at home in the songs of so many different parts of the globe. Part of the answer is that little Eva is an honor student of languages.

For all of its simplicity and appeal, the Folk Singer program is invariably the result of careful thought and painstaking preparation. Miss Miller insists that every detail be meticulously accurate. The result is that alert geography teachers are beginning to direct the attention of their pupils to the programs. They know that each statement of the Folk Singer's descriptions will be correct, and that these clever introductions, plus the songs themselves, will give to students a greater understanding of the atmosphere of the different countries "visited," than could possibly be obtained from books.

Miss Miller's powerful, deep voice does justice to every song and every nation featured on her program. For it, an excellent musical background is provided by



EVA MILLER

a twelve-piece orchestra, conducted by George Touller. The program is sponsored by Diamond Crystal Salt.

rescue of the S. S. *Sisto* crew at sea, from the S. S. *Europa*, 1,000 miles from New York, was a scooperone, the first account of a rescue ever made from mid-ocean. WILLIAM WELLS, an American journalist, did the description . . . Network has added two more stations, WJW, Akron, (on for two weeks)—WCOL, Columbus, joined up on Christmas Day . . . RAY HENDRICKS, formerly featured soloist with Ted Fiorito's crew, is gathering new laurels daily.

WOR: The Choir Invisible (a good name for a radio act) has switched from 6 p. m. Sundays to 9:30 p. m., same day . . . ROGER BOWER agrees with my so-called rhyme of last week about "Nervous wrecks who labor in sound effects." Bower cut his hand breaking a glass, wore a suit throwing packing cases, and lost a watch while effecting the sound of a grave being

dug . . . The Witch's Tale is nearing its 200th presentation, with less than 20 repeat performances . . . If you have a singing or talking dog, get in touch with STEVE SEVERN . . . The town is going crazy about SANDRA SWENSKA, who is heard Wednesdays at 7:15 p. m. . . . Beacon lights on the new transmitter at Carteret, N. J., warn aviators away from the high steel towers . . . CAPTAIN BOB BARTLETT, explorer, will be interviewed by MARK HAWLEY on Thursday, December 27, at 4:30 p. m. . . . ABE LYMAN on the air Thursdays at 11 p. m., from the Paradise.

WINS: MARY BARCLAY off the air, visiting her family in Chicago . . . ANN BRONTE is tending her father's gasoline station while Bronte pater is ill of the grippe . . . VINCENT SOREY heard in a new series, Song Souvenirs, twice weekly . . . PITTS SANBORN, who has words for everything musical, featured on new series Sundays . . . Doolittle Gazette is a new daily series concerning the staff of a small-town newspaper, familiar to those of us who started in a big way in journalism and worked down to an unimportant place in the metropolitan newspaper world . . . FORD ERICK, ex-interviewer, ex-commentator, is to be interviewed December 28 by EARL HARPER. For the information of missionaries to Africa—just returned—Frick is the new president of the National League . . . American Radio News Corporation (operating WINS) is now Hearst Radio, Incorporated.

WNEW: MIKE DURSO and his orchestra now being heard each night from Delmonico's . . . WILL OAKLAND is presenting EDDIE WORTH'S Orchestra to the Dance Parade . . . TEDDY HILL'S Orchestra playing over the air from the Ubangi . . . HELEN KING is doing a graphology act Wednesdays and Fridays at 6:45 p. m. . . . Two Jersey mayors were present when a new hat store was opened in Elizabeth recently . . . The Happy Ranger will be back on the air December 31 . . . MARTIN RAVOTTO, accordionist, observes his birthday January 1—he's fourteen . . . Station may select a female announcer from a list of applicants since NBC announced that ELSIE JANIS is becoming a female WALLINGTON . . . KAY REED, organist, got an organ for a Christmas present—it was a mouth organ, which she can't play.

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Happy *New Year*

**RUDY VALLEGIANE**

"My Time Is Your Time"—for all time

**THE VALLEGIANS**

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Letters Station Brooklyn, N. Y.

Happy *New Year*

**RADIO GUIDE Programs**

**TUESDAYS, 2:15 P. M.**  
Radio Guide Presents  
**WMCA**  
570 Kilocycles

**WEDNESDAYS, 8:00 P. M.**  
**JOE HORNSBY**, lyric-baritone  
**WHOM**  
250 Watts 1450 Kilocycles

**THURSDAYS, 3:15 P. M.**  
**STEVEN BARRY** in "Songs You Like to Hear"  
**WOV**  
1130 Kilocycles

**THURSDAYS, 11:30 P. M.**  
Radio Guide Players  
**WVFW**  
1400 Kilocycles 214 Meters

**SATURDAYS, 1:00 P. M.**  
**MARY BARCLAY**, contralto  
**WINS**  
1180 Kilocycles

**SATURDAYS, 4:15 P. M.**  
Radio Guide Players  
**WAAT**  
940 Kilocycles 300 Watts

NEWS BROADCASTS			
Time Shown Is Eastern Standard			
<b>SUNDAY</b>			
Press Radio News—	NBC-WJZ 6:30 p. m.	John B. Kennedy—	
CBS-WABC 10:30 a. m.	NBC-WJZ 6:45 p. m.	NBC-WEAF 7:15 p. m.	
NBC-WJZ-WEAF 11 a. m.	Press Radio News—	Boake Carter—	
John B. Kennedy—	CBS-WABC 6:55 p. m.	CBS-WABC 7:45 p. m.	
NBC-WEAF 7:15 p. m.	Boake Carter—	Edwin C. Hill—	
Alexander Woolcott—	CBS-WABC 7:45 p. m.	CBS-WABC 8:30 p. m.	
CBS-WABC 9 p. m.	Press Radio News—	<b>FRIDAY</b>	
Walter Winchell—	CBS-WABC 10 a. m.	Press Radio News—	CBS-WABC 10 a. m.
NBC-WJZ 9:30 p. m.	NBC-WEAF 10 a. m.	CBS-WABC 10 a. m.	NBC-WEAF 10 a. m.
Press Radio News—	NBC-WJZ 10:45 a. m.	NBC-WEAF-WJZ 6:30 p. m.	H. V. Kallenborn—
CBS-WABC 11 p. m.	NBC-WEAF-WJZ 6:30 p. m.	Lowell Thomas—	CBS-WABC 6:30 p. m.
NBC-WJZ 11:10 p. m.	Lowell Thomas—	Press Radio News—	NBC-WJZ 6:45 p. m.
<b>MONDAY</b>	NBC-WJZ 6:45 p. m.	Press Radio News—	Press Radio News—
Press Radio News—	Press Radio News—	CBS-WABC 6:55 p. m.	CBS-WABC 6:55 p. m.
NBC-WEAF 10 a. m.	CBS-WABC 6:55 p. m.	Boake Carter—	Boake Carter—
CBS-WABC 10 a. m.	CBS-WABC 7:45 p. m.	CBS-WABC 7:45 p. m.	CBS-WABC 7:45 p. m.
NBC-WJZ 10:45 a. m.	Edwin C. Hill—	Edwin C. Hill—	Edwin C. Hill—
NBC-WEAF-WJZ 6:30 p. m.	CBS-WABC 8:15 p. m.	CBS-WABC 8:15 p. m.	CBS-WABC 8:15 p. m.
Lowell Thomas—	John B. Kennedy—	March of Time—	CBS-WABC 9 p. m.
NBC-WJZ 6:45 p. m.	NBC-WJZ 10:30 p. m.	CBS-WABC 9 p. m.	
Press Radio News—	<b>THURSDAY</b>	<b>SATURDAY</b>	
CBS-WABC 6:55 p. m.	Press Radio News—	Press Radio News—	
Boake Carter—	CBS-WABC 10 a. m.	CBS-WABC 10 a. m.	
CBS-WABC 7:45 p. m.	NBC-WEAF 10 a. m.	NBC-WEAF 10 a. m.	
Edwin C. Hill—	NBC-WJZ 10:45 a. m.	NBC-WJZ 10:45 a. m.	
CBS-WABC 8:15 p. m.	NBC-WEAF-WJZ 6:30 p. m.	Frederic Wm. Wile—	
<b>TUESDAY</b>	Lowell Thomas—	CBS-WABC 12 noon	
Press Radio News—	NBC-WJZ 6:45 p. m.	Press Radio News—	
CBS-WABC 10 a. m.	Press Radio News—	NBC-WEAF-WJZ 6:30 p. m.	
NBC-WEAF 10 a. m.	CBS-WABC 6:55 p. m.	CBS-WABC 6:55 p. m.	
NBC-WJZ 10:45 a. m.			



# Programs for Friday, January 4

Star ★ Indicates High Spot Selections

**7:00 A.M.**  
WEVD—The Cuckoo Clock  
WMCA—Morning Salute  
WNEW—Early Morning Hour

**7:30 A.M.**  
WABC—Organ Revue  
WJZ—Yoichi Hiraoaka, xylophonist  
WAAT—Breakfast Reporter  
WHN—Ten-Ten Revue  
WMCA—Toast & Coffee Hour  
WOR—Vincent Sorey's Orchestra

**7:45 A.M.**  
WEAF—Pollock & Lawnhurst, duo  
WJZ—Jolly Bill & Jane  
WAAT—Morning Meditations  
WEVD—Morning Devotions  
WHN—Hymns & Talk  
WINS—Mr & Mrs. Reader

**8:00 A.M.**  
WEAF—Bradley Kincaid, songs  
WABC—Musical Postmen  
WJZ—Morning Devotions  
WAAT—Town Crier  
WEVD—Psychology Clinic  
WHN—The Early Birds  
WINS—Musical Clock  
WMCA—Barnacle Bill, uke songs  
WNEW—Uncle Pete and Louise  
WOR—Current Events  
WOV—Knickerbocker's Orchestra

**8:15 A.M.**  
WEAF—Don Hall Trio  
WJZ—Wm. Meader, organist  
WAAT—Rhythmic Melodies  
WEVD—Cuckoo Clock  
WMCA—Morning Steps  
WNEW—Popular Music  
WOR—Neil Vinick, talk

**8:30 A.M.**  
WEAF—Cheerio, talk, music  
WABC—Raymond Scott, pianist  
WJZ—Coffee & Doughnuts, comedy sketch  
WAAT—Pickard Family  
WEVD—Polish Musicale  
WMCA—Church Federation  
WNEW—Morning Exercises  
WOR—Martha Manning, sales talk  
WOV—Consumers' Guide; Morning Melodies

**8:45 A.M.**  
WABC—Eton Boys  
WJZ—Landt Trio & White  
WAAT—Tuneful Tales  
WMCA—Piano and Accordion  
WNEW—Modern Melodies  
WOR—Rhythm Encores

**9:00 A.M.**  
WEAF—Richard Leibert, organist  
WABC—"Dear Columbia," dramatization of fan mail  
★ WJZ—Breakfast Club; Orch.  
WAAT—John X. Loughran  
WHN—Cabbages & Kings  
WINS—Singing Organist  
WMCA—Top o' the Morning  
WNEW—Old Family Almanac  
WOR—Johnny Winters, organist

**9:15 A.M.**  
WAAT—Breakfast Club  
WINS—Household Chats  
WMCA—Bernie Dolan, Pianologue  
WNEW—Pickard Family  
WOR—Home Town Boys

**9:30 A.M.**  
WEAF—Edna Odell, contralto  
WHN—News Report  
WINS—The Southern Gentleman  
WMCA—Rhythm Melodies  
WNEW—Food Reporter; Kay Reed, organist  
WOR—Dr. Montague, health  
WOV—Serenaders

**9:45 A.M.**  
WEAF—Upstaters Quartet  
WABC—Caela Romano, pianist  
WINS—Speed Demons  
WMCA—Pat and Patty, songs  
WOR—N. Y. State Adult Education  
WOV—Melody Mariners

**10:00 A.M.**  
WEAF—News; Johnny Marvin, tenor  
WABC—News, The Bluebirds  
WJZ—Harvest of Song  
WAAT—Radio Repairmen  
WHN—Rhythm Interlude  
WINS—News, Around the Town  
WMCA—Sagebrush Harmonizers  
WNEW—Lenore Keller, pianist  
WOR—John McKeever, baritone; Orchestra  
WOV—Gloomchasers; Orchestra

**10:15 A.M.**  
WEAF—Clara, Lu & Em  
WABC—Bill & Ginger, songs  
WJZ—HazelARTH, contralto  
WAAT—Stuart Barrie, organist  
WHN—Woman About Town, talk  
WMCA—News; Vera Eakin, pianist  
WNEW—Homespun Philosophy  
WOR—Newark Council of Jewish Women

**10:30 A.M.**  
WJZ—Today's Children, drama  
WEAF—Sweethearts of the Air; Breen & de Rose; Bob Emery  
WABC—Children's Philharmonic Speaker  
WAAT—Brunswick Orchestra  
WHN—Theater News

WINS—Bill Barry, songs  
WMCA—Food Talk  
WNEW—News  
WOV—News  
WOR—Romance of Food

**10:45 A.M.**  
WEAF—Betty Crocker, talk  
WABC—Doris Loraine & Norm Sherr  
WJZ—News; Herman & Banta  
WHN—Rhythm Interlude  
WINS—Broadway Booking Office  
WMCA—Care and Feeding of Men  
WNEW—Auto Talk  
WOR—Dance Orchestra  
WOV—Venetian Serenade

