

Radio Guide

The National Weekly of Programs and Personalities

Volume V Number 10

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Week Ending December 28, 1935

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Eleanor Powell

For the Story of the Cover Portrait See Page 19

A Christmas Aunt Maria Never Will Forget

Untainted and Untaxed

HARK! The Herald Angels Sing . . . or have you heard that one? If you haven't, you must be the original stone age man, for the batons of every studio are engaged these Christmas weeks in beating the daylight out of the good old tunes.

You've no idea how glad our radio program planners are to slip an arm around the rotund form of Santa Claus and lead him into our parlors. It's what they call sure fire stuff. It's what causes people to cry into their cups.

Sure fire or not, we're getting it; and just between the few of us, we were needing it. Radio was hitting those just-before-Christmas doldrums. Most of our bubbliest programs had subsided to a bicarbonate-of-soda simmer. Even the masters of our amateur merry-go-rounds were finding it more difficult to capture amusing passengers.

But today Santa is on the scene, stalking the kilocycles in his seven-league boots and sweeping the cobwebs from our loudspeakers. Lionel Barrymore's Scrooge promises to be a great performance. The British Empire's 'round-the-world broadcast that was so successful last year will be repeated with gestures. The bells of the Church of Bethlehem will toll in goodness knows how many millions of homes.

Which is just the sort of miracle to make me wonder all over at the magnificence of the minds of the women and the men who made these things possible.

LOOKING backward, I can see three performances that may be remembered. First, the amateurs who have been planted, watered and cultivated under the sun of Major Bowes' smile. Second, the series of broadcasts which, emanating from Ethiopia, finally taught Boake Carter and Walter Winchell how

to pronounce Addis Ababa. Third, the stratospheric broadcast in which two men who wanted to get away from it all went practically straight up in a sealed metal ball and told the listening world all about it.

THESE lines, three weeks back, introduced to a great many radio stars the notion that they might do something toward making more pleasant the Christmas of many neglected mothers. Eddie Cantor's prompt response was one of the most gratifying. His wire read: "Your Spend Christmas with Mother Campaign most constructive and of course I shall cooperate. Am starting at work on a serious part for next broadcast." Eddie's friends, I'm sure, will be glad to know about that.

HAVE you an old radio set in the attic? Or one that you don't use more than once a month? A radio Samaritan we know looked over his house recently and found five. Straightaway, he started canvassing his friends for old or discarded receivers. Those he got, he reconditioned and refinished. This Christmas those sets are going to the shut-ins of his town.

There will never be, I think, a better Christmas gift than the entertainment which a good radio provides; entertainment that is untainted and untaxed, and which comes in such a magic way that it must be God's own Christmas gift.

AT THE risk of striking the wonder-of-it-all note once too often, here are some thundering facts: This very minute twelve radio sets are being sold. In the next hour, 720 will be delivered. There are already more radios in America than automobiles. Or telephones. Those figures make one stop and think.



Eddie Cantor working for Mothers



Martin Lewis

PICTURE number two is that of the acidulous gentleman with the editorial gout who resides directly across the page from Columnist Lewis. His name is Evans Plummer and his fame derives from the fact that he has passed out enough plums and prunes to feed all the Italians in Ethiopia. Despite his barbed-wire paragraphs, he's a Santa Claus at heart and it hurts him worse than it does you when his rock-ribbed conscience forces him to spoon out a helping of his withered fruit.

His weekly column, need we mention, is the delight of many a jaded listener and is the exclusive property of the exclusive readers of this exclusive publication. It is also the exclusive right of our exclusive readers to write Mr. Plummer bitter and prune-ful letters about his wicked little digs. But the gentleman can take it.



Prune-ful Plummer

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Curtis Mitchell

A Christmas I'll Never Forget

By
Jerry Malloy

Aunt Maria of Show
Boat Transformed Sal-
mon and Peanut Butter
into Christmas Turkey
by Magic Any Wife
and Mother May Learn

A

CRISP, snowy day. Outside, most folks scurried home to a steaming Christmas dinner; to cheerful, beaming families; to trees overloaded with presents, gay with tinsel and shining bells and holly wreaths.

But inside the bare apartment which Irene Hubbard—Aunt Maria of Show Boat—occupied with her husband, Charles Coffin, and her son, Sam, there was no sign of cheer. The three sat huddled together on the bed; a few chairs, a table, a cot and an old battered typewriter were the only furnishings which had escaped the pawnshop.

Irene and Charles were just two stock company actors out of work; nobody knew or cared. Merry Christmas? Happy Christmas dinner? The last can of salmon and the last jar of peanut butter, their staple diet, had been consumed for lunch; they hadn't a nickel between them. Already they owed their kind, sympathetic landlady \$375—the rent for two years during which they had lived on very little besides hope. No, there wasn't even anyone from whom they could borrow. Not even the kind father who had helped her...

That was Christmas Day, 1931. This Christmas, 1935, things will be different with Irene Hubbard and her little family. They'll have stuffed turkey, cranberry sauce, and all the fixings... the biggest Christmas tree they can buy for Sam. For radio has discovered Irene Hubbard and has brought new hope to them all. It has given Irene, harassed and desperate, a new lease on life. For the past three years you have been hearing her as Maria Jameson, the kindly, wise, sympathetic confidante of Show Boat. You also hear her with the Radio Guild, and in the Palmolive Beauty Box program.

What has happened between that dreary Yule day and this year? And what lay before it? Let's see.

WHEN Irene Hubbard was nine, an only child, her exotic Russian mother died of pneumonia. One day that mother went driving behind the handsome pair of gray-speckled stallions, laughing as the wind tossed her hair about. Six days later she lay dead of pneumonia. Irene's father, a big, jolly Cornishman, never recovered entirely from his sorrow.

Instead, he focused his whole life on two things: his young daughter and his business. His daughter was tall and slim and wild like her mother, gypsylike and bubbling over with mischief.

Everything Irene wanted she got. She was the most wilful, undisciplined child on the block. And everything she did was all right to her adoring father.

Get the picture clearly of this spoiled brat of a lass, given in to at every turn by an adoring parent. Imagine her as she accompanied her father from city to city, attending schools on a scattered plan as their route took them here and there.

"In one year," she told me, "I went to schools in Webb City, Missouri; Watertown, New York; St. Louis and Cleveland."

She swept through the teens until she was old enough for Vassar. She swept through Vassar until, in her own mind, she was old enough to go on the stage. Still immensely spoiled, she wrangled a job with a stock company.

All the rest were seasoned troupers; men and women who knew the road and traveled light. Irene Hubbard descended on them with four trunks and a personal maid.

They heard her untrained voice, listened to her temperamental outbursts, put up with her tantrums for six weeks—and then sent her packing home.

But she got another job, lost it; got another, lost it. And got another.

It was in *When Knighthood Was in Flower*. She played Mary Tudor, spoiled, fretful, spiteful, egotistical. She played Mary Tudor on the stage and off the stage.

One of the actors in the company was a boy named Charles Coffin. They cordially despised each other.



Irene Hubbard:
She's Aunt Ma-
ria, wife, moth-
er, queen, star,
and philosopher

He didn't mince words in telling her what he thought of her. "The reason you're so good in the leading role," he told her, "is because you're not acting at all. You're just being yourself—spoiled, pampered, selfish and domineering Mary."

Yet in three months, for some reason she can't explain to this day, Irene Hubbard became this fresh young actor's wife.

THE next year was a happy one, with the two young lovers touring the country, playing in stock together. Then little Sam arrived and Irene settled down with her father. Settled, she thought, permanently.

But a few months of watching the baby's every move proved enough. She got over the wonder of a tiny child, and chafed because of her idleness. The urge to get back on the stage, to act once more, to be with

Charlie, could not be denied. Before Sam was a year old she was trouping again, this time as leading lady in *The Man on the Box*.

"What a procession we made when we got off the train," she told me. "There was a negro maid, Mimi, for Sam. And enough paraphernalia to equip a nursery shop. There was a folding bed; a folding tub; a portable nursery table and chairs; a portable play yard."

Gradually, knowledge of the theater began to seep through her conceit. Slowly, the rough surface of life wore down her haughtiness.

As soon as she began to understand that, to make the most of life one must bargain with it and give to it as much as one takes, she began to grow. Her first twenty dollars a week grew to \$350 a week. Soon her name was one of the biggest (Continued on Page 25)



The stupendous wonder show is pictured above, as it may be seen on the stage of the great New York Hippodrome



Billy Rose, the little Napoleon who took an elephant by the tail and swung it round his head

JUMBO—

Radio's Biggest Headache

By Jack Banner



Jimmy Durante is the Claudius—Brainy—Bowers, comedy press agent of the Considine Show

WHOOPEE! I've got a million dollars' worth of adjectives, and I'm gonna spend 'em in one whooping, splashing story—the like of which has not been set down in print since the late Phineas T. Barnum went to his reward. No, sir! I'm not pauperizing my vocabulary for a gal. The object of my affection, if you please, is a radio show—to be explicit, the new Jumbo-Fire Chief program.

Let me tell you about this spectacular performance. I can tell you plenty, for I've been a behind-the-scenes spectator ever since it was announced that this combination drama, musical comedy and circus would replace Ed Wynn as the network offering of that gasoline company.

I've sat in pop-eyed amazement watching a cast of iron-lunged and iron-willed stars working themselves into nervous jitters in a successful effort to do two things well at one and the same time; namely, that of preparing Jumbo for both stage and radio openings. I've seen Jimmy Durante, Gloria Grafton, Arthur Sinclair, Donald Novis, a 35-piece orchestra and the 30-voice male chorus rehearse their dialogue, songs and score for the stage opening in the arena of the Hippodrome Theater while wreckers were tearing down the theater about their very ears; whereupon they would repair to the NBC studio for another rehearsal grind.

ON OTHER and more hectic occasions, I've seen the orchestra go through its paces at the Hippodrome, the chorus rehearse in a studio at Radio City, and the principals learn their lines and cues at New York's old Opera House, whereupon the gang would meet an hour or so before broadcast time, compare notes and cues, and put on a perfect air show. I've seen petite Gloria Grafton pass out cold under the strain of working fifteen

and more hours a day. I've seen real, honest-to-goodness tears in Jimmy Durante's eyes because his throat ached so.

Perhaps now you'll understand why I want to doff my top hat to such a gallant crew of performers. They've done a tremendous job in making Jumbo the outstanding success of two artistic mediums. Because of them Jumbo is indubitably the most titanic, prodigious, stupendous and gargantuan achievement in all microphone and footlight history! It's an elephantine spectacle of Brobdingnagian proportions! It is, in Jimmy Durante's own word, colossal!

THIS recital, of course, is not concerned with the stage show. Suffice it to say that it's been leaving New York audiences limp ever since its premiere, at the cost of anywhere from one to four dollars per admission. Radio's Jumbo, of course, is yours at no more cost than a bit of dialing effort. Or perhaps if you're lucky and live within the confines of the metropolitan area you can obtain a free ticket to the Hippodrome on broadcast night. There is no stage performance of Jumbo on Tuesday night, you know—the theater is reserved for the radio audience only.

Suppose we join that audience. Right here and now I could tell you how the premiere broadcast almost came a cropper when Gloria Grafton lost and recovered her voice on the very eve of the opening performance . . . or I could tell you how Donald Novis almost broke his neck when he fell from a flying trapeze during a rehearsal. But these things can wait. For a sight that will set your pulse a-thrumming, permit me to escort you into the world-famous Hippodrome, located on Sixth Avenue in the Forties, where in a very few minutes another episode in the Hecht-MacArthur circus saga will open before 4,500 people, the world's largest regular radio audience.

They Said a Show Like This Couldn't Be Done—Nothing Like It Ever Had Been Attempted—Producer Billy Rose Even Doubted His Ability to Make It a Success. And Yet—

Imagine, if you can, a huge theater, with the stage and most of the orchestra seats ripped out. In their places is a huge circular pit, floored with real circus tan-bark. Note the strong circusy odor. This isn't a mere illusion; it's caused by the horses, camels, lions, tigers and other animals that are stored in the basement.

NOW look around. A great expanse of seats, hung in gay red coverings decorated with white stars, rises tier upon tier, reaching almost to the very ceiling top. There isn't an empty seat in the house.

What an audience! When the Hipp was first suggested as the theater to house Jumbo's radio audiences, many of the best informed people in the industry were aghast. Why, they protested, the place was too big! Who ever heard of a radio show that could draw 4,500 people week in and week out? The big shots of the airways, Jack Benny, Eddie Cantor, Fred Allen, even Major Bowes, they pointed out, were lucky to draw 1,500 each broadcast.

Who ever heard of drawing 4,500? In the words of a political immortal, let's look at the

record. Each week, in addition to seating those 4,500 avid radio enthusiasts, the old Hipp has had to turn away 5,000 more! And each week the waiting list grows longer and longer!

Down in the ring all is chaos. Grouped across the center of the pit in a semi-circular formation sit the thirty-odd musicians who'll furnish the rhythms for the broadcast. Sour notes fill the air as the men tune their instruments. Standing on a dais, nervously fingering his baton, is the sprucely-garbed conductor, Adolph Deutsch. He's the Deutsch, you know, who has been Paul Whiteman's chief arranger for the past few years. Whiteman, who conducts for the footlight version of Jumbo, can't wield the baton for the broadcast because of previous radio commitments, so he's turned the stick over to Deutsch.

IDLING before the microphones stand the principals. Jimmy Durante, his schnozzle projecting even beyond the rim of a ten-gallon hat, looks like a cross between Simon Legree and an old-fashioned Congressman, dressed in gaiters and long frock coat. Gloria Grafton,



The two warring circus owners, Considine and Mulligan, as you may visualize them any night they have a battle over the ether waves

The love interest is admirably sustained by Gloria Grafton as Micky Considine and by Donald Novis who plays Matt Mulligan



dainty in a blue ballet costume, and Donald Novis, looking like the answer to a maiden's prayer in riding breeches and shining brown boots, chat amiably before the center mike. Arthur Sinclair fingers the whip which immediately identifies him as the ringmaster.

A mammoth Fire Chief hat, big as a California bungalow, hangs from the Hipp's ceiling directly over the center of the ring. This hat is not only ornamental, but useful, for its interior is lined with a felt matting which helps absorb the echoes. Two correspondingly large gasoline pumps flank the hat. Mounted on rubber tires in a far corner of the pit stands the specially-constructed control booth. Two engineers, cramped within its narrow confines, can be seen adjusting their instruments through the two thicknesses of glass with which the booth is walled. In the background, shuffling into four-column ranks, is the brilliantly-uniformed chorus of forty singing canvassmen.

SILENCE! No one spoke the word—no one had to. All eyes address the red second-hand of the three-faced electric clock, visible to everyone in the audience from its lofty perch above the bandstand.

Poised before a mike, Announcer Louis Witten receives the on-the-air signal from the control room and transmits it to Deutsch by a nod of the head. The conductor's baton jerks earthward and a blare of music surges across the auditorium.

Jumbo's on the air!
The show, a torrent of talent, melody, pathos and humor, pours on in sparkling fashion. But who's that tiny chap with hair as black as a raven's wing sitting unobtrusively in a far corner of the arena? No one seems to be paying any attention to him. He's Billy Rose, the Lilliputian who fathered, mothered, nurtured and executed this colossal show. The world said it couldn't be done, this marriage (Continued on Page 29)

Ted Malone's Untold Story

By
Helen Hover

TWO WEEKS after Ted Malone's first broadcast, a woman in the Midwest wrote and told him that she would have tea and cookies and a chair waiting for him every time he was expected on the air. Then Ted knew that his new radio formula was successful!

His program is like no other on the air, and frankly, I doubt if there ever could be another one with its same odd appeal. He calls it *Between the Bookends*, and it comes through the Columbia Broadcasting System from their Kansas City outlet, KMBC. You've probably heard it, because it's on Sunday afternoons as well as during the week. First you hear the strains of Auld Lang Syne on the organ, and then a softly spoken, "May-I-join-you" sort of voice says, "Hello, there."

Remember? Now, you may like it—or you may not. For while Ted has his armies of enthusiastic listeners, I know that many find his persistent cheerfulness a trifle cloying. But whether you fall in the first or the second category, you can't help but doff your new Christmas toque to him because he dared to be different.

We were sitting in his hotel room in New York where he had come from Kansas City for some business matters. All about us were open bags, some with their contents sprawling in lazy disorder on the floor. It seems that Ted couldn't make up his mind as to when he would go home, and his week-end in New York already had lengthened into a three-week stay. He's chubby-faced and beaming with kind, gray eyes. You know, the type who putters around the back yard and fidgets and blushes on the rare occasions when he has to haul out the old tuxedo for a family wedding.

TELLING you what he looks like is about the only way I can describe the homey aura that surrounds his programs. On the air, he's like the man next door who sits in a rocker on the front porch after dinner, smoking a pipe, talking about the weather, about old Bert's rheumatism, about how the house ought to be painted now that Ellen's grown up and has suitors hangin' around. To the women shut in by their housework, to the invalids, to a lonely soul, he's a friend who's dropped in for a chat.

"I never prepare a program," he told me in that smooth, Midwestern voice. "I just get before a microphone and talk and talk and talk. What about? Oh, just small talk on anything that occurs to me. Sometimes it's about the picture on the wall. Sometimes about the weather. Sometimes I'll say, 'My, my—do I see dirty dishes in the sink?' And at this time of day, too?" The listeners don't resent it—even if the remark happens to hit true with them. It just bears out the illusion that I'm actually in the home talking to just that *one* person. I once said, "Oh say—the bulb in that lamp is broken. Now don't forget to buy a new one tonight." I got hundreds of letters from women after that, asking how did I know that *her* light was broken. Well, of course I didn't. But it so happened that my bulb was broken and I reckoned that there must be a lot of other bulbs all over the country just like mine. That's all.

"Once, keeping up this rambling sort of chatter, I happened to say, 'My, but that's a pretty dress. Is it a new one or is it made over?' I got many letters from delighted listeners who happened to be wearing new dresses that day, and they felt flattered pink that I had 'noticed' it. But the funniest outcome of all this was brought to my attention by a lady from Washington who said she had dropped in to visit her neighbor next door. This neighbor was showing off a new dress, and just at that moment I piped in with, 'Is it a new dress or is it made over?' At that—my correspondent informed me—the lady grew red, stuck her tongue out at the radio and said, 'Is it any of your business?'"

If You're Looking for a Confidant, Friend or Companion, Ted Can Be Oh, So Helpful! Just Write Him



He's chubby-faced and beaming, with kind, gray eyes—the type who putters around the back yard

But the sackfuls of letters that come in to Ted reveal that he strikes a deeper chord in the sentiments of his listeners. They are not maudlin or sloppy or sentimental. They're not appeals for money or for help. Most of them don't even seek advice. Ted doesn't pretend to be another Voice of Experience.

"Most people," he explains, "want to confide in someone. If they have a secret happiness, a secret trouble, if something exciting has happened to them, they want to share that news with someone else. It's from people who are undergoing such emotions that I get most of my mail."

"For instance, one girl from California wrote and told me that she was secretly married, and she just *bad* to tell someone about it—so she had selected me. She wrote me every week for seven months, just pouring

out her happiness in words which she was denied to tell anyone else. I was the friend she could talk to. When finally she wrote me that she was going to let the secret out, I told her I'd announce it over the air. She was thrilled, so I started, 'Oh, say—if you love gossip, you just listen to this. You know that pretty Carol Noack? Well, she's been married to that Parker fellow since July . . . and on and on in that line.'

You can understand then why his listeners feel that Ted has stepped right out of the loudspeaker into their own living-rooms to talk a bit o' gossip with them.

