COMPLETE PROGRAMS FOR WEEK ENDING DECEMBER 18

RADIO GUIDE

TEN CENTS

**this week**

DOUGLAS FAIRBANKS, JR.
"Silver Theater" star

LOWELL THOMAS
In "Spelling Bee"

MAE WEST
Visits with Charlie McCarthy

ROSE BAMPTON
On "Chesterfield Hour"

ERNA SACK
World's highest soprano

CORDELL HULL
Tells what the Bible means to America

LISTEN TO THEM!

Helen Jepson—of "General Motors" program
As she appears in costume in "The Goldwyn Follies"

SCOOP: AN EXCLUSIVE PICTURE-STOREY OF THE LIFE OF ELSIE HHTZ
Medal of Merit

A Weekly Award for Excellence in Broadcasting

AWARDED TO ANDRE KOSTELANETZ

The first story we shall tell about Andre Kostelanetz has to do with some of the physical facts of his life. His birth, for example, in the great swampland city of St. Petersburg, Russia, his first public appearance as a pianist at the age of eight. His early tutelage in German, French, Italian, Spanish, Finnish.

As a youth of twenty, he was the assistant conductor of the Imperial Grand Opera House. He struggled through the revolution, remaining when bullets were whistling overhead, giving performances at night. He was the world beating violinist at the age of 8. His early tutelage in German, French, Italian, Spanish, Finnish.

The second and lesser-known story has to do with the Kostelanetz who was at first holding just one of those many jobs broadcasters give to men of musical knowledge and background. Certain programs and certain responsibilities were entrusted to him in the course of the day's work. What began to happen thereafter is at least partial proof of the ancient story of the world beating a pathway to whoever builds a better mousetrap.

For soon the world was at Mr. Kostelanetz door. Opportunity was knocking not loudly but gently. It was enough for the man who had survived the Russian revolution by living on thin soup from a communal pot in a Russian opera house.

The way of a man's personal achievement is always mysterious and wonderful. It is said of Toscanini that he lives only for perfection in music; that he drives himself to achieve it, that he spares no one who delivers less than perfection. Great artists must all have this inner fire. This is not the place to probe Mr. Kostelanetz' heart or mind while he sat in a humble Columbia Broadcasting job hearing the golden knock of opportunity. Let it only be said that he rose steadily in the esteem and praise of all who worked with him.

When the Chesterfield program was to be placed in new hands several years ago, its direction was entrusted to this newcomer who seemed to do everything so well.

His subsequent record is well known. In 1936 Radio Guide's readers demanded an acknowledgment of a program he had made into a genuine contribution to finer broadcasting. Accordingly, he was awarded his first Radio Guide Medal of Merit.

With this issue, the editors of Radio Guide are acknowledging again the qualities which make the men, and the qualities which make his Chesterfield program the stimulating and satisfying joy it is.

Because of a career which has demonstrated once again that solid merit can triumph above flashy superficialities, and because a world of radio listeners hears a weekly path to his musical mousetrap, we are awarding for the second year in succession to Andre Kostelanetz and his Chesterfield program Radio Guide's Medal of Merit.

Andre Kostelanetz ... heard a knock at the door. Opportunity was knocking not loudly but gently. It was enough for the man who had survived the Russian revolution by living on thin soup from a communal pot in a Russian opera house.

Swing Scenes

JUST about the nicest thing we've ever seen Bob Crosby do is refuse to sing. That doesn't mean we don't think Bing's little brother hasn't got a swell voice and a swell band. He can croon in our ear any evening, and George Gershwin's "Summer Time" is never so welcome as when it themes Bob's band into our loudspeaker. But this particular time when Bob didn't sing was when he held a benefit "jam session." He said that his singing wasn't as "hot" as his band's music, so he wouldn't intrude. That kind of Crosby modesty showed up right in our own ranks last week. Gene Lester, Radio Guide's "singing cameraman," who's been appearing on shows to take pictures of the things you'd see if you were broadcasting yourself, went to the Saturday Night Swing Session to bring back alive a set of pictures of the natives and their rites. Paul Douglas, the talking witch-doctor, asked him to sing, but Gene allowed he was a "singing cameraman," not a "swinging cameraman." So, while Gene didn't sing, he did capture some tricky shots for pages 6 and 7 of this week's issue. Swing right over and have a look, won't you?
SUNDAY, DEC. 12
Music...Elizabethan

The Madrigal Singers, assisted by Yella Pessl, begin a new series. NBC, Sunday, 10:30 a.m. EST.

Listeners will hear madrigals popular in England during Elizabeth's time, interspersed with harpsichord music of the 16th, 17th, and 18th centuries, played by Miss Pessl.

For a complete story about the Madrigal Singers, please turn to page 4.

Lowell Thomas

George By...orthography

"NBC Spelling Bee" features teams of Commentator Thomas and Author's Agent By. Over NBC Sunday at 1:30 p.m. EST.

This week brings together Thomas' "Nine Old Men" and By's "Prehistoric Sluggers." The names are carried over from last summer's softball wars, which saw both teams in action.

For more information about this "bantling bee," please turn to page 4.

Cordell Hull...sacred

Universal Bible Sunday, celebrated by Protestant churches, has Secretary of State Hull as speaker. CBS, at 1:30 p.m. EST.

What the Bible means to the American nation will be told by Secretary Hull. Designed to encourage a wider circulation of the Scriptures, this observation is held every year.

Conference...economics

Seventh Conference on World Economic Cooperation to be broadcast over CBS, Sunday at 2 p.m. EST.

In cooperation with the League of Nations Society of Canada and the U. S. National Peace Conference, a discussion of "Labor's Share in World Economic Cooperation" will be heard.

Philharmonic...a-Wagner

Under the direction of John Barbirolli, a Wagner program will be broadcast by New York's Philharmonic. Heard over CBS, Sunday at 3 p.m. EST.

Music-lovers will hear Prelude to "Lohengrin"; Overture and Bacchanale from "Tannhauser"; Siegfried's Rhine Journey, from "Gotterdammerung"; Prelude to Act 1 of "Tristan and Isolde"; and excerpts from "Die Meister singer" in this request broadcast.

Douglas Fairbanks, Jr. . sparsely

Movie actor Douglas Fairbanks, Jr., stars in "Silver Theater" play. CBS, Sunday at 3 p.m. EST.

Doug Jr.'s name is synonymous with fine performance on the screen. He recently returned to Hollywood from a lengthy sojourn of film-making in London and his appearance is heartily welcomed by American fans.

Mae West...visits McCarthy

Mae West of the films will be guest of "Close and Sanborn." NBC, Sunday at 8 p.m. EST.

Richard Wagner's great masterpiece to be broadcast over NBC, Monday, at 11:30 p.m. EST.

Singing the leading roles will be Kirsten Flagstad, soprano; Lauritz Melchior, tenor; Gertrud Wettergren, contralto, and Emanuel List, basso.

PREVIEWS OF SOME OF THE BETTER REGULAR AND SPECIAL BROADCASTS

THE SEX-APPEAL BATTLE OF THE CENTURY—MAE WEST VERSUS CHARLIE McCARTHY—THIS SUNDAY

Era Sack...high C's

"General Motors Concert Company" features Era Sack over NBC, Sunday at 8 p.m. EST.

Luminous German coloratura soprano, Miss Sack is reputedly the world's highest soprano. Sunday dialers will be held spellbound by her high trills as she becomes the featured guest on the General Motors Hour.

Galliano Masini...air debut

Galliano Masini is guest singer with Eugene Ormandy on "Ford" hour. CBS, Sunday, 9 p.m. EST.

Masini, Italian tenor, came to this country just a few weeks ago after completing a rousing tour of Europe and South America. Music-lovers everywhere await his appearance.

MONDAY, DEC. 13

Chicago Opera...Tristan and Isolde

TUESDAY, DEC. 14

Farn Bureau...19th Convention

"National Farm and Home Hour" airs meeting of Farm Bureau, NBC, Tuesday, 12:30 p.m. EST.

Representing some thirty-six agricultural states, the Bureau will have as guest speakers Secretary Wallace, Senators Capper, Berry, Barton and Pope, and Marriner Eccles, head of the Federal Reserve System.

Cary Grant...for Packard

Cary Grant of the films is "Hollywood Mardi Gras" guest. NBC, Tuesday at 5:30 p.m. EST.

Grant, handsome leading man, will soon be seen in a new picture, "Bring Up Baby." He'll be heard in an amusing sketch and interview.

WEDNESDAY, DEC. 15

Rose Bampton...all-American

Andre Kostelanetz introduces Rose Bampton on the "Chesterfield Hour." CBS, Wednesday, 9 p.m. EST.

Miss Bampton, American-born, American-trained, will make her debut at the Metropolitan Opera House when she was only twenty-three.

This Bampton's music and musical programs are to be heard on page 4.

American Art...symposium

Bob Trout conducts a preview of the American Artists' Congress. CBS, Wednesday, 10:45 p.m. EST.


Studio Apartment...horrid

"Lights Out" thriller will be "Studio Apartment." Over NBC, Wednesday, at 12:30 a.m. EST.

This is a dramatic tale of fantastic happenings which rapidly take place when an internationally known sculptor inadvertently brings to life a Thing beyond all understanding.

THURSDAY, DEC. 16

Boake Carter...newscast

"Commentators' Forum" presents Boake Carter as guest speaker. Miss NBC, Thursday, 10 p.m. EST.

Boake Carter, heard thrice-weekly on his own show, will mount the rostrum for a thrilling account of events and highlights of people in the news.

FRIDAY, DEC. 17

Ariel and Caliban...for Campbell

"Hollywood Hotel" play stars Elaine Barrie and John Barrymore. CBS, Friday at 9 p.m. EST.

A preview of "Bulldog Drummond's Revenge" offers fans an opportunity to hear the much-publicized Elaine and John in drama that's tense, daring.

Max Schmeling

Harry Thomas...fisticuffs

Fight between Max Schmeling and Harry Thomas to be aired over NBC. Friday, 10 p.m. EST.

Two of the world's crack heavyweights, Germany's Max Schmeling and Minnesota's Harry Thomas, mix it up next Friday evening.

SATURDAY, DEC. 18

Concert...for fols

First Young People's Concert this year will be aired over CBS this Saturday at 11 a.m. EST.

Under the baton of John Barbirolli, English-born conductor, children will hear symphonies of great masters, and commentaries. Adults will also extend a welcome to the series.

For radio stations which will broadcast these shows, please turn to this week's programs, which are listed on pages 27 to 43.
THE LIGHT MUSTN'T FAIL

BY JAMES H. STREET

The Montauk lighthouse, lonely as the lonesome pine and almost as old as American independence, is a family institution. So are the three little battery radio sets that keep its tenders in touch with the world.

Guardian of Long Island Sound, a fortorn shaft of black and white in a wilderness of sand dunes, Montauk stands like those Druids of old, its voice sad and pathetic, flanging and bellowing a warning out to sea.

Sailor beware! Slow down! Steer clear! Its fog horns seem to say, over and over again, hoarsely—ghastly—like the pounding of surf on the dead reefs that stretch away from the shore below.

"Here's land! Here's land!" seems to be the song of the light, as it turns slowly and faithfully, sending its glare into the mist, or the fog, or the snow, or the rain, or the moonlight—to dance and skip over the billows of the Atlantic Ocean.

The wind always whistles there, an eerie, creeping whine. And the sea always moans a throbbing, resonant boom, boom, boom. The sea-gulls always call, and shrivel. The sand shifts and rustles as silk rustles in a breeze. The gnarled trees bend and scrape and bow. Their trunks are twisted grotesquely. But they areward, their growth stunted by an unceasing war with the winds.

Here, more than anywhere else in the world, perhaps, can one feel the littleness of man and the might of the Creator. For here is the loneliness of sheer desolation. There are no twinkling lights to cheer you, and it seems that between you and civilization is eternity.

Yet old Montauk, with few of the modern trappings of a soft civilization, is in the front yard of the world's greatest city!

I stood at the lighthouse and watched Captain T. A. Buckridge trim his lamps. The sun seemed to have fallen into the Sound to our west. Streaks of dirty gray hung over the sea to our right. Fog rolled in—vexes—sticky, clammy. Old Montauk's lighthouse—sounds like a river steamboat's whistle—groaned and groaned. The wind caught patches of sand and swirled it in little spirals. The sea tumbled in with a booming sound, and then a whish. The world was blotted out by darkness, and only the steady melancholy blare of old Montauk told me that I was anywhere near the habitation of mankind.

But I knew that back there, beyond the sand dunes, was New York City—only a hundred miles away. I knew the lights of Times Square were sparkling, that multitudes were hurrying home to dinner, that musicians were tuning their instruments, that people were talking to each other.

It all seemed a million miles away. And then above the booming and the swishing of the sea and the swirling of the sand, the bellow of the foghorn and the whistling of the wind, came a melody, a lullaby, haunting—"Sweet Leilani." It said something incredible, "Sweet Leilani" on Montauk! I started at the Captain, and he laughed.

"That's Bing Crosby—he's good, ain't he? He's my wife's favorite radio singer."

A radio? I had forgotten there was such a thing in the world. Bing Crosby never sounded so good to me before. The chill seemed to vanish, and the loneliness to go away.

"Do you listen to the radio much, Captain?" I said, just to make a bit of conversation.

"When I ain't polishing and painting, I listen. My wife listens all the time. There ain't much else to listen to out here except the sea and the wind, and you get mighty tired of them after a while. We haven't got anything but a battery set. You see, there's no electricity out here—nor running water, or things like that."

And a hundred miles from New York City—from Broadway!