**11:00 A.M.**  
WEAF—Music Appreciation Hour  
WABC—Cooking Closeups  
WJZ—Music Appreciation Hour  
WAAT—Old Uncle Jonathan  
WHN—Ethe! Kravant, songs  
WINS—Jack Douglas' Relatives  
WMCA—Arthur Gutow, organist  
WNEW—Lou Singer, songs  
WOR—"What to Eat & Why," C. Houston Goudiss, talk  
WOV—Maytime Orchestra

**11:15 A.M.**  
WABC—Ben Greenblatt, Pianist  
WAAT—Naturful  
WMCA—Mildred Rose, songs  
WNEW—Dream Analyst  
WOV—Ali D'Italia

**11:30 A.M.**  
WABC—U. S. Army Band  
WAAT—Mullin's Orchestra  
WHN—Anthony Godino, songs  
WMCA—Tony Caboch, comedy skit  
WNEW—Gotham Duo  
WOR—Walter Ahrens, baritone  
WOV—Neapolitan Echoes

**11:45 A.M.**  
WAAT—Pickard Family  
WHN—Master Music Concert  
WMCA—Ben Alley, tenor  
WOR—Musical Ensemble

## Afternoon

**12:00 Noon**  
WEAF—The Story of Mary Martin  
WABC—Voice of Experience  
WJZ—Fields & Hall, songs  
WAAT—Pete Milano, guitar and songs  
WHN—Anna Anderson, soprano  
WINS—News  
WMCA—Eddie Prior's Orchestra  
WNEW—Pickard Family, songs  
WOR—Current Events  
WOV—Gondoliers

**12:15 P.M.**  
WEAF—Honeyboy & Sassafraz  
★ WABC—The Gumps, sketch  
WJZ—Charles Sears, tenor  
WAAT—Michael's Orch.  
WHN—Concert Ensemble  
WINS—Tuneful Tailors  
WNEW—Cynthia Knight, songs  
WOR—Mrs. Reilly's Common Sense  
WOV—Adventures of Frechino

**12:30 P.M.**  
WEAF—Meris Windsor  
WABC—Wallace Butterworth, gossip  
WJZ—Nat'l Farm & Home Hour; Frank E. Mullin, speaker  
WAAT—Broadwayites  
WHN—Roy Caesar's Orch.  
WINS—Lyric Strings  
WMCA—The Case of Catherine Burke, drama  
WOV—Beauty Forum  
WNEW—Marjorie Harris, contralto  
WOV—Italian Music drama

**12:45 P.M.**  
WABC—Allan Leifer's Orch.  
WAAT—News  
WINS—Ann Bronte, songs  
WMCA—Luncheon Music  
WOR—Munz Sisters, vocal trio

**1:00 P.M.**  
WEAF—Markets & Weather  
WABC—George Hall's Orchestra  
WAAT—Baron's Studio Party  
WHN—Jack Orlando's Orchestra  
WINS—Betts & Bob sketch  
WNEW—Happy Ranger  
WOR—Leo Freudberg's Orchestra  
WOV—Words of Wisdom

**1:15 P.M.**  
WEAF—Peggy's Doctor, sketch  
WINS—Joe Baxter, songs  
WMCA—Shut-In Hour  
WNEW—Reminiscences of Victor Herbert  
WOV—La Voce D'Oro

**1:30 P.M.**  
WEAF—Horacio Zito's Orchestra  
WABC—Little Jack Little, songs  
★ WJZ—Vic & Sade, sketch  
WAAT—Instrumental Novelties  
WHN—George Sherman's Ensemble  
WINS—Betty Bowker, songs  
WMCA—Max Berzere's Orchestra  
WNEW—Faith Fortune  
WOR—Theater Club of the Air  
WOV—Italian Theater

**1:45 P.M.**  
WABC—Pat Kennedy, tenor; Art Kasal's Orch.  
WJZ—Words & Music  
WAAT—Ersco Music  
WINS—Front Page Dramas  
WMCA—The Ranzanufins  
WNEW—Kay Reed, Organist  
WOR—Rhythms of the Day

**2:00 P.M.**  
WEAF—Magic of Speech  
WABC—Marie, Little French Princess  
WAAT—Danny Sullivan, tenor  
WHN—Movie News  
WINS—Carmela Ippolito, violinist  
WLWL—The Quiet Hour  
WMCA—Jerry Baker, songs  
WNEW—Pickard Family, hillbilly songs  
WOR—Dr. Payne, psychologist

**2:15 P.M.**  
WABC—Romance of Helen Trent  
WJZ—Morin Sisters  
WAAT—Food Counsellor  
WHN—Allison & Dore, piano duo  
WINS—Vivian Marshall, songs  
WMCA—Dorothy Atkins, songs  
WNEW—Front Page Dramas  
WOR—The Melody Singer

**2:30 P.M.**  
WEAF—The Sizlers, male trio  
WABC—American School of the Air  
WJZ—Home Sweet Home  
WAAT—Do You Remember?  
WHN—Natacha, blues singer  
WINS—Howard Price, tenor  
WMCA—Stuyvesant String Quartet  
WNEW—Waltz Talk  
WOR—Women's Hour

**2:45 P.M.**  
★ WEAF—Vic & Sade, sketch  
WABC—Loretta Lee, songs  
WJZ—Alden Edkins, bass  
WHN—Vincent Mattina, tenor  
WNEW—Golden Gate Trio

**3:00 P.M.**  
WEAF—Ma Perkins  
WABC—Four Showmen  
WJZ—Marine Band  
WAAT—Melody Treasure Chest  
WEVD—around the World  
WHN—Jean La Rue, songs  
WINS—Doolittle Gazetteer  
WMCA—World of Missions  
WNEW—Newark P. S. Program  
WOR—"The Cobweb Hotel," Mona Martin; (Sis) Ross & Leo Freudberg Orchestra  
WOV—Italian Novelties

**3:15 P.M.**  
WABC—Dorothy Page songs  
WABC—Minneapolis Symphony orch.; Eugene Ormandy, conductor  
WAAT—Melodies  
WHN—Actors' Dinner Club  
WMCA—L. Butler, "Birds"

**3:30 P.M.**  
WEAF—Women's Radio Review; Jane Addams, guest speaker; Orch., direction Jos. Littau; Claudine MacDonald  
WAAT—Echoes of Poland  
WEVD—Metropolitan String Ensemble  
WHN—Concert Ensemble  
WINS—Fran & Frances, songs  
WMCA—Sports Review, Vocalists  
WNEW—Bailey & Bendix, comedy  
WOR—Radio Garden Club  
WOV—La Colonia, news

**3:45 P.M.**  
WEVD—Ethel Kravant, soprano  
WINS—Dorothy Cartier, soprano  
WHN—Larry Finnegan's Family skit  
WOR—Sylvia Cyde, soprano  
WOV—Farfariello, comedian

**4:00 P.M.**  
WEAF—Music Guild; Guest Artists: Frank Black, director  
WJZ—Betty and Bob  
WAAT—Piano Novelties  
WHN—Continental Quartet  
WINS—El Patio Orchestra  
WNEW—Pickard Family, hillbilly songs  
WOR—Science in Your Home  
WOV—Tea Time Revue

**4:15 P.M.**  
WJZ—East & Dumke, songs & comedy  
WEVD—Mr. Pans Pypia, comedian  
WHN—Concert Ensemble  
WNEW—Poetry Talk  
WOR—Paul & Clyde; Orchestra

**4:30 P.M.**  
WJZ—Three C's  
WAAT—Tea Music  
WEVD—Italian Music  
WHN—Irene Wolf, songs  
WINS—Dixie Revellers  
WOR—Robert Reud "Town Talk"  
WOV—River Pirates, duo

**4:45 P.M.**  
WJZ—Federation of Women's Clubs  
WEVD—Musical Album  
WHN—Tracey Condon, baritone  
WINS—Jack Lait's Gaieties  
WMCA—Woman's Page, M. H. Blake  
WNEW—Two Rhythm Boys

WOR—"The Life of Mary Sothera"  
WOV—Gloria Sketch

**5:00 P.M.**  
WEAF—Kay Foster, songs  
WABC—Og, Son of Fire, sketch  
WJZ—Al Pearce's Gang  
WAAT—Jackie Farrell's Sports  
WEVD—Dramatic Sketch  
WHN—Chief-Ling-Along, piano duo  
WINS—Sports Review  
WMCA—Women and Money  
WNEW—Dancetime  
WOR—Musical Program; News  
WOV—Italian News Flashes

**5:15 P.M.**  
WEAF—Tom Mix's Straight Shooters  
WJZ—Jackie Heller, tenor  
WABC—Skippy, sketch  
WAAT—Dance Dandees  
WHN—Tempte Emanuel Services  
WINS—James Genovese; Orchestra  
WMCA—Let'er Buck, children's prgm.  
WNEW—Bert Fiske, headlines  
WOR—Gordon, Conrad & Tremont, piano  
WOV—Nicola D'Amico, tenor

**5:30 P.M.**  
WEAF—Nellie Revell Interviews Vaughn de Leath  
WABC—Jack Armstrong, sketch  
WJZ—Singing Lady  
WAAT—Rhythmic Melodies  
WEVD—Polish Music and Sketch  
WINS—Attention, Kids  
WMCA—Radio Party, vocalists  
WNEW—Children's Program  
WOR—Adventures of Jack & Fritz  
WOV—Sketch & Orchestra

**5:45 P.M.**  
WEAF—Stamp Club  
WABC—Loretta Lee, songs  
WJZ—Little Orphan Annie  
WHN—Sophisticated Lady  
WOR—Adventures of Jimmy Allen

## Night

**6:00 P.M.**  
WEAF—Xavier Cugat's Orch.  
WABC—Leon Navara's Orchestra  
WJZ—Jack Berzer's Orchestra  
WINS—Sports Resume  
WLWL—Songs  
WMCA—Boy's Club  
WNEW—Bill Farren, sports  
WOR—Uncle Don

**6:15 P.M.**  
WEAF—"The Desert Kid"  
WABC—Bobby Benson & Sunny Jim  
WHN—Joseph La Zaro's Orchestra  
WINS—Bob Howard, songs  
WLWL—Weather; Orchestra  
WMCA—Jerry Blaine's Orchestra  
WNEW—Leo, Kahn's Orchestra

**6:30 P.M.**  
WEAF—News; Marion McAtee, soprano  
WABC—H. V. Kaitenborn, news  
WJZ—News; Gale Page, songs  
WHN—News; Ivan Frank's Orchestra  
WINS—Globo Trotter  
WMCA—Lazy T Roundup  
WNEW—Broglie's Tango Band  
WOR—Jerry Blaine's Orchestra

**6:45 P.M.**  
WEAF—Billy Batchelor, sketch  
WABC—Margaret Brainard, beauty expert; News  
WJZ—Lowell Thomas news  
WINS—Twilight Serenades  
WMCA—Sagebrush Harmonizers  
WLWL—Catholic Evidence Guild  
WMCA—Sagebrush Harmonizers  
WNEW—Jack Barrie, songs  
WOR—Musical Miniatures; News

**7:00 P.M.**  
WEAF—Phil Cook's Show Shop  
★ WABC—Myrt and Marge sketch  
★ WJZ—Amos 'n' Andy  
WHN—Jose Rodriguez's Orchestra  
WLWL—Orchestra  
WINS—Gloria Grafton songs  
WNEW—Mike Durso's Orchestra  
WOR—Stan Lomax, sports

**7:15 P.M.**  
WABC—Just Plain Bill, skit  
WJZ—Plantation Echoes  
WLWL—"Sincera's" Orchestra  
WMCA—Strickland Gilliland, news  
WNEW—Chic Farmer, songs  
WOR—Lum & Abner

**7:30 P.M.**  
WEAF—Fur Trappers  
WABC—"O'Neills," sketch  
★ WJZ—Red Davis  
WHN—De Babary's Ensemble  
WMCA—American Salute  
WNEW—John Kelvin, tenor; Orchestra  
WOR—Fischer Mystery Sketches

**7:45 P.M.**  
WEAF—ALKA-SELTZER PRESENTS Uncle Ezra's Radio Station  
WABC—Boake Carter, news  
★ WJZ—Dangerous Paradise; Drama with Elsie Hitz & Nick Dawson  
WLWL—Rammapo Mountaineers

WNEW—Anthony Trini's Orchestra  
WOR—Front Page Drama

**8:00 P.M.**  
WEAF—Concert; Jessica Dragonette, soprano; Quartet; Frank Banta & Milton Rettenberg, piano duo; Rosario Bourdon's Orch.  
WABC—Fray and Braggiotti  
★ WJZ—Irene Rich, sketch  
WHN—Stars of Tomorrow  
WMCA—Three Little Funsters  
WNEW—Eddie Worth's Orchestra  
WOR—The Lone Ranger

**8:15 P.M.**  
★ WABC—Edwin C. Hill, "The Human Side of the News"  
WJZ—Dick Leibert's Musical Revue  
WEVD—Charlotte Tonhazy, violinist  
WMCA—Five Star Final, drama  
WNEW—Art Kahn's Orchestra

**8:30 P.M.**  
WABC—Court of Human Relations  
WJZ—Al Goodman's Orch.; Dwight Fiske, m.c.; Guest Artists  
WEVD—Cecil Burrows, baritone  
WMCA—Voice of Romance  
WNEW—Fred Zimbalist, harmonica  
WOR—Musical Memory Book

