

Part 2

Radio Guide

Christmas-Anniversary Number

Radio Guide wishes success, happiness, and Yuletide good cheer to its readers and friends.



Network Heads Congratulate Guide

Radio Aims Told By William Paley

BY WILLIAM S. PALEY
(President of CBS)

THE last year has witnessed a succession of unflagging efforts on the part of radio broadcasters to provide entertainment of greater variety and higher quality than ever before presented. The best in symphonic music, the smartest in comedy and the most significant in informative and educational material—all these have been brought before the microphone, and the response of the nation's radio audience has demonstrated that these efforts were well spent.

With the return of the New York Philharmonic-Symphony Orchestra to the Columbia network this fall, after its usual summer vacation, a growing audience for this type of music was definitely indicated. An additional quota of symphonic music was provided in the special sustaining series of broadcasts by the Philadelphia Orchestra in addition to its sponsored group.

While programs of concert hall type have been enjoying this increasing vogue, entertainment of the lighter sort has retained its popularity, and the leading comedians, singers and dance orchestras of the air have been gaining ever wider renown. The actors and actresses of dramatic programs also have won for themselves new places in the esteem of the radio audience.

Such wide-spread interest in the artists who people the kaleidoscopic scene of radio, naturally evokes requests for information concerning them. How they go about their work, how they live; what they like or dislike is of interest to every radio set owner. Newspapers generally and well-edited publications dedicated to radio specifically, serve this purpose. Among the latter is RADIO GUIDE, and to this publication, on the completion of its first year of service, we of the Columbia Broadcasting System extend our hearty congratulations. Its growth constitutes solid evidence of public interest in broadcasting. We wish for both the publication and its staff a long continued career of usefulness.

Charge Monopoly In New Radio Suit

Washington, D. C.—An echo of the recent "radio trust" fight, recently settled by consent decree when Radio Corporation of America was separated from its parent organizations, the General Electric and Westinghouse companies, has been heard from the West where the Lansing Manufacturing Co., of Los Angeles, makers of loud speakers, has filed suit charging an illegal monopoly against the Magnavox Co., Fort Wayne, Ind.; Utah Radio Products Co., Chicago; Jensen Radio Manufacturing Co., Chicago, and Lektophone Corp., Jersey City.



WILLIAM S. PALEY



MERLIN H. AYLESWORTH

Aylesworth Sends Greetings of NBC

BY MERLIN H. AYLESWORTH
(President of NBC)

IT IS a pleasure to extend birthday congratulations to RADIO GUIDE on behalf of the National Broadcasting Company. One year is a remarkably short time for a publication to win such wide popularity. This success reflects the enterprising ability of the organization which has registered a new publication so conspicuously with the public.

RADIO GUIDE performs a particularly admirable service by presenting to listeners a weekly survey of what is on the air. The National Broadcasting Company is appreciative of this cooperation in acquainting people everywhere with the programs we are offering on our two networks.

Localization of RADIO GUIDE's circulation in various sections undoubtedly has an important bearing upon its growth. News of special interest to each region is supplied with consequent advantage to local stations. There also is presented a general picture of radio in its greater aspects as a national institution providing entertainment, information and instruction.

The success of RADIO GUIDE points to the continuously increasing interest in broadcasting. Listeners to radio also are readers about it. They want to be informed as to what may be heard. They enjoy meeting broadcasting personalities in print and pictures. They are eager to learn everything that goes to make up this giant young force which has come to figure so vividly in the daily life of America's millions.

Because RADIO GUIDE aims to fill a public demand, I predict for it a long succession of happy anniversaries.

Radio Commission "Outlaws" Station

Washington, D. C.—Pressing forward in its determination to wipe out "outlaw" radio stations, the Federal Radio Commission has revoked the station and operator's license of Jack Berman, 194 Columbia Road, Boston, who has been adjudged an "improper person" to operate any amateur station.

The commission found grounds for eliminating his stations WIBGW and WIEVT from the rolls because he pleaded guilty on October 21 to violating the tariff and prohibition acts in United States district court at Portland, Maine, where he was sentenced to four months imprisonment but given suspended sentence on a three year probation.

Berman, who is alleged to have been radio operator on the rum runners Grace Marie and Theresa Marie out of Yarmouth from 1928 to 1932, secured licenses for two amateur stations, one of which he is to have operated recently from 60 Fayston St., Roxbury, in violation of regulations which specified his home address.

Guide Lists Outstanding Broadcasts of Past Year

FROM the bottom of the sea, the earthquake trembling shores of Cuba, the war torn battlefields of Manchuria, from Geneva and almost every world capital, from two convention halls and Congress, where the vital prohibition question focused all ears—came the stuff from which the principal broadcasts of the National Broadcasting Company and the Columbia Broadcasting System for 1932 were made.

Almost a hundred thousand programs employing three-quarters of a million speakers, artists and musicians were brought to American homes by the networks during the past twelve months, according to Merlin H. Aylesworth and William S. Paley, respective presidents of NBC and CBS.

Because 1932 was such an interesting and important radio year, RADIO GUIDE asked CBS and NBC to tabulate what they considered their greatest and most novel broadcasts. Some of them that most readers will recall with pleasure were:

January

- 9—Metropolitan Opera opens regular series, NBC.
- 20—Gen. Shigeru Honjo, Japanese commander in Manchuria, explains Japanese position to America, NBC.
- 24—Scandinavian relay from Norway, Sweden and Denmark, CBS.
- 30-31—Geneva Disarmament Conference broadcasts from Switzerland with leading delegates speaking, CBS, NBC.

February

- 2—Philadelphia zoo groundhog's debut, CBS.
- 3—Santiago, Cuba, earthquake described while earth still trembled, CBS.
- 4—Winter Olympic games, NBC, CBS.
- 12—Gaius Paddock, friend of Lincoln, talks over NBC; Lady Simon and Dino Grandi eulogize Lincoln from abroad, CBS.
- 17—Harvard president, A. Lawrence Lowell, first broadcast, NBC.
- 18—Part of opera "Capponsachi" from Freiburg, Germany, CBS.
- 19—Opera "Das Herz" from Berlin, Germany, NBC.
- 21—Mrs. Chas. A. Lindbergh pleads for China flood relief, NBC.
- 22—International Washington birthday programs, CBS, NBC.
- 23—Description of National Ping Pong Tournament, CBS.
- 26—Judge Samuel Seabury talks on investigation, CBS.

March

- 4—Lindbergh kidnaping flash and coverage, NBC, CBS.
- 5—Bishop Manning, Rabbi Wise and Father Coughlin unite in appeal for return of

Lindbergh child, CBS.

10—President Von Hindenburg speaks on eve of German elections, NBC; funeral services for John Phillip Sousa, CBS.

13—German election returns, NBC, CBS.

18—Grand National Steeplechase from Aintree, England, NBC.

23—J. P. Morgan debut with appeal for "block-aid," NBC; tenebrae service from St. Peter's Church in Rome, CBS.

27—Easter services from Vienna, NBC, and Rome, CBS.

April

3—Pope Pius XI in beatification service at Vatican, CBS, NBC.

10—German run-off election reports, NBC; demonstration of radio communication between three airmail planes, in East, Midwest and Far West, NBC.

17—Dr. Eckener talks from Germany before taking off with Graf Zeppelin for South America, NBC.

19—Gov. Ely (Mass.), on anniversary of battle of Concord, fires shot heard around the world by radio relay, NBC; Julian Huxley talks from London on "Darwin and Evolution," CBS.

23—Prince of Wales dedicates Shakespeare Memorial Theater at Stratford-on-Avon, NBC.

27—First broadcast of entertainment program from moving railroad train between Washington and Baltimore, CBS.

30—Prince George's speech before Royal Academy, CBS.

May

1—London, Paris, Berlin and New York join to observe seventh anniversary of Hebrew University, Jerusalem, NBC; Alice Hargreaves, original Alice in Wonderland, talks, CBS.

2—Two-piano recital from transport plane over New York, CBS.

7—Running of Kentucky Derby, NBC, CBS.

14—International relays observe F. B.

(Continued on Page Eight)

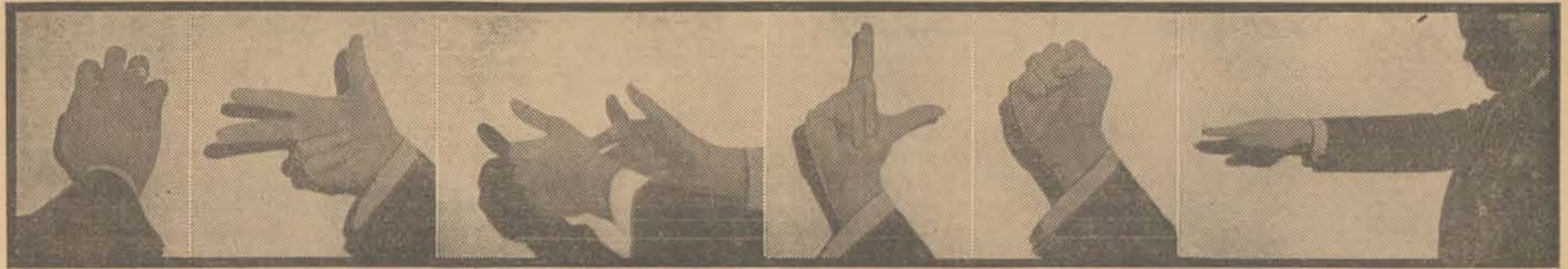


Season's Greetings



Ruth Etting

Sign Language Rules Your Radio Entertainment



Fadeout

Cut Program

Move Closer to Mike

Announcement

Stop Music

Cut Program after Fadeout

By Rhoades Collins

SIGN language, most primitive means of communication, is also the most modern! At least, sign language is an important ally to every broadcast program, and that should bring it up to date considerably.

Signals with the hand have become necessary in the making of a studio program because audible signals would be picked up and broadcast by the ever alert microphones. They hear everything. Yet orders must be given to the artists, actors, musicians. So it is that sign language has been developed by the studio directors of the National Broadcasting Company to give these orders silently.

Visitors at the studios observing the gesticulations of announcers and directors would be convinced that they were catching the staid radio folk in a bit of tomfoolery. Not so. The combination of deaf and dumb language with setting-up exercises has a very businesslike purpose.

It is employed to tell the bass drum player to "tone down," the flute player to "move closer to the microphone," to make that crooner "turn to the mike" and order all to "speed up the show" when a program is running overtime. Six of the most important signals, now universal language in Columbia, NBC and many local station studios, are illustrated on this page.

A finger planted firmly against the side of the nose tells the welcome news that the program is running according to time schedule. Less pleasant word is conveyed by two fingers worked in a shearing motion (second hand from left) which call for a cut in a program which is running overtime. A hand extended with fist closed except for thumb and forefinger which are pointing at right angles means that "local station announcement" is being made and all should remain quiet (fourth hand).

In chain or network broadcasting, synchronization of networks is an important

starting point for all programs. When the network is synchronized, it means that the chain of stations to carry the next feature have all been connected together and all is ready. The signal that networks are synchronized is crossing the fingers of one hand against those of the other.

ORCHESTRA musicians know that they should move closer to the microphone when they see the outspread fingers of an upheld hand drawn inward. But so would you, for isn't that the usually "beckon"? Or, if the leader of the orchestra sees the program production man waving his hand in circles, he knows that he should speed up; the program is lagging. Hands lowered with the palms turned down say that the orchestra should play or singer sing more softly. Hands raised repeatedly mean "raise the level" or in everyday English, to play, sing or speak louder.