Governments are funny things. There are no famous shafts of granite or marble to lighthouse keepers. There are no ballads to their courage. If a soldier goes to sleep at his post an army may be lost, but the world at least knows his name. But if a lighthouse keeper goes to sleep, a ship may vanish. If the light goes out the ship may be lost. But it simply doesn't happen. The lighthouse keepers do not go to sleep on their watch, and their lights never fail.

There are all kinds of monuments to men who kill, but only a few to men who save. And yet here at Montauk are three families who spend their lives making the sea lanes safe. And they live without electricity or running water. The Government can build hospitals for dogs and cats, and yet not give its servants the simple comforts. There would be something tragic about that if it were not so cock-eyed. The only modern touch at old Montauk are the three little radios. They are a heap of comfort, ain't they?" said the Captain. "It's mighty fine to sit around the fire when you are off watch, and the winds are roaring, and listen to Bing Crosby sing 'Sweet Leilani.'"

"Blab on! I sometimes wish I had a lighthouse out in those Hawaiian Islands where it doesn't get cold, where you don't have to fight ice and snow. I wonder what those fellows out there do besides polish and paint. Blast me!"

I wanted to visit a lighthouse to see if the old salts who tend the lamps were radio fans. I wanted to find one far removed from everything. So I asked a few questions and learned that old Montauk on the tip of huffy-burly Long Island is just as lonely as any of its fellows.

The best way to reach it is to go right out the middle of Long Island, skip by Sag Harbor, the old whaling capital of America, and through the famous Hamptons, past the picturesque house where John Howard Payne lived before he wrote 'Home Sweet Home.' Then set your course for the very tip of the island. Civilization seems to vanish—houses become few and far apart. A fringe of hills rises suddenly and lapses toward the sea, and when you drop over those hills there stands Montauk.

Its masonry is of fine-hammered Chatham freestone. It is painted black and white and looks like a tarnished barrette-jupe at the very end of the island. You will have to bend to walk against the wind. Sand will cut your face. There is a three-family barracks in front of the shaft. Two boys were tumbbling on the porch when I approached.

"The Captain," said the pleasant young fellow who opened the door, "is in the engine-room."

I found Captain Buckridge oiling his machinery, polishing brass and doing splashes of white paint on the walls of the neat room.

"I want to learn all about light-houses," I said blithely.

"Blast me! I been in this business since I was little as a minnow, and I don't know anything about 'em yet," the Captain mumbled.

"But you makes 'em burn," I asked.

"Kerosene, you dummy! What do you think does it, fireflies? Come on up, I'll show you something." He raised his brush across the wall and let it plip into the paint jet. "Can you climb? Hold tight."

Through the engine-room we walked, and then into a tiny but spick and span outer room. The narrow, portentous stairs began there. Round and round we went, like a whirlwind turned inside out.

Captain Buckridge has white hair and frosty-blue eyes, but when he reached the top he was not even breathing heavily.

"The tower's only eighty feet," he said. "But we are a hundred and sixty-eight feet from sea level because Montauk sits on a bluff, you see. Not! This is not tall—why, out on Cape Mendocino, California, the light is four hundred and twenty-two feet. My candle-power here is a hundred and sixty thousand candle-power, and they've got a light over in Portugal that is fifty-five million. It's not how bright the light is that makes it important, it's the location. Folks have a funny idea about candle-power—they think my light is as bright as a lighthouse and thirty thousand candles. Blast me! That's crazy. Candle-power is simply the intensity of light. You see?"

He began to get enthusiastic as I plied him with questions. "The earth curves—ninety-three million miles the first mile—well, when you
build lighthouses you've got to keep that in mind. In other words, you got to build your light high enough and strong enough to get over the curve. My light was built to show for nineteen miles, and it has been seen for forty-six on good nights. At a height of five feet you can see 2.86 land miles two feet you can see 18.71, and at five hundred feet, 29.58 miles. That's the average, of course. However, before I go to the light I want you to look at the island from here.

There are scores of tiny little windows on top of the shaft. I looked toward the sea. Long Island comes to a point like a arrow. It is a triple wedge ship that bears down toward the island, headed for the Sound or turning the post must pass Montauk. So my back was Long Island, stretching like a long, lazy whale with waves pounding against its sides. I looked at the numerous little windows and whistled.

"How in the world do you keep all of those clean?"

YOU would ask a silly question like that. Sounds like a tourist. I can't wash windows; in the first place, I can't get out there. And in the second place, that's one break that Nature gives us. The sea blows salt on there, and then comes a rain and the wind washes the windows off. They always stay clean.

"Look-a here and I'll show you something about this light."

He pulled a canvas covering from the head of the light. The light looked like a crystal ball with thousands of prisms—like a huge diamond. "Those things," he pointed to the prisms, "are what give me my light. The more prisms, the more light." He opened his light like a banker opens his huge safe. There was a combination. He twisted it, and pulled. The huge light swung open. It did look like a vanguard of safety. There was a safety chain fastened to the neck. It looked like those old fashioned gas-jets in a tenement hall.

"Do you mean to say that your light comes out of that little thing?"

I was amazed.

"It's not the size of the frame or the light itself that makes the reflection. It's the prisms. A spray of kerosene comes out of this jet, like gasoline sprayed into the carburetor of your automobile. We simply light the spray, then these prisms reflect the light, and there you are. The real job is to keep this light burning." He looked at me and smiled. "The light mustn't go out. You know," he said softly, firmly.

"But what if it does happen to go out?"

"We have an auxiliary light. We throw that one on until we can repair this one. The only thing that usually makes the big light go out is faulty kerosene. Sometimes we get a bad batch of kerosene and our light doesn't burn properly. But we've been getting good oil. We light her at dusk and then stand watch.

"Do you expect to see anything?"

OF COURSE. It's my job to see that this light burns. However, I don't keep my eye on it all the time. I can tell with my back turned whether or not my light is out. It's a sort of instinct, I guess. You see, I've been in the lighthouse service a long time, and my father before me. I've been right here for eight years. My father was in Japan with Admiral Perry, and later in the United States Navy during the Civil War, and then he settled down tending a light. I guess I just left off.

"There are three of us here—G. A. Warrington, John Miller and myself.

We are all married, and all have children. My youngest daughter is going to be a trained nurse. She was graduated with honors from high school last year. Now Cap'n Miller is a man you want to meet. There's a lighthouse keeper for you. He's been here a long time, and his father was here before him, and his grandfather before that. The first man who ever trimmed a wick on old Montauk was a Miller.

"This light used to be more important than it is now. That was back in the old whaling days when the ships would go out for a year or so and then come back to Sag Harbor loaded with oil—gruesome luck, the boys called it. Most folks don't know that Sag Harbor was the whaling capital of the world at one time. They always think of Nantucket, but they brought a lot of whales by this old lighthouse."

He laughed. "Did you ever hear the story about Captain Rensselaer Conklin? No? Well, he was a whaler—one of the best. He harpooned a whale not so far around that bend, in the boy you want to meet. There's a lighthouse keeper for you. He's been here a long time, and his father was here before him, and his grandfather before that. The first man who ever trimmed a wick on old Montauk was a Miller."

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"Sure that story's true, blast me!"

The Montauk Indians used to live out here. The Montauks were pretty good Indians, as Indians went, and they were smart. They were about the best wampum makers in these parts. They had a real system of money with wampum. Purple or black wampum was worth twice as much as white, and the Indians did a lot of business that way until some smart white man sitted out here on the island and started making paper money."

"That was in 1830. It ruined the Montauks."

Then he chuckled. "Along about the turn of the century they had a lot of litigation over those Indians. Many of them married Negroes, and when the land back and the Montauks got so valuable, folks began hawking each other. So in 1910 on American court held that the Montauks were more. A vanished tribe." He snapped his finger. "Just like that. A court held that a whole tribe had just simply vanished.

"Talk about the last of the Mo-

Then in 1787 the United States Government built this lighthouse. It hasn't changed much since. Of course, we've got kerosene now, and there is a Coast Guard station over there on the bluff. They've got electric lights over at the Coast Guard station, but for some reason they never ran electricity over here.

"How do we spend our time? Painting and polishing and watching our lights and standing our watches, talking to our folks, fishing and playing the radio. Thank God for the radio! Mister, we wouldn't know what went on if we didn't have a radio. I've got a whole aisle of before I show you what we see. Lot of people out here on the island know us takers, and when they get electricity into here, they get electric sets and they give us their battery sets. Each family down in the barracks has one got. When we go out, we go over and listen to the other. No need of playing all three of them at the same time. We don't use the batteries. You got any other questions? If you have, shoot 'em, cause I want to get back and hear that Bing Crosby fellow."

"Do you get in much fishing?"

I asked.

A LL I want. A heap of tuna run out there in the Atlantic. I hooked one the other day that weighed seventy-five pounds. Yeah, he got away. You think that's a big one? Huh, some fellows get three-hundred-pound tuna out there. President Roosevelt was up here; fishing a whole back. Now, he didn't catch much. What do I think is the best fish you can look for in these waters? Well, pound to pound, our bluefish is the gamest and best fish that can be caught."

We were descending the stairs as he talked. I clung to the guard rail, but old Captain Buckridge sort of galloped down. The wind almost knocked us from our feet as we hurried toward the barracks. Inside, the kitchen was warm and cozy. And sure enough, Bing Crosby was singing—a recording.

"Sure glad that Crosby fellow makes (Continued on Page 15)
"YOUNG PEOPLE'S CONCERTS" BEGIN 8TH SEASON UNDER BATON OF JOHN BARBIROLLI SATURDAY

Musicians are commonly held to be impractical. But no one in his right mind would say that of Ernest Schelling, beloved conductor of the Young People's Concerts sponsored each year by the New York Philharmonic-Symphony Society. The society records with gratitude that since Schelling began his work of popularizing the symphony fifteen years ago thousands of children have listened to him and learned, and many have become subscribers and supporters of the regular Philharmonic series.

This year, because Schelling ("Uncle Ernest") is under the care of oculists in Lausanne, Switzerland, suffering from an eye injury, he will be unable to conduct the half-dozen children's concerts marking the fiftieth anniversary of the undertaking so closely associated with his name. Instead, John Barbirolli, brilliant young British-born successor to the great Toscanini as conductor of the Philharmonic, will open the series Saturday morning, and Rudolph Ganz, one of the foremost of living pianists and composers, will wield the baton at the other scheduled performances on January 15 and 29, February 12 and 26, and March 12.

The season about to begin marks not only the fiftieth anniversary of the Young People's Concerts but the eighth anniversary of their broadcast over the Columbia network. From Carnegie Hall in New York City, where an audience of children and studious adults hears the symphonies of the masters, listens to commentary, and sees stereopticon slides of the scenes they portray, the concerts are annually carried by radio to the entire nation.

Although Schelling will be unable to take part in the series this year, it is inextricably identified with his own personality and history. He is a skilled composer and a virtuoso among pianists. Born in Belvidere, New Jersey, he made his debut at four, toured Europe at eight, moved on to enduring fame as he grew older. He was a captain in the American army during the World War, emerged with a Distinguished Service Medal and the French Legion of Honor. His writings include compositions for both the violin and the piano and many songs.

"There is no use," Schelling himself once said, "in having a series of great symphonic concerts all over the country if we are to be forever fighting for audiences. The real lover of symphonic music in most cases will not be the person who has gained his first acquaintance with music in adult years. The time to begin is with children, and the interest must be aroused not by the mere dragging of children to concerts but by more active and direct means. The great possible danger is that a child should ever become bored.

"The desire for song, for melody, harmony and rhythm exists in most of us. It is only a matter of awakening good taste at an early age as possible. You may be sure that children who are having their interest aroused by concerts especially prepared for them will develop such a genuine love for symphonic music that they will always be patrons of symphony concerts.

"Giving concerts for children is not at all like giving concerts for adults. In the first place, children must be kept at attention every minute, from the beginning to the end of a performance, which lasts about an hour and a quarter. There is no intermission and there are hardly any pauses. The affair must be what the children call 'snappy' or they are likely to grow restless. You must never watch children play. You must get right down on the floor and play with them. It is for this reason that I talk to the children at my concerts and ask them to answer. to what we sing themes, and that we look over the different instruments."

For your station, please turn to the program page for Saturday, 11 a.m. EST, 10 CST, 9 MST, 8 PST.

LOWELL THOMAS AND GEORGE BYE TEAMS CLASH IN "SPELLING-BEE" OVER NBC SUNDAY

People who saw the old-fashioned spelling match go into limbo along with McGuffey's readers, Ray's arithmetic, the little red schoolhouse and the wispish old-maid teacher must be rejoicing greatly at its emergence into new glory.

Within the last eighteen months the hum of the spelling- bee has again become loud in the land. It has recapitulated popular fancy, established itself as a radio entertainment feature, become a parlor pastime in the houses of sophisticates, and been written about in periodicals. One enterprising publisher has even brought out a book about it.

It may not replace the cross-word puzzle, because it isn't a solitaire game and you almost have to have the neighbors over when you want to have a wheel at it, but it is at least as firmly entrenched as the question-and-answer craze which swept the nation a few years ago.

In spelling-bee on hearth last season, teams of husbands staged against teams of wives, the firemen of Chicago tussled with the firemen of New York, the grandmothers of Boston sent a team against the grandmothers of New York, and the postal clerks of Buffalo matched learning with the postal clerks of Philadelphia.

This week brings together two teams of the laureates in a match which will be broadcast over NBC Sunday afternoon—a contest between Lowell Thomas' "News of the Week" and George Bye's "Prehistoric Sluggers." (The names are carried over from last summer's softball wars, which saw the same two teams in action.)

THOMAS will pick a ten-man starting line-up from a squad composed of Frank Parker, Frank Cox, Colonel William John Dawson, Bill Spencer, F. Chase Taylor, Eddie Egan, Paul Webb, Lou Lehr, Homer Croy, Dale Carnegie, Ted Shane, James Melton, Gregory Mason, and Prosper Buraneli.