**8:45 P.M.**  
WEVD—Talk "Social Hygiene"  
WMCA—The Phantom  
WNEW—Benny Fairbanks' Orch.

**9:00 P.M.**  
★ WEAF—Waltz Time; Frank Munn tenor; Vivienne Segal, soprano; Abe Lyman's Orchestra  
★ WABC—March of Time  
WJZ—Beatrice Lillie, comedienne  
WHN—Parisian Trio  
WMCA—Kay Thompson, songs  
WNEW—Ashman-Fransko Gypsies  
WOR—Happy Hal's Housewarming

**9:15 P.M.**  
WHN—David Bruce, baritone  
WMCA—Pan-Americans; Orchestra  
WNEW—Whispering, Serenaders

**9:30 P.M.**  
WEAF—Pick & Pat, comedians  
WABC—Hollywood Hotel; Dramatic Musical Revue; Kay Francis & George Brent, guests; Dick Powell; Jane Williams; Ted Florio's Orch.  
★ WJZ—Phil Baker, comedian; Martha Mears soloist; Leon Belasco's Orch.  
WNEW—News; Lonesome Pine Singer  
WOR—Al and Lee Reiser

**9:45 P.M.**  
WHN—Musical Comedy Highlights  
WMCA—Joe Buck's Orchestra  
WNEW—Voice and Violin  
WOR—Jan Garber's Orchestra

**10:00 P.M.**  
WEAF—First Nighter, sketch  
WEVD—Rebel Arts, dramatic group  
WHN—Don Marton's Internationales  
WMCA—Boxing Bouts  
WNEW—Dance Parade to 4 a. m.  
WOR—Elaire Jordan, blues singer

**10:15 P.M.**  
WEVD—Varela & Perez, songs  
WOR—Harlan Reed, current events

**10:30 P.M.**  
WEAF—"The Pause that Refreshes on the Air"; Chorus & Orch.; WABC—O'Flynn's Operetta; Viola Philo; M. Watson & Chorus  
WJZ—Jewish Hour; Guest Speaker  
WNEW—Medical Hou  
WHN—Cuban Boys' Orch.  
WMCA—Dance Music (to 2 a. m.)  
WOR—Broadway Lights

**10:45 P.M.**  
WEVD—Six Rhythm Tempos  
WHN—Billy Rhodes, songs

**11:00 P.M.**  
WEAF—Geo. R. Holmes, News  
WABC—Ozzie Nelson's Orchestra  
WJZ—Eddy Duchin's Orchestra  
WHN—Don Alfredo's Marimba Orch.  
WOR—Current Events

**11:15 P.M.**  
WEAF—Jesse Crawford, organist  
WHN—How's the Show  
WOR—Moonbeams

**11:30 P.M.**  
WEAF—Jolly Coburn's Orch.  
WABC—Jacques Renard's Orchestra  
WJZ—Freddie Martin's Orch.  
WHN—Joseph La Zaro's Orchestra  
WOR—Gorodinsky's Russian Revue

**12:00 Mid.**  
WEAF—Jack Denny's Orchestra  
WABC—Scott Fisher's Orchestra  
WJZ—Felix' Orch.  
WEVD—Dance Music  
WHN—George Hafeley's Orchestra  
WOR—Hal Kemp's Orchestra

**12:15 A.M.**  
WEAF—Josef Cherniavsky's Orch.  
WABC—Frank Dailey's Orchestra  
WJZ—Archie Bleyer's Orch.  
WHN—Ted Navarre's Orchestra  
WOR—Dick Sapparre's Orchestra

**12:45 A.M.**  
WEAF—Henry King's Orch.  
WABC—Art Warren's Orchestra



# The Child's Hour

By Nila Mack

Many parents will fly up in arms when I tell them that most nervous and neurotic children are made that way by the parents themselves. But it is a sad fact that many parents have developed nervous and morbid inclinations in their children by intensifying or even manufacturing afflictions that do not exist.

For instance, I know a mother who invariably greets her seven-year-old daughter at the breakfast table each morning with a "you don't look so well this morning, dear. You're not well, are you? Have you a headache? I don't think I'll give you any more fried chicken before you go to bed. It seems to disagree with you."

I know another mother who greets her son almost every afternoon upon his return from school in the following fashion: "Johnnie, you look all tired and pale. I forbid you to play in the street this afternoon; go in and lie down and rest. And I wouldn't study today's lessons if I were you—I don't think you'd be able to stand the strain."

Nothing but harm can result from talking to children this way. Children are normally healthy, and abnormally imaginative. Keep planting such seeds, and you'll have a nervous, neurotic child on your hands, or at best a young hypochondriac who always is imagining that something is wrong with him.

Of course I do not recommend that no attention be given to the health and nervous conditions of the children. Attention should be given to these matters; but children themselves should not be made conscious about disorders that probably do not exist.

Parents should remember that children can not be made healthy by being frightened about ill-health. Don't make your children morbid and afraid by asking about conditions that do not exist. Don't ask your child if he doesn't feel well. Dwell on this long enough, and it's almost a sure bet that your child will imagine that he doesn't feel well, even when there is nothing wrong with him. A child usually will tell you when he feels ill—and if he doesn't, there are scores of ways for an observant mother to tell with a degree of accuracy whether her child is ill.

I once had a little girl enrolled in my class who is a perfect illustration of what an unthinking parent can do to a child's imagination. This youngster absented herself frequently, refused to participate in any of the games, and in general acted as if she were an invalid.

By careful questioning of the child and parent, I discovered the true state of affairs. The child actually had been frightened into a supposed state of ill health by her over-solicitous mother!

I asked the parent if she had taken her child to a doctor for an examination, and she answered in the negative. I summoned the studio doctor, and he gave the youngster a thorough examination. There wasn't a blessed thing the matter with her!

**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 CST).**

# Open Door to Beauty

By Countess Albani

Oily skin almost always means enlarged pores—dust-laden pores—blackheads and shine.

For the youthful with oily skin, the most helpful cleanser is tincture of green soap and tepid water. For the rest—a light cleansing cream and then a soapless, luke-warm bath. So long as the sebaceous glands are overactive in the face, a smart thing to do is to make them work somewhere else and take some of the strain from the physiognomy. Bathe daily and in fairly warm water. Rub the body briskly with a towel. Create something to do for the glands of the body, and help them take their concentration of effort off the innocent ones of the face.

Very often an oily condition exists only on the nose or chin or forehead. This is a mixed skin; then only the oily sections should be treated radically. The rest of the face may receive its normal amount of lubrication. A good astringent and one that can be made easily in the home, if you should like to experiment, is: one-half pint of camphor water; one ounce of witch hazel; and one-quarter pint of boric acid water. If only certain portions of the face are oily, I would suggest using this astringent on these portions alone.

A simpler and just as effective astringent is to run some water in the wash basin, put a trayful of ice cubes in it, and add a few drops of tincture of benzoin. When the cubes have almost dissolved, dip your face cloth in and pat on your face.

When you purchase your creams, shop for them—don't take the first one at hand. See if one agrees with your skin—and if

it does not, discard it and try again.

For an afternoon "pick-up" or for the cocktail date, take a few drops of Eau de Cologne and obliterate the sheen. Your skin should be as peachdown, not like the smooth, shiny surface of an apple.

If this were in medieval times you probably would hear all about milk baths. Even though it isn't, I'm going to tell you that milk applied from the exterior is just as good as when you drink it. Pat it on after your clean-up—allow it to remain a few minutes to benefit from its mask-giving properties—and then rinse. It is worth its weight in silver.

All these things will help your skin—they're bound to. But you also must help that skin by the things you eat—the six glasses of water you drink daily—and the calisthenics you do.

Health and hygiene measures cost nothing—a few minutes of your time; but what they do for you, couldn't be bought with all the allowances in the world.

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, Ill.

Every Sunday evening Countess Albani sings on the Silken Strings program over an NBC-WJZ network, at 9 p. m. EST (8 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.

# New Year's Eve at the White House

(Continued from Page 5)

are paid out of the President's private funds. Of course I have no idea what the exact expenditures are, but I'm fairly certain that they cost in the vicinity of \$2,000.

The personnel of my orchestra for the White House affairs never varies—always twenty musicians. About two weeks before the advent of the parties, I furnish the names of my musicians to the White House. The men are checked and investigated. As we file through the East Gate, the Executive Mansion looks very Christmasy, for there always are four Christmas trees on the front porch. As we pass through the corridor leading to the East Room, the Chief Usher ticks off all the men on a list which has been checked by the Secret Service.

The fashions prevailing at these parties compare with any up-to-the-minute society party. The girls all are beautifully gowned and coiffured. Uniforms predominate among the men.

In one respect, however, the parties vary from the average social affair. At an average similar gathering the guests straggle

in at all hours. The guests at the White House arrive promptly at 10 o'clock, when the doors to the East Room are thrown open. I never have known a guest to be late at one of these White House functions.

Amplification was used for the first time at last year's White House party. At the special request of the Presidential family, I am using it again this year. Of course I have no basis or authority for making the following statement—but I do believe that the time is not far distant when the Presidential New Year's balls will be broadcast around the world!

At the present moment I am busy setting up my dance program for this week's White House party. Really, though, setting up a program is superfluous work, for the guests are busy all evening long requesting special tunes. The requests, of course, invariably are granted.

Last year, I remember, I played only two numbers which had been set up in my dance program. Mrs. Anna Roosevelt Dall and Franklin Junior requested Smoke Gets in Your Eyes no less than an even dozen times. This year I am cer-

tain of but two songs—an especially arranged version of Tiger Rag, which has been requested in advance by young Franklin, and Home on the Range, President Roosevelt's favorite tune.

I would like to make a song prediction for the coming party. I predict that most of the guests will request The Continental, and numbers from the musical comedy Anything Goes, which is extremely popular with the members of the younger social set.

Here is the way I would summarize the salient facts about White House New Year's Eves. Gayest affair and most informal—the Roosevelt party. The most brilliant socially—the parties held during the Wilson regime. Most elaborate—the Harding parties. Most formal—any Hoover affair.

Favorite tunes: Wilson: For I'm Going to Marry Yum-Yum. President Harding: La Paloma. Mrs. Harding: End of a Perfect Day. President Hoover: Here Comes the Sun. President Roosevelt: Home on the Range.

President Harding was the only Chief Executive who danced, Mrs. Wilson and

Mrs. Roosevelt the only First Ladies who tripped a light, sedate toe.

Meyer Davis and his orchestra will broadcast over an NBC-WEAF network Saturday, December 29, time to be announced.

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## Can You Believe This?

(Continued from Page 12)

me to talk intelligently with the customers at the Casino.

**Conrad Thibault:** After cleaning my teeth with Colgate and taking a bath with Ivory, I resolve to drink nothing but Maxwell House Coffee. I'm no dope!

**Rubioff:** For a resolution I resolve to say nah-ting.

**Ted Jewett:** To find as many splendid friends in 1935 as I did in 1934.

**Leon Navarro:** I resolve to tell lies and to swear off women, liquor and cigars which will be the first lie.

**Frank Black:** I resolve to write more music this year than I did last.

**Little Jack Little:** I resolve to play more piano and less golf.

**Julia Sanderson:** Come what may, I

resolve to keep on laughing through life.

**Frank Crumit:** Me, too!

**Block and Sully:** There's too much sorrow in the world, so we resolve to remain radio boobs and thus make people laugh.

**Gertrude Niesen:** I resolve to toss all of my many superstitions overboard.

**Abe Lyman:** I resolve to harden my heart against the blandishments of the lovely ladies who always are flocking about me.

**Ted Husing:** Long ago I resolved that I wouldn't talk so much—and everyone knows the result of that resolution. So I'll make no more!

**Walter O'Keefe:** I resolve never to mention "The Man on the Flying Trapeze" during the coming year.

**ALL GIVEN!**  
Three popular WRIST WATCHES shown and scores of other attractive gifts for BOYS—GIRLS—MEN & WOMEN! Any gift yours for just GIVING AWAY the beautiful set pictures FREE with famous WHITE CLOVERINE SALVE, used for burns, stings, cuts, etc., which you sell to friends at 50c a box (with picture FREE) and remit us our expense plus 50c. Write early to sell. We are reliable. 400 N. 1st St. Send for White Cloverine Salve, Wilson Chem. Co., Inc., Dept. 111, Tyrone, Pa.