A half closed hand (first from left in picture), as if it were clutching an imaginary knob, asks the engineers or control room men to "fadeout" or taper off the program with diminishing volume. An arm extended straight out following the latter signal then tells the engineers to cut the program dead (sixth picture from left). Hands drawn slowly together with thumbs up and finger

turned in means for the artist to move nearer the microphone (third picture from left). The reverse of this signal, of course, means to move away from the mike.

Explaining studio mechanics a bit more, the "control room" is a soundproof glass-windowed listening room adjoining the studio. In the control room are the engineer before his volume control dials and the production man who uses the signals to direct the program through the glass. The latter may dash into the studio to move an uninitiated artist closer to the microphone or whisper to the director of the orchestra. But he also uses the sign language in the studio. It is silent and convenient.

On one occasion an actor who knew the signals was broadcasting over NBC with his wife who hadn't learned them. He saw the signal, "speed up," and forgetfully turned to his wife and said, "Talk faster, my dear!" Of course, listeners heard him and wondered what it was all about. On other occasions guest speakers have stopped in the midst of their broadcasts to inquire about the hand

signals. Now strangers are told in advance what the signals mean, or often written notes are substituted in order to avoid confusion.

Despite flashing lights, silent telautographs and other mechanical communicating systems installed in the up-to-date studios, the sign language still predominates. It is more flexible, faster and foolproof, the station and network employees declare, so the queer hand and arm manipulations continue.

MERRY XMAS
CYRIL PITTS
N. B. C.

"Here We Are"
LES ARTIE
REIS & DUNN
THE WANDERING MINSTRELS
OF C.B.S.
EXTENDS SEASON'S GREETINGS

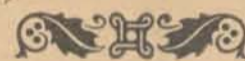
Al Boasberg

SEASON'S GREETINGS

CONGRATULATIONS
TO
RADIO GUIDE



HOLIDAY
GREETINGS
TO EVERYBODY



MORTON DOWNEY
Popular Star of Radio, Stage and Screen

— CURRENTLY —

WABC—WOODBURY'S EVERY FRIDAY 9:30 P.M.

COLUMBIA—SUSTAINING—EVERY MON.-WED.-SAT.

Co-Starring with
Paul Whiteman

CAPITOL THEATRE—N.Y.C. This Week!

UNIVERSAL SHORTS—"AMERICAN COMPOSER SERIES"

CENTRAL PARK CASINO NIGHTLY—BRUNSWICK RECORDS

FERDE GROFE'

MERRY CHRISTMAS TO ALL
LAWRENCE SALERNO
WGN
CHICAGO

Season's Greetings to Our Many Friends
from
TONY & JOE
(The Two High-Tallans)
Station W.C.F.L. Mon., Wed., Sat. 7 P.M.
Continuity by Arthur Van Slyke

Greetings
THE COMMODORES
N. B. C.

GUY LOMBARDO'S
ROYAL CANADIANS
NIGHTLY
ROOSEVELT HOTEL
Madison Avenue, at 46th
NEW YORK CITY

This
MERRY CHRISTMAS
Comes to You
through the
Courtesy of
FRED ALLEN'S
LINIT BATH
CLUB REVUE
Sunday Nights
at Nine
WABC
Personal Manager
WALTER BACHELOR

Short Wave and DX

F. B. HETHERINGTON of Indianapolis, Indiana, tells us that the American Telephone and Telegraph Company is building a group of stations at Hialeah, Florida, on the outskirts of Miami, to extend telephone service to Panama, Canal Zone, Honduras, Nicaragua, Costa Rica, Colombia, Venezuela and the Bahamas. Operations on the five sending and receiving antennas will begin some time around the first of the New Year.

Nick Gang of Long Island City writes us that he has heard a Goodyear Blimp near 65 meters.

W. A. Roberts, Leicester, England gives us some tips on identifying stations. HVJ opens and closes their programs with "Laudatur Jesus Christus" and a metronome (60 beats per minute) as a background. Moscow closes their programs with playing "Internationale" and chimes from the Kremlin. They also often use several piano notes between selections. OXY uses a musical phrase of fourteen notes on a piano.

Chicago, Illinois

Dear DX Editor:

Whoopie, and three cheers to you for reinstating the DX page in the Guide. Maybe I ought to give you a Christmas present for that. You don't know how us DXers missed that page. That's what I call starting the New Year right. I'll spread the news to all the DXers I know, even as far as Hawaii.

How many of you DXers heard station KSAC of Manhattan, Kansas on 580 kcs. December 10, 1932, and what did you like about them? The way they announced their call letters; they gave them twice everytime they played a selection. I hope some of the station managers read this and put their calls on like KSAC does.

How many DXers heard this new Mexican station on 885 kcs. He is XEPN at Piedras Negras, Coah, Mexico. He's on every night from 8 to 11 (CST) with 100,000 watts; he uses the slogan "The Voice of the Western Hemisphere."

Fred Littwitz

Troy Grove, Illinois

DX Editor:

KOIL, Council Bluffs, and Omaha, 1260 kc. 1000 watts, broadcasts a DX program beginning at midnight (CST) every Saturday morning. Letters received from DX listeners are read, and numbers on the musical program dedicated to them. It's no trick at all to pick this station up in central U. S. and they are reaching out pretty well, reports from Alaska and New Zealand being read on their program this morning.

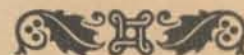
KGEK, Yuma, Colo., 1200 kc., 100 watts, broadcasts a DX program every Friday night, from 11:30 to 1:30 (Mountain Time). Program consists of musical numbers and letters from listeners, and they come in swell. If you've never heard a fairly distant 100-watter, try this one.

XEPN, Piedras Negras, Mexico, 885 kc. 75,000 watts, is a new Mexican station that comes in good. Listeners in central U. S. who do not possess sufficiently selective sets can hear this station after WENR signs off at 1 a. m. (CST), at which time XEPN usually features a seer by the name of Abra. XEPN is a very new station and is listed in only the latest radio logs.

Ray H. Zorn

JACK BENNY

"Canada Dry Program"



GROUCHO AND CHICO MARX

On the Air for

THE STANDARD OIL COMPANY

of New Jersey

WJZ

EVERY MONDAY

7:30 P.M.

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

Ben Benny

'Public Must Be Pleased'

By Harold A. LaFount

Mr. LaFount, Acting Chairman of the Federal Radio Commission, who indirectly controls the policies of the entire American broadcasting system, has written this article especially for RADIO GUIDE. It throws a new light on the air millenium which the Radio Commission is seeking, and indicates that the first thing every broadcaster should strive for is to please the public.



Harold A. LaFount

COMMERCIAL broadcasting represents a new major industry. The struggle now is not to obtain a "place in the sun" but "a place in the air," and the battle is a merry one. It will end, of course, with the survival of the fittest.

All this is due to the advent of radio by which electric impulses are transmitted and received through the air, or more properly, through some mysterious agency which we call "ether." That we must control that "ether" goes without saying.

Under the old common law, property owners claimed their rights extended to the sky and the center of the earth. Modern sciences, inventions and discoveries have changed all this. Nations have found it necessary especially to assume rigid control over the air so that this marvelous science or art, which we call radio, might be fully utilized as a blessing to all mankind.

Long ago the Government assumed control over such natural resources as navigable streams, mineral lands, forests for park purposes and the like, so that all our people might share them on an equal footing. Only recently have we found it necessary to nationalize and commercialize our greatest natural resource, the air.

When the Commission was created there were 735 broadcasting stations on the air, using any frequency or channel they desired, with no restrictions as to power or time of operation. By its rigid rules and regulations many of these stations were forced to quit while others were closed down summarily by the Commission on the ground that they were not being operated in the public interest.

Important Decisions

FROM its inception the Commission has fully realized its grave responsibilities and the importance of its decisions. It had no precedents to guide it, and as trail blazers it moved cautiously in this new field of human endeavor. The welfare of listeners has been the paramount consideration in all allocations. After years of extensive study, aided by a competent staff of experts, the Commission adopted many basic plans and policies on which is being builded a radio structure which we believe will endure and will prove to be an everlasting blessing to our people.

We have directed much of our attention to broadcasting because in this field the people are keenly interested, providing, as it does, great possibilities for education, inspiration, entertainment and contentment.

Broadcasting presented to the Commission many interesting, intricate and delicate questions. For instance, under the Radio Act the Commission has no right of censorship over programs. Yet when any one is denied the use of a station to "denounce or deride," he and his followers blast the Commission with protests demanding revocation of the license of that station.

The Court of Appeals of the District of Columbia, to whom parties who have been denied radio privileges by the Commission may appeal for review, have rendered several important decisions recently clarifying and emphasizing the Commission's powers and prerogatives.

In a striking opinion the Court held that, while the Commission has no right of censorship, the old precept prevails in radio that "By their fruits ye shall know them," and pointed out that in considering applications for renewal of license the Commission

is duty bound to take into consideration the kind of programs rendered in deciding the public service of the station.

On Free Speech

In a more recent decision, the Court pointed out in forceful language that the constitutional guarantee of free speech does not give radio station operators carte blanche to broadcast anything they wish, however vicious or vitriolic it may be.

Only a few years ago the scientific development of radio gave the world a new startling means of communication. The use of this extremely important development and its effects upon our social and commercial lives was not considered, particularly for the reason that its importance was not appreciated. It was little more than a new toy. However, its use and power soon became apparent, engineers succeeded in improving transmitting and receiving equipment, and other armies of energetic men and women undertook the development of its uses.

mission, or anyone else for that matter, to decide the character of programs to be broadcast.

It seemed for a time that the demand on the part of the public was for ballyhoo, jazz, etc. It was not long, however, before the thinking people demanded a change. Different communities had different ideas, consequently no set rule could be followed by broadcasters. Their problem was and still is to satisfy the listeners residing in their good service area. In some localities a large number of the listeners insisted that quoting of prices being paid for farm products was very beneficial to them. Others, living some distance from trade centers, wanted to know the prices of merchandise offered by different merchants. Some cities wanted jazz, other communities grand opera, until it became very evident that the broadcaster must study the needs of his own particular listening audience. Influenced by public demand for diversified programs there has evolved a system, which provides a major portion of the listeners in this country with a choice of from six to ten programs, some of which originate locally while others originate in metropolitan centers.

Programs Must Appeal

Broadcasters must know and understand their listeners and present programs which appeal to them. It should be comparatively easy for a broadcaster to feel the pulse of his audience. The American people are not slow in making known in various forms their likes and dislikes. Broadcasters must know that the majority of their listeners are right, and if mail, telephone calls and comments indicate public disapproval of any particular program it should be taken off the air. Only in this way can the public be served and good will developed and maintained.

We live as if in one room, where breezes no longer whisper but shout. There needs to be no silence, no really aloof or primitive people. Science has succeeded in its effort to make a community of mankind. Think what it means to have nearly half our homes equipped to listen to the same program at the same time! Think of its effect upon the other half of the population, who are slowly being drawn into this national audience.

Because of the variety of program material available, families can exist on widely separated planes of taste and intellectual interests and likewise, regardless of income, social standing, or character of home, millions actually can spend the evening together. Karl Marx certainly never thought of anything so socializing as radio.