Bye, as an author's agent, has an abundance of talent on hand. His men will be chosen from this list: Frank Buck, Gene Tunney, Westbrook Pegler, Jack Pegler, Stanley High, H. T. Webster, Quentin Reynolds, Heywood Broun, Deems Taylor, Frederick S. Tisdale, Harold W. Ross, Hendrik Willem van Loon, and Michael A. Connors.

The umpire will be NBC's impresario of orthography, Paul Wing, who has become official spelling master for the network. Wing calls newspapers and periodicals for the words he uses in the matches, back-stopping himself with real puzzlers taken from dictionaries. He goes into each bout with four lists, graded progressively as to difficulty. If at the end of the first ten minutes of a half-hour broadcast he hasn't eliminated a third of the contestants, he shifts to a harder list of words. Other changes are made at the end of fifteen and twenty minutes, as the situation happens to warrant.

For your station, turn to the program page for Sunday, 1:30 p.m. EST, 12:30 CST, 11:30 a.m. MST, 10:30 PST.
MOST readers of the daily newspapers know that the National...
Everyone wonders what happens at a broadcast—what the stars see. Gene Lester, Radio Guide's "singing cameraman," shows—by broadcasting and picturing what he sees! On Nov. 27 he took these pictures of the "Saturday Night Swing Club." He talked but didn't sing because he doesn't "swing!

Handling production of the Swing Club are (left to right): Al Rinker, Bob Smith, Ed Cashman. They check minor details before Engineer Frank Protzman (right) gives the "go-ahead" signal.

COLUMBIA'S "Saturday Night Swing Club," a weekly session of hot music for rhythm fans, starring Leith Stevens, orchestra leader, and guests from every department of torrid harmony, has become a radio institution.

It ranks as a standard guide for every swing fan. Fat books contain the praises of listeners written from all parts of the United States and a couple of places somewhat beyond the borders.

Since the Swing Club's debut last year, it has uncovered considerable talent, most notably Raymond Scott, whose recordings with his Quintet top most sales in swing disks. Among prominent guests heard on the Swing Club have been Bunny Berigan, Red Norvo, Red Nichols, Tommy Dorsey, Duke Ellington and Fats Waller.

Joining in the Swing Club just for the love of it, as guest soloists or merely to play with the Stevens regulars, fellow artists look forward to a "jam session" because it is a musician's show, respected for its authenticity, admired universally for its conviction that what it is doing is art in a popular medium.

Above: Swing is at its best as Maestro Leith Stevens directs his guest, Rhythm Songstress Kay Thompson, in a hot specialty number. Seated is Announcer Paul Douglas, swing commentator extraordinary.

Above: Swing is at its best as Maestro Leith Stevens directs his guest, Rhythm Songstress Kay Thompson, in a hot specialty number. Seated is Announcer Paul Douglas, swing commentator extraordinary.

Leslie Lieber gets that "different" rhythmic abandon swing fans love by playing a ten-cent flute. He appears regularly, claims to be first to play the instrument on a radio program.

The "session" is on and it's a race between one of radio's "hottest" drummers, Billy Gussak, and Walter Gross, ace pianist, as they swing out in a fast arrangement. Real "jam sessions" often last for hours.

Radio Guide • Week Ending December 18, 1937
Above: The Swing Club—in the groove! Lou Shoobe plays the bass, Dick McDonough the guitar, Hank Ross the tenor sax. Stevens directs.

Below: Kay Thompson. A few months ago she was leader of her own choral group heard over CBS. She is married to Trombonist Jack Jenny.

Announcer Paul Douglas presides over the Swing Club in a most informal way. Listeners find it difficult to believe that scripts are used.

Right: Swing is here to stay and so is the "Saturday Night Swing Club," gaily declares Producer Ed Cashman as the popular show goes on the air!
The March of Music
Edited by Leonard Liebling

"...An ampler Ether, a diviner Air..."—Wordsworth

CONDUCTORS of symphony concerts assume such importance today and reap such generous honors and moneys that it is difficult to imagine a time when they played a minor role and represented merely a part of the orchestra. Nevertheless, history records just such a picture.

In the earliest symphonic days, the player who sat at the first-violin desk gave the starting signal, and by nods of his head indicated the proper tempo. In a later era, he beat time with his bow. Then came the period of the leader who was not a playing member of the band but stood up facing it and functioned by giving directions with his hands. The baton did not come into use until the early part of the eighteenth century when an obscure German started the custom. However, it became generally popular only after Mendelssohn adopted the innovation and did his conducting with an unusually long wand.

Strange how things move in cycles, forward and backward! Wassili Safonoff came from Russia to lead the New York Philharmonic in 1904, and he astonished the natives by discounting the baton for his hands. Sometimes, in fact, when he interpreted material like the thunderous march from Tchaikowsky's "Pathetic Symphony," Safonoff even beat the air with his balled fists. Leopold Stokowski was the next to cultivate the purely manual method. You have seen him in the films and know how eloquently he pantomimes with his arms, wrists and fingers. Eugene Ormandy is another batonless one. The Titan of them all, however, retains the conventional style, for Toscanini still conjures forth his magic with his characteristic small stick.

When social equality followed the Revolution in Russia, no instrument-player was willing to be commanded, and so conductorless orchestras became the vogue, all the details of a performance being set and agreed upon by the players at the rehearsals. Other countries then tried the experiment, even America having such a symphonic unit without a pilot...for several concerts given at Carnegie Hall in New York. The experiment was everywhere deemed unsatisfactory and soon gave way to the old order of things.

Some persons versed in matters symphonic still look upon the conductor as merely the man who signals "go" and "stop," "fast" and "slow," "loud" and "soft" to the players who follow his baton. Most of us know, however, that he is the key-note of the performance, the one who fashions the entire interpretation and molds it into a complex expression of his own ideals and feelings in relation to the composer's music. The conductor is to the orchestra what a stage director is to a play.

Sometimes I am glad that radio listeners cannot see conductors but only hear them, for their gestures and bodily movements often engage the eye at the expense of the ear, and detract attention from the music itself. In Berlin I once saw a conductor weave and jump up and down so vio-

vocal arias, so here are the approximate translations: "Recitanda Armonia" is "Strange Harmonies"; "Questo e Quella" is "This One and That One"; "F. Lucevan le Stelle" means "The Stars Are Shining;" "Celeste Aida" translates into "Celestial Aida."

MONDAY, DECEMBER 13
at 9 p.m. EST on NBC

The Associated Banks

Presents

The Philadelphia Orchestra

Fritz Reiner, conductor

Overture to "The Flying Dutchman" (Wagner)

Don Juan (Symphonic Poem) (Strauss)

Mephisto Waltz (Liszt)

Overture to "Benvenuto Cellini" (Rossini)

TUEDEY, DECEMBER 14
at 9 p.m. EST on NBC

and

WEDNESDAY, DECEMBER 15
at 4 p.m. EST on NBC

The Whitall-Stradivarius Series

Presents

Two Sonata Recitals

Adolph Busch, violinst

Rudolph Serkin, pianist

Sonata in D Op. 12, No. 1 (Beethoven) (Dec. 14)

Sonata in F Op. 24 (Beethoven) (Dec. 15)

T HIS eminent German artist pair chooses to perform two essentially amiable examples by Beethoven, composed in his younger period before ironic tragedy had entered his soul. Opus 12 dates from 1798 (Beethoven was then twenty-nine) and Opus 24 from 1801. The latter's sunny disposition has led to its being known as the "Spring Sonata." The radiant music smiles infectiously.

Opus 12 is dedicated to Antonio Salieri, and I feel inclined to say that the honor is too good for him. Although he served as the teacher of Beethoven, it seems likely that the sonority of music at the Vienna Royal Court was the jealous composer who repeatedly prevented the impassioned young Mozart from obtaining favors.
FRIDAY, DECEMBER 17
at 10:30 p.m. EST on MBS
The Bamberger Symphony Orchestra
Presents
Percy Grainger, pianist-composer
Leon Barzin, conductor
in
An All-Grainger Program
Lord Peter's Stable Boy
Youthful Rapture
Handel-in-the-Strand
Down Longfellow Way
Green Bushes

ELSEWHERE on this page a para-
graph tells about Percy Grainger's
love for English folk-music. He seems
most happy when he is arranging and
playing those old airs, whose harmonies
he modernizes somewhat, but with-
out disturbing the contours of the tunes.
Handel-in-the-Strand, however, is a
twentieth century inspiration by Grainger (adapting the ancient style)
descriptive of Handel's reactions if that
composer could walk along the
famous London thoroughfare today and
note the changes since he trod that
ing on his first visit to the English
capital. He would doubtless be astonished
at this permanent, and finally dy-
ing there in 1759.
Handel's popularity in England was
sensational, and climaxd with his
"Messiah," even though the premiere of
that masterpiece took place in Dub-
lain during the last year of his life.
To this day, the immortal oratorio
is almost as familiar to English people as
their "God Save The King."

SATURDAY, DECEMBER 18
at 10 p.m. EST on NBC
The National Broadcasting Co.
Symphony Orchestra
Presents
Artur Rodzinski, conductor
"Military" Symphony in G Major
"Haydn"
Symphony No. 4 in E Minor (Brahms)
Salome's Dance from "Salome"
"Strauss"

JOSEF HAYDN (1732-1809), known
as the "father of the symphony," was
not really a creator of that form, but he did compose an
almost incredible number of symphonies, 125 in all.
Only about a dozen of them
remain in our repertoire. He wrote with
amazing facility and speed and his output included 77 string quartets, 51
concertos, 53 sonatas, about the same
total as the number of trio, 14, etc.
Haydn had plenty of time to pile up his musical legacy, for he enjoyed
many years of employment as conduc-
tor at the palace of Prince Esterhazy, who treated the composer with
every consideration, for he fully recognized his genius. As a consequence of free-
dom from financial worry (the un-
happy lot of his younger contempor-
aries), Mozart and Schubert, Haydn was
predominantly cheerful in his music, but he also deeply feeling
moods in the slow movements of many of his works, and in his two youthful oratorios,
"The Creation" and "The Seasons." In the "Military" Symphony, the
episodic materiales are easily recognizable and carry their own vivid
explanations.
The E Minor Symphony is Brahms' last, and might be regarded as a sort of apotheosis of nature, for a verdant fragrance permeates the piece, which breathes a deep love of humanity.

Kirsten Flagstad . . . "Sieglinde"
Lauritz Melchior . . . "Siegfried"

FRIDAY, DECEMBER 18
at 10:30 p.m. EST on MBS
The Metropolitan Opera Co.
Presently
DIE WALKÜRE
by Richard Wagner
Conductor, Artur Bodanzky

Indicating the tremendous popularity of the later Wagner operas, Edward
Johnson, artistic director of the Met-
ropolitan, made "Tristan and Isolde" the
attraction on his opening night Novem-
ber 29. A re-creation of this, and an
ovational audience proved the wisdom
of his choice.

Veterans like myself well remember
when "Walküre" was called the prov-
ance for the fashionable box-holders at
the Met, and the assurance of keeping him out of the repertoire en-
tirely for several seasons.
"DIE WALKÜRE" is one of the "Ring of the Nibelung" cycle of operas. "DIE Walküre" is perhaps more famous than any other with its poetical story of the vultu-
ously beautiful types and the introduction of the vital Brünnhilde and the story and forced vengeance of the god Wotan.

Act I
After a stormy tonadizing the fury of the elements, we see the interior of Wotan's forest dwelling. He has
abducted Sieglinde and entered in
waving a golden wand. He is the avowed enemy of Wotan, father of Sieg-
linde and of his brother Siegfried, and sister, but were separated in early childhood. They do not recognize each other when Siegfried (the lifelong pursuit of Hunding) stags-
gers into that savage warrior's home.
They immediately fall under the spell of a strange attraction, Hunding re-
turns, and bowing to the laws of hospita-

tality, bids Siegfried stay overnight, but warns him that he must fight to the
death in the mornig. Sieglinde puts a sleeping-potion in Hunding's drink. She tells Siegfried of a sword which a mys-
terious stranger (Wotan) has thrust into the huge alpenstock (whom she took
from the center of the chamber) and that he had promised it would prove to be the
sword of the former's strength could remove the weapon and rescue the unhappy wife of Hunding. Wotan's sword is down
in the fire, and Sieglinde elope by asking him to
just a sword. The finest music of the act is in the finale, where loving am-
measure heard after their first meeting.

Hunding pursues the Bessie Siegmund and Sieglinde. Tunks (wife of Wotan),
goddess of matrimonial sanctity, de-
mands that he avow the violation of
Hunding's hearing. Knowing of Wotan's
decree that he shall never permit
Hunding to triumph. Radiant Brunn-
hilde appears (she is the daughter of Wotan and leader of his band of Val-
kisch who have abdicated. The sound of the uncanny music heard through the clouds and bea-
that Brunnhilde is the original of Vaihils, the hea-
ter of heroes). Her "Yo-Ho-To-Go" call is a
song of struggle. She tells them that she intends to help the hunted cou-
ple and hence to come to them to their
fate. Siegmund and Hunding duel, but he comes to the
victory, Wotan shatters the mighty sword of
Hunding. Then Hunding is killed by Brunnhilde's disloyal hero (Wotan) and Sieg-
mund is killed by Hunding, who in turn
dies. The music is of a grand and noble

Also Recommended
For Stations See Our Program Pages

Radio Guide - Week Ending December 18, 1937

SATURDAY, DECEMBER 18
at 1:45 p.m. EST on NBC
The Metropolitan Opera Co.