Ladies in Reno who are going through the heartbreak of a divorce write to him out of their loneliness. A man once asked Ted to read a certain poem so that his wife who was in the famous divorce colony would hear it. Ted doesn't claim that he's a life-sized Cupid shooting arrows at people and getting them to kiss and make up, but the note did have a certain appeal that made it sincere. He read the poem and ended, "This is from a lonesome husband whose wife is in Reno." The next morning he received seven letters from wives in Reno—each wanting to know if it was *her* husband who had asked for the reading. The upshot of the whole story is almost too unbelievable. Yes, the California man and his Reno-residing wife did become reconciled.

I asked Ted how he accounted for that. He said:

NO DOUBT many well-meaning friends had tried to intervene and patch up the spat that had grown into the wide gap between this man and wife. But you know how folks resent advice, even the well-meaning counsel of friends. But when I stepped in, this couple didn't know me—I didn't know them. I was no personal intruder prying into their lives. There was no embarrassment, no resentment. Instead, that simple appeal acted as a subtle and well-aimed hint which, fortunately and coincidentally, hit the mark."

But of all the thousands of letters he has received, the one I like best is that from a Florida girl. She had been going with a married man, she confided. They were both sincerely in love with each other, but she felt that the time had come when she had to stop seeing him.

"I was to see him for the last time," she said, "but I didn't know how to tell him that. There was no way. We were parked in a car on a beautiful country road. It was so very hard for us both. There was so much we both wanted to say—but which we knew must not be said. Can you imagine what that moment meant to me? It was goodbye, after five weeks of living, of being glad to be alive. In my emotional state of mind I was unable to speak. It was a moment that could have been the most beautiful—or the ugliest of our lives. I turned on the radio, and there came your voice, reading the *Teak Forest*:

"You are wise; you take what the gods have sent."

"You ask no questions, but rest content."

"For this is Wisdom: to love, to live."

"To take what Fate or the gods may give . . ."

"Speed passion's ebb as you greet its flow—"

"To have—to hold—and, in time—let go!"

"It was the answer—it was what I wanted to say to the man I was never to see again. And you said it for me. We could leave each other forever, knowing that the other understood."

I like that letter. I like it because it tells better than anything in the world how Ted Malone and *Between the Bookends* are fulfilling their unusual mission on the air.

Ted Malone and his *Between the Bookends* are heard Monday, Tuesday, Thursday and Friday over a CBS-WABC network at 2 p. m. EST (1 CST; 12 noon MST; 11 a. m. PST).

The Only One Of His Kind

By
Frances Beebe

You May Think You Can Resist Jose Manzanares, the Latin Romantic; But That's Because You Don't Know All About Him



Jose and his vocalist, Dolores—lucky girl!—as they appear any Sunday afternoon in the New York CBS studios

HOW would you like a nice, big helping of romance today, lady? Yes? Well, then leave the dishes in the sink, put down that reminder pad, forget about the grocery order for a while, and let me introduce to you the newest beau ideal of radio. Ladies, meet Jose Manzanares, orchestra leader of the South Americans, on the new Ford program heard Sunday afternoons on the Columbia network.

He's as Latin as his name, as cosmopolitan as a traveling bag and as adventuresome as a moonlight swim. He'll rid you of those everyday doldrums. So have a little dream on me and forget about such humdrum things as cooking and washing stockings and wiping Junior's nose. Forget all that and try to live through the hectic and fascinating life of this new radio Heart Throb.

In fact, try to imagine that you're one of the ladies whom Manzanares has serenaded. Yes, actually! It's an old Spanish custom, and according to *el Senor* there's nothing more thrilling than "being asleep and then to be awakened by the soft strains of a guitar and a man singing under your window."

IN SPITE of that staccato Latin accent (authentic, and I don't you just love it?), Jose was born on native soil—San Francisco, to be exact. His parents had gone there from Spain in an effort to make a living. But Papa Manzanares was still a struggling engineer, and as for Mama—well, let Jose tell it:

"She was a teacher of the piano, and she never make any money. Always she fight against my becoming a musician. She want me to be a business man. 'Look at me,' she would say. 'Always I am struggling and struggling, but money I never make. I want to be rich and successful, and that you will never be if you follow music.' So I never was allowed to touch the piano or any musical instrument. But one thing she cannot prevent is my inheriting her love for music. I already have that. So I sneak off and study in secret. I go to an Italian restaurant where they have an orchestra. I help with the dishes and in return the manager allows the guitarist to teach me.

"One time my cousin come to the house with a guitar and he strike some chords for my mother and myself. It does not sound right to me. 'No, no,' I cry at him, 'it is wrong. Let me show you,' and without thinking, I grab the guitar away from him and play it myself. I am so happy to be holding this guitar, I forget how long I am playing it. I forget that my mother is watching me. I forget everything but the melody I am playing. But when I look up I see my mother weeping. She know, you see, that I have gone against her wishes and she is afraid of what it will do to me."

HIS mother never lived to see Jose triumphant in the career of which she disapproved. Never lived to see him honored as the man who did more to promote a-love for her adored South American music than anyone else. Never lived to hear his name and his orchestra broadcast over the entire United States. When Jose was fifteen years old she died, five years after the death of her husband, worn out by the struggle to support Jose and a younger child.

Jose was sent to South America to live with an uncle who was as poor as a drought crop. Here he worked on a ranch and learned the songs of the gaucho as he rode the plains. He saw for the first time the romantic customs of his people. He joined in the *campesinos*, a gay holiday somewhat equivalent to our Leap Year. He serenaded girls under their windows, he rode out in the moonlight on *Bisquita* to keep a midnight tryst with some black-eyed little rebel who had slipped away from her guardian's watch. All of these incredible romanticisms are the breath of his music today. You can hear it in the impetuous, happy lilt, the gay, reckless swing of his rhythms.

But Jose went through many steps before he reached that of having his own band. He returned to San Francisco and became a dishwasher, then a dancer.



Intimate acquaintance with Dolores, as you may see for yourself, reveals that she shares Jose's Latin fire in putting over a song

He was entertaining in a Hollywood vaudeville house. It was at the height of the sensational Valentino craze in the early 1920's, and Jose sang and danced to the tango of *The Four Horsemen*. One night, exhausted and flushed after whirling through the vigorous tango, he found a sleek, familiar Latin figure in his dressing-room. "You were magnificent," the visitor said. "I wish you could have appeared in my picture." That was how Jose met Valentino and started a famous Hollywood friendship.

"There was no more romantic figure than Valentino," Jose told me. As he spoke of him, I noticed a slight resemblance to the Great Lover himself. Slighter and shorter in build, and not quite so handsome, he possesses the same dark good looks, the same thin, short nose with the dilated nostrils, and the same shining, blue-black hair plastered like patent leather against a well-shaped head.

"He have a large hilltop home which is more beautiful than anything I have ever seen," Jose went on. "He insist that I live here with him. He always have people at the house, but when there are no guests we sit in the patio and he ask me to take out my guitar and I play and sing. Sometimes he join in—he had a beautiful voice—and sometimes he sit quiet and sadlike and just listen. He was as sentimental as a woman."

ONCE he dash into the house and grab my arm. 'Jose, Jose!' he cry. 'I have met the most wonderful girl. She is beautiful and very, very brilliant. Come, you must help me woo her. Her name is Pola Negri and I met her on the movie lots this afternoon.' So I get my guitar, and Valentino and I drive over to her home.

"It is after midnight, but to Spaniards that is the time for making love. We stand outside her window, I play the guitar and Valentino sing. Soon we hear a window open and I see a lovely white face topped by black, black hair peep out of the window. It is Negri. She have been sleeping and we have awaken her, but she is a romanticist herself. She fall in love right then and there with the great Valentino. What girl could resist such a man?"

But Jose had romantic fireworks of his own. She was Carmenita, his dancing partner. Handsome in a darkly Spanish way and talented, with her love for music and dancing, she seemed like the perfect mate for Jose. But one thing he had not accounted for was her temper.

"I am in her home one day," he explains, "when she is having a party. Suddenly I see a girl whom I have not seen for years. I go (Continued on Page 29)

Major Bowes' Amateurs



Heard on Sunday, December 8

When Jackie Billings, the department-store clerk from Hamilton, Ontario, went on, the Major found that he had eye-appeal. Agree?



Mrs. Gladys Winterrow, above, seems to be just the type to leave Ohio telling her family she was going on vacation to Pennsylvania, and intending all along to sing on the Major's hour. And did she sing! To the right is Pauline Jackson from Tulsa, Oklahoma, whose life-long ambition has been to sing, too, and be paid for it. She may realize that ambition some day



All the Ritzheimers—the Detroit Ritzheimers—are musicians, so it was only natural that Robert should study the violin

Plums and Prunes

By Evans Plummer

NICE PEOPLE these radio stations. WLS, for example. That Windy City parent of the National Barn Dance is just brimming over with Christmas activities that make you want to ship car-loads of sugar plums in the direction of the WLS staff and owners.

There's the WLS Christmas Neighbors Club fund, collected from the artists and the listeners. Its money is being spent to provide good radio receivers for orphans' homes, children's hospitals and other institutions taking care of unfortunate youngsters.

Then there are the Christmas Giving Parties, one staged December 14 and the next to be held December 21 at the Eighth Street Theater. The artists stage two morning shows at the theater each of the days and the requirement for admission is that you donate some canned goods, clothing, toys or similar gift. These then are turned over to the Salvation Army for distribution to worthy families in need.

Of course there are hundreds of other stations where the performers and proprietors are translating the Christmas spirit into actions equally commendable. Who said radio didn't have a heart?

Lulu Belle's Sincere Wish

By the way, Lulu Belle, the National Barn Dance comedienne, celebrates her birthday on Christmas Eve. And she hopes that she will receive the one gift she has been awaiting for oh, so long—her baby yet to be born.

Myrt's Son Comes Home

ANOTHER HAPPY MOTHER is Myrt, of Myrt and Marge, whose smiles are radiant because her 18-year-old son, George Damerel, Junior, is spending his Christmas vacation with her, taking her on the usual round of parties and sparking her like a beaux. George is a freshman at the University of California; is studying journalism.

Hawa-ii? Just Fine. And You?

From far-away Hawaii comes an Aloha and best Christmas wishes from your tiny, pretty friend—MEMO LOA (Meymo Holt)—the Hawaiian charmer who sang last Winter with Herbie Kay's orchestra. Memo, you may recall, returned to the Islands when her aunt there took ill. She had to mail her Christmas cards in November so they'd arrive in time.

Our Own Puzzle Department

TRY TO SOLVE this one: How, we wonder, does it happen that at the present moment the Betty and Bob story is taking on what appears to be the identical aspects of the previously launched and currently existing situation between Kay and Bob in *Today's Children*?

Could it be that the situation is so commonplace that the B&B writer has adopted it in the usual course of events, or—? At any rate, we believe that the Betty and Bob script would listen better if it didn't sound too much as if it were a rebroadcast of *Today's Children*.

Who's Imitating Who?

In the soup at the present moment is bandleader HORACE HEIDT who has been filling his microphone much of late, it is charged, with braggadocia and trivia regarding his "widely imitated" band, arrangements, et cetera. According to other Chicago bandmen, Horace has been getting under their skins—particularly, they say, inasmuch as the Heidt band sounds so extremely similar to the widely acclaimed outfit that does a spot of flivver sales work for Mr. Ford. The battle is still on.

The King's Entourage

WAYNE KING, whose orchestra was winner in RADIO GUIDE'S 1934 and 1935 Star Elections, will begin the New Year right by making theater appearances at the principal cities . . . and now you can see for whom you voted. This is the Waltz King's very first theatrical tour, so clip this list of dates and save it:

Week beginning January 3, Palace theater, Cleveland; January 10, Downtown theater, Detroit; January 17, Shubert theater, Cincinnati; January 24, RKO Palace theater, Chicago; January 31, Hennepin Orpheum theater, Minneapolis; February 13, RKO Boston theater, Boston; February 21, Earle theater, Washington, D. C.; February 28, Stanley theater, Pittsburgh.

He will continue his Lady Esther broadcasts while on tour. February 12 he will do his commercial broadcast from New York City. More theater dates will follow the above. And his take, it is said, is expected to set a new record for dance orchestra earnings on the stage.

Fruit for the Christmas Stocking

Prunes to Edith Meiser for the recent trend of The New Penny. Judging from the December 10 program it would seem that HELEN HAYES is changing from a star emotional actress to a lady Frank Merriwell. Idea for Miss Meiser: How about having Helen, with two orphan babes in her arms, chased by bloodhounds across cakes of ice in the Panama Canal?

Plums to LESLIE HOWARD for dropping *The Amateur Gentleman* serial and switching to a complete play each Sunday. The silly serial was murdering the Howard talents.

And prunes to the FRED ALLEN stooge who gummed up his December 11 program by reading pole vault as "pall vault". But the Allen wit saved the day.

More plums to those two ladies, JUNE WALKER (Romberg's *Studio Party*) and BARBARA BLAIR (Snoony of the *Waring show*) who we think are among the up-and-comers among comediennes.

Likewise the MARCH OF TIME is asked herewith to help itself to some of the juicy fruit. Always a good show, we particularly enjoyed that interesting dramatization of the astronomer who turned back his planetarium to the time of the birth of Christ to discover that the beams of three stars coincided and appeared as one—the Star of Bethlehem—to guide the three wise men to the manger of the Conception.

Podium Pothooks

JOE SANDERS, the bandleader who they said couldn't come back, has been signed for recordings and has already made his first platters. He was recently recipient of a grand certificate for the "Best Entertainment Ever Provided," a gift from the war vets at the Edward Hines Memorial Hospital . . . The watch program featuring ART KASSEL'S music with the MILLS BROTHERS is fated to fold after December 27, for which we are sorry. It seems no one buys watches after Christmas . . . Nice to hear from HARRY SOSNICK again. He's musicking for the AL PEARCE GANG since they moved to Chicago.

Famous Last Lines

THIS IS the National Broadcasting Company . . . THIS IS the Columbia Broadcasting System . . . THIS IS an electrical transcription . . . THIS IS Mortimer Stuyvesant McGillicuddy announcing . . . THIS IS station B-U-Z-Z . . . and THIS IS Prunes Plummer wishing the whole big lot of youse patient readers a happy, healthy, hearty—and plumful—Yuletide.

Inside Stuff

By Martin Lewis



*This Week's
News Reel*

Famous Faces in
Famous Places

THE Palmolive Beauty Box Theater, having exhausted the supply of operettas and musical comedies, switches to a new musical idea around the first of the year . . . Waltz Time, its opposition on the other NBC net, is also slated for a change. Up for the sponsor's consideration is a new show titled Ziegfeld's Follies with BILLIE BURKE, wife of the late producer, as its star.

Gertrude Niesen

WHICH ALL brings back memories of a lass who for some time struggled for recognition on the airlines. Last year she proved she had what it takes by her expert warbling on the *BLOCK* and *SULLY* show. Now comes the glad news that GERTRUDE NIESEN has signed to appear before the footlights as the featured star of the new Ziegfeld Follies, with an opportunity to display her dramatic ability as well as singing. Gertrude has at last realized her ambition and it might easily be labeled, *Local Girl Makes Good*.

Klassen vs. Horlick

NOT SO fortunate is BEN KLASSEN, the lad you heard on HARRY HORLICK'S show for several weeks who then suddenly disappeared. Because of his good work your correspondent decided to make an investigation. It seems Horlick took a personal dislike to the singer, and heated words flew fast and furious. The maestro, being head man of the program, insisted on the dismissal of Klassen, despite an attempt on the part of the sponsor's representatives to intervene. In Klassen's place you now hear a newcomer, HOWARD PRICE, who incidentally is managed by Horlick. It is hoped that Klassen, who came from the Pacific Coast and tried hard to make good, will be back on the airlines soon with better luck.

House to Close

ANOTHER REMOVAL from the airlines, at the end of this month, will be GERTRUDE BERG'S *House of Glass*, which probably couldn't stand the competition of BURNS and ALLEN on one network and WAYNE KING'S music on the other. In its place the sponsor may revive Mrs. Berg's initial radio effort, *The Rise of the Goldbergs*, as a fifteen-minute daytime program, five times a week, or a similar treatment will be given the *Glass House*. Mrs. Berg's script will replace CLARA, LU and EM, who fold after January 10 because of illness, storking, etc.

Competition

DISREGARDING TOUGH competition, however, are the Sinclair Minstrels, just announcing a renewal of contract for another year. Opposing them they have radio's oldest commercial program, HARRY HORLICK and his Gypsies. On the other net, the Lux Theater of the Air, which is pretty tough competition in itself, plays to a large audience—which all goes to prove there are enough listeners in America with varied tastes for entertainment that can be divided among several good shows aired at the same time.

Dog Stuff

THAT THERE are enough listeners for everyone is also the belief of ALBERT PAYSON TERHUNE'S sponsor, who is bringing his famous dog dramas back to the NBC-WJZ airlines on Saturday, January 4, at 5:30 p. m. EST (4:30 CST; 3:30 MST; 2:30 PST) which, if you know your radio, is exactly twenty-four hours before Bob Becker faces the same microphone to discuss the welfare of canines.

Hope for Hope

DISCUSSING THE welfare of their program, however, is the most popular topic with the sponsors of the FRANK PARKER show, which has undergone several revisions. Final decision has been rendered for a permanent set-up which will have Parker as the star singer, with BOB HOPE and his gal stooze offering comedy bits. The script will be dropped with an extra femme hired to do the vocals with the band.

Coming Changes

PAST THE stage of discussion is the *Dangerous Paradise* show featuring NICK DAWSON and ELSIE HITZ, which leaves the airlines before the end of the month. Other shows expecting their dispossession notices are CONRAD THIBAUT'S *Log Cabin Revue*, the THORNTON FISHER Sport Show, Buck Rogers and the series known as *To Arms for Peace* . . . For every program that goes off the air, another must replace it. Which is one way of telling you that a sponsor has signed PHILLIPS LORD to launch a series known as *Crime Crusaders* on the air.

For Old-Timers

BEN BERNIE is preparing a special New Year's Eve program for the old folks who like the old-time hit tunes. The *Old Maestro* will present as his guests several members from the cast of the Broadway production, *The Gay Nineties*, who will play and sing for youse guys and gals . . . The same evening FRED WARING will also do a little reviving by playing numbers he featured during the year, which have proved most popular with listeners. Get out your song sheets, folks, and join in.

Recoveries

PETER VAN STEEDEN, maestro of the Town Hall Tonight show, is doing nicely after his emergency operation for appendicitis . . . Several other stars of radio are sick, but it's a different kind of ailment. They're sick of hearing false rumors. For instance, JESSICA DRAGONETTE emphatically denies the report that she is secretly married. It's all the bunk, says the Radio Queen . . . DEANE JANIS, vocalist on the *Caravan Show*, is saying No, No, a Thousand Times No, when the same question is asked of her. Deane only had to tell me once.

Love in Bloom

ON THE other hand, RAY NOBLE and ERNEST TRUËX are busy denying rumors that they contemplate a visit to the divorce courts . . . Never do you find the name of JANE FROMAN and her hubby, DON ROSS, in the gossip columns. Love is in bloom with them always, and as soon as Jane finishes her next picture for Warner Brothers they are going to hop a boat and cross the big pond for another of their many honeymoons.

Love Books

IF IT isn't love that induced PHIL R. DAVIS to dedicate his new book, *Acid and Honey*, to the lovely songstress, LEAH RAY, then there's a new name for it . . . LOWELL THOMAS has just written a book entitled *Fan Mail*, which is a study of all the fan mail he has received.

Merry Christmas

And now my readEARS I want to take this opportunity of wishing you the merriest Christmas you've ever had. Here's hoping that it will be replete with much joy and happiness and that the coming year will bring you your every wish.