## GOITRE NOT A DISEASE

**Milwaukee, Wis.—It has been brought to light by scientific research that goitre is not a disease and is not to be treated as such. Dr. A. A. Rock, Dept. 717, Box 737, Milwaukee, Wis., a prominent goitre specialist for over 30 years has perfected a different method of treatment which has proven highly successful. He is opposed to needless operations. Dr. Rock has published a copyrighted book at his own expense which tells about goitre and this treatment. He will send this book free to anyone interested. Write him today.**



# Programs for Saturday, January 5

Star ★ Indicates High Spot Selections

**6:30 A.M.**  
WINS—Musical Clock  
WAAT—Melodies

**6:45 A.M.**  
WEAF—Health Exercises  
WOR—Musical Clock

**7:00 A.M.**  
WEVD—The Cuckoo Clock  
WMCA—Morning Salute  
WNEW—Early Morning Hour

**7:30 A.M.**  
WABC—Organ Revue; Betty Gould  
WJZ—Yoichi Hirao, xylophonist  
WAAT—Breakfast Reporter  
WHN—Ten Ten Revue  
WMCA—Toast and Coffee Hour  
WOR—Vincent Sorey's Orchestra

**7:45 A.M.**  
WEAF—Pollock & Lawnhurst  
WJZ—Jolly Bill & Jane  
WAAT—Morning Meditation  
WEVD—Morning Devotions  
WHN—Hymns & Talk  
WINS—Mr and Mrs. Reader

**8:00 A.M.**  
WEAF—Bradley Kincaid, songs  
WABC—Lyric Serenade  
WJZ—Morning Devotions  
WAAT—Town Crier  
WEVD—Starting the Day Right  
WHN—The Early Birds  
WINS—Weather Report  
WMCA—Barnacle Bill, ukulele & songs  
WNEW—Uncle Pete and Louise  
WOR—Current Events  
WOV—Popular Gems

**8:15 A.M.**  
WEAF—Don Hall Trio  
WJZ—Wm. Meader, organist  
WAAT—Rhythmic Melodies  
WNEW—Popular Music  
WOR—Rhythm Encores

**8:30 A.M.**  
WEAF—Cheerio, inspirational talk & music; J. Harrison Isles, music director  
WABC—Chapel Singers  
WJZ—Coffee & Doughnuts, comedy sketch  
WAAT—Pickard Family  
WEVD—Polish Musicale  
WMCA—Pedal Points, piano and organ  
WNEW—Morning Exercises  
WOR—Children's Music Man  
WOV—Morning Melodies

**8:45 A.M.**  
WJZ—Laud Trio & White  
WABC—Waltz Time  
WAAT—Tuneful Tales  
WNEW—Modern Melodies  
WOR—Dog Stories, Richard Meaney

**9:00 A.M.**  
WEAF—Richard Leibert, organist  
WABC—Cheer Up  
WJZ—Breakfast Club; Orch.; Soloists; Don McNeill, M.C.  
WAAT—Musicale  
WHN—Tune Topics  
WINS—Singing Organist  
WMCA—Top o' the Morning  
WNEW—Old Family Almanac  
WOR—Story Teller's House

**9:15 A.M.**  
WAAT—Breakfast Club  
WINS—The School Ledger  
WMCA—Bernie Dolan, pianologue  
WNEW—Pickard Family  
WOR—Girl Scouts Program

**9:30 A.M.**  
WEAF—Banjoleros  
WHN—News; Morning Revue  
WINS—The Southern Gentleman  
WMCA—Rhythm Melodies  
WNEW—Food Reporter; Kay Reed, organist  
WOR—Leo Freuderer's Orchestra  
WOV—Serenaders

**9:45 A.M.**  
WEAF—Annette McCullough, songs  
WABC—Eton Boys  
WINS—Medical Forum; Musicale  
WMCA—Poet's Corner  
WOR—Lonely Cowboy  
WOV—Melody Mariners

**10:00 A.M.**  
WEAF—News; Johnny Marvin, tenor  
WABC—News; Mellow Moments; Emery Deutsch's Orch.  
WJZ—Morin Sisters  
WAAT—Sally and Sam  
WEVD—Italian Variety Program  
WHN—Joseph Epley, baritone  
WINS—News; Around the Town  
WNEW—Charlie & Chet, comedy  
WOR—Children's Hour  
WOV—Gloomchasers

**10:15 A.M.**  
WEAF—Morning Parade; Variety  
WABC—Carlton & Shaw, piano duo  
WJZ—Edward MacHugh, baritone  
WHN—Theater News  
WMCA—News; Vera Eakin, pianist  
WNEW—Boys' Science Club

**10:30 A.M.**  
WABC—Let's Pretend  
WJZ—Singing Strings

WAAT—Dance Orchestra  
WHN—Morning Revue  
WMCA—Uncle Nick's Kindergarten  
WNEW—News in Italy  
WOV—News

**10:45 A.M.**  
WJZ—News; Originalities; Jack Owens, tenor  
WEVD—Amelia Branca, songs  
WOR—Aviation School  
WOV—Floyd Williams, tenor

**11:00 A.M.**  
WEAF—Alma Schirmer, pianist  
WABC—George Johnson & Knickerbockers  
WJZ—Honeymooners  
WAAT—Organ Music  
WINS—Ann Bronte, songs  
WNEW—Piano School of the Air  
WOR—What to Eat & Why  
WOV—Maytime Orch.

**11:15 A.M.**  
WEAF—The Vass Family  
★ WJZ—Tony Wons, philosopher  
WAAT—Harry Parness, songs  
WEVD—Children's Hour  
WINS—Junior Safety Club  
WMCA—One Man Band  
WNEW—Lawrence Gould, talk  
WOV—Ah D'Italia

**11:30 A.M.**  
WEAF—Down Lover's Lane; Gloria La Vey; Walter Preston; Al & Lee Reiser; Henry M. Neely, narrator  
WABC—Lincoln University Glee Club  
WJZ—George Hessberger's Band  
WAAT—Mullin's Orchestra  
WEVD—Italian Music  
WHN—Kay Macrae, soprano  
WINS—Jackie Gayle, songs  
WMCA—Tony Cabooch, skit  
WNEW—Pickard Family  
WOR—Marilyn Maek, songs  
WOV—Neapolitan Echoes

**11:45 A.M.**  
WABC—Concert Miniatures  
WAAT—Hugh Douglas, songs  
WHN—Concert Orch.  
WINS—Hope's Accordion Cruise  
WMCA—Ben Alley, tenor  
WNEW—Loretta Clonen, songs  
WOR—Stamp Club

## Afternoon

**12:00 Noon**  
WEAF—Archair Quartet  
WABC—Frederic Wm. Wile, "The Political Situation in Washington"  
WJZ—Fields & Hall, songs & patter  
WAAT—Florence Gartner & Orch.  
WHN—Anna Anderson, soprano  
WINS—News; Earl Harper  
WMCA—Bob Fallon's Orchestra  
WNEW—Ensemble Music  
WOR—Current Events  
WOV—Gondoliers

**12:15 P.M.**  
WEAF—Honeyboy & Sassafras, comedy team  
WABC—Fiddler's Fancy  
WJZ—Genia Fonarjova, soprano  
WAAT—Medical Society  
WHN—Jackie Gaille, songs  
WINS—The Tuneful Tailors  
WOR—John Foley's Boys; John Kelvin, tenor  
WOV—Radio Starlets

**12:30 P.M.**  
WEAF—Merry Madcaps; Frank Sherry, tenor; Dance Orchestra, direction of Norman L. Cloutier  
WABC—Abram Chasins, pianist  
WJZ—Nat'l Farm and Home Hour  
WAAT—Broadwayites  
WHN—Roy Cesar's Orchestra  
WINS—Uncle Bill Turner, sketch  
WMCA—Luncheon Music  
WNEW—Anthony Trini's Orchestra  
WOR—Huger Elliott museum talk  
WOV—Italian Music and Drama

**12:45 P.M.**  
WAAT—News  
WINS—Inquiring Microphone  
WNEW—Pickard Family, songs  
WOR—The Scottish Minstrel

**1:00 P.M.**  
WEAF—Dorsay Brothers' Orch.  
WABC—George Hall's Orch.  
WAAT—Baron's Studio Party  
WHN—Jack Orlando's Orchestra  
★ WINS—RADIO GUIDE PRESENTS  
Mary Barelay, contralto  
WMCA—Ted Brown's Orchestra  
WNEW—Happy Ranger  
WOR—Anthony Trini's Orchestra  
WOV—Caputo's String Orchestra

**1:15 P.M.**  
WAAT—Dolly Manfredi; Orchestra  
WNEW—Ray O'Hara's Orch.  
WOV—La Voce D'Oro

**1:30 P.M.**  
WEAF—Jan Brunesco's Ensemble  
WABC—Esther Velas' Ensemble

WJZ—Words and Music  
WAAT—Instrumental Novelties  
WHN—Elva Travers, mezzo soprano  
WINS—German Hour; Songs  
WMCA—Eddie Prior's Orchestra  
WOR—Theater Club of the Air  
WOV—Italian Theater

**1:45 P.M.**  
WAAT—Erseo Music  
WHN—Robert Berry, baritone  
WMCA—Ragamuffins  
WNEW—Art Kahn's Orchestra  
WOR—Dancing Class, Thomas Parson

**2:00 P.M.**  
WEAF—WJZ—Metropolitan Opera  
WABC—Dan Russo's Orch.  
WAAT—Slim's Arizona Punchers  
WHN—Jane Carlson, Songs in Blue  
WINS—Paul Martel's Orchestra  
WMCA—Jerry Blaine's Orchestra  
WNEW—Shut-In Hour  
WOR—Pauline Alpert, pianist  
WOV—Operetta Minstrel

**2:15 P.M.**  
WAAT—Food Counsellor  
WHN—Nino Francesco, tenor  
WNEW—Jack Arnold's Orchestra  
WOV—News; Italian Novelties

**2:30 P.M.**  
WABC—Herb Straub's Ensigns  
WAAT—Do You Remember?  
WHN—De Babary's Ensemble  
WINS—Lillian Montair, contralto  
WMCA—Piano and Organ Concerto  
WOR—Women's Hour

**2:45 P.M.**  
WABC—Men of Manhattan

**3:00 P.M.**  
WABC—Emery Deutsch's Dance Rhythms  
WAAT—Radio Repairmen  
WEVD—Variety Musical  
WHN—Eileen O'Neill, songs  
WINS—Hal Gould, songs  
WMCA—Brooklyn Symphony Orch.  
WNEW—Eddie Wolf's Orch.  
WOR—Musical Revue

**3:15 P.M.**  
WABC—Broadcast from Yugoslavia  
WAAT—Melodies  
WHN—Ernest Jarvis, tenor  
WINS—Bolero Orch.  
WOV—S Luotto talk

**3:30 P.M.**  
WAAT—Echoes of Poland  
WEVD—Carsons Popular Revue  
WHN—Henry Herbert's Orchestra  
WNEW—Brooklyn Symphony Orch.  
WOR—French Course, Dr. Clark  
WOV—Italian Musicale

**3:45 P.M.**  
WABC—Emery Deutsch's Dance Rhythms  
WABC—Moderna Minstrels  
WAAT—Piano Novelties  
WEVD—Polish Music  
WHN—George Sherban's Ensemble  
WINS—Andrini Brothers, Instrumental Duo  
WNEW—Old Fashioned Gospel  
WOR—Symphony Orchestra  
WOV—Wandering Hobo

**4:15 P.M.**  
★ WAAT—RADIO GUIDE PLAYERS  
WEVD—Mr. Pana Pypica, comedian  
WINS—Rose Diamond & Llewelyn Price, Piano  
WOV—Mills & Farrel, harmony

**4:30 P.M.**  
WAAT—Organ Music  
WEVD—Italian Music  
WHN—Sylvia Bagley, soprano  
WINS—Junior Astronomy Club  
WMCA—Sports Review  
WNEW—Rev. Elmo Bateman  
WOV—Joan Franza, songs

**4:45 P.M.**  
WAAT—Garden State Hawaiians  
WHN—Harry Evans, tenor  
WINS—Paul Martel's Orchestra  
WOR—Science in Your Home  
WOV—Gloria, sketch

**5:00 P.M.**  
WEAF—Eddy Duchin's Orch.  
WABC—Little Jack Little's Orch.  
WJZ—George Stegnes's Orchestra  
WAAT—Jackie Farrell, Sports  
WEVD—Dramatic Sketch  
WHN—Henry Herbert's Orchestra  
WINS—Hints to Motorists  
WMCA—Pan-Americans, sketch  
WNEW—Kara Brothers, Royal Husars  
WOR—Health Talks  
WOV—Italian News

**5:15 P.M.**  
WJZ—Jackie Heller, Tenor

WAAT—Romancer  
WINS—Henry Marshall's Climbers  
WOR—Pete Rice, Western drama  
WOV—Rio Rossi, baritone

**5:30 P.M.**  
WEAF—Our American Schools  
WABC—Tito Guizar, songs  
WJZ—Stanleigh Malotte, songs  
WAAT—Rhythmic Melodies  
WEVD—Variety Musical  
WHN—Don Alfredo's Orchestra  
WINS—Paul Martel's Orchestra  
WMCA—Radio Party; Vocalists  
WNEW—Children's Program  
WOR—Just Dogs, Steve Severa  
WOV—Sketch and Orchestra

**5:45 P.M.**  
WABC—Samuel de Jong's Orchestra  
WJZ—Ranch Boys, trio  
WINS—Albert Dell, tenor  
WOR—Air Adventures of Jimmie Allen

**Night**

**6:00 P.M.**  
WEAF—Tom Coakley's Orch.  
WABC—Lilae Time; Earl Oxford, tenor; Arthur Murray; Orch.; Ociety  
WJZ—Angeio Ferdinando's Orch.  
WEVD—Jewish Events of the Week  
WHN—Treasure Trailer  
WINS—Sports Review  
WLWL—Los Caporales, Mexican songs  
WMCA—Dick Mansfield's Orchestra  
WNEW—Bill Farren, sports  
WOR—Uncle Don

**6:15 P.M.**  
WHN—Joseph La Zaro's Orchestra  
WINS—Bolero Orchestra  
WLWL—Dance Orchestra  
WMCA—Fischer's Gypsy Ensemble

**6:30 P.M.**  
WEAF—News; Peg La Centra, songs  
WABC—Eddie Dooley's Sports Review  
WJZ—News; Twenty Fingers of Harmony  
WEVD—Annie & Benny, sketch  
WHN—News, Ivan Frank's Orchestra  
WINS—Globetrotter  
WLWL—Orchestra  
WMCA—Buddy Cantor, Film Reporter  
WNEW—Ray O'Hara's Orch.  
WOR—Natural History Talk