Sieglinde - Lauritz Melchior
Hunding - Ludwig Hofmann
Wotan - Friedrich Schorr
Sieglinde - Kirsten Flagstad
Brünnhilde - Lawrence Ferber
Fricka - Kerstin Thorborg

Recommended for Stations
Speakers Condemn Praise Radio at Conference

Radio's development into the field of educational service met with both criticism and back-slapping from speakers who featured the Second Annual Conference on Educational Broadcasting at the University of Chicago recently.

William S. Foley, president of the Columbia Broadcasting System, in stressing his point that radio's purpose should be one of offering information of individual interest, cited the special development of broadcasting in the United States, and the manner in which it has become a "driving force for democracy."

He emphasized the tremendous part that radio has played in producing a more enlightened consciousness and interest in national and international affairs.

On the other hand, in one of the most challenging addresses before the conference, Merrill Denison, critic and author, told assembled educators and broadcasters that the blight of cultural anarchy — incompetency, inefficiency, and a lack of better program leadership permeates the entire radio industry.

Prof. T. V. Smith, well-known participant in the University of Chicago "Round Table" broadcasts, argued that the answer to the problem of basic improvement in broadcasting lay in a more stringent governmental control, a viewpoint which was contested by Dr. Harry Woodburn Chase, chancellor of New York University.

Dr. Chase asserted that a censor's curb threatens freedom of expression, without which radio's contribution to public enlightenment and education is sterile.

Both Shure and broadcasters attending the conference expressed the convictions that even since the first meeting of the "Round Table" broadcasts there had been a closer cooperation between educational and broadcasting interests in the use of the facilities available for public enlightenment. That an even greater development of these facilities and closer cooperation would be excellent during the coming year was the general conclusion of the delegates.

Brilliant . . .

Lewis Browne Interprets . . . events

Mondays, CBS, 7:15 to 7:30 p.m.

When a sensitive thinker, a biographer and thoughtful critic of time-bound institutions, takes the air to interpret domestic and foreign news of the moment, the listener may expect new, and thought-provoking angles.

Such a man is Lewis Browne, who starts a four-week series of CBS news commentaries on the evening of Monday, December 13. Mr. Browne discontinues his bi-weekly participation in the "Headlines and Bylines" Sunday night broadcast to assume full responsibility for his own airtap. He will be missed from the popular company of H. V. Kaltenborn and the brash Bob Trout—but congratulations to Columbia for the persuasion that brought him back. Oh what a show he proved a brilliant and stimulating solo!

Keep a Hearty Appetite for Learning—Satisfy it with Educational Programs

How frequently have you watched the uncomfortable embarrassment of men or women in the presence of others whose learning seemed more extensive than their own? How often have you, perhaps, felt the pang of frustration when confronted with the conversational or other brilliance of persons whose knowledge seemed to show up gaps in your own mental background?

These feelings are common in life today. But the intelligent man and woman reckons them as challenges rather than obstacles on the road way to richer friendships, broadened social opportunities and success. For deep as the immediate sense of one's inferiority may be, these differences in mental equipment and ability are for the most part more apparent than real—small, in fact, and more easily overcome than most of us suspect.

Down through the ages it has been the wise man who has known himself to be a fool, while the ignoramus has struttled his self-conscious learning. And today, it is equally true that the person whose education you may envy, whose seeming knowledge and grasp of information and affairs makes you ill at ease, is simply parading an educational polish, a veneer as thin and as easily exposed as the veneer on a cheap "production" of an antique colonial highboy.

Such intellectual sugar-coatings usually lead their possessor into a satisfied sense of superiority quite as dangerous and quite as unsonable as the sense of inferiority that frequently blights the lives of those whose schooling has been limited.

The New Bridge for Educational Gaps

A thousand avenues of learning are open to the man or woman with that desire to learn. The way of books and the classroom is but one. The new way of educational-cultural radio is sound, interesting. It is today's most potent medium for the effective enlargement of mental horizons, for the dissemination of knowledge— the fundamental tool from which we can all forge a greater success in a world that increasingly demands facts and sound thinking.

Educational radio bridges swiftly and effectively the gaps in mental equipment left by interrupted schooling, and offers a widening opportunity to supplement whatever background we have with new ideas, wider understanding and deeper appreciation of the forces that determine our thoughts and actions.

One of its chief merits is that it is free. You pay tuition with a twist of the dial—and herein lies one of the great challenges to those of us who intend to use it profitably. We are prone to ignore whatever costs nothing, or at best to give it indifferent notice. We must remember that in education there are no bargains! If we are truly to benefit from the wealth of informational programs on the air today we must invest time and patience. We may have occasionally to forego a few minutes' pleasant pleasure with our favorite comedian for the greater personal profit of quiet stimulation from a great scientist, a thoughtful editor, a great teacher or thinker. But who will question the difference in value? We must combine the desire to learn with the will to listen regularly. In listening to learn we must overcome the simple problem of learning to listen.

Keep a hearty appetite for learning. Start today to make serious listening play the part that it can in your effort to expand your interests and knowledge. For radio brings us now the soundest of schooling in the greatest classroom of all—the classroom of life, portrayed in its infinite phases and with increasing vitality on the networks of the nation.

Values . . .

WILL THE HOME SURVIVE?

Thursday, NBC-Blue, 4:30 to 5 p.m.

The church, the school and the home have publicized the ominous threat to the most universal institution of all—human life. Now the National Federation of Women's Clubs takes up the radio cues of prophet to clarify further the threats and the bulwarks of the United States Department of Social Security.

This broadcast is one in the monthly series on the topic "Education for Living," under auspices of the General Federation.

Mothers . . .

CHILD GROWS UP . . . problems

Sat., NBC-Blue, 10:30 to 10:45 a.m.

Mothers from Coast to Coast are making profit of that pause between baking time and the regular Saturday morning mailing tour to confer with their loudspeakers with Miss Kathleen Lenroot, chief of the Children's Bureau of the United States Department of Labor. Miss Lenroot brings to this new NBC educational feature a long and intensive experience in the field of mental hygiene and social work with children. She offers practical hints and expert advice on problems pertaining to child rearing.

In addition to her own discussions she presents, from time to time, guest speakers who are outstanding authorities in the branches of pediatrics.

Liberal Divine . . .

National Vespers . . . realities

Sundays, NBC-Blue, 4 to 4:30 p.m.

Dr. Harry Emerson Fosdick— that's the true title line for the announcement that brings you "National Vespers" each Sunday afternoon. For the intense personality that thrums behind every word he utters means much more to his radio audience of uncounted thousands than sermon subjects or scripture lessons.

Here is a man of wisdom, of intellectual depth and breadth, and withal a firm grasp on common realities that is found all too infrequently among our inspirational leaders.

Dr. Fosdick's talks are more than sermons, messages or spiritual lessons—they are the stuff of life seen through the eyes and the heart of a man with a mind as true to itself as his faith is true to God.

We pay sincere if inadequate tribute to Dr. Fosdick, whose work has accumulated years, when we say that National Vespers would be as great and as good as afternoons spent for four busy weekdays as it is the outstanding program of our Sunday afternoons.

Radio Guide • Week Ending December 13, 1937
**These Recommended Programs Will Be Broadcast This Week**

**Radio Guide** | Week Ending December 18, 1937

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**Sunday, December 12**

University of Chicago Round Table, 12:30 p.m. NBC Red. World trends and personal pronouncements by members of the faculty. Chicago, Chicago.

Radio Newsletet, 3:30 p.m. NBC Red. Persons in the headlines benefit themselves to the microphone for six-minute informal interviews.

Interesting Neighbors, 7:45-8:15 p.m. (EST for West). NBC Red. Earnest Belin's informal interviews with unusual American families in their own lives.

Headlines and Bylines, 10:30-11 p.m. CBS. Significant news of the week reviewed by replay editors and interpreted by foreign news. Bob Tomel, Latest news. Edwin Cusack of Christian Science Minnistry, Washington Staff, domestic news.

**Monday, December 13**

Current Questions Before the House, 4:30-4:45 p.m. CBS. Letter expressing one's personal opinion on pertinent issues before the House of Representatives.

The New Horizons, 6:15-6:30 p.m. CBS. Discovery of the Congo Porcupine. Dr. James Chapin, explorer. See listing under SCIENCE for description.

News Interpretations, 7:15-7:30 p.m. CBS. Lewis Brown, author, lecturer, biographer, interprets foreign and domestic news.

National Radio Farm, 10:30-11 p.m. NBC Blue. A popular forum on planes and problems confronting the nation. Leading figures in national life speak from Washington.

**Tuesday, December 14**

Let's Talk It Over, 2:15-2:30 p.m. NBC Blue. (Tuesday, Wednesday & Thursday, weekly.) A series of stimulating interest in one topic. Tuesday: June Hynd, m.v.c., interviews a woman of New York's picketocket detective squad. Subject: "Protecting Yourself in the Christmas Crowds." Wednesday: Alma Kitchel, m.v.c., talks about Harvey's baby price. First price in 160 years. Subject is "Little Prince Harold and His First Christmas." Thursday: Lisa Sergio, m.v.c., interviews Mrs. D. Rosevelt and Enid White, President of National Federation Business & Professional Women, on "Women in Business for Peace." As I See It, 4:20-4:35 p.m. NBC Blue. International broadcast from England presenting British personalities. They speak on "As I See It."—"My" may be anything from plays in Yorkshire productions. Tense, informative commentary from the British point of view. This week: Gilbert Murray, author.

**Wednesday, December 15**

Youth in a Modern Community, 4:30-5 p.m. NBC Blue. Dr. Joseph M. Aloysius, Character Education Chairman, and Mrs. Jeanne R. Nath, Junior Honor Education Chairman, of the National Congress, Parents & Teachers, discuss "What is Character?"

**Thursday, December 16**

Will the American Home Survive? 4:30-5 p.m. NBC Blue. December broadcast in monthly series by George and Martha Goodwin. Mrs. Margaret E. Meyers, Katharine Neeve, authoress, and Francis H. Lillibird, mayor of New York City, are guests.

The March of Time, 8:30-9 p.m. NBC Blue. News of the day, clip. Engaged drawn world news. Tense emotion. Excellent drama. Interprets personalities behind the headlines today. A must program for serious listeners.

America's Town Meeting, 9:30-10:30 p.m. NBC Blue. Three leading national figures pose the question "Should the Government Regulate Wages and Prices?" America's Town Meeting lends the opposition speakers. Following the regular addressers, the Town Hall audience proposes the discussion—always a lively affair.

**Friday, December 17**

Current Questions Before the House, 4:30-4:45 p.m. CBS. Companion program to the Monday program. "Current Question Before the House."

People in the News, 10:45-11 p.m. NBC Red. Dorothy Thompson, ranking radio journalist.

**INSPIRATION**

**Sunday, December 12**

Radio Pulpit, 10:30-11 a.m. NBC Red. Dr. Ralph W. Sockman, sermon: "Help from Above and Below."

Church of the Air, 10:10 a.m. and 1:30 p.m. CBS. Morning service by the Rev. Edgar De Witt Jurin of Dallas. Afternoon service by the Rev. Mr. John F. Noll, Bishop of Ft. Worth, Ind.

National Vespers, 4:45-5 p.m. NBC Blue. Dr. Harry Emerson Fosdick, sermons: "The Validity of Aldershot Experience."

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**PERSPECTIVES**

**The Catholic Hour, 6:30 p.m. NBC Red.** Rev. Father Joes. M. Gilles, "Past and Present." American Bible Society, 1:30-1:45 p.m. CBS. Secretary of State Cordell Hull speaks on behalf of the American Bible Society.

**Monday, December 13**


**Saturday, December 14**

Call to Youth, 12-12:15 p.m. NBC Blue. In a message by his Excellency, Mr. Wm. C. Thompson, Chairman, National Youth Administration.

Religion in the News, 6:5-7 p.m. NBC Red. Dr. Walter W. Van Kirk cues his talk from current events that spark with religious implication.

The Message of Isaiah, 7:30-7:45 p.m. Talk by Ralph Bevan E. Birkhead.

**NEW YEAR'S SPECIALS**

**Sunday, December 12**

New Year's Specials Series, 2:30 p.m. CBS. A dramatization of the Missions of the World. The new year is ushered in with an audacious fly-by of costumes and customs from some 20 nations.

**Monday, December 13**

New Years Specials Series, 6:15-6:30 p.m. CBS. Fairest scientists and explorers present vivid accounts of adventure in far places. The misty mystery of the rarest bird in Africa and how the grimly feathereared habitant of a savanna quickened to the "Drowsy of the Congo Plateau," by Dr. James Chapin, who has just returned from his African safari.

**Tuesday, December 14**

Science in the News, 6:15-6:30 p.m. NBC Red. Report of the Chicago University Broadcasting Council presents current reports of news in which science has played a dramatic part.

Science vs. Crime, 11 p.m. NBC Red. "Institu- tion Series." Science in the news and dramatization of the outstanding point of these discussions, conducted by Capt. P. D. Kelly.

**Wednesday, December 15**

The Hamilton Family (School of the Air). 2:30 p.m. NBC Red. "Look at "Hawaii and "Slovakia and the Carpathian Mountains." Discussion on "Shows you about this enigmatic little estate of Central Europe. Geography and the history of this remote part of the world."

**Thursday, December 16**

Science Service Series, 4:15-4:30 p.m. CBS. (Note new time.) Rev. Edward Ward of the Catholic University of America and William Cropper, American artist, Jerome Klein, art critic of the New York Post, and Julianne Peck of the Whitney Museum.

**ART**

**Wednesday, December 15**


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**Check-Up**

**A Challenge for Serious Listeners**

1. What is the function of soldiers and military men to work for the "World's Most Famous Institution," and for what purpose?

