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RADIO FAN-FARE

COMBINING RADIO DIGEST

Radio digest programs illustrated

WILL ROOSEVELT RULE WITH RADIO?

ED WYNN'S NEW CHAIN PLAN

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MAY 29 1938
MUSICAL DIVISION



"This'll kill you . . ."



"My friends . . ."



—they gamble for her

IS RADIO RUINING YOUR CHILD?

"I KNEW JANE FROHMAN WHEN . . ."

Including **PROGRAM FINDER** *Feature*

TK 6540
-R4



Fred Waring calls them **THE SECOND EDITION**

Because Priscilla and Rosemary Lane are younger sisters of Lola Lane, screen star, Fred Waring dubbed them "The Second Edition." The youngsters, still in their teens, are on their way to success with Waring's Pennsylvanians on the Old Gold program. They came to New York from Indianola, Iowa. Neither had had a bit of stage or radio experience before Fred discovered them, quite by accident. Now, wherever the maestro takes them dancing, the girls have a way of deciding which gets Fred. Before each dance they match for him!



SLIPPING and GRIPPING



WE HATE TO SAY IT—Ed Wynn, Texaco's Fire Chief on National stations, is on the slide—an opinion that is handed down with keen regret. No one has enjoyed Ed on stage and radio more than we have, and occasionally he still seems to have some of the old sparkle. But most of his jokes are getting older and older, and it is obvious that he and Graham McNamee are having to work harder than ever for the laughs. In fact, far too often during the last few programs we heard, Ed and Graham did all the laughing at some of the gags, the studio audience apparently being stone cold. Many listeners seem to enjoy it, but we have never cared for Ed kidding the advertising, nor for Graham doing the quick switch from feeder to commercial announcer. Ed's automotive jokes always seem dragged in by the ears, and rarely funny.

The whole program would be better if Ed's part of it were shorter and not so mixed up with the other parts. The pattern of the show should be varied, although admittedly this is difficult to do on a half hour program. Any change would, to be sure, require a better orchestra. Don Voorhees is now waving the wand over a brass band which would pall a bit in large doses. (Perhaps there isn't much left in the sponsor's budget after the star is paid.)

We understand Ed plans to stay on the air right through the summer, which takes courage. Our guess is that now is nearly the right time for him to take the holiday from radio that he has certainly earned many times over. But we should want the good old Fire Chief back after his vacation, by all means . . . with fresher material, better music, and a new program routine. His program has had a truly phenomenal run, but it should not continue so long at a stretch that the public will not thrill to the announcement of any new programs by Mr. Wynn.



GRAND BAND WORK—The first few Old Gold programs over Columbia, with "Waring's Pennsylvanians" and John Medbury, got off to a bad start. The trouble seemed to be that Mr. Medbury was not the right kind of funny-man for radio. His material, which he wrote, was a little too subtle. It needed one of the definitely accepted humorous types to put it over. Now the program has not one, but two of these types, both tolerably amusing. One is a Negro mammy, *Mandy Lou*; the other is George Givot, well-known dialectician of Broadway shows, known as "The Greek Ambassador Of Good Will."

Mr. Medbury still writes the gags and his humor sounds newer than most of the stuff on the air. The points of many of the jokes are apparent before they are sprung, but even if you won't get any belly laughs out of the Old Gold program, you are fairly sure to chuckle frequently, unless you're a non-chuckler. The sponsors may be deliberately avoiding hilarity, for they keep telling you how smooth their show and their product is.

Fred Waring, whose "Pennsylvanians" are our favorite stage band, does a grand job with the music. He not only keeps it as smooth as an O—G—, but he also works in some comedy stuff that is even funnier than most c-g-r-t-e advertising. Some of Mr. Waring's vocal arrangements are a bit confusing for radio work, especially when he uses counter melodies. On the stage, the trickier his arrangements the more interesting they are, because your eyes follow the changes with ease.

On second thought, however, with the howling need for something "different" in radio, perhaps Mr. Waring should be allowed to be as novel as he pleases. At any rate, his part of the show is excellent and the whole program is now definitely on the upgrade.



↓ SLIPPING

OLD STUFF—Chase and Sanborn's Tea Hour on National stations is somewhat disappointing because that excellent stage comedienne, Fannie Brice, is handicapped by stale material. Also, she doesn't yet seem to be completely at ease before the mike. Miss Brice really needs to be seen if her personality is to register; her singing voice and her accent are not quite enough. In radio work she is best, we think, in comedy songs and in her *Mrs. Cohen* sketches. We liked her when she sang the amusing "Every Night He Brings Me Violets." But in the same program she sang a sickening hokum song called "Old Fashioned Mother," and, believe it or not, she told these three (along with others equally ancient): "I want to give you a book." "I've got a book" ... "Ten thousand sea gulls starved to death following a Scotch steamer" ... and "Mother, am I related to monkeys?" "Only on your father's side."

Maybe the fans like 'em old and certainly anyone to whom those three are new will like Fannie. The music on the program is supplied by George Olsen's highly efficient orchestra. George is likeable in his short spiels, and the commercial announcer is inoffensive... which is our sneering way of paying a compliment.

15 MINUTES OF YAWNS—"Just Plain Bill," the Kolynos program over Columbia stations, is supposed to be a big success, according to the fan mail and the response to a give-away offer. As a sustaining show, it was so popular that it found a sponsor. Now, however, the program is aimed almost entirely at getting answers, and we can't believe that it will long hold the fans in great numbers.

"Just Plain Bill" has little humor or action. Obviously intended for the back-home customers, it seems to us nothing more than a fairly dull continued story about sweet and simple home-town folks. The principals, *Bill*, *Nancy*, *David* and *Kerry*, are pleasant enough, especially Ted di Corsia, the good actor who plays *Bill*, but the show badly needs fun or excitement or suspense—anything that will keep it from being only ordinary talk by ordinary people about ordinary things. To be sure, *David* disappeared, but it was just another one of those phony disappearances of which the listeners have had more than enough.

The advertising announcements in "Just Plain Bill" are as long and boring as any we recall hearing in a fifteen minute show. We refer particularly to the series having to do with the offer of a "free" jig-saw puzzle (free if you buy a tube of Kolynos, which we don't call exactly a free offer). The words "absolutely free" were repeated at least a dozen times in each broadcast, and at the end the characters stepped out of their roles and plugged the puzzle and product. This is a mistake, and we suggest that hereafter they close each program with a theme song that ends, "Oh, you'll ne'er find a frill, on Just Plain Bill." The rights to this ditty we offer them "absolutely free" ... for ten bucks.



FANNIE BRICE
You can't be better than
your material . . .



JUST PLAIN BILL
A good actor with dull
lines . . .



MYRT AND MARGE
An accident hurt their
program and now it's off
the air . . .



↑ GRIPPING

SWELL VAUDEVILLE—If you haven't done it already, be sure to tune in some Thursday evening on Rudy Vallée's program for Fleischmann's Yeast over the National network. Most radio experts agree that, with "The March of Time" off the air, Vallée's show is the best directed of all present radio programs. As you know, to get even *two* experts to agree on *anything* is no small achievement. Of course, the radio public frequently thumbs its nose politely at the experts and then tunes in programs over which the experts cry into their beer. But in the case of Rudy's show, the experts and the public seem to be hand in hand. So the show *must* be good.

With a whole hour for his program, Rudy has a great chance to offer the customers a really different kind of radio entertainment. When it comes to giving the public the variety it craves, some of radio's famous boys and girls are more handicapped than the fans realize by having only fifteen minutes to half an hour to show what they can do. (Which explains in part why many otherwise worthy shows are damned as monotonous.) Rudy's program, with plenty of time, can try something that has been tried before but never with much success—the good, old-fashioned vaudeville show, plus master of ceremonies and band.

Vallée and his Connecticut Yankees are about as usual, which has been plenty good enough for millions of radio listeners for several years. In addition, the guest stars Rudy collects each week put his program first with those who like their entertainment well mixed and full of surprises. Rudy usually gets Big Names, but they are not necessarily big radio names. And therein lies part of the listeners' fun, for it is human nature to be curious as to how high the star can soar (or how hard he can flop) in a new medium. Each star gets a short build-up from Rudy in an introduction that makes more sense than the usual master of ceremonies stuff. (The Vallée voice and manner is, however, a trifle too sophomorically world weary for us sometimes, and we wish occasionally that his grammar were either Yale or Broadway, instead of both. But let it pass.)

The stars on Rudy's programs, whether new to radio or not, seldom flop, which is a great tribute to the intelligence that goes into the selection of material for the show, and into the casting and direction of the performers. Although it follows much the same formula each week, the program has a swell change of pace—from scenes out of well known stage hits to gags, recent and not so recent, out of good comedians. In between, of course, is the music—amusing, romantic, dramatic—from famous players and singers.

So far, if the Vallée hour has had a noticeably weak spot, it has been in the humor, unless you don't mind old jokes. In the advertising agency which handles the Fleischmann program (and several more), it is rumored that a typist was recently assigned the job of copying jokes out of an English joke book over one

(Continued on page 5, right hand column)

SLIPPING

HOKUM FOR GUM CHEWERS—The last few times we listened to Wrigley's "Myrt and Marge" program over Columbia, it seemed more than a little sour. (We understand the show will be off the air soon, perhaps before you read this.) At best, the program is only ten-twenty-thirty melodrama with all the old hokum laid on thick. While we don't object to either melodrama or hokum, our tough old heartstrings feel nary a tug unless the stuff is pretty well put over. It may be unfair to pan "Myrt and Marge" now, however, because of *Myrt's* recent automobile accident in which she had her jaw broken.

Ordinarily you know, *Myrt* writes the sketch and after her accident something had to be done pronto to save the show. The only out seemed to be to have her disappear until she recovered from her injuries. Other writers were called in and they created a mystery around the idea that *Myrt* had been abducted. Even before we learned of the accident, the mystery didn't quite jell with us, but the boys deserve credit for pulling a bad situation as far out of the fire as they have.

The program certainly needs *Myrt's* pen and personality, though, and we hope she'll be back on the job soon. If she decides to go in for any humor in the future, she might do well to get advice from a professional humorist.

ALWAYS THE SAME—For months the Robert Burns program over Columbia's hook-up has been one of the five most popular on the air. George Burns and Gracie Allen, Guy Lombardo and his Royal Canadians, and the tenors, Phil Regan and Carmen Lombardo, make up an array of talent that is hard to beat for week-after-week entertainment. But the show has started to slip now, regardless of what the statistics prove, if anything. In the first place, the program has no surprises and the monotony is becoming more evident. The music is still about as good as any on the air, but, unfortunately, most listeners don't tune in for the music. The singing, while not so good as Guy's orchestra, is still acceptable. The comedy is the same as at first, neither funnier nor flatter. So what? Well—so even the most hardened radio fan can take the same thing only just so long, no matter how good it is.

We've been told that Gracie Allen's Dumb Dora character is a perfect humorous type because she reminds every male listener of his sister-in-law, and every female listener of her husband's folks. It certainly is true that we all like to laugh at other people's dumbness, but not forever. Perhaps Gracie and George could vary their routine if they relied less on gags and more on humorous situations which they, and other players, acted out. As it is, these comics never do anything but *tell* each other what happens. This form of humor is not so convincing as it would be if they took the parts of characters in a situation. To carry out a suggestion of this kind they would have to change their style of comedy somewhat, but if

(Continued on page 6, left hand column)



JACK PEARL
He built a lovable character . . .



BURNS AND ALLEN
They need a studio audience and a new routine . . .



ED WYNN
This fine comedian is staying too long . . .

GRIPPING

hundred years old! Well, if the gags they air were *all* that old, they might seem new again, but in this agency, and others, the mistake is made of taking jokes (and why do they always pick the worst ones?) out of books and magazines only a few years old. We may not be elephants, but we don't forget bad jokes so quickly as all that. There should be a law!

If the humor, however, in Vallée's show is *sometimes* sour, that "dramatized" commercial is *always* sour. Dr. Lee's straight announcement, whether you believe it or not, is easy to take, but the little advertising drayma in the same program is as insulting (even to the moron) as the phony-sounding testimonials which the agency doing the Fleischmann advertising has used widely, not only for Fleischmann but for many of its other clients. It looks as if the radio public is in for plenty of this acted-out guff before long, as the advertising business will run this idea into the ground just as quickly as it does every other fairly new idea. "The Rise of The Goldbergs" and "Amos 'n' Andy" are doing the same thing now, even going so far as to have wee kiddies stop playing house long enough to plug the product . . . which makes these little dramatic gems even more sickening, if possible.

After giving vent to so much spleen, we'll return to Mr. Vallée and his fine shows just to remark that it does us a world of good to see him so close to the top once more, in *spite* of all the wise Broadway boys who have "known" again and again that he was all washed up. Much of the bad publicity he has had may have been his own fault, but there's no doubt that plenty of it was handed to him with malicious intent. Rudy, we maintain, couldn't keep jumping the obstacles put in his way if he didn't have lots of stuff. So there!

PEARL, TOO—Lucky Strike's comic, Jack Pearl, who helps National meet its overhead, is more than holding his own, in spite of gags enfeebled by the ravages of the years. (And speaking of bum gags: The radio world is Pearl's oyster, and he's the oyster's Pearl. Ha, ha, ha. Get it?) The boys who hire Jack have always known how to put on a well paced program that holds attention, but they have never been particularly considerate, until recently, of the listeners in giving their commercial announcements. Lucky Strike's plugs have been quite long-winded. They have claimed every conceivable advantage for the product. And they have been shouted out in a cocksure manner that must have rasped on the ears of many listeners—and perhaps suggested harshness rather than mildness in the cigarette.

But, a month or two ago, a great light apparently burst upon the makers of Lucky Strike. They became almost reticent, limiting their radio advertising per program to three commercials of only *twenty seconds each*! This new policy amazeth us. It certainly is a break for the listeners, and should build good will.

(Continued on page 6, right hand column)

↓ SLIPPING

they don't make some basic changes in their act soon, we predict they'll go into a bad slump.

It would help, too, if George and Gracie had a studio audience to get the laughs started. A joke usually sounds funnier if you hear somebody else laugh at it first. You're encouraged, and you don't feel so ashamed if someone looks aghast at your ingenuousness. Gracie has always objected to having a studio audience and, while it's more of her business than ours, we hope she changes her mind. She and George should also get some new catch phrases and some new names to call each other. The old ones are wearing a bit thin. Another thing: At present these comedians don't seem to give any more importance to their good gags than to the bad ones. A little more build-up on the good ones, please. The objection has often been made, of course, that no one can tell which jokes the listeners are going to like. Well, we don't believe that humor is as much of a gamble as all that, but, if it is, that's all the more reason for a studio audience to help the comedians with their timing.

After so much carping, we'd like to throw a rose to the radio engineers responsible for keeping the program running so smoothly when Gracie and George were in Hollywood, Guy and his orchestra were touring, and Phil Regan was in New York. The show was put together with hardly a second's delay.

NOT SO MYSTERIOUS—The Sherlock Holmes programs, sponsored by G. Washington's Coffee over National Stations, were the first widely popular mystery shows on the air. The stories were intelligently adapted by Edith Meiser and the direction was good. They had plenty of suspense and some grand sound effects. Joseph Bell, Leigh Lovell and Richard Gordon played Mr. Bell, Dr. Watson, and Sherlock Holmes to the hilt. The advertising announcement was effective from the point of view of increasing sales; it was inoffensive to the listener; and, amazingly, all the experts agreed that it was a great idea. So what more could anyone want than that?

Well, we've been crazy before and we may be now, but we think that the program is slipping. In its strength lies its weakness. That is, the sponsors have undoubtedly thought they had something so uniquely good that they couldn't afford to change. (To be sure, they tried O. Henry stories for a time, but dropped them.) The program now seems to be another case of a fine idea that has been worked too long. The mysteries aren't so mysterious as others on the air (certainly the stories have been out of date for years), and lately the descriptive stuff has seemed much wordier than it was at first. The advertising, too (now that the formula is so familiar), seems overlong.

Ah, well, maybe we listen too regularly. "Sherlock Holmes" is still, undeniably, one of the few intelligently produced sketches on the air. And maybe there are enough new listeners every Wednesday to keep the show going fairly strong until the sponsors can get another idea as good as their first one.



RICHARD GORDON
He plays Sherlock Holmes to the hilt . . .



KATE SMITH
She has new-mown-hey-hey appeal . . .



GEORGE GIVOT
He's paid to commit murder—on the King's English . . .



GRIPPING ↑

For all we know, it may even sell more cigarettes. At any rate, Lucky deserves great credit for taking the lead in minimizing blurbs.

Jack Pearl has gradually built up an acceptance for *Baron Munchausen* that is now, deservedly, almost universal. The mistake has not been made of giving the listeners too much of the *Baron* at a time. He leaves 'em when they're laughing hardest. (Other stars and sponsors might well study the Pearl technique.) Also, Jack changes his routine just enough on each program so that the *Baron*, with good jokes or bad, is never quite the same fellow. In other words, the fans can't always tell what to expect. (Nothing will kill a popular program so quickly as taking every surprise out of it, as has been done in radio so often.) Giving Jack's excellent foil, Cliff Hall, a gag line occasionally is one example of what we mean by novelty. The addition of new catch phrases to Jack's repertoire is another example.

The fact that so much intelligence has been used in building a lovable character makes it a pretty safe bet that the *Baron* will stay on top for a long time to come, unless the gags get so old that the listeners won't stand for them, *Baron* or no *Baron*. There are limits to affection, and the slogan of the American people seems to be, "You can do anything but bore us." Even the swell Lucky Strike music wouldn't save the program if the *Baron* got really insulting about our memory for jokes.

SOBS, SMILES AND SUGAR—Kate Smith, the hearty girl with the fresh-like-a-dew-drop technique, who helps La Palina and Columbia pay dividends, should be as good a bet for the short or long pull as any star on the air. Although her voice has always sounded a trifle nasal to these tone deaf old ears, Kate combines the best vocal features of crooner and soprano, and thus holds two huge audiences.

She has the new-mown-hey-hey appeal which the city folks like because it is different and which the country folks like because it is familiar. She is able to handle anything well, from the sobs to the comics, and she selects each program with a good ear for variety and contrast. There is something fundamentally emotional in everything she sings and says—particularly in the "appeals" she makes for worthy causes. However sincere she may be, there's plenty of hokum in her program, but the point is that it doesn't sound like hokum. What's more, Kate is almost always bursting with cheerfulness, which, we are told, is what the world needs most right now. She's smart to have so little talk in the entertainment part of her program, and to do it all herself.

The advertising announcement is just another one of those things, but it is perhaps more painless than most. Ted Collins delivers himself of it, however, in a corner-of-the-mouth, "now I'm gonna let you in on somethin', folks" manner which we don't care for. Still, we recommend the program to anyone who likes the syrup that soothes—Kate has all flavors.

—TUNA



"GUS" NOW "WRITES" AMERICAN ALBUM



Brief biography, Walter G. Haenschen. In college, engineer. In war, Naval officer. In peace, yachtsman. In profession, musical director responsible in considerable part for Palmolive, Chase & Sanborn, Coca-Cola, Veedol and other orchestral winners. Now conducts American Album of Familiar Music. An important figure in development of phonographic and radio art with special reference to popular music.

Will **ROOSEVELT** *Rule by Radio?*

**THE ANSWER IS YES IF HE
WINS WOMEN VIA THE AIR**



FRANKLIN D. ROOSEVELT as President quickly captivated the people of the United States. He came; he talked; he conquered—and no Caesar ever waxed more victorious than this smiling ruler of our republic. But will he continue to dominate all critical situations as they affect the people of the country? And if so, will that little black microphone on his desk prove the modern scepter or token of his supreme authority? Both questions are well worth asking and, if we judge rightly, the answer to both lies largely in the hands of American women.

There have been few if any complaints to date. On the other hand, there have been a great number of commendations. People feel that at last we have a man in the White House who really lives on a level with us, and talks our language. His cordial manner, his human qualities and his magnificent vocal equipment make him a man easily understood and appreciated. All three of these things assure him of a phenomenally large audience among the fair sex. In fact (as is generally true in private marriages) this wedding which Radio has brought about between the President's office and the women of America looks very much as though it will give women their first big chance to exercise a powerful influence in public affairs and government.

President Roosevelt will not utilize his autocratic broadcasting powers indiscriminately. Our Washington correspondent states that he will keep in touch with the people through the radio, but he will not throw himself at us. When he has something to say we will know that he is going to say it, and we will be listening. And when he is heard he will give us a message of interest that could not possibly come to us with the same effect in any other way.

A few days ago a small, dignified brochure was distributed by the Columbia Broadcasting System entitled, "We Think a Point Has Been Missed." Part of it is worth quoting here:

"We appreciate our modern miracles, of course, but

they seldom snap our heads back until they are seized in the strong hands of a strong man, fired in a crisis, lighted by the flame of high personal courage.

"Something very much like that surely happened in Washington, D. C., on March 4th and again on March 12th. Much has been said about the President's words in those two critical hours, about their brilliant candor, their complete simplicity. Much will still be said about them, we believe, a hundred years from now. And much has been said about his use of radio to lift those words—intimately and resonantly, with the full ring of the fine voice which spoke them—into fifteen million American homes. 'My friends, I want to talk for a few minutes to the people of the United States'—and in that next fifteen minutes that voice, that man, performed a miracle before the world."

Newspapers let loose after the Inaugural address and the talk about the bank crisis, conceding almost everything that the listeners had already come to know. The staid New York Times said: "The response was so immediate and favorable that it confirmed him in his judgment that the radio was the simplest and most effective medium for reaching the people." The Cleveland Plaindealer said: "The President was so moved and gratified, so impressed by the magical power of radio as an indispensable facility of his great office, that the announcement has come that he intends to use radio in reaching the people as often as circumstances warrant."

The political campaign of last fall proved Roosevelt's appreciation of the efficacy of modern methods of communication. As he traveled across the country his voice came sweeping over the air paths, under the window ledges and into the homes of the electorate on twenty-eight different occasions. There is little doubt that his remarkable radio adaptability went far toward satisfying millions as to his reliability and intelligent capacity, when otherwise if nature had given him a voice not easily understood or inexpressive—particularly as concerns women—they would have decided against him in

favor of the more conservative candidate.