Captain Tim Healy, authority on stamps and stamp collecting, appropriately does his bit in the annual drive to sell Christmas Seals at Grand Central Terminal, New York



Above is Howard Price, the new tenor rave on the A & P shows and, right, Sam Hearn, the Schlepberman who has been stealing laughs on the Jack Benny program lately



At left are two men who carried out a tricky assignment — the Admiral Byrd last year show — get together to swap yarns. They are Charles Murphy and Announcer Harry Von Zell



Above is a super-candid exclusive shot showing Ed Reese, Spencer Dean of *Crime Clues*, and a member of his cast

Coming Events

EST and CST Shown

(For MST Subtract One Hour from CST)



Ruth Lyon is one of the vocal celebrities featured with the new Cinema Theater Wednesdays at 10 p. m. EST (9 CST) over an NBC-WJZ network

SUNDAY, DEC. 22

REV. GEORGE A. CLARK
REV. JOHN GREGORY MURRAY

The Reverend George A. Clark, D. D., Emmanuel Baptist Church, Brooklyn, New York, will conduct the morning period of the Church of the Air, over the CBS-WABC network at 10 a. m. EST (9 CST). The Most Reverend John Gregory Murray, S.T.D., Archbishop of St. Paul's, St. Paul, Minnesota, will conduct the afternoon period at 1 p. m. EST (12 noon CST).

CHRISTMAS CAROLS

The Branscombe Choral will present Christmas carols direct from Radio City studios to an NBC-WEAF network audience at 10:30 a. m. EST (9:30 CST).

HANDEL'S ORATORIO

The Radio City Music Hall will present Handel's Messiah, with Edwina Eustis, Jan Peerce and Robert Weede, over an NBC-WJZ network at 12:30 p. m. EST (11:30 CST).

HANS CHRISTIAN ANDERSEN

The Princess and the Pea will be dramatized from Odense, Denmark, in a trans-Atlantic broadcast over the CBS-WABC network at 12:30 p. m. EST (11:30 a. m. CST) in commemoration of Hans Christian Andersen, who was born in Odense and who wrote the story to be dramatized.

LATTER DAY SAINTS' CHOIR

The Latter Day Saints' Choir of Independence, Missouri, will sing Handel's Messiah over the CBS-WABC network at 1:45 p. m. EST (12:45 CST).

A CAPPELLA CHOIR

Another Yuletide offering will be presented by the Cleveland Heights High School A Cappella Choir directed by George Strickling, over NBC-WEAF facilities at 4 p. m. EST (3 CST).

GRETE STUECKGOLD

Guests on the Ford Sunday Evening Hour, broadcast over the CBS-WABC network at 9 p. m. EST (8 CST) will include Grete Stueckgold, soprano; Kathryn Meisle, contralto; Richard Crooks, tenor; Ezio Pinza, bass-baritone and a mixed quartet. The program will be devoted to holiday chorals.

LOTTE LEHMANN

Guest of the General Motors program over an NBC-WEAF network at 10 p. m.

EST (9 CST) will be Lotte Lehmann, Metropolitan opera soprano. Gladys Swarthout, originally scheduled, will be heard at a later date.

NEW VARIETIES SHOW

Continental Varieties, new series of weekly programs, featuring Terry La Francini, the Ortiz Trio and Lea Karina, soprano, with Gleb Yellins' orchestra, replaces Highlights of the Air over an NBC-WJZ network at 10:30 p. m. EST (9:30 CST).

MONDAY, DEC. 23

ORIGINAL CHRISTMAS POEMS

The Reverend Francis C. Young, who has broadcast his own original Christmas poems every year for more than a decade, will celebrate his twelfth anniversary on the air when he appears on the National Farm and Home Hour over an NBC-WJZ network at 12:30 p. m. EST (11:30 CST).

TUESDAY, DEC. 24

CAMBRIDGE, ENGLAND

The annual Christmas Carol service will be broadcast over the CBS-WABC network from the historic chapel of King's College, Cambridge, England, at 10:30 a. m. EST (9:30 CST).

BROADCAST FROM POLAND

An international broadcast from Warsaw, Poland, featuring Polish Christmas songs by Michael Swierzynski, accompanied by the Orchestra Polskierajdo, conducted by Stanislaw Nawrot, will be featured over an NBC-WEAF network at 3 p. m. EST (2 CST).

CHAMBER MUSIC AND VOCALISTS

The first in a series of eight-hour programs of chamber music from the Library of Congress will be presented over an NBC-WJZ network at 4:30 p. m. EST (3:30 CST). The Vecchi Singers will be heard in the initial program. This series, under the auspices of the Elizabeth Sprague Coolidge Foundation, will be heard each Tuesday until February 11.

SCIENCE SERVICE

On the Science Service program, broadcast over the CBS-WABC network at 4:30 p. m. EST (3:30 CST) Doctor W. B.

Bell of the U. S. Biological Survey; George A. Dutch of the U. S. Forest Service, and Watson Davis, Director of Science Service will speak on Christmas Trees and Reindeer.

THE PRESIDENT'S CHRISTMAS PARTY

President Franklin D. Roosevelt's Christmas Party to the children of the nation will be broadcast over both the NBC-WEAF and CBS-WABC networks at 5 p. m. EST (4 CST).

HANSEL AND GRETEL

Howard Barlow's Understanding Opera program will feature Humperdinck's famous opera, Hansel and Gretel, over the CBS-WABC network at 6:35 p. m. EST (5:35 CST).

LEGION COMMANDER'S MESSAGE

Ray Murphy, national commander of the American Legion, will deliver an address to hospitalized veterans on Peace for the Able—Peace to the Maimed, over an NBC-WEAF hookup at 6:35 p. m. EST (5:35 CST).

MONASTIC CHRISTMAS SERVICES

Monastic Christmas services by the monks of Buckfast Abbey at Devon, England, will be relayed via short wave over an NBC-WJZ network at 7:15 p. m. EST (6:15 CST).

THE STORY OF SCROOGE

Sir Seymour Hicks will be heard from London, England, in a fifteen-minute characterization and narration of The Story of Scrooge, famous figure in Dickens Christmas Carol. NBC-WJZ network, 7:45 p. m. EST (6:45 CST).

GENERAL GIUSEPPE GARIBALDI

The Phillips Morris program, effective with tonight's show, will inaugurate a new policy by presenting guest speakers each week. General Giuseppe Garibaldi, prominent Italian statesman, will be introduced by Phillips Lords, who has been added to the regular cast. NBC-WEAF network at 8 p. m. EST (7 CST).

HEADLINES OF 1935

A dramatized review of the year's most spectacular news stories as selected by editors of the Associated Press, will be

presented by NBC with the cooperation of the Associated Press, over an NBC-WJZ coast-to-coast network at 10:30 p. m. EST (9:30 CST).

ST. NICK'S VISIT

A special broadcast, The Visit of St. Nick, will be aired over the CBS-WABC network at 11:15 p. m. EST (10:15 CST).

A FABLE IN BETHLEHEM

The Dramatic Guild will offer Charles Tazewell's play, A Fable in Bethlehem, over the CBS-WABC network at 11:30 p. m. EST (10:30 CST)—to be followed by Christmas carols by the Cathedral Choir and orchestra at 12 mid. EST (11 p. m. CST).

TURNING TIME BACK 2,000 YEARS

In a special broadcast from the Hayden Planetarium, time will be turned back 2,000 years and the Star of Bethlehem will be reproduced for NBC-WEAF listeners at 11:45 p. m. EST (10:45 CST). Stanley High, commentator, will give the description.

TRINITY CHIMES

Peace on Earth, Good Will to Men—the chimes of Trinity Church in New York striking midnight—will be carried over combined NBC-WEAF and WJZ networks at 12 midnight EST (11 p. m. CST).

WEDNESDAY, DEC. 25

CHRISTMAS MUSIC BOX

At 9 a. m. EST (8 CST) over the CBS-WABC network will be broadcast a special feature entitled Christmas Music Box.

KING GEORGE V

The Christmas message of King George V to his subjects throughout the British Empire will be the climax of an elaborate international broadcast over both the CBS-WABC network and an NBC-WEAF hookup at 9:30 a. m. EST (8:30 CST). The program will include the Christmas bells in Bethlehem, carolers in London and descriptions of holiday observances in England, Scotland, Ireland, Wales, Canada, South Africa, India, Australia and New Zealand.

ALL-STAR SHOW

A surprise Christmas program with an all star cast, coming direct from seventeen countries, will be presented by the RCA-Victor Company over an NBC-WJZ network from 2 to 3 p. m. EST (1 to 2 CST).

AKRON CIVIC CHORUS

The Messiah will be heard from Cleveland, Ohio, sung by the Akron Civic Chorus over the CBS-WABC network at 2 p. m. EST (1 CST).

CHRISTMAS ORATORIO

Saint-Saens' Christmas Oratorio will be performed by an augmented chorus, soloists and a concert orchestra conducted by Cesare Sodero, over an NBC-WEAF network at 2:30 p. m. EST (1:30 CST).

CHRISTMAS SYMPHONY

The Cleveland Symphony orchestra will present a Christmas symphony for NBC-WJZ listeners at 3 p. m. EST (2 CST). Artur Rodzinski will conduct.

LOS ANGELES SYMPHONY

A special Christmas concert by the Los Angeles Symphony orchestra, with Pierre Monteux conducting, will be heard over the CBS-WABC network at 3 p. m. EST (2 CST).

CANADA'S CHRISTMAS

A kaleidoscopic sound picture of Christ-



Lionel Barrymore as he appears rehearsing for his broadcast of Dickens' immortal Scrooge on Christmas Day at 5 p. m. EST (4 CST) over a CBS-WABC network

Madman's Ride

Calling All Cars

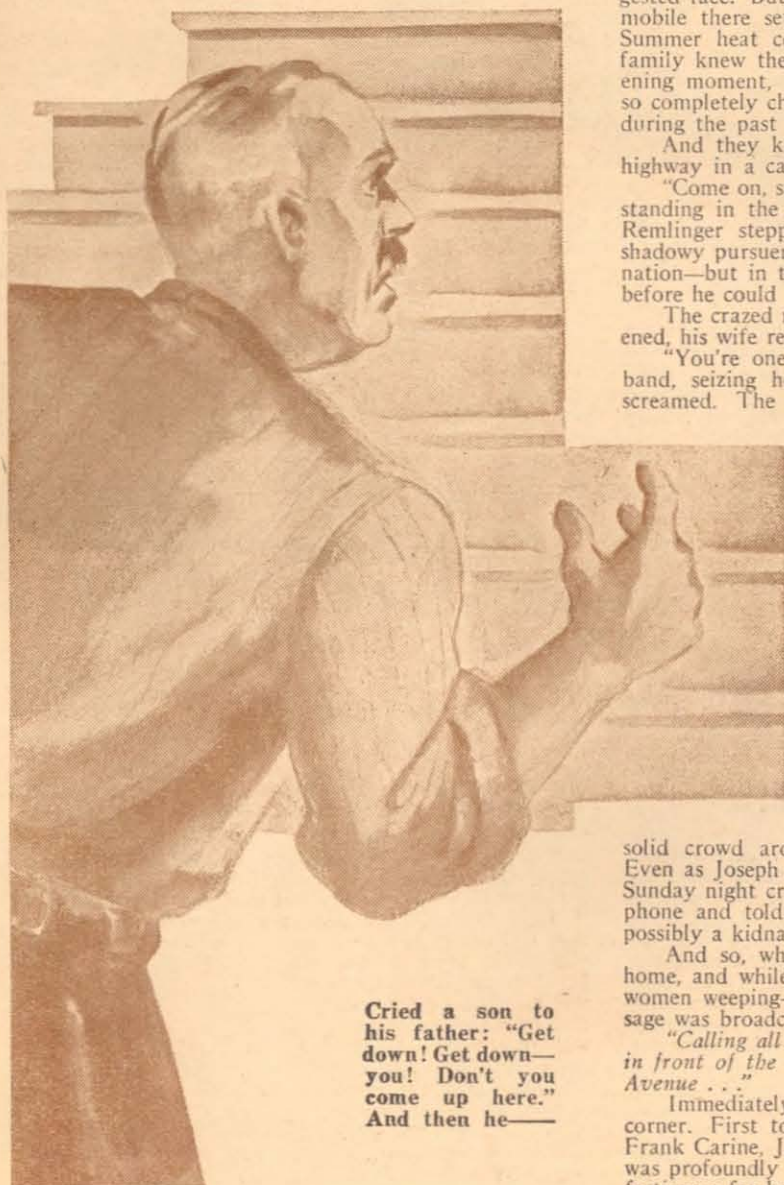
George Moran's Strange Fits of Brooding Came to a Startling Climax That Warm Night He and His Family Set Out for a Little Air

By Arthur Kent

IT WAS on the way home from church that George Moran began to act strangely. It was Sunday evening. But nightfall had brought little relief from blistering July heat which seeped like an intangible liquid into every brick and stone and bit of baking asphalt in the entire city of Elizabeth, New Jersey. And some of that heat must have soaked into the tortured brain of George Moran, too.

The boys at police headquarters had been talking about young Moran for several weeks. They were sorry about the domestic trouble which had caused him to separate from his attractive wife; and they were even more sorry for his father, James Moran, retired policeman who was universally respected in the community. Out of work and miserably unhappy, George had gone back to live in his father's home at No. 14 Delaware Street.

As a matter of fact, when the Moran family drove to church that night, they hoped and prayed for a reconciliation. Young Mrs. Moran had been persuaded to accompany her husband . . . She was sitting in the rumble seat with him when the first attack came. Up



Cried a son to his father: "Get down! Get down—you! Don't you come up here." And then he—



to that moment George had been very quiet. But suddenly he shouted: "They're after us! Step on the gas!"

The car swerved as the startled driver—Joseph Remlinger, Moran's brother-in-law—turned half around.

"George!" cried his wife, shrinking away from him. "What on earth is the matter with you? Who's after us?"

BUT George just mumbled something. He sank back in the seat. Sweat poured from his flushed and congested face. But over the other occupants of that automobile there settled a chill of fear—a chill which no Summer heat could dispel. For now George Moran's family knew the worst. They understood, in that sickening moment, the strange fits of brooding which had so completely changed his formerly pleasant personality during the past few weeks.

And they knew that they were speeding along the highway in a car—with a madman!

"Come on, step on it!" Moran suddenly roared, half standing in the rumble seat. "Here they come!" And Remlinger stepped on it—not, however, to avoid the shadowy pursuers of his brother-in-law's frenzied imagination—but in the desperate desire to get George home before he could do any damage.

The crazed man swayed perilously. Pleading, frightened, his wife reached out to steady him.

"You're one of them!" howled the distracted husband, seizing her by the throat. The young woman screamed. The car lurched to a sudden stop. Joseph Remlinger came running around the side of the car and grabbed Moran's arms. They struggled, and gradually George subsided.

But not for long. Hardly had that carload of frightened people started again, when the maniac began to shout loudly for a plate of ice cream! Then he changed his mind, and howled to be taken home.

AND as the car passed the ice-cream parlor of Isaac Goldberg, not far from the Moran home, George suddenly leaped clear out of the rumble seat. He lurched across the sidewalk.

"Police! Police!" he screamed.

On the sidewalk the stream of pedestrians quickly froze into a solid crowd around the gesturing, shouting madman. Even as Joseph Remlinger pushed his way through that Sunday night crowd, some startled person ran to a telephone and told police headquarters that a holdup, or possibly a kidnaping, was in progress.

And so, while Remlinger managed to lead Moran home, and while the other members of the family—the women weeping—drove slowly ahead of them, this message was broadcast by the Elizabeth police radio:

"Calling all cars . . . All cars . . . a possible holdup in front of the Goldberg ice cream parlor on Elizabeth Avenue . . ."

Immediately, five radio cars headed for the busy corner. First to arrive was that containing Patrolman Frank Carine, Junior, and Thomas Jenkins. And Carine was profoundly shocked to learn the facts from the confectioneer; for he and George Moran had been friends for



Patrolman Frank Carine, Junior—one of the brave men of the force who lost their lives trying to help a man gone mad

years. They had even worked together in nearby shipyards.

So Patrolman Carine hurried to the Morans' house—not to catch a criminal, but to try to help a dear friend.

Meanwhile, Remlinger had succeeded in piloting the dazed George the short distance to his father's home. The family gathered around him—but George disregarded them. With shaking hands his father brought him a glass of water. (Continued on Page 23)

Meet the Vass Family

By Chester Matthews



WHEN you're down and out, in the dumps—consider the Vass Family. If all roads seem to lead nowhere, and you're at your wits' end as to what to do, listen to this remarkable family some Saturday over an NBC network.

Then when you've heard the story of this mother and father and seven children, you may take a new lease on this thing called life.

Doctor J. L. Vass, papa of all the little Vasses who are now on the radio, never suspected that his whole brood would turn out to be bright starlets.

He was a Baptist minister; his father was a Baptist minister; his father's father was a Baptist minister. His wife's father was a Baptist minister. His wife's father's father was a Baptist minister. What would be more natural than that his two sons would become Baptist ministers, and his five daughters would marry Baptist ministers? Simple, isn't it? However, Fate stepped in to break up the line in a fantastic way. But let's start at the beginning.

WHEN Doctor Vass settled down in his parsonage in South Carolina, his life was as serene and uneventful as that of the cows that grazed in the neighboring meadows. As his babies came, first Lee, then Harriet, then Frank, then Sally, then Virginia, then Louisa, then Emily—Doctor Vass, like all doting fathers, began to plan for the future of his overflowing new family.

One day he emptied his modest bank account and invested it all on his own private school in Charlotte, North Carolina. With loving care he and Mrs. Vass and all the little Vasses watched the school go up—and with each new plank nailed, a new hope fluttered in their respective happy hearts.

The school went along beautifully. Doctor Vass had been a professor of history at Furman University in Greenville, South Carolina, and he knew how to run a school in the right way.

But on an eventful morning in the Spring of 1931 the family awoke to find their school a pile of ashes, and their proud hopes buried in the smoldering heap. Papa and Mama and Lee and Harriet and Frank and Sally and Virginia and Louisa and Emily—all looked at it mournfully and tried to cheer up the others.

When you hear them on the air, chirruping with gaiety, remember that day. They were penniless. Re-

member that \$75 borrowed from a relative bought an ancient Ford in which they trekked north to Connecticut like any flivver gypsies you ever saw.

They didn't know it but they were rolling straight for radio. For the refuge they sought was the home of Mrs. Curtis Burnley Railing. She had been on the stage but now was the widow of a Connecticut hotel owner.

You ought to know Mrs. Railing as I do to picture the cleverness of her next move. Back to NBC she went. "I want to see the head man," she demanded. And seven kiddie voices echoed the demand: "We want to see the head man." She'd brought the whole family with her!

So she saw the head man. She told him this Vass family was the singiest family in America... the world... She told him those kids could make a mike curl up and say Uncle. Then she clinched it with, "You've got to do something for these kids. You're not going to let them starve. What about it?"

The head man saw seven sweet faces and seven honest smiles. Well—what could he do?

That was three years ago last October and the Vass Family has been on every week since on their own program. And now that their talent is known, you'll find these girls and boys popping up on all kinds of programs.

PAUL WHITEMAN presented them twice on his Music Hall hour. Emily, only eleven years old, is a stooge on Phil Baker's CBS program. Death Valley Days, Roses and Drums, Heart Throbs of the Hills—all these programs call on the Vass children. Maybe you've heard Virginia on Eddie Cantor's show, or Emily on the Wheatena program, or the whole family on Sigmund Romberg's program last Christmas.

With happy days here again, Lee left the singing clan to be a chemist and Harriet went back South to accept a position. Doctor Vass is an honored and beloved professor again at the Essex County Junior College in nearby Newark, New Jersey.