Improvements Near

With the Government insisting upon ultra-modern transmitting equipment, with the competition of manufacturers to produce receiving sets that will perfectly reproduce that which is broadcast, and with the great array of executives, artists and technicians engaged in the preparation and presentation of program material, we can expect many improvements in the near future. From a program standpoint, perhaps the great variety of material now made available, including international broadcasts, is the most important development; however, many listeners are interested to know that some broadcasters are now requiring their announcers to discontinue horse-play and familiarity, and to address a family in its own home rather than emulate the ticket seller for a circus side-show.

Although the listening audience may be large, it consists of a number of family units, who should be addressed as a family, and the announcer should rather assume the attitude of a guest in the living room rather than the roll of a master of ceremonies in the theater.

A Change Is Coming

The so-called American system, being competitive, required initiative, for admittedly it is a difficult task to satisfy all of the listening public.

But since the mandate of Congress was that broadcasters must operate in the public interest, obviously the people were to decide what use should be made of the facilities made available to the license by the Government. It will be remembered that no authority was given the Federal Radio Com-

Networks Schedule Xmas Broadcasts

CHRISTMAS—1932. Christmas on a Sunday at the very end of the worst depression year history has known.

The world always has arisen on Christmas to alleviate suffering, and to spread gladsome tidings. This year, handicapped as they are, Americans have done nobly in the worthy cause of philanthropy. Special Christmas funds will supply food, clothes, necessities, and as much of Christmas cheer as money will buy.

But this year will see something else, something that could not possibly have happened in previous seasons. Actual happiness, the real Yuletide cheer, will be brought right into forty million American homes, and diffused through forty million different radio loud-speakers, by the two great broadcasting chains.

Every facility available to the two networks will be extended to the utmost; scattered over this globe, technicians and their gangs of workmen will labor tirelessly. And American families, many poor as far as worldly means are considered, will sit back Christmas Eve and enjoy a Christmas never before known to history.

Millionaires in their mansions; ex-millionaires in tawdry boarding houses; white-collar workers in their mortgaged residences, and homeless unemployed listening in at relief stations, to all of these the real meaning of Christmas will be vividly portrayed over the ether in such diversity as must appeal in some manner to everyone. For the faithful will come a special midnight mass from the Cathedral of Notre Dame; for children a Santa Claus with a japel "mike" will interview grade school pupils as they come from class-rooms; for music-lovers, countless carols, oratorios, hymns; for readers and play-goers, such productions as Dickens' "Christmas Carols."

Use Short Waves

BOTH chains, the National Broadcasting Company and the Columbia Broadcasting System, are utilizing short-waves and remote control in bringing greetings and features from Europe.

NBC plans to bring two features from Germany and one from England, Saturday, December 24. The "German" bell at Cologne, formerly named for the Kaiser, will ring out over two continents at 11:30 a. m. over WMAQ; Christmas Eve, at 6:30 p. m. over WENR Rapel Walzer, the Arch Abbot of the ancient Benedictine Monastery in Beuron, on the South Danube, will send greetings to America in a short address in English, and the monastic chant, strangely unfamiliar in this age, is to be picked up. The centuries-old bells of the abbey will conclude the program.

Cambridge, Kings College, one of the oldest seats of learning in the world, will also spread Christmas tidings, when NBC-KYW relays special carols from London earlier Saturday morning, at 9:30 a. m.

The first formal recognition of the greatest birthday anniversary in Christendom will be broadcast with Columbia's presentation of the solemn rite of midnight mass at the Cathedral of Notre Dame, Paris. It may be midnight in Paris then, but this program will

POETRY FOR XMAS

Edna St. Vincent Millay, called by many America's outstanding poet of today, will broadcast a series of programs of her own works, starting Christmas day, over NBC. The Christmas broadcast, in which she will read some of her poems, is scheduled for 9 p. m. over WENR.

not reach us until 6:30 p. m. the day before Christmas. And more Christmas carols, sung by children in London, Paris, and Berlin on Christmas day are to conclude, at a later hour, the European talent brought into American homes on these great broadcasts.

Santa On Air

CHRISTMAS wouldn't be Christmas without Santa Claus, so both chains will have theirs. Columbia's Chase Taylor, better known as Col. Stoopnagle, donned the red knickers, flowing white beard and regulation Salvation Army paraphernalia, and, with Ted Husing, Columbia's dean of sports announcers, stalked New York streets until he came to a grade school. There he stopped various children as they issued from classes, placed them upon St. Nicholas' proverbial ample knee, and gave to the country, through Ted Husing's "japel" mike, a list of each child's desires for Christmas presents, and the simply couched impression Young America carries of its big season. This is timed for 2:15 p. m. Tuesday, December 20 through CBS-WBBM.

The message of President Hoover will be carried by both chains at 4 p. m. Saturday, December 24. This program is listed as the "Annual Lighting of the Capital Christmas Tree," in releases of both CBS-WBBM and NBC, but the lighting of the tree is only incidental. Besides President Hoover's message, the Marine Band and a chorus singing appropriate music will provide background. A coast-to-coast list of stations is already making preparations to give it to their local fans.

Even the immigration station at Ellis Island, New York City, will celebrate Christmas, and NBC-WMAQ is to bring this special feature at 1 p. m. Saturday, December 24. Before this, however, a Hartford chorus of mixed voices will present the "Star in the East," an oratorio, at noon Saturday,

and the New York Democrats plan to broadcast their Christmas party at 12 noon Saturday, NBC will carry special message from President-Elect Roosevelt and Governor-Elect Lehman of New York during these ceremonies.

NBC's Santa Claus will be "Jolly" Bill Steinke, and he is to come on at 5 p. m. over WENR. Ray Knight, the well-known "Cuckoo" man, will put a humorous touch into the matter with his "Cuckoo Christmas" special, as a part of the regular "Cuckoo" broadcast over KYW at 6:30 p. m. Saturday.

Both chains will dramatize Dickens' "Christmas Carols" Christmas Eve. Tom Terriss and an NBC supporting cast send it out through NBC-KYW at 8:30 p. m. and CBS-WBBM swings into its real Christmas Eve celebration with the play at 9 p. m.

Yuletide will be modernized by one of the best known exponents of present-day music, Morton Downey. He will revive "Dancing Christmas Memories" with the assistance of Freddie Rich's orchestra at 10 p. m. over GBS-WJKS.

Christmas Eve itself will be rung in with proper celebration by both chains. NBC broadcasts the Trinity Church chimes beginning at 10:55 p. m. Columbia presents a full hour of carol service, at 11 p. m.

At 8 a. m. Christmas day, children will be feted over NBC-WENR. A vocal and instrumental concert with recitations and dramatic readings will be combined into the "Christmas Carol of the Forests," under the direction of Milton J. Cross. The Chicago A Capella choir, Noble Cain, director, will be heard through NBC-WLS at 3 p. m. And the regular "National Vespers" program, NBC-WMAQ at 4 p. m., will feature a Christmas sermon by Dr. Harry Emerson Fosdick.

**THE SHADOW
GREET'S YOU
FRANK READICK**

GREETINGS

"those husings"

HARRY SOSNIK

Composer—Conductor—Arranger

Pennzoil Melody Parade

Phoenix Hosiery Program

Miracul Wax Program

C.B.S. Network

MANAGEMENT MUSIC CORPORATION OF AMERICA

MERRY XMAS

RUSS COLUMBO

PAUL WHITEMAN


AND HIS ORCHESTRA APPEAR NIGHTLY AT THE BILTMORE

List Outstanding Broadcasts

Merry Xmas
JACK BROOKS
 WBBM — CBS
 And An Extra-Special One to Rossie

Christmas Greetings and Much Happiness
 for the Coming Year
MARK FISHER
 Now Playing with His Orchestra at the
EDGEWATER BEACH HOTEL IN CHICAGO
 Broadcasts over KYW and the NBC Network

Just the Usual Season's Greetings



ABE LYMAN
 AND HIS CALIFORNIA ORCHESTRA

CAPITOL THEATRE

COLUMBIA BROADCASTING SYSTEM

LUCKY STRIKE RADIO PROGRAMS

PARADISE CAFE
 The Heart of Broadway

(Continued from Page Two)

Morse (telegraph inventor) centennial, NBC; New York beer parade, CBS, NBC; Running of Pimlico Preakness, NBC.

18—National High School championship debate, Sioux City, Iowa, CBS; opera "Flying Dutchman" from Covent Garden, London, NBC.

20—Vaudeville bill relay from London, CBS.

21—Amelia Earhart, talks after solo trans-Atlantic flight to England, CBS.

21-22—Socialist party convention from Milwaukee, NBC, CBS.

June

1—English Derby from Epsom Downs, NBC.

2—U. S. Naval Academy commencement, CBS.

3—American vaudeville bill relayed to London, CBS.

14—William Allen White and Nicholas Murray Butler debate prohibition from Chicago, NBC.

14-16—National Republican party convention from Chicago, NBC, CBS.

21—Sharkey-Schmeling heavyweight championship bout, NBC.

23-25—National Open Golf Tourney, NBC.

26—William Cardinal O'Connell addresses Eucharistic Congress in Dublin, NBC.

27-29—National Democratic party convention from Chicago, CBS, NBC.

July

1-2—Governor Franklin D. Roosevelt's arrival in Chicago by plane and acceptance speech, NBC.

3—Ocean City, N. J., marble tournament, CBS.

4—Independence Day observance with relays from Argentina and London, CBS; Prohibition party convention, CBS.

7—Gertrude Ederle's aquaplane ride down Hudson River, CBS.

9—Atlantic City six-day bicycle race, CBS.

11—Talks by crew of yawl "Curlew" rescued after being lost at sea in Bermuda race, CBS.

13—Coney Island fire described from blimp over blazing area, CBS.

14—Griffin and Mattern, on attempted world flight from Berlin, NBC.

21—King Albert of Belgium in relay on Belgian Independence Day, NBC, CBS.

23—Music Festival from Franfort, Germany, CBS.

30—Gov. Roosevelt makes first campaign speech, NBC.

31—Davis Cup matches finals from Paris, CBS.

August

1—Prince of Wales, President Le Brun of France dedicate Franco-British war memorial at Thiepval, France, CBS, NBC.

6—Opening of Welland Ship Canal, NBC, CBS.

11—President Hoover's acceptance speech, CBS, NBC.

11-12—Mayor Walker investigation reports from Albany, N. Y., CBS.

17-19—Prof. Piccard talks to America be-

fore and after his ten-mile ascent to the stratosphere, CBS.

27—National Air Races at Cleveland, NBC.

31—Description of total eclipse of sun, NBC, CBS.

September

1—National Air Races, CBS; Walker Cup Golf Match at Boston, CBS.

3-10—National Amateur Men's Singles Tennis Tourney, CBS, NBC.

3—Kaye Don vs. Gar Wood Speedboat Races on Lake St. Clair, NBC.

5—Thompson air trophy race description, CBS.

11-13—American Legion Convention at Portland, Ore., NBC.

12-17—National Open Golf Tourney at Baltimore, NBC.

17—Belmont Futurity and Jockey Club Gold Cup Races, CBS; Gen. Smedley Butler and Gen John J. O'Ryan Debate Soldiers' Bonus, NBC.

22—William Beebe, enclosed in bathysphere, talks from ocean depths 2200 feet below surface off Bermuda, NBC.

28 on—World Series Baseball Games from New York and Chicago, NBC, CBS.

October

11—Former President Coolidge makes only campaign speech, NBC.

12—New York and Madrid exchange programs, CBS.

15—Marconi, wireless inventor, talks from Rome, on tenth anniversary of Fascist march, NBC.

19—Henry Ford makes campaign speech from factory, NBC.