His flight to Chicago at the conclusion of the Democratic Convention, and his Acceptance speech, broadcast on a great hook-up, did much to sell the millions of listeners that here was a man after their own hearts.

When he does not personally use the radio how will he keep his contact and directional powers over the people by that method? There will be many ways by which the presence of the national government will be felt in the home through radio receivers. At present there is a weekly broadcast series called The National Radio Forum over which individual members of the cabinet will speak from week to week. They will have a half hour at their disposal during which they will tell the "people of the United States" just what their government is doing or hopes to do to carry on the work of the nation. Doubtless, too, the people themselves will be advised how to cooperate with the President to assist in bringing order out of disorder—just as the President took advice when explaining the reasons for the bank moratorium.

There has been some talk that the President will eventually merge the supervision of radio as it now exists in the Federal Radio Commission into a department of government to be known as a Bureau of Transportation. But recent developments would indicate that the Federal Radio Commission will continue to function as in the past. There also have been intimations that the Administration may ultimately take action to assume absolute government control and operation of radio. Those who are close to the President, however, have maintained that

this would be inconsistent with his democratic principles.

As it now stands he has acknowledged right of way at any moment he wishes to address the nation. All the radio facilities of the country are at his instant command. The citizens would most certainly resent government monopoly, just as they have resented it in Canada, and Roosevelt no doubt is perfectly satisfied to guide the will and better judgment of those who listen through the ways and means already tested and found efficient.

The situation as it now stands is adjusted to a nicety. When he has affairs to discuss with his countrymen there will be ample announcement to all the people of the call to council. They will gather about him as intimately as though they were in the very room with him. He will not need to shout or orate, but will speak across his desk into that little black cup known as the microphone, and the little black cup will pour out his message to all the country. The people will listen, heed and follow his leadership. Moreover they will warm up to the inspirational and human qualities of what many authorities regard as the finest male speaking voice ever to be broadcast.

In presidential campaigns prior to that in which Herbert Hoover and Alfred E. Smith were the chief contenders, radio had not come into its full power as a vote getter or vote loser. Apart from the "machine" activities in the individual wards, campaign speakers, party rallies and the daily press formed the principal means of persuading voters to switch this way or that. By the time of the Smith-Hoover contest, radio had stepped into a role of great national importance. The people of the United States were given their first widespread opportunity to weigh the contenders on the personal, intimate, human basis which radio alone makes possible on a large scale.

Five years after this political battle, the American people know that Al Smith talked courageously about many things. His vision, his frankness and his human qualities are now a matter of common knowledge, but at the time of the 1928 campaign, Al Smith suffered materially by comparison with Herbert Hoover, insofar as radio was concerned. Ex-President Hoover, though endowed with little of the oratorical ability for which Al Smith is so properly famous, nevertheless appeared through the microphone to better advantage. His English seemed better, his diction more orthodox, his intellectual attainments greater.

Undoubtedly, a large percentage of our population voted for Hoover instead of Smith because of the difference they heard, "saw" and felt in the two candidates as they appeared on the air. Mr. Smith always devoted his attention to the immediate group before whom he was delivering an address. His managers tried everything, including fences and wires, to keep him within proper distance of the "mike." Mr. Hoover really appeared to better advantage over the air than as an actual speaker before crowds. Via the mike, the intellectual and phonetic qualities of his voice registered while Al and his "raddio" made the public see the brown derby and the sidewalks of New York more often than the Happy Warrior. Of course, the victory was too smashing for anyone to imply that radio won for Mr. Hoover, but it is true that Mr. Hoover added materially to his total by the superiority of his radio personality.

Then along came the presidential campaign of 1932 with the same Herbert Hoover pitted against a new opponent. By this time, radio had become of tremendous political importance. Both nominees strove to make the most of it and nation-wide hook-ups were provided from almost every point at which either Hoover or Roosevelt spoke. The people of the United States were given the best possible chance for intimate air acquaintance with

(Continued on page 50)

Robert Trout officially announces for "F. D. R." over CBS





When you listen to the voice of the Chesterfield Lark, and feel like thanking someone for the beauty it brings you, think of this sweet lady. She is Jane Frohman's mother, for years Jane's voice teacher. It was her efforts and personal sacrifice that gave the Lark its golden notes.

JACK TAYLOR is the editor of the morning edition of the Sedalia (Missouri) Democrat. This article was unsolicited. He wrote it because he wanted people to know this girl as her college friends knew her—and we bought it because we believe it presents a new angle on a brilliant, and particularly deserving, young celebrity.

A FEW weeks ago a group of the biggest theatrical names in New York were seated around a large table in perplexed silence. Among them were the experts who book feature acts for Paramount, Warner Brothers, Radio-Keith-Orpheum, and Loew's. Every week these men meet to discuss important matters in the entertainment world, exchange ideas, and outline programs. In this way they keep their different New York theatres supplied with a variety of talent that does not conflict to a mutual disadvantage.

Everything had been going smoothly on this particular day until it developed that both Paramount and RKO had made elaborate plans to exploit the same air star in their biggest houses. The star was Jane Frohman.

Both companies were so anxious to have her that neither would step out of the picture, and it looked like there might be a bit of ill feeling until some diplomatic person suggested a quick and fair settlement of the problem. They would toss a coin for her. The parties accepted the proposal, to the amazement of their distinguished companions. So business was suspended and the Big Shots gathered around. The arbiter held his coin and everyone held his breath.

"What will you have?" said the referee, turning to Mr. Boris Morris, Paramount's booking chief.

Boris took a deep breath, gulped, and said,

"Heads!"

The coin rose and clinked on the table, as the Big Shots craned forward, round-eyed.

"Heads it is!" declared the referee. Mr. Martin Beck,

"I knew

JANE FROHMAN

when..."

By JACK C. TAYLOR

of RKO, uncrossed his fingers, swore quietly . . . and the Big Shots went back to work.

This little incident proves that the wise men of Broadway have discovered what Jane Frohman's friends back here in her college town have known for a long time . . . which is that she has extraordinary talent. When these boys start gambling for a girl, she is pretty close to the top of the ladder.

And maybe you think we aren't getting a kick out of her success! She may be the Chesterfield Lark to you, but to us she is the same sweet, unassuming school kid who always had the voice of an angel, and a disposition that ran it a close second.

Jane Frohman is remembered at Columbia, Missouri, as a gay, likeable girl, friendly and easy to stare at. She smiled a lot, sang a great deal, and made her way around town as if she was always in a great hurry. If you happened to be near, you could hear Jane humming to herself as she flitted about on the streets or university campus.

Although St. Louis and Cincinnati claim Jane because of her professional connections there in the past, she has spent most of her life in Columbia—a typical college town of 16,000. She was educated there, attending Christian College for girls and the University of Missouri.

At the university Jane was a Kappa Kappa Gamma. She was a favorite with the boys, but she had no serious love affairs. At least, if she did, the news didn't get around the campus. So she probably didn't. The boys went around with her in droves. It sounds like canned stuff, but they regarded her as a sort of pal. And her closest girl friend was her mother, who still lives at Columbia.

Former students and Columbians automatically prove that they "knew her when—" by calling the blue-eyed songstress "Ellen Jane." She dropped the "Ellen" for professional purposes only a few years ago.

Jane's first two years at college were at Christian, where her mother taught voice for many years. Now, do you see why Jane can sing? For about four years she sang in the First Christian Church mixed quartet. It is not improbable that her singing there, particularly her solos, boosted at-

tendance at the church. Jane's mother played the organ accompaniment.

Although Jane was well known to town folks, she was virtually a stranger on the university campus while she attended Christian College. But once she entered Missouri University she jumped immediately into the campus limelight.

Jane enrolled in the school of journalism. You may have read in publicity notices that she started out to be a newspaper woman, then discovered she had a voice. Of course Jane knew all along that she had a voice. Possibly she was in journalism for the same reason too many others are—just marking time. With Jane it was an interruption of an otherwise well planned career—a career of singing. But in addition to what she may have learned about newspaper training, Jane's pursuit of journalism had a sudden and beneficial effect. She won the lead in the annual journalism show.

These musicals are fair enough for student effort, and usually certain scenes, actors and tunes are recalled for a few weeks after the show. But with "Bagdaddies"—produced about six years ago—it was different. The show was an unusual hit. One of its songs is still played at university dances as megaphoned crooners pour out the lyrics. The song is "Mystic Moon," and Jane introduced it. Her singing of this number was something of a sensation. Those who saw "Bagdaddies" think she should sing "Mystic Moon" on her programs—in fact she has had hundreds of requests for it.

Jane was a new note in leading ladies. For once the journalism show had a girl with poise, stage presence and a swell voice. News of her success got outside the confines of the campus. Immediately she was booked for a week's engagement at the Grand Central Theatre, in St. Louis. There she was advertised as "The Blues Singing Coed of M. U."

At that time, "blues singer" as applied to Jane was a misnomer. She used to be a soprano. Her songs were more classical. She did not have to develop a microphone technique in those days and she sang naturally. After a fling at radio she changed her style and pitched her voice.

To some Columbians and former students this was disappointing. Of her radio singing they say: "That doesn't sound like Ellen Jane." They believe she should have stayed with the Jessica Dragonette type of songs and singing. Others, however, especially her younger friends, are glad Jane adapted her voice to the Kate Smith-Ruth Etting type of songs. Probably everyone realizes she was wise to do this. Kate Smith has more fans than Lily Pons; Rudy Vallee has more lis-

teners than John McCormack. You can't laugh that off no matter how much of a patron of the arts you may be.

If you ask Jane why she gave up Puccini's arias for Berlin's ballads, she will give you the answer she gave me—"I'd rather be a successful performer than a starving artist."

But don't get the idea that this girl has forgotten those arias, and dedicated her life to popular music. No indeed. Slip up to her apartment some day, listen at the door, and you will hear a gorgeous soprano voice reaching up fearlessly for the top notes of "Manon" or "Butterfly." She can still hit a high "C" without a tremor of uncertainty—though the songs you hear her sing over the air seldom range above middle "C." And there is no exaggeration about the last part of that statement.

To those who remember Jane as a cheerful little eye- and earful, her success is well deserved. And we are particularly happy when we see the look on Jane's mother's face, as she listens to the voice of The Lark come to her from the air—the voice she trained from babyhood. The path to the pot of gold was no simple one for this woman and her daughter, you can be sure. It took real sacrifices to give Ellen Jane the fine musical education that went into the development of her voice. They both worked hard—and people who work hard deserve to win. That's why everybody who knew them shares their triumph—and that's why writing this piece is a pleasure.



The person you don't see in this picture is Don Ross, Jane's husky, good-looking husband. The reason is that he held the camera. They are a happy-go-lucky pair, these two youngsters. When they are not knocking about on a boat in their spare moments, you'll find them tramping around a golf course and behaving like a couple of nuts . . . which is exactly the way newlyweds should behave. Looks like their marriage was a swell idea.

TUNEFUL TOPICS

by Rudy Vallée

YOU'RE MINE, YOU

When Johnny Green and Ed Heymann get together, something good generally happens. Johnny's system is full of beautiful "class" melodies; and I doubt if he will ever get down to the typical melodic style of the average popular song writer. Personally I hope he never does. It is a pleasure to sing his songs because of the superior quality he keeps in them.

Ed Heymann did the lyrics for this song during his recent West Indies cruise, and they are excellent.

I suppose Larry Spier of the Famous Music Company selected it, for which I thank him. We find "You're Mine, You" most effective when played quite slowly.



TWO TICKETS TO GEORGIA

Fred Coots, Joe Young and Charlie Tobias—three outstanding writers—authored this ditty. Somehow it seems typical of the firm that published it, Irving Berlin, Inc.

When we play it, I give only one chorus for our two pianists.

There was a time when this type of Southern song was the vogue; but just how far "Two Tickets To Georgia" will carry its composers is dubious. It must be played with pep and speed.

"STRIKE ME PINK" MUSIC

Ever since Ray Henderson left Buffalo to seek his fortune along the theatrical main stem, the public has been humming and singing Henderson melodies. They are all outstanding, different, and have commercial value. Later Ray teamed up with Buddy DeSylva and Lew Brown, forming the fool-proof composing combination of DeSylva, Brown and Henderson.

After Buddy left the gang to be-

come a movie producer in Hollywood, Ray and Lew went into theatrical producing with George White, and there is no doubt that their efforts were chiefly responsible for the success of Mr. White's "Scandals of 1931." This is no reflection on George. He is still, in my opinion, the cleverest musical comedy producer in the business.

A disagreement over policies caused a break-up of this combination, and Ray and Lew started out for themselves in a big way. Their first effort was "Forward March." It was indifferently received in out-of-town premieres, so the boys got busy, induced Jimmy Durante and Lupe Velez to desert Hollywood for a fling at the stage, changed the name of the piece to "Strike Me Pink"—and they had a hit. I saw it recently, and went to see it again. That's the kind of show it is.

As usual, the haunting Brown and Henderson tunes are distinctive features. There are three hit tunes—"Strike Me Pink," "Let's Call It A Day," and "I Hate To Think That You'll Grow Old, Baby." "Let's Call It A Day" seems to be the general favorite, though the bands are playing all three with great avidity. Dewey Washington, featured singer in "Strike Me Pink," was a guest star on one of our recent broadcasts, and after rehearsing "Home To Harlem" (from the same show) with him, I found myself humming this successor to "That's Why Darkies Were Born."

Personally I prefer "I Hate To Think That You'll Grow Old, Baby," the lyrics of which, peculiarly enough, have been banned by the NBC censorship department. Just why, I do not know.



DANCING THE DEVIL AWAY

Howard Johnson, Jack Meskill and Vincent Rose . . .

Johnson helped to fashion Kate Smith's "Moon Over the Mountain"; Meskill and Rose have been writing for the past three years.

A good, peppy fox trot that will liven up any program and make good dance music. Leo Feist is the publisher.



AN ORCHID TO YOU

As most of the radio audience know, Walter Winchell (the originator of the most unusual style of columnistic writing and a clever fellow, regardless of what you think of him), has originated the custom of giving orchids to deserving persons. Especially on Sunday nights it is the custom of the Florists' Telegraph Delivery to send an orchid to the deserving person he mentions.

Of course someone in Tin Pan Alley had to capitalize on the idea in melody and verse. Gordon and Revel felt the urge, and so we have "An Orchid To You."

We played it on a broadcast shortly after it was published, and our listeners seemed to like it, from the response.

I CAN'T REMEMBER

Here's a song about which I can honestly enthuse! I heard it broadcast several weeks ago by Jack Denny and was immediately captivated by the melody. I should have recognized the fact that it was the fine hand of Berlin, but it was not until some investigation that I discovered Irving, himself, had fashioned it; and that Jack Denny had been given the exclusive broadcasting of it for some six weeks. He can be justly proud of the privilege.

In my opinion, this is one of Irving's best songs. Listen for it yourself. A lovely waltz.

JUST A LITTLE FLOWER SHOP AROUND THE CORNER

Last summer everyone was playing and singing "We Just Couldn't Say Good-Bye." It was an odd thought, a different type of melody, and extremely danceable. The writer is

(Continued on page 50)

"RADIO-GRINS"

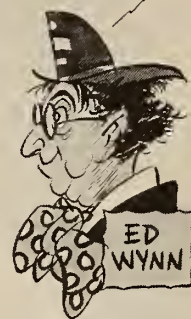
BY JEFFERSON MACHAMER

WHY OF
COURSE, GRACIE!!
—YOU CAN TELL A
HORSE'S AGE BY
THE TEETH!

AW GEORGE! —WHO
WANTS TO GO AROUND
BITING HORSES!?

HECK NO!
I WAS TOLLING
—I THOUGHT YOU
WERE DEAD!!

DID YOU
RING, SUH?



BURNS
AND
ALLEN

HELLO—MR. GEORGE
BERNARD SHAW?—
THERE'S SOMETHING
THAT'S ALWAYS
WORRIED ME
MR. SHAW — DO YOU
SLEEP WITH YOUR BEARD
UNDER OR OVER
THE COVERS?!

YAH! HE SAID HE VAS
DRAVELLING ON HIS'S
FACE—SO THE
CONDUCTOR
POONCHED
IT!!

SO—
THIS MOVIE
ACTOR REFUSED
TO PAY HIS
FARE?

MR. SHAW
ON THE
WIRE,
MR. BENNY

JACK
PEARL

SHARLIE
VAS NOT
DERE!

NOTHING WRONG
WITH THIS RADIO
HUMOR —IT'S
GENUINE
PRE-WAR
STUFF!

JACK
BENNY

JEFFERSON
MACHAMER



Is RADIO *ruining your* CHILD?

By MR. & MRS. LESLIE H. ALLEN

No Desire for sensational publicity caused Mr. and Mrs. Allen to write this article. They are parents—they have made a conscientious study of radio in their home—and this is their verdict.

AMONG many parents and teachers the conviction grows that juvenile radio programs are corrupting the most valuable asset of the American home—the child himself.

The broadcasting station sniffs, the commercial sponsor turns up his nose and says "highbrow stuff"; but parents and teachers who care more for the child's own welfare than for the pocketbooks of the station or the sponsor insist that juvenile programs shall be made safe for the youngsters.

In the present commercialized state of radio, the dollar sign is rampant. Why then should the commercial sponsor, interested only in selling his product, care whether or not the child is scared half out of his wits in the process?

Why should the script writer, interested only in gleaning his pay from the sponsor with the least possible annoyance to the brain, care whether or not his script imposes upon the child's mind all the crassness of the old-fashioned dime novel?

What does it matter to the station, interested only in cash returns from the sponsor, if the program breeds a flock of early-morning nightmares that bring parents rushing to the boy's room and mentally cursing radio as the cause?

Most juvenile programs are put on the air in an effort to make money out of the child's interest in them. Perhaps it is natural, then, for the station and the sponsor to forget—if they ever knew—that the "style of life" a man lives is controlled largely by the kind of training and environment to which he was subjected during the first few years of his childhood.

Give me the child for the first half dozen years of his life, says the modern psychologist, and I can impose upon him a style of life so fixed that it will follow him to the grave.

One psychological school insists that a child is born with two fears only—the fear of a sudden loud and inexplicable noise, and the fearing of falling. All other fears are imposed upon the child from outside himself. The child's mind is a film upon which the inhibitions and ignorance of his elders and the limitations of environment created and controlled by them impose an indelible picture. And in

among the delicate mechanisms in the minds of helpless children stumbles the juvenile program like a bull in a china shop.

Parents and teachers used to think a child should not go to school until he was five or six years old. Along came the kindergarten to begin his education even before that. More recently the pre-kindergarten or nursery school has sprung up to begin the child's education soon after he has learned to walk. There are plenty of parents still who scoff at the pre-kindergarten idea. Whether they admit it or not, they are old-fashioned. They do not realize the value of proper child training before the fifth or sixth year, when the clay of the mind is so fresh and soft that it can be molded into any form or style of life.

The average juvenile program strings along with the old-fashioned type of parent. Most letters from parents telling the station how Johnny cannot go to bed without hearing the latest episode of some juvenile program (designed in ignorance of modern child psychology) are written by parents of the old-fashioned type. It is not strange, then, that the worst type of juvenile program, worst for the child mentally and emotionally, should seem best to the station or the sponsor. And it is not strange that a juvenile script writer should insist:

"I'm writing entertainment for children, not educational stuff. It's my job to keep the kids coming to the loud speaker to hear my programs and help me sell my sponsor's goods. It's the job of parents and teachers—not mine—to educate the youngsters."

That script writer is only one of the large group (which includes many stations and sponsors) who do not know that a great part of child education these days is "put over" through entertainment. Progressive schools, public or private, seek first to arouse the pupil's interest in a subject. That interest is often best reached through appeals to the child's spirit of play.

Radio also appeals to that spirit. The child switches on the set to be entertained. But every sound he hears is part of his education. Whatever comes through the loud speaker is part of the environment imposed upon him from outside himself. Whether the writer of juvenile scripts knows it or not—and it is about time he did—he is, in effect, an educator whose medium is entertainment. Therefore his objective should be something more laudable than the making of a dollar out of the child's love for being entertained in the play spirit.

Usually the juvenile script writer is controlled through his pocketbook by a commercial sponsor who is not vitally concerned with what goes into the child's mind, so long as a plentiful quantity of breakfast food, candy or what-not is jammed down his throat.

Most juvenile programs are hold-up games with the child at the business end of the gun. The ammunition is anything at all that will hold the child's interest while the sales talk is plugged into him in the hope that this buck-shot will scatter sufficiently to bring down his parents' cash.

Was the Scarsdale opposition mentioned? It was not. Was there anything wrong with Columbia's programs? Not if you believed the announcer.

Columbia is actually highly enamored of its Buck Rogers program, and that program is a fair target for critics who have the good of the children at heart. This program projects the child audience years into the future. Do the children find that man, according to Buck Rogers, has progressed? Not at all. He is enlivening that imaginative future with the same shortcomings that belittle him today. War, revolution, all the melodramatic paraphernalia of the hysterical script writer who desires to "throw a scare" into his audience—these are the fine achievements to which man has progressed in the mythical Buck Rogers future of the year two thousand and something or other. Plenty of blood and thunder, a most mysterious "disintegrating ray," a series of

(Continued on page 49)



COURTESY LIFE MAGAZINE

THE CHILDREN'S HOUR

The idea for this drawing was conceived by a father who overheard his youngsters discussing the so-called children's programs. They are not allowed to listen any more.

ALL SINGERS SHOULD MARRY

says Nino Martini—the romantic tenor who still remains a bachelor

BY HOPE HALE

Formerly Editor, Love Mirror

NINO MARTINI is a fatalist. He doesn't crowd Providence. He believes that when the time comes for him to marry, some girl will make him see it that way and he'll have very little say in the matter.

Nino Martini will be glad when that happens. Because, like every other good son of Italy, he wants children and a home—sometime. He is only twenty-eight years old now, and there is plenty of time. Right now he does his thinking about work and lets the girls think about love.

The only trouble with that system is that there are too many girls working at it. Too many potential Martini mates are waiting around the Martini corners. So many that Nino's teacher, philosopher and friend, Giovanni Zenatello, throws up his hands in loud despair every day. For how can Nino concentrate on study—and an intelligent singer never stops studying—when the women won't let him alone even in the privacy of his own hotel room?