**6:45 P.M.**  
WEAF—Sports, Thornton Fisher  
WABC—Margaret Brainard, beauty expert; Jerry Cooper, News  
WJZ—To be announced  
WEVD—"A Mother's Sacrifice"  
WINS—Russian Art Revue  
AMCA—Sagebrush Harmonizers  
WNEW—Julie Wintz' Orchestra  
WOR—The Heat Waves

**7:00 P.M.**  
WEAF—Religion in the News  
WABC—Soonyland Sketches  
WJZ—John Herrick, baritone; orch.  
WEVD—The Seltzerman, sketch  
WHN—Jose Rodriguez's Orchestra  
WLWL—Aeolian String Trio  
WMCA—Capt. Al Williams, "Aviation"  
WNEW—George Hall's Orchestra  
WOR—Stan Lomax, sports

**7:15 P.M.**  
WEAF—Jamboree  
WJZ—Henry King's Orchestra  
WLWL—Sincera's Orchestra  
WMCA—Max Berger's Orchestra  
WNEW—Chic Farmer, songs  
WOR—The Ionians Quartet

**7:30 P.M.**  
WABC—CRYSTAL CORP. PRESENTS  
"Outdoor Girl Beauty Parade"; with Victor Arden's Orch.; Gladys Baxter; Walter Preston; Kay Carroll, beauty expert  
WEVD—Jolly Rendezvous, music & sketch  
WHN—Edna Slobine, soprano  
WLWL—Talk by a Maryknoll Father  
WMCA—Strange Interviews  
WNEW—Irish Program Orchestra  
WOR—Bernhard Levinov's Orchestra

**7:45 P.M.**  
WJZ—Pickens' Sisters  
WLWL—Orchestra  
WMCA—One Man Minstrel Show  
WNEW—Reminiscences of Victor Herbert

**8:00 P.M.**  
★ WEAF—Sigmund Romberg, composer; William Lyon Phelps; Helen Marshall; Byron Warner  
★ WABC—Roxy's Gang  
WJZ—Art in America  
WEVD—String Ensemble  
WHN—Don Marton's Internationales  
WMCA—Three Little Funsters  
WNEW—Silly Willy and Dal  
WOR—Dion Kennedy organist

**8:15 P.M.**  
WJZ—Grace Hayes, songs  
WEVD—Looking for a Bride, sketch

WMCA—Father James R. Cox  
WNEW—Anthony Trini's Orchestra  
WOR—Armand Vescey's Orchestra

**8:30 P.M.**  
WJZ—Goo Olsen's Orchestra  
WEVD—To be announced  
WHN—Archie Bleyer's Orchestra  
WNEW—Re-lighted Stages  
WOR—Jack Denny's Orchestra

**8:45 P.M.**  
WABC—Musical Revue; Mary Courtland, soloist; Quartet  
WMCA—Will Ryshanket's Orchestra

**9:00 P.M.**  
WEAF—Songs You Love To Hear  
★ WABC—Parade of Motordom; Mary Eastman; Eton Boys; Johnny Green's Orch.  
★ WJZ—RCA RADIOTRON PRESENTS Radio City Party, featuring Frank Black's Orch.; John B. Kennedy, M.C.; Guest Stars  
WHN—Joseph La Zaro's Orchestra  
WNEW—Ashman Franks Gypsies  
WOR—Happy Hal's Housewarming

**9:15 P.M.**  
WHN—How Songs Were Born  
WMCA—Johnny Slaughter's Orch.  
WNEW—Trudy Thomas, songs

**9:30 P.M.**  
WEAF—The Gibson Family, original musical comedy, starring Lois Bennett, Conrad Thibault, Jack and Loretta Clemens & Don Voorhees Orchestra  
★ WABC—STUDEBAKER CHAMPIONS Present Richard Himber's Orch.; Joey Nash, vocalist  
★ WJZ—ALKA-SELTZER PRESENTS The Nat'l Barn Dance; Lulu Belle; Uncle Ezra; Linda Parker; Spare Ribs; Hoosier Hot Shots; Maple City Four  
WHN—Boxing Bouts  
WNEW—News; Lonesome Pine Slinger  
WOR—Jerry Blaine's Orchestra

**9:45 P.M.**  
WMCA—Joe Buck's Orchestra  
WNEW—Voice and Violin

**10:00 P.M.**  
WABC—Edward D'Anna's Band  
WMCA—Archie Bleyer's Orchestra  
WNEW—Dance Parade to 4 a.m.  
WOR—Julie Wintz' Orchestra

**10:15 P.M.**  
WEVD—Vocal Trio

**10:30 P.M.**  
★ WEAF—"Let's Dance"; Three-hour Dance Prgm. with Kel Murray, Xavier Cugat, Benny Goodman and Their Orchestras; Don Carney, M.C.  
WABC—Saturday Revue  
WJZ—Emil Coleman's Orchestra  
WEVD—Jesse Wolk, baritone  
WMCA—Nick Kenny's Radio Scandals  
WOR—Florence Richardson's Orch.

**10:45 P.M.**  
WEVD—Front Page Drama  
WHN—Realm of Terpsichore

**11:00 P.M.**  
WABC—Δ Michaux's Congregation  
WJZ—Dorsey Brothers' Orchestra  
WHN—Joseph La Zaro's Orchestra  
WMCA—Voice of Romance  
WOR—Current Events

**11:15 P.M.**  
WMCA—Dance Music 'till 2 A.M.  
WOR—Felix Ferdinando's Orchestra

**11:30 P.M.**  
WABC—Glen Gray's Orch.  
WJZ—Freddie Martin's Orch.  
WHN—Red Tompkins' Orchestra  
WOR—Dick Gasparre's Orchestra

**12:00 Mid.**  
WABC—Joe Haymes' Orch.  
WJZ—Enric Madriguera's Orch.  
WEVD—Dance Music  
WHN—George Haefly's Orchestra  
WOR—Eddie Worth's Orchestra

**12:30 A.M.**  
WABC—Isham Jones' Orch.  
WJZ—Hal Kemp's Orch.  
WHN—Ted Navarre's Orchestra  
WOR—Anthony Trini's Orchestra

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



# Mother Schumann-Heink

(Continued from Page 9)

to me! Not only did he feed my ambition, helping me to sing and to learn, but also he fed my body, and my poor, undernourished children. . . . What was that?—The children?—Oh, yes, by this time there were four of them, and Heink, whom I had loved and married, had left me. Yes, there was my little August, and then my Lotta, and the small Henry. And my little Hans was to come—and I had in wages, about the equal of ten American dollars a month. Yes!

"My love stories are not so light and gay, nor so exciting as are usually told about the people of the stage and the opera. Perhaps it was because—did you ever hear it said that all contraltos are homely? Well I do not say that the rule is invariable—but if there is a rule, I was not one of the exceptions. Oh, there have been happy times for me, too. My second husband, Schumann, was good, and we loved each other and were happy working and studying together. But he was sick. And he died. Yes, I had a great love for him. But he died!"

"And she was sad for some minutes before she could go on."

"Madame Schumann-Heink," I prompted, "will you tell me now about how you came to America? It was to the Metropolitan, wasn't it, and through Maurice Grau?"

I could see the effort with which the dear woman shook off her sad thoughts.

## Life in New World

"Ah, the dear Maurice Grau! That fine man who was my good angel! I was singing concert and opera by this time, and was of course under contract to Pollini in Hamburg. Pollini had learned to appreciate me by that time too, I tell you! We went on tour, Pollini was our manager, Scandinavia, Vienna—everywhere we went! But Grau had heard me sing *Amneris* in Aida, and he wanted me to go to New York. But there was the contract. And Pollini said, 'No!' Nordica and Sembrich urged me to go, to break my contract. I would not do it. And then I didn't need to, because Pollini died. And Schumann and I came to America to the Metropolitan Opera House in New York, he as stage director for the Wagner Operas."

"What a tremendous change it must have been for you, Madame!"

"Ah, yes! It was indeed a new world, a new life. Nevertheless, I could not leave all my troubles behind me. Some of them, at this distance, seem almost funny. For instance, the good Maurice Grau was horrified to death when I appeared in New York with another baby almost ready to be born! But why didn't you tell me?" he cried—oh, very loudly. I tried to appear casual. "Oh, I said lightly, 'a baby is nothing! I have them many times! And always I sing!'"

"The poor Grau, what could he do?"

"But I was very, very frightened. And Schumann was frightened, too. But it was such a comfort to have him with me."

"My debut was in this city here, in Chicago. I like to think of that. I was to sing *Ortrud* in *Lohengrin*. It is a hard part. In the wings were such good friends, anxious and watching. They knew about the baby. Dear Pol Plancon, and the de Reszkes. There is a prayer where I had to

kneel. They agonized over whether I could get on my knees. And, even if I did, could I get up again?"

## Success in Chicago

"It was a very real question. But I did it. Down and up both! Such applause! This big-hearted Chicago! Do you wonder I love it? The curtain rang up twenty times. Schumann-Heink was a success—and no more could that worried Maurice Grau scold me for such a small thing as a baby! Why, everybody has babies all the time, and the work of the world gets done just the same. I named the baby George Washington. Yes, George Washington Schumann, an American boy!"

"As in Hamburg, so in America I sang much Wagner. *Erda* in *Das Rheingold*, and *Siegfried*; *Waltraute* in *Die Gotterdammerung*; *Ortrud* in *Lohengrin*, and *Brangäne* in *Tristan*. I loved America. The people seemed to like me, too—not my voice only. There is such joy in mutual love! It must be dreadful to face a hostile audience. I have not known that. My audiences have always been *gut* to me."

To know Schumann-Heink—or "Heink-e," as Maurice Grau named her—is to understand just why she has inspired love as well as admiration in all the countries of the world that have acclaimed her genius. She overflows with a sort of universal affection, and the world, like a mirror, reflects that warmth back to her again.

She has known much sorrow, but it has not embittered her. In 1915 her eldest son, August, the only boy who remained German in sympathy, almost broke her heart by returning to Germany to serve his "Kaiser and Fatherland." Of the eighty-four submarines in the fleet with which he went out "to smash everything," only four came back. August was among the missing. In the same year her "little Hans" died in her arms of typhoid-pneumonia, and the "just one small baby" whose too evident advent caused so much anger and despair in "that poor Maurice Grau," George Washington Schumann, enlisted in the U. S. Navy.

## Shadow of Death

Twelve trips he made across the ocean, all the time writing to his mother such letters of affection that she wants them to fill her coffin when she passes on. Finally his ship was wrecked, off the French coast. And he wrote her, in an hour when he was expecting death: "If I go down with this boat, and if you ever get this, don't cry but be proud that I could die for the greatest country on God's earth!"

He did not die, but returned to comfort her poor, brave heart.

At that time Heink-e was "doing her bit" singing for the soldiers. Colonel Patsy O'Neill of the 21st Infantry asked her to sing the Star Spangled Banner on the

parade grounds for the recruits. She assented, though she didn't know the words. So she sang it with do, re, mi, fa, sol. A newspaper man wrote of that singing: "The voice of Mme. Schumann-Heink is a great inspiration, but we would be much obliged if she would tell us in what language she sings it!"

Her house in California and her house in Chicago were open to the soldiers. All of her sons were in the service. All returned safely—except one in the U. S. service and the poor boy who fought for "his Kaiser and his Fatherland."

Her Kaiser knew her well, and was reasonably friendly to her, although she was not in such good standing by reason of her having kidnaped her family and run away to America with them after being officially told: "They are German. They stay here." When she was given an audience with the Kaiserin, her singing so pleased the royal lady that she said: "Now I want to make you happy, and I know that nothing could please and honor you more than to have the great privilege of meeting my husband, the Kaiser!"

So she met him and made her "low bows"—which were the result of having "learned the etiquette of meeting Royal Personages" in her early training as the daughter of an Austrian officer. He said many nice things, and seemingly thought it as well not to mention the awkward question of the military duty owed by the boys now safely and irretrievably in America. At the same audience she was presented to Queen Alexandra of England, who remembered her as the young singer "who made those beautiful low bows" when she sang for Queen Victoria.

## To Her, The Chief

Yes, she has known them all, the great ones of the earth. President Taft was her good friend; the story is told of a day when he no longer was President to any one but Schumann-Heink. He entered the observation car where she was traveling, and she rose and stood until he was seated. A newspaper woman, scenting a story, said to her: "But he is no longer President . . ." And the lover of all human creatures answered: "But he was President of the United States—and I respect him—for that is higher than any Kaiser or King. While he stands, stand."

Other Presidents she has known. The first Roosevelt had a great affection for her; she sang for him when he was governor of New York, and often while he was in the White House. Her Schumann accompanied her on a visit to the White House and forever afterward treasured the few blossoms which he begged from "Mrs. Teddy's" bouquet. And when Schumann died, soon after, the first condolences came from President and Mrs. Roosevelt, and that night, when, in true theatrical tradition, Schumann-Heink continued to sing in Love's Lottery, President Roosevelt, with his entire staff, came to the theater and stayed for the entire performance. At the end, when the poor lonely woman broke down and cried while singing *Home, Sweet Home*, Roosevelt in his stage box, was "crying a little, too."

"But it is not the great I would tell you about. It is the others I have known, and the good faces I remember. Come another time. We will have hotel soup, and I will tell you of them."

"All of them—God's children—I love. And I hope they will make New Year's resolutions—and keep them—and be ever happy in 1935!"

Carleton Smith will tell, in the next RADIO GUIDE, of Madame Schumann-Heink's "thousand lovers"—the happiest period of her life—her views on how a woman can achieve greatest happiness for herself—and many intimacies besides. It will be in the issue dated Week Ending January 12.