But Mama Vass, Aunt Railing, and Frank and Sally and Virginia and Louisa and Emily carry on the name they first brought to the air three years ago—the Vass Family.

Emily, who is now twelve, has her own explanation for the security they have found and the happiness that came only after considerable bumping about. She says very simply, "None of us ever worried much. Because we all read the Bible and it said 'The Lord is My Shepherd. I Shall Not Want.'"

The Vass Family is on one joint program that comes over an NBC-WEAF network every Saturday morning at 9:45 a. m. EST (8:45 CST; 7:45 MST; 6:45 PST).



Here are the hardy entertainers who refused to be licked: Up there in the left-hand corner is Louisa, and next to her, Emily; Sally is beside Frank; and Virginia is below.

Up No'th the seven kiddies roamed through the rambling old hotel, playing, singing, swinging their Southern rhythms as only real Southerners can. Mrs. Railing, who knew a radio program when she had one, gathered the whole family up and called on Madge Tucker, children's show manager in New York.

Try to imagine that visitation. Seven children, two women, and a big idea bursting into the NBC audition rooms like a hurricane. They sang—and, in brief, were accepted.

Most stories of success would leave them there, but in this case life turned a sudden, shocking corner. Mrs. Railing's hotel failed. The Vass radio program petered out. Once again, they were penniless.

Music in the Air

By Carleton Smith

JINGLE bells! Jingle bells! Jingle all the day!... And so they do from every loudspeaker and radio set around the country! This is the week for fun and merriment, the time to make others happy, to enjoy giving!

When you fly across that little patch of ground called the Holy Land, as I did last month, and see at one glance the whole of it, spread out below—rough hills... little patches of green... Bethlehem... the River Jordan... the Dead Sea—and then reflect on the influence that the Christ-spirit has had through the centuries, you realize that here something mysterious and wonderful was born.

And, if you listen to all the great music from Palestrina and Bach to Cesar Franck, and the great carols that have been inspired from the philosophy of "that glorious song of old that came upon the midnight clear," you know that from amidst those fig-trees sprang one of the most fertile and inexhaustible fountains of inspi-

ration for the musical imagination that the Western world has known. How often it has fortified and sustained man as he sought to inhabit the high places!

It is a far cry from the desert hills of Palestine, where shepherds still watch their flocks by night, to our skyscrapers and subways, and our broad highways and prairies. And in the rush and bustle of our daily life, with commercialized giving and routine celebrations, we are likely to play false with ourselves. Thus we may miss the true jingle in the Yuletide bells. We may not know the joy that comes from helping.

If you are skeptical, do something for someone less fortunate than yourself. Restore your faith in your own capacity to be kind, true, and gentle. And then, alone with your radio, unaffected by the tumult and noise about you, find peace and happiness and that sense

of mysterious exaltation that music brings us these days: The message of our common brotherhood, of "peace on earth, good will to men."

Lohengrin

THE Holy Grail will descend slowly and reveal itself fully to our gaze as the prelude to Lohengrin opens the Metropolitan Opera's broadcast season Saturday (December 21, NBC at 1:30 p. m. EST; 12:30 CST; 11:30 a. m. MST; 10:30 PST). LOTTE LEHMANN will be the *Elsa*, that symbolic figure of woman's hope and love and curiosity and grief. And an all-star cast will sing under ARTUR BODANSKY'S baton, and make this an unforgettable afternoon.

The next day during the New York Philharmonic-Symphony broadcast (CBS at 3 p. m. EST; 2 CST; 1 MST; 12 noon PST), EUGENE LIST, seventeen-year-old American pianist, will be the soloist in the first broadcast of Shostakovich's (Continued on Page 25)

Christmas Becomes Mother's Day



Kate Smith



Jan Peerce



Anne Seymour



Jack Fulton



Patricia Dunlap



Eddie East

MAYBE we're wrong, but it strikes us that radio stars are an uncommonly sentimental lot of boys and girls. It comes out, as you might expect, at Christmas time. Remember that Page 2 item in RADIO GUIDE several weeks ago about spending Christmas with Mother? Well, it started something. An amazing number of our golden-throated singers and entertainers are going back to the old home to spend the holiday with Her.

Among other things, it started our demon finder-outer asking a million questions up and down radio row. He asked: "What are you doing Christmas Day? Will you spend it with your Mother?" And he got these answers:

Jack Fulton: Will make trip to Beaver Falls, Pennsylvania, to be with Mother.

Anne Seymour: Having Mother come out to Chicago from New York for the day.

Marge: She is throwing a double dinner for Myrt, her Mother, and for Myrt's Mother, her grandmother.

Ray Hedge: Going to Brazil, Indiana, to spend day with family.

Horace Heidt: Will join his band in annual Christmas party in which all names of band members are put in a hat. Every man draws out a name and must buy a present for the man whose name he gets.

Tom Shirley: His birthday is December 19, so he's having a birthday party for his parents and wife, whose Mother's birthday happens to be December 25.

Vin Haworth: Won't be with his own Mother but will have a big dinner for his wife, who has recently become a Mother.

Countess Albani: Her parents live in Porto Rico, so she'll go to Jackson, Miss., to spend Christmas with her husband's brother.

Francia White: She ought to get some sort of a special mention because her Mother is making a special trip all the way from California to New York for the one day.

Kate Smith: Her Mother is coming up from Washington and will sit in on Kate's Christmas evening broadcast.

Muriel Wilson: Will have both her Mother and Father with her, for she still lives with them in New York in the same house in which she was born.

Lanny Ross: He'll spend the day in New York with his Mother, his grandmother, his brother Winston, and his wife.

Jan Peerce: His Mother still lives on New York's lower East Side. He'll be with her all day Christmas.

Richard Humber: He'll go to his Mother's home in Philadelphia.

Gertrude Berg: Will take her two children and husband to visit her own Mother at Roxbury, New York.

Frim Sisters: They're working on their first steady job since getting in radio, and they don't dare take the time and money to go back to Boston.

Odette Myrtil: She won't go home because home is Paris, France.

Don Ameche: He will spend the day with Mother in Kenosha, Wisconsin.

Ruth Etting: She is an orphan so will spend Christmas in California with friends.

Ray Noble: He can't get back to England to see his Mother so he'll celebrate by telephoning her.

George Metaxa: He won't see his Mother this year. She lives in Bucharest, Roumania.

Lombardo Brothers: Yes, indeed, they're spending Christmas with Mother. On the Connecticut farm they recently bought for their parents.

Bing Crosby: He and Dixie Lee and the twins and the older boy will all go up to Spokane, Washington, to spend the day with Bing's family.

Fritzi Scheff: Her mother lives in Vienna, Austria.

Fred Waring: He will make a special trip to Tyrone, Pennsylvania, the old home town, to be with his Mother.

Robert Simmons: His parents in Linnaeus, Missouri, can't come to New York and he can't get away from radio, so Bob will throw a special Christmas party in his upstate lodge for his future mother-in-law, Mrs. Pickens, mother of Patti and the other Pickens sisters.

James Melton: He'll be home with the folks in Ocala, Florida. His movie, Stars Over Broadway, opens there that day and Jimmie is planning to take his whole family to see it.

Frank Black: He and Mrs. Black are going to spend a quiet day at their Pennsylvania farm.

Phil Baker: He and his wife and two children will be with friends in Florida.

Bob Burns: Bob is going back to Van Buren, Arkansas, for the day.

Connie Gates: She will go to Cleveland to be with her Mother.

Jane Froman: She will spend the day with her Mother in Columbia, Missouri.

Sigmund Romberg: Will be Santa Claus to a host of relatives in his New York apartment.

Francis X. Bushman: He will fly to Baltimore from Chicago in order to spend a few hours with his Mother.

Al Bowlly: He won't see his family this year. They live in Johannesburg, South Africa.

Victor Young: Victor is an orphan. He'll spend the day with Al Jolson and Ruby Keeler out in Hollywood.

The Vass Family: They're already together but that doesn't keep Mother, Father, two sons, and five daughters from planning a big turkey dinner.

Breen and de Rose: They are entertaining twenty-two guests including Peter's parents, May's parents, and Peter's nine brothers and sisters and their husbands and wives. And May will do the cooking!

Al Goodman: His second son died last year. His first son died several years ago. Their only child, Mrs. Irving Praeger, and her son and Al's parents will spend the day with him.

Xavier Cugat: His family lives in Spain so he and his wife and his dancer-actress niece, Margo, will spend the day quietly in New York, not forgetting, however, to observe the old Christmas custom of his native land of placing a bit of bread and milk on the doorstep for some unfortunate who may pass in the night.

Ozzie Nelson: He will spend the day with his Mother in Hackensack, New Jersey, and telephone his bride, Harriet Hilliard in Hollywood.

Helen Marshall: She can't go home to Joplin but her Mother will be tuned in when she sings on Christmas Eve.

Gloria Grafton: She'll spend the day with Mother in New York City.

The Morin Sisters: They'll spend the day with their Mother because they've moved her up from the old home town in Ohio just so that not a single day can pass when they aren't with her.

Connie Boswell: She is on the air Christmas night from New York, so her Mother and Vet and Martha will listen in from New Orleans.

Hal Kemp: His Mother is in North Carolina and Hal has a job playing nightly in Manhattan's Hotel Pennsylvania. So they won't be able to celebrate together.

Elsie Hitz: She'll spend the day with Mother in New York.

Lowell Thomas: He'll take his Mother to his farm at Pawling, N. Y., for a real Christmas tree family gathering.

John Barclay: His family is in England and John's job is in America. So that's that.

Glen Gray: His folks live in Metamora, Illinois. Glen is on the air the day before and the day after Christmas, so he can't get home.

Helen Hayes: Her Mother will spend the day with Helen at home.

Bob Crosby: Bob is one member of the Crosby clan who won't get to Spokane. He's broadcasting from New York.

Eddie East: Will spend the day working on some of those dramatic scripts which he hopes to sell for radio.

Ralph Dumke: He'll go to South Bend, Indiana, to spend the day with his Mother.

Al Donahue: His family is coming from Boston and will visit him at the Waldorf-Astoria, in New York City, where he plays.

Fred Allen: He is an orphan.

Frank McIntyre: His parents are dead but he hopes to get to Ann Arbor, Michigan, to be with his sister and brother.

Barry McKinley: He will go to his Mother's home in Fort Wayne, Indiana.

Leo Reisman: He will spend the day with his wife and son in their Fifth Avenue, New York, home.

Carleton E. Morse: Will act as host to entire cast of One Man's Family after their program on Christmas Day. The party will be at Morse's log cabin retreat.

Carol Deis: She will spend the day in New Jersey with her son.

Patricia Dunlap: Will spend the day with her Mother in their home at Harvey, Illinois.

George Olsen: He and his wife, Ethel Shutta, will spend the day at their Chicago home with their sons, and Ethel is going to try her hand at cooking a turkey as her Father and Mother will be with them for the day. George's parents are dead.



Jane Froman



Ray Hedge



Carol Deis



Al Goodman



Connie Gates



Richard Humber

News: WSAI WENR
 KDKA—Dinner Music
 WCPO—Star Serenaders
 WGBF—Stock Markets
 WGN—The Singing Lady
 WGY—News; Evening Brevities
 WHAM—Terry & Ted
 WHAS—Christmas Party
 WKRC—House of Thousand Eyes
 WLW—Bob Newhall, sports
 WWVA—Santa Claus

NBC—Hammerstein's Music Hall; Guests: WEAf WTAM WSAI WGY
 * CBS—Guy Lombardo's Orch.: WABC WWVA (sw-6.12-6.06)
 KMOX—House of a Thousand Eyes
 WBBM—Traffic Court
 WCPO—Diamond Dramas
 WGN—Lone Ranger, drama
 WHAS—Down On the Farm
 WKRC—Mme. Schumann-Heink
 WLW—To be announced

WBBM—Billy Mills' Water Boys
 WHAS—Musical Moments, Soloist & Orchestra

Orville Revelle

ONCE in a great while this pillar makes a mistake and when we do we are the first to want to right it. What we are trying to say is that a few weeks ago we gave credit to BOB KENNETT as the swellegant announcer on the Armco hour and that statement was all wet.

tion's programs are far superior to ours. Why not tune it in?"

James Whale of Universal Pictures is in town gathering data from Capt. Billy Bryant for the forthcoming Show Boat production.

Tommy Dunkleberger and his dad, both amateur movie fans, visited the theater and made home movies of the Weaver Brothers and Elvirey.

6:45 p.m. EST 5:45 CST
 NBC—Billy and Betty, sketch: WEAf
 NBC—Lowell Thomas, commentator: WJZ KDKA WLW WTAM (sw-11.87-15.21)

8:15 p.m. EST 7:15 CST
 WCPO—Sherdena Walker's Orch.
 WHAS—Hot Dates in History
 WLW—To be announced

11:00 p.m. EST 10:00 CST
 NBC—Xavier Cugat's Orchestra: WEAf WGY WCKY (sw-9.53)
 * CBS—Myrt & Marge, sketch: WHAS KMOX WBBM
 CBS—Jack Denny's Orchestra: WABC

The real announcer called our attention to it over the phone. Although he never reads our column a friend of his was kind enough to call him up so the matter could be righted.

We couldn't recall the announcer's name as we went to press but as we don't want to give credit where credit isn't due, Bob Kennett is not the Armco announcer!

QUIN RYAN'S broadcasts of the marital launchings from the Cook County Marriage License Bureau over WGN bring pathos, laughter and experience into the homes. Recently during one of the broadcasts a young lady told the audience that she met her present husband on a night that she was locked out by the landlord.

NBC—Orphan Annie, sketch: WSM WGN
 CBS—Herbert Foote, organist: WSMK
 Jimmy Allen, sketch: KMOX WBBM
 WCKY—Grab Bag
 WCPO—Miami Aces
 WENR—Flash Gordon, sketch
 WGBF—Club Time
 WGY—News; Musical Program
 WHAM—News
 WHAS—Asher and Little Jimmy
 WSAI—Knot Hole Club
 WWVA—Musical Moments; Soloist; Orchestra


8:30 p.m. EST 7:30 CST
 * NBC—Margaret Speaks, so prano; Nelson Eddy, baritone; Mixed Chorus; Orch.: WEAf WTAM WSM WAVE WGY (sw-9.53)
 NBC—Evening in Paris; Pickens Sisters; Milton Watson, tenor; Mark Warnow's Orch.: WJZ KDKA WHAM WLS WCKY (sw-11.87)

11:15 p.m. EST 10:15 CST
 NBC—Howard Lally's Orchestra: WJZ WHAM WSM KDKA (sw-11.87-6.14)
 CBS—George Olsen's Orchestra: WBBM WSMK
 KMOX—George L. Scott, organist
 WAVE—Gordon Robinson
 WENR—Leonard Keller's Orch.
 WGN—Kavelin's Orchestra
 WGY—Johnny Albright, songs
 WHAS—Dance Time
 WKRC—Jack Denny's Orchestra (CBS)

ALFRED FENBOQUE, one of America's most brilliant flutists, not only is the first flutist on the Armco broadcast but also from time to time he is the featured soloist. Usually when called upon to feature Fenboque plays Ary van Leeuwen's difficult but entertaining novelty number, Being Very Much in a Hurry. Away from the studios, Fenboque is a member of the Artist Faculty of the Cincinnati Conservatory of Music.

Ellis Frakes, former WCKY-WKRC baritone, now is heard over WLW. He recently starred on the Music Box Hour and the Crosley Follies.

MAKE A DATE WITH
FIBBER MCGEE AND MOLLY
 TONIGHT AT 8 P.M.
 Eastern Standard Time
 NBC including KDKA WCKY
 Riot of Fun and Music
JOHNSON'S GLO-COAT



7:00 p.m. EST 6:00 CST
 * NBC—Amos 'n' Andy: WEAf WLW WGY WTAM (sw-9.53)
 * CBS—Myrt and Marge, sketch: WABC WWVA WKRC (sw-11.83-9.59)

NBC—Dinner Concert: WJZ WCKY WENR WAVE WHAM
 CBS—Buck Rogers, sketch: WHAS KMOX WBBM
 KDKA—Pittsburgh Com. Forum
 WCPO—Philip Carlson
 WGN—Palmer House Ensemble
 WSAI—Modernization of Homes
 WSM—Sarie and Sallie

WLB—Darktown Meetin' Society
 WSAI—Clyde Trask's Orch.
 WTAM—Johnny Lewis' Orch.
 11:30 p.m. EST 10:30 CST
 NBC—(News, WEAf only); To be announced: WEAf WCKY WSAI WSM WAVE WGY
 CBS—Vincent Lopez' Orchestra: WABC WSMK WKRC
 NBC—Ray Noble's Orchestra: WJZ WHAM KDKA (sw-6.14-11.87)

Although LEE GOLDSMITH and ELMER BAUGHMAN are giving a good account of themselves at WCKY, that station's daily castings don't seem complete without the voice of JAMES S. ALDERMAN, whose association with that outlet terminated when he joined the Crosley staff.

JACK SNOW predicts the end of radio when: RUDY VALLEE and MILDRED BAILEY have signed to do concerts with the New York Philharmonic Symphony; ALEXANDER WOOLLCOTT is heard singing Sugar Plum while directing his own band; GRACE MOORE says, "Singing is the bunk. Hereafter I will devote more time to giving cooking recipes on the air"; BOB NEWHALL makes his debut at reading love poems with a pipe organ background played by RED BARBER; and when one station offers the following, "During the next two hours our rival sta-

LUM AND ABNER
 NOW ON NBC
 WJZ WLW, WBZ, WBZA, WSYR, WGAR and WENR
 "Their Friends Number Millions"

NBC—ALKA-SELTZER Presents Uncle Ezra's Radio Station: WEAf WTAM WGY WSAI (sw-9.53)
 CBS—Vocals by Verrill: WABC WKRC WHAS WSMK (sw-11.83)
 NBC—Capt. Tim's Adventure Stories: WJZ KDKA WENR WHAM WCKY (sw-11.87)
 MBS—Lilac Time: WLW
 KMOX—Freddy Marcus' Orch.
 WAVE—Radio Newspaper
 WBBM—While the City Sleeps
 WCPO—Gov. Martin L. Davey
 WGBF—Mystery Tune
 WSM—Off-Beat
 WWVA—Around the World

9:00 p.m. EST 8:00 CST
 * NBC—Harry Horlick's Gypsies Romany Singers: WEAf WGY WTAM WCKY (sw-9.53)
 NBC—Greater Minstrels: WJZ WHAM KDKA WLS WLW WSM (sw-6.14-11.87)

* CBS—Radio Theater: WABC WHAS WKRC KMOX WBBM (sw-6.12-6.06)
 WAVE—Musical Memory Contest
 WCPO—Evening Varieties
 WGN—News; Sports Review
 WSAI—News

7:15 p.m. EST 6:15 CST
 * NBC—ALKA-SELTZER Presents Uncle Ezra's Radio Station: WEAf WTAM WGY WSAI (sw-9.53)
 CBS—Vocals by Verrill: WABC WKRC WHAS WSMK (sw-11.83)
 NBC—Capt. Tim's Adventure Stories: WJZ KDKA WENR WHAM WCKY (sw-11.87)
 MBS—Lilac Time: WLW
 KMOX—Freddy Marcus' Orch.
 WAVE—Radio Newspaper
 WBBM—While the City Sleeps
 WCPO—Gov. Martin L. Davey
 WGBF—Mystery Tune
 WSM—Off-Beat
 WWVA—Around the World

9:15 p.m. EST 8:15 CST
 WAVE—Thimble Revue
 WGN—The Couple Next Door
 WSAI—Fireside Hour

11:45 p.m. EST 10:45 CST
 KMOX—Ozark Carnival
 WBBM—Rhythmizers, vocal trio
 WBN—Albert Socarras' Orch.
 WENR—Earl Hines' Orchestra
 WGN—Joe Reichman's Orch.
 WHAS—Sweet and Low
 11:45 p.m. EST 10:45 CST
 WCKY—Five Star Final
 WENR—Dance Orchestra
 WHAS—Ted Fiorito's Orchestra (CBS)
 WLW—Ross Pierce's Orch.
 WTAM—Johnny Huntington's Orchestra

7:30 p.m. EST 6:30 CST
 NBC—Education in the News: WEAf WSAI WTAM WAVE
 CBS—"Singin' Sam": WABC WHAS WKRC KMOX WBBM (sw-11.83-9.59)
 * NBC—HORLICK'S MALTED Milk Presents Lum & Abner, sketch: WJZ WENR WLW
 Musical Moments; Soloist and Orchestra: WSM WHAM
 KDKA—Calvin Timpson's Teh Blue Notes
 WREN—Organ and Piano Duo
 WCKY—Strange As It Seems
 WCPO—Harry Hartman's Sport Review
 WGN—Winners
 WGY—Jim Healey, commentator
 WWVA—Richard Himber's Orch.