Signor Zenatello told me all this. Nino Martini is modest, almost too shy for a good looking man in his profession to be for comfort.

Twelve o'clock at night the phone rings. Or one o'clock. Or even two. And again at seven o'clock in the morning when he is trying to get his rest.

"Nino," says a feminine voice—and a sweet one, too—"Nino, I love you."

"Nonsense," says Martini, "you don't know me."

"I've seen you in the movies," the voice croons eagerly. "I've heard you on the radio. I love you."

"No, you don't," Nino contradicts courteously. "People don't love without first knowing the other person, what he is like all through. You may feel something about me, but not love."

"I do love you," the voice insists, "and I'm coming right up."

"You are not," says Nino in very youthful panic. "My—my wife is here."

"Your wife!" There is a gasp in the receiver. "I didn't know you were married."

And Nino is not married. But he has ideas about it.

His first idea about marriage is that it would be comfortable. Love—and plenty of it—a singer must have. But a bachelor's love is full of trouble. Complications. Things that interfere with his work, get on his mind when he's practicing. On every hand an unattached man sees new faces and figures. He is attracted. New attractions mean fresh distractions. It is as natural for a bachelor to set off in pursuit as it is for a bee to take a bee line for honey. It's all very exciting, but it isn't studying. And before he knows it he's up to his neck in an intrigue. Not with just one, perhaps, but two or three, each of whom expect a certain amount of attention from him. Where is his career then?

Oh, yes, marriage would be a grand refuge. For love a singer must have, but let it be the quieter, safer, surer love of marriage.

And there are certain things Nino is waiting for before he marries.

For Latin as Nino is in his quick fiery temperament, and his youthfully slender dark good looks, he has a keen critical mind. It will take a genuinely worthwhile person to sweep him off his feet and into marriage. She must measure up to the standards Nino has set as his ideal in a "good wife." I'm telling these standards here because if a woman can be a good wife to an opera singer she can be a world-beater for any other man.

"She must take good care of her man, make him comfortable," Nino says.

Making a singer comfortable, my friends, is something. Remember that he has a throat that he lives by. It must be treated like a sensitive plant. He must be kept well, because a cold is fatal. Neither his health nor his time is his own for the hour of rehearsal and the moment of his broadcast march relentlessly toward him. He must sleep when other people are up and about, so vacuum cleaners must not buzz and babies must not cry.

Even after he gets up he must not be queried about the routine matters of the best regulated household. He must have hot water for his shaving but he must not be consulted about the water heater. "She must be loving," Nino says, "but she must not bother." A singer must have privacy to invite his soul. Especially between ten o'clock when he rises, and the time when he is ready to greet the world. Nino Martini is not the only man who prefers to be left severely alone until his coffee has had a chance to slide comfortably down the red lane. If more wives would realize that business men as well as radio stars have their hours when solitude is in order there would be more silver-wedding Cleopatras.

Nino Martini has the regular he-man's interest in sons and daughters. But *not* while he is practicing. No tugging at his trouser leg while he is singing arias and scales. A good wife would have the children in evidence only at the inspired right times, would train them to be a joy and not a pest to their father. That is a task all right, but it's one that's desired by plumbers and carpenters and lawyers as well as opera singers.

And above all, the perfect wife must not have a career of her own. That is fatal. "What happens to the home," asks Nino Martini, "if the wife signs a contract to appear in Milan for a season when the husband is broadcasting for Columbia on Wednesdays and Fridays at eight? A wife must follow her husband, think about his work, not spend her time making a name for herself."

"But isn't a wife in the same profession more congenial?" I asked. "Can't she talk about his work more understandingly?"

Then I lost some of my ideas about the artistic, comprehending helpmate. "I don't want to talk about my work when I go home," Nino says. "I want someone to talk about sunsets and pictures and woods and dogs and babies. I want a rest from my work. I want a good companion. A wife in the same business makes a marriage go ph-h-lt."

I asked if this was what happened to his friends, the



Yet even the strongest man has a soft spot for flattery, especially when combined with a pretty face. Once in a while he may fall and do something foolish. His wife must protect him from his own weakness. That's not the most pleasant of her duties but it's her greatest honor. She should be proud. Naturally it requires a very great deal of tact, but he will thank her for it in the end. The wife who keeps a man's self-respect has sealed herself to him in a way that can never quite be broken.

"Aren't American girls worse about chasing men, leading them on?" I asked. "Couldn't they learn a lot about charm and allure from Italian girls?"

"No," Nino answered quickly to the last question, ignoring the first. "No, no. American girls cannot learn about charm from anyone. They are already the most attractive girls in the world."

"But what about the tradition of hot Latin passion and so on?"

"Ah, that is different," Nino said in a suddenly wistful voice. "There is not enough real passion in this country. Girls have not the feeling, the finesse, the tenderness for making love. In this country they kiss for sport!"

"You have had unhappy experiences?" I probed.

"Yes," he admitted. "At first I did. Here were these beautiful girls, looking made for love, and then I find out they have no heart at all. But," he added quickly, "there are exceptions in any country."

(Nino Martini would not need to be limited in his selection by nationality. He could whisper sweet nothings in seven languages—and has, too.)

"But about chasing men?" I persisted. "You wouldn't marry the American girl who throws herself at men?"

And then he told me a secret. The most recent lady who has disturbed his slumbers is a *contessa*. And since countesses don't grow on American trees, we are exonerated from this particular charge. "But she wouldn't have done it in Italy," Nino said.

Perhaps it is because women in Italy are not so unused to Nino Martini's type of slender, dark, melting-eyed romantic looks. They admire but have heard other beautiful voices. "I don't see how the others could be more appealingly boyish and eager, though.

For, looking at Nino, his imposing history of operatic triumphs seems quite unreal. The real days of his life, the believable ones, seem to me to have been those days when as a boy he strummed his guitar and let his gorgeous voice swell out under the trees of the Campo Fiera by the tomb of Romeo and Juliet.

It is in Verona and its care was entrusted to Nino's father. It was, however, only after he graduated from the boys' choir in the church that the great Zenatello, discoverer of Lily Pons and other headliners, took him under his wing and he realized he had found his niche in music. Then he had his big moments in opera. He literally "stopped the show" with the Philadelphia Grand Opera Company when he was forced by the applause to break their tradition and sing an encore after "La Donna è Mobile" in "Rigoletto."

But if any young lady feels herself falling for his mellow tones she had better take stock of her virtues and learn the rules for being a "good wife."

Maurice Chevaliers. Mme. Chevalier sings, too, you know.

But no, that was an exception to the rule, according to Signor Martini. She had been a good wife in spite of it. She had loved Maurice, subordinated her career to his, had been in all ways perfect. But the other girls would not let Maurice alone. And he was human, after all. Nino mentioned indiscreet persons—names I can't quote for they are ones you see in electric lights. "But he loves his wife," Nino went on. "And she loves him. I am sure they will be together again. She was a good wife to him."

That is another thing the ideal wife must avoid: Jealousy. It's perhaps the hardest job of all. Because a man in public life is bound to be the target for the attentions of all women who have nothing to do but listen to the radio. His wife must be a help, not an additional complication. His more rational self does not really like this particular sort of adulation. He likes critical appreciation of his singing, but he'd be thankful to be free of gushing feminine admirers.

ED WYNN'S

New Chain Plan

A NEW nameplate now appears with imposing grandeur at the entrance to the three-year-old building at 501 Madison avenue, New York. It proclaims the building as the home of "The Amalgamated Broadcasting System" the new "third chain" which Ed Wynn is heading up as Prexy.

Enter and take the elevator to the eighteenth floor. There you will find a hum of activity. At this writing, carpenters, decorators, and electricians are putting into substance elaborate details from a set of blue prints which provide for a series of seven modern broadcasting studios, nine offices and various other incidentals to comprise a first class broadcasting station.

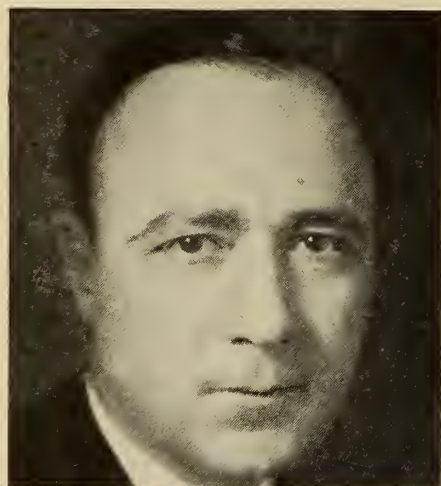
Return to the elevator and continue up to the twenty-second floor. There you will find the chief executive offices of the Amalgamated Broadcasting System. On the door of the president's office is the name of Ed Wynn, known throughout the listening world as The Fire Chief. It was only about a year ago that Ed Wynn

ting started and in its youthful ignorance and arrogance has wandered down bypaths of error.

"My idea," he said, "is to give the listener more radio and less advertising ballyhoo. There is one thing that attracts the average listener to his receiver. He wants entertainment. The spot on the dial where he finds the most entertainment is the spot where the dial will stand. So I want Amalgamated to

give the listener a maximum of the best entertainment possible with the least possible advertising talk.

"I realize that the advertiser has to pay the bill, and he feels that he must have a certain amount of sales talk with his program to make it worth while. But I think he will discover by creating a fine period of entertainment, pure uninterrupted entertainment, that a few well chosen words at the beginning and the end are more effective for his purposes in the long run. So my idea is to limit the ballyhoo to thirty words—a curtain announcement at the beginning and the end.



Aylesworth—WEAF



Paley—WABC



Ed—WYNN

and radio became acquainted with each other. They have been the greatest of pals ever since. Now Mr. Wynn thinks something should be done to give radio, and the radio listener, bigger and better opportunities. He has conceived a plan. It has become known along Radio Row as "Wynn's third chain plan." The idea back of the plan is perhaps more momentous than the chain conception. Many people have thought of a third chain and tried to forge one, but a radio chain is a gold chain and the metal is scarce in these times.

What is the Wynn idea? How is he going to make it work? Who is going to back him? What has he got to do it with? When will he get going? These and a thousand other questions have been reverberating beneath the great antennas that reach across the radio canyons of New York.

A few weeks ago Mr. Wynn invited the radio press (including the writer) to a dinner at the Edison Hotel. There he propounded the plan in his own language. Obviously it was a matter of great personal moment to him. He wanted to produce something permanent which would endure after he gives up a long and successful career as a stage comedian. He believes radio is just get-

"Then in the broadcasting station the plan for the whole day's schedule should be in the hands of the program manager. No prerogatives should be surrendered there to commercial interests. We contemplate a daily schedule of entertainment schemed to give variety from one program to the next. We shall not have one crooner follow another on the next program. The program director must be the absolute czar over his domain.

"As for talent, we aim to have at all times the finest to be had. We have been carrying on auditions for over six months and have over 600 names of artists who will be available for our programs. Out of this number we will be able to create a great variety of entertainment. The listener will know that by tuning in one of our programs at any time from 8 a. m. until 1 a. m. he will be able to hear a fine program."

This plan of arranging programs on the basis of the day as a whole, Wynn explained, would certainly attract a great audience, especially from the great number of listeners who have lost interest in radio because they have become bored with commercial announcements. There will be every kind of feature already found acceptable, he said, and perhaps a few new (Continued on page 48)

RADIO FAN-FARE PROGRAM FINDER

Introducing

A Greater Service to Radio Listeners

OUR new *Program Finder Section* offers a service to those discriminating listeners who enjoy radio as a truly vital and important factor in the modern American home. We mean the listeners who really appreciate modern radio programs for their educational and entertainment value and not merely as a background for a bridge game, a cocktail party, or an evening of reading. For some time past, the world's greatest artists, educators, political and economic leaders, doctors and philosophers have been available, absolutely free, to those who make a point of listening to them over the air. No previous generation has been offered such an opportunity to keep in personal touch with the great and near great of all the world and in all walks of life. Yet for many listeners it has been all but impossible to locate the most interesting and entertaining programs through the machinery hitherto available.

RADIO FAN-FARE, in its new *Program Finder Section*, provides its readers with a more comprehensive, accurate and useful guide to the leading radio chain programs than has ever been offered before. It is a stupendous task to undertake, first, the selection of the better programs and next to so arrange the data about them that the listings will be truly convenient, regardless of what information our readers may be seeking. In spite, however, of all that is done at our end, it is only with your help that the *Program Finder Section* can be made of greatest service.

Hence we hope you will send us your ideas and comments as to improvement, including both refinements and additions.

CERTAIN limitations must be considered in any such guide. Naturally, the information must be largely limited to chain programs covering a fairly wide territory. Selection is also necessary in order to avoid crowding the listings to such an extent that the *Program Finder Section* would be too cumbersome for ready reference. We have listed, therefore, what we deem to be the better programs, bearing in mind that we must restrict our choice to programs which are continuous enough in point of schedule, to warrant inclusion in a monthly magazine.

RADIO FAN-FARE PROGRAM FINDER enables you to select your radio entertainment as you select the books for your library, the movies you attend, or the Broadway stage productions you desire most to see. It tells you what programs of each type are on the air and when they are being broadcast. It tells you also how and when to avoid those programs which do not suit your individual tastes. There are bound to be differences of opinion as to which programs interest Mrs. Jones and which delight Mrs. Smith. Our selection, however, includes a generous listing of the better programs of each type. We cannot, of course, be responsible for last minute changes in programs or stations, but we shall do everything humanly possible to limit errors.

How to Use Radio Fan-Fare Program Finder

Day by day schedule. The outstanding network programs on the air are listed in order, first of the days of the week, second by time of the day, i. e., by morning, afternoon and evening programs, and third in order of the starting hour. Some programs are omitted due to the fact that they are broadcast only once or have not been scheduled far enough in advance to warrant including. Almost all programs worthy of mention and practical for a monthly magazine to list, have been included.

The "Index" number shown in the *Day by Day Schedule* is for your convenience in securing additional information as to the programs. By referring to this number in the *Classified Schedule*, pages 29 to 43, you will find all details as to stations over which the program is broadcast, other periods at which it can be heard, and the principal personalities appearing on each program. The *Day by Day Schedule* seeks to tell you what you can get at any given time.

Classified schedule. The programs are grouped according to the nature of program. Through using this section, you can locate the kind of programs you like best and make sure that you hear them when they are broadcast. The details of each program here presented include, (a) the days of the week; (b) the duration; (c) the artists and other personalities; (d) the starting hour in the different time zones, and (e) the individual stations divided according to time zones.

Artist schedule. Names of artists and other radio personalities have been arranged in alphabetical order. In each case an Index Number is also given. By referring to this Index Number, in the *Classified Schedule*, you can locate the specific programs on which your favorite stars and personalities are appearing.

Station schedule. All stations over which programs of the three principal chains are broadcast are listed alphabetically according to their call letters. Through this listing you can locate the home city of each station you hear announced over the air on chain programs, also determine its wattage power, its wave length, its time zone, and whether it currently operates on daylight saving or standard time. The basic stations of each chain are also indicated.

Other schedules. In future issues it is our plan to develop additional schedules which will serve such purposes as (a) listing programs with speakers or artists when special series have been arranged, to run over a period of months; (b) high-spotting outstanding programs originated and broadcast by individual stations and sectional chains. RADIO FAN-FARE PROGRAM FINDER will aim to serve you along ever more comprehensive, accurate and useful lines. We invite your interest and active cooperation. Meanwhile, we trust you will find this initial effort a worthwhile contribution to solving the what, when, who and where of the best that is on the air.

THE PUBLISHERS

RADIO FAN-FARE PROGRAM FINDER

DAY BY DAY SCHEDULE

Start	Hrs.	Key	Index	Program Description	Start	Hrs.	Key	Index	Program Description
SUNDAY MORNING					SUNDAY EVENING, (cont'd)				
8:00	1	WEAF	L25	Chamber Music	9:30	1/2	WABC	T21	Andre Kastelanetz, Mary Eastman, Male Chorus
8:00	1	WJZ	N16	Medley, organ and vocal	9:30	1/2	WJZ	V10	Walter Winchell, news comment
9:00	1/2	WEAF	T32	Male Chorus	9:30	1/2	WEAF	T1	American Album of Familiar Music
9:00	1/2	WABC	C2	Columbia Junior Bugle	9:45	1/2	WJZ	R29	Pickens Sisters, Popular Songs
9:00	1	WJZ	C9	NBC Children's Hour	10:00	1/2	WEAF	V7	David Lawrence talks on Current Government
9:30	1/2	WABC	G3	Modern Living Health Talk	10:00	1/2	WJZ	T11	Phil Dewey, Fireside Songs, Standard Music
10:00	1/2	WJZ	T29	Southland Sketches, Folk Songs	10:00	1/2	WABC	DD6	Columbia Revue with John P. Medbury
10:00	1/2	WABC	W2	Columbia Church of the Air (Protestant)	10:00	1/2	WABC	X9	John Henry, Black River Giant
10:30	1/2	WABC	J1	Aeolian String Quartet	10:15	1/2	WJZ	M28	Vincent Lopez and Orchestra
10:30	1/2	WJZ	P5	Waldorf-Astoria Organ Recital	10:15	1/2	WEAF	T34	Standard Music, Concert and Orchestra
11:00	1/2	WABC	T3	Rhoda Arnold and Charles Carlile, Duets	10:30	1/2	WABC	K7	Madison Singers, chorus
11:00	1/2	WEAF	T38	Hill Billy Songs	10:45	1/2	WABC	P8	Quiet Harmonies
11:00	1	WJZ	J3	Chamber Music	10:45	1/2	WEAF	X16	Sunday at Seth Parkers, Dramatic Sketch
11:15	1	WEAF	N9	Major Bowes Capitol Family, Medley	10:45	1/2	WJZ	Y5	Orange Lantern, Detective Sketch
11:30	1	WABC	S5	Salt Lake Tabernacle Choir and Organ (WABC added at 11:45)	11:00	2	WABC	M9	Dance Orchestras
SUNDAY AFTERNOON					11:15	1/2	WABC*	F19	Angelo Patri "Your Child"
12:15	1/2	WEAF	BB3	Seeing the other Americas	11:15	1/2	WEAF	Q3	Patter and Song
12:15	1	WJZ	N21	Medley, Symphony and Chorus	11:30	1/2	WEAF	T37	Standard Music, Orchestral
12:30	1/2	WABC	T10	Emery Deutsch Orchestra, Standard Music	12:00	1	WJZ	M10	Dance Orchestras
12:30	1/2	WEAF	L27	Medley	12:00	1	WEAF	M11	Dance Orchestras
12:45	1/2	WABC	R33	Street Singer	MONDAY MORNING				
1:00	1/2	WEAF	O2	Garcia's Mexican Marimba Band	6:45	1 1/2	WEAF	G4	Tower Health Exercises
1:00	1/2	WABC	W3	Columbia Church of the Air (Non-Protestant)	7:30	1/2	WJZ	Q3	Patter and Song
1:15	1/2	WJZ	EB1	Cook Travelogues	8:00	1/2	WJZ	Q11	Patter and Song
1:30	1/2	WABC	R19	Lazy Dan the Minstrel Man	8:00	1/2	WEAF	P3	Organ Rhapsody, Doc Whipple
1:30	1/2	WJZ	W8	Sabbath Reveries	8:30	1/2	WEAF	K15	Glee Club
2:00	1/2	WABC	Q10	Patter and Song	9:00	1/2	WJZ	W6	Morning Devotions, Religious Music
2:00	1/2	WJZ	T36	Standard Music	9:00	1/2	WEAF	Z4	Cheerio, Inspiration and Song
2:00	1/2	WEAF	K13	Pilgrims Chorus	9:00	1/2	WABC	Q9	Tony Wons, Patter and Song
2:15	1/2	WABC	R2	Albert Bartlett the Tango King	9:15	1/2	WJZ	M60	Dance Band
2:15	1/2	WJZ	F8	International Radio Forum	9:15	1/2	WABC	Q15	Goldy and Dusty, Silver Dust Twins
2:15	1/2	WABC*	R13	Wendell Hall "Red-headed Music Maker"	9:30	1/2	WABC	R35	Popular Music, Fred Berrens
2:30	1/2	WJZ	S2	Northwestern Chronicle	9:45	1/2	WJZ	Q14	Patter and Song
2:30	1/2	WEAF	O3	Joe Green's Marimba Band	9:45	1/2	WABC	R18	Little Jack Little, Vocalist, Pianist
3:00	1/2	WEAF	A3	Lady Esther Serenade, Wayne King	9:45	1/2	WEAF	V3	Anne Hard, Current Events
3:00	1	WABC	U3	Symphony Music	10:00	1/2	WABC	T18	Standard Music, Emery Deutsch
3:00	1	WJZ	L26	National Opera Concert	10:15	1/2	WJZ	Z5	Clara, Lu 'n' Em, Humorous Sketch
3:00	1/2	WABC*	L9	Sprague Warner Program	10:30	1/2	WABC	R24	Popular Music, Fred Berrens
3:30	1/2	WEAF	W5	The Radio Pulpit	10:45	1/2	WABC	R7	Will Osborne Orchestra, Pedro De Cordoba
4:00	1/2	WJZ	C5	Dick Daring a Boy of Today	10:45	1/2	WJZ	H3	The Cellophane Program, Emily Post
4:15	1/2	WJZ	U4	Symphony Concert	11:00	1/2	WABC	F22	The Voice of Experience
4:30	1/2	WEAF	K14	Choir	11:00	1/2	WABC	T23	Morning Moods, Standard Music
5:00	1/2	WABC	B2	Poets Gold, Poetic Readings	11:30	1/2	WABC	M46	Rhythm Kings, Fred Berrens
5:00	1/2	WEAF	L5	Impressions of Italy, Medley	11:45	1/2	WABC*	R7	Will Osborne Orchestra, Pedro De Cordoba
5:00	1/2	WJZ	W7	The World of Religion, Dr. Stanley High	11:45	1/2	WABC	R31	Rhythm Kings, Popular Music
5:15	1/2	WABC	K4	Four Clubmen Quartet	MONDAY AFTERNOON				
5:30	1/2	WABC	Q2	Frank Crumit and Julia Sanderson	12:00	1/2	WEAF	R39	Popular Songs
5:30	1/2	WEAF	O1	Clyde Doerr's Saxophone Octet	12:00	1/2	WJZ	Z16	Variety Show
5:30	1/2	WJZ	S4	Pages of Romance, Dramatic Sketch	12:30	1/2	WABC	T8	Concert Music, Emery Deutsch
SUNDAY EVENING					12:30	1/2	WJZ	N10	Male Quartet
6:00	1/2	WEAF	W1	Catholic Hour, Religious Service	12:45	1/2	WJZ	T25	Dance and Song
6:00	1/2	WABC	F12	The Lawyer and the Public	1:00	1/2	WABC	M21	Dance Orchestra
6:00	1/2	WJZ	L24	String Quartet	1:05	1/2	WJZ	N22	Medley, Organ and Vocal
6:30	1/2	WABC	Z12	Roses and Drums	1:15	1/2	WEAF	M59	Golden Pheasant Dance Orchestra
6:30	1/2	WJZ	K12	Women's Octet	1:30	1/2	WABC	R28	Popular Music
6:30	1/2	WEAF	F25	Our American Schools	1:30	1	WJZ	H5	National Farm & Home Hour, Talks
6:45	1/2	WJZ*	C5	Dick Daring a Boy of Today	2:00	1/2	WABC	F18	National Student Federation of America
7:00	1/2	WABC	N4	Fray and Braggiotti, Piano Team	2:00	1	WEAF	DD14	Revolving Stage, Variety Show
7:00	1/2	WEAF	T22	James Melton, Tenor, Standard Music	2:15	1/2	WABC	L11	Sylvia Sapira, Clavichord
7:00	1/2	WJZ	O6	Borrah Minevitch and Harmonica Rascals	2:30	1/2	WABC	R5	The Captivators, Popular Music
7:15	1/2	WABC	V2	Currents Event—H. V. Kaltenborn	2:45	1/2	WABC	P1	Ann Leaf at the Organ
7:15	1/2	WEAF	Z8	Horse Sense Philosophy, Humorous	3:00	1/2	WJZ	Z2	Betty and Bob, Humorous Sketch
7:15	1/2	WJZ	G2	Dr. Howard W. Haggard, Health Talks	3:15	1/2	WABC	T7	Salon Orchestra, Standard Music
7:30	1/2	WABC	T27	Lon Ross Romany Troupe	3:30	1/2	WEAF	F23	Women's Radio Review
7:30	1/2	WEAF	M36	Joe Moss Dance Orchestra	3:45	1/2	WABC	O5	Meissner Electronic Piano
7:30	1/2	WJZ	X8	Great Moments in History, Dramatic	4:00	1/2	WABC	M58	Dance Orchestra
7:45	1/2	WABC	F19	Angelo Patri—"Your Child"	4:00	1	WJZ	DD20	Radio Guild
8:00	1	WEAF	DD2	Chase and Sanborn Hour, Variety Show	4:30	1/2	WABC	T6	Artists' Recital, Standard Music
8:00	1	WJZ	N7	Riesenhof's Viennese Program	4:45	1/2	WEAF	C7	Lady Next Door, for Children
8:00	1/2	WABC	N5	The Gauchos, Vincent Sorey, Tito Guizar	5:00	1/2	WABC	C15	Don Lang, True Animal Stories
8:30	1/2	WABC	DD4	Chicago Variety Show	5:15	1/2	WJZ	C5	Dick Daring, a Boy of Today
9:00	1/2	WEAF	R40	Manhattan Merry-Go-Round, Popular Music	5:15	1/2	WABC	M3	Berrens' Orchestra, Brad Reynolds, Tenor
9:00	1/2	WJZ	D5	Gulf Program with Will Rogers					