2. Review in your mind the arguments pro and con for government planning of the national economy discussed on last week's Town Meeting program. Who were the speakers? For what were they answering?

3. What was the reward of the Sun God as described in Chapter 4 of the Iliad?

4. Why should every American house with children be able to set up an executive in the family?

5. What have improvements in scientific methods of explanation meant to (1) science, (2) the economist, and (3) to you personally?

6. Name to yourself three important questions currently before the House, and the Senate of the U. S. Have you formed any definite convictions regarding these questions? Why? Why?

7. Where is Siberia? (Check yourself with a map.) What are the principal characteristics of this vast country? In what part of Siberia?

8. What are the foundations of a sustaining philosophy? You might discuss by Dr. Harry E. Fosdick on the National Vespers program.

9. Is the best general diet the one that contains the most calories? Why? What are the values or the one that combines a wide variety of good foods?

10. What national institution collected a thousand cart-loads of clothing, food, and money, and shipped them half-way around the globe? How was this accomplished? And why?

**ALL ANSWERS TO FACTUAL QUESTIONS**

were given in programs preceding last week.
I'd like to make a prediction that the tune, "Ronnie," from the picture of the "Hit Parade before many weeks have passed is so easy on the ear. My personal Recording Hit Parade of the Week includes, "I Want to Be In Win chell's Column" as played by Ethel Jones; Horace Henry's recordings of "Sweet Someone" and "Mission by the Sea" and "Ronnie," quite ably played by Art Kassel's orchestra.

His face looked familiar and soon I learned it was John Holbrook, who, some of you may remember, was the winner of the Dixon award some years ago. This award used to be given to the air's children (which has been on the air for the same

One of my informants passes the word along that two of radio's popular daytime serials will fold some time in January, or today's Children (which program; then he has to run over to NBC and rehearser with Eddy Duchin before he can find out what he's doing the same night. After his rehearsals, he goes to his hotel and puts on a luxu rious, something for the "Hobby Lobby" program; then back to NBC for the Duchin show, for he thinks he'll be through—by no means! He then goes to the Essex House where he sings in the radio series of "Melody Makers," back again to CBS for the "Hobby Lobby" reprise, back again to the Essex House until 1 p.m. No, Stuart has no trouble at all falling asleep that night.

Pretty Betty Winkler is also busy by radio. She is the star of the "Girl Alone" series, which is heard five times a week. She is the permanent member of the "Fibber McGee and Molly" and is one of the many others, too numerous to mention... All fine programs that have been ignored because most sponsors believe they must have big names, and therefore seek movie stars. This is a big mistake, in my opinion. These programs we have mentioned are ones that they have been on the air for several years... and a radio program has to be good to last. I think it over, Mr. Shannon.

Our Mr. Fairfax reports that he has had more requests regarding the whereabouts of Jo Ann Blaine, the popular radio actress, than for any other particular star. Your reporter immediately ordered his Sherlock Holmes outfit and did some sleuthing, with the result that I can tell you that Miss Blaine will be back on the air early in 1938 as the star of a new dramatic series. Since leaving radio last year, she has received many handsome offers, but, I am informed, the one she accepted the best by far. It will establish her among the higher-paid dramatics of radio.

Scores of inquiries have also been received regarding stars who were heard over the air several years ago but who have not been broadcasting recently. I know many readers will be happy to learn that quite a few of them are being brought back via the "Musical Moments" transcription series with a word over the stations throughout the country. Among those who are being presented to guest artists are Annette Hanshaw, Willard Morris, Stuart Churchill (former Fred Waring tenor), and Howard Rock, Arthur Arlen, Jackson, Virginia Earl, Walter Casell, Lulo Reinhardt, Irene Barke ley and several others. Victor Arden and his orchestra supply the music. I can't help it that there was nothing so many years ago that Annette Hanshaw was used to be one of the biggest names on the air. She has been absent from the studios for almost two years and I am quite sure her loss of fame will be felt.

Another program that will be heard Coast to Coast on the Mutual network on some of the Sunday part of this month, will be your old friend, "The Voice of the Great North," as presented by Fred White and his orchestra. However, this deal has gone with the wind; so Frank Parker, who has been doing the Whiteley dailies, is still available for radio work.

Radio Guide • Week Ending December 18, 1937
Mae West, of the alluring lips and hips, at last has become a very serious subject. People who have never heard of Mae before now understand, for the money, but for the publicity angle, that Mae has a new picture, "Every Day's a Holiday," that is due to hit the nation's screens in the middle of next month and Charlie McCarthy has promised to bring the sensation to the attention of the Chase and Sanborn audience providing Mae will come up and see him, something being done this Sunday, December 12. Of course, the money was on hand. Claims are that the sum paid will break all records for a one-time broadcast. But don't get Mae wrong. Dollars alone won't buy her talents. She's steadfastly refused several standing offers for her to work regularly on the radio for varying stipends reaching up to $5,000 a week. Mae has fast and clearly pointed out that air commercial work in Hollywood once before in 1933 on Rudy Vallee's hour. She played a role from one of her pictures on "Hollywood Hotel" once, but accepted no salary for it. Her other microphonings have been few and non-commercial. They were a local community-fund broadcast, a "Hello" at the Adolph Zukor jubilee banquet and another short greeting at the premiere of her "Hi No Angel" film. Quite frankly, Mae will tell you she doesn't like radio, but she does kinda go for Charlie McCarthy.

Mae also may mention the news that she'll go personal-appearance touring soon, and when she does, you'll hear her singing six new tunes especially whipped up for her by Harry Harris, the Olegie College professor. Two you'll be whistling are "North, South, East and West," and "That Drumsman Man." Incidentally, Harris has caught the Christmas spirit and composed "Angeles Bells" for the College's December 21 broadcast.

Jack Benny is having more trouble with that old Maxwell than goes on the air. Joke-minded listeners have been sending him spare parts express collect. Jack last week received an offer from a fan in Bloomington, N. J., who promised, for $1,000, to drive his 1925 Maxwell (in good shape) to Hollywood and present it to Jack. Or, as an optional proposition, the fan said that if Benny would come and get the heirloom car, he could have it for $100.

Jell-O head man, by the way, anticipated Christmas by sending Phil Harris a couple of prize goats for the bandman's San Fernando Valley ranch. They've been christened "Jack" and "Daisy," and while out at the Harris ranch, he is known that recipients of its Christmas cards will find them to be bids to a Christmas Eve Tom and Jerry party—with room map to the tucked-away home thoughtfully printed on its backs.

Eddie Cantor, will soon be east-bound with his entire troupe (except Deanna Durbin) to air from New York for eight weeks beginning January 5. Theater work is the lure, but Eddie will return to broadcast in March. Deanna, still busy on her latest picture, "Mad About Music," won't be able to join the Teco Towers until February 9. Deanna's birthday, by the way, is November 29, which means that the Preferred convertible roadster with brightened leather upholstery, but Papa will drive it in his licensed.

Two years ago Margaret Sullavan missed her appearance on the Lux Radio Drive-In Theater because of laryngitis. This year, five days before she was to appear in the lead of "Petrel," the same program, she had an acute attack of appendicitis. She wasn't going to miss it this time around. Surrounded by ice-packs, she rehearsed at home as much as possible, while her theater rehearsals were handled by a vocal "stand-in," Margaret Brayton. Mae Sullivan appears in the picture, "Hollywood Hotel," and "The Hollywood Mardi Gras." She'll appear as a蠊 gets in the act of a Coronet broadcast. She appeared as an ice-cream vendor, but when the eighth retake was ordered, Fred disgustedly piped up, "Well, for Zanuck's sake! My portrayal will never be so realistic...."

Off a Live Mike: Alice Faye, according to friends, would welcome to her home the pitty-pat of baby shoes... Joe Brown and Patsy Flick were paired in one of three show set-ups auditioned last week for a tobacco advertisement... Allan Jones, the heart-throb tenor at M-G-M,ancies had 28 was second only to her great stair-case scene in the picture "Slage Door." To Bud for his good work on the "Hollywood Mardi Gras," is the result of a pay envelope by the sponsor's agent who expects to call upon them soon again. Fred Allen, for to former Al Parce Gang, is now represented in New York. It was an arrangement, which, in the later months, was worth many rehearsals.

Sid (the loss of Hollywood) Skolasky tin-typed Charlie McCarthy on a recent broadcast. The morning show relented next week made Sid air a pinotique of Skolasky as composed by McCarthy.

Los Angeles' latest bid for front page stories across the country, the curious act of "mountain," has set the gagmen to work. Al Jolson's contribution to the spirit of the occasion has to do with some enterprising realtors who are selling a large tract of "residential real estate" which may possibly soon wind up at the valuable corner of Hollywood and Vine. Paul Baker, on the other hand, ad-libbed a nifty to his stints. And the theater's lights suddenly went out just before his program went on the air. "So long, folks," he shouted, "I guess the moving mountain is headed this way!"

Next Trick Department: If you're watching a partly cloudy day and see two chaps stretching a rope across your path, look first to see if they're Lina "Howie" Lamont, her son, if they are. Don't bother to step over or walk around the "rope," which is really only imaginary. They have more fun! Ruby Vallee's last broadcast from Hollywood had its good and bad spots. Ruby himself seemed nervous, stumbled repeatedly. Eddie Green, the color comic, read off a gag on "making dulcimer" that was decidedly blue and should never have been permitted. But Maurice Kindsen, the opera-singing comic, was decidedly a bright and entertaining spot. His novel introductions and his singing of "Mother Machree" in Russian touched off a mirthful laugh. Another scene, "Lio, the Poor Indian," was well written, too... The show had a happy ending for Ruby, namely a dark sunset sky, a romantic love scene from the studio, by the back-door exit, hand-in-hand (rubbing it in his beautiful brown Hollywood flame, Gloria Youngblood)... Ahh!

Feg Murray received a most unusual letter for the 20th day of his on-air "Santa Claus" which postmarked Hollywood. The letter went on to eulogize at great length the departure of Feg's eleven-year-old son, Johnny, for the past twelve months. Feg suspect's reflection.

Some concert tours are tops, but if you'd hear Carmen Guzar's account of Hubby Tito's recent vocal conquest of South and Central "Carmel," you'd be convinced Tito really shamed them! To quote the lovely Carmen: "We arrived in Chile and there were about 15,000 people waiting for Boy Friend Tito to arrive and I'm telling you this was one thrilling experience. There was a rush into the theater to hear him sing and all the four days we were there he had to be protected from the crowds (coops to you). Then at Lima, there were people killed at the door where the door was locked and both Tito and I thought this was too wonderful for words, as we really did not think it was possible as that.

As I said before, Tito stayed 'em on! Right on! He was doing a picture for Paramount, Tito and Carmen are resting in Hollywood where the last picture he did occurs in the advertisement-subsidized trade papers. Tito and the Broadway director fails to rate a premiering picture as highly as the trade press!"
Today's paper is a bit confusing, with the ad joining columns, where previously there was 350. This is a new format, so the text is cut off. The main content seems to be about a contest, but it's hard to understand due to the formatting. There's also some sort of number 350 at the top, which is unclear. Would you like the full text of the article on this page?
THE LIGHT MUSTN'T FAIL

(Continued from Page 3)

records," the Captain said. "He just makes me feel warm inside."

"And me, too," said Mrs. Buckridge. "He always sings such soothing songs. We all knew when the winds howled and almost freezes the columns in your bones you like those comfy songs."

"Well, what else do you listen to on the radio?" I inquired.

"Everything. I turn it on in the morning and it stays on until I go to bed. We like the funny stuff, too—Jack Benny and Eddie Cantor."

But here Jack had switched to "The Moon Got in My Eyes," but there was no moon visible at Montauk. The clouds were black and ominous, and the moon was surly. And suddenly from out of the night came a long, low rumbling.

"What a noise that demand," said Mrs. Buckridge, "I think the fog-horns."

"Then's the fog-horns," said Captain Buckridge, smiling. "Did you notice those two trumpet-looking things out by the engine house? Well, those are the fog-horns. When the weather gets soupy they sound off every minute. You can hear 'em for thirty miles out to sea. And yet you can't hear 'em right down there under that bluff. They are what we call vibrating horns. The vibrations are hurt out over the water, but if you get down there at the sea's edge you can't hear 'em at all. In weather like this you can't see my light very far, but you can hear my fog-horns. So the minute the lookouts on the ship hear 'em they start peeling around—they know they are getting close to old Montauk."

"Can the lookout stay on the lookout for lightships?"

"Only the lookouts and the men on the bridge. When we get soupy you will see 'em clam our megaphone to their ears and listen. Then when they hear the fog-horns they start peeling for a light." "But suppose your big light and your emergency light and your foghorn all went out? And there was nothing but darkness here?"

The Captain shook his shoulders and looked at me.

"Supposing the world came to an end," he said a bit sarcastically. "The lights mustn't fail."
YOUR PROGRAM SELECTOR

This is An Exclusive Radio Guide Feature, Published on Alternate Weeks

<table>
<thead>
<tr>
<th>Eastern Standard Time (Time Zone: -5)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Central Standard Time (Time Zone: -6)</td>
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<td>Mountain Standard Time (Time Zone: -7)</td>
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<tr>
<td>Pacific Standard Time (Time Zone: -8)</td>
</tr>
</tbody>
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Program Selector Time is Eastern Standard. Use This Table to Find Yours

The Program Selector is a classified index of network programs—listing each program in complete detail under its particular classification and that of any one of its individual shows. For example: If the program is carried under “Variety,” you will find it under “Variety.” However, should there be a comic or concert star on the same program it can also be found under “Comedy” or “Classical.” Look for your favorite program in the Selector and find your time in the Table above and then turn to the Radio Guide program pages to find your station carrying the program.