9:30 p.m. EST 8:30 CST
 NBC—Princess Pat Players: WJZ KDKA WENR WCKY WHAM (sw-6.14-11.87)
 * NBC—Open House with Grace Moore, soprano; Igor Gorin, baritone; Josef Pasternack's Orch.: WEAf WAVE WTAM WGY WSM WLW (sw-9.53)
 WCPO—Billy Snider's Orchestra
 WGN—Musical Moments; Vocalist and Orchestra
 WSAI—Radio Parade
 WSM—Virginia Military Inst.

12:00 Mid ES 11:00 p.m. CS
 NBC—Benny Goodman's Orch.: WEAf WGY WCKY
 NBC—Shandor, violinist; Howard Lally's Orch.: WJZ KDKA WSM WHAM WAVE (sw-11.87-6.14)
 CBS—Dick Gardiner's Orchestra: WABC WHAS WSMK WKRC WBBM KMOX
 MBS—Joe Reichman's Orchestra: WGN WLW
 WENR—Leon Belasco's Orch.
 WGN—Hal Kemp's Orchestra
 WTAM—Pinky Hunter's Orch.

7:45 p.m. EST 6:45 CST
 NBC—Dangerous Paradise sketch; Elsie Hitz & Nick Dawson: WJZ WENR KDKA WLW WAVE (sw-11.87)
 * CBS—Boake Carter, commentator: WABC WHAS WKRC KMOX WBBM (sw-11.83-9.59)
 NBC—Gould & Shefter: WEAf WGY WSAI
 WCKY—Musical Moments, soloist and orchestra
 WCPO—Harry Willsey's Orch.
 WGBF—Peace or War
 WGN—Amateur Night
 WHAM—The Fortyniners
 WSM—Francis Craig's Orch.
 WTAM—Lee Gordon's Orch.
 WWVA—Strange As It Seems

9:45 p.m. EST 8:45 CST
 WGN—Here, There and Every where
 WSAI—Rheiny Gau, songs

12:30 a.m. ES 11:30 p.m. CS
 NBC—Charles Dornberger's Orchestra: WJZ WSM KDKA WAVE (sw-6.14-11.87)
 CBS—Seymour Simons' Orch.: WABC WKRC KMOX WBBM
 NBC—Leo Zollo's Orch.: WEAf WGY WCKY
 WENR—Eric Madriguera's Orchestra
 WGN—Veloz & Yolanda's Orch.
 WHAS—Dream Serenade
 WLW—Moon River
 WTAM—Sammy Kaye's Orch.
 12:45 a.m. ES 11:45 p.m. CS
 KMOX—When Day Is Done
 WGN—Horace Heidt's Orchestra
 WSMK—Seymour Simon's Orch. (CBS)

8:00 p.m. EST 7:00 CST
 * NBC—S. C. JOHNSON & SON Presents Fibber McGee & Molly, sketch; Rico Marchelli's Orchestra: WJZ WHAM KDKA WCKY WENR WAVE WSM (sw-11.87)

10:00 p.m. EST 9:00 CST
 NBC—Ray Knight's Cuckoo Hour: WJZ WENR
 * CBS—Wayne King's Orch.: WABC WHAS KMOX WKRC WBBM (sw-6.12-6.06)
 NBC—Contented Prgm.: WEAf WTAM WGY WSAI WSM (sw-9.53)
 MBS—Famous Jury Trials: WGN WLW
 KDKA—Christmas Around the World
 WAVE—Musical Grab Bag
 WCKY—Radio Parade
 WCPO—Sherdena Walker's Orch.
 WHAM—To be announced

1:00 a.m. ES 12:00 Mid CS
 WBBM—News; Al Diem's Orch.
 WENR—Leonard Keller's Orch.
 WGN—The Midnight Flyers; Joe Sanders' Orchestra
 WLW—Clyde Trask's Orchestra
 1:15 a.m. EST 12:15 CST
 WLW—Midnight Flyers
 1:30 a.m. EST 12:30 CST
 WBBM—News; Austin Mack's Orchestra
 WENR—Henri Lishon's Orch.
 1:45 a.m. EST 12:45 CST
 WLW—Art Jarrett's Orch.
 2:00 a.m. EST 1:00 CST
 WBBM—Eddie Smyth's Orch.
 2:30 a.m. EST 1:30 CST
 WBBM—Bob Pcellli's Orch.
 3:00 a.m. EST 2:00 CST
 WBBM—Austin Mack's Orch.

7 6/10

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WSM—News; State Game & Fish Dept. Talk
 WTAM—News; Sportsman
6:45 p.m. EST 5:45 CST
 NBC—Lowell Thomas, commentator: WJZ WLW KDKA WTAM (sw-11.87-15.21)
 NBC—Billy and Betty, sketch: WEAFF
 CBS—“Labor Speaks”: WABC WSMK WKRC (sw-11.83)
 NBC—Orphan Annie, sketch: WSM WGN
 Jimmy Allen, sketch: KMOX WBBM
 WCKY—Musical Varieties
 WCPO—Home Finders
 WENR—Three Scamps (NBC)
 WGBF—Club Time
 WGY—News; Musical Program
 WHAM—News
 WHAS—Asher & Little Jimmy
 WSAI—Knot Hole Club
 WWVA—Musical Moments, vocalists and orch.
7:00 p.m. EST 6:00 CST
 * NBC—Amos 'n' Andy: WEAFF WGY WLW WTAM
 * CBS—Myrt & Marge, sketch: WABC WWVA WKRC (sw-11.33-9.59)
 NBC—Dinner Concert: WJZ WCKY WENR WAVE
 KDKA—Trojan Quartet
 KMOX—Freddy Marcus & Orch.
 WBBM—To be announced
 WCPO—Father Chin's Chat
 WGBF—Studio Program
 WGN—Bob Elson, Sports
 WHAM—To be announced
 WHAS—Hot Dates in History
 WSAI—Organ Reveries
 WSM—Sarie and Sallio; Sports
7:15 p.m. EST 6:15 CST
 * NBC—ALKA-SELTZER Presents Uncle Ezra's Radio Station: WEAFF WSAI WTAM WGY
 CBS—Lazy Dan “The Minstrel Man”: WABC WKRC WHAS WBBM KMOX (sw-11.83-9.59)
 NBC—Capt. Tim's Stories: WJZ WENR WHAM KDKA WCKY (sw-11.87)
 MBS—Lilac Time: WLW WGN
 WAVE—Radio Newspaper
 WCPO—G-Men Series
 WENR—Music and Comments
 WSM—Musical Moments, vocalist and orch.
 WWVA—Romantic Troubadour
7:30 p.m. EST 6:30 CST
 NBC—Frances Adair, soprano: WEAFF WAVE
 * NBC—HORLICK'S MALTED Milk Presents Lum & Abner, sketch: WJZ WENR WLW KDKA—To be announced
 WCKY—Strange As It Seems
 WCPO—Harry Hartman's Sport Review
 WGN—Winners
 WGY—Jim Healey, commentator
 WHAM—Musical Moments
 WSAI—Billy Shaw's Orchestra
 WSM—Teachers College of the Air
 WTAM—Finky Hunter's Orch.
 WWVA—News
7:45 p.m. EST 6:45 CST
 NBC—Bert Hirsch's Quartet: WEAFF
 * CBS—Boake Carter, commentator: WABC KMOX WKRC WHAS WBBM (sw-11.83-9.59)
 NBC—Dangerous Paradise, sketch: Elsie Hitz and Nick Dawson: WJZ WENR KDKA WLW WAVE (sw-11.87)
 NBC—Holman Sisters, piano duo: WSAI
 WCKY—News
 WCPO—Harry Willsey's Orch.
 WGBF—Regular Fellows
 WGN—Quin Ryan's Amateur Night
 WGY—Musical Program
 WTAM—Golden Strings
 WWVA—Strange As It Seems
8:00 p.m. EST 7:00 CST
 NBC—Irene Rich, sketch: WJZ WAVE KDKA WSM WLS WHAM WCKY (sw-11.87)
 * CBS—Flying Red Horse Tavern: Osgood Perkins, m.c.: WABC WHAS WKRC WBBM KMOX (sw-6.12-6.06)
 * NBC—Concert: Jessica Dragonette; Orch.: WEAFF WGY WTAM WSAI (sw-9.53)
 WCPO—Diamond Dramas
 WGN—Lone Ranger, drama
 WLW—To be announced
 WWVA—Amateur Hour
8:15 p.m. EST 7:15 CST
 NBC—Bob Crosby's Orch.: WJZ WCKY KDKA WHAM WLS (sw-11.87)
 WAVE—Musical Grab Bag
 WCPO—Sherdena Walker's Orch.

WLW—Singing Sam
 WSM—Jimmy Gallagher's Orch.
8:30 p.m. EST 7:30 CST
 CBS—Broadway Varieties; Oscar Shaw m.c.; Carmela Ponselle, mezzo-soprano; Elizabeth Lennox, contralto; Victor Arden's Orch. and Guests: WABC WHAS KMOX WKRC WBBM (sw-6.12-6.06)
 NBC—College Prom; Red Nichols' Orch.; Guests: WJZ WLS KDKA WHAM WLW (sw-11.87)
 WAVE—Hearth and Spire
 WCKY—Musical Cocktail; Memory Lane
 WCPO—Popular Rhythms
 WGN—Isham Jones' Orchestra
 WGY—Farm Forum
 WSM—The Friendly Philosopher
8:45 p.m. EST 7:45 CST
 WAVE—Gordon Robinson
 WCKY—Musical Moments; Soloist and Orchestra
 WSM—Lawrence Goodman's Pianologue
9:00 p.m. EST 8:00 CST
 * NBC—Beauty Box Theater: Al Goodman's Orch.: WJZ WENR WHAM WAVE WCKY KDKA WSM WLS (sw-11.87-6.14)
 NBC—Waltz Time; Frank Munn, tenor; Orch.: WEAFF WTAM WLW WGY (sw-9.53)
 * CBS—Hollywood Hotel; Dick Powell, Anne Jamison, Frances Langford, Raymond Paige's Orchestra; Igor Gorin, baritone; Guest: WABC WBBM WHAS WKRC KMOX (sw-6.12-6.06)
 WCPO—Billy Snider's Orchestra
 WGN—News; Sports Review
 WSAI—News
9:15 p.m. EST 8:15 CST
 WGN—The Couple Next Door
 WSAI—World Today
9:30 p.m. EST 8:30 CST
 * NBC—Court of Human Relations, drama: WEAFF WTAM WGY (sw-9.53)
 MBS—Music Box Hour; Orch., Chorus, Soloists; Dramatic Sketch: WGN WLW
 WCPO—Wrestling Matches
 WGBF—Fred Waring's Orch.
9:45 p.m. EST 8:45 CST
 WSAI—Rheiny Gau, songs
10:00 p.m. EST 9:00 CST
 * NBC—First Nighter, drama: WEAFF WLW WTAM WSM WGY (sw-9.53)
 * CBS—STUDEBAKER CHAMPIONS Present Richard Humber's Orch.; Stuart Allen, vocalist: WABC WBBM WKRC KMOX WHAS WADC WJR (sw-6.12-6.06)
 NBC—Nickelodeon, melodrama: WJZ WENR WHAM WCKY KDKA—Dan and Sylvia, sketch
 WAVE—Thimble Revue
 WGN—Kavelin's Orchestra
 WSAI—String Sinfonia
10:15 p.m. EST 9:15 CST
 KDKA—Sammy Fuller
 WAVE—Rhythm Caravan
 WGN—Musical Moments; Vocalist & Orchestra
10:30 p.m. EST 9:30 CST
 * NBC—Campus Revue; Mills Bros.; Art Kassel's Orch.; Grace Dunn, soprano; Hal Totten, sports: WEAFF WTAM WGY WSAI WAVE (sw-9.53)
 * CBS—The March of Time, dramatized news events: WABC WHAS KMOX WKRC WBBM (sw-6.12-6.06)
 NBC—The Other Americas; Edward Tomlinson, speaker: WJZ WHAM WENR WLW WCKY KDKA—Air Wave Theater
 WGBF—News
 WGN—Behind the Camera Lines
 WSM—Sewanee Univ. Program
10:45 p.m. EST 9:45 CST
 CBS—Mary Eastman, soprano; Orch.: WABC WKRC WSMK (sw-6.12)
 KMOX—Sport Page of the Air
 WBBM—Billy Mills' Orchestra; Soloists
 WCPO—Harry Willsey's Orch.
 WGBF—Boxing Matches
 WHAS—Musical Moments; Orchestra and Soloist
11:00 p.m. EST 10:00 CST
 NBC—George R. Holmes, news: WEAFF WCKY
 * CBS—Myrt & Marge, sketch: WHAS KMOX WBBM
 * NBC—Amos 'n' Andy: WSM NBC—(News, WJZ only); Dorothy Lamour, soprano: WJZ WHAM
 CBS—Louis Armstrong's Orch.: WABC

KDKA—News
 WAVE—Movie Reporter
 WENR—Globe Trotter
 WGN—Horace Heidt's Orchestra
 WGY—News; Musical Program
 WKRC—News; Billy Snider's Orchestra
 WSAI—Paths of Memory
 WLW—News
 WTAM—Leroy Smith's Orchestra
11:15 p.m. EST 10:15 CST
 NBC—Leonard Keller's Orch.: WEAFF WENR WSM WCKY
 CBS—Louis Armstrong's Orch.: WSMK WBBM
 NBC—Ink Spots: WJZ WHAM KDKA (sw-11.87-6.14)
 KMOX—Travelogue
 WAVE—Club Hollywood
 WGN—Joe Sanders' Orchestra
 WGY—Blue Barron's Orchestra
 WHAS—Dance Time
 WLW—Ross Pierce's Orchestra
 WSAI—Clyde Trask's Orch.
11:30 p.m. EST 10:30 CST
 NBC—(News, WEAFF only); Enric Madriguera's Orch.: WEAFF WCKY WSAI WAVE
 NBC—Emil Coleman's Orchestra: WJZ WHAM
 CBS—Dick Gardiner's Orch.: WABC WSMK WKRC
 * NBC—Beauty Box Theater: Guests: John Barclay, baritone, and Others; Al Goodman's Orchestra: WLW
 KDKA—Will Roland's Orchestra
 KMOX—Ozark Carnival
 WBBM—Rhythmizers, vocal trio
 WENR—Earl Hines' Orchestra
 WGN—Anson Weeks' Orchestra
 WHAS—Sweet and Low
 WSM—Sports; Dance Orch.
 WTAM—Bill Marshall's Orch.
11:45 p.m. EST 10:45 CST
 NBC—Jesse Crawford, organist: WEAFF WGY WSAI WCKY
 WTAM WAVE (sw-9.53)
 KMOX—Slats Randall's Orch.
 WBBM—Herbie Kay's Orchestra (CBS)
 WGBF—Dance Orchestras
 WGN—Jan Garber's Orchestra
 WHAS—Dick Gardiner's Orch. (CBS)
12:00 Mid ES 11:00 p.m. CS
 NBC—Leon Belasco's Orchestra: WEAFF WSM WGY WCKY WLW WENR WAVE
 CBS—Tommy Dorsey's Orch.: WABC WKRC WSMK
 NBC—Shandor, violinist; Ruby Newman's Orch.: WJZ WHAM KDKA—Butler Charity Ball
 KMOX—News
 WBBM—George Olsen's Orch.: (CBS)
 WGN—Joe Reichman's Orch.
 WHAS—Ayers Lamar's Orch.
 WTAM—Milo Stelt's Orchestra
12:15 a.m. ES 11:15 p.m. CS
 KMOX—Three Brown Bears
 WTAM—Johnny Huntington's Orchestra
12:30 a.m. ES 11:30 p.m. CS
 NBC—George Duffy's Orchestra: WJZ
 CBS—Will Osborne's Orchestra: WABC KMOX WKRC
 NBC—Luigi Romanelli's Orch.: WEAFF WGY WSM WCKY
 KDKA—DX Club
 WBBM—Seymour Simons' Orch. (CBS)
 WENR—Enric Madriguera's Orchestra
 WGN—Veloz & Yolanda's Orch.
 WHAS—Dream Serenade
 WLW—Moon River
 WTAM—Sammy Kaye's Orch.
12:45 a.m. ES 11:45 p.m. CS
 KMOX—When Day Is Done
 WGN—Horace Heidt's Orch.
 WSMK—Will Osborne's Orch. (CBS)
1:00 a.m. ES 12:00 Mid CS
 WBBM—George Olsen's Amateur Show
 WENR—Leonard Keller's Orch.
 WGN—Kavelin's Orchestra
 WLW—Clyde Trask's Orchestra
1:15 a.m. EST 12:15 CST
 MBS—Jan Garber's Orchestra: WGN WLW
1:30 a.m. EST 12:30 CST
 MBS—Anson Weeks' Orchestra: WGN WLW
 WBBM—News; Austin Mack's Orchestra
 WENR—Henri Lishon's Orch.
1:45 a.m. EST 12:45 CST
 WGN—Kavelin's Orchestra
 WLW—Art Jarrett's Orch.
2:00 a.m. EST 1:00 CST
 WBBM—Eddie Smyth's Orch.
 WGN—Veloz & Yolanda's Orch.
2:30 a.m. EST 1:30 CST
 WBBM—Bob Pacelli's Orch.
End of Friday Programs

(Continued from Page 3)

on the road, so big that even the great Belasco tried to hire her. He wanted her for Broadway. But Irene would have none of it. She was a queen in her own right wherever she set foot along the stock company routes. And she liked being a queen.

The first inkling of disaster came the night they went home from a hectic presentation of East Is West. All day the rain had been a torrent. Wind had rammed up from the Southeast, driving water through walls, around windows. . . They were in their hotel room talking when the flood came. Within a few minutes they were struggling in water up to their waists.

“It was so colossal and awful,” Irene remembers, “and we seemed so small and unimportant, that I didn't feel any fear. For a while we walked about in the dark, hardly whispering. Then we began to sing. It's funny when I think back, but the song we all started almost together was Nearer My God to Thee.”

Of course, she lost everything she had collected during her years of success. Clothes, money, jewelry, books, letters.

Compare the spitfire Vassar co-ed who carried four trunks and a personal maid with the penniless woman, attired in a bathing suit, a pair of rubber boots, and a man's dressing gown, who struggled through miles of mud to Jacksonville.

The real debacle came when what Broadway calls the road came upon evil days. Suddenly there was no more work for Irene Hubbard or her husband. Talking movies and the lusty infant called radio were keeping the public out of legitimate theaters. From abundance she went to the ragged edge of want. . .