NOTE:—Column 1, Eastern Daylight Saving Time. Column 3, key station of chain, WEAF indicates Red Network of NBC, WJZ indicates Blue Network of NBC and WABC indicates network of CBS. Column 4, index number refers to the Classified Schedule, which is arranged alphabetically as to subjects, and numerically as to each classification. Wherever, in column 3, key station is marked with (*), programs are broadcast over part of chain, but key station in New York is omitted.

TELLS YOU WHAT, WHEN AND WHERE

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RADIO FAN-FARE PROGRAM FINDER

DAY BY DAY SCHEDULE

Start	Hrs.	Key	Index	Program Description
MONDAY AFTERNOON (cont'd)				
5:30	1/4	WJZ	C13	The Singing Lady, for Children
5:30	1/4	WABC	C14	Skippy
5:45	1/4	WABC	T15	Tito Guizar, Mexican Tenor
5:45	1/4	WJZ	C8	Little Orphan Annie, for Children
5:45	1/4	WEAF	C11	Paul Wing, the Story Man for Children

MONDAY EVENING

6:00	1/4	WABC	Q5	Reis and Dunn, Novelty Orchestra
6:00	1/4	WEAF	L12	Waldorf-Astoria Orchestra, Classical
6:15	1/4	WABC	M19	George Hall Dance Orchestra
6:15	1/4	WJZ*	C5	Dick Daring, a Boy of Today
6:15	1/4	WJZ	C6	King Kill Kare and Adolph
6:30	1/4	WABC	R23	Happy Wonder Bakers
6:30	1/4	WJZ	Q6	Tastyest Jesters
6:30	1/4	WABC*	C14	Skippy
6:45	1/4	WABC	X10	Just Plain Bill (after May 22, 7:30 p. m.)
6:45	1/4	WEAF	T24	Countess Olga Albani, Standard Songs
6:45	1/4	WJZ	V8	Lowell Thomas, Today's News
6:45	1/4	WJZ*	C8	Little Orphan Annie
7:00	1/4	WJZ	Z1	Amos 'n' Andy
7:15	1/4	WABC	Z3	Buck Rogers in the Year 2433
7:15	1/4	WEAF	BB4	Burton Holmes, Century of Progress
7:15	1/4	WJZ	R21	Everett Marshall, Al Mitchell's Orchestra
7:30	1/4	WABC	R41	Dolph Martin's Orchestra, Travelers Quartet
7:30	1/4	WABC*	C4	Devil Bird
7:30	1/4	WJZ	D4	Five Star Theatre, Groucho and Chico Marx
7:45	1/4	WABC	V1	Boake Carter
7:45	1/4	WEAF	X7	The Goldbergs, Dramatic Sketch
8:00	1/4	WABC	R32	Singin' Sam the Barbasol Man
8:00	1/4	WABC*	K11	Swiss Yodelers
8:00	1/4	WJZ	DD5	Clicquot Club Eskimos, Variety Show
8:00	1/4	WEAF	X15	Soconyland Sketches, Dramatic Sketch
8:15	1/4	WABC	Z14	Triple Bar X Days and Nights
8:45	1/4	WABC	N4	Fray and Braggiotti, Two Pianos
8:45	1/4	WJZ	D3	Phil Cook and Ingram Shavers, Comic
8:45	1/4	WEAF	T4	Ferde Grofe's Orchestra, with Ranny Weeks
9:00	1/4	WEAF	N1	A. & P. Gypsies, Medley Music
9:00	1/4	WABC	K3	The Eton Boys, Male Quartet
9:00	1/4	WJZ	DD18	Sinclair Greater Minstrels, Variety Show
9:30	1/4	WABC	R10	An Evening in Paris
9:30	1/4	WEAF	X13	Neighbors by Zona Gale, Dramatic
9:30	1/4	WJZ	N6	Jack Frost Melody Moments, Medley
9:45	1/4	WJZ	D3	Phil Cook and his Ingram Shavers
10:00	1/4	WABC	DD15	The Richfield County Club
10:00	1/4	WEAF	K2	Contented Program, Medley
10:00	1/4	WJZ	T35	Standard Music, Orchestral and Vocal
10:30	1/4	WABC	V5	Edwin C. Hill, Human Side of News
10:30	1/4	WEAF	F17	Talks by President's Cabinet
10:45	1/4	WABC	R1	Howard Barlow and Symphony Orchestra
11:00	1/4	WEAF	P6	Organ and Vocal
11:00	1/4	WJZ*	Z11	Amos 'n' Andy
11:00	1/4	WJZ	Q13	Patter and Song
11:15	1/4	WJZ*	R21	Everett Marshall, Al Mitchell's Orchestra
11:15	1/4	WEAF	M42	Hotel Pennsylvania Dance Orchestra
11:30	1/4	WEAF	M56	Waldorf-Astoria Dance Orchestra
11:30	1/4	WABC	M12	Dance Orchestra
11:45	1/4	WABC	R27	William O'Neal, Tenor, Popular Music
12:00	5m	WEAF	T20	Ralph Kirbery in Song (Standard)
12:00	1/4	WJZ	M41	Park Central Dance Orchestra
12:05	1/4	WEAF	M27	Dance Orchestras

TUESDAY MORNING

6:45	1 1/4	WEAF	G4	Tower Health Exercises
7:30	1/4	WJZ	Q3	Patter and Song
8:00	1/4	WJZ	Q8	Wife Saver, Patter and Song
8:00	1/4	WEAF	P4	Organ Music, Radio City
8:30	1/4	WEAF	K15	Glee Club
9:00	1/4	WEAF	Z4	Cheerio, Inspiration and Song
9:00	1/4	WJZ	W6	Morning Devotions, Religious Music
9:00	1/4	WABC	Q9	Tony Wons, Patter and Song
9:15	1/4	WABC*	T18	Luxembourg Gardens, Standard Music
9:15	1/4	WABC	Q15	Goldy and Dusty, The Silverdust Twins
9:15	1/4	WJZ	M60	Dance Band
9:30	1/4	WABC	G3	Modern Living Health Talk
9:45	1/4	WJZ	Q14	Patter and Song
9:45	1/4	WABC	R18	Little Jack Little, Piano, Song

Start	Hrs.	Key	Index	Program Description
TUESDAY MORNING, (cont'd)				
9:45	1/4	WEAF	V3	Anne Hard, Current Events
10:00	1/4	WEAF	E4	Mystery Chef, Food Talk
10:00	1/4	WABC	T23	Morning Moods, Standard Music
10:15	1/4	WJZ	Z5	Clara, Lu 'n' Em, Humorous Sketch
10:30	1/4	WABC	K7	Chorus
10:45	1/4	WABC	R42	Popular Music, Vincent Sorey
11:00	1/4	WEAF	F24	Your Child, Lectures
11:00	1/4	WABC*	F22	The Voice of Experience
11:15	1/4	WEAF	E1	Frances Lee Barton, Food Talk
11:15	1/4	WABC	M49	Vincent Sorey and Dance Orchestra
11:30	1/4	WEAF	I1	U. S. Army Band
11:30	1/4	WABC	G5	Academy of Medicine Program
11:45	1/4	WABC	L4	Ben Greenblatt, Pianist

TUESDAY AFTERNOON

12:00	1/4	WEAF	R39	Popular Songs
12:00	1/4	WJZ	Z16	Variety Show
12:00	1/4	WABC	M20	Buddy Harrod Dance Orchestra
12:30	1/4	WABC	T8	Concert Miniatures, Emery Deutsch
1:05	1/4	WJZ	N22	Medley, Organ and Vocal
1:15	1/4	WEAF	N3	Medley Music
1:30	1/4	WEAF	L15	Essex House, Classical Music
1:30	1/4	WJZ	H5	National Farm and Home Hour
1:30	1/4	WABC	J2	Madison Ensemble, Chorus
2:00	1/4	WABC	F1	Ann Leaf at the Organ
2:30	1/4	WJZ	M50	Dance and Song
3:00	1/4	WABC	F9	Talks, Educational
3:00	1/4	WJZ	Z2	Betty and Bob, Humorous Sketch
3:00	1/4	WEAF	N17	Medley Music
3:15	1/4	WABC	T6	Artist Recital, Standard Music
3:15	1/4	WJZ	M43	Dance and Song
3:30	1/4	WABC	M58	Frank Westphal Dance Orchestra
3:30	1/4	WEAF	F23	Women's Radio Review
4:00	1/4	WEAF	B3	Poetry Reading and Music
4:00	1/4	WABC	T16	Gypsy Music Makers, Standard Music
4:30	1/4	WABC	M3	Freddie Berrens Dance Orchestra
4:45	1/4	WEAF	C7	Lady Next Door, for Children
5:00	1/4	WABC	F14	Bob Taplinger Interviews
5:15	1/4	WABC	T9	Dancing Echoes, Standard Music
5:15	1/4	WJZ	C5	Dick Daring, a Boy of Today
5:30	1/4	WJZ	C13	The Singing Lady, for Children
5:30	1/4	WABC	C14	Skippy
5:45	1/4	WEAF	C10	Nursery Rhymes, for Children
5:45	1/4	WJZ	C8	Little Orphan Annie
5:45	1/4	WABC	M19	George Hall Orchestra

TUESDAY EVENING

6:00	1/4	WABC	Q5	Reis and Dunn
6:00	1/4	WEAF	L1	Classical Songs, Frances Alda
6:15	1/4	WABC*	M37	Ozzie Nelson Dance Orchestra
6:15	1/4	WJZ*	C5	Dick Daring, a Boy of Today
6:30	1/4	WABC	T28	Russian Gypsies, Standard Music
6:30	1/4	WEAF	S1	Religious Hymns
6:30	1/4	WABC*	C14	Skippy
6:45	1/4	WEAF	T22	James Melton, Tenor, Standard Music
6:45	1/4	WABC	X10	Just Plain Bill (after May 22, 7:30 p. m.)
6:45	1/4	WJZ	V8	Lowell Thomas, Today's News
6:45	1/4	WJZ*	C8	Little Orphan Annie, for Children
7:00	1/4	WJZ	Z1	Amos 'n' Andy
7:15	1/4	WEAF	BB4	Burton Holmes, Century of Progress
7:15	1/4	WABC	Z3	Buck Rogers in the Year 2433
7:15	1/4	WJZ	F15	Educational Lectures
7:30	1/4	WABC*	C4	The Devil Bird
7:30	1/4	WABC	Z7	Jack Dempsey's Gymnasium
7:45	1/4	WABC	V1	Boake Carter
7:45	1/4	WJZ	R22	Irene Bordoni, Emil Coleman
7:45	1/4	WEAF	X7	The Goldbergs, Dramatic Sketch
8:00	1/4	WJZ	Y2	Enos Crime Clues, Mystery Stories
8:00	1/4	WABC	L2	Mary Eastman, Soprano
8:00	1/4	WEAF	Q1	Blackstone Plantation, Sanderson and Crumit
8:15	1/4	WABC	R20	The Magic Voice, Elsie Hitz, Nick Dawson
8:30	1/4	WJZ	G1	Adventures in Health, Dr. Bundesen
8:30	1/4	WABC	R17	La Palina Presents Kate Smith
8:30	1/4	WEAF	A3	Lady Esther Serenade, Beauty Talk
8:45	1/4	WABC	R14	Hot from Hollywood

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DAY BY DAY SCHEDULE

Start	Hrs.	Key	Index	Program Description	Start	Hrs.	Key	Index	Program Description
TUESDAY EVENING, (cont'd)					WEDNESDAY AFTERNOON, (cont'd)				
9:00	1/4	WABC	X3	Easy Aces	5:45	1/4	WEAF	C11	Paul Wing, the Story Man, for Children
9:00	1/2	WEAF	D2	Ben Bernie's Blue Ribbon Orchestra	5:45	1/4	WABC	R8	Do Re Mi Female Trio, Popular Songs
					5:45	1/4	WJZ	C8	Little Orphan Annie
9:00	1/2	WJZ	T26	Willard Robison Orchestra, Folk Music	WEDNESDAY EVENING				
9:15	1/4	WABC	R34	Andre Kostelanetz Dance Orchestra	6:00	1/4	WEAF	L12	Waldorf-Astoria Orchestra, Classical
9:30	1/4	WABC	L28	Nino Martini and Symphony Orchestra	6:15	1/4	WJZ	C5	Dick Daring, a Boy of Today
9:30	1/2	WEAF	D7	Ed Wynn and Fire Chief Band	6:15	1/4	WJZ	C6	King Kill Kare and Adolph
9:30	1/4	WJZ	Q7	Tune Detective, Sigmund Spaeth	6:30	1/4	WABC	R23	Happy Wonder Bakers
					6:30	1/4	WEAF	V4	News in Washington, William Hard
10:00	1/2	WABC	DD8	Five Star Theatre	6:30	1/4	WABC*	C14	Skippy
10:00	1/2	WJZ	T17	Household Musical Memories, Edgar A. Guest	6:45	1/4	WJZ	V8	Lowell Thomas, Today's News
10:00	1/2	WEAF	X11	Lives at Stake, Dramatic Sketch	6:45	1/4	WJZ*	C8	Little Orphan Annie, for Children
10:30	1/4	WABC	V5	Edwin C. Hill—The Human Side of the News	6:45	1/4	WABC	X10	Just Plain Bill (after May 22, 7:30 p. m.)
10:45	1/4	WABC	R1	Howard Barlow, Symphony Orchestra	7:00	1/2	WJZ	Z1	Amos 'n' Andy
11:00	1/4	WJZ*	Z1	Amos 'n' Andy	7:15	1/4	WEAF	BB4	Burton Holmes, Century of Progress
11:15	1/4	WABC*	R34	Threads of Happiness	7:15	1/4	WJZ	R21	Everett Marshall, Al Mitchell's Orchestra
11:30	1/4	WABC	M8	Dance Orchestra	7:15	1/4	WABC	Z3	Buck Rogers in the Year 2433
11:45	1/4	WJZ*	G1	Adventures in Health, Dr. Bundesen	7:30	1/4	WABC	R41	Dolph Martin's Orchestra, Travelers Quartet
12:00	1/2	WJZ	M8	Cotton Club Dance Orchestra	7:30	1/4	WABC*	C4	The Devil Bird
12:00	5M	WEAF	T20	Ralph Kirbery in Song (Standard)	7:30	1/4	WJZ	L22	String Symphony, Classical
12:30	1/2	WEAF*	D2	Ben Bernie's Blue Ribbon Orchestra	7:45	1/4	WEAF	X7	The Goldbergs, Dramatic Sketch
12:30	1/2	WJZ	M17	Edgewater Beach Dance Orchestra	7:45	1/4	WABC	V1	Boake Carter
WEDNESDAY MORNING					8:00	1/4	WABC	F22	The Voice of Experience
6:45	1 1/4	WEAF	G4	Tower Health Exercises	8:00	1/2	WJZ	Y2	Enos Crime Clues, Mystery Sketch
7:30	1/4	WJZ	Q3	Patter and Song	8:00	1/4	WEAF	T5	Chase and Sanborn, Fannie Brice, George Olson
8:00	1/4	WEAF	P3	Organ Rhapsody, Doc Whipple	8:30	1/4	WABC	R17	La Palina Presents Kate Smith
8:00	1/4	WJZ	Q11	Patter and Song	8:30	1/4	WEAF	R38	Woodbury Program, Popular Music
8:30	1/4	WEAF	K15	Glee Club	8:45	1/4	WJZ	D3	Phil Cook and Ingram Shavers, Comedy
9:00	1/4	WJZ	W6	Morning Devotions, Religious Music	8:45	1/4	WABC	R14	Hot from Hollywood
9:00	1/4	WEAF	Z4	Cheerio, Inspiration and Song	9:00	1/4	WABC	F7	Gulf Program, Irvin S. Cobb
9:00	1/4	WABC	Q9	Tony Wons, Patter and Song	9:00	1/4	WEAF	T4	Ferde Grofe's Orchestra, with Ranny Weeks
9:15	1/4	WJZ	M60	Dance Band	9:00	1/4	WJZ	Y1	Adventures of Sherlock Holmes
9:15	1/4	WABC	Q15	Goldy and Dusty, The Silver Dust Twins	9:15	1/4	WABC	M32	Manhattan Serenaders, Dance Music
9:30	1/4	WABC	G3	Modern Living Health Talk	9:30	1/4	WABC	DD16	Robert Burns Panatela Program, Guy Lombardo, Burns and Allen, Phil Regan
9:45	1/4	WEAF	V3	Anne Hard, Current Events	9:30	1/4	WEAF	L7	Mischa Levitzki
9:45	1/4	WJZ	Q14	Patter and Song	10:00	1/4	WJZ	N12	Revellers Quartet
9:45	1/4	WABC	R18	Little Jack Little, Piano, Song	10:00	1/4	WABC	DD13	Old Gold Program, Fred Warings Pennsylvanians, Geo. Givot and "Mandy Lou"
10:00	1/4	WABC	Q4	The Oxol Feature	10:00	1/4	WEAF	DD7	Corn Cob Pipe Club of Virginia, Variety
10:15	1/4	WABC	T18	Standard Music, Vincent Sorey	10:15	1/4	WJZ	D8	Irene Franklin and Jerry Jamagin
10:15	1/4	WEAF	K5	Quartet	10:30	1/4	WABC	V5	Edwin C. Hill, Human Side of News
10:15	1/4	WJZ	Z5	Clara, Lu 'n' Em, Humorous Sketch	10:30	1/4	WEAF*	BB2	Exploring America with Conoco, Carveth Wells
10:30	1/4	WEAF	L23	Instrumental Music, Classical	10:45	1/4	WABC	U2	Light Opera Gems, Channon Collinge
10:45	1/4	WABC	R7	Pedro de Cordoba, Will Osborne Orchestra	11:00	1/4	WJZ*	Z1	Amos 'n' Andy
10:45	1/4	WEAF	E2	Betty Crocker, Food Talk	11:00	1/4	WEAF	M27	St. Regis Dance Orchestra
11:00	1/4	WABC*	F22	The Voice of Experience	11:15	1/4	WABC	R18	Little Jack Little, Vocalist, Pianist
11:00	1/4	WJZ	I1	U. S. Army Band	11:15	1/4	WJZ*	R21	Everett Marshall, Al Mitchell's Orchestra
11:15	1/4	WEAF	E5	Radio Household Institute, Food Talk	11:30	1/4	WEAF	M35	Hotel McAlpin Orchestra
11:45	1/4	WABC*	R7	Friendly Philosopher, Popular Music	11:30	1/4	WJZ	K8	Master Singers, Chorus
WEDNESDAY AFTERNOON					11:30	1 1/4	WABC	M13	Dance Orchestras
12:00	1/4	WEAF	R39	Popular Songs	12:00	5M	WEAF	T20	Ralph Kirbery, Baritone
12:00	1/4	WJZ	Z16	Variety Show	12:00	1/4	WJZ	M41	Dance Orchestra
12:30	1/4	WJZ	N10	Male Quartet	12:05	1/4	WEAF	M7	College Inn Dance Orchestra
12:30	1/4	WABC	T8	Concert Miniatures, Emery Deutsch	12:15	1/4	WJZ*	Y1	Adventures of Sherlock Holmes
12:45	1/4	WJZ	T25	Dance and Song	12:30	1/4	WJZ	M42	Hotel Pennsylvania Dance Orchestra
1:05	1/4	WJZ	N22	Medley, Organ and Vocal	12:30	1/4	WEAF	M17	Edgewater Beach Dance Orchestra
1:15	1/4	WABC	M19	George Hall Dance Orchestra	THURSDAY MORNING				
1:30	1/4	WABC	J2	Madison Ensemble, Chorus	6:45	1 1/4	WEAF	G4	Tower Health Exercises
1:30	1/4	WABC	T28	Scherban's Russian Gypsies Orchestra	7:30	1/4	WJZ	Q3	Patter and Song
1:30	1	WJZ	H5	National Farm and Home Hour	8:00	1/4	WJZ	Q8	Wife Saver, Humorous Sketch
2:00	1/4	WEAF	M40	Palais D'or Dance Orchestra	8:00	1/4	WEAF	P4	Radio City Organ
2:00	1/4	WABC	P1	Ann Leaf at the Organ	8:30	1/4	WEAF	K15	Glee Club
2:30	1/4	WABC	T6	Artist Recital, Standard Music	9:00	1/4	WJZ	W6	Morning Devotions, Religious Music
2:30	1/4	WJZ	M50	Dance and Song	9:00	1/4	WEAF	Z4	Cheerio, Inspiration and Song
2:45	1/4	WABC	R31	Rhythm Kings, Popular Music	9:00	1/4	WABC	Q9	Tony Wons, Patter and Song
3:00	1/4	WJZ	Z2	Betty and Bob, Humorous Sketch	9:15	1/4	WJZ	M60	Dance Band
3:00	1/4	WEAF	L3	Grande Trio, Instrumental, Classical	9:15	1/4	WABC	Q15	Goldy and Dusty
3:15	1/4	WABC	L14	Madame Belle Forbes Cutter	9:30	1/4	WABC	G3	Modern Living Health Talk
3:30	1/4	WEAF	F23	Women's Radio Review	9:45	1/4	WJZ	Q14	Patter and Song
3:45	1/4	WABC	K3	The Eton Boys, Male Quartet	9:45	1/4	WABC	R18	Little Jack Little, Piano
4:00	1/4	WEAF	L17	Medley, Classical	9:45	1/4	WEAF	V3	Anne Hard, Current Events
4:00	1	WABC	M23	Dance Orchestras	10:00	1/4	WEAF	E4	Mystery Chef, Food Talks
4:45	1/4	WABC	F6	Going to Press, by Editors	10:00	1/4	WABC	T18	Luxembourg Gardens, Standard Music
4:45	1/4	WEAF	A4	Vincent Sorey's Orchestra, Beauty Talk	10:15	1/4	WJZ	Z5	Clara, Lu 'n' Em, Humorous Sketch
5:00	1/4	WABC	R5	The Captivators, Popular Music	10:15	1/4	WABC	E6	Ida Bailey Allen, Radio Home Makers
5:15	1/4	WJZ	C5	Dick Daring, a Boy of Today					
5:30	1/4	WJZ	C13	The Singing Lady, for Children					
5:30	1/4	WABC	C14	Skippy					