NEWS

Sunday
Barker, Charles. "Radio News and Interviews. Mon. thru Fri. 9:36 a.m. NBC-A; 9:30 a.m. CBS.
Barker, Charles. "Radio News and Interviews. Mon. thru Fri. 9:36 a.m. NBC-A."

Monday
Barker, Charles. "Radio News and Interviews. Mon. thru Fri. 9:36 a.m. NBC-A."

Tuesday
Barker, Charles. "Radio News and Interviews. Mon. thru Fri. 9:36 a.m. NBC-A."

Wednesday
Barker, Charles. "Radio News and Interviews. Mon. thru Fri. 9:36 a.m. NBC-A."

Thursday
Barker, Charles. "Radio News and Interviews. Mon. thru Fri. 9:36 a.m. NBC-A."

Friday
Barker, Charles. "Radio News and Interviews. Mon. thru Fri. 9:36 a.m. NBC-A."

Saturday
Barker, Charles. "Radio News and Interviews. Mon. thru Fri. 9:36 a.m. NBC-A."

LIGHT MUSIC

Sunday
American Amateur Chorus of Famous Musicians. "Radio Program."
American Choral Artists. "Radio Program."

Monday
American Amateur Chorus of Famous Musicians. "Radio Program."
American Choral Artists. "Radio Program."

Tuesday
American Amateur Chorus of Famous Musicians. "Radio Program."
American Choral Artists. "Radio Program."

Wednesday
American Amateur Chorus of Famous Musicians. "Radio Program."
American Choral Artists. "Radio Program."

Thursday
American Amateur Chorus of Famous Musicians. "Radio Program."
American Choral Artists. "Radio Program."

Friday
American Amateur Chorus of Famous Musicians. "Radio Program."
American Choral Artists. "Radio Program."

Saturday
American Amateur Chorus of Famous Musicians. "Radio Program."
American Choral Artists. "Radio Program."

COMEDY

Sunday
Baker, Charles. "Radio News and Interviews. Mon. thru Fri. 9:36 a.m. NBC-A."
Barker, Charles. "Radio News and Interviews. Mon. thru Fri. 9:36 a.m. NBC-A."

Monday
Barker, Charles. "Radio News and Interviews. Mon. thru Fri. 9:36 a.m. NBC-A."

Tuesday
Barker, Charles. "Radio News and Interviews. Mon. thru Fri. 9:36 a.m. NBC-A."

Wednesday
Barker, Charles. "Radio News and Interviews. Mon. thru Fri. 9:36 a.m. NBC-A."

Thursday
Barker, Charles. "Radio News and Interviews. Mon. thru Fri. 9:36 a.m. NBC-A."

Friday
Barker, Charles. "Radio News and Interviews. Mon. thru Fri. 9:36 a.m. NBC-A."

Saturday
Barker, Charles. "Radio News and Interviews. Mon. thru Fri. 9:36 a.m. NBC-A."

(Continued on Page 8)

[Radio Guide • Week Ending December 18, 1937]
"GLORY IN THE AIR"

BY A. E. ALEXANDRE

IT'S TEN O'CLOCK on Sunday night.

The shouting and the-tuning of the "show" programs of Jack Benny, the President, and the rest have died out, and the families of America are tending ready to retire, with jokes, laughter and music ringing in their ears. It's been an exciting night.

Suddenly into a million homes so quietly after the broadcast, and clicking of clapping there comes a soft voice singing a tune familiar to millions: "Hosanna in the Highest.", "SATURDAY NIGHT PRAYER,

sweet hour of that prayer that calls me from a world of care.

A hush comes over the family circle.

On Sunday night...it's still the "Lord's Day" to millions of Americans...God speaks a world of comfort and cheer to His people before they retire in peace and quietness. It's a strange and a welcome afterthought to the mentally exhilarating programs of the earlier hours, this "quiet hour." Finally at 10:30 the words of the speaker come: "Good night, and God bless YOU." a personal greeting to thousands, in which thousands of listeners retire with a sense of security.

That's true. The particular program referred to comes from station WCFL, Chicago, from which listeners have heard it now continuously every Sunday night for some three years. Ten thousand and tens upon thousands have written the preacher, Rev. F. F. Bosworth, of River Forest, Illinois, a suburb of Chicago. Twenty years ago, Mr. Bosworth conducted some of the biggest meetings ever conducted in America. And it's where thousands of the largest auditoriums of the country are being held.

Today, after three years on the air, Mr. Bosworth has reached more people in a week of broadcasting than he preached to in the last three decades of personally going up and down America.

If Billy Sunday were alive today he could talk to a greater audience in one broadcast than he spoke to during his entire lifetime or in every meeting if he conducted meetings for another thousand years. And other great preachers, like Bosworth, who are doing it, with spiritual results that are "so astonishing that they are breath-taking sometimes.

The writer talked to Mr. Bosworth, who because he has made a record by broadcasting every day of the week, and by passing through every station in the United States, and by passing every station in the country, is entertaining to all his listeners.

Today, a radio church is being conducted every week by Mr. Bosworth, and it is being done, as spiritual results that are "so astonishing that they are breath-taking sometimes.

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The writer talked to Mr. Bosworth, who because he has made a record by broadcasting every day of the week, and by passing through every station in the United States, and by passing every station in the country, is entertaining to all his listeners. Mr. Bosworth was conducting his own broadcasting of a church at 10:30 every night. It was a striking outfit, black with gold letters on its side and back telling the whole story. He was the air adjoint, which his wife, who also does broadcasts every Sunday morning, was entertaining. She also visits some of her listeners in Chicago who had asked for a personal visit of a pastoral nature. It was snow-whitely with the story of the National Radio Revival on the side.

"WHEN God spoke to Moses," said Mr. Bosworth, "He spoke in a voice of thunder, and the radio is similar. The use of the electrical thunder that has always been in the air, harnessed to carry his message today to the people of the world. He still speaks personally in a voice of thunder." Mr. Bosworth said that he spoke for every preacher and evangelist in America when he said: "When "tens of thousands of people have been given the opportunity of hearing religious messages, the mind would have died in darkness, despite the efforts of the preachers. He never got tired thanking God for putting it into the heart of scientists, who have designed such instruments for broadcasting, and also for the new "kinds of "fans," if such a word can be used without sacrilege.

Radio Guide, 731 Plymouth Court, Chicago.

Radio Guide Christmas subscription is a gift that will last all year. Let fine music, stirring drama, world affairs, inspiring personalities express your Christmasspirit

We can announce your gift Christmas week with a rich Christmas gift letter over your name.

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1 Yearly Subscription of 52 issues...$4.00
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12 Six Months Subscriptions of 26 issues...4.50
24 Six Months Subscriptions of 26 issues...6.00

Please send Radio Guide as ordered herewith to the following persons. Also, send, in my name, your special Christmas Gift Letter:

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Address.
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Name.
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LET AT LAST!

All your prints in natural color. Amazingly beautiful. Rod developed. 8 natural colors. 25c. Repaints. 3c. Fast service.

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GET ON "UNCLE SAM'S" PAYROLL

$1140 TO $2100 FIRST YEAR
INFLUENCE NOT NEEDED

Most Government examinations include Mental Tests. Try yourself. Answer the following questions and mail at once. Our examiners will correct your work, and return it. The result should tell you the possibility of a high rating on the U. S. Government Examination.

MENTAL TEST

1. The prevailing officer of the Senate is the (1) President, (2) Vice President, (3) Secretary of War. No. of Answer.

2. A mail carrier sorts 9/16 of his mail in 70 minutes. How many minutes will it take him to sort all his mail?

3. Roof is to building as ceiling is to (1) house, (2) barn, (3) room, (4) cottage. No. of Answer.

4. To be sure of the meaning of a word refer to a (1) paper, (2) magazine, (3) dictionary. No. of Answer.

5. Profit is to loss as plenty is to (1) people, (2) money, (3) famine, (4) business, (5) country. No. of Answer.

6. If I can read 10 letters in 40 minutes, how long will it take me to read 80 letters?

7. New York City is (1) North, (2) South, (3) East, (4) West, of Los Angeles, California. No. of Answer.

8. The saying, "Eaats makes waste" means mostly surely: (1) Do not let haste betray you into foolishness, (2) Don't break the world's work, (3) You are about to be injurious, (4) The man in work does everything in its proper time. No. of Answer.

Franklin Institute, Dept. L-198, Rochester, N. Y.

"How to work on Mental Test No. 8. Kindly have your examiners correct this work and return to me with my rating and so that to use. Kindly send ten pages book (How to Get a U. S. GOVERNMENT JOB) and address to the Government jobs. Send list of jobs and tell me how to get one.

Name.
Address.

Radio Guide O Week Ending December 11, 1937

17
Airway Index

The most comprehensive list of radio programs published is Radio Guide's exclusive, last-minute Program Index. It lists network broadcasts using names of stars, sponsors and programs—every other week.

Radio Guide • Week Ending December 16, 1937

Good News of 1938, Film Stars. NBC. 5:30 p.m. NBC-R.

Good Morning. NBC. 8:15-9:00 a.m. NBC-R.

Good Time. Kate Smith's. NBC. 8:00 & 9:30 p.m. NBC-R.

Good Will to All. NBC. 8:15 p.m. NBC.

Good Will Hour. MBS.

Good Morning. NBC.

Good. NBC. 9:15 & 10:15 a.m. NBC.

Good Morning. NBC. 8:00 & 9:00 a.m. NBC.

Good Morning. NBC. 7:55 p.m. NBC.

Good Morning. NBC. 9:00 p.m. NBC.

The Goodyear Tire & Rubber Show. NBC. 6:30 p.m. NBC-R.

The Goodyear Tire & Rubber Show. NBC. 9:00 p.m. NBC-R.

The Goodyear Tire & Rubber Show. NBC. 11:00 p.m. NBC-R.

The Goodyear Tire & Rubber Show. NBC. 1:00 a.m. NBC-R.

The Goodyear Tire & Rubber Show. NBC. 4:00 a.m. NBC-R.

The Goodyear Tire & Rubber Show. NBC. 7:00 a.m. NBC-R.

The Goodyear Tire & Rubber Show. NBC. 10:00 a.m. NBC-R.

The Godfather. NBC. 11:15 p.m. NBC-R.

The Godfather. NBC. 1:15 a.m. NBC-R.

The Godfather. NBC. 4:15 a.m. NBC-R.

The Godfather. NBC. 7:15 a.m. NBC-R.

The Godfather. NBC. 9:15 a.m. NBC-R.

The Godfather. NBC. 1:15 p.m. NBC-R.

The Godfather. NBC. 4:15 p.m. NBC-R.

The Godfather. NBC. 7:15 p.m. NBC-R.

The Godfather. NBC. 9:15 p.m. NBC-R.

The Godfather. NBC. 1:15 a.m. NBC-R.

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The Godfather. NBC. 9:15 a.m. NBC-R.

The Godfather. NBC. 1:15 p.m. NBC-R.

The Godfather. NBC. 4:15 p.m. NBC-R.

The Godfather. NBC. 7:15 p.m. NBC-R.

The Godfather. NBC. 9:15 p.m. NBC-R.
ELSIE HITZ—RADIO'S
GIFT TO ROMANCE

OF THE scant half-dozen actresses who owe their claim to fame solely to radio, Elsie Hitz unquestionably stands first. Others have brought stage and screen reputations to radio, but few have earned them by air performances. Yet that's how Elsie Hitz gained recognition. Attempting an acting career in radio when it was scarcely beyond the novelty stage, she grew up with the new medium. Now a veteran of ten years' experience, she is distinguished for having made good on what in the beginning seemed a foolhardy venture—and is today an unparalleled accomplishment. To thousands of listeners, the name "Elsie Hitz" is synonymous with "romance."

CONTINUED ON NEXT PAGE
Elsie Hitz, second of six children, was born in Cleveland, Ohio, July 21, 1902.

Above: Elsie when she was 9 months old.

Above: A few of Elsie's baby shoes which hold a sentimental value. The one to the right has since been made into a bronze ash-tray.

Above: Mr. and Mrs. Edward Hitz and family. The girls (left to right): Gertrude, Elsie, and Thelma. Edward, Jr., sits on Mr. Hitz' lap. Elsie's sisters, Isabel and Norma, were born later.

As a high-school girl (left), Elsie acted in many class plays, dreamed of a stage career—and wrote many sentimental poems like the one above.

At 17 (above), Elsie married Jack Welch, with whom she was playing in a St. Louis stock company. He now sells bonds in Buffalo.

Despite her youth at the time of her marriage, Elsie (above) had been a professional actress 3 years.

Meanwhile Elsie's family had moved to New York—so the newlyweds moved there, too, lived in this house in Garden City, Long Island. Jack's parents owned it.
In a sense, Elsie Hitz has not led a real life, for she's always been an actress. When she was scarcely in her teens she was active in school dramatics, and by the time she was 15 she was appearing on the professional stage. Two years later, she was a married woman—and still she was an actress above all else. Even when she gave up her stage career to enter radio, she remained an actress, and today she is still on the same course.

In another sense, however, she has lived a very real life. She has known the hardships of show business, has known the hard work and lack of glory that goes with secondary roles, and has had her share of trying times. But through them all she has shown that she is not only a romanticist but a truoper as well. When she was bedridden with scarlet fever, she broadcast just the same—and this incident typifies her courage. That it has carried her to the top, however, cannot be doubted. Two years ago a New York newspaper declared she was as well known in radio as Ethel Barrymore! At the present time she is starred as Judith Page in "Follow the Moon" with Nick Dawson, heard on CBS at 5 p.m. EST, Mon. thru Fri.

When Elsie turned to radio ten years ago (above), she had already had several minor roles on Broadway, seemed set for a successful stage career.