23—President Motta, of Switzerland, in first relay here, NBC.

27—Theodore Roosevelt, Jr. spans greatest distance in history for radio campaign speech from Philippines, NBC.

29—Boardeaux wine heard flowing into casks at wine harvest at St. Jullean, France, CBS.

November

1—First business convention held by radio, CBS.

2—Ted Husing interviews people on streets of New York for first direct radio presidential poll, CBS.

8—Election returns until complete, NBC, CBS.

13—Radio City's first broadcast, NBC; Prince Chimay tells "Why Drink and What," from Paris, CBS.

15—Broadcast of talk between mountain climbers on Pike's Peak, NBC.

25—Vocal solos from blimp flying over New York as unemployed relief fund benefit, CBS.

27—Leon Trotzky addresses America from Copenhagen, Denmark, after long exile, CBS.

29—Alfred E. Smith's debut as singer for charity, CBS.

December

(At time of going to press, complete tabulation of special programs for this month was impossible).

5—Opening sessions of Congress broadcast for first time, NBC, CBS.

6—Ted Husing interviews people on streets of New York regarding return of beer, CBS.

10—Special broadcast from Java, CBS.

SMILIN' ED McCONNELL
 AND HIS SPONSORS

ACME PAINT (CBS) ALADDIN LAMP (WLW) AND TUXEDO FEEDS (WLW)
 EXTEND HEARTIEST GREETINGS TO RADIO GUIDE ON ITS BIRTHDAY AND
 RECOMMEND IT TO ALL THE HOMEFOLKS

Season's Greetings
JOSEPH GALLICHIO
 W.M.A.Q. — N.B.C.

Greetings
THE SONGFELLOWS
 W.M.A.Q. — N.B.C.

Merry Christmas
 and
Happy New Year
JANE FROMAN
 W.M.A.Q. — N.B.C.

SEASON'S GREETINGS
JOHNNY HART
 Alias
JACK ARTHUR

GREETINGS
HARRY HORLICK
 and His
A & P GYPSIES
 N.B.C.
TENTH YEAR ON THE AIR

CHRISTMAS GREETINGS
Ever New
Sent Across the Air to You
PEGGY HEALY
 With
PAUL WHITEMAN'S
HOTEL BILTMORE ORCHESTRA

Greetings to
America's Radioland
 from
JAN GARBER
 and his
NEW ORCHESTRA
Playing Music
You Never Heard Before
 N.B.C. W.L.W.

Does Radio Need Ballyhoo?

DOES radio need ballyhoo? Will this great industry—still in its infancy—take a page from the book of the movies? And if it does, what will be the result?

It was inevitable that this important question would confront radio magnates sooner or later. But even the word ballyhoo is a bugaboo to studio heads and causes a frantic scurrying to cover. It frightens everyone connected with the radio business.

However, the time may come when ballyhoo will be just as necessary to radio as it is to the theater, the movies, prizefights, football and numerous other public enterprises. Who knows what television will bring?

Let's take the case of the movies. Scores of stars have been helped up the ladder of success with proper—and sometimes improper—publicity. Of course, the big wigs of the motion picture industry use the spotlight of publicity to gain only one end. The personal success of the stars means little to officials other than in its relation to the stars' box office appeal.

Apparently publicity and ballyhoo have paid well at the box office, for they have for a long time been important parts of the routine of announcing new films. Hollywood press agents and public relations counsels will stop at nothing to achieve their ends, whether it be the well-known and trite jewel robberies, or the equally trite kidnapping of stars by desert sheiks.

AT present, apparently, ballyhoo has little place in the business of radio. True, every studio and the two larger networks have their public relations departments, but their efforts are confined almost entirely to program information and the spot news concerning the artists.

Whether this condition will have to be changed when television comes into its own, is a matter of speculation that only the public can decide. It will be entirely different when radio artists are visible to the audiences.

In the case of the movies, its pages are studded with the names of stars who were ballyhooed to top positions. Clara Bow, the "It" girl, Tallulah Bankhead, who scored such a success on the English stage, Marlene Dietreich, hailed as a second Garbo, and scores of others too numerous to mention.

THE heights of deft ballyhoo were reached in the case of Clara Bow. A national contest, after the former Brooklyn dentist's attendant had played a bit in "Down to the

Sea in Ships," brought about her being awarded the title of America's "It" girl, with front page stories and pictures in newspapers throughout the land. Elinor Glyn, noted authoress, herself made the selection, but the selection was made after her script for "It" had been sold to the company holding Bow's contract.

Miss Bankhead arrived on these shores fresh from a series of successes on the London stage and the resultant ballyhoo made American film fans eager for her first picture. It is a well-known fact that Miss Bankhead has failed to live up to the public's expectations, and each succeeding flop is followed by the usual excuses from Hollywood. "She was miscast! It was not her type of story!" And anything that will appease a gullible public.

Johnny Mack Brown, former All-America football star at the University of Alabama, Johnny Weismuller and Eleanor Holm, Olympic swimming champions, "Red" Grange and Jack Dempsey, all secured juicy movie contracts on the strength of their athletic prowess and the fact that they were good newspaper copy.

Vaudeville contracts have been tendered wrestlers, fighters, gunmen, transatlantic fliers, murderers and murderesses, champion divers, ball players, and anyone whose name has received sufficient attention from the daily prints. The legitimate theater depends less on ballyhoo than either vaudeville or motion pictures, perhaps because a leading actress or actor must deliver or fall flat regardless of the amount of ballyhoo involved.

Radio officials certainly cannot be accused of employing ballyhoo to date. They are afraid that to do so would result in sacrificing the dignity of their industry—and radio certainly has dignity. Just imagine to what lengths a good, live press agent could go during the recent presidential election, as far as radio is concerned. Yet hardly a night passed during the heat of the campaign when several important statesmen, or one of the two candidates, were not broadcasting.

Formal, dignified press announcements were all that was issued from the press offices of the various studios. The subject was treated in much the same manner as a metropolitan daily paper would handle it. The same is true in the announcements of football, fight, baseball and other broadcasts. Radio is determined to hold its place in the business world and wants no part of the taint or cheapness which ballyhoo might impose upon it.

SEASON'S GREETINGS
THOMAS H. BELVISO
 Music Director, Head NBC
MUSIC LIBRARY, NEW YORK

Season's Greetings
RAMONA
 with Paul Whiteman
 Hotel Biltmore,
 New York City
 and N.B.C. Network

HOWDY DO FOLKS!
 I Wish You All
A MERRY CHRISTMAS
 AND
A HAPPY NEW YEAR
Carl (Deacon) Moore

SEASON'S GREETINGS
 from
Vaughn DeLeath
First Lady of the Air
 C.B.S.

Monday 6:30, Wednesday 6:00
 Thursday 5:45, Friday 7:15,
 Saturday 10:45
 E.S.T.

Appearing in Person
 at
LOEW, R.K.O., FOX
 and
WARNER THEATRES

THE THREE X SISTERS
 C.B.S.

TYDOL JUBILEE
 MON., WED., FRI.
 7:30 P.M. E.S.T.

Personal Management
ED. WOLF
 1450 Broadway

Season's Greetings

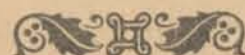
from

JACK PEARL

the modern Baron Munchausen

Lucky Strike Hour Thursday Night Ten P.M. E.S.T.

P.S. Cliff (Sharlie) Hall Says "Metoo"



Radio Czar Need Wanes, Say Many Broadcasters

By Martin Codel

THEIR ardor somewhat cooled since their enthusiastic convention at St. Louis a month ago, organized American broadcasters are not sure now that what their industry needs is a "czar" of the prominence of Judge Landis of baseball or Will Hays of the movies.

Sentiment now seems to be swaying more toward the idea of selecting a capable man from within their own ranks as executive head of their National Association of Broadcasters. To pick a prominent figure from the outside, it is argued, would increase the association's budget beyond available proportions and, moreover, would be a tacit admission that something is radically wrong with radio that cannot be cured from the inside.

Some Still Seeking

Though certain leading broadcasters still insist that an overlord be appointed for the sake of better self-regulations, others equally as prominent say such a step would be premature at this time. They maintain that public opinion, readily sensed, added to the rigid restrictions already imposed by the Federal Radio Commission, provides sufficient regulation for the present.

They deplore the widespread publicity that was given the "czar" idea, insisting the word is a misnomer.

It is generally agreed, however, that the N. A. B. needs bolstering in the way of leadership, support and increased membership. This is not to impute any criticism of Phillip G. Loucks, youthful managing director of

the N. A. B., who in two years has boosted its membership nearly threefold and who was accorded an enthusiastic vote of confidence at St. Louis.

The proposal is now advanced that Mr. Loucks be assigned to complete the organization, which he built up from a wavering social fraternity, while a paid executive remains in Washington to maintain it and to act as spokesman for all broadcasters against the constant criticisms of those who want government ownership, those who protest that radio is overcommercialized, those who blame it as a competitor or those who simply want wave lengths for themselves.

They want the N. A. B. membership increased from its present 200 stations to perhaps 400, which would embrace about two-thirds of all stations. The present membership includes nearly all the more important stations, but the "big fellows" of radio now want the "little fellows" to join with them in their common cause. One of the bitterest fights now facing broadcasting revolves around copyrights. To conduct that fight the N. A. B. has actually appointed a "czar" in the person of Oswald F. Schuette, noted for his crusade against the "radio trust."

It is no misnomer to label Mr. Schuette a "czar." Only last week he issued an edict to all broadcasters under the "absolute powers in copyright activities" conferred upon him at St. Louis. He ordered a ban on "song plugging" by radio as a reprisal upon the American Society of Composers, Authors and Publishers.



*Christmas joy
for my friends
Ratsie
Cordially yours
Janice*



Sunda Love
(Karamenah)



John C. Daly
(Fu Manchu)

SEASON'S GREETINGS

FROM THE

"FU MANCHU" CAST



Bob White
(Dr. Petrie)



Charles Warburton
(Nayland Smith)

THE SEASON'S GREETINGS TO ALL
Congratulations to Radio Guide
Success to Radio City

TED WEEMS AND HIS ORCHESTRA

HOTEL PENNSYLVANIA
(N. B. C.)

CANADA DRY—Twice Weekly
(C. B. S.)

TO ALL OUR FRIENDS

A Merry Christmas
and

A Happy New Year

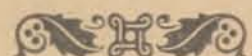
LEE SIMS & ILOMAY BAILEY

GREETINGS HAL KEMP

SEASON'S GREETINGS DEANE JANIS Soloist with HAL KEMP'S BAND

BROWNING MUMMERY
ELLIOTT STEWART
ROBERT GEDDES
NORMAN CORDON
EARL LAWRENCE

SEASON'S GREETINGS
From
THE AMBASSADORS
N. B. C. Quartet



Wishing Everybody

A Merry Christmas and
A Happy New Year

HAROLD STOKES

Musical Director

WMAQ — N.B.C.

1,000,000 Watt Stations Now Planned by Russians

By Washington Correspondent

WASHINGTON, D. C.—Contrasting with the more or less happen-stance growth of radio in America and the rest of the world in the 35 years or so since Marconi first demonstrated practical wireless telegraphy and in the 12 years since vocal and musical broadcasting was introduced, Soviet Russia has embarked upon a new Five Year Plan of radio development that probably will enable it to catch up with the rest of the world.

Russia's radio, indeed, adapting as it does the best features of the radio arts and sciences of other countries, may within another generation even surpass the remarkable achievements of the United States, England and Germany, hitherto the world leaders in almost every field of radio.