NOTE:—Column 1, Eastern Daylight Saving Time. Column 3, key station of chain, WEAF indicates Red Network of NBC, WJZ indicates Blue Network of NBC and WABC indicates network of CBS. Column 4, index number refers to the Classified Schedule, which is arranged alphabetically as to subjects, and numerically as to each classification. Wherever, in column 3, key station is marked with (*), programs are broadcast over part of chain, but key station in New York is omitted.

TELLS YOU WHAT, WHEN AND WHERE

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RADIO FAN-FARE PROGRAM FINDER

DAY BY DAY SCHEDULE

Start	Hrs.	Key	Index	Program Description
THURSDAY MORNING, (cont'd)				
10:30	1 1/4	WEAF	O4	The Happy Rambler, Novelty Music
10:30	1 1/4	WABC	K4	The Four Clubmen, Male Quartet
10:45	1 1/4	WABC	A1	Barbara Gould
10:45	1 1/4	WJZ	H3	The Cellophane Program, Emily Post
11:00	1 1/4	WABC*	F22	The Voice of Experience
11:00	1 1/4	WABC	A2	Fashion Forecast
11:15	1 1/4	WEAF	E1	Frances Lee Barton, Food Talks
11:15	1 1/4	WABC	T23	Morning Moods, Standard Music
11:30	1 1/4	WABC	N8	Magic Tenor and Round Towners Quartet
11:45	1 1/4	WABC	R16	Keenan and Phillips, Piano, Popular

THURSDAY AFTERNOON

12:00	1 1/2	WABC	M20	Buddy Harrod and his Orchestra
12:00	1 1/2	WEAF	R39	Popular Songs
12:00	1 1/2	WJZ	Z16	Variety Show
12:30	1 1/2	WABC	T8	Concert Miniatures, Emery Deutsch
12:30	1 1/2	WEAF	M40	Palais D'or Dance Orchestra
1:05	1 1/2	WJZ	N22	Medley, Organ and Vocal
1:15	1 1/2	WEAF	M40	Palais d'or Dance Orchestra
1:30	1 1/2	WABC	R28	Palmer House Ensemble, Dance Music
1:30	1 1/2	WEAF	N11	Medley, Song and Instrumental
1:30	1	WJZ	H5	National Farm and Home Hour
2:00	1 1/2	WEAF	M29	Lotus Gardens Dance Orchestra
2:00	1 1/2	WABC	P1	Ann Leaf at the Organ
2:30	1 1/2	WEAF	Q12	Patter and Song
3:00	1 1/2	WJZ	Z2	Betty and Bob, Humorous Sketch
3:00	1 1/2	WABC	L6	LaForge Berumen Musicale, Classical
3:15	1 1/2	WJZ	M43	Dance and Song
3:30	1 1/2	WABC	M58	Frank Westphal Dance Orchestra
3:30	1 1/2	WEAF	F23	Women's Radio Review
4:00	1 1/2	WJZ	N15	Medley Music
4:00	1 1/2	WABC	I1	U. S. Army Band
4:15	1 1/4	WEAF	L21	Kathleen Stewart, Classical Pianist
4:30	1 1/2	WJZ	N14	Medley, Organ and Song
4:45	1 1/2	WABC	F1	American Program
4:45	1 1/2	WEAF	C7	Lady Next Door, for Children
5:00	1 1/2	WJZ	L20	Sonata Recital, Classical
5:00	1 1/2	WABC	M19	George Hall Dance Orchestra
5:15	1 1/2	WJZ	C5	Dick Daring, a Boy of Today
5:30	1 1/2	WJZ	C13	The Singing Lady, for Children
5:30	1 1/2	WABC	C14	Skippy
5:45	1 1/2	WJZ	C8	Little Orphan Annie, for Children

THURSDAY EVENING

6:00	1 1/4	WABC	V2	Current Events, H. V. Kaltenborn
6:00	1 1/4	WEAF	L12	Waldorf-Astoria Orchestra, Classical
6:15	1 1/4	WJZ	C5	Dick Daring, a Boy of Today
6:15	1 1/4	WABC*	M37	Ozzie Nelson Dance Orchestra
6:30	1 1/4	WABC	R3	Betty Barthell, Popular Songs
6:30	5M	WEAF	V6	John B. Kennedy, News Comment
6:30	1 1/4	WABC*	C14	Skippy
6:30	1 1/4	WJZ	S3	Old Songs of Church, Religious Music
6:45	1 1/4	WJZ*	C8	Little Orphan Annie, for Children
6:45	1 1/4	WABC	X10	Just Plain Bill (after May 22, 7:30 p. m.)
6:45	1 1/4	WEAF	T24	Countess Olga Albani, Standard Song
6:45	1 1/4	WJZ	V8	Lowell Thomas, Today's News
7:00	1 1/4	WJZ	Z1	Amos 'n' Andy
7:15	1 1/4	WABC	Z3	Buck Rogers in the Year 2433
7:15	1 1/4	WEAF	BB4	Burton Holmes, Century of Progress
7:15	1 1/4	WJZ	Z14	Booth Tarkington's Maud and Cousin Bill
7:30	1 1/4	WJZ	L13	Concert Medley, Classical
7:30	1 1/4	WABC*	C4	The Devil Bird
7:30	1 1/4	WABC	Z7	Jack Dempsey's Gymnasium
7:45	1 1/4	WABC	V1	Boake Carter
7:45	1 1/4	WEAF	X7	The Goldbergs
7:45	1 1/4	WJZ	V9	Merle Thorpe, News Comment
8:00	1 1/4	WABC	R9	Evan Evans, Do Re Mi; Freddie Rich
8:00	1 1/4	WJZ	X1	Captain Diamond's Adventures, Dramatic
8:00	1 1/4	WEAF	DD11	Fleischmann Hour, Rudy Vallee, Variety Show
8:30	1 1/4	WABC	R17	La Palina Presents Kate Smith
8:30	1 1/4	WJZ	X14	Rin Tin Tin Thriller, Dramatic
8:45	1 1/4	WABC	R14	Hot from Hollywood
9:00	1 1/4	WABC	X3	Easy Aces
9:00	1 1/2	WJZ	X2	Death Valley Days, Dramatic

Start	Hrs.	Key	Index	Program Description
THURSDAY EVENING, (cont'd)				
9:00	1	WEAF	DD12	Capt. Henry's Maxwell House Show Boat
9:15	1 1/4	WABC	N4	Fray and Braggiotti, Piano, Popular
9:30	1 1/2	WJZ	A3	Lady Esther Serenade, Beauty Talk
9:30	1 1/2	WABC	Z13	Colonel Stoopnagle and Budd
10:00	1	WEAF	D6	Lucky Strike Hour, Jack Pearl
10:15	1 1/2	WABC	M6	California Melodies, Guest Stars, Raymond Paige
10:30	1 1/4	WABC	R4	The Boswell Sisters, Popular Song
10:45	1 1/4	WABC	R1	Howard Barlow and Symphony Orchestra
11:00	1 1/4	WJZ*	Z1	Amos 'n' Andy
11:00	1 1/4	WEAF	T22	James Melton, Tenor, Standard Music
11:15	1 1/4	WEAF	M35	Hotel McAlpin Orchestra
11:15	1 1/4	WABC	R6	Charles Cardile, Tenor, Popular Songs
11:30	1 1/2	WABC	M14	Dance Orchestra
11:30	1 1/2	WEAF	M42	Hotel Pennsylvania Dance Orchestra
12:00	5M	WEAF	T20	Ralph Kirby in Song, Standard
12:00	1 1/2	WJZ	M1	Hotel Lexington Dance Orchestra
12:05	1 1/2	WEAF	M8	Cotton Club Dance Orchestra
12:30	1 1/2	WJZ	M15	Dancing in the Twin Cities

FRIDAY MORNING

6:45	1 1/4	WEAF	G4	Tower Health Exercises
7:30	1 1/4	WJZ	Q3	Patter and Song
8:00	1 1/4	WJZ	Q11	Patter and Song
8:00	1 1/2	WEAF	P3	Organ Rhapsody, Doc Whipple
8:30	1 1/4	WEAF	K15	Glee Club
9:00	1 1/4	WJZ	W6	Morning Devotions, Religious Service
9:00	1 1/2	WEAF	Z4	Cheerio, Inspiration and Song
9:00	1 1/4	WABC	Q9	Tony Wons, Patter and Song
9:15	1 1/2	WJZ	M60	Dance Band
9:15	1 1/4	WABC	Q15	Goldie and Dusty
9:30	1 1/4	WABC	G3	Modern Living Health Talk
9:45	1 1/4	WJZ	Q14	Patter and Song
9:45	1 1/4	WABC	R18	Little Jack Little, Popular Music
9:45	1 1/4	WEAF	V3	Anne Hard, Current Events
10:00	1 1/4	WABC	Q4	The Oxol Feature
10:15	1 1/4	WJZ	Z5	Clara, Lu 'n' Em, Humorous Sketch
10:15	1 1/4	WABC	T18	Luxembourg Gardens, Standard Music
10:30	1 1/4	WEAF	Q4	The Happy Rambler, Novelty Music
10:45	1 1/4	WEAF	E2	Betty Crocker, Food Talk
10:45	1 1/4	WABC	R7	Will Osborne Orchestra, Pedro de Cordoba
11:00	1 1/4	WABC	F22	The Voice of Experience
11:30	1 1/4	WABC*	R37	Sprague Warner Program
11:45	1 1/4	WABC*	R7	Will Osborne Orchestra, Pedro de Cordoba

FRIDAY AFTERNOON

12:00	1 1/4	WEAF	R39	Popular Songs
12:00	1 1/4	WJZ	Z16	Variety Show
12:30	1 1/4	WABC	T8	Concert Miniatures, Emery Deutsch
12:30	1 1/4	WJZ	N10	Male Quartet
12:30	1 1/2	WEAF	M40	Palais d'or Dance Orchestra
12:45	1 1/4	WJZ	T25	Dance and Song
1:05	1 1/2	WJZ	N22	Medley, Organ and Vocal
1:15	1 1/2	WEAF	M25	Dance Orchestra
1:30	1 1/2	WEAF	L15	Essex House Ensemble, Classical Music
1:30	1	WJZ	H5	National Farm and Home Hour
2:00	1 1/2	WEAF	F13	Magic of Speech, Talk
2:30	1 1/4	WABC	K10	Round Towners, Male Quartet
2:30	1 1/4	WEAF	Q12	Patter and Song
2:45	1 1/4	WABC	F3	Columbia Educational Features
3:00	1 1/4	WABC	T7	Salon Orchestra, Standard Music
3:00	1 1/4	WEAF	L10	Charles Gilbert Spross, classical music
3:00	1 1/4	WJZ	Z2	Betty and Bob, Humorous Sketch
3:15	1 1/4	WABC	L19	Alex Semmler, Concert Pianist
3:15	1 1/4	WEAF	X4	Famous Lovers, Dramatic
3:30	1 1/2	WEAF	F23	Women's Radio Review
4:00	1 1/2	WABC	DD9	The Grab Bag, Choruses and Glee Clubs
4:00	1 1/2	WJZ	M47	Dance Orchestra
4:15	1 1/4	WEAF	H2	Benjamin Moore Triangle Club, decorating
4:30	1 1/2	WABC	I1	U. S. Army Band
4:30	1 1/2	WJZ	T2	Arcadians, Vocal and Instrumental
4:45	1 1/4	WEAF	C7	Lady Next Door, for Children
5:00	1 1/4	WABC	C15	Don Lang, True Animal Stories

NOTE:—Column 1, Eastern Daylight Saving Time. Column 3, key station of chains. WEAF indicates Red Network of NBC. WJZ indicates Blue Network of NBC and WABC indicates network of CBS. Column 4, index number refers to the Classified Schedule, which is arranged alphabetically as to subjects, and numerically as to each classification. Wherever, in column 3, key station is marked with (*), programs are broadcast over part of chain, but key station in New York is omitted.

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FRIDAY AFTERNOON, (cont'd)					SATURDAY MORNING (cont'd)				
5:15	1/2	WJZ	C5	Dick Daring, a Boy of Today	11:00	1/2	WJZ	E3	Forecast School of Cookery
5:15	1/2	WEAF	R15	Arlene Jackson, Torch Songs	11:15	1/2	WEAF	E5	Radio Household Institute, Food
5:30	1/2	WJZ	C13	The Singing Lady, for Children	11:30	1/2	WABC	T8	Concert Miniatures, Standard Music
5:30	1/2	WABC	C14	Skippy	11:30	1/2	WABC*	R37	Sprague Warner Program
5:45	1/2	WEAF	C11	Paul Wing, the Story Man, for Children	11:30	1/2	WEAF	T33	Orchestra, Standard and Classical
5:45	1/2	WABC	C16	Stamp Adventurers Club					
5:45	1/2	WJZ	C8	Little Orphan Annie, for Children					
FRIDAY EVENING					SATURDAY AFTERNOON				
6:00	1/2	WEAF	L12	Waldorf-Astoria Orchestra, Classical	12:00	1/2	WEAF	R39	Popular Songs
6:15	1/2	WJZ	C6	King Kill Kare and Adolph, for Children	12:00	1/2	WJZ	Z16	Variety Show
6:15	1/2	WJZ*	C5	Dick Daring, a Boy of Today	12:30	1/2	WEAF	M25	Hotel Kenmore Dance Orchestra
6:30	1/2	WABC*	C14	Skippy	1:00	1/2	WABC	M19	George Hall Hotel Taft Dance Orchestra
6:30	1/2	WABC	R23	Happy Wonder Bakers	1:00	1/2	WEAF	M1	Hotel Lexington Dance Orchestra
6:30	1/2	WJZ	O6	Tastycast Jesters	1:05	1/2	WJZ	N22	Medley, Organ and Vocal
6:45	1/2	WABC	X10	Just Plain Bill (after May 22, 7:30 p. m.)	1:30	1/2	WABC	J2	Madison Ensemble, Chorus
6:45	1/2	WJZ*	C8	Little Orphan Annie, for Children	1:30	1/2	WEAF	M4	Hotel Biltmore Dance Orchestra
6:45	1/2	WJZ	V8	Lowell Thomas, Today's News	1:30	1	WJZ	H5	National Farm and Home Hour
7:00	1/2	WJZ	Z1	Amos 'n' Andy	2:00	1/2	WABC	T9	Dancing Echoes, Standard Music
7:00	1/2	WEAF	O6	Borrah Minevitch and Harmonica Rascals	2:00	1/2	WEAF	M59	Golden Pheasant Dance Orchestra
7:15	1/2	WEAF	BB4	Burton Holmes, Century of Progress	2:15	1/2	WABC	R11	Five Octaves, Popular Music
7:15	1/2	WABC	Z3	Buck Rogers in the Year 2433	2:30	1/2	WABC	L18	Savitt String Quartet, Classical
7:15	1/2	WJZ	Z14	Booth Tarkington's Maud and Cousin Bill	3:00	1/2	WABC	T19	Italian Idyll, Standard Music
7:15	1/2	WEAF	Z9	Variety Show	3:00	1/2	WJZ	M43	Radio Troubadours, Dance and Song
7:30	1/2	WABC*	C4	The Devil Bird	3:00	1/2	WEAF	M34	Merry Madcaps, Dance and Tenor
7:30	1/2	WJZ	Y3	Five Star Theatre, Charlie Chan, Mystery	3:30	1/2	WABC	M51	Hall Thompson's Dance Orchestra
7:30	1/2	WABC	R41	Dolph Martin's Orchestra and Travelers Quartet	3:30	1/2	WEAF	P7	Lew White at the Organ
7:45	1/2	WEAF	X7	The Goldbergs, Dramatic Sketch	3:30	1/2	WJZ	M57	Dance and Song
7:45	1/2	WABC	V1	Boake Carter	4:00	1/2	WJZ	M16	Dance Music
8:00	1/2	WABC	L28	Nino Martini and Symphony Orchestra	4:00	1	WEAF	DD19	Week-end Review, Variety Show
8:00	1/2	WJZ	M38	Nestle's Program, Medley	4:15	1/2	WABC	R36	Tony Wons, Popular Music
8:00	1	WEAF	N2	Cities Serv. Concert, Medley, Jessica Dragonette	5:00	1/2	WJZ	M48	Sherman Hotel Dance Orchestra
8:30	1/2	WJR	G1	Adventures in Health, Dr. Bundeson	5:30	1/2	WABC	C14	Skippy
8:30	1/2	WABC	X6	The Foreign Legion	5:45	1/2	WJZ	C8	Little Orphan Annie, for Children
8:45	1/2	WJZ	D3	Phil Cook and His Ingram Shavers	5:45	1/2	WABC	T15	Tito Guizar, Mexican Tenor
9:00	1/2	WJZ	X5	The First Nighter, Dramatic					
9:00	1/2	WABC	F7	Gulf Program, Irvin S. Cobb					
9:00	1/2	WEAF	BB1	Best Foods Musical Grocery Store, Variety					
9:15	1/2	WABC	R3	Betty Barthell, Popular Music					
9:30	1/2	WJZ	D1	Phil Baker, the Armour Jester, Comedy					
9:30	1/2	WEAF	M44	Pond's Program, Popular Music					
9:30	1/2	WABC	F21	Socony Vacuum Presents "The Inside Story" with Edwin C. Hill, Nathaniel Shilkret's Orch.					
10:00	1/2	WEAF	DD3	Chevrolet Program, Jack Benny, Variety					
10:00	1/2	WABC	DD6	Columbia Review, Variety					
10:15	1/2	WJZ	D8	Irene Franklin and Jerry Jarnagin					
10:30	1/2	WABC	R18	Little Jack Little					
10:30	1/2	WEAF	DD15	Richfield Country Club, Variety Show					
11:00	1/2	WJZ*	Z1	Amos 'n' Andy					
11:00	1/2	WEAF	M27	St. Regis Dance Orchestra					
11:15	1/2	WABC	R8	Female Trio, Popular Music					
11:30	1/2	WEAF	M17	Edgewater Beach Dance Orchestra					
11:30	1	WABC	M31	Dance Orchestras					
11:45	1/2	WJZ*	G1	Adventures in Health, Dr. Bundeson					
12:00	5M	WEAF	T20	Ralph Kirbery in Song (Standard)					
12:00	1/2	WJZ	M8	Cotton Club Dance Orchestra					
12:05	1/2	WEAF	M1	Hotel Lexington Dance Orchestra					
12:30	1/2	WJZ	M55	Village Barn Dance Orchestra					
12:30	1/2	WEAF	DD1	Best Foods Musical Grocery Store					
12:30	1/2	WEAF	M4	Hotel Biltmore Dance Orchestra					
SATURDAY MORNING					SATURDAY EVENING				
6:45	1 1/2	WEAF	G4	Tower Health Exercises	6:00	1/2	WABC	B1	America's Grub Street Speaks
7:30	1/2	WJZ	Q3	Patter and Song	6:00	1/2	WJZ	M1	Hotel Lexington Dance Orchestra
8:00	1/2	WJZ	Q8	Wife Saver, Alna Prescott, Humorous	6:00	1/2	WEAF	L12	Waldorf-Astoria Orchestra, Classical
8:00	1/2	WEAF	P4	Radio City Organ	6:30	1/2	WJZ	H4	Laws That Safeguard Society, Lectures
8:30	1/2	WEAF	K15	Glee Club	6:30	1/2	WABC*	C14	Skippy
9:00	1/2	WJZ	W6	Morning Devotions, Religious Music	6:45	1/2	WJZ*	C8	Little Orphan Annie, for Children
9:00	1/2	WEAF	Z4	Cheerio, Inspiration and Song	7:00	1/2	WABC	F20	The Political Situation, Frederic Wile
9:15	1/2	WJZ	M60	Dance Band	7:00	1/2	WJZ	H1	American Taxpayers, Talks
9:45	1/2	WJZ	Q14	Patter and Song	7:15	1/2	WEAF	BB4	Burton Holmes, Century of Progress
9:45	1/2	WABC	R18	Little Jack Little, Popular Music	7:15	1/2	WJZ	R21	Everett Marshall, Al Mitchell's Orchestra
9:45	1/2	WEAF	T31	Vass Family, Chorus, Folk Song	7:30	1/2	WJZ	M54	Paul Victorine's Dance Orchestra
10:00	1/2	WABC	W4	Elder Michaux and His Congregation	7:30	1/2	WABC	Z7	Jack Dempsey's Gymnasium
10:15	1/2	WEAF	N20	Novelty Music	7:45	1/2	WEAF	V11	World Today, News Reports
10:45	1/2	WJZ	P2	Larry Larson, Organist	7:45	1/2	WJZ	R22	Irene Bordoni, Emil Coleman
11:00	1/2	WABC	C1	Adventures of Helen and Mary	8:00	1/2	WJZ	F10	Educational Lectures
					8:15	1/2	WABC	R20	The Magic Voice, Elsie Hitz, Nick Dawson
					8:30	1/2	WEAF	DD10	Kaltenmeyer's Kindergarten, Variety Show
					8:30	1/2	WABC	M2	Leon Belasco Dance Orchestra
					8:30	1/2	WEAF	F5	Economic World, Lectures
					9:00	1/2	WABC	X3	Easy Aces
					9:00	1/2	WEAF	T4	Ferde Grofe's Orchestra, with Ranny Weeks, Standard Music
					9:15	1/2	WABC	R4	Boswell Sisters, Popular Music
					9:30	1/2	WEAF	Y6	K-7, Mystery Sketch
					9:45	1/2	WABC	DD17	Saturday Frivolities, Variety Show
					10:00	1/2	WJZ	T14	Gilbert and Sullivan, Musical Gems
					10:00	1	WEAF	M45	Saturday Night Dancing Party
					10:15	1/2	WABC	F4	Columbia Public Affairs Institute
					10:30	1/2	WJZ	Z6	Cuckoo Program, Ray Knight, Comedy
					10:45	1/2	WABC	R25	Gertrude Niesen, Popular Songs
					11:00	1/2	WEAF	P6	Standard Music, Organ and Vocal
					11:00	1 1/2	WABC		Dance Orchestras
					11:10	1/2	WEAF	M56	Waldorf-Astoria Dance Orchestra
					11:15	1/2	WJZ*	R21	Everett Marshall, Al Mitchell's Orchestra
					11:30	1/2	WEAF	M4	Hotel Biltmore Dance Orchestra
					12:00	5M	WEAF	T20	Ralph Kirbery in Song (Standard)
					12:00	1/2	WABC	M18	Ted Fiorito Dance Orchestra, San Francisco
					12:00	1/2	WJZ	M17	Edgewater Beach Dance Orchestra
					12:05	1/2	WEAF	M42	Hotel Pennsylvania Dance Orchestra
					12:30	1/2	WEAF	M24	Hotel Ambassador, Los Angeles
					12:30	1/2	WJZ	M30	Hotel Shoreham Dance Orchestra