Beginning Sunday, January 6, Madame Schumann-Heink will appear regularly on the Sentinels' Serenade, Sunday at 5 p. m. EST (4 CST) over the NBC-WEAF network, sponsored by the Hoover Co.

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## 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, 2 p. m. MST and 2 p. m. PST every Sunday.

Shrine of the Little Flower Network

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

The Yankee Network

WDR, Hartford, Ct.	WLLI, Lowell, Mass.
WEAN, Providence, R.I.	WMAA, Springfield, Mass.
WFEA, Manchester, N.H.	WNAO, Boston, Mass.
WICC, Bridgeport, Conn.	WNBH, N. Bedford, Mass.
WLBZ, Bangor, Me.	WORC, Worcester, Mass.



# Red Snow—"Calling All Cars"

(Continued from Page 13)

expect. If he found the man . . . He found no man. He found nothing but the awful peace of death. Thrusting through a clump of weeds that masked the opening of a culvert, he found little Leone. She was jammed partway into the culvert. As the youth stood, fighting his sobs for breath, a few snowflakes settled gently upon her feet and legs.

"Put up your hands!" The youth whirled. His hands clenched again . . . but it was the uniform of a state trooper that he saw, above the levelled pistol. Troopers Pierce and Horvath also had found the trail of blood, followed it off the tracks. Of course they did not know that it was another searcher they had come upon—the child's own brother. For all they knew, they might have caught a murderer red-handed. But a few words of explanation sufficed to make the situation clear, and soon one of the troopers was speeding to a telephone. Now Operator Roberts' clipped orders brought all radio cruisers swiftly to the culvert.

From the East Lansing barracks, Captain Laurence A. Lyons dispatched Detective Sergeant Harold Mulbar, Leroy Smith of the Identification Bureau, and Detective Sergeant P. L. Hutson. Tenderly the broken body was lifted from the water-filled drain. Even the most experienced officers were shaken. The child's head was a mass of matted blood and hair.

Still clutched in her stiffened fingers

## Song Hits of the Week

EVER since Lucienne Boyer, the Parisian warbler, introduced the number several months ago, Hands Across the Table has been sweeping steadily into popularity. This week it climaxed its climb by leading all song opposition in the weekly kilocycle race for supremacy. Another Tin Pan Alley newcomer, With Every Breath I Take, was runner-up. June in January, last week's bandleaders' hit selection, again captured the palm in that division. A glance at the tabulated standings, however, will disclose an odd situation, for while June in January is tops in one column, it is a dead last in the other! Such are the vagaries of the kilocycles.

### SONG HITS PLAYED MOST OFTEN ON THE AIR:

Song	Times
Hands Across the Table	30
With Every Breath I Take	28
Stay as Sweet as You Are	27
Dancing with My Shadow	25
The Continental	22
Earful of Music	20
Difference a Day Makes	18
Object of My Affection	15
Invitation to Dance	12
June in January	10

### BANDLEADERS' PICK OF OUTSTANDING HITS:

Song	Points
June in January	30
Believe It Beloved	27
Stay as Sweet as You Are	24
P. S. I Love You	23
Winter Wonderland	21
Invitation to Dance	18
Night of Love	16
Take a Number from 1 to 10	14
Out in the Cold Again	12
Earful of Music	10

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

Victor Arden: June in January, Difference a Day Makes, Night of Love. Emil Coleman: With Every Breath I Take, Dancing with My Shadow, P. S. I Love You.

Mark Warnow: Flirtation Walk, Love Is Just Around the Corner, Hands Across the Table.

was the strip of unsold Christmas seals. Soon the forlorn spot was dotted with the blue and gray uniforms of state troopers searching for clues. As soon as the word was flashed to Lansing that a little girl had been found murdered, a trek of the curious began. The milling crowd had to be restrained from obliterating possible evidence.

Seven troopers started a house-to-house canvass of the sparsely settled neighborhood, looking for information that concerned anyone who may have been molesting children.

## Taking Up the Trail

Troopers Horvath and Pierce followed the set of boot-tracks across the drifting field.

At the Identification Bureau, second in size only to that of the United States Department of Justice, Detective Lieutenant Van A. Loomis checked the lists of known abnormal persons.

Meanwhile, the grim business of the autopsy was conducted by Doctor Milton Shaw, assisted by Doctor LeMoyné H. Snyder, brilliant young physician and attorney, medico-legal adviser to the state police.

Gently washing the unfortunate victim's head, Doctor Snyder exclaimed in astonishment. Behind the right ear was a scalp puncture the size of a pencil point—a bullet hole. Later a .22 calibre slug was recovered in the left lobe of the brain.

A second disclosure was equally startling. The girl had not been criminally attacked.

At the barren crime-scene state police photographers and fingerprint experts strove to salvage clues. Detective Sergeant P. L. Hutson turned to two little girls who were watching intently:

"Any strange man trying to talk with you lately?" he asked.

The children hesitated, then one spoke: "Yes, sir. A bad man. He's been to Jackson."

Jackson is the site of Michigan State Prison.

"Who is he? What's his name?" Hutson, asked mounting excitement creeping into his voice.

"I don't know, but Teddy does. And Teddy says . . ."

"Just a minute," a farmer interjected quietly. "I work for Teddy's father, and I think the child refers to LeRoy Carson. He was released from Ionia Reformatory a short while ago. Carson lives on the

old Holt-Lansing Road, behind that patch of woods to the west."

The officers hastened across lots. Troopers Pierce and Horvath were still trailing the mysterious bootprints. The tracks led directly to the woods, passed around a small shack, traced several circles as if looking for game, then were obliterated on the Holt Road at a point opposite the Carson home!

## Uncle Gives Clew

LeRoy Carson's uncle met the officers at the door. His manner was that of a man weighed with a grievous burden.

"I've been listening to the radio," he offered as if in explanation.

"LeRoy went to visit his mother, who is critically ill at Edward W. Sparrow Hospital," the uncle continued in response to questions. "What has he been wearing? A suede jacket with jersey knit collar, a light cap, and blue trousers. And my boots out there on the porch."

Police snatched up the boots, bore them off the veranda while the older man watched, puzzled.

Those boots fitted the tracks the two troopers had been trailing and—they bore dark red stains!

Speeding toward Sparrow Hospital, the officers pondered how a man, implicated in the murder of a defenseless child, could go straight from the crime to the bedside of his sick mother.

The cogs of Michigan's crime-fighting machine were meshing rapidly.

State Chemist Woodward pronounced the boots stained with human blood.

Lieutenant Loomis found that Carson, on August 31, 1934, had completed the maximum of a three- to five-year sentence for breaking and entering a resort pavilion. A. S. Rowley, state psychiatrist who had examined Carson, said the convict was subnormal mentally.

At 1:45 p. m., WRDS went on the air with Message 5709:

*Attention, all cars . . . Wanted in connection with the murder of a twelve-year-old girl this morning, LeRoy Carson, alias Corsten, white man, paroled out of Ionia recently. Twenty-four years old, height 6 feet, weight 164, slim face. This information is for the attention of all cars and stations surrounding Lansing.*

LeRoy Carson left Sparrow Hospital ten minutes before the officers arrived.

At 1:47 p. m., Trooper Flanders repeated Carson's description over WRDS.

While Flanders spoke, a black cruiser sped to an address supplied by the suspect's relatives.

Again the fugitive eluded his pursuers. The police started for another residence frequented by Carson.

From their dashboard radio came Flanders' flash:

*Corporal Hopkins reports thirty-five minutes ago this man was seen in the 900 block, Baker Street, Lansing!*

For the third time descriptive message 5709 went on the air, at 2:06 p. m.

## A Twisted Trail

The trail twisted a few miles north. Four minutes later, when Flanders shouted into the mike:

*"Additional information on Carson . . . Attention all cars in the vicinity of Mount Pleasant . . . This man has an uncle west of Harrison in Clare County on farm . . . Watch all roads coming into Mount Pleasant. Check uncle's farm."*

Meanwhile, the officers were told at the second residence that Carson had started south on the Michigan Central right-of-way.

If this were true, Carson was a little more than a mile from the scene of the crime and headed in its direction.

Three cruisers circled south. Troopers in the lead car discerned a gangling figure plodding down the tracks. They concealed themselves behind a railroad shanty. When he came opposite, they stepped out.

"Are you LeRoy Carson?" demanded Sergeant Hutson.

"No, James Carson."

The denial was not impressive. He was dressed in clothes that had been described as Carson's.

"You're Carson." The officer affirmed sternly.

The man blinked and stared.

"Know what you're picked up for?" he continued.

The suspect shook his head.

"You may as well tell us. Are you going to be reasonable?"

Carson seemed engaged in profound thought. At length he said dully: "Yes, I may as well. It was an accident."

Over WRDS the final word went on the air:

*"Cancel message 5709. This man is apprehended and has made a confession."*

And confess Carson did, after offering several concocted stories of an accidental shooting. When Leone threatened to tell her elders about his improper advances, he admitted he had shot the child.

The final chapter spun as swiftly as the first. Before Circuit Judge Charles B. Collingwood Carson was sentenced to life imprisonment in Marquette, the ultimate penalty provided by Michigan law.

Judge Collingwood's statement was brief . . . Even the varied resources of the English language are inadequate to describe the revolting baseness of certain types of criminal behavior.

In Next Week's Issue of

RADIO GUIDE:

"Recapture That Squad Car!"

Like a Kansas cyclone, three Baby Bandits swept on their devastating way. Hold-ups strewn the trail of these two youths and the pretty young grass widow who was their companion. They were arrested in Denver—and then they stole the arresting police radio patrol car right from in front of police headquarters! In next week's Radio Guide you will read of the wild race that followed; the siren of the stolen car clearing a way as the Baby Bandits careened around street-cars, through traffic until—a single radio signal forced them to betray themselves when within one minute of safety! Don't miss it!

Coming Next Week:

## The Private Life of Walter Winchell

*The Spotlight That the Gossip-Monger Has Turned on the World, Now Is Turned upon Him. What Made Him a Radio Star—How Did He Get the Name "Winchell"?—Can He Keep a Confidence Sacred?—Has He Made a Fortune?—Where Does He Collect His Gossip?—These and Dozens of Other Questions Everybody Has Been Asking About Him Will Be Answered in His Personal History, Beginning Next Week.*

Carleton Smith's

## Mother Schumann-Heink

*Reveals the Truth of Her "Thousand Lovers"—Tells Her Secret of Happiness for Women—Recounts in Detail Her Intimacies with Friends in High and Low Estate. More About Her Could Not Be Told Than This Factual Account of Her Life Contains.*

All in an Issue Packed with Stories of the Stars



# Radio's Gala 1934

(Continued from Page 2)

welfare appeals were made on the air during 1934, notably the series of outstanding programs prepared and broadcast for the Annual Mobilization for Human Needs. Broadcasting time was regularly contributed also to the major national welfare and charity associations in their appeals for aid for the needy.

Many factors, such as increased leisure time, developing from the unusual conditions of the past few years, are bringing a distinct growth in the number of daytime radio listeners. This new situation has been met by Columbia with a new theory of broadcast entertainment resulting in a general revision of daytime broadcast schedules to strengthen morning and afternoon periods. In the latter part of the year fifteen new daylight features were introduced, several of them of full hour duration, with such outstanding entertainers as Kate Smith and Cabina Wright.

Naturally the technical development of radio must keep pace with its forward movement in other fields. This is particularly true as it affects the broadcasting of fine music. The Columbia engineers look upon 1934 as a high fidelity year. All efforts have been directed toward the improvement of transmission.

Both the technical staff and the program directors have interesting plans for extended service to listeners in 1935. Columbia's schedule of classical music will be enhanced in the early part of the year with a notable series of concerts by the Pro Arte string quartet of Brussels. This world-famous group will play eight of the great Beethoven Quartets. The Cleveland Quartet will come to the network on Sundays; the New York Philharmonic Symphony children's concerts will be resumed, and the Minneapolis Symphony Orchestra will be heard in a new Friday afternoon series. Performances of operatic and symphonic works by leading orchestras and soloists of foreign lands will be brought here as part of an extensive short-wave series. Other international broadcasts, arrangements for which are already under way, will draw their subject matter from such widely diversified interests as economics, the race to arms, national points of view and light entertainment of folk festivals, typical of the countries of origin.

## Great Radio Scoops

Noteworthy broadcasts, standing out in the amazing year 1934, were many. Probably the most impressive of all was that of the funeral ceremonies of Albert, King of Belgium, accidentally killed in a fall while climbing a mountain. Most unusual and replete with pageantry was the broadcast, on Thanksgiving Day, of the wedding ceremony of Princess Marina of Greece and Prince George, Duke of Kent, and on February 28, the reporting over a 10,000-mile short wave circuit of the coronation of Henry Pu Yi as Emperor of Manchukuo.

Thrilling programs were numerous. Stratosphere and trans-oceanic flights kept the loud-speaker buzzing, but undoubtedly

the most thrilling of all were the weekly broadcasts from Admiral Richard E. Byrd and his expedition in Antarctica. These brave adventurers have provided scores of hair-raising episodes from their everyday life in Little America.

Likewise will be classed in the thrill group was President Roosevelt's spectacular review of the fleet on May 31.

Most colorful of all programs was that supplied on Christmas Day when the British network of high-powered short-wave stations brought to this country's networks remarkable sound scenes from every corner of the far-flung British Empire. And perhaps the most ambitious single program by a sponsor was that of Nash Motors, likewise on Christmas Day, when an array of the greatest names in the entertainment world contributed to a program lasting nearly three hours.