Can you imagine what it must feel like to stand, at the end of four years, and realize that you've had only one job which lasted a mere few weeks? Can you understand the terror of seeing your wardrobe so threadbare you dare not present yourself in an office? Irene can, for she was in exactly that position. The horror of it, to the proud, imperious, successful actress, was enough to send her to bed with a nervous breakdown.

So, finally, we come to the Christmas

about which Irene says: “It's a Christmas I'll never forget.”

Out of it came the hunch that told her radio was a field in which she could find herself again. Out of it came her first radio job which old-timers will remember . . . Miss Appleby in Real Folks. Out of it came roles in NBC's Radio Guild, and her selection as Aunt Maria in Show Boat; indeed, as the mistress of ceremonies in last year's Aunt Maria's Certo Matinee.

But that Christmas . . .

It was a crisis in a life that always had taken much more than it had given. And in the thing Irene Hubbard thought out for herself, we find her salvation.

She looked about and saw that the harshness of the world she knew was, for some special people, softness instead. She saw that some people, despite modest circumstances, were loved and admired and happy.

And she saw for the first time, clearly and absolutely, that the headstrong, reckless rush of her own youth was the only real burden she was carrying.

So that Christmas marked the death of the queenly, overbearing prima donna of the stage. Out of it came her first real understanding of life, and the hope that she could blot out the past and start afresh.

The first steps weren't easy, because she was still ill with a shattered nervous system. But patiently one by one she made them until, like a child learning to walk, she reached the goal she had set in mind.

That goal never has been seen. Indeed, she doesn't like to talk about it. But if it could be seen I'm certain we would find words engraved on it. Such words as:

“Be kind, always.”

“Be fair.”

“Do unto others as you would have them do unto you.”

Aunt Maria in the Maxwell House Show Boat program, may be heard every Thursday over an NBC-WEAF network at 9 p. m. EST (8 CST; 7 MST; 6 PST).

Music in the Air

(Continued from Page 12)

piano concerto. The gifted young Soviet composer became better known in America last season through the performances of his tragic opera, Katerina Ismailova (Lady Macbeth), which should be broadcast in this country. Mr. Shostakovich told me last Summer that he planned to come to America and that he would write a piano concerto in honor of his visit.

Young List played the Shostakovich concert last season with the Philadelphia orchestra under Stokowski.

Schumann-Heink

Christmas Eve never comes that I don't remember the rich faith of Mother Ernestine Schumann-Heink. It's an old story. You probably know it, but it's worth retelling:

The inimitable lady sang *Stille Nacht* on a RUDY VALLEE program. Afterwards, she was sad and went to her apartment alone. She missed her sons who had died in the war. She wanted some message from them. Perhaps they were not dead. She prayed, but no message came.

The next day, Christmas, she was going through her old books. She took down a biography of Brahms, and there, on the floor, fell two letters. She said she could not pick them up, her hand trembled so. She knew. They were childhood letters written to her by those two boys on a Christmas long ago.

Listeners will complain about the constant repetition of the same tunes this

week. The solution is to select programs carefully. Don't listen to the same piece of music until it is trite and monotonous. You probably will enjoy hearing your favorite carols more than once. And, if you find they begin to bore you, try fresh, unfamiliar music. You'll find it if you look at the program listings in this issue of RADIO GUIDE. Scan them carefully, for every page is filled with notices of glorious music.


Enjoy it all, and have for yourself A Merry Christmas!

RICHARD HIMBER'S

STUDEBAKER CHAMPIONS

FRIDAY 10 P.M. EST

CBS—including WKRC—WADC
—WHAS—WJR—
and Coast to Coast Network



*New York's
Smartest
Dance Orchestra*

Programs for Saturday, December 28

Star ★ Indicates High Spot Selections

6:00 a.m. EST 5:00 CST
WVVA—Blue Grass Roy
6:30 a.m. EST 5:30 CST
KMOX—Home Folks' Hour
WLS—Smile-a-While Time
WLW—Top o' the Morning
WTAM—Sun Up
WVVA—The Eye Opener
7:00 a.m. EST 6:00 CST
KDKA—Musical Clock
KMOX—Jimmy and Dick
WCKY—Morning Roundup
WVVA—Arkansas Fiddlers
WGY—Musical Revue
WKRC—Jerry Foy's Orchestra
WLW—The Nation's Family Prayer Period
WSAI—Good Morning
WTAM—Get Going with Hank Keene
WVVA—The Wheeling Gospel Tabernacle
7:15 a.m. EST 6:15 CST
KMOX—Aunt Sarah, Harry and Johnny
WVVA—The Sunrise Worship
WGY—Morning Salute
WLW—Rise and Shine
WTAM—Musical Clock
7:30 a.m. EST 6:30 CST
NBC—Jolly Bill & Jane; WEA
CBS—Organ Reveille; WABC
NBC—Pollock & Lawhurst, piano duo; WJZ
Musical Clock; WCKY WGY
KMOX—Four Harvest Hands
WHAS—The Asbury College Devotions
WKRC—Breakfast Express
WLS—Tumble Weed
WLW—The Morning Devotions
WSAI—Tonic Tunes
WSM—King Cole and Mr. Hodge Podge
WTAM—Hank Keene
7:45 a.m. EST 6:45 CST
NBC—Yoichi; Hiraoka, xylophonist; WEA
NBC—Rise & Shine; News; WJZ
KMOX—Ozark Melodies
WVVA—Popular Varieties
WLS—The Oshkosh Boys
WLW—News
WSAI—Musical Sun Dial
WSM—Leon Cole, organist
WTAM—Junior Broadcaster Club
8:00 a.m. EST 7:00 CST
NBC—Morning Devotions; WJZ WAVE KDKA (sw-21.54)
CBS—On the Air Today; Lyric Serenade; WABC
NBC—Spareribs; WEA WCKY WLW
News; WLS WVVA
Musical Clock; WTAM WGY
KMOX—"Smilin' Ed" McConnell, songs
WVVA—The Gospel Tabernacle
WGN—Good Morning
WHAS—Slim and Jack
WSAI—Old Time Fiddlers
WSM—The Morning Devotion
8:15 a.m. EST 7:15 CST
NBC—(News, WEA only); Happy Jack, songs; WEA WAVE WSM
NBC—Walter Cassel, baritone; William Meeder, organist; WJZ KDKA (sw-21.54)
News; WCKY WCO
KMOX—News; Home Folks' Hour
WLS—Red Foley
WLW—Divano Trio
WTAM—Dr. Sunshine
WVVA—Harrison's Buckaroos
8:30 a.m. EST 7:30 CST
CBS—Uncle Tom & Betty; WABC
NBC—Cheerio; WEA WTAM WLW WGY WSM WCKY
KMOX—Tick-Tock Revue
WAVE—Musical Clock
WVVA—Irene Beasley
WGN—Morning Kaleidoscope
WHAS—Log Cabin Boys
WKRC—Cubanettes
WLS—Junior Stars
WSAI—The Church Forum
WVVA—Morning Dance Tunes
8:45 a.m. EST 7:45 CST
CBS—Chapel Singers; WABC
NBC—Laud Trio and White; WJZ KDKA (sw-21.54)
WVVA—Harvey Tweed's Orch.
WVVA—Timely Topics
WKRC—Fiddlin' Farmers
WLS—Jolly Joe
9:00 a.m. EST 8:00 CST
NBC—Richard Leibert, organist; WEA WCKY
★ NBC—Breakfast Club; Don McNeill, m.c.; Jack Owens, tenor; WJZ WSM KDKA WSAI WAVE (sw-15.21)

CBS—Bandwagon; WABC WSMK WHAS WKRC
Hymns of All Churches; WGY WLW
KMOX—Views on News
WVVA—Salon Serenade
WLS—Scotty and Girls of the Golden West
WTAM—Vaughn King's Calisthenics
WVVA—Cowboy Loy and Just Plain John
9:15 a.m. EST 8:15 CST
KMOX—Musical Jewel Box
WVVA—Gladys Catron
WVVA—City Court
WVVA—Market Basket
WVVA—Morning Devotions
WVVA—Aunt Mary
WTAM—Console Capers
9:30 a.m. EST 8:30 CST
NBC—Fields & Hall, songs and patter; WEA WCKY
KMOX—The Corn Huskers
WVVA—Pat Gillick
WVVA—Junior Radio Journal
WLS—News; Livestock
WLW—Rhythm Jesters
WTAM—Health and Home
WVVA—Band Wagon (CBS)
9:45 a.m. EST 8:45 CST
CBS—Men of Manhattan, male quartet; News; WABC WSMK WKRC WHAS KMOX
NBC—The Vass Family; Seven South Carolina Children Harmonizing; WEA WLW WCKY WTAM
WGY—Musical Program
WLS—John Lair, songs
WVVA—Gertrude Miller
10:00 a.m. EST 9:00 CST
CBS—Bill & Ginger; WABC WKRC WHAS
NBC—News; Minnie and Maud; WJZ KDKA (sw-15.21)
NBC—News; Vaughn de Leath, contralto; WEA WAVE WSM WCKY WGY
KMOX—Better Films Council
WVVA—George Shackley's Ensemble
WGN—Hymns of All Churches
WLS—Prairie Ramblers; Patsy Montana; Henry
WLW—Virginians, quartet
WSAI—News; Household Hints
WTAM—News; Shero Trio
WVVA—Hugh Cross and the Georgie Porgie Boys
10:15 a.m. EST 9:15 CST
NBC—The Banjoleers; WEA WGY WTAM WLW WCKY
CBS—Clyde Barrie, baritone; WABC WHAS
NBC—Edward MacHugh, Gospel Singer; WJZ KDKA WAVE WSM (sw-15.21)
KMOX—Let's Compare Notes
WVVA—Dot Club News
WVVA—Household Hour
WGN—Serenade
WKRC—Woman's Hour
10:30 a.m. EST 9:30 CST
NBC—Marie de Ville, songs; WJZ
CBS—Let's Pretend, children's prgm.; WABC WKRC WHAS
NBC—Nicholas Mathay's Orch.; WEA WSAI WTAM WCKY WGY WLW
KDKA—Home Forum
KMOX—Rambler & Mary Lou WAVE—The Devotional Hour
WVVA—Smile Club
WGN—Serenade
WLS—Jolly Joe's Junior Stars
WSM—Homemaker's Chat
WVVA—Rapid Ad Service
10:45 a.m. EST 9:45 CST
NBC—Originalities; Jack Owens, tenor; Orch.; WJZ KDKA (sw-15.21)
NBC—Nicholas Mathay's Orch.; WSM
KMOX—Police Court Broadcast
WAVE—Morning Moods
WVVA—Harold Turner, pianist
WVVA—Royal Serenaders
11:00 a.m. EST 10:00 CST
NBC—Our American Schools; WEA WGY WSAI WAVE WTAM WCKY WSM
NBC—The Honeymooners; WJZ CBS—Cincinnati Conservatory of Music; WABC WHAS WKRC KMOX (sw-15.27)
KDKA—Kiddies' Klub
WVVA—Mr. and Mrs.
WGN—Friendly Neighbor's House Party
WLS—Martha Crane and Helen Joyce
WLW—Fed. of Music Clubs
WVVA—Kiddie Program

Afternoon

11:15 a.m. EST 10:15 CST
NBC—Norsemen, quartet; WEA WSAI WTAM WAVE WCKY WLW WSM WGY
NBC—Wendell Hall, songs; WJZ CBS—Conservatory of Music; WSMK
WVVA—Today's Headlines
WGN—Morning Musicals
11:30 a.m. EST 10:30 CST
NBC—Mexican Marimba Orch.; WEA WSAI WSM WLW WTAM WCKY WAVE
NBC—Whitney Ensemble; WJZ WCO—Alexander Karlin's Orch.
WVVA—Baby Shop Man
WVVA—Children's Theater of the Air
WLS—News; Butter, Egg and Poultry Markets; Livestock Markets
WVVA—Musical Griddle
11:45 a.m. EST 10:45 CST
KDKA—Grab Bag
WVVA—Frigid Facts
WVVA—Variety Musical
WGN—Mark Love, basso
WLS—Rocky and Ted
WVVA—Organ Interlude

1:30 p.m. EST 12:30 CST
★ NBC—Metropolitan Opera; WJZ WEA WGY WSAI WSM WAVE WCKY KDKA WTAM WLW WLS WENR (sw-15.21)
CBS—Buffalo Presents; WABC WSMK WKRC (sw-15.27-9.59)
KMOX—Those O'Malleys, sketch
WVVA—Auto Club
WGN—Markets; The Mid-day Service
WHAS—Savings Talk; Weather; Markets; Temperature
WVVA—Dr. H. Lamont

Night

1:45 p.m. EST 12:45 CST
KMOX—La Pieno Accordion Orchestra
WVVA—Curbstone Reporter
WHAS—Mrs. Randolph, shopping
WVVA—The Wheeling Gospel Tabernacle
2:00 p.m. EST 1:00 CST
CBS—Al Roth's Syncopators; WABC WSMK WKRC WHAS (sw-15.27-9.59)
KMOX—News Through a Woman's Eyes
WVVA—Henry Nosco's Orch.
WVVA—Billboard
WGN—Movie Personalities
WTAM—Bromley House
2:15 p.m. EST 1:15 CST
KMOX—Window Shoppers
WVVA—Harry Wilsey's Orch.
WGN—Waves of Melody
WVVA—The Ol' Pardner
2:30 p.m. EST 1:30 CST
CBS—Oleanders Male Quartet; WABC WSMK WHAS WKRC (sw-15.27-9.59)
KMOX—Amateur Parade
WGN—Palmer House Ensemble
WVVA—Cap, Andy and Flip
2:45 p.m. EST 1:45 CST
CBS—Dr. C. E. Cooper; WABC WHAS WKRC KMOX WVA (sw-15.27)
WVVA—Sam Lanin's Orch.
WVVA—Two Wild Deuces
WGN—Harold Turner, pianist
3:00 p.m. EST 2:00 CST
CBS—Down by Herman's; WABC WHAS WKRC WSMK KMOX (sw-15.27-9.59)
WVVA—Today's Winners
WGN—Palmer House Ensemble
WVVA—Cowboy Loy & Just Plain John
3:15 p.m. EST 2:15 CST
WGN—June Baker
3:30 p.m. EST 2:30 CST
CBS—Isle of Dreams; WABC WHAS WSMK WKRC KMOX WVA A (sw-15.27-9.59)
WVVA—Veloze & Yolanda's Orch.
4:00 p.m. EST 3:00 CST
CBS—Motor City Melodies; WABC WKRC WSMK WHAS KMOX (sw-15.27)
WGN—Ed Fitzgerald and Co.
WVVA—Hugh Cross; Georgie Porgie Boys
4:30 p.m. EST 3:30 CST
CBS—Chansonette, Salon Music; WABC WHAS KMOX (sw-15.27)
WVVA—To be announced
WKRC—Eddie Schoelwer
WVVA—Dinner Music
4:45 p.m. EST 3:45 CST
WVVA—News
WKRC—Chansonette (CBS)
WVVA—Front Page Drama
5:00 p.m. EST 4:00 CST
CBS—Bailey & Neumiller; WHAS KMOX
CBS—Adventures of Terry & Ted, sketch; WABC WSMK WKRC (sw-15.27)
WVVA—Chief Deerfoot
WGN—Len Salvo, organist
5:15 p.m. EST 4:15 CST
CBS—Frank Dailey's Orchestra; WABC WHAS KMOX (sw-15.27)
KDKA—A Recreo; Bill and Alex WCO—Mary Jane Schriver
WGN—Margery Graham
5:30 p.m. EST 4:30 CST
NBC—Ken Sparano's Ensemble; WJZ WENR WSM WAVE WVA (sw-15.21-11.87)
NBC—Kaltenmeyer's Kindergarten; WEA WCAE WGY WSAI WTAM WLW WCKY (sw-9.53)
CBS—Vincent Lopez' Orchestra; WABC WSMK WSMK (sw-15.27-9.59)
WVVA—Joe Heinz' Orchestra
WGN—Musical Moods
WHAS—Herbert Koch & Soloist
WKRC—This and That

Listings such as (sw-9.53), (sw-11.87), etc. SHOW SHORT WAVE MEGACYCLES



Boys Steady Cash Income Weekly! HANDSOME PRIZES

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Circulation Dept.,
731 Plymouth Court,
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Name Age

Street Address

City State

On the Short Waves

By Chas. A. Morrison

Figures in Parentheses Denote Megacycles or Thousands of Kilocycles
EST Shown; For CST Subtract One Hour

IN HIS address to his people on Christmas Day last year His Majesty King George spoke of his "great and wide-spread family." This Christmas for the fourth year in succession the peoples of that family will exchange greetings over the world through short-wave radio.

At the beginning of the special BBC Christmas Day program carolers in London will sing God Bless the Ruler of the House, expressing in song the friendship and unity which is the spirit of Christmas. Then will follow ten sound pictures, five of them from various points in the British Isles and alternately one each from Canada, South Africa, India, Australia and New Zealand. In these sound pictures families will be heard all over the world united and happy in themselves, and through ties of kinship and common loyalty made true members of that "great and wide-spread family." The program on which King George will speak will open with the ringing of Christmas bells in the ancient city of Bethlehem.

Listen for this Empire broadcast which has become a short-wave institution Christmas morning at 9:20 a. m. over GSF (15.14), GSG (17.79) and GSD (11.75) and also over the facilities of the Columbia Broadcasting System in the United States.

A British short-wave listener, M. R. Lawton of Manchester, states that at 11 a. m. daily the Italian stations broadcast a war zone bulletin direct from Asmara via the Italian stations at Coltano, Italy. One of the Asmara stations used for this broadcast is ITX, on 10.714 megacycles.

Soon an NBC transmitter using the call letters WOEH will be put on board one

of the trans-Pacific ocean-hopping Pan-American clippers, probably the China Clipper, and an NBC announcer will bring to your loudspeakers the thrill of thrills, a running account of crossing the mighty Pacific by air. Short-wave listeners may tune for the signals of WOEH as it is carried farther and farther over the boundless wastes of the Pacific. WOEH is a 100-watt transmitter, especially designed for air-craft use, and crystal controlled. It will operate on 2.76; 4.797; 8.655 and 12.862 megacycles depending upon the time of day or night the transmissions are being made. WOEH will keep in contact with the Bolinas stations in California, and also with Kahuku, Hawaii, stations KRO (5.845), K10 (11.68) and KKH (7.52).

Venezuela speaks from a new station, YV12RM. It is located at Maracay, Venezuela, and broadcasts on approximately 6.31 megacycles. YV12RM comes through exceptionally well throughout the evening. According to the Chicago Short Wave Radio Club the address of YV12RM is Avenida Bolivar Num. 125 and the title of the station, which is owned by Jose R. Gomez, is Emisora 24 de Julio.

A rare DX catch is CR7AA, Laureno Marques, Mozambique, Portuguese East Africa, which is broadcasting at present on 6.135 megacycles. This station tests Saturdays and Sundays in the mornings and up until 1:30 p. m. It recently has been heard in the vicinity of Los Angeles.

Paul Dilg of Evanston, Illinois, is hearing HH2S, Port-au-Prince, Haiti (6.178), daily except Sunday from about 7 to 10

p. m. HH2S relays broadcast station HHK. Announcements are made in French and English. According to Mr. Dilg, VK3ME, Melbourne, Australia, is not on 9.51 megs any more, but actually transmits on 9.49 megs. The change probably was made so as not to interfere with GSB on Transmission Number One.

W2XE, popular broadcasting station of the Columbia network, is now operating on a newly authorized frequency of 17.76 megacycles from 11 a. m. to 1 p. m. daily.