NOTE:—Column 1, Eastern Daylight Saving Time. Column 3, key station of chains. WEAF indicates Red Network of NBC. WJZ indicates Blue Network of NBC and WABC indicates network of CBS. Column 4, index number refers to the Classified Schedule, which is arranged alphabetically as to subjects, and numerically as to each classification. Wherever, in column 3, key station is marked with (*), programs are broadcast over part of chain, but key station in New York is omitted.

TELLS YOU WHAT, WHEN AND WHERE

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RADIO FAN-FARE PROGRAM FINDER

ARTIST SCHEDULE

Index	Artist	Index	Artist	Index	Artist	Index	Artist
N 1	A. & P. Gypsies	R 1	Carlile, Charles	N 11	Giles, Erva	U 4	Koestner, Josef
T 24	Albani, Countess Olga	R 6	Carlile, Charles	M 29	Gill, Emerson	DD 18	Kogen, Harry
L 1	Alda, Mme. Frances	T 3	Carlile, Charles	DD 13	Givot, George	R 34	Kostelanetz, Andre
Q 12	Allen, Grant	Q 6	Carlson, Wamp	X 7	Goldbergs, The	T 21	Kostelanetz, Andre
E 6	Allen, Ida Bailey	Z 5	Carothers, Isabelle	W 8	Goodell, Dr. Charles	L 17	Kriens, Christiaan
O 4	Allen, Lucy	V 1	Carter, Boake	N 10	Gordon, Norman	DD 2	Lahr, Bert
S 3	Allmand, Joyce	U 3	Cathedral Choir	Y 1	Gordon, Richard	DD 13	Lane Sisters, Priscilla and Rosemary
W 6	Allmand, Joyce	N 2	Cavaliers, The	E 3	Goudiss, Mrs. A. M.	C 15	Lang, Don
L 23	Altman, Julian	A 4	Chase, Dorothy	A 1	Gould, Barbara	DD 1	Lang, Jeannie
L 23	Altman, Sylvia	Z 4	Cheerio	Q 4	Graham, Gordon	P 6	Langford, Frances
M 24	Ambassador Hotel, Los Angeles	K 14	Chicago A Capella Choir	Q 4	Grant, Dave	BB 1	La Prade, Malcon
X 5	Ameche, Don	DD 18	Childs, Bill	M 14	Gray, Glen	P 2	Larson, Larry
X 14	Ameche, Don	Z 5	Clara, Lu 'n' Em	O 3	Green, Joe	Q 6	Latham, Dwight
Z 1	Amos 'n' Andy	DD 18	Clark, Fritz	L 4	Greenblatt, Ben	V 7	Lawrence, David
H 4	Archer, Dean Gleason L.	DD 5	Clicquot Club Eskimos	T 4	Grofe, Ferde Orchestra	N 10	Lawrence, Earl
Z 6	Armbruster, Robert	M 34	Cloutier, Norman L.	N 5	Guizar, Tito	R 19	Lazy Dan, The Minstrel Man
DD 18	Arnold, Jean	F 7	Cobb, Irvin S.	T 15	Guizar, Tito	P 1	Leaf, Ann
K 2	Arnold, Jean	R 22	Coleman, Emil	T 17	Guest, Edgar	P 4	Leibert, Dick
T 3	Arnold, Rhoda	M 7	College Inn Orchestra	T 1	Haenschen, Gus	P 6	Leibert, Dick
Y 2	Backus, Georgia	U 2	Collinge, Channon	G 2	Haggard, Dr. Howard W.	T 1	Lennox, Elizabeth
G 4	Bagley, Arthur	DD 11	Connecticut Yankees	M 19	Hall, George	L 7	Levitzi, Mischa
DD 2	Bailey, Homay	Y 3	Connolly, Walter	Q 3	Hall, George	M 12	Lewis, Ted
K 8	Baker, Charles	D 3	Cook, Phil	R 13	Hall, Wendell	M 14	Lewis, Ted
D 1	Baker, Phil	X 14	Corwine, Tom	DD 12	Hanshaw, Annette	M 1	Lexington, Hotel Dance Orchestra
T 32	Balladeers, The	M 47	Cosmopolitan Hotel Orchestra	V 3	Hard, Anne	M 7	Libuse, Frank
N 2	Banta, Frank	M 8	Cotton Club Orchestra	H 3	Harding Sisters (Irene and Mathilde)	R 18	Little Jack Little
T 14	Barclay, John	Q 4	Coughlin, Bunny	P 5	Harding, Irene	DD 3	Livingstone, Mary
R 1	Barlow, Howard	C 9	Cross, Milton	Y 1	Harris, Graham	DD 16	Lombardo, Guy
L 28	Barlow, Howard	C 10	Cross, Milton	M 24	Harris, Phil	M 27	Lopez, Vincent
DD 15	Barthell, Betty	Q 1	Crumit, Frank	M 20	Harrod, Buddy	M 28	Lopez, Vincent
R 3	Barthell, Betty	Q 2	Crumit, Frank	Q 14	Harvey, Van	M 29	Lotus Garden Orchestra
R 2	Bartlett, Albert	L 14	Cutter, Madame Belle Forbes & Orchestra	M 21	Hays, Billy	Y 1	Lovel, Leigh
E 1	Barton, Frances Lee	M 57	Davies, Edward	N 22	Hays, Harvey	M 30	Lowe, Maxim
C 8	Baruck, Allan	N 15	Davies, Edward	X 9	Henry, John, Black River Giant	M 41	Lown, Bert
A 4	Baxter, Gladys	R 20	Dawson, Nick	W 7	High, Dr. Stanley	K 2	Lullaby Lady
M 2	Belasco, Leon	R 7	De Cordoba, Pedro	F 21	Hill, Edwin C.	M 31	Lyman, Abe
M 12	Belasco, Leon	Z 7	Dempsey, Jack	V 5	Hill, Edwin C.	N 15	Lyon, Ruth
R 38	Belasco, Leon	S 3	Dennis, Richard	L 15	Himber, Richard	M 35	McAlpin Hotel Orchestra
X 2	Bell, Joseph	W 6	Dennis, Richard	N 3	Hiraoka, Yoichi	N 22	McCabe, Sara Ann
Y 1	Bell, Joseph	T 8	Deutsch, Emery	T 1	Hirsch, Bertrand	DD 18	McCloud, Mac
C 8	Bell, Shirley	T 10	Deutsch, Emery	R 20	Hitz, Elsie	Q 10	McConnell, Ed, "Smiling"
T 2	Bello, Ruth Kelly	T 18	Deutsch, Emery	BB 4	Holmes, Burton	R 10	McCoy, Mug
DD 3	Benny, Jack	T 11	Dewey, Phil	M 23	Hopkins, Claude	V 11	McDonald, James G.
X 7	Berg, Gertrude	X 1	Diamond's Adventures, Captain	N 1	Horlick, Harry	X 14	McLain, Junior
D 2	Bernie, Ben	K 12	Dilworth, George	N 22	Howard, Charles	R 34	McLaughlin, Tommy
T 33	Berr, Nanette	F 18	Dodge, Mrs. Cleveland E.	M 51	Howard, Shirley	D 1	McNaughton, Harry
M 3	Berrens, Fred	O 1	Doerr, Clyde	DD 1	Howard, Tom	F 23	MacDonald, Claudine
M 46	Berrens, Fred	Q 3	Donaldson, Grace	T 14	Hufsmith, Fred	J 2	Madison Ensemble
R 6	Berrens, Fred	R 8	Do-Re-Mi (Trio)	Z 13	Hulick, Budd	K 7	Madison Singers
R 24	Berrens, Fred	R 9	Do-Re-Mi (Trio)	S 3	Hunt, Arthur Billings	N 8	Magic Tenor, The
R 35	Berrens, Fred	N 2	Dragonette, Jessica	W 6	Hunt, Arthur Billings	DD 13	Mandy Lou
L 6	Berumen, LaForge	L 2	Eastman, Mary	L 23	Intondi, Urban	DD 10	Mangano, Don
M 1	Bestor, Don	T 21	Eastman, Mary	Z 4	Isles, J. Harrison	M 32	Manhattan Serenaders
M 4	Biltmore Hotel Concert Orchestra	K 2	Eastman, Morgan L.	R 15	Jackson, Arlene	F 23	Mariani, Hugo
N 11	Biviano, Joe	X 3	Easy Aces (Mr. and Mrs. Goodman Ace)	C 10	James, Lewis	R 21	Marshall, Everett
DD 3	Black, Frank	M 17	Edgewater Beach Hotel Orchestra	N 16	Janke, Helen	Q 11	Martha and Hal
L 22	Black, Frank	T 29	Edmonson, William	D 8	Jarnagin, Jerry	R 41	Martin, Dolph
M 11	Black, Ted	M 8	Ellington, Duke	M 17	Johanson, Selma	L 28	Martini, Nino
M 55	Black, Ted	K 3	Eton Boys, The	DD 10	Jordan, Marion and Jim	R 39	Marvin, John
C 5	Blaine, Joan	R 3	Eton Boys, The	Z 16	Jordan, Marion and Jim	D 4	Marx, Groucho and Chico
N 16	Blake, George	R 9	Evans, Evan	V 2	Kaltenborn, H. V.	K 8	Master Singers, The
D 2	Blue Ribbon Orchestra	N 17	Evers, Chester	DD 10	Kaltenmeyer's Kindergarten	DD 12	Maxwell House Show Boat, Capt. Henry's
Q 6	Bonham, Guy	M 18	Fiorito, Ted	DD 10	Kamman, Bruce	N 3	Maxwell, Richard
X 2	Bontime, Joseph	Q 14	Flynn, Bernardino	O 4	Kaufman, Irving	N 16	Maxwell, Richard
R 22	Bordoni, Irene	D 8	Franklin, Irene	R 16	Kayser, Kay	DD 6	Medbury, John P.
R 4	Boswell Sisters	X 2	Frawley, Tim	R 36	Keenan & Phillips	DD 3	Melton, James
N 2	Bourdon, Rosario	N 4	Fray and Braggiotti	Z 8	Kelly, Andrew F.	T 22	Melton, James
N 9	Bowes, Major	R 7	Friendly Philosopher, The	M 25	Kenmore Hotel Orchestra	X 5	Meredith, June
M 56	Brandwynne, Nat	C 5	Fugit, Merrill	V 6	Kennedy, John B.	N 16	Merker, Mary
B 3	Brewster, John	DD 10	Fugit, Merrill	Z 5	King, Helen	D 1	Merrie-Men (male quartet)
T 5	Brice, Fanny	L 20	Gallicchio, Joseph	A 3	King, Wayne	W 4	Michaux, Elder
X 5	Brickert, Carlton	M 57	Gallicchio, Joseph	T 20	Kirbery, Ralph	L 13	Mickunas, Emily
C 5	Briggs, Donald	M 10	Garber, Jan	N 17	Kitchell, Alma	N 11	Miller, Irving
M 23	Brooks, Jack	O 2	Garcia's Mexican Marimba Band	T 14	Kitchell, Alma	O 6	Minevitch, Borrah
DD 9	Brooks and Ross	N 5	Gauchos, The	Z 6	Knight, Raymond	R 21	Mitchell, Al, Orchestra
G 1	Bundeson, Dr. Herman	T 33	Gay Gypsies	N 15	Koestner, Josef	T 17	Mock, Alice
DD 16	Burns & Allen	N 10	Geddes, Bob	T 17	Koestner, Josef	DD 12	Molasses 'n' January
Q 13	Butler, Ann	T 36	Gilchrest, Charles	T 25	Koestner, Josef	T 36	Monarch Mystery Tenor
K 14	Cain, Noble						(Continued on page 28)
M 5	Calloway, Blanche & Orch.						
C 8	Cansdale, Harry						

Note: Artists and others are arranged alphabetically by names of individuals, teams or organizations. You can locate the programs on which the individual artists are appearing by taking the index number which appears immediately at the left of the name and following it through the CLASSIFIED SCHEDULE. The index numbers on the Classified Schedule have been arranged alphabetically as regards the letters which set off the different types of programs and numerically as regards the programs listed under each different classification. If you want further information, address Editor of Radio Fan-Fare Program Finder, 420 Lexington Avenue, New York, enclosing return postage.

FOLLOW YOUR FAVORITE STAR

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REVIEWING THE CURRENT PROGRAMS

PHIL BAKER, THE ARMOUR JESTER
(NBC-WJZ, Friday at 9:00 to 9:30 P. M.)

Cast—Phil Baker—The Merry-men—Neil Sisters—Harry McNaughton—Roy Shields and Band.

Comment—Phil has brought his stooge-heckler routine to the air with the same effectiveness with which he used it on the stage. It is only when he deviates from this technique and exchanges quips with McNaughton that the fun sags. However, this may not be a fair criticism, as Phil seemed to be a bit too quick for Harry's British dialect humor at first, probably because they were not accustomed to each other. If Phil can keep the laughs coming as steadily as he did with his first few shows, he will be sitting pretty. The idea of the phantom voice that interrupts the conversation is certain to get over, regardless of whether you knew the Phil Baker-Sid Silvers stage combination or not. The singing by the Merry-men and the Neil Sisters is acceptable if not distinguished, and Roy Shields does well with a studio group of orchestra boys.

The Plug—The program director had a swell idea when he started this show. The trick was to sing the commercial announcement—but they didn't let it go at that. For some reason sponsors just can't believe that you heard them the first time, so in the Baker program they had to repeat the sentiments of the song in the usual dry harangue, which is made harder to take by a jig-saw give-away speech.

Opinion—Don't let the announcement keep you from hearing Phil.

RICHFIELD COUNTRY CLUB
(NBC-WEAF, Friday at 10:30-11:00 P. M.)

Cast—Alex Morrison—Betty Barthell—Jack Golden's Orchestra—Ben Grauer (Announcer).

Comment—With the golf season starting, this program should pull in the pasture-pool addicts by the thousands. Alex Morrison is recognized today as one of the most efficient golf teachers the game has produced, and he has developed such a graphic method of explaining his theories that it is possible to pick up many valuable pointers from his radio chats. Perhaps the most interesting thing about the Morrison system is that he does not attempt to confuse you with irrelevant and complicated details. He has reduced the golf swing to its simplest elements—which

you will find a big help after all the chit-chat that has been handed out for years by so-called experts. (This information can be given with authority, as the writer has been one of Mr. Morrison's pupils and has played with him a number of times.) In addition to the golf talks, there is singing by the well known Betty Barthell, and music by John Golden's capable bandsmen.

The Plug—The gift inducement on this program is a copy of the Morrison golf lesson, which is handed out gratis at Richfield Oil stations. During his spiel, Alex manages to drag in the product by trick analogies built around the golf swing—the necessity for "proper lubrication in the joints," etc. The sponsor's name is also brought in through the music. The advertising altogether is handled better than most commercials.

Opinion—Good music—intelligent program construction—and some real help for golfers.



JOHN HENRY

... the Black River Giant goes voodoo

DOROTHY FIELDS AND JIMMY MC HUGH
(NBC-WJZ, Friday at 10:15-10:30 P. M.)

Cast—Dorothy and Jimmy.

Comment—Here is a talented team that might do well by a sponsor. Dorothy, daughter of Lew Fields (Weber and Fields), was known only as an expert lyricist until somebody over at Radio City heard her croon and installed her in the Music Hall as one of the first attractions to show in that edifice. This gave her the inspiration to combine with her old

composing teammate, Jimmy McHugh, and take a shot at the air. Jimmy plays the piano and Dorothy sings in a low, throaty voice characterized by excellent showmanship in delivery. In addition to reviving all the hits they have written together, the team offers brand new stuff, with the ink still warm. Among the popular ditties they have penned are: "I Can't Give You Anything But Love," "Hey, Young Fella," "Sunny Side Of The Street," "Cuban Love Song," "Must Have That Man," "Doing The New Low Down" (Bill Robinson's favorite jig tune), "Diga-Diga-Doo," "Blue Again," and "Go Home And Tell Your Mother."

Opinion—Intelligent entertainment—and enough creative talent to provide originality and variety on a regular program.

PONTIAC PRESENTS—
(CBS-WABC, Thursday at 9:30-10:00 P. M.)

Cast—Colonel Stoopnagle and Budd—William O'Neil (Tenor)—Jeannie Lang ("Cute" Soprano)—Andre Kostelanetz and Mixed Chorus—Louis Dean (Announcer).

Comment—Stoopnagle and Budd were not given the prominence they deserved in the first few of these programs, but the sponsors evidently saw their error—and, by correcting it, brightened the show considerably. These two lads are good judges of the ga-ga, incongruous type of humor, know when they've said enough, and have the happy trick of never seeming important. They also know the reverse-English value of kidding their product, and do it as much as the sponsors will allow. Mr. O'Neil is an exponent of the robust light opera school. He is best when singing about soldiers of the king and other he-man themes which require lung power. Miss Lang is about to be too cute, if she hasn't been already. She should cut down on her giggle and get a few new tricks. If feminine psychology is what the experts would have you believe, Jeannie's coyness must annoy plenty of the femme listeners. The chorus and orchestra work can always be relied on. Any chorus and orchestra could hardly be anything but excellent, under the direction of Andre Kostelanetz.

The Plug—The pleasant air manner of Announcer Louis Dean and the kidding of the Colonel and Budd, supply much needed relief to the rather heavy stuff in the announcement.

Opinion—Good all-family program.

TRIPLE BAR X DAYS AND NIGHTS

(CBS-WABC, Friday at 8:30 to 9:00 P. M.)

Cast—Carson Robison, John and Bill Mitchell, Pearl Pickens, and others.

Comment—This program, featuring "Carson Robison and his Buckaroos," is being given an important build-up by Columbia over its whole network in an effort to interest a sponsor—and I see no reason why some advertiser doesn't grab it off. The intelligently written and directed story and clever sound effects create a convincing atmosphere of Western pioneer days—the songs cover the entire field of cowboy and hill-billy tunes (over 200 of which were written by Mr. Robison himself)—and the unnamed actors who perform in the stories of the Old West are consistently effective. Carson, and the fellow who writes or adapts the plays, have shown good judgment in not allowing the program to be characterized by an overemphasis on Western melodramatic hokum. They not only leaven the talk with plenty of



DOROTHY FIELDS and JIMMIE MC HUGH

... a sponsor will get 'em if they don't watch out!