Stunt broadcasts, classed by the networks as "special events" but more of interest to listeners because of their extraordinary nature than their news value, were high-lighted by the CBS interview with the San Francisco Chinatown telephone exchange, the only one of its kind in America—and the providing by CBS on December 22 of an "American Scene" in which national points of interest from New York to Hollywood were picked up and described.

Radio sports reporting gained new laurels during 1934 with the recounting of the historic International Cup Race

between America's defender, the *Rainbow*, and the English challenger, the *Endeavour*. The World Series broadcasts, incidentally, were sponsored for the first time in 1934 with Henry Ford, the famous motor car manufacturer, paying a reported \$100,000 for the privilege alone of exclusive air rights to the games.

While it may not be a part of a summary of 1934's radio record, nevertheless it is of significance that last year saw Mr. Ford "go radio." Hitherto lukewarm on the subject and almost disinterested, the great industrialist's enthusiasm began February 4 with the signing of Fred Waring's Pennsylvanians to two half-hour programs weekly. Following the World Series venture, he added a high-class program of symphonic music to his radio contributions.

In closing the list of unusual broadcasts of 1934, the one most discussed must not be forgotten. It was on a Sunday night late in 1934 when Walter Winchell, the World's greatest gossip, scooped himself during his program by flashing to all that a little bundle of happiness is expected in 1935 at the Winchell home.

New trails toward musical excellence were blazed, perfected in fact, during 1934. There is scarcely a star in the musical, operatic and symphonic constellation who was not heard during last year by the invisible audience. Every great symphony orchestra appeared before the microphone; the Metropolitan opera broadcast the

closing of its 1933-34 season, and has started the current season on the air.

In the field of drama huge strides were made. Mary Pickford and Maude Adams were called to the air and added their extraordinary qualifications to make the radio play a better thing. The Sunday Radio Theater contributed great names and great plays of the stage without stint.

## News Flourishes

Operettas, even with original music as in the Gibson Family, became a strong trend of 1934. With it was brought that grand name of the musical-play realm, Sigmund Romberg, who continues to appear himself in the series which was inaugurated last fall. George Gershwin, genius of modern music, became a radio regular likewise last year.

The coverage of news events and their reporting by radio stations was crystalized and perfected during 1934 as a result of the hostility of the newspapers to radio's attempts to render the listening public a spot news service. Much progress was made in this field. The newspapers, by their failure to co-operate, only goaded the broadcasters to air "scoops" on their printed rivals.

A report of radio's 1934 achievements cannot neglect the development of the West Coast as a program center. San Francisco last year yielded the great serial drama, *One Man's Family*, and the rollicking *Carefree Carnival*, both of which have found national sponsors. Hollywood Hotel is another West Coast commercial, and the many popular sustaining programs from there include one worthy of special mention—Al Pearce's *Gang*.

Incidentally, it was radio that solved the bitter San Francisco general strike of last July. Broadcast appeals lifted the strike order and brought about satisfactory arbitration.

As an index to the popularity of the hundred of popular songs which made their appearance in 1934, the following six numbers were played the most frequently over the networks: *Smoke Gets in Your Eyes*; *All I Do Is Dream of You*; *Everything I Have Is Yours*; *Let's Fall in Love*; *A Thousand Good Nights*; *Beat of My Heart*.

Technical progress in radio during 1934 was shown chiefly in the receiver, rather than the transmitter. Research has been focused on high-fidelity stations, but high-fidelity receivers are being marketed vigorously. These receivers in most cases combine short wave with the regular station reception. More than a hundred foreign short-wave stations now are sending strong signals and regular schedules of high-class entertainment which may be heard on this continent. Among the technical advances, of course, is to be listed the launching, on May 2, of the giant 500,000-watt station WLW, at Cincinnati, the world's most powerful transmitter. Police and airplane radio likewise were improved in many respects.

Such is the radio record for 1934—an ambitious record, so far unequalled. Attention now turns eagerly to 1935.

## Bulls and Boners

**A**NNOUNCER: "Even your daintiest children's frocks will not fade when washed with Ovalol."—Pauline Haines, Oneonta, N. Y. (Dec. 14; WGY; 3 p. m.)

**A**nnouncer: "Now add the egg and beat it lightly with a cup of milk."—W. L. Anspach, E. Moline, Ill. (Dec. 11; WLS; 2:11 p. m.)

**A**nnouncer: "Little Jack Little was born 13½ years ago at the age of 5."—Mrs. Wm. Pavette, Stillwater, Minn. (Dec. 11; WCCO; 3:15 p. m.)

**A**nnouncer: "If you have an account of \$25 or over at Hall's and pay up before December 15, they will give you absolutely free a turkey to grace your Thanksgiving table."—Wendell A. Smith, Lancaster, New Hamp. (Dec. 7; WDEV; 11:40 a. m.)

**L**owell Thomas: "In time he became an expert cow maker and cheese milker."—John B. Thomson, Point Edward, Ont. (Dec. 14; WJR; 6:58 p. m.)

**A**nnouncer: "And now, America's finest 15-cent orchestra."—Theodore Kalin, Hartford, Conn. (Dec. 11; WTIC; 8:16 p. m.)

**S**inger: "I wish to dedicate this song to my mother listening in to the radio and the rest of the family."—Marion Lemke,

Kaukauna, Wis. (Dec. 10; WGN; 6:53 p. m.)

**A**nnouncer: "Go down to Kelly's today and have your first fit."—Mrs. John Gill, McAlester, Okla. (Dec. 13; KMOX; 7:55 a. m.)

**F**rank Starbuck: "The boys were arrested for stealing gas out of cars and spare tires."—Charles L. Valley, Racine, Wis. (Dec. 13; WRJN; 12:24 p. m.)

**A**nnouncer: "Lionel Barrymore never used makeup. For years he wore nothing before the camera but a wig."—Mrs. C. Nehring, Racine, Wis. (Dec. 15; WTMJ; 10:29 a. m.)

**A**nnouncer: "Get a bottle of gray hair at any drug or department store."—C. E. Miller, Glen Ellyn, Ill. (Dec. 15; WBBM; 4:30 p. m.)

**A**nnouncer: "And many of the dead or wounded had already jumped into the river."—Mrs. Dale L. Bradford, Williamstown, W. Va. (Dec. 11; WJR; 4:35 p. m.)

**O**ne dollar is paid for each Bull and Boner published. Include date, name of station and hour. Send your contributions to Bulls and Boners Editor, c/o RADIO GUIDE, 731 Plymouth Court, Chicago, Illinois.



A PROSPEROUS NEW YEAR FOR ALL

Is the Wish of

# SMILIN' ED McCONNELL

There's A Reason For

3 Straight Years—Tuxedo Feeds—WLW and Special Network

7 Straight Years—Aladdin Lamp—WLW and Special Network

3 Straight Years—Acme Paint—Columbia Coast to Coast

All Now Running Concurrently

THAT REASON IS RESULTS



# 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, which **MUST NOT** exceed 100 words, to VOL, RADIO GUIDE, 731 Plymouth Ct., 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.

## Artist Gets Break

Dear VOL: Muscatine, Ia.  
Would like to have my say in regard to radio artists answering requests. I realize the majority of the fans are thoughtless on this subject but Evans Plummer should know better.

Why do the fans figure that just because they admire someone's talent, they should have a mortgage on his life? It is very unreasonable. When one considers that the most popular artists get the most requests, naturally they could by no stretch of the imagination answer them all. Therefore, not wanting to favor some and overlook others they avoid answering requests, which I think is logical and fair. Most fans make requests anyway because they like to hear their names on the air—"We are playing this for so and so who is celebrating his 18th birthday today!" I think that is cheap and spoils a program.

This is just something to think over from another fan who appreciates radio and does not pester stars with expensive requests for photographs, autographs, batons, and musical numbers. I like the stars who are good and appreciate what they are doing for me free. I didn't and you didn't make them good. They got that way through their own efforts. A Real Fan

## Motion For Defense

Dear VOL: Minneapolis, Minn.  
Just a few remarks about certain letters to this page. First, to the southerners protesting against Pardon My Southern Accent: It's really very silly, for who takes a popular song seriously? It's not an insult. Before we know it, Alabama will be objecting to the stars falling on it!

Second, to the Crosby-Bernie complainers: I hear them both, Bing at 8, Bernie at 11 from a western station. RADIO GUIDE tells you that.

And third, to anyone interested in the Lombardo-Garber argument. I confess being a Lombardo fan of long standing, but I never objected to his legion of imitators. But Jan Garber should be "suffering hourly from pangs of conscience," as Thomas Hale put it. Garber has taken the original Lombardo technique, removed the compact mellowness, and injected a too staccato tiny element, and he's gaining popularity on it! Now when that happens, imitation ceases to be flattery and becomes downright chiseling. E. K.

## Saint's Alive

Dear VOL: Gloversville, N. Y.

Why is it necessary for bright radio performers to cast aspersions and doubt on good old Santa Claus? Just the idea hinted at that the old Saint may not be real, is enough to set in motion doubts that may kill the old fellow entirely, especially when a small five-year old child, such as mine, worships a radio.

I have one more quarrel—this time with the female of the species of announcers. If they don't stop talking down to their unseen audiences as though they were morons or kindergarteners (that is the audience, not the announcers) there is going to be trouble. Mrs. Fred Fuhrer

## Coffee Opera For All

Dear VOL: Corinth, N. Y.

This letter is being written in protest against such absurd statements as those made by Harry C. Gillen in regard to the Chase and Sanborn opera hour. May I inform Mr. Gillen (because he is ignorant of the fact) that opera is for anyone or everyone who is interested in the finer type of music, and this most certainly does not exclude working people. It is not the working classes but the ignorant people who do not care to better themselves by cultivating an appreciation, not necessarily for grand opera, but for better music.

Imagine the amount of work that is being put into this program in order to condense and dramatize the operas so that everyone can understand them.

And last, but emphatically not least, Chase and Sanborn do not "feel that their coffee is too good for those who do not enjoy grand opera," as Mr. Gillen states, but they are trying to bring about an appreciation for better music in all the American people.

A thousand gold medals to Chase and Sanborn, and prunes to Harry C. Gillen. J. Tropp

## Rockefeller Did It

Dear VOL: Staunton, Va.

I have just finished listening to Amos 'n' Andy and decided to write you a letter about them. Our family has been listening to them for years and has thought they were fine up to now. The act is as dull and dumb as I have ever heard. Amos is about as dumb as Ardy now. If they would only get some sense and outsmart the "Kingfish"! In the first place, no one would start building a city without anything to bring people there. They are losing their grip on the country, but I think if they would get even with the "Kingfish," or pop him on the head, as Andy would say, and get some sense into him, the program might be normal again, but as it is, Amos 'n' Andy are losing a listener. J. Lewis Gibbs, Jr.

## Don't Blush Readily

Dear VOL: Cape Vincent, N. Y.

Why can't you find room in your delightful weekly to put in a picture of Kay Kyser and his outfit, or at least to mention him occasionally?

Now, there's an orchestra! His distinctive style and that unique way of singing the song titles make his band outstanding. His singers, Art Wilson, Bill Stoker, and little Maxine should make the other vocalists blush with shame.

Here's one tuner-inner who would tune out any program on the networks just to listen to Kay Kyser say "Good evenin', folks. How're you-all." What a band! Mrs. Guy Irvine

## A Pat for Jones

Dear VOL: Atlanta, Ga.

Just a word to compliment Chevrolet on their splendid program which features Isham Jones' fine orchestra.

There's a marked improvement on this half-hour lately. The band is featured more than it was at the start of the series. I know all of Jones' fans are grateful for this opportunity to keep in touch with this fascinating orchestra.

What a help VOL is to us fans who must express our likes and dislikes. Don't ever cut it out of RADIO GUIDE. Pat Denniston

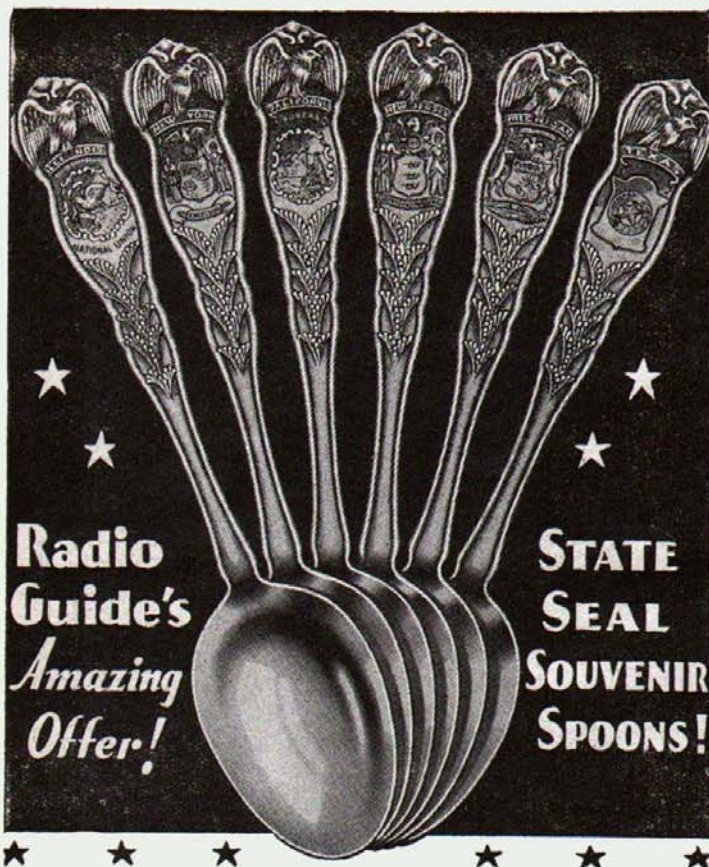
## Very Bad Grammar

Dear VOL: Monroe, La.