According to the BBC Empire schedule sheet, GSF (15.14) has replaced GSD (11.75) in Transmission Number One, from 3:30 to 5:30 a. m. GSF broadcasts simultaneously with GSB (9.51) on this schedule.

Our guess for the points of origination for the British Empire broadcast of Christmas Day will include VWY, Kirkee, India (17.54), ZSS, Cape Town, South Africa (18.89), and VLK, Sydney, Australia (10.52). Short-wave DXers may want to try for these points while the program is in progress. We will appreciate any reports.

For the most complete schedule of short wave programs ever printed, including a list of special Christmas broadcasts, and a Short-wave Timetable of principal stations throughout the world, see Page 28 of this issue.

Saturday, Dec. 28, Continued

★ NBC—ALKA-SELTZER PRESENTS National Barn Dance; Maple City Four; Henry Burr, tenor; Uncle Ezra; Verne, Lee and Mary; Hoosier Hot Shots; Lucille Long; Tune Twisters and Others: WJZ KDKA WHAM WLS WAVE (sw-11.87-6.14)

KMOX—Musical Moments
WCKY—Front Page Dramas
WCPO—Ace Brigode's Virginians
9:45 p.m. EST 8:45 CST
KMOX—Along Rialto Row (CBS)
WCKY—On the Mall
10:00 p.m. EST 9:00 CST
CBS—California Melodies: WABC WHAS WBBM WSMK (sw-6.06)

KMOX—St. Louis Rotary Club
WCKY—News
WCPO—Sherdena Walker's Orch.
WKRC—Billy Snider's Orch.
WSM—Lasses & Honey; Fruit Jar Drinkers; Sarie & Sallie; Deford Bailey
WWVA—Fred Waring's Orch.
10:15 p.m. EST 9:15 CST
WCKY—Radio Parade
WCPO—Harry Willsey's Orch.
WGBF—Dance Orchestras
10:30 p.m. EST 9:30 CST
NBC—Corn Cob Pipe Club of Virginia; Strickland Gilliland; WEA F WCKY WTAM WGY (sw-9.53)

CBS—Public Opinion: WABC WBBM WKRC WHAS (sw-6.12-6.06)

NBC—To be announced: WJZ WHAM WAVE
KDKA—Will Roland's Orchestra
KMOX—News; To be announced
WGN—Concert Orchestra
WLS—Hayloft Theater
WLW—To be announced
WSM—Ed Poplin's Band; Delmore Brothers; Possum Hunters
10:45 p.m. EST 9:45 CST
CBS—Patti Chapin, songs: WABC WHAS WBBM WKRC (sw-6.12)

KMOX—Sport Page of the Air
WFBE—Will Hauser's Orchestra
WLW—News Room
11:00 p.m. EST 10:00 CST
NBC—(News, WJZ only); Howard Lally's Orchestra: WJZ

★ NBC—ALKA-SELTZER PRESENTS National Barn Dance; Maple City Four; Henry Burr, tenor; Uncle Ezra; Verne, Lee and Mary; Hoosier Hot Shots: WLW
CBS—Abe Lyman's Orchestra: WABC WKRC KMOX WBBM WSMK WHAS
NBC—Dick Gasparre's Orchestra: WEA F WCKY WGY (sw-9.53)

KDKA—News; Sports
WAVE—Club Hollywood
WGN—Horace Heidt's Orchestra
WHAM—Frank Skultety's Orch
WLS—Barn Dance
WSM—Dixie Liners; Uncle Dave Macon
WTAM—Leroy Smith's Orch.
WWVA—Vivian Miller, organist
11:15 p.m. EST 10:15 CST
KDKA—Behind the Law
WAVE—Gordon Robinson
WGBF—News
WGN—Joe Sanders' Orchestra
WSAI—Clyde Trask's Orchestra
WWVA—Midnight Jamboree
11:30 p.m. EST 10:30 CST
NBC—(News, WEA F only); Ben Bernie's Orch.: WEA F WAVE WCKY WSAI WGY (sw-9.53)

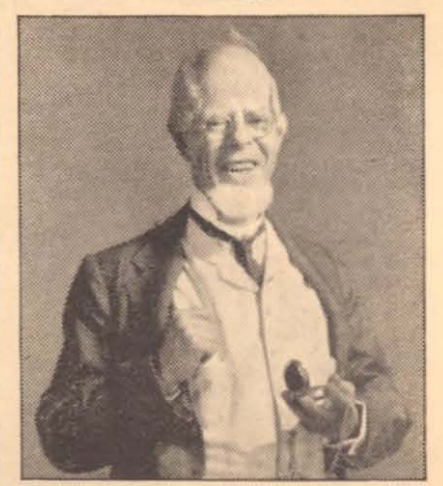
CBS—George Olsen's Orchestra: WBBM
CBS—Ozzie Nelson's Orchestra: WABC WKRC WHAS WSMK KMOX
NBC—Ray Noble's Orchestra: WJZ WHAM
KDKA—Dance Orchestra
WGN—Anson Weeks' Orchestra
WLS—Barn Dance Roundup
WSM—Sid Harkreader; Robert Lunn; Deford Bailey
WTAM—Bill Marshall's Orch.
11:45 p.m. EST 10:45 CST
KMOX—Slatz Randall's Orch.
WGN—Jan Garber's Orchestra
WTAM—Lee Gordon's Orchestra
12:00 Mid ES 11:00 p.m. CS
NBC—Freddy Martin's Orch.: WEA F WGY WCKY
CBS—Claude Hopkins' Orch.: WABC
CBS—Guy Lombardo's Orch.: WKRC WSMK WBBM
★ NBC—Carefree Carnival: WJZ WAVE
MBS—Kay Kyser's Orch.: WGN WLW

KDKA—Messages to Far North
KMOX—Saturday Nite Club; Al Four's Orchestra
WHAM—Sleepy Hall's Orch.
WHAS—Ayres Lamar's Orch.
WLS—Barn Dance
WSM—Curt Poulton
WTAM—Milo Stelt's Orchestra
12:15 a.m. ES 11:15 p.m. CS
WSM—Crook Brothers' Band
WTAM—Johnny Huntington's Orchestra
12:30 a.m. ES 11:30 p.m. CS
NBC—Harold Stern's Orchestra: WEA F WGY WCKY
NBC—Eddy Duchin's Orchestra: WJZ WAVE KDKA (sw-11.87-6.14)

CBS—Herbie Kay's Orchestra: WABC WKRC WBBM
WGN—Veloz & Yolanda's Orch.
WHAS—Dream Serenade
WLW—Moon River, organ & poems
WSM—Delmore Brothers
WTAM—Pinky Hunter's Orch.
WWVA—Vivian Miller, organist
12:45 a.m. ES 11:45 p.m. CS
WGN—Horace Heidt's Orchestra
WSM—Sam and Kirk McGee; Fruit Jar Drinkers
WSMK—Herbie Kay's Orchestra (CBS)
WWVA—Midnight Jamboree
1:00 a.m. ES 12:00 Mid CS
WBBM—Eddie Niebur's Orch.
WENR—Geo. Hessberger's Orch.
WGN—Kavelin's Orchestra
WLW—Clyde Trask's Orch.
1:15 a.m. EST 12:15 CST
MBS—Jan Garber's Orchestra: WGN WLW
1:30 a.m. EST 12:30 CST
MBS—Joe Sanders' Orchestra: WGN WLW
WBBM—News; Seymour Simons' Orchestra
WENR—Henri Lishon's Orch.
1:45 a.m. EST 12:45 CST
WLW—Art Jarrett's Orch.
2:00 a.m. EST 1:00 CST
WBBM—Eddie Smyth's Orch.
WGN—Kavelin's Orchestra
2:30 a.m. EST 1:30 CST
WBBM—Bob Paelli's Orch
3:00 a.m. EST 2:00 CST
WBBM—Austin Mack's Orch.
WGBF—DX Program
End of Saturday Prgms.

Uncle Ezra

The Old Jumping Jenny Wren
—Himself—



The Old Man with the Young Ideas
Full of Pep—and Rarin' to Go

Every Saturday Night

The NATIONAL BARN DANCE

Hear It Over
56 NBC STATIONS
Coast-to-Coast

Over 40 Radio Artists including the Maple City Four; Hoosier Hot Shots; Uncle Ezra; Tune Twisters; Arkansas Woodchopper; Sally Foster; Henry Burr; Verne, Lee and Mary; Lucille Long; Bill O'Connor; Skyland Scotty and Joe Kelly, Master of Ceremonies. A rollicking program of old time singing, dancing and homespun fun. Brought to you direct from WLS, Chicago, every Saturday night over

KDKA - WLW
9:30 P.M., EST - 11:00 P.M., EST
Sponsored by ALKA SELTZER

Jumbo—Radio's Biggest Headache

(Continued from Page 5)

of musical comedy and circus, but Billy Rose refused to believe what was said. "Now I know how Robert Fulton, Benjamin Franklin and the other immortals felt when the world laughed at their revolutionary ideas," says Billy Rose. "They said I was nuts when I first began to talk about Jumbo. Who's nuts now?"

Egotistical? Sure. Billy Rose admits that he's an egoist of the most virulent character. Watch him as he gets to his feet and teeters back and forth on his ridiculous high heels. See that great dome of a head which, Billy fondly fancies, makes him look like Napoleon. Like Napoleon also, he is a small man; and that is why he wears two-inch heels on his shoes. They build him up to five-foot-five.

As he says: "I've got the elephant by the tail now and I'm swinging it 'round my head for all it's worth!" His boyish features wrinkle triumphantly as he talks. His dominating nose is twisted slightly to one side, and his eyes, very liquid, are as black as his hair.

This lovable showoff wants to be a second P. T. Barnum, and what's more he's just about managed it. Because, you see, not only is he as shrewd as an elephant but he has hide just as thick. Once he went to England and talked an Earl into opening a night club next to Buckingham Palace in London. He received a command from the King and Queen—to leave England. On another occasion he opened a night club adjoining St. Patrick's Cathedral in New York City—and he still wonders why he was forced to close his club.

Watch Rose as he sits in his chair, script in hand and eyes glued to the performers. One can almost see him forming the vowels and syllables that are being mouthed by the principals. He knows every line forward and backward. Hunched up on the edge of his chair, he's so rigid and tense one almost expects him to break into little pieces. Occasionally he leans back, apparently satisfied with the rendition of a particular passage, but almost immediately he jerks forward again.

No wonder Billy can't relax. He's on top now, but he hasn't got used to it yet. Two years ago he lost his entire fortune backing a flop musical called Crazy Quilt. The show opened in Atlantic City, and the closer it got to New York City the crazier Billy became. When the show finally rolled over and died in Manhattan, his friends decided that he had gone off his nut entirely. For Billy took his last few thousands in one hand, the show in the other, and went out on tour.

It didn't matter to him that the road was as dead as his show—that smash New York musicals had indeed gone smash on tour. For Billy had made up his mind to do it a la Barnum. He hired clowns, animals and a calliope wagon. Before playing a town he'd send his nondescript circus parading up and down the main stem. Behind the times? Out of date? America loved it! He packed 'em in from Paducah to Squeedunk. Then he returned to New York with several hundred thousand dollars in his pocket and a million-dollar idea in his head.

Jumbo! That was Billy's big idea! If circus stuff would work elsewhere in the

country, it would go just as well on Broadway. Of course, competent critics and theatrical potentates laughed at him. It might be great on tour, they admitted—but with blase New Yorkers? Never!

Billy Rose had faith in his idea. Before even consulting an author, he set sail for Europe. There he studied the circus and invested more than \$50,000 dollars in animals. Returning to the United States, he employed Hecht and MacArthur, two of the highest-priced playwrights in the country, to turn out the dramatic plot of Jumbo. Spending money like a drunken sailor on shore leave, he employed the crack team of Rogers and Hart to score his production. Rapidly, he proceeded to gather his principals, and to hire some of the best circus talent available.

And then, as the story books have it, came the dawn. Before he had even fairly started, Billy Rose was broke! He had scores of animals, a fine cast, the best lyricists and authors—but no more money to carry on!

Word passed along the main stem, and the wise guys began to call it Rose's Folly. In despair, Billy one day picked up a theatrical sheet and read that the gasoline sponsor of Ed Wynn's show was seeking a successor to the Perfect Fool. Rose grabbed his hat and dashed to the office of George Voss, one of the heads of the company. To him he outlined his plans for a circus saga. Voss was impressed and, after a few auditions, signed up Jumbo for the air, at \$15,000 per broadcast!

The rest was easy. With a \$15,000-a-week radio contract in his pocket, Rose returned to the angel wars. Digging deeply into Millionaire's Row, he emerged with one finger clutched tightly around the neck of young Jock Whitney, another finger deeply imbedded in Whitney's well-filled coffers. Putting a pair of angel wings around a Whitney was no mean feat. Other impresarios had tried but failed. Rose, however, was never the type to brood failure. With the Whitney millions, he obtained the Hippodrome, completely remodeled and bathed it, and after a series of heart-breaking set-backs succeeded in launching his opus on the air and before the footlights.

Rose's Folly now is one of the most

phenomenal successes in show business. Whitney angled the production to the extent of about \$300,000. According to conservative estimates, he'll get his money back within six months . . . and then the profits! Billy Rose will be able to buy himself several circuses with his share of the take. The next time he gets a colossal idea he won't have to see far for backing. He's turning away millionaires now by the score. His headaches—that were summed up in one word, Jumbo—are over.

Not that Billy was the only one who used to suffer from Jumbo hangover. Each member of the cast had a share of it. Ask Gloria Grafton!

She'll never forget the afternoon of Tuesday, October 29. Everybody in the show was ready to have hysterics. Week after week these people had been rehearsing for not one, but two shows—the Jumbo of the stage and the Jumbo of the air.

And now this gigantic Noah's Ark of entertainment finally was ready for launching upon the ether waves. It was the last dress rehearsal, and I think that every one of us who sat in the small audience, waiting for the commencement of that "dress"—just five hours before the show's opening—will always remember the tension of those few moments.

Nothing seemed to be going right. Durante's voice was hoarse as a hog caller's. Novis' shoulders were encased in bandages as a result of a fall he'd experienced but a few hours ago while rehearsing an aerial routine at a Manhattan gymnasium . . . And now it was Gloria Grafton's turn to sing a number. She'd been having trouble with her voice during the talking sequences, and all of us in the audience more or less expected something unforeseen to happen. It did.

She stood erect before the microphone. Pursing her lips against the counter melodies of Deutsch's men, her mouth formed the lyrics of the song—but nothing but a faint squeak emanated from her throat. The music faded into a discordant jumble as the men realized something had gone radically wrong. Like a general reassembling his panic-stricken forces, Deutsch rapped for order and again bated into the introduction. Again Gloria attempted to sing—with the same disastrous results. She'd completely lost her

voice under the strain of preparing for two openings!

Rose tore his hair. Grafton wept. The rest of the cast was sympathetically silent. Voice specialists were summoned pell-mell. A score of quick-relief remedies were suggested—but all failed. A substitute for Grafton's part was hurriedly summoned. That night, a half hour or so before Jumbo went on the air, Gloria rushed into the Hippodrome, her voice miraculously recovered.

Of course, those hectic days are gone forever. The show today is smooth, powerful and sure. Hand in hand, let's return to the broadcast.

The orchestra has just swept into a stirring circus number.

As the music fades away, every light in the theater blinks out. The structure seems like a huge black cave. Then, thrilling, like a sad organ note, a soft blue spotlight bathes Arthur Sinclair who, as Considine, is about to lose his circus.

"That murtherin' bla'guard Mulligan," he sobs in a rich, Irish brogue. "I was a black day in me life when he crossed me path!"

Another spotlight winks on. Durante, voice more rasping than usual, informs his boss that he has a plan that will save the circus. Considine attempts to wrangle the solution from his press agent, but Durante slyly evades the issue and refuses to divulge his secret. Their voices fade—a short musical interlude follows—and the spotlights bathe Gloria Grafton and Donald Novis.

Gloomily, he informs her that his father shortly will gain control of the Considine Wonder Show. Apparently he isn't very happy over the prospect of his dad's victory. He entreats her to forget the Mulligan-Considine feud and marry him . . . Do you hear that far-off sound? It's the faint opening strains of music that presages a romantic solo. Dropping his script on a stand, Novis goes into his song. He elevates one hand over his heart in the familiar gesture of love, shoves the other hand deep in his breeches pocket, and joyfully bids her to take sides with him.

The broadcast swings on to a dazzling conclusion. Jimmy Durante convulses his seen and unseen audiences with his broad and slapstick humor. Quip after quip, line after line, spin into the ether. Grafton and Novis chant love duet after love duet.

Announcer Louis Witten leans calmly toward his own mike and delivers the closing commercial.

Jumbo, once a headache, now a honey, has swept the country via the ether for another week.

Jumbo, presentation of the Texas Company, with Jimmy Durante, Donald Novis, Gloria Grafton and a large cast, is broadcast every Tuesday night over an NBC-WEAF network at 9:30 p. m. EST (8:30 CST; 7:30 MST; 6:30 PST).

The Only One of His Kind

(Continued from Page 7)

over to greet her. Carmenita see me talking and laughing with this other girl. But I do not mean anything by it. In my heart I love only her. But she goes into a fury. She pick up a flower-pot and dash it on the floor. Then she grab anything she can lay her hands on and fling it across the room. 'Out! Out! Get out!' she yell to everybody. We get out.

"Later she call me and write me asking for forgiveness. I still love her so I go back to her again. But at this time I start to form my girl orchestra. You see, in Latin-American countries most of the orchestras who play in the cafes are composed of girls. No one can interpret the emotional Latin music like a woman. I begin to assemble a girl orchestra. Carmenita learn about this and she come in during a rehearsal. 'You must give all this up,' she demand. 'I will not have you around girls.'

"This time I see red. No one—not even the woman I love—can ruin my plans for a career. I have struggle too hard for it. If I am to be the successful orchestra leader I dream of becoming, I must work with these girls. It will be my duty to greet many other ladies. How can I succeed with such a wife?" he asked, dark eyes searching into mine. "I have to choose between her and my music. So"—a fatalistic shrug—"I send her out of my life."

It was, no doubt, the wisest course. This past Summer Manzanara and his girls played in the Ford Patio at the great San Diego Exposition. Edsel Ford heard him

personally, and saw in his music a great link of friendship between the United States and the Latin-American countries. He arranged to sponsor him on the third great Ford program, and sent Jose and the girls to New York for the first broadcast.

I met Manzanara on the eye of his air debut. The girls—there are eight of them—were bobbing and laughing and talking in that rapid clickety-clack Spanish like a brood of chickens. And Manzanara—the sophisticated, world-wise Manzanara who serenaded Pola Negri, who lived with Valentino, who toured all the South American and European countries—had one ambition.

"I want so much to ride in the subways," he confided naively. "I walk into the subways and see the crowd and I run out again."

So, being a subway-hardened Manhattanite, I introduced him to the Life Underground. He cooed and giggled and "oh-ed" and "ah-ed" and acted like a—well, like a child on its first subway ride. I was glad that I could have shown him something new. After all, he's radio's latest eligible bachelor. There's nothing like being the first girl to have taken him for a ride!

Jose Manzanara and his orchestra are presented by the Ford Motor Company every Sunday afternoon over the CBS-WABC network at 2:30 p. m. EST (1:30 CST; 12:30 MST; 11:30 a.m. PST) and for a West Coast audience at 5:30 p.m. EST (4:30 CST; 3:30 MST; 2:30 PST).

FUN FLASHES

Mary Livingstone: Did you ever hear the one about the racketeer sardine?

Jack Benny: Why, Mary, you must be crazy. What's a racketeer sardine?