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Eddie Guest lives like the average businessman—with one exception. His home and family are in Detroit, and he has to take the train to Chicago every week for his broadcast. Above: Eddie in his room at the Drake Hotel in Chicago, getting dressed for an appearance before the microphone.

CONFESSION
(Written Especially for Radio Guide)

This is the way of a man and a woman
Eternally hiding the fact we are human.
Posing and shamming where strangers can see:
On dress parade always, pretending that we
Are more than the Good Lord has meant
us to be.
We all wear a make-up whenever we roam,
But we are ourselves in the shelter of home.
What matters the fame or the fortune we win?
We know in our hearts the veneering is thin.
We are brothers and sisters just under the skin.

—EDGAR A. GUEST.

Ruth Doering (left), the low-voiced leader of the “Doring Sisters,” heard on the program, isn’t conceited about the success of the trio she organized. She still leads a rather simple life in simple surroundings. Judith Lowry (above), who plays the mother parts on the program, spends much of her spare time knitting.
I. JUST FOLKS

If variety is the spice of life, stability is the salt of the earth. And stability, more than anything else, explains the continued success of the people's poet, Edgar Guest. Today, a star whose name is a household word throughout the nation, he remains as simple and unaffected as he was when he was an unknown reporter on the Detroit Free Press.

Lincoln said, "God must have loved common people; he made so many of them"—and Guest has the same conviction. Today, the same sincere note that dominated "Just Folks" in 1917 is evident in his homely, down-to-earth poems.

Guest is real—and so are the members of his cast. In "It Can Be Done," they act the parts of ordinary men and women. At home, they live up to their portrayals. They're stars—but "just folks," too!

Orchestra leaders are known for their extravagance—but Frankie Masters (above) is an exception. Success hasn't gone to his head.

Actress Joan Winters, Mrs. Frank Bering in private life, spends most of her time with her children, Frank and Nancy (above). Right: Announcer Vincent Pelletier, like most men, has tie trouble.

It's only human to love a dog—and Betty Winkler (above, center) finds "Penny" a real pal. She lives in Chicago's Ambassador Hotel.

Donna Dae (above) doesn't find life very exciting. She sings and tap-dances on the show—and spends her spare time exercising.
A NEW SONG GOES TO MARKET
GEORGE GRIFFIN REVEALS HOW SUCCESSFUL SONGS GET THEIR INTRODUCTION

Behind the scenes of your favorite air programs move many unseen, unheard, and unheralded figures. In the industry they are known as "song-pluggers." Representing music-publishing houses, it is their business to contact radio artists and persuade them to use their new songs, thereby popularizing them — and increasing sales. The artists in turn must determine whether the numbers have possibilities, if they are suited to their styles.

In the accompanying pictures, George Griffin, popular NBC lyric baritone, illustrates the many steps a new song goes through before it reaches the air. George Griffin is a 25-year-old Texan who has been active in radio for eleven years. Until recently he was featured on NBC's "Castles of Romance." Now he is heard Thursdays on NBC. He is typical of the popular artists whom song-pluggers contact to introduce their numbers.

Photos by Gene Lester

Music publishers, as advertising, provide thousands of free copies annually to artists and bandleaders. Above: Orchestrations are shown racked, awaiting distribution.

Left: Griffin checks with Richard Vannier (seated) of NBC copyright department to see that "I Know Now" is released, licensed for radio.

Right: Griffin's schedule book, in which he records every song he has and will sing, avoiding constant repetition and for filing purposes.
With Contralto Alice Remsen, George visits the NBC library to pick other tunes for his program. Griffin gets together with his arranger, Walter Fleisher, to ready the new song for broadcast.

The arrangement made, it is rehearsed in the baritone's apartment. Fleisher, at the piano, is also a song-plugger for another publishing house, but that makes no difference.

Griffin goes through his dress rehearsal. John Holmes makes a recording in order to check errors before the broadcast.

That evening Lyric Baritone George Griffin sings the new song hit "I Know Now" and another song-plugger's persistence is rewarded.

Allen Ducovey, a staff member of the George B. Evans office, publicists employed by Griffin, phones Radio Guide and other publications about Griffin's program.
IT'S A DATE
WITH JANE RHODES

GOING places is still a novelty to Jane Rhodes. Singing starlet of Tuesday night's NBC "Hollywood Mardi Gras" and RKO player, she has little time for "dates." Then, too, Jane is only sixteen. Born in Rockford, Illinois, April 21, 1921, Jane took her first audition at a broadcasting studio there at the age of seven, and became widely known as a child prodigy. Her charming natural voice and sparkling personality caught the eyes of Hollywood talent scouts, and as a girl who had scarcely entered her teens, she was brought to the film capital for a movie role. Last summer when Johnny Green took over the Packard Hour for the vacation interlude, she was chosen as its feminine singing star. Reaction from listeners was so favorable that a contract for the fall Packard series followed. Jane, whose full and real name is Betty Jane Rhodes, is fair, with blue eyes and light-brown hair, weighs 112 pounds and is five feet four and one-half. She lives with her folks on a ranch adjoining Bing Crosby's—never goes out without her parents' consent.

Left: "It's a date," says Jane, as she accepts a rare invitation to dine and dance at Hollywood's Cocoanut Grove. Above: First step in glamorizing for the event is a hair-do, and Jane has one—for $2.00!

Above: Right: Like any other girl, Jane wants to look her best, and choosing the perfect gown is important. She selects one that's becoming, in good taste. She pays $50 for formals, $40 for street and sports wear.

Left: Bathing is a daily ritual with Jane, and a regular procedure before going out. She knows the necessity of scrupulous cleanliness to the well-groomed woman. Is usually escorted by her elder brother.

Above: Jane needs little make-up for her youthful skin, so seldom uses any. Confident, with every detail in her appearance pleasing, she gains an added poise and self-assurance as (right) she awaits her "date."
THIS WEEK'S PROGRAMS

Sunday, December 12

8:00 am CST
NBC "Coast to Coast on a Sunday" with Helen Hilyard (sw-15.23)

CBS "Sunday Radio on the Air" with Jack Jansen (sw-21.52)

11:15 am

NCT Tourist Stations: WCFL, WOWO, WKKO, WKBH, WTMJ

12:00 noon

News: NBC "Radio Report" (sw-11.83)

12:30 pm

CBS "Texas Rangers" on WOCO (sw-15.33)

1:00 pm

"The Commercial News" on WNPR (sw-15.21)

1:30 pm

"The Commercial News" on WNPR (sw-15.21)

2:00 pm

WIBA - "Movie Musical" with Maude Young (sw-15.21)

2:30 pm

WIBA - "Tony Mears of the Air" with Tony Mears (sw-15.21)

3:00 pm

NBA - "National Basketball Association" on WSBC (sw-15.21)

3:30 pm

WIBA - "Tony Mears of the Air" with Tony Mears (sw-15.21)

4:00 pm

WIBA - "Movie Musical" with Maude Young (sw-15.21)

5:00 pm

WIBA - "Tony Mears of the Air" with Tony Mears (sw-15.21)

6:00 pm

WIBA - "Movie Musical" with Maude Young (sw-15.21)

7:00 pm

WIBA - "Tony Mears of the Air" with Tony Mears (sw-15.21)

8:00 pm

WIBA - "Movie Musical" with Maude Young (sw-15.21)

9:00 pm

WIBA - "Tony Mears of the Air" with Tony Mears (sw-15.21)

10:00 pm

WIBA - "Movie Musical" with Maude Young (sw-15.21)

11:00 pm

WIBA - "Tony Mears of the Air" with Tony Mears (sw-15.21)

11:30 pm

WIBA - "Movie Musical" with Maude Young (sw-15.21)

12:00 midnight

WIBA - "Tony Mears of the Air" with Tony Mears (sw-15.21)

Monday, December 13

7:30 am

WACF - "Coffee Pot" with Helen Hilyard (sw-15.23)

9:00 am

NCT Tourist Stations: WCFL, WOWO, WKKO, WTMJ

12:00 noon

News: NBC "Radio Report" (sw-11.83)

12:30 pm

WIBA - "Movie Musical" with Maude Young (sw-15.21)

1:00 pm

"The Commercial News" on WNPR (sw-15.21)

1:30 pm

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2:00 pm

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11:30 pm

WIBA - "Movie Musical" with Maude Young (sw-15.21)

12:00 midnight

WIBA - "Tony Mears of the Air" with Tony Mears (sw-15.21)
Good Listening for Today

Sunday, December 12, 1937

Station WMAQ broadcast three programs may be found in the listings for various programs.

MORNING

9:30 CST MADRIGAL SINGERS with Yelena Peasal, NBC.

11:00 CST RADIO CITY MUSIC HALL, symphony orchestra, Henrietta Schumann, NBC.

11:30 CST UNIVERSITY OF CHICAGO ROUND TABLE DISCUSSIONS, NBC.

AFTERNOON

12:30 CST SCPELLING BEE, Lowell Thomas' "Quizlet of the Week," George Byes "Prehistoric Sluggers," NBC.

13:00 CST UNIVERSAL BIBLE SUNDAY PROGRAM, speaker, CBS.

13:30 CST THE MAGIC MUSIC BOX, frank black, conductor; Lauritz Melchior and Joseph Viotti, guests, NBC.

200 CST PHILHARMONIC SYMPHONY OF NEW YORK, John Barbirolli, conductor; Deems Taylor, commentator, CBS.

4:00 CST METROPOLITAN OPERA AUDITIONS by Wilfred Pelletier, NBC.

4:30 CST SILVER THEATRE starring Douglas Fairbanks, Jr. and Andrea Leeds; Conrad Nagel, narrator, CBS.

4:00 CST "Night fall" WGM, WGN, WJR, WJR, WJR, WJR.

5:00 CST "WBBB" WBBB, WBBB, WBBB, WBBB, WBBB.

Radio Guide - Week Ending December 11, 1937
Monday, December 13, 1937

Radio Guide • Week Ending December 18, 1937

**Radio Serials**

- WLS - "Coffin" (1 p.m.)
- WBBM - "The Truth" (3 p.m.)
- WOR - "The Talking Horse" (3 p.m.)
- WOR - "The Adventures of Harry Tracy" (3 p.m.)
- WOR - "The Great Gatsby" (4 p.m.)
- WOR - "The Shadow" (5 p.m.)
- WOR - "The House of the Nine Mirrors" (5 p.m.)
- WOR - "The Green Hornet" (6 p.m.)
- WOR - "The Happy Hooligan" (6 p.m.)
- WOR - "The Adventures of Sherlock Holmes" (7 p.m.)
- WOR - "The Adventures of Captain Midnight" (7 p.m.)
- WOR - "The Lone Ranger" (8 p.m.)
- WOR - "The Captain and the Kids" (9 p.m.)
- WOR - "The Adventures of Wild Bill Hickok" (10 p.m.)
- WOR - "The Adventures of Jesse James" (11 p.m.)

**Local Shows**

- WOR - "The Daily News" (9 a.m.)
- WOR - "The Midday News" (12 noon)
- WOR - "The Evening News" (5 p.m.)
- WOR - "The Nightly News" (11 p.m.)

**Sports Shows**

- WOR - "The New York Giants" (1 p.m.)
- WOR - "The Chicago Bears" (3 p.m.)
- WOR - "The Brooklyn Dodgers" (5 p.m.)
- WOR - "The New York Yankees" (7 p.m.)
- WOR - "The Boston Red Sox" (9 p.m.)
- WOR - "The Philadelphia Athletics" (11 p.m.)

**Soft Music**

- WOR - "The Beautiful Music" (10 a.m.)
- WOR - "The Melodies of Love" (12 noon)
- WOR - "The Serenade" (3 p.m.)
- WOR - "The Melodies of the World" (7 p.m.)
- WOR - "The Serenade of Tomorrow" (9 p.m.)

**Special Features**

- WOR - "The Sunday Morning Show" (9 a.m.)
- WOR - "The Midday Show" (12 noon)
- WOR - "The Evening Show" (5 p.m.)
- WOR - "The Nightly Show" (11 p.m.)

**Dramas**

- WOR - "The Great Gatsby" (3 p.m.)
- WOR - "The Adventures of Harry Tracy" (3 p.m.)
- WOR - "The Green Hornet" (5 p.m.)
- WOR - "The Happy Hooligan" (5 p.m.)
- WOR - "The Adventures of Sherlock Holmes" (6 p.m.)
- WOR - "The Adventures of Captain Midnight" (6 p.m.)
- WOR - "The Adventures of Jesse James" (7 p.m.)
- WOR - "The Captain and the Kids" (8 p.m.)
- WOR - "The Adventures of Wild Bill Hickok" (9 p.m.)
- WOR - "The Adventures of Jack West" (10 p.m.)
- WOR - "The Adventures of Jack West" (11 p.m.)

**Children's Shows**

- WOR - "The Children's Hour" (10 a.m.)
- WOR - "The Children's Show" (12 noon)
- WOR - "The Children's Program" (3 p.m.)
- WOR - "The Children's Program" (5 p.m.)
- WOR - "The Children's Program" (7 p.m.)
- WOR - "The Children's Program" (9 p.m.)
- WOR - "The Children's Program" (11 p.m.)

**Educational Shows**

- WOR - "The Educational Show" (9 a.m.)
- WOR - "The Educational Show" (12 noon)
- WOR - "The Educational Show" (3 p.m.)
- WOR - "The Educational Show" (5 p.m.)
- WOR - "The Educational Show" (7 p.m.)
- WOR - "The Educational Show" (9 p.m.)
- WOR - "The Educational Show" (11 p.m.)