Something should be done about Grandma Wilson in the House by the Side of the Road.

I suggest we listeners retire her on a pension. It is certainly lamentable to have one person spoil an otherwise perfect program, for who can harmonize Grandma Wilson with such an artist as Tony Wons, or any of the other artists who appear on the program, The House by the Side of the Road?

Grandma Wilson is the most exaggerated portrayal of any character on the radio to whom I've ever listened, except in burlesque. If I had a grandmother who talked as she does, I'd refuse to contribute to her support and let her die. Verily, verily, I would. Prossit! Mae McIntosh



Radio Guide's Amazing Offer!

STATE SEAL SOUVENIR SPOONS!

This Week the "MASSACHUSETTS" Spoon

**MAIL THE COUPON!**

ATTENTION Radio Guide Readers!

The magnificent "Massachusetts" Spoon is now available to add to your collection of State Seal Souvenir Spoons. Get it at once by clipping the coupon below and mailing it as directed.

Radio Guide makes it possible for you to collect a complete set of Original Rogers Spoons at an amazingly low price—only 15¢ per spoon with the coupon in Radio Guide. A new spoon is offered each week. Each spoon is a work of art, encased with the Official Seal of a State. To date eleven spoons have been issued, including—Illinois, New York, California, New Jersey, Michigan, Texas, District of Columbia, Wisconsin, Pennsylvania, Nebraska and Massachusetts. If you already have the first ten spoons, you'll surely

want to add the "Massachusetts" 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 and have a lifetime set of silverware—patriotic as well as useful.

If you have not already started your collection of these handsome 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. Spoons will be sent by mail—prepaid. Then get the coupon in next week's Radio Guide for the next spoon.

**COUPON**

RADIO GUIDE, SOUVENIR SPOON BUREAU  
731 PLYMOUTH COURT, CHICAGO, ILL.

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.

Total amount \_\_\_\_\_

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_

CITY AND STATE \_\_\_\_\_

Check Spoons Wanted  ILL.  CAL.  MICH.  D. C.  WIS.  MASS.  N. Y.  N. J.  TEX.  PA.  NEB.



# FRANK MUNN

As He Appears Under the  
**MIKEroscope**

By Harry Steele

**T**HERE is no dependable data on Frank Munn's first revelation of a magnetic tenor voice. Some biographer tends toward the belief that it all happened at the time Frank, while sledding, was run over by a beer truck. He is said to have murmured "O Sole Mia" so soulfully that the Italian truck-driver absent-mindedly took him to a New York conservatory of music instead of a hospital.

But there is no getting around the fact that he has a magnetic voice, regardless of the circumstances of its discovery. It is so appealing, in fact, that in the past ten years Munn has been on the air at least once a week without a single interruption. Most weeks he has broadcast many more times than once.

If he seems to display a preference for the tear-stained ditty, *In the Baggage Coach Ahead*, that should not prejudice the listener. One phase of his career was devoted to railroad engineering and Frank is charged with making all his hauls in reverse just so that he could intone the dirge as he fingered the throttle. That automatically put the baggage coach up ahead and justified the tune.

It should be apparent from his singing that Munn is Irish. He is a product of the Bronx, New York, where he was born on February 27, 1895. He is the son of a policeman. Because of the early death of his mother, he was raised by his father and grandmother. But theirs were merely the guiding hands, as Frank did most of his own rearing in the fashion peculiar to husky lads brought up in a busy and crowded metropolis.

Munn's first job had a tremendous influence for rhythm in his life. He was shuttle boy in an embroidery factory; he hummed in cadence with the precisely timed machinery as it turned out its quota of edgings and fichus. Humming led to singing, and the singing led to the realization that his voice was one of rare quality. As a boy Frank had done very little singing in the bathtub for the simple reason that—well, he was just a boy growing up, and maybe his grandmother wasn't always on hand Saturday nights.

So word drifted back to his family that he was blessed with talent, and it was arranged for him to take vocal lessons. He studied under Dudley Buck. Before long he was a favorite artist in church minstrels and similar media of social entertainment.

When he was 25 years old, and radio hadn't grown beyond its embryonic stages, he was asked to perform before the microphone. Even the inefficient equipment of that day failed to distort his ringing tones. Someone from a phonograph recording company heard them. From that time on Munn was not concerned about remuneration or engagements. His records have been best sellers ever since.

Radio fame came to him when he was introduced as Paul Oliver on a soap program. The synthetic title was compounded to build up the name of the product. He later held out for his own name—and that's how he's known to millions today.

Frank's figure is as nicely rounded as his voice. Only five feet and seven inches in stature, he weighs 220 pounds; when he sings he puts every ounce of that poundage into his work. Maybe that's the reason football is his favorite sport, and several gridiron stars his particular heroes.

Truly of the city, Munn characteristically craves rural life and surroundings, and seeks them at every possible opportunity. Being single, he can indulge his bucolic yearnings at will. He meets at least half of Celtic specifications, as he has black hair but eyes that are brown instead of blue.



FRANK MUNN

RADIO GUIDE will place some celebrity Under the MIKEroscope every week. Save 10¢ picture on this page. There will be 52 in a full set. This is the thirty-sixth. You will get one picture a week for an entire year. To every person who sends to RADIO GUIDE a complete collection of 52 will be given an album containing the entire group of photographs as reproduced here; the photographic reproductions will be in fine finish.

Start saving your series now. And watch for another celebrity Under the MIKEroscope in RADIO GUIDE next week.

FRANK MUNN Is Heard Sundays at 9:30 p. m. EST (8:30 CST) over NBC-WEAF, and Tuesdays at 8 p. m. EST (7 CST) over CBS-WABC Network

## Favorite Stories of the Stars

**G**racie Allen's pet yarn has to do with a gullible Long Island suburbanite who was fleeced of ten dollars, and who blamed his plight on Gracie.

"You know," says Gracie, "I thought I was the dumbest individual alive, but this chap from Long Island must be as dense as a billiard ball. About a year ago I received a letter from him, in which he said that he was a great fan of mine, and for that reason he loaned a chap who claimed that he was my nephew the sum of ten dollars. Here's his letter:

"Dear Miss Allen: I met a man about six weeks ago in a gin mill. We got to discussing radio actors, and he told me that he was the nephew you were always talking about in your broadcasts. To make a long story sad, he borrowed ten dollars

from me, promising to send it to me in about a week. Six weeks have elapsed and I haven't seen hide nor hair of him. I'm beginning to think that he was an imposter, and not your nephew at all."

"You know," concluded Gracie with a chuckle, "I warned him to chase any other relatives of mine who tried to put the 'bite' on him for money. It was worth the ten to me to discover such a dumb guy. Sure I sent it to him!"

Ed Wynn never tires of telling the story about his English friend who resided in Canada. "This chap," tells the Fire Chief, "was the typical Englishman—smart in many respects, but dumb in many others. At any rate, here's the story: Among his servants were a butler and a maid who were secretly betrothed. But our English friend had a

cute little trick of waylaying the maid at every opportunity, and kissing her. He was quite a devilish chap—eh, wot?"

Finally the maid and the butler got together and resolved to blackmail the old guy. It was arranged that the butler was to hide behind some portieres with a camera, and snap a picture of the maid and the master in loving embrace. Everything came off as scheduled, and the butler obtained a swell picture of the pair.

"When the picture was developed, the butler confronted his master with the film. He expected him to cringe and offer a big sum to have the evidence destroyed.

"Instead the Englishman looked at the picture carefully and finally said: 'Fine—excellent! Order me a dozen prints, my good man!'"





# Can You Find 10 Faces IN THE PICTURE BELOW?



**Answer Quick! Get the Opportunity to . . .**

# Win \$2,250.00

**or Buick Sedan and \$1,250.00 Cash!**

Here's a lot of cash for someone. Would you like to have it? We are going to pay over \$5,000.00 in big cash prizes. Can you find ten of the hidden faces in the picture? Look sharply and mark the faces you find. Then fill in the coupon, mail quick, and you will receive opportunity to win as much as \$2,250.00. Some one, maybe you, will receive a new Buick Sedan and if prompt, \$1,250.00 cash extra or, if all cash is preferred, \$2,250.00. Surely you would like to have this magnificent prize. Think what you could do with all this money at one time. It would come in pretty handy

right now, wouldn't it? We want people everywhere to have the opportunity to share in this great distribution of money. This is our unique way of advertising. Besides the First Grand Prize of \$2,250.00 including promptness, there are 100 other big, grand prizes. The Second Grand Prize is a DeLuxe Chevrolet Master 6 Sedan or \$750.00 cash. Third Grand Prize is DeLuxe Ford V-8 Sedan or \$600.00 cash. Fourth Grand Prize is \$150.00 cash and many others. Thousands of dollars in special cash rewards. Mail your answer on the coupon today.

## Send No Money — Just Mail Coupon



Sophie A. Griesser  
Pennsylvania



Georgia A. Johns  
Georgia



Robert C. Riek  
Pennsylvania

Study the picture of the country road and see if you can find ten of the hidden faces. Sharp eyes may find them. Some of them look straight at you, some are upside down, others are sideways. Look for them in the clouds, tree, around the dog's legs, in the bushes, etc. It is not as easy as some people may think. Don't give up — keep looking and you may find them. Mark the faces you find and send to me quick with the coupon.

### Proof That Prizes are Paid

Thousands of dollars have already been awarded to many happy prize winners by Paramount Products, Inc. Mrs. Sophie Griesser, of Penn. won \$4,920; Mrs. Georgia A. Johns, of Georgia won \$1,987.50; G. Giebink, of Michigan, won \$975.00 and Edna Mahoney, of Illinois, won \$500.00. Scores of others have won big cash prizes.

And, now thousands of dollars more, to be paid to prize winners. Think of it! If first prize winner (and prompt) you will get \$2,250.00 all cash or if you prefer, Buick 8 Sedan and \$1,250.00 cash.

This company is reliable. We belong to the Chamber of Commerce of Des Moines. We bank at one of the largest banks in the state of Iowa — the Central National Bank. The money to pay all of the prizes is already on special deposit for that purpose. When you send in the coupon we will send you a picture of prize checks recently cashed by many happy winners.

You cannot lose anything. Send in this coupon and we will give you the opportunity to win the \$2,250.00 First Grand Prize. Don't put it off until tomorrow. It may be too late. Do it today — Right Now!

## SEND ANSWER QUICK

Remember, send not one penny with your answer. All you do now is to find ten faces if you can and mail the coupon. Send answer right away.

### PRIZE MONEY NOW IN BANK

The money to pay every prize is on deposit in the big, strong Des Moines bank. Three prominent Des Moines businessmen will see that the prizes are awarded honestly and promptly. Get your share of the \$5,000.00 in cash prizes, besides thousands of dollars in special cash rewards. Over 100 prizes in all.

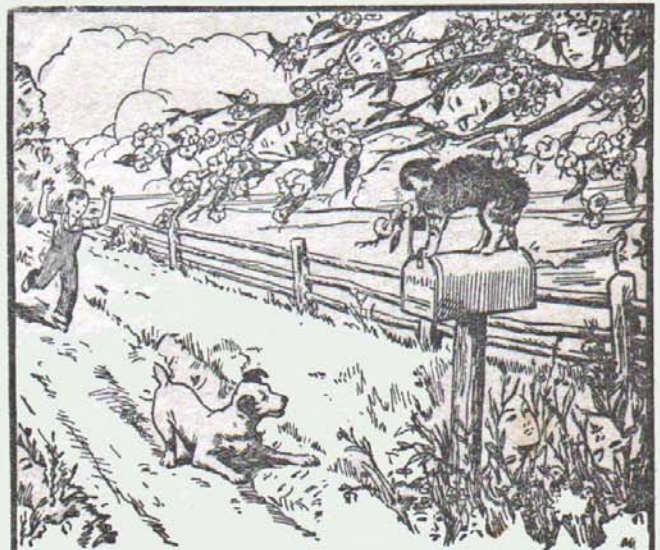
Hurry! Just mark the faces you find and send with the coupon right away. This gives you the opportunity to win \$2,250.00 First Grand Prize. Someone wins. Maybe you. Mail your answer quick. Don't delay. Do it today.

PARAMOUNT PRODUCTS, INC.  
Dept. 1510 Des Moines, Iowa

You will receive the Buick 8 Sedan and if prompt, \$1,250.00 cash extra, or if all cash is preferred, you get \$2,250.00, if you win first prize according to the plan which the answer will bring.

Can't you see what you could do with \$2,250.00 cash all at one time. Think of the joy of having the money to provide the better things of life. New clothes, furniture, bills paid, a new home, education, travel, etc. Nothing hard to do now. But act quick.

Hurry — mark the faces you find. Just mail the coupon if you can find ten hidden faces. This gives you the opportunity to win the \$2,250.00. Send your answer quick. Don't delay. Mail your answer today.



Dept. 1510 I found \_\_\_\_\_ faces.

My Name \_\_\_\_\_

Address \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

For  
PROMPTNESS  
\$1,250.00  
EXTRA

Send answer quick and we will tell how the winner can get \$1,250.00 extra cash for promptness.



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