Mary: He winds up in the can.
—Jell-O Broadcast

Phil Baker: Oh Bottle, I'll never forget the day I sang with the Civic Opera Company.

Bottle: My word, Mr. Baker, can you sing Faust?

Phil: I can sing Faust or slow.
—Gulf Headliners

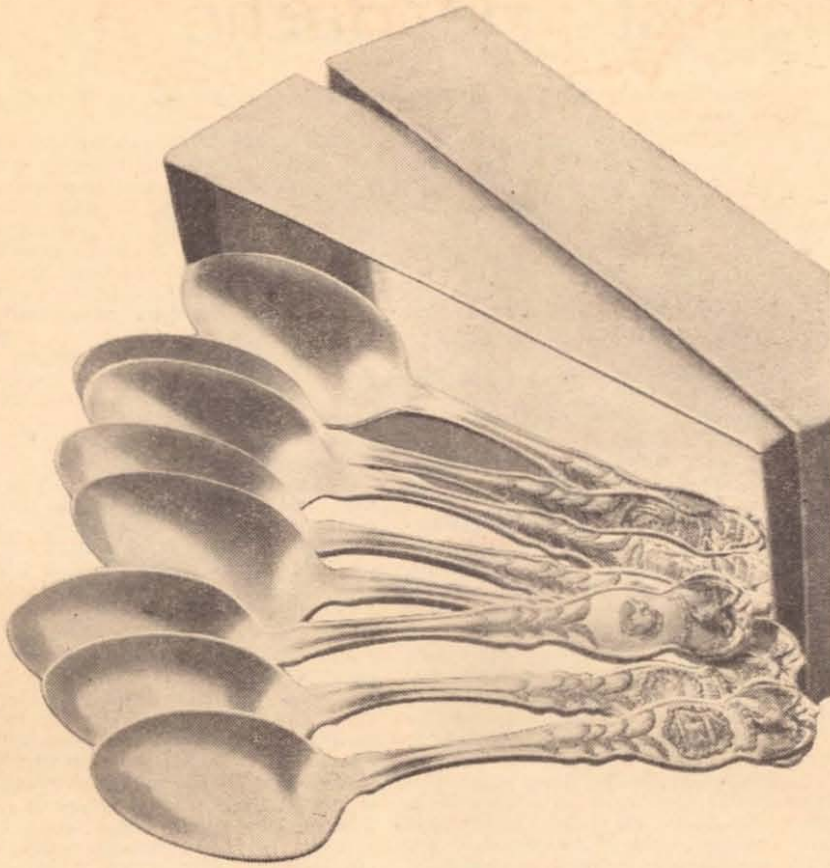
HITS OF WEEK

SONG HITS PLAYED MOST OFTEN ON THE AIR

Song	Times
Red Sails in the Sunset	32
Sitting High on a Hilltop	30
Little Bit Independent	28
On Treasure Island	24
Why Should I	24
You Are My Lucky Star	19
No Other One	17
Thanks a Million	12
Where Am I	10
Eny Meeny Miny Mo	10

BANDLEADERS' PICK OF OUTSTANDING HITS

Song	Points
Red Sails in the Sunset	36
Little Bit Independent	34
Treasure Island	29
You Are My Lucky Star	28
No Other One	25
Why Should I	24
Don't Give Up the Ship	19
Eny Meeny Miny Mo	16
Twenty-Four Hours a Day	16
Got a Feelin' You're Foolin'	9



Amazing Christmas Offer

8 Handsome Original Rogers

STATE SEAL

SOUVENIR SPOONS

These teaspoons, regular size with plain bowls, must be seen to be appreciated—must be handled to realize their weight and value. They are Original Rogers Silverware made by International Silver Co.,—the oldest and largest makers of silverware in the world... AA quality—66 pennyweights of pure silver to the gross. Beautiful, raised-design State Seal on handle.



POSTAGE PAID

(Not Sold in Canada)
The price of a single spoon is 15 cents plus 3 cents for postage

SEND COUPON BELOW AT ONCE!

The spoons you will receive are:

- | | |
|----------|--------------|
| New York | New Jersey |
| Texas | California |
| Michigan | Pennsylvania |
| Illinois | Wisconsin |

If eight spoons — all alike — are preferred—designate STATE on coupon.

All you have to do is write or print your name and address plainly on this coupon, enclose one dollar in cash, check, money-order or stamps, and the spoons will be mailed to you promptly.

• COUPON •

RADIO GUIDE, Spoon Dept.
731 Plymouth Court, Chicago, Ill.

12-28-35

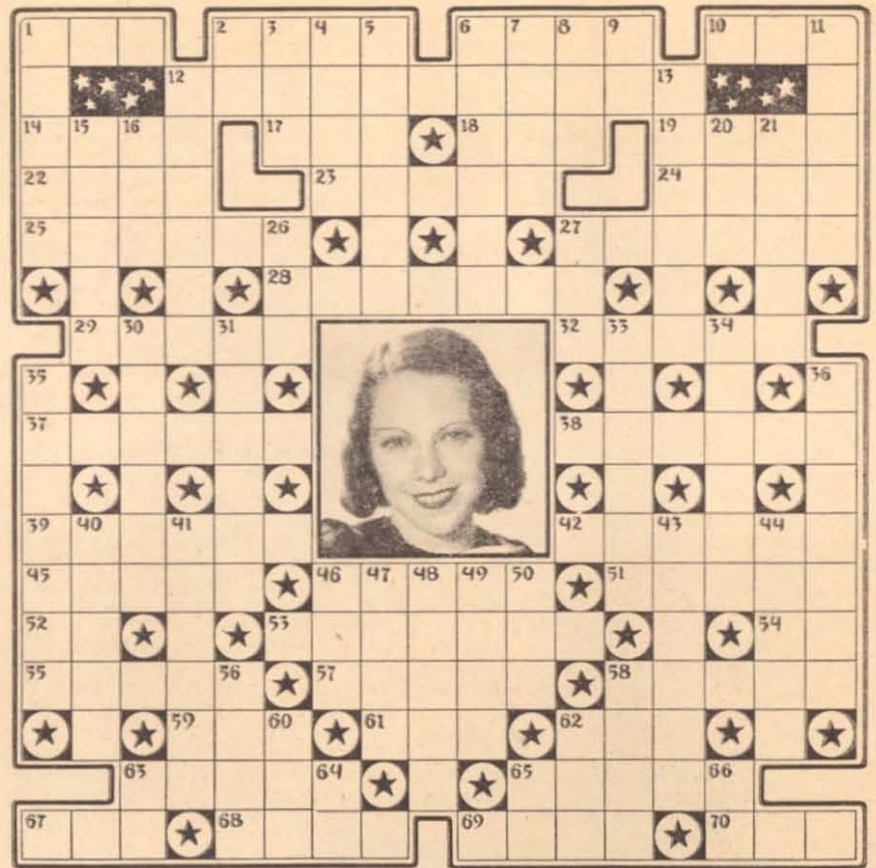
Please send me by mail, postpaid, 12 spoons as described, for which I enclose \$1.

Name _____

Street Address _____

City _____ State _____

Radio Guide's X-Word



HORIZONTAL

- 1—Sextet
- 2—To bang
- 6—Wander
- 10—Ozone
- 12—RADIO GUIDE'S Queen of 1935 (poss.)
- 14—O'Dell
- 17—Latin preposition used as for
- 18—Contend
- 19—Evans, baritone
- 22—, the Red, Scandinavian navigator
- 23—Exhausts moisture
- 24—City in France
- 25—Fix
- 27—Male actor in radio
- 28—Helps
- 29—Extent
- 32—Birds of the duck family
- 37—British comedienne
- 38—To rub over with an instrument
- 39—Preparation cooked with butter
- 42—Neighbor Nell
- 45—Skinny
- 46—Carries upon person, like clothes
- 51—Bones of the forearm
- 52—Symbol for nickel
- 53—Famed opera, radio and movie baritone
- 54—Nellie Revell's nickname (abbr.)
- 55—Where many radio stars get their experience
- 57—A flower
- 58—Dullness of spirit
- 59—Epoch

- 61—Other end of a bolt
- 62—Chum
- 63—Last name, NBC announcer
- 65—A demigod part goat and part man
- 67—Announcer for famous comedy team
- 68—Denomination
- 69—Soprano
- 70—Cantor's wife

- 8—Consumed
- 9—Objective of I
- 11—Man's name
- 12—Musical term meaning repeat from the beginning
- 13—Tribe of Indians
- 15—To clothe
- 16—Pinch
- 20— and Sade
- 21—Pains
- 26—Virginia —, soprano
- 27—Donkey
- 30—First name of thirtieth President of U. S.

VERTICAL

- 1—To direct
- 2—Eldest (abbr.)
- 3—To lick up
- 4—Old
- 5—She sings with John Charles Thomas
- 6—Carouses
- 7—Cornelia — Skinner

Solution to Puzzle Given Last Week



- 31—Tweezers
- 33—The star in the photo
- 34—Came closer
- 35—Jack and Loretta —
- 36—Famous Italian silver-smith
- 40—Girl's name
- 41—Virginia Baker is known as —
- 43—Without effect
- 44—Man's name
- 46—Call letters of Philadelphia station
- 47—Man's name
- 48—Not quite
- 49—Lease
- 50—Pen
- 56—Greek god of love
- 58—Consumes
- 60—Fear
- 62—Kitchen utensil
- 63—Near
- 64—State in which station WBT is located (abbr.)
- 65—Like that
- 66—State in which station WJAR is located (abbr.)

Solution to This Week's X-Word Puzzle Will Appear in Next Week's Issue

BETTER PROGRAMS FOR YOU

RADIO GUIDE wants to be your best friend when you are at the dials. But the Editor needs your help. If you will take but a minute of your time to answer the questions asked below, you will guide him in making this radio weekly of even greater assistance to you! Fair enough?

Here's what we'd like to know:

Does RADIO GUIDE list the programs for all the principal stations in your vicinity—the stations to which you listen regularly? If it does—just skip

this. But if it doesn't, drop a postcard to:

Program Editor, Radio Guide,
731 Plymouth Court,
Chicago, Ill.

and tell him: (1) What stations other than those listed in RADIO GUIDE do you listen to during the daytime.

(2) What stations do you listen to at night whose programs are not now listed in RADIO GUIDE?

The Voice of the Listener

This department is solely for the use of the readers as a place in which to voice opinions and exchange views about radio. Address your letters, which MUST NOT exceed 100 words, to VOL, RADIO GUIDE, 731 Plymouth Court, Chicago, Illinois

Prophets sans Honor

Dear VOL: Will some of you youngsters let an old lady (ha-ha) talk—and not interrupt for a minute? Such goings on about a few modern hands! Too bad somebody doesn't take a little time off to pay respect to the bandleaders who made it all possible—leaders who are still going strong and were big shots before some of these sissified danceband leaders were dry behind the ears. I can tell you a few of them who really should be honored with a program or two dedicated entirely to their honor. Among them are Ted Lewis, Isham Jones, Fred Waring, Abe Lyman and half a dozen others. Now some of you young upstarts can talk.

Boston, Massachusetts

Ada Kingsford

Pro-diction Dept.

Dear VOL: Good heavens, what's the matter with all the announcers? I'm a woman and don't deny I'm very susceptible to the lure in the male voice but this sudden attempt of the announcers to be diction award winners is wearing me down. Pretty soon I'll be welcoming the milkman's dese and dose comments as though they were the words of a scholar. Such lah-de-dah I never heard in my life. I don't mind the boys speaking correctly but when every speech sounds as though the announcer thought, "Ah—this is the announcement which will win this year's prize," then even my sense of discrimination backs up and I say that even a little garbling is better than the stuffed-shirt style. Is there no happy medium?

San Francisco, California

Edith Wilshire

What Price Glory

Dear VOL: "Somehow it seems like letting four aces slip from a pat hand and drawing to a deuce"—Evans Plummer (RADIO GUIDE, November 30, 1935).

What could be patter than that? What more can be said? Well, for one thing just this: Does not NBC sign its artists to contracts covering any length of time? Why are they permitted to walk out or be let out at any time that someone makes up his mind to that effect? In this particular case I have learned to love the programs presented by June, Joan, Jeri and Jill. Now it looks like we may hear them no more on NBC. This typifies many such cases. How much longer are our listeners going to stand for it? What is the use of becoming a regular listener to any one program? The radio moguls give us something really good for just long enough to get us to listening regularly and then the first thing we know we are tuning in to a won't-you-please-buy-this-or-that-or-the-other lament which has replaced our favorite. Could there be something behind all this, I wonder?

Fort Worth, Texas

George Newman

Campaign Quivers

Dear VOL: I presume I am just one of many, many thousands who are beginning to shudder at the prospect of the elaborate political campaign which will be launched shortly on the radio. I am not a selfish listener. In contemplating radio I do not weigh it as an utility to be dominated by any single type of offering. To me it is such an amazing boon, such a completely unexpected contribution to our lives, that I am more than happy to see it used to its fullest capacity—which means of course for entertainment, instruction, advertising and even for political education. But the utter abandon with which it has been turned over to campaigning is what sets up the mental barrier against the forthcoming months. With time used as it has been before when elections were at stake, radio presented the ideal frame for the inelegant motto, The First Liar Has No Chance. I am awaiting with some hope the fulfillment of the Republican party's promise to present their side of the story in the manner of approved radio presentation—but still fear the whole campaign will degenerate into the same blatant mud-slinging duel that we had to endure in 1931-32.

Rome, New York

Walter Peabody

Their Stork-in-Trade

Dear VOL: What is the matter with the women of today? Have they lost all their self-respect? I am speaking of such radio stars as

Lulu Belle and Clara of Clara, Lu and Em. According to RADIO GUIDE both are expecting the stork in the near future. Radio could get along nicely without both of them. Lulu Belle isn't comical, she's simply acting, and Clara, Lu and Em are disgusting. Down with such programs.

Racine, Wisconsin

Mrs. Harry Rhode

Save the Tops

Dear VOL: I've been reading the RADIO GUIDE for some time now and I want to hand out some very wrinkled (Evans Plummer) prunes to all the listeners who will persist in arguing about who is the best singer on the air. I think since everyone has his own particular taste in music, that his favorite is the best. I could say that Pat Kennedy is the very best of them all since he is my favorite and I really think he's the tops. In fact I prefer him to any of the others. But I'd never go so far as to convert other fans from their own favorites.

Chicago, Illinois

Sydelles Lisnek

Give and Take Hint

Dear VOL: When two dogs fight over a bone neither gets it. A third one generally comes along and grabs the prize. Can't the two factions in radio see a moral in this? We want education on the air, cries one side. Radio is meant for entertainment and advertising, says the other. What's all the shootin' for? Radio is available for both purposes if an armistice can be reached by the enemy factions. Both blocs are at fault. It's true that entertainment is vital and without the commercial feature the entertainment would be dreary. But it's also true that education by way of the air has been dull. And that's radio's own fault. The executives have given up a little time to educators who know teaching—but not showmanship—and let them go ahead on their own. Naturally what they offered was dry and not very compelling. Radio experts should have pointed out a correct method of presentation. So there is fault on both sides which a little yielding would correct. Who's going to bring them together?

Albuquerque, New Mexico

Wilson J. Fielding

The Spell of a Voice

Dear VOL: Admirers of Lawrence Tibbett would like to hear his wonderful voice over the airways oftener. We fall under the spell of his voice. I think he is our greatest singer. It is indeed a joy to hear him.

Baltimore, Maryland

M

Phil, Phunny Phellow

Dear VOL: Although there is much truth in Al Jolson's contention (voiced in this week's RADIO GUIDE) that radio is sadly lacking in showmanship, this observer recalls Jolson's several attempts at radio, none of which quite clicked. He might have been gracious enough to recognize the two or three who have this showmanship—none of whom is a comedian: Rudy Vallee, first and foremost; Deems Taylor, in a class by himself. And to me, there is and has to date, always been, only one really sophisticated radio comedian—Phil Baker. Stoopnagle and Budd run a close second. The others, including Al Jolson, are outmoded by more forward-looking wit stylists. When Jack Pearl was the Baron at times he had the real spark—but only at times. I liked Jack Benny the first few times but that was enough. Fred Allen, when he chooses, can be funny—and sometimes quite original. However, Mr. Jolson fails to see the difference between radio and the other fields of entertainment.

Philadelphia, Pennsylvania

An Admirer of Showmanship

The Horace Scope

Dear VOL: I just couldn't sit back and let the statement made by a Pat Denniston go by. This writer went altogether too far in saying that Isham Jones has the world's best orchestra. I would suggest that any such believer listen to Horace Heidt's Brigadiers. In my opinion he has the best all around band on the air. His brass section is superb, his sax section is just as good; while his novel arrangements take the cake.

Lafayette, Louisiana

Donald Baranco

Just Buzzin' 'Round

Dear VOL: What has happened to the long, tall gal from Dixie? Yes, I mean Bee Beasley! Why she hasn't a half a dozen spots on the air is beyond me. Bee is one gal who really can put a song over. Shame on you Beasley fans for not rootin' for her more—you oughta hang your heads.

New York City

Dottie May Hulse

New Orleans Lasses

Dear VOL: What a thrill I got when once again I heard the grand voices of those New Orleans girls, the Boswell Sisters, over WXYZ's welcome program in Detroit. Why can't we have them back on the network? Everyone knows they are the best! So, come on, fans, let's demand our rights! We want our Boswells back!

Greensboro, North Carolina

Helen Moore

Stars of Yesteryear

Dear VOL: I'm squawking plenty! Be sure to print this in VOL so the sponsors will read it. They don't show any consideration to the public that they expect to buy their different products. Why do they change artists on their programs and at the same time preach to us not to buy a substitute?

Don Ameche was replaced in Betty and Bob—we want Don back, as he is tops. They also gave us a new George Hartford and now Beatrice Churchill has been replaced as Betty. Without Beatrice and Don, Betty and Bob will not be the same nor hold the audience as it used to. In the Sinclair Minstrels, Gene Arnold and Mac McCloud were let out. No one can take Gene's place on the program or especially in our hearts. Art Jacobsen is being replaced in so many programs, thereby spoiling them. What will Mary Marlin, Girl Alone, and Princess Pat Players be without him? They will have to beg for an audience. No one can be the Scoop Curtiss Art is. The First Nighter isn't the same without June Meredith in the leading role.

Huron, South Dakota

Ethyl

Not So Con-Genial

Dear VOL: I wonder how many others miss the genial Gene Arnold on the NBC Greater Minstrels on Monday night? We always did enjoy listening in, and had the good fortune once to be guests at the broadcast, and there just isn't anyone who can equal Gene Arnold in this program. This is not knocking the present incumbent, but I for one would enjoy the program much better if we had the same old gang. Too, I would like to know the why and wherefore of this change.

Peoria, Illinois

J. M. Maple

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Flash!

More Dignity Goes Out the Window as Our Snoop-Shooter Catches More of Your Favorites Unawares

The man at the right is one of the busiest on the networks. He's Edward Mac Hugh, the Gospel Singer, who's heard every weekday morning on NBC

Above: Four of Horace Heidt's King Sisters—Louise, Alyce, Donna and Yvonne—giving you their very best warbles as they do on every Thursday night over a CBS network. And where can television be



The charmer in the circle above is Phil Baker's nemesis, Mrs. Sarah Heartburn—played by Agnes Moorehead



Here's a yawning, tired guy who has a hard time keeping awake. Sure—it's Irving Kaufmann, the famous Lazy Dan



Gogo De Lys wears skis—and uses them—just as prettily as she sings. Above is Westbrook Van Voorhies, the crisp-voiced guy who says "Time marches on!" five nights weekly. Right is the latest picture of Radio's 1935 Queen, Jessica Dragonette

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