Plans for broadcasting stations with powers ranging from 100,000 to 1,000,000 watts, for something like 1,000 new short-wave stations to furnish an overland long distance radio-telephone service and for schools and laboratories to turn out technicians by the thousands to furnish the manpower for this system—these are some of the features of Russia's tremendous radio scheme described by Dr. Louis Cohen, eminent American radio scientist who has just returned from that country.

National Scheme

THE basic plan of radio development in Russia, according to Dr. Cohen, is to coordinate radio with all other forms of communications and to use radio as it fits best into the national scheme of economy. Dr. Cohen found a tremendous respect in

all quarters for American radio science and especially for the products of American factories, although Russia is buying far less radio equipment from this country than it did up to two years ago, first, because it is now turning out its own equipment on a tremendous scale, and, secondly, because it cannot always get the credit it wants for imports due to the political situation.

Five broadcasting stations of 100,000 watts power have already been built, and 10 more of like power are projected under the new Five Year Plan which began with the anniversary of the Revolution last month. One station of 500,000 watts near Moscow is about to go into operation—the highest powered station in the world. Plans for a 1,000,000 watt station are to be considered at a conference of technicians in Moscow this month. It will be built, Dr. Cohen said, only if it is determined that the potential increased range of listeners with such super-power warrants its erection.

In the United States the maximum power allowed is 50,000 watts, but Europe has several other 100,000 watters like those in Russia (the first of which, incidentally, was an American installation) and there are a few of powers up to 200,000 watts in other European countries.

Reception of radio programs, which Dr. Cohen said are not unlike those in America except that there is no advertising, is now provided through some 3,000,000 so-called "receiving points." These are simply loud speakers installed in assembly halls, at street corners and in some cooperative apartments.

GEORGE DEVRON

GOLDEN
VOICED
VIOLINIST
and his
ORCHESTRA



SECOND
CONSECUTIVE
YEAR AT
STEVENS HOTEL
SECOND CONSECUTIVE SEASON
OPERA CLUB

BROADCASTING
NBC

COMPLIMENTS

of the

SEASON

from

DONALD NOVIS

HERBIE KAY

Extends
THE
SEASON'S
GREETINGS
to Everyone

SEASON'S GREETINGS

ROSE VANDERBOSCH

Staff Pianist
K Y W



Season's Greetings

HOWARD
NEUMILLER

MUSICAL DIRECTOR
and PIANIST

W B B M

Columbia Broadcasting System



Charles P. Hughes

THE FIRST NIGHTER

Presents

Season's Greetings



June Meredith
"Merry Christmas"



Don Ameche
"Happy New Year"



Cliff Soubler
"Lots O'Luck"



Eric Sagerquist and
Orchestra
"Happy Days"

Next Week and Every Week
Smooth Hands and Smooth Faces

Courtesy of

Campana's

ITALIAN BALM

THE ORIGINAL SKIN SOFTENER

Greetings
EDDIE and RALPH
 SISTERS OF THE SKILLET

SEASON'S GREETINGS
DON PEDRO
 and HIS ORCHESTRA
 TERRACE GARDEN HOTEL MORRISON
 KYW — NBC
 A KENNAWAY ATTRACTION

A Merry Christmas

from

LITTLE ORPHAN ANNIE

SEASON'S GREETINGS

from Your
 FRIDAY NIGHT GUEST
 of the Air

AL JOLSON

10 P.M. (E.S.T.)

N.B.C. Red Network

Learn About Kilocycles

What is a kilocycle? Listeners come in daily contact with the kilocycle and probably not one in ten understands what this measuring stick—this radio telephone number—means.

In the very first sentence we have come close to the definition. The "frequency" of a station is very like a telephone number. It is the ether roadway of that station, and when we say a station broadcasts on a frequency of 750 kilocycles, we might just as well say that its radio telephone number is 750.

Most modern dials are marked in kilocycles so that it is easy to tune a set to various stations when one knows their kilocycle frequencies. Earlier sets had their dials marked in "meters" and some dials were (and still are) arbitrarily calibrated from 0 to 100 with no relation whatsoever to kilocycles or meters. If a station came in at 22 on the latter type of dial, you marked down number 22 opposite that station's call letters in your list of stations, and would set your dial at 22 the next time you wanted that station.

Meters are related to kilocycles. Here is how. When we say the station broadcasts on 750 kilocycles, what we mean is that 750,000 cycles or complete waves are sent out by that station every second. But how about the meter? Well, the meter is a unit of linear measure just like a foot or a yard. In fact, the meter is just a few inches longer than the English yard. Radio engineers measure the distance from crest to crest of a radio wave (which they can't see) in meters.

Now, the speed a radio wave travels is 186,000 miles or 300,000,000 meters per second. Think of it! So, if we know either the wave length of a station, or the number of waves it sends out each second, we can calculate the other.

Thus, Station A has a 750-kilocycle frequency. Three hundred million meters divided by 750,000 cycles gives a wave length of 400 meters. Station B, our second example, has a wave length of 300 meters, let us say. Then 300,000,000 meters (the distance all radio waves travel in one second) divided by 300 meters (the length of the waves sent out by Station B) equals 1,000,000 waves or cycles. Now a kilocycle is a thousand cycles. So Station B's frequency is 1,000 kilocycles.

Employment Increases In U. S. Radio Plants

Increasing employment in American radio factories is reported by the U. S. Department of Labor, which has just issued statistics showing that October payrolls in 42 reporting radio plants showed 20,650, an increase of 17.2 per cent over September. The weekly payrolls amounted to \$396,202, or 12.2 per cent over September. The October figures, however, are still 28.4 per cent under October of last year.

Honor Radio Scientist

"Avenue du General Ferrie" is the new name of one of Paris' boulevards. It was so named this month in honor of General Ferrie, late chief of the French military radio services and one of the world's outstanding radio scientists.

Where Time Counts

Because Australia is in such a far removed time zone from England, British radio programs relayed via the short waves have relatively few listeners there. The Australians are awaiting development of the projected dominions with programs from the mother system of furnishing British colonies and country by electrical transcription.

ALAN STRATTON
 Announcer WCFL
 Well Here We Are Again and This Time
 Christmas Greetings Plus a Good Ol' New
 Year to All

Greetings to ALL
EDDY HANSON
 (Master Organist of Radio)
 Chicago, Illinois

SEASON'S GREETINGS
BOB BROWN
 NBC

We Don't Know the Music
 But the Words Are
A MERRY CHRISTMAS
 &
A HAPPY NEW YEAR
 TOM, DICK, & HARRY
 CARL HOEFLE

Wishing You a
MERRY CHRISTMAS
 AND A
HAPPY NEW YEAR
IREENE WICKER
 NBC

GREETINGS
PAUL SPECHT
 and His
TYDOL ORCHESTRA
EASTERN COLUMBIA NETWORK
 MONDAY WEDNESDAY FRIDAY
 7:30 P.M. Now at Home
 22 W. 49th St.
 New York

ELMO RUSS
 of
WMCA
 Wishes You
 A
Merry Christmas

Hello, my friends,
 I've poosh 'em up here;
 An' wish you Merry Christmas,
 And da too Happy New Year.
Tony Cabooch
 and
Jimmie Dew
WLW
 9:30 A.M. Daily } E.S.T.
 9:00 P.M. Friday }
 8:15 P.M. Saturday }
 Thank you too much—
 You welcome!



Voice of the Listener



Voice of the North

Oak Island Trading Post, Minn.

Dear Sir:
This letter is from the most northern point in the U. S., the Northwest Angle Company in the Lake of the Woods. We are located sixty miles from the nearest mainland, from whence we receive our mail by airplane in the winter and seaplane in the summer. Our only means of communication is by radio, and we sure make good use of radio up here. The country is full of deer, moose, and bear, and we see an occasional caribou. Fishing is the main industry. Now that we have introduced ourselves, we wish to comment on your magazine, and some of the radio programs, as we see them.

We have taken the RADIO GUIDE ever since its first publication, and always enjoy it, and think that it is the best radio magazine published. We sure appreciate both Mr. Plummer's and Mr. Porter's criticisms and bouquets, and think they are well merited.

Wonder what's the matter with the Columbia network that they don't give Tony Wons more time on the air? We consider Tony the most versatile radio artist on the air, but since he left WLS, several years ago, his many talents seem to have been blanketed by the powers that be.

We don't care for Morton Downey and his voice. We would much rather listen to Ruth Etting and Ethel Shutta. A ton of strawberries to both of them. Chalk up another vote for George Olsen. Before we forget it, a train load of luscious strawberries to the editor of RADIO GUIDE, for his fearlessness and good sense in giving the people what they want. A lot of strawberries to Graham McNamee and Ted Husing, but a carload of razzberries for the Katy Line for cutting the time of the "Katy News Reporter."

Lots of strawberries for the Easy Aces, Myrt and Marge, Jack Benny (when he is with Olsen and Ethel Shutta), Rudy Vallee, Ed Wynn, Jack Pearl and Sharley, and a big strawberry tree to Ralph Waldo Emerson. A strawberry bush to the Boswells. Razzberries to Amos 'n' Andy, Clara, Lu 'n' Em, Jolly Bill and Jane, and Ted Collins.

And the rest of our strawberries to Kate Smith (without Ted Collins), Pat Barnes, The Goldbergs, Singing Sam, the March of Time, Cumberland Ridge Runners, Hal O'Halloran, Gene Autry, and the Three Little Maids.

With apologies to Plummer and Porter for all our razzberries and strawberries.

Fred C. Peterson

We're Considering It

Niles, Michigan

Dear Editor:

I think a good many of your readers are growing tired of this constant crabbing about George Olsen and Ethel Shutta and Ted Weems and Andrea Marsh. I think Olsen and Shutta are good but I like the other two better.

Although I have only taken the RADIO GUIDE and like it very much I would suggest you end this crabbing on these two good orchestras and ask your readers to all voice their opinions on all orchestras by having a contest. Throw a "comp" at Art Kassel once in a while. He's great.

Orville Nolan

Hottest Bands

New London, Wis.

Dear Editor:

After reading in last week's RADIO GUIDE the pick of All-American dance bands we decided to pick the hottest bands. Here they are, hotter than Hades: Cab Calloway, Duke Ellington, Louie Armstrong, Earl Hines, Eddie South, Ace Brigode, and Baron Lee.

Bub and Dan

The Orchestra Choice

Birmingham, Ala.

Voice of the Listener:

Just a line to say I read the GUIDE every week. Especially enjoyed the article about Pat Kennedy and Ben Bernie. Wonder if we couldn't have a write-up about Wayne King soon. My choice of the best orchestras is: Wayne King, Rudy Vallee, Ben Bernie, Vincent Lopez, Ben Pollack, Paul Whiteman, Guy Lombardo, Gus Arnheim, Bernie Cummins, and Ted Weems, in the order of my choice. Would like to see an article about Ben Pollack. Think there is enough variety on the air for everybody.

Mrs. W. W. Vance

Plum Pudding for Bernie

Davenport, Iowa

Dear "Voice":

May I offer a huge plum pudding with the trimmings to Ben Bernie and all the lads? Ben's easy wisecracks, Pat Kennedy's wonderful singing, the orchestra playing those swell arrangements, and Ben's version of "Old Man of the Mountain" make up the best program on the air.

Dorothy Kohn

We Sure Do

Joliet Illinois

Hello, RADIO GUIDE:

I'm not going to throw any plums or prunes but just want to say that RADIO GUIDE is sure swell.