Comment—The character of *John Henry*, the Black River Giant, is taken from the writings of Roark Bradford. It is drawn with the fine imagination and authenticity of detail that mark all of Mr. Bradford's works dealing with the Southern negro. The title role is played by Juano Hernandez, an actor of considerable ability, whose activities in private life have fitted him particularly well for the part. He has swung a sledge hammer as a day laborer, and "rousted" cotton bales along the Mississippi levees—so he knows the language of John Henry, and is familiar with the customs of the colored folks in the delta country. In addition to these qualifications, he is a continuity writer, collaborating with Geraldine Garrick in the composition of all the "John Henry" scripts. The program is in two parts. The first fifteen minutes are used for building up the character. Then there is a half hour interval, given to another program, after which "John Henry" comes back on the air, and the real dramatic action of the broadcast is offered.

Opinion—This one should find more favor in rural communities than in metropolitan districts, and will be especially appreciated in the South. Excellent "atmosphere" program—good direction—fine speaking and singing voices—exciting and authentic negro folk lore and "voodoo" ceremonials.

JACK BENNY'S CHEVROLET PROGRAM

(NBC-WEAF, Friday at 10 to 10:30 P. M.)

Cast—Jack Benny, Mary Livingston, James Melton, Frank Black's Orchestra and Male Chorus.

Comment—According to the latest expert reports, this program has been losing favor. We doubt it. If Jack

Benny's smooth, ingenious sense of building up laugh-provoking situations is not more enjoyable than the usual stale-joke routine of air comedy—well, the country's sense of humor should have a new deal. Just how the popularity of air stars should be determined is still a matter of debate among the boys who pay the bills. The fan-mail test has been a criterion, but that is another racket that needs a new deal... and not from the bottom of the deck. Anybody can get letters by begging for them and using written propaganda.

As an example of Jack's smart fun, we recall his Kiddie program... with each member of his troupe reciting Mother Goose with the rhymes conspicuously absent... Jack's amusing rendition of "Sonny Boy" despite concentrated opposition from the orchestra... and his Red Riding Hood bedtime story, with which he put himself to sleep. (The idea was used in a Laurel and Hardy movie comedy, but Jack's exploitation topped the screen version.)

Mary Livingston, Jack's wife, continues to be an effective stooge... the chorus work is O. K.... any time you see Frank Black's name in the lineup, you know the orchestral music will be a treat, and James Melton is one of the most popular tenors on the air. (And Mr. Melton may be surprised to know that this review was written by a bird who used to applaud his playing and warbling when he was in the University of Florida band.)

The Plug—Humorous introduction of the advertising makes it more digestible (and if they will give Jack the leeway he had with the Canada Dry show, he'll remove even more of the sting.)

Opinion—Excellent music and consistent fun. (Continued on page 28)



CARSON ROBISON and PEARL PICKENS
... a good commercial bet.

good singing, but they also get the adventure angle over without making twenty-seven redskins bite the dust every few minutes. And they have relatively few stagecoach holdups.

Opinion—Well planned and entertainingly produced Western sketches. If they maintain the high level of the first programs, you can let Junior listen in without the fear that he may get up in the middle of the night and scalp his baby sister.

JOHN HENRY, BLACK RIVER GIANT
(CBS-WABC, Sunday at 8:00-8:15, and 8:45-9:00 P. M.)

Cast—Juano Hernandez, Georgia Burke, and other well known stage players in an all-negro cast.

RADIO FAN-FARE PROGRAM FINDER

ARTIST SCHEDULE

(Continued from page 25)

Index	Artist	Index	Artist	Index	Artist	Index	Artist
N 2	Montgomery, Lee	R 13	"Red Headed Music Maker, The"	M 44	Scholtz, William	V 9	Thorpe, Merle
H 2	Moore, Betty	Y 2	Reese, Edward	M 16	Schuster, Mitchell	BB 3	Tomlinson, Edward
DD 15	Morrison, Alex	DD 16	Regan, Phil	N 2	Seagle, John	T 29	Toney, Jay
DD 9	Mors, Helen	Q 5	Reis & Dunn	L 19	Semmler, Alex	X 4	Torgerson, Ulita
M 36	Moss, Joe	M 44	Reisman, Leo	N 2	Shaw, Elliot		
		DD 5	Reser, Harry	M 48	Sherman Hotel Dance Orch.		
T 1	Munn, Frank			D 1	Shield, Roy	R 33	Tracy, Arthur
D 1	Neil Sisters	N 12	Revellers Quartet, The	Q 1	Shilkret, Jack	R 41	Travelers Quartet, The
A 4	Nell, Edward	M 3	Reynolds, Brad	F 21	Shilkret, Nathaniel	C 7	Tucker, Madge
H 3	Nell, Edward	DD 6	Rich, Freddie	N 2	Shope, Henry		
M 12	Nelson, Ozzie	K 4	Rich, Freddie	M 30	Shoreham Hotel Orchestra	DD 11	Vallee, Rudy
M 37	Nelson, Ozzie					C 5	Van Harvey, Art
		M 32	Rich, Freddie	DD 2	Sims, Lee	T 31	Vass Family
R 25	Niesen, Gertrude	R 3	Rich, Freddie	R 32	Singin' Sam	M 54	Victorine, Paul
M 59	Nichols, Red	R 9	Rich, Freddie	DD 1	Singing Clerks, The	M 55	Village Barn Orchestra
B 1	Niles, Blair	R 25	Rich, Freddie	T 29	Smith, Homer	DD 12	Voorhees, Don
R 38	Novis, Donald	N 7	Riesenfeld, Leo	R 17	Smith, Kate		
T 1	Ohman & Arden	M 35	Robbins, Sam			M 34	Wade, Fred
T 5	Olsen, George			DD 10	Song Fellows, The	N 17	Waldo, Earl
		T 26	Robison, Willard	A 4	Sorey, Vincent	L 12	Waldorf Astoria Orchestra
R 27	O'Neal, William	Z 15	Robinson, Carson	M 49	Sorey, Vincent	M 56	Waldorf Astoria Orchestra
R 7	Osborne, Will	R 40	Rodemich, Gene	N 5	Sorey, Vincent	P 5	Waldorf Astoria Orchestra
		Z 3	Rogers, Buck	R 42	Sorey, Vincent		
M 6	Paige, Raymond	D 5	Rogers, Will	T 23	Sorey, Vincent	DD 13	Waring, Fred
M 40	Palais d'or Orchestra	M 45	Rolfe, B. A.	DD 18	Soubier, Clifford	X 7	Waters, James R.
R 28	Palmer House Ensemble	L 13	Rosanoff, Maria	X 5	Soubier, Clifford	T 4	Weeks, Ranny
S 3	Palmer, Kathryn	DD 9	Rose, Freddy	T 29	Southernaires, The	K 10	Weil, Irving
W 6	Palmer, Kathryn	Q 3	Rose, Hortense	Q 7	Spaeth, Sigmund	BE 2	Wells, Carveth
M 41	Park Central Dance Orchestra	R 1	Rose, Mildred	M 38	Spitalny, Phil	DD 9	Westphal's Orchestra
N 1	Parker, Frank	M 23	Roseland Orchestra	L 10	Spross, Charles Gilbert	M 23	Westphal's Orchestra
N 2	Parker, Frank	B 2	Ross, David	I 1	Stannard, Capt. Wm. J.	M 58	Westphal, Frank
X 16	Parker's, Sunday at Seth			Z 5	Starky, Louise	P 3	Whipple, Doc
		R 34	Ross, David	M 43	Steele, Mary		
DD 18	Parsons, Chauncey	DD 12	Ross, Lanny			DD 9	White, Billy
DD 18	Parsons, Joe	T 27	Ross, Lon	T 25	Steele, Mary	X 14	White, Bob
N 6	Pasternack, Josef	K 10	Round Towners, The	M 4	Stern, Harold	N 11	White, Joe
F 19	Patri, Angelo	N 8	Round Towners, The	N 10	Stewart, Elliott	H 2	White, Lew
				L 21	Stewart, Kathleen	P 7	White, Lew
S 3	Patton, Lowell						
W 6	Patton, Lowell	DD 5	Rowswell, "Rosey"			X 2	Whitney, Edwin W.
D 6	Pearl, Jack ("Baron Mun-chausen")	DD 2	Rubinoff, Dave	M 50	Stokes, Harold	F 20	Wile, Frederic
		W 5	Sackman, Dr. Ralph	Z 13	Stoopnagle and Budd, Col.	M 44	Wiley, Lee
T 14	Pearson, Charles	X 5	Sagerquist, Eric	R 33	Street Singer		
M 17	Pedro, Don	M 27	St. Regis Hotel Orchestra	N 10	Summerfield, Wesley	Q 12	Wilson, Claire
M 42	Pennsylvania Hotel Orchestra	DD 1	Salter, Harry			DD 12	Wilson, Muriel
R 40	Percy, David			F 13	Sutton, Vida Ravenscroft	T 14	Wilson, Muriel
T 29	Peters, Lowell	Q 1	Sanderson, Julia	K 11	Swiss Yodelers	V 10	Winchell, Walter
N 16	Peterson, Curt	Q 2	Sanderson, Julia	M 19	Taft Hotel Orchestra		
L 20	Pfau, Franz	T 14	Sanford, Harold	F 14	Taplinger, Bob	C 11	Wing, Paul
		T 35	Sanford, Harold	Z 14	Tarkington, Booth	DD 12	Winniger, Charles
R 29	Pickens Sisters	L 11	Sapira, Sylvia			DD 10	Wolf, Johnny
U 4	Pitts, Cyril			Z 13	Taylor, H. Chase	R 36	Wons, Tony
DD 1	Polesie, Herbert	R 40	Sargent, Jean	C 8	Tedro, Henrietta	Q 9	Wons, Tony
H 3	Post, Emily	N 3	Schaeffer, Helen	X 14	Tedro, Henrietta		
DD 10	Poynton, Loretta	T 28	Scherban, George	M 50	Tecla, Dick	M 40	Woodworth, Julian
Q 8	Prescott, Allen	M 47	Schilling, Victor	M 45	Terraplane, Orchestra	D 7	Wynn, Ed
T 38	Radio Ruhes	L 13	Schmid, Adolf	V 8	Thomas, Lowell	C 5	Yeo, Billy
N 21	Rapee, Erno						

Note: Artists and others are arranged alphabetically by names of individuals, teams or organizations. You can locate the programs on which the individual artists are appearing by taking the index number which appears immediately at the left of the name and following it through the CLASSIFIED SCHEDULE. The index numbers on the Classified Schedule have been arranged alphabetically as regards the letters which set off the different types of programs and numerically as regards the programs listed under each different classification. If you want further information, address Editor of Radio Fan-Fare Program Finder, 420 Lexington Avenue, New York, enclosing return postage.

REVIEWS OF CURRENT PROGRAMS

(Continued)

"IRVIN S. COBB"

(CBS-WABC, Monday and Friday at 9:00 P. M.)

Cast—Irvine S. Cobb, Allan Joslyn, Al Goodman's Orchestra.

Comment—The success of this program depends entirely on Mr. Cobb's ability to amuse and entertain the radio public with his humorous stories and news comments. The sponsor, Gulf Gasoline, has made no elaborate plans to provide the star with either situation material or additional talent. Al Goodman, an orchestra leader of recognized ability due to his many years of service under the banner of the late Flo Zeigfeld, and his present job as conductor with the Broadway show, "Strike Me Pink", assures competent musical support. Mr. Joslyn, veteran radio actor, should be a help as a sort of feeder for Mr. Cobb. In the script he is known as *Chris*, the man who runs the Gulf filling station. In addition to carrying on conversations with Mr. Cobb (who appears to be a hanger-on around the station), *Chris* also does the commercial announcement, and very pleasantly. But the fact remains that the customers are going to tune in because of Cobb's reputation as a humorous writer and raconteur—so it's squarely up to Irvin. And here's the catch—if there is one. Radio fans have become accustomed to gag humor. Puns, jokes, humorous exaggerations... all with a quick point. In this type of fun-making, the build-up to the laugh is not im-

portant. The big idea is to have a cracker on the end that snaps and gets a giggle. Mr. Cobb's humor is entirely different. When he tells a story, the detail in the telling is often as amusing, or more amusing, than the actual point. To accomplish this he relies on his unusual command of English to create humorous surprise in description and phrasing. If old John Radio Fan follows Mr. Cobb's narratives closely, and catches the morsels of erudite fun that flash out during his word-juggling, the program will be a success. The hundred percent gag lover is almost certain to be disappointed, because, like all humorous writers, Mr. Cobb can take three good jokes and stretch them into an interesting serial. We don't think Mr. Cobb should go in for Jewish dialect—as witness his door-bell ringing story of his first broadcast. Excellent material, and beautifully built up, but the listeners are used to expert dialecticians, and may resent poor imitation. As for his news comments, we believe his material will improve. It is quite a trick to make humor of news, in the Will Rogers manner, but with his ability as a creative humorist, Mr. Cobb should catch on.

The Plug—It was a wise move to use Allan Joslyn on the commercial announcement. He has an intimate, friendly delivery that is much easier to take than the usual diction-conscious product plugger. As *Chris*, the filling station attendant, he also gets over the idea of the extra courtesies that are extended to customers of Gulf stations. (While he was talking about his free service the first night, the orchestra, in the background, was softly playing, "I'll Take an Option on You.") We think it was a mistake to let Mr. Cobb announce himself, as he did on the

first program. Sounded a bit presumptuous, which is exactly what he isn't.

Opinion—Depends entirely on the individual sense of humor. We like Mr. Cobb's stuff and always have. (And his position would be strengthened if air censorship was less strict. Then he could use such masterpieces as "The Flood in the Mississippi Valley.")

"WILL ROGERS"

(NBC-WJZ, Sundays at 9:00 P. M.)

Cast—Will Rogers, Joseph Bell and an orchestra.

Comment—Here's an air attraction (also sponsored by Gulf Gasoline) that is about as fool-proof as they come. America has never produced a more acceptable entertainer than the Oklahoma Sage, and he will be a welcome relief from the obvious type of air comedians, of whom the listeners are getting a bit tired. Mr. Rogers will doubtless stick to his usual routine of comment on timely news topics—and should. (Whatever you do, Will, don't use many gags like that one on the first program—you know, when you were talking about the China-Japan fighting... "What do you use in case of a gas attack?"... Answer—"Bicarbonate of soda." Bert Laehr used the same idea every night for over a year during the Broadway show, "Flying High.")

The Plug—Joseph Bell (the same man who talks so intimately with Doctor Watson about G. Washington's Coffee) handles the comparatively light announcement with the minimum of annoyance.

Opinion—Three cheers!

FOLLOW YOUR FAVORITE STAR

RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE*

D—COMEDIANS

D1—PHIL BAKER, THE ARMOUR JESTER—Friday. ½ hour.
The Armour Jester, Harry McNaughton, Roy Shield, Merrie-Men, Neil Sisters.

9:30 PM—ED	8:30 PM—ES-CD	7:30 PM—CS	6:30 PM	5:30 PM
WJZ WBZ WBZA KDKA	WBAL WHAM WJAR WJR WRVA WWNC WJAX WIOD WMAQ	KWK WREN KOIL WTMJ KSTP WEBC WSM WMC WSB WAPI WSMB WFAA KPRC WOAI WKY KSO	KOA KDYL	KGW KOMO KHQ KGO KFI

D2—BEN BERNIE'S BLUE RIBBON ORCHESTRA—Tuesday. ½ hour.

9:00 PM—ED	8:00 PM—ES-CD	8:30 PM
WEEI WJAR WEAF WTAG WCSH WFI WGY WBEN WCAE	WRC WFBR WTAM WSAI WWJ WCKY WLS	KGO KFI KGW KOMO KHQ

D3—PHIL CDDK AND HIS INGRAM SHAVERS—Mon., Wed., Fri. ¼ hour.

8:45 PM—ED	7:45 PM—ES-CD	6:45 PM—CS
WJZ WBZ WBZA KDKA	WJR WBAL WJAR WCKY WMAL WSYR WLS WHAM	KWK KWCR KUL WREN KSO

D4—FIVE STAR THEATRE; GROUCHO AND CHICO MARX—Monday. ½ hour.
(Will be discontinued after last week in May)

7:30 PM—ED	6:30 PM—ES-CD
WJZ WBZ WBZA KDKA WSAZ	WBAL WHAM WPTF WWNC WIS WRVA WMAL

D5—GULF HEADLINERS WITH WILL ROGERS—Sunday. ½ hour.

9:00 PM—ED	8:00 PM—ES-CD
WJZ WBAL WBZ WBZA	WJAR WJR WLW WSYR WMAL WRVA WPTF WWNC WIS WJAX WRDA

D6—LUCKY STRIKE HOUR

Thursday. 1 hour

"Baron Munchausen" (Jack Pearl Comedian)

10:00 PM—ED	9:00 PM—ES-CD
WEAF WTAG WEEI WJAR WCSH WFI WGY WBEN WCAE	WRC WFBR WTAM WWJ WLW WIS WWNC WJAX WIOD WFLA WPTF WENR

8:00 PM—CS	7:00 PM	6:00 PM
KSD WOC WHO WOW WDAF WTMJ KSTP WEBC WDAY KFJR WIBA WRVA WSM KVOO WMC WSB WSMB WJDX KTHS WKY WBAP KPRC WOAI KTBS	KDYL KOA	KTAR KFSD KGO KFI KGW KOMO KHQ

D7—ED WYNN AND THE FIRE CHIEF BAND—Tuesday. ½ hour.

9:30 PM—ED	8:30 PM—ES-CD	7:30 PM—CS	6:30 PM	5:30 PM
WEAF WCHS WFI WGY WBEN WEEI WJAR WCAE WTAG CFCF	WFBR WRC WTAM WWJ WRVA WWS WWNC WLS WJAX WIOD WFLA WMAQ	KSD WOW WHO WOC WSM WDAF WIBA KSTP WEBC WDAY KFJR WTMJ KVOO WMC WSB KTHS WSMB WBAP KPRC WKY WOAI KTBS WJDX	KDYL KOA KGIR KGHL	KFSD KTAR KGO KFI KGW KOMO KHQ

D8—IRENE FRANKLIN AND JERRY JARNAGIN—Wed. and Fri. ¼ hour.

10:15 PM—ED	9:15 PM—ES-CD	8:15 PM—CS
WJZ	WBAL WMAL WSYR WJAR WJR WCKY WWNC WIS WJAX WIOD WFLA	KYK KWK KWCR WREN KSO WAPI WMC WSMB WKY WFAA KTBS WOAI

E—FOOD

E1—FRANCES LEE BARTON

Tuesday and Thursday. ¼ hour

11:15 AM—ED	10:15 AM—ES-CD	9:15 AM—CS
WEAF WTIC WTAG WEEI WJAR WCHS WLIT WGY WBEN WCAE	WRC WFBR WTAM WWJ WLW WMAQ	WHO WSM WMC WSB WAPI WSMB KTHS KVOO KPRC WOAI WKY KTBS WOW

E2—BETTY CROCKER—Wednesday and Friday. ¼ hour.

10:45 AM—ED	9:45 AM—ES-CD	8:45 AM—CS
WEAF WTAG WEEI WCHS WBAP WFI WBEN WGY WJAR WCAE	WTAM WWJ WSAI WFBR WRVA WPTF WJAX WIOD WFLA KYW WRC	KSD WOW WAI KPRC WKY WOC WHO KVOO KTHS WDAF

E3—FORECAST SCHOOL OF COOKERY—Saturday. ¼ hour. Mrs. A. M. Goudiss,

11:00 AM—ED	10:00 AM—ES-CD	9:00 AM—CS
WJZ WBZA KDKA WBZ	WBAL WHAM WJAR WJR WCKY KYW	KWK KOIL WREN

E4—MYSTERY CHEF—Tuesday and Thursday. ¼ hour.

10:00 AM—ED	9:00 AM—ES-CD
WEAF WTIC WBEN WGY WFI WTAG WJAR WCHS WEEI WCAE	WFBR WRC WWJ WTAM WSAI

E5—RADIO HOUSEHOLD INSTITUTE

Wednesday and Saturday. ¼ hour

11:15 AM—ED	10:15 AM—ES-CD	9:15 AM—CS	8:15 AM
WEAF WTAG WEEI WJAR WCHS WLIT WGY WBEN WCAE WTIC	WRC WFBR WTAM WWJ WSAI KYW	WHO WDAF WTMJ KSTP KPRC WOAI WKY KTHS WSM WSB WSMB WAPI WMC WBAP	KOA KDYL

E6—VISITING WITH IDA BAILEY ALLEN—Thursday. ¼ hour.

10:15 AM—ED	9:15 AM—ES-CD	8:15 AM—CS	7:15 AM
WABC WOKO WAAB WKBW WJAS WLBZ WHP WORC CFRB	WADC WCAO WHK CKOK WFBL WSPD WJSV WCAH WLBW WHEC WWVA WBIG WDBJ WQAM WDBO WDAE WSJS	KMBC KMOX WMBD WGST WDOO WREC WSFA WLAC WDSU KTRH KLRA WBW KFH WTAQ WISN WSBT WSBT	KVOR KLZ KSL

F—GENERAL

F1—AMERICAN LEGION PROGRAM

Thursday. ¼ hour

4:45 PM—ED	3:45 PM—ES-CD	2:45 PM—CS	1:45 PM
WABC WOKO WAAB WGR WIP WJAS WPG WLBZ WORC	WCAO WHK WFBL WSPD WFEA WLBW WKBW WBIG WJAR WDBJ WMBG WTOC WQAM WDBO WSJS	KMBC WGST WBRC WDOO WODX WSFA WLAC WDSU KRLD KTRH WIBW WACO WTAQ WKBH WISN WSBT WMT WREC	KVOR KLZ KSL

F3—COLUMBIA EDUCATIONAL FEATURES—Fri. ¼ hour.