**Miscellaneous**

- WOR - "The Variety Show" (9 a.m.)
- WOR - "The Variety Show" (12 noon)
- WOR - "The Variety Show" (3 p.m.)
- WOR - "The Variety Show" (5 p.m.)
- WOR - "The Variety Show" (7 p.m.)
- WOR - "The Variety Show" (9 p.m.)
- WOR - "The Variety Show" (11 p.m.)

**Music**

- WOR - "The Beautiful Music" (10 a.m.)
- WOR - "The Serenade" (12 noon)
- WOR - "The Serenade of Tomorrow" (3 p.m.)
- WOR - "The Serenade of Tomorrow" (5 p.m.)
- WOR - "The Serenade of Tomorrow" (7 p.m.)
- WOR - "The Serenade of Tomorrow" (9 p.m.)
- WOR - "The Serenade of Tomorrow" (11 p.m.)

**Sports Announcements**

- WOR - "The Sports Announcements" (9 a.m.)
- WOR - "The Sports Announcements" (12 noon)
- WOR - "The Sports Announcements" (3 p.m.)
- WOR - "The Sports Announcements" (5 p.m.)
- WOR - "The Sports Announcements" (7 p.m.)
- WOR - "The Sports Announcements" (9 p.m.)
- WOR - "The Sports Announcements" (11 p.m.)
12:15
Hymn of All Churches: WHO

WABC-Myra Dorf, Singers & Players: Mark A. Janowski, Organist

WABC-Linda's First Love: WABC

WBAB-Willaim L. Holm, Narrator

From Monogram Studios.

12:45
CBS-Hollywood in Person (Gold Medal). WOC (Sw-11.71)

WBBM-Master Key, Board of Directors: WBBM

WBBM-Grace Wilson, conductor: WBBM

WBBM-Sharon Historical Society: WBBM

WBBM-Opposite: WBBM

WBBM-Orchestra (Beethoven's 5th):

WBBM-Mrs. Mary E. Kean, Narrator

WBBM-Portable Players: WBBM

WBBM-Everything Is Fine: WBBM

13:00
MBS-Sid McGee, metropolitan: MBS

WBAB-Pioneer: WBAB

WNBC-Sexual Hygiene: WNBC

NIGHT

7:00 STS BURNS AND ALLEN: And Ray Noble's orchestra, NBC

7:30 VOICE OF FIRESTONE; Charles Kuhlman, Alfred Wallenstein's orchestra, NBC

7:30 GRAND HOTEL, NBC

8:00 FISHER MCGEE AND MOLLY with Ted Weems' orchestra, NBC

8:00 LUX RADIO THEATER: Lida Lupino, in "Nine Steps," CBS

8:30 CHICAGO CIVIC OPERA: "Tristan and Isolde," with Kirsten Flagstad, Lauritz Melchior, Gertrud Wettergren and Einar Litt, NBC

10:00 KING KENTUCKY, WBAL

10:30 CHICAGO CIVIC OPERA: "Tristan and Isolde," with Kirsten Flagstad, Lauritz Melchior, Gertrud Wettergren and Einar Litt, NBC

WIBA-Melody Moments

WIBA-Tune of the Day:

NBC-Rochester Civic Orch.: Guy Fraser Harrison, cond.: WOCW

WIBA-Melody Moments

WIBA-Sports Edition

WIBA-Story of the Week: WIBA

12:00 Midnight Passage; "In Remembrance of the Old West"

12:15 Midnight Passage; "In Remembrance of the Old West"

12:30 Midnight Passage; "In Remembrance of the Old West"

12:45 Midnight Passage; "In Remembrance of the Old West"

1:00 Midnight Passage; "In Remembrance of the Old West"

1:15 Midnight Passage; "In Remembrance of the Old West"

1:30 Midnight Passage; "In Remembrance of the Old West"

1:45 Midnight Passage; "In Remembrance of the Old West"

2:00 Midnight Passage; "In Remembrance of the Old West"

2:15 Midnight Passage; "In Remembrance of the Old West"

2:30 Midnight Passage; "In Remembrance of the Old West"

2:45 Midnight Passage; "In Remembrance of the Old West"

3:00 Midnight Passage; "In Remembrance of the Old West"

3:15 Midnight Passage; "In Remembrance of the Old West"

3:30 Midnight Passage; "In Remembrance of the Old West"

3:45 Midnight Passage; "In Remembrance of the Old West"

4:00 Midnight Passage; "In Remembrance of the Old West"

4:15 Midnight Passage; "In Remembrance of the Old West"

4:30 Midnight Passage; "In Remembrance of the Old West"

4:45 Midnight Passage; "In Remembrance of the Old West"

5:00 Midnight Passage; "In Remembrance of the Old West"
Wednesday, December 15

Local News and Weather

The weather forecast for Wednesday, December 15, is as follows:

Morning:
- Sunny with a high of 55 degrees.
- Light winds from the east at 5 mph.
- Visibility: 10 miles.
- Dew point: 35 degrees.

Afternoon:
- Mostly cloudy with a high of 60 degrees.
- Winds: Light to moderate from the east at 10 to 15 mph.
- Visibility: 10 miles.
- Dew point: 30 degrees.

Evening:
- Partially cloudy with a high of 60 degrees.
- Winds: Light from the east at 5 mph.
- Visibility: 10 miles.
- Dew point: 25 degrees.

So, expect a mix of sun and clouds throughout the day, with a chance of light winds.

End of Wednesday Programs
Good Listening for Today

Shields which will eliminate those programs may be found in Announcements.

7:00 CST CITIES SERVICE CONCERT with Lilian Manners, quartet, Rosario Bourdon's orchestra. WGN - Music: Worley's, announcer.

7:30 CST MUSIC FROM HOLLYWOOD, Alice Faye and Hale Kemp's orchestra. CBS.

8:00 CST HOLLYWOOD HOTEL with Frances Farmer, Time Machine, Harry Gordon, Murray and Oswald, Raymond Paige's orchestra, in "Builddog Drummond's Revenge." WGN.

9:00 CST MADISON SQUARE GARDEN BOXING BOUTS, Max Schmelling vs. Harry Fabian. NBC.

9:00 CST THE SONG SHOP with Kitty Carlisle, Frank Crumit, Reed Kennedy, Alice Corten, quartet, glee club, orchestra, guest. CBS.

CBS-ALAN GORDON'S "THE FIVE VITALS," 7:30 P.M. EST.

WALI-FRANK MCNABE'S "FORTY MILLION DOLLAR FRENZY," 5:30 P.M. EST.

TNT-WADDIE WYNN'S "THE BIG BIGGIE," 10:00 P.M. EST.

WREC-FRANK McNESBY'S "FRANK McNESBY SHOW," 6:00 P.M. EST.

WBEZ-FRANK McNESBY'S "FRANK McNESBY SHOW," 10:00 P.M. EST.

WOKO-ALAN UPDIKE'S "ALAN UPDIKE SHOW," 9:30 P.M. EST.

WMBI-FRANK McNESBY'S "FRANK McNESBY SHOW," 1:00 A.M. EST.

WDAF-SLATE McNEAL'S "SLATE McNEAL'S SHOW," 11:00 P.M. EST.

WABC-JIMMY DURANTE'S "THE FABULOUS JIMMY DURANTE SHOW," 12:30 A.M. EST.

WJJD-CHARLES McKEE'S "THE McKEE SHOW," 1:00 A.M. EST.

WOLI-AWAYNE McKEE'S "THE McKEE SHOW," 1:30 A.M. EST.

WOR-LAVERNE McKEE'S "THE McKEE SHOW," 2:00 A.M. EST.

WOC-The "WOC BIG BAND SHOW," 11:00 P.M. EST.

WBBM-MORTY McKEE'S "THE McKEE SHOW," 9:30 A.M. EST.

WDDM-CLIFF McKEE'S "CLIFF McKEE SHOW," 10:00 P.M. EST.

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Good Listening for Today

Station names which will broadcast these programs may be found in the adjacent program column at the time indicated.

MORNING

10:00 CST YOUNG and OLSEN CONCERT, John Barbirolli, conductor, CBS.

AFTERNOON

12:45 CST METROPOLITAN OPERA, “Die Walküre,” NBC.

NIGHT

6:00 CST SATURDAY NIGHT SING-ALONG, CBS.

7:00 CST ROBERT L. RIPLEY and B. A. Rolfe’s orchestra, NBC.

7:30 CST JOHNNY PRESENTS Russ Morgan’s orchestra, Charles Minor Davis, Glenn Cross, Genevieve Row, Ray Block and tennis, and guest, CBS.

7:30 CST JACK HALEY’S LOG CABIN with Virginia Verrill, Warren Hull, Wendy Barrie, Ted Flo-Rito’s orchestra, NBC.

8:30 CST PREZELSON ORCHESTRA.

8:15 CST CHICAGO CHAMBER ORCHESTRA.

9:00 CST LUCKY STRIKE HIT PARADE, Harry Sanders’ orchestra, vocalists, quartet, guest, CBS.

9:00 CST SYMPHONY ORCHESTRA, Arturo Roszak, conductor, NBC.

Radio Guide • Week Ending December 18, 1937

Saturday, December 18, 1937

42
DON'T BE A WALLFLOWER!
WE TEACH YOU TO DANCE
IN 5 LESSONS.

YOU CAN LEARN TO DANCE IN 5 LESSONS, IF YOU DON'T pay a penny!

COMPLETE INSTRUCTIONS ON 400 CARDS, $2.00

Write for a free coat of "Best in Dance" and "Finest Tapping" and learn to dance in the privacy of your own home.

WRITE TODAY FOR A FREE SAMPLE OF THE BEST IN DANCE.

AMAIZE YOUR FRIENDS

Don't you wish you could dance like a pro? A pro who can make your friends do a deal, and make a dance fun for everyone? It happens when you buy the "Best in Dance" cards.

FREE TAPING SAMPLE

This instant Tapping sample makes an instant difference in your life. Like no other dance you have ever seen. Send for your sample today.

NEW YEAR'S EVE DANCE PARTY

BROOKLYN, N. Y.

Welcome to the one and only New Year's Eve Dance Party! A party you won't forget! Don't miss it! Send for your ticket today.

BRONCHITIS

The common cold.

WAVE Your HAIR AT HOME with "JACKIE" Wave Setter

NEW INVENTION gives you professional wave at home.

TANGLE HAIR, put your hands through, and wave is done. It automatically styles any type, natural or synthetic.

Just put "JACKIE" in your hair, and wave is done. It is the best tool for your personal beauty-

Send for directions, $2.00 a year on beauty bill. Does not cost, no postage, can be used in the kitchen or bath, and makes a perfect常に、makeup. Light as a feather, never dirty, makes the hair look like it was

SEND FOR YOUR FREE SAMPLE TODAY.

AGENTS: Write for information.

EXCELLENT CHRISTMAS GIFT


SHOR'T WAVES

BY CHAS. A. MORRISON, president, INTERNATIONAL DX'er's ALLiANCE

Broadcasts mentioned below are Eastern Standard Time. For CST subtract 1 hour; for MST, 2 hours.

A SERIES of three unique broadcasts, the first ever to originate in icy and mysterious Labrador, wave are to be arranged by the International DX'er's Alliance.

The first of these transmissions, which was yesterday a long-wave station broadcasting, will be heard on December 23, 12:00 noon to 1:00 p.m. EST.

For trampers who roll their thrilling experiences in running traps in the frozen North, genuine Eskimos will sing and speak before the microphone, and the story of the hospital will tell tales of the North and of their work in this bleak outpost, where six feet of snow has already fallen. A broadcast of the famed "welshies" voice will be a feature of the broadcasts. Tommy Cunningham, ham radio operator of VO9D, will act as m.c. for the shows, and will be glad to hear from all listeners who have enjoyed the broadcasts. Inasmuch as mail is received only twice a week, Mr. Cunningham requests that copies of letters to be sent to WIXY, Mrs. Dorothy L. Hall, 186-18 William Ave., New York City, will be forwarded to the address of the sender.

Asthma

Send for our catalog today. Your boys wanted. You can have the finest, most complete and best seen, never need have the expense of mail. Nothing to wear, no need to hunt. Send today for our special mail box offer.

FREE MORE HEAT FROM FORD V-8

FORD HOT WATER HEATERS

 unaboidable in the winter. Send for our free trial of a remarkable method.

FRIENDS Asthma Co. for a free trial of a remarkable method.

If you have suffered for a lifetime and tried everything you could possibly find, then you have come to the place where hope is not only possible, but where healing is the strength of today. It is the result of a lifetime of trying. It is the result of a lifetime of trying.

FRIENDS Asthma Co. 50-C. Frontier Bldg., Buffalo, N. Y.

WAVE Your HAIR AT HOME with "JACKIE" Wave Setter

NEW INVENTION gives you professional wave at home.

TANGLE HAIR, put your hands through, and wave is done. It automatically styles any type, natural or synthetic.

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Log of Short-wave Stations
Whose Programs Are Listed

<table>
<thead>
<tr>
<th>Station</th>
<th>Country</th>
<th>Frequency</th>
<th>Language</th>
<th>Time (UTC)</th>
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<tbody>
<tr>
<td>GRYQ</td>
<td>Canada</td>
<td>11.175 MHz</td>
<td>English</td>
<td>7:15 a.m.</td>
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<tr>
<td>CPOC</td>
<td>Cuba</td>
<td>6.115 MHz</td>
<td>Spanish</td>
<td>7:15 a.m.</td>
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<td>CPOH</td>
<td>Cuba</td>
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<td>COCO</td>
<td>Cuba</td>
<td>9.695 MHz</td>
<td>Spanish</td>
<td>7:15 a.m.</td>
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<td>DAIJ</td>
<td>Japan</td>
<td>11.175 MHz</td>
<td>Japanese</td>
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Chesterfields for Christmas