You folks have an awful time pleasing everyone, don't you? When I don't like one program I tune in another station. Why kick about a punk program?

We are especially fond of the WGN Minstrels, Tom, Dick and Harry, and Billy White. Well, so long.

Fay

Father Coughlin Fans

Morris, Ill.

Dear Sirs:

For quite some time we have been listening to Father Coughlin's weekly broadcasts, and we certainly think they are grand. He has such a direct way of addressing the public.

Here's hoping that Father Coughlin remains on the air until he attains the purpose for which he intended these broadcasts.

Four Boosters

That Single Nickel

Chicago, Illinois

Dear V. of L.:

I must tell you how much I like the RADIO GUIDE. I am one of the unemployed and can choose my reading matter each week, not to exceed five cents, and believe me it's the RADIO GUIDE always.

I have 24 hours a day to listen to the radio and I sure don't miss anything good. I like "Plums and Prunes" best. He sure pleases me with his criticisms.

FAY

Incomparable Mort

Somerville, Mass.

Dear Sir:

I certainly was pleased with Mary Gattenio's letter last week, because I feel the same way she does. We hear all too little of the "incomparable Morton Downey." Mr. Downey's voice contains a certain quality and richness that the other singers seem to lack.

He is the greatest singer on the air, and proved himself as such when, after an absence of three months, he returned and was an overwhelming success, even surpassing his success of the two previous years.

Mary C. Fay

FATHER COUGHLIN VISITS GOTHAM



The Rev. Father Charles Coughlin, pastor of the Shrine of the Little Flower, is pictured during a recent visit to New York, where he conferred with bankers on the possible revaluation of the gold ounce, a move which he believes may have a great effect on the relief of depression. Father Coughlin commands one of the biggest listening audiences in the country when he broadcasts every Sunday over a powerful network of independent stations.

He Doesn't Need It (Sic)

Centerville, Md.

Dear RADIO GUIDE:

Since I bought the first GUIDE that came to this town and have been the means of selling many of them through the county by lending mine to different people, I feel part of your interesting paper. In this week's issue you said you were going to give your readers a chance at reviewing their favorite programs and getting paid for it. Now, what I started out to say is why do that when you have the "Plums and Prunes" editor? That person is right on the job. He knows his onions. He is perfect, in my opinion. I asked twelve people for their opinions and they all said his plums and prunes were given honestly and justly and exactly where they would have given them.

As for me, he reads my mind. Why not give him more space and let him have the extra pay?

Maggie Bullock

An Open Letter to NBC

Naspeeth, Vt.

Dear RADIO GUIDE:

Please publish this as an open letter to NBC. We early morning listeners ought to have something better to listen to than what we are getting now.

Remember the "Rise and Shine" orchestra? Ah, a nice big plum. Jolly Bill and Jane ought to be replaced by the one and only Phil Cook, or Old Man Sunshine. Remember him? And where, oh where, has the Landt trio gone to? But King Kill Kare—phooey! And the same to Alan Prescott.

The Chicago programs are very good. I mean "Pepper Pot," and a bushel of plums to Vic and Sade. They are wonderful for parents who have trouble handling children. And Alex McQueen gets a big hand from me.

Mrs. J. Kraft

Paderewski's One Finger

Kirard, Kansas

Dear Editor:

I think it would be terrible to make a radio audience listen to Paderewski. I understand that most of his playing is done with one finger, and where that would be educational, I can't see.

If Wayne King has as wonderful a character as he has a handsome face and marvelous orchestra he is a wonderful fellow. The Old Maestro, Ben Bernie, must be given credit for having a much better orchestra than that tiresome Rudy Vallee.

Miss Leota Helms

Are We All Bad?

Trenton, N. J.

Dear Sirs:

Some things I don't like about RADIO GUIDE: Evans Plummer's column (he thinks he knows it all), Mike Porter's column (he gets peeved too easily), Carleton Smith's articles (he's too dry), Pat Frank's articles (he's too romantic), Rhoades Collins' articles (he rambles), and the "News, News, News" column (it's just an imitation of "Time"). But anyway, I buy it every week.

Merle Riskind

Hoorah for Smith!

Chicago, Ill.

Gentlemen:

Hoorah for Carleton Smith, who tells the advertisers about a vital mistake! They may not know it, but they are losing business and good will by neglecting those of us who are fed up with crooners, comedians, and jazz bands. Plums—as you say—to Mr. Smith and the advertiser who acts on his advice.

Russel Palmer

Music in the Air

By Carleton Smith

IN MY playing as a pianist, I would like to be a perfect wireless set, one that reproduces the music without any fault or imperfection." So says Egon Petri, Dutch pianist, who is to be the soloist with the New York Philharmonic Symphony Christmas afternoon.

And if you knew Mr. Petri, you would know that he didn't tell me that because I am writing for a radio publication. It is not the clever phraseology of a press agent, but rather the honest conviction of a serious artist.

Among pianists there are few more serious than Mr. Petri. If you heard him playing the Liszt Concerto last Sunday, you sensed a studious force that has been most nearly described as scholastically dramatic. You may not have agreed with his interpretation or his esthetic, but you could not help admiring his sincerity and his consummate mastery of the instrument.

Petri's Artistic Credo

LET us examine Petri's artistic credo. He does not believe in "personal" artistry. To be sure, no art can be strictly impersonal. But Mr. Petri feels the player should keep himself out of his playing, that at least he should not put himself into the foreground.

And yet, we, the public, do not like such playing. A personality is unique, sometimes charming, always compelling. We want to feel it on the stage, in politics, on the radio, as well as in the concert hall. That is why countless people go to hear Ignace Paderewski, without caring what he plays. That is why we listen to Chaliapin hour after hour, no matter how he twists the original meaning of the songs he sings. In both instances, great personalities are present. Many people would enjoy them as much if they only spoke, or walked around, on the stage!

Discipline in Art

But will you agree with Mr. Petri when he says that Paderewski, whom he greatly admires, is not *disciplined* enough to play Bach?

This opinion was brought out by our discussion of the question people often ask, "Why is Bach such a great composer? His music seems like technical display." Mr. Petri explains that he believes great music must come from the heart, as Bach's does. That when we sense the meaning in Bach's healthy expressions, we have the feeling of being a small part of the cosmic.

Mr. Petri says further that we do not sense Bach's meaning at once, because we are not accustomed to his enormous discipline—in *emotion* as well as in *craftsmanship*. We do not like his impersonality. It is true we respond more easily to "personalized" music, with a more obvious emotional content. Mr. Petri doesn't believe in a display

of undisciplined feeling. That is his reason, perhaps, for saying that Mr. Paderewski, an ideal interpreter of Chopin's Wazurkas, for instance, is not disciplined enough to play Bach's music.

The ideal performer, then, would be like an instrument upon which the composer plays and speaks to us.

This credo I leave with you for your consideration. Is it one that you would want?

Early Life

A WORD about Mr. Petri's life. His early childhood brought him into contact with Grahms, Tschaiikowsky, Greig, Busoni (with whom he studied), and with many other distinguished musicians. At first he was taught the violin, but upon the advice of Busoni and Paderewski, who also told Harold Bauer to become a pianist, Mr. Petri transferred his interest. He says he was reluctant to do this, and agreed only because he thought by studying the piano he could become a conductor. He taught in Manchester, and there acquired a fluent command of our language, finally returning to Berlin.

In 1923, Mr. Petri accepted an invitation to go to Russia where, as the first foreign pianist since the Revolution, he had unprecedented success, his fee being doubled after the first concert.

Life in Russia

MR. PETRI spent six years in Russia, and left there when a law was passed forbidding the removal of money from the country.

Speaking of "revolutionary" music, Mr. Petri says that little has developed. Officially, Russia has a new attitude toward music—that is, that it is propaganda, an arm of the state. The public still has the old Bourgeoisie attitude.

"The intellectual classes are not happy today, and I do not believe life can remain as it is. It is too artificial. Since every edict is enforced, however, you can't really ascertain the truth about feelings in Russia."

"I had a great desire to come to America," Mr. Petri said. "And I was happy when last season I found myself sailing on the Atlantic for the first time. I had heard that all pianists who were successful in Russia were also well received in America. Notably, there had been Rachmaninoff, Josef Hofmann, and Horowitz, as precedents.

"And, too, I felt my coming a sort of artistic mission. I had been told the American was not musical, that he liked only outward virtuosity. And I must say I have not found it so. Everyone here seems so fresh and unspoiled in his attitude toward music. The continent is in the last phase of a development. Here on this new soil is the beginning of another cycle. I am glad to be here, and to play on the radio for all America."

Best Wishes to
RADIO GUIDE
Julian Woodworth
and
CLINTONIANS

JIM— —GEORGE
THE
RHYTHM BOYS—
EXTEND
Yuletide Greetings
TO
—YOU—
RAY— —AL

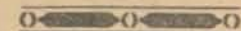
From deep in my heart
I send this message:
May Santa Claus
remember you all—May
the New Year bring in
a new cycle of prosperity
—and to
Radioland of all lands
"Here's to your health
—and your Family's
health—may you all live
long and prosper"
IRENE TAYLOR

The Season's
Greetings

from
GERTRUDE BERG
(Mollie)
Creator of

"The Goldbergs"

RED NETWORK
NATIONAL BROADCASTING
COMPANY



Congratulations

From

COLONEL
STOOPNAGLE
AND
BUDD



NBC

ARTISTS

SERVICE

GEORGE ENGLES,
Managing Director

EXTENDS ITS
CONGRATULATIONS

To

RADIO GUIDE

On the Occasion of
ITS FIRST
ANNIVERSARY

711 Fifth Avenue
NEW YORK

Merchandise Mart
CHICAGO

Creator of a new
Vogue in American
Dance Music

DUKE ELLINGTON
AND HIS FAMOUS ORCHESTRA

Management:
MILLS-ROCKWELL, INC.
799 Seventh Avenue, New York

CONGRATULATIONS

From

JOHNNY MARVIN
The Lonesome Singer of the Air
Management
N. B. C. Artists Service

Outline Television Progress in 1932

Washington, D. C.—For the sixth successive year, the American public is informed in the annual report of the Federal Radio Commission that in the field of experimental visual broadcasting, more popularly called television, "progress has been made," and that the past year has shown "a steady improvement in the detail of pictures transmitted." Beyond that general statement, the Commission does not go, except for a reiteration of its view that present television programs still fall short of what the public has been led to expect from the high standards attained by the talking movies.

Pointing out that no startling inventions have come to light in television during the last year, the Commission's engineers report that the improvements achieved have been made possible through increased attention to technical details in the optical pickup system, in the photo-electric cell and amplifying systems and in the actual modulation of the radio waves emitted. Television's development, they add, in a general way has paralleled the progress made in the early stages of sound broadcasting.

The Commission has not yet allowed the television waves to be commercialized, licensing all their users only on an experimental basis. But it has made more wave lengths available at the high frequency end of the spectrum to encourage these experiments. The report concludes:

"Much attention has been given to the part of spectrum in which television emissions will best fit. Although there are at present time four 100-kilocycles bands between 2,000 and 3,000 kilocycles assigned to television, it has been evident for a considerable time that this space is not sufficient to meet the requirements of this new and growing art to furnish entertainment to the public. The experimenters have turned to the unexplored regions above 30,000 kilocycles as a future locus for this service, and the Federal Radio Commission has assigned wide frequency bands in this region for experimental work in television.

"Although considerable progress has been made in scanning methods, using both the mechanical type of scanning and the electrical or so-called cathode-ray type of scanning, it appears that many new developments must still be made before television can be accepted as a satisfactory entertainment service. While attempts have been made to broadcast scenes covering large areas, the majority of television stations have limited their transmissions to faces of one or two performers at most. This type of program, while of interest because of its novelty and usefulness for experimental work, has a very small amount of sustained 'look-in' interest. Such programs fall far short of what the public has been led to expect in the way of entertainment, considering especially the fact that the technical improvements made during the last few years in sight-and-sound motion picture technique have created in the mind of the public a desire for very high technical standards of performance."

SEASON'S GREETINGS

SARA ANN McCABE

NBC



Une Heureuse Noel
MERRY CHRISTMAS
to YOU and YOU!
FRANK WILSON • JULES STEIN
W·B·B·M daily on the EVANS FUR program

DO-

RE-

MI

RAY BLOCK
Accompanist-Arranger

JACK ÷ ÷ FULTON



Heard Regularly with
Paul Whiteman
Extends
Season's Greetings
to
His Many Friends

N. B. C. ÷ ÷ Artist



HELLO ALL MY RADIO FRIENDS
May I take this means to wish you all
A
Very Joyous Christmas
and a
Glad New Year.
Chief Evergreen Tree,
Famous Bird and Animal Imitator
of the
Lone Wolf Tribe Program
Columbia Broadcasting System

MERRY XMAS
&
HAPPY NEW YEAR

CLYDE McCOY

DRAKE HOTEL
CHICAGO
WGN



"MYRT"

WRIGLEY PRESENTS
"MYRT AND MARGE"
A STORY OF THE STAGE
STARRING
MYRTLE VAIL AND DONNA DAMEREL



"MARGE"

CAST

Myrt Spear Myrtle Vail
Margie Minter Donna Damerel
Jack Arnold Vinton Haworth
Clarence Tiffingtuffer .. Ray Hedge
"GWEN ROGERS" .. Patricia Ann Manners
"ALICE DEWALD"

CAST

"Duke" Sanfield Malone Reg. Knorr
Billie Devere Eleanor Rella
"OLD PAT" Karl Way
"MR. HAYFIELD" Karl Way
Floyd Dewald Vincent Coleman
Nell Helena Ray

Every Night Except Saturday and Sunday. Over Columbia Broadcasting System. From Station WBBM Chicago
7 P.M. EST. -:- 9:45 P.M. CST.

Trace History of Early Days in Broadcasting

Where are the earphones of yesteryear? What has become of the relics of the days when radio was very young? When the broadcast art was "wireless" and its sumptuous studios were makeshift cubbyholes in converted cloakrooms.

It's not so very long ago that radio was still in its swaddling clothes of primitive acoustic drapes, before engineers discovered exactly how far and how fast any sound wave will bounce from studio walls of certain materials.

Tin can sound-boxes were the forerunners of modern microphones in the days of radio B. V. (Before Vallee), and present-day castles of the air were undreamed-of as hardy pioneers worked in modest quarters they fought for in back-lot garages and unused attics.

The real pioneer was old station KDKA of Pittsburgh, which grew from Dr. Frank Conrad's primitive transmitter in a Pittsburgh garage, and broadcast with regular irregularity a hand-picked program of phonograph records.

November 2, 1920, is the most significant date in radio history, the night that Conrad amazed the world with broadcast reports of election returns that told the story of Warren G. Harding's victory at the presidential polls.

From that night broadcasting developed with incredible speed. In 1921 the Westinghouse Company established an experimental station in an unused corner of its factory in Newark, N. J., and this became WJZ, the pioneer station of the metropolitan area.

In 1922 the next important link was forged by the American Telephone and Telegraph Company, with the creation of another experimental transmitter which grew into

WEAF. This was the station that created the radio network, when it accomplished the first "chain" broadcast on January 4, 1923, between New York and WNAC of Boston.

Getting programs on the air was exciting business in the early days of radio at WEAF and WJZ, before the National Broadcasting Company and its clockwork schedules were developed.

Listeners soon tired of phonograph records, and personality talent was the demand of the hour. Vincent Lopez still shudders at the recollection of breakneck journeys to New Jersey with his bandmen and instruments piled into automobiles for a last-minute invitation to the microphone.

Billy Jones and Ernie Hare made their debut about that time. They were thrilled at their first chance to go "on the air," but the thrill wore off when they were kept at it for an hour and a half before relief talent could be rounded up.

From the WEAF studio down at 195 Broadway, scouts toured the city in chartered taxicabs to rush entertainers to the studio. The shining star of the hour always received a free taxi ride home in reward for his services.

But the precocious energy of radio brought swift development by leaps and bounds. December, 1923, brought the first broadcast from the United States Capitol, with the opening of Congress for that session. The first football game had gone on the air in 1922, with the game between Princeton and Chicago, in Chicago.

The National Broadcasting Company, established under the guidance of M. H. Aylesworth, went on the air November 15, 1926, with an inaugural program with Mary Garden, Will Rogers and Walter Damrosch. The rest is history.

Fewer U. S. Stations

Washington, D. C.—With 12 eliminated, eight added and two consolidated, the number of broadcasting stations in the United States and its possessions dropped from 612 in 1931 to 606 at the end of June, 1932, the Federal Radio Commission reveals in its annual report just submitted to Congress. Practically all the new stations were small ones authorized in communities deemed not otherwise well served by radio. The great overcrowding of the wave lengths served as a deterrent to granting the hundreds of applications for new stations received during the year.

License renewals were denied to the following for various causes, and they were eliminated: WLBX, Long Island City, N. Y.; WMAK, Buffalo; WKBO, Jersey City; WJAZ and WCHI, Chicago; WIBR, Steubenville, O.; KFUP, Denver; KFOW, Seattle, and KFQU, Holy City, Cal. The following voluntarily surrendered their licenses: WPOE, Patchogue, N. Y.; KFJY, Fort Dodge, Ia., and KFIU, Juneau, Alaska.

New stations were authorized as follows, all but one having powers of 100 to 250 watts only: KICA, Clovis, N. M.; KIDW, Lemar, Colo.; WENC, Americus, Ga.; WHEB, Portsmouth, N. H.; WHEF, Kosciusko, Miss; WJED, Indianapolis; WMAS, Springfield, Mass., and WORK, York, Pa. (1,000 watts).

During the year, WDGY, Minneapolis, was consolidated with WHDI, of the same city, and WPRO, Providence, absorbed WPAW, Pawtucket, the latter two now operating under the combined call letters WPRO-WPAW.

New Device Scrambles Photos Sent by Radio

A picture-scrambling device, utilizing the photoelectric cell for the secret transmission of pictures, drawings and written messages by telegraph, is reported to have been perfected by Edouard Belin, of Paris. The light and shade variations can be picked up only on a special receiver which reproduces the original. If anyone "cuts in" on the line, he gets merely a good imitation of a "snowstorm."

BOB HAWK

GUEST ANNOUNCER CHICAGO

FROM SPORTS TO DRAMAS

Started Famous

RED HOT & LOW DOWN PROGRAM

And Now Can't Stop It

Famous Author Bows to Engineer

Hendrik Willem Van Loon, internationally known author heard Friday nights on NBC-WEAF network with Heywood Broun, is one radio speaker who quickly learned the importance of that little-known hero of the broadcast program, the studio engineer. He respects the highly trained man who views the program from behind a sound-proof window and monitors the words and music that flow out to millions of listeners. In a recent talk Van Loon gave his impressions of the studio and the engineer as follows:

"Radio is a stern task-master and silence is writ large over the door through which we enter into the realm of the infinite.

"Once we have heard the signal which tells us that we are on the air, we might just as well be at the bottom of the ocean in William Beebe's famous diving bell. All the doors are closed. We have no further access

to the world around us except through one large window. That window (a sound-proof window at that) gives us an intimate view of the control booth.

"In that room sits the man upon whom we depend for our ultimate success. For he washes and combs and shampoos and undulates and perfumes our voices until they are fit to be sent forth into the universe without disturbing the fine balance of the planetary system. He can communicate with us by means of a sign language of his own invention, but Article One of his code of behavior reads, 'No Noise, Please'.

"For these mighty engines that send our voices into the wide open spaces are so delicate that the slightest sneeze is amplified into a noise like the collision of two express trains. We are obliged, therefore, to keep very still and to think bright thoughts."

Merry Christmas
Ida Bailey Allen
"May good digestion wait on appetite, and health on both."

ALL OF NEW YORK
Goes to the
ROOSEVELT GRILL
TO DANCE
GUY LOMBARDO'S
ROYAL CANADIANS
NIGHTLY
ROOSEVELT HOTEL
Madison Ave. at 46th
NEW YORK CITY

Raymond Knight

"Radio Guyed in the Kuku Hour"

"Radio for all in Wheatonville"

Billy Batchelor, Wellington Watts Perkins, the Druggist, Jasper Blitz, Tony Tendennis, Eddie McGurk

and

AMBROSE J. WEEMS

Ward Wilson
"Radio's Popular Mimic"

SEASON'S GREETINGS

to All Our Fans and Friends

JACK DENNY AND ORCHESTRA

WEAF WABC

WALDORF-ASTORIA HOTEL

VICTOR RECORDS

LUCKY STRIKE DANCE HOUR

WHITMAN CANDY

WJZ WOR

MANAGEMENT M.C.A.

"THE SUN'S GONNA SHINE IN THE MORNING"

with

IRENE BEASLEY

(The Long, Tall Girl from Dixie)

Personal Management of Davidd Bath

CHRISTMAS GREETINGS
from
CLIFF SOUBIER
NBC "OL' PAPPY"

GREETINGS
and
THANKS TO
RADIO GUIDE
MILDRED BAILEY
NBC
Management — Lew Cooper

HOLIDAY GREETINGS
TO OUR LISTENERS
DON BESTOR
and His Orchestra
HOTEL LEXINGTON, N. Y. C.
WEAF WJZ WOR

GREETINGS
from
BEN ALLEY
CBS

Season's Greetings
VINCENT LOPEZ
St. Regis Hotel
New York
Congress Hotel
Chicago
Direction
M. C. A.

He Awakens A Network

ONE of the mysteries of life is how the radio man—like the milkman, newsboy, ashman and Santa Claus—manages never to miss his turn as a waker-upper. Columbia's expert in removing-shrouds-from-mysteries and lifting-veils-of-secrecy has gone into the matter: "Who," he asked, "gets up to start the network every morning? And who wakes up the network waker-upper?"

He was amazed to learn that a Mr. Gamble—Mr. Vernon Gamble of Queens Borough—is the official awaker of the Columbia network. Mr. Gamble, the early morning control engineer, was located in his haven of switches, lights and lines on the topmost floor of the Columbia Building, New York City, where he explained how the whole matter works out simply enough.

"Well, how do you suppose I get up?" Gamble said. It was still fairly early in the morning. "How does anybody get up?" he added. "My alarm clock and my wife get me up, of course—every morning at 5:45 a. m." Then, it develops, his wife prepares his two-minute eggs, helps him on with his overcoat, and sees him off promptly to his switches and plugs across the East River. There he tests lines and measures volumes of tones in order to put on Fred Feibel's organ music.

But it isn't left up to Gamble alone. As a safeguard, John Norton, his associated early-riser, rises 15 minutes earlier in upper Manhattan and speeds likewise to the Columbia controls. Engineer Norton does not seem so certain of his ability to hop out of bed. "I wake myself up with a mousetrap," he revealed. The thing never has failed to help him beat a path from his door to the waking world. "I can't depend on an ordinary alarm clock," Norton said, "because I can't hear it." So, he connected it with a mousetrap which, when released by a string, snaps an electric switch. This, in turn, rings a gong loud enough to send all the Bronx scurrying to trains.

The CBS waker-uppers don't stop there. In addition, they have Charles Savola, relief engineer and a pride and joy in case one or another gets stalled in traffic. Savola is an automatic waker. "I never heard an alarm clock," he sneered. "I get myself up." Just as sure as the Naval Observatory says it is 5:30 a. m., Savola leaps from the bed by force of habit. He hasn't missed yet. But his system has its drawbacks. Many a time has he awakened with a start, leaped into a taxi, run the meter to \$2.10, and arrived at the controls to discover it was his morning to sleep.

Even this doesn't complete the Columbia get-up. While Gamble, Norton or Savola lunge in for a double play at the Manhattan controls, Messrs. Edward Shreiner and Oswald Read dash across the New Jersey meadows from their suburban homes to the WABC transmitter in Wayne Township, N. J. And, coincidentally, it is assumed that Organist Feibel's valet has hustled him from home to the Paramount organ studio in Times Square. Then, while the milkman and ashman are arousing prospective listeners, tests and jests are exchanged over lines linking Jersey, Times Square and Madison Avenue.

At 7:25 a. m. all switches are thrown for a five-minute standby while the hum of the WABC carrier wave takes the air. Even the antenna has to yawn and stretch. Five minutes later, the announcer (whose awakening is a story in itself) says good-morning, Organist Feibel trills his first note and the waker-uppers relax.


SEASON'S GREETINGS **MARY STEELE** **NBC**

Heartiest Season's Greetings
ARTHUR TRACY
"THE STREET SINGER"

MERRY CHRISTMAS
CLARA, LU 'n' EM,
N. B. C.

SEASON'S GREETINGS

Norman Brokenshire

ARNOLD JOHNSON
and
HIS ORCHESTRA
WHISPERING JACK SMITH
and
THE HUMMING BIRDS
EXTEND
THEIR BEST WISHES
for
A MERRY CHRISTMAS
and a
HAPPY NEW YEAR




X MARKS A SPOT WHERE THE EASY ACES OFFER THEIR FRIENDS THE SEASON'S **GREETINGS**

Hi There!
RAY PERKINS
 Season's Greetings

ANN LEAF
 of
 Columbia Broadcasting System
 Wishes All Her Radio Listeners,
 Friends and Co-workers
**A HAPPY CHRISTMAS AND
 JOYOUS NEW YEAR**

TONY'S SCRAPBOOK
The Ideal Gift
 :-:
 Write
TONY WONS
 Columbia Broadcasting Co.,
 NEW YORK, N. Y.

HELLO FOLKS
 Here's Wishing You All
 A Good Old
MERRY XMAS
 And A Happy and Prosperous
NEW YEAR
"SINGIN' SAM"
 The Barbasol Man


Every Good Wish
 For
A MERRY CHRISTMAS
 AND
A HAPPIER NEW YEAR
 FROM
CHARLES CARLILE


New Gadgets Aid Radio

America's inventive genius apparently has been suffering neither intellectual nor physical depression, judging from the continued outcropping of new electronic devices, some of them amazing musical instruments and others simply new radio "gadgets." Representing the fruits of intensive radio research, both in great laboratories and individual workshops, many of these devices bid fair to revolutionize various phases of the radio arts.

Indeed, some of them have already been adapted to public entertainment, home amusement, radio broadcasting and the public rostrum. Others await only the return of more prosperous times and a readier market. It seems that only television need now be awaited to make the cycle of radio-related inventions complete.

Probably the most interesting of all recent radio developments is the new radio-phonograph-piano combination being manufactured by the German piano firm of Mechstein under the patents of John Hays Hammond, Jr., of Gloucester, Mass., noted inventor of radio control devices, including radio-guided torpedoes, ships and aircraft.

Looks Like Piano

As recently demonstrated in New York, this device, looking like a grand piano, can by touching the keys lightly be made to sound like a full orchestra with saxophone, drums, piano and even harp tones produced in full harmony and with enough volume to fill a giant auditorium. The vibrations are picked up by magnetic microphones within the piano to produce a remarkable amplification. Inside the piano is a radio and the phonograph is in a small cabinet alongside the piano. The cabinet contains the loud speaker from which all the sound emanates.

Somewhat similar but not on such a massive scale is the instrument known as the Emicon, recently put on the American market. This is a thirty-two-note keyboard which is attachable to the audio stage of any radio receiving set and can be played either as a solo instrument or as an accompaniment of the incoming radio program. It is supposed to be very easy to play, and produces a wide range of tones simulating various orchestral instruments and capable also of being swelled to auditorium volume.

And the New Mike

From RCA Victor Co., of Camden, N. J., comes the report that it has now put into production its new so-called velocity microphone, an odd looking affair designed primarily for use in radio studios and looking no more like the conventional microphone than the old cat-whisker crystal set looks like the modern cabinet receiver.

Then there is the Visaphone, also called the "Illustrated Voice," which the Fairchild-Wood Visaphone Corp., New York, is producing and making available through a cooperative arrangement with Western Union. The Visaphone is something like the old stereoptican projector, but it flashes the still pictures on the screen and accompanies them with voice. The still pictures are on a roll of film and the voice comes from recordings similar to those called electrical transcriptions that are manufactured for broadcast purposes only.

Finally, RCA Victor Co. just announced the production of a tiny two-way radio-telephone and radio-telegraph receiver and transmitter, all in one unit and easy to carry about, for short-distance emergency communication. It is called the Trans-receiver, and is the same device which engineers recently demonstrated here in Washington when they arranged two-way conversations between federal radio officials in their offices and others atop the Washington Monument.

Season's Greetings from
DAN RUSSO
 and His Orioles
 Broadcasting K.Y.W. and N.B.C.
 COLUMBIA RECORDS
 Now Playing CANTON TEA GARDEN—CHICAGO

SEASON'S GREETINGS
JOSEF KOESTNER
 N. B. C.

"You're in style when you're wearing a smile"
HAPPY JACK TURNER
 Wishes you a Merry Xmas and a Happy New Year

CHRISTMAS AND THE VOICE OF EXPERIENCE GREET'S YOU
WOR DAILY AT NOON

MAY YOU HAVE HEALTH, HAPPINESS AND MANY NINTH INNING RALLIES IN 1933
PAT FLANAGAN WBBM

We thank
RADIO LISTENERS
for their
ENTHUSIASTIC APPRECIATION!
MILLS BROTHERS
four boys and a guitar!
 Management:
MILLS-ROCKWELL, INC.
 799 Seventh Ave. New York

Greetings
DICK TEELA
 N. B. C.

Merry Christmas
JEAN PAUL KING

"THE FUNNYBONERS!"
**GORDON,
 DAVE
 &
 BUNNY**

SEASON'S GREETINGS
 to
 "RADIO GUIDE" and RADIO FANS
EDDY DUCHIN
 And His Central-Park-Casino-Orchestra



BESS FLYNN **ALICE HILL**
 Mother Moynihan and Alice
 of
PAINTED DREAMS
 Extend Christmas Greetings
 W G N 11:35

SEASON'S GREETINGS
GUS VAN
 EL TORO ALL-STAR REVUE
 Every Monday 8:00 to 8:30 P.M.
 —:—
 PERSONAL APPEARANCES NIGHTLY
 at the **VILLAGE BARN**
 52 West 8th St.-GREENWICH VILLAGE
 NEW YORK CITY

**MERRY
 XMAS**
 From
 "The Southern Singer
 of Sweet Songs"
ELIZABETH BARTHELL

Better Talent Helps Stars

The stars of radio are being surrounded with greater supporting casts this season as the trend in programs shifts in part from fifteen-minute to half-hour periods and comedy takes an even more important place in broadcasting. Julius Seebach, director of programs for Columbia Broadcasting System, discussing current radio trends in an interview with *RADIO GUIDE*, pointed to this new seasonal development as an indication of greater variety within the bounds of individual programs. Arriving on the scene in company with other changes in the technique of radio presentation it will do much to intensify the trend toward shows of varied pace and multiple moods, Mr. Seebach said.

"A definite comedy trend broke out during the summer and is still going strong," the CBS executive explained. "Well known Broadway comics are playing a more important part in this season's programs, and the shows surrounding them are now being planned along revue lines. The headliners are backed up with larger orchestras and larger casts. Last season many of the programs depended on a single personality, whereas the new shows, in addition, to using more people, are in many instances heading their casts with more than one star.

"Of course, a half-hour program rather than a fifteen-minute period may be responsible for the increase in personnel, but it is really hard to say whether this is the case or if the opposite is true. The desire to present larger shows with greater variety has been, in some cases, undoubtedly the motivating force in the extension of the time element."

Long Show Trend

"The leaning toward longer shows, while marking a new and outstanding trend in itself, has in turn brought about another significant change in program presentation," Mr. Seebach said.

"When so many sponsors lengthened the time of their shows," he explained, "it made necessary a change in pace. In a fifteen minute period the music and script may go along in one rhythm, fast and exciting or slow and dreamy. But a long show might become monotonous if it were paced that way. Variations in tempo are required. Our job now is to see that there is enough ebb flow of pace in each program to keep the audience's attention constantly on the alert. Last season the problem was to spot the fifteen minute shows so that varying types followed one another.


"The net result of an evening's radio entertainment now is much the same as it was last season from the standpoint of pace. The changes of tempo within each of the longer programs forms a complete pattern of varying moods in the same manner as an evening of shorter periods."

The new shows are bringing with them a much greater proportion of script. Mystery, drama, comedy, sport stories and comment, news highlights and discussions of current affairs are on the air in greater volume than before, and Mr. Seebach mentioned as instances of the variety of script presentations on the Columbia System, alone, such features as the "Fu Manchu" series, "Evening in Paris Mystery Stories," "The Story of Omar Khayyam", the "Eno Crime Club", the "March of Time", "Easy Aces" and "Myrt and Marge".

The Arrangers' Job

Mr. Seebach is in constant touch with the arrangers and conductors who provide and direct the musical coloring of Columbia's programs. They are working this season, he reported, toward more intriguing, but less intricate arrangements of popular numbers and incidental music. They are turning out more elaborate scores, but, as Mr. Seebach put it, "they are veering away from exhibitions of sheer technique, which doesn't necessarily make music interesting to the uninitiated listener."

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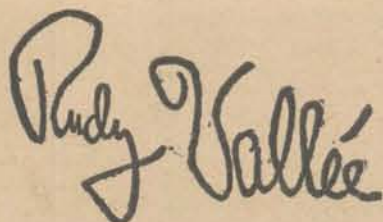
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- To: Standard Brands for their continued faith in me.
- To: J. Walter Thompson Company's radio staff for their invaluable aid, friendship and psychological help.
- To: N.B.C.'s production men, engineers, control men and all who have helped broadcast our programs.
- To: Every radio station large or small which at any time has carried our programs.
- To: All the fine artists who over some four years contributed their artistry toward the success of the broadcasts.
- To: My boys and my office staff who have worked with me to continued success.
- To: My parents and ancestors for the talent I may possess.
- And To: Our listeners-in who have been patient, loyal and, I hope, somewhat entertained.

Microphonically



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