2:45 PM—ED	1:45 PM—ES-CD	12:45 PM—CS	11:45 AM	10:45 AM
WABC WOKO WKBW WIP WJAS WEAN WPG WLBZ WHP WORC CFRB	WADC WCAO WBBM CKOK WFBL WSPD WJSV WCAH WFEA WLBW WHEC WWVA WKBW WBIG WTOC WQAM WDBO WDAE WSJS	KMBC WGST WDOO WREC WODX WSFA WLAC WDSU KRLD KTRH WIBW WTAQ WISN WSBT WMT	KVOR KLZ	KHJ KOLN KGB KFRC KOL KFPY

F4—COLUMBIA PUBLIC AFFAIRS INSTITUTE—Sat. ½ hour.

10:15 PM—ED	9:15 PM—ES-CD	8:15 PM—CS	7:15 PM	6:15 PM
WABC WOKO WAAB WKBW WCAU WJAS WEAN WPG WLBZ WICC WHP WORC	WADC WCAO WBBM WHK WFBL WSPD WJSV WFEA WLBW WHEC WWVA WBIG WDBJ WTOC WQAM WDBO WDAE WSJS	KMBC WMBD WGST WDOO WREC WODX WLAC WDSU KLRA KTHS WIBW KFH WCCO WSBT	KVOR KLZ	KHJ KOLN KGB KFRC KOL KFPY

NOTE: The index number appearing at the left of each program title is keyed for reference from DAY BY DAY SCHEDULE and ARTIST SCHEDULE. Then follows the names of the principal artists and the station listings. Time zones are abbreviated as follows: ED for Eastern Daylight, ES-CD for Eastern Standard and Central Daylight, CS for Central Standard, M for Mountain, P for Pacific Coast. Last minute changes make absolute accuracy impossible; hence, if you do not find a specific program on a specific station, try other stations listed in the same time zone. Where no station listing is given, hook-up is variable, but best results can be obtained by tuning in on key stations of the networks as designated on STATION SCHEDULE. Write Fan-Fare Program Editor, 420 Lexington Avenue, New York, for further information you require, enclosing return postage.

LOCATES WHAT YOU LIKE BEST

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RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE*

F5—ECONOMIC WORLD—Saturday, ½ hour.

8:30 PM—ED	7:30 PM—ES-CD	6:30 PM—CS	5:30 PM	4:30 PM
WEAF WEEI	WIS WRC	WOW WDAF	KOA	KFSD
WJAR WCSH	WBR WAM	WIBA WMC	KDYL	KPO
WFI WGY	WSAI WJW	WDAY WJDX	KGIR	
WBEN WTAG	WWNC WFLA	WSMB KPRC	KGHL	
	WIOD WMAQ	WQAI WECB		
		KFYR		

F6—GOING TO PRESS, TALKS BY EDITORS—Wed. ½ hour.

4:45 PM—ED	3:45 PM—ES-CD	2:45 PM—CS	1:45 PM	12:45 PM
WABC WOKO	WADC WCAO	KMBC WGST	KVOR	KHJ
WAAB WGR	CKOK WFBL	WDOD WREC	KLZ	KOIN
WDRG WIP	WSPD WJSV	WSFA WLAC	KSL	KGB
WJAS WPG	WFEA WLBW	WDSU KRLD		KFRC
WLBZ WHP	WWVA WKBW	KTRH KLRA		KOL
WORC CFRB	WBIQ WDBJ	KTSA WIBW		KFPY
	WTOC WQAM	WACO KFH		
	WDBO WDAE	WTAQ KFAB		
	WSJS	WISN WSBT		
		WMT		

F7—GULF PROGRAM—Wednesday and Friday, ¼ hour. Irvin S. Cobb.

9:00 PM—ED	8:00 PM—ES-CD	7:00 PM—CS
WABC WOKO	WCAO WKRC	WGST WBRC
WNAC WKBW	WHK CKOK	WREC WODX
WDRG WCAU	WFBL WSPD	WLAC WDSU
WEAN WORC	WJSV WCAH	KRLD KTRH
	WBT WBIQ	KLRA KTSA
	WDBJ WMBG	
	WQAM WDBO	
	WDAE	

F8—INTERNATIONAL RADIO FORUM

Sunday, ¼ hour	12:15 PM—CS	M	P
2:15 PM—ED	1:15 PM—ES-CD	11:15 AM	10:15 AM
WJZ CFCF	WBAL WMAL	KWK KWCR	KOA KGO
	WSYR KDKA	KSO WREN	KDYL KFI
	WRVA WPTF	KOIL WDAY	KGIR KOMO
	WWNC WIS	WAPI WMC	KGHL KFSD
	WJAX WMAQ	WSMB WECB	
		WJDX WKY	KTAR
		KVOO WFAA	
		KTBS KTHS	
		WQAI	

F9—TALKS—EDUCATIONAL—Tuesday, ½ hour.

3:00 PM—ED	2:00 PM—ES-CD	1:00 PM—CS	M	P
3:00 PM—ED	2:00 PM—ES-CD	1:00 PM—CS	12:00 PM	11:00 AM
WABC WOKO	WCAO WBBM	KMBC WFBM	KVOR	KHJ
WGR WDRG	CKOK WFBL	WGST WDOD	KSL	KOIN
WIP WJAS	WSPD WFEA	WREC WSFA		KGB
WEAN WPG	WLBW WHEC	WLAC WDSU		KFRC
WLBZ WICC	WJAR WDBJ	KTRH KFH		KOL
WHP WORC	WMBG WTOC	WTAQ WKBH		KFPY
CFRB	WQAM WDBO	KFAB WISN		
	WSJS	WCCO WSBT		
		WMT		

F10—EDUCATIONAL LECTURES

Saturday, ¼ hour	6:00 PM—CS	M	P
8:00 PM—ED	7:00 PM—ES-CD	5:00 PM	4:00 PM
WJZ KDKA	WBAL WSYR	KOA	KPO
	WHAM WMAQ	KDYL	
		KGIR	
		KGHL	

F12—THE LAWYER AND THE PUBLIC—Sun. ½ hour.

6:00 PM—ED	5:00 PM—ES-CD	4:00 PM—CS	M
6:00 PM—ED	5:00 PM—ES-CD	4:00 PM—CS	3:00 PM
WABC WOKO	WCAO WBBM	WGST WDOD	KVOR
WAAB WKBW	WFBL WSPD	WREC WSFA	KLZ
WDRG WIP	WJSV WFEA	WLAC WDSU	KSL
WEAN WPG	WHEC WBIQ	WIBW WACO	
WLBZ WICC	WQAM WDBO	KFH WTAQ	
WHP WORC	WDAE WSJS	KFAB WISN	
CFRB	WLBW WDBJ	WCCO KRLD	
	WTOC		

F13—MAGIC OF SPEECH—Friday, ½ hour. Vida Ravenscroft Sutton

2:00 PM—ED	1:00 PM—ES-CD	12:00 PM—CS	M	P
2:00 PM—ED	1:00 PM—ES-CD	12:00 PM—CS	11:00 AM	10:00 AM
WEAF WJAR	WFBW WTAM	KSD WIBA	KOA	KPO
	WSAI WCKY	WEBC WSM	KDYL	
	WIS WWNC	WSMB KVOO		
	WIOD	KTBS WQAI		

F14—MEET THE ARTIST—Tuesday, ¼ hour. Bob Taplinger Interviews.

5:00 PM—ED	4:00 PM—ES-CD	3:00 PM—CS	M
5:00 PM—ED	4:00 PM—ES-CD	3:00 PM—CS	2:00 PM
WABC WOKO	WADC WCAO	WGST WDOD	KVOR
WNAC WGR	WBBM CKOK	WREC WSFA	KLZ
WDRG WIP	WFBL WSPD	WLAC WDSU	KSL
WJAS WEAN	WJSV WFEA	KRLD KTRH	
WPG WLBZ	WLBW WHEC	KLRA KTSA	
WICC WHP	WWVA WBIQ	WIBW WACO	
CFRB	WDBJ WTOC	KFH WTAQ	
	WQAM WDBO	KFAB WISN	
	WDAE WSJS	WCCO WSBT	
		WMT	

F15—EDUCATIONAL LECTURES

Tuesday, ½ hour	6:15 PM—ES-CD	5:15 PM—CS	M	P
7:15 PM—ED	6:15 PM—ES-CD	5:15 PM—CS	4:15 PM	3:15 PM
WJZ WBZ	WWNC WPTF	KWK KWCR	KDYL	KPO
WBZA KDKA	WHAM WCKY	KOIL WIBA	KGIR	KFSD
	WSYR WIS	KFYR WSM	KOA	KFI
	WMAL WENR	WSB WJDX	KGHL	KGW
		WMC KVOO		KHQ
		WQAI KTBS		KTAR
		WREN WECB		

F17—TALKS BY PRESIDENT'S CABINET—Monday, ½ hour.

10:30 PM—ED	9:30 PM—ES-CD	8:30 PM—CS
10:30 PM—ED	9:30 PM—ES-CD	8:30 PM—CS
WEAF WFI	WFBW WWJ	WSMB WTAG
WJAR WCSH	WIS WFLA	WIBA WECB
WDAF WRVA	WTAM WRC	WDAY WOC
WWNC WBEN	WJAX WSAI	WHO WMC
WJDX WLIT	WIOD KYW	KTBS WSB
WGY		WKY WFAA
		WTMJ

F18—NATIONAL STUDENT FEDERATION—Mon. ¼ hr. Mrs. Cleveland E. Dodge.

2:00 PM—ED	1:00 PM—ES-CD	12:00 PM—CS	M
2:00 PM—ED	1:00 PM—ES-CD	12:00 PM—CS	11:00 AM
WABC WOKO	WADC WCAO	WFBM WMBD	KVOR
WAAB WGR	WHK CKOK	WGST WDOD	
WDRG WIP	WFBL WSPD	WREC WSFA	
WJAS WEAN	WJSV WCAH	WLAC WDSU	
WPG WLBZ	WFEA WLBW	KLRA KEH	
WORC CFRB	WHEC WWVA	WTAQ WISN	
	WBIQ WDBJ	WSBT	
	WTOC WQAM		
	WDBO WDAE		
	WSJS		

F19—ANGELO PATRI—"Your Child"—Sunday, ¼ hour.

(May be discontinued after June 4)	5:45 PM—CS	M	P
(May be discontinued after June 4)	5:45 PM—CS	8:15 PM	7:15 PM
		KLZ	KHJ
		KSL	KOIN
			KGB
			KFRC
			KOL
			KVI
			KFPY

F20—THE POLITICAL SITUATION—Saturday, ¼ hour. Frederic Wile.

7:00 PM—ED	6:00 PM—ES-CD	5:00 PM—CS
7:00 PM—ED	6:00 PM—ES-CD	5:00 PM—CS
WABC WOKO	WADC WCAO	WFBM WGST
WNAC WGR	WBBM WHK	WDOD WREC
WDRG WCAU	WSPD WJSV	WODX WSFA
WJAS WEAN	WCAH WFEA	WDSU
WLBZ WICC	WLBW WHEC	
WHP WORC	WWVA WBIQ	
	WDBJ WTOC	
	WQAM WDBO	
	WDAE	

F21—SOCONY-VACUUM—Friday, ½ hour. Edwin C. Hill, Nathaniel Shilkret.

9:30 PM—ED	8:30 PM—ES-CD	7:30 PM—CS	M	P
9:30 PM—ED	8:30 PM—ES-CD	7:30 PM—CS	6:30 PM	5:30 PM
WABC WOKO	WADC WCAO	KMBC WFBM	KLZ	KHJ
WNAC WKBW	WGN WKRC	WHAS KMOX	KSL	KOIN
WDRG WCAU	WHK CKOK	KRLD KTRH		KGB
WJAS WEAN	WOWO WFBL	KLRA KTSA		KFRC
WLBZ WHP	WSPD WJSV	WIBW WACO		KOL
WORC	WCAH WFEA	KFH WKBH		KVI
	WLBW WHEC	WISN WCCO		KFPY

F22—VOICE OF EXPERIENCE—Mon., Tues., Wed., Thurs., Fri. ¼ hour.

11:00 AM—ED	10:00 AM—ES-CD	9:00 AM—CS
11:00 AM—ED	10:00 AM—ES-CD	9:00 AM—CS
WABC WNAC	WCAO WBBM	KMBC WHAS
WGR WDRG	WKRC WHK	KMOX
WCAU WJAS	WJSV	
WEAN		

Wednesday, ¼ hour.

8:00 PM—ED	7:00 PM—ES-CD	6:00 PM—CS
8:00 PM—ED	7:00 PM—ES-CD	6:00 PM—CS
WABC WGR	WCAO	KMBC
WNAC WCAU	WKRC	KMOX
WDRG WEAN	WBBM	WHAS
WJAS	WJSV	

F23—WOMEN'S RADIO REVIEW

Monday, Tuesday, Wednesday, Thursday, Friday, ½ hour.	1:30 PM—CS
Monday, Tuesday, Wednesday, Thursday, Friday, ½ hour.	1:30 PM—CS
Hugo Mariani, Claudine MacDonald.	KSD WOC
	WSMB WHO
	WOW WIBA
	KSTP WECB
	WDAY WSM
	WMC WKY
	KPRC KTBS
	WAPI WBAP
	KFYR WDAF

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RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE*

F24—YOUR CHILD—Tuesday, ¼ hour

11:00 AM—ED
WEAF WTAG
WTIC WJAR
WCSH WLIT
WGY WBEN
WCAE

10:00 AM—ES-CD
WFBR WRC
WDAF WPTF
WWNC WIOD
WWJ WIS
WRVA

9:00 AM—CS
WOC KFJR
WHO WSM
WIBA WBCB
KTHS KVOO
WOAI WKY
WDAY WMC
KTBS

M P
8:00 AM 7:00 AM
KOA KFSD
KDYL KGO
KGIR KFI
KGW

F25—DUR AMERICAN SCHODLS—Sun, ½ hour, 6:30 PM—ED—WEAF Network.

G—HEALTH

G1—ADVENTURES IN HEALTH—Tues. and Fri. ¼ hour, Dr. Herman Bundeson.

8:30 PM—ED
WJZ WBZ
WBZA KDKA
CKGW

7:30 PM—ES-CD
WBAL WHAM
WLW WGAR
WLS

6:30 PM—CS
KOA
9:45 PM—CS
KSO

M P
4:30 PM
KGO
KOA
KDYL
KGO
KOMO
KHQ
KFI
KDYL
P
7:45 PM
KGO
KOW
KOMO
KHQ

G2—DR. HOWARD W. HAGGARD—Sunday, ¼ hour.

7:15 PM—ED
WJZ WBZ
WBZA

6:15 PM—ES-CD
WLS

G3—MODERN LIVING HEALTH TALK—Sun. Tues., Wed., Thurs., Fri. ¼ hour.

9:30 AM—ED
WABC WNAC
WCAU WEAN
WICC

8:30 AM—ES-CD
WJSV

G4—TDWER HEALTH EXERCISES—Mon., Tues., Wed., Thurs., Fri., Sat. 1½ hours.

Arthur Bagley.

6:45 AM—ED
7:45 AM—ED
WEAF WEEL
WFI WGY
WBEN WCAE
CKGW

5:45 AM—ES-CD
6:45 AM—ES-CD
WRC

G5—ACADEMY OF MEDICINE—Tuesday, ¼ hour.

11:30 AM—ED
WABC WOKO
WNAC WKBW
WDRG WJAS
WEAN WPG
WLBZ WHP
WORC CFRB

10:30 AM—ES-CD
WCAO CKOK
WSPD WJSV
WFEA WLBW
WWVA WBG
WQAM WDBO
WDAE

9:30 AM—CS
WODD WREC
WODX WSFA
WLCR KRLD
KTRH KLRA
WIBW WTAQ
WCCO

M
8:30 AM
KVOR
KLZ

H—HOME AND GARDEN

H1—AMERICAN TAXPAYERS—Saturday, ¼ hour.

7:00 PM—ED
WJZ KDKA

6:00 PM—ES-CD
WBAL WMAL
WHAM WSYR
WJR WWNC
WFLA

5:00 PM—CS
KWCR KSO
WIBA WBCB
WSB WMC
WSMB KTBS

M P
4:00 PM 3:00 PM
KOA KPO
KDYL KJR
KEX
KGA
KFSD

H2—BENJAMIN MDDRE TRIANGLE CLUB—Fri. ¼ hr. Lew White, Betty Moore.

4:15 PM—ED
WEAF WTIC
WEEL WGY
WFI CKGW
WCAE

3:15 PM—ES-CD
WFBR WRC
WTAM WWJ
WLW WMAQ

2:15 PM—CS
WOC WHO
WDAF KSTP
WBCB WDAY
WKY WOAI
WFAA WOW

H3—THE CELLOPHANE PROGRAM—Mon., Thurs. ¼ hr. Emily Post. Edward Nell, Harding Sisters.

10:45 AM—ED
WJZ WBZ
WBZA KDKA

9:45 AM—ES-CD
WBAL WHAM
WGAR WJR
WLW WMAQ

8:45 AM—CS
KWCR WREN
KOIL KWK

H4—LAWS THAT SAFEGUARD SOCIETY—Sat. ¼ hr. Dean Gleason L. Archer.

6:30 PM—ED
WJZ

5:30 PM—ES-CD
WHAM WSYR
WGAR WMAL
WMAQ

4:30 PM—CS
KWCR KWK
WREN

H5—NATIONAL FARM AND HOME HOUR—Mon., Tues., Wed., Thurs., Fri., Sat. 1 hour.

1:30 PM—ED
WJZ WBZ
WBZA KDKA

12:30 PM—ES-CD
WBAL WRC
WLW WCKY
WJR WRVA
WPTF WWNC
WIS WJAX
WIOD WELA
WHAM WSYR
KYW

11:30 AM—CS
KOL KSO
KWK KWCR
WREN WOC
WHO WOW
WDAF WSMB
WKY KTBS
KTHS WIBA
KSTP WBCB
WDAY KFJR
WSM WSB
WAPI WJDX
WMC WFAA
KPRC WOAI

M
10:30 AM
KOA

I—MUSIC—BAND

I1—U. S. ARMY BAND—Wednesday, ½ hour. Capt. Wm. J. Stannard, Bandmaster.

11:00 AM—ED
WJZ KDKA
CFCF WBZ
WBZA

10:00 AM—ES-CD
WBAL WGAR
WJR WCKY
WIS WIOD
WFLA WWNC
WJAX WHAM
WSYR WENR
KYW

9:00 AM—CS
WREN KSO
KWCR KWK

M P
8:00 AM
KYW

Tuesday, ½ hour.

11:30 AM—ED
WEAF WTAG
WJAR WRC
WEEL WTIC
CFCF WGY
WCSH CKGW

10:30 AM—ES-CD
WWJ WSAI
KFBR WCKY
WTAM WDAF
KYW

9:30 AM—CS
WOW WOC
WHO KSD

M
8:30 AM
KOA

Thursday, ¾ hour.

4:00 PM—ED
WABC WOKO
WNAC WGR
WDRG WCAU
WIP WJAS
WEAN WPG
WLBZ WICC
WORC CFRB

3:00 PM—ES-CD
WCAO WBBM
WHK CKOK
WFBL WSPD
WJSV WCAH
WFEA WHEC
WWVA WKBW
WDBJ WTOG
WQAM WDBO
WDAE WSJS

2:00 PM—CS
KMBC KMOX
WGST WDOX
WREC WSFA
WLAC WDSU
KRLD KTRH
KLRA KTSB
WIBW WACO
KFH WTAQ
KFAB WISN
WSBT WMT

M P
1:00 PM 12:00 PM
KVOR KHJ
KLZ KOIN
KSL KGB
KFRG KOL
KFPY

Friday, ½ hour.

4:30 PM—ED
WABC WOKO
WAAC WGR
WDRG WIP
WJAS WPG
WLBZ WHP
WORC CFRB

3:30 PM—ES-CD
WCAO WHK
CKOK WFBL
WSPD WFEA
WLBW WKBW
WTDAR WDBJ
WMBG WTOG
WQAM WDBO
WSJS

2:30 PM—CS
KMBC WGST
WBRG WDOX
WREC WODX
WSFA WLAC
WDSU KRLD
KTRH WIBW
WACO WTAQ
WKBH WISN
WCCO WSBT
WMT

M P
1:30 PM 12:30 PM
KVOR KHJ
KLZ KOIN
KSL KGB
KFRG KOL
KFPY

J—MUSIC—CHAMBER

J1—AEOLIAN STRING QUARTET—Sun. ¼ hr. 10:30 AM—ED—WABC Network.

J2—MADISON ENSEMBLE—Tues., Wed., and Sat. ½ hour. 1:30 PM—ED—WABC Network.

J3—MORNING MUSICAL—Sunday, 1 hour. 11:00 AM—ED—WJZ Network.

K—MUSIC—CHORUSES, GLEE CLUBS, QUARTETS, ETC.

K2—CONTENTED PROGRAM—Mon. ½ hr. Jean Arnold, Lullaby Lady, Morgan L. Eastman.

10:00 PM—ED
WEAF WGY
WBEN WCAE
CKGW CFCF

9:00 PM—ES-CD
WTAM WWJ
WLW WENR

K3—THE ETDN BDYS—Wednesday, ¼ hour. 3:45 PM—ED—WABC Network. Monday, ½ hour. 9:00 PM—ED—WABC Network.

K4—FDUR CLUBMEN—Sunday, ¼ hour. 5:15 PM—ED—WABC Network. Thursday, ¼ hour. 10:30 AM—ED—WABC Network. Freddie Rich's Orchestra.

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RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE*

K5—FOUR SHARPS—Wednesday. 1/2 hour. 10:15 AM—ED—WEAF Network.

K7—MADISON SINGERS—Tuesday. 1/4 hour. 10:30 AM—ED—WABC Network.
Sunday. 1/2 hour. 10:30 PM—ED—WABC Network.K8—THE MASTER SINGERS—Wednesday. 1/2 hour. 11:30 PM—ED—WJZ Network.
Charles Baker.K10—THE ROUND TOWNERS—Friday. 1/4 hour. Irving Weil. M P
2:30 PM—ED 1:30 PM—ES-CD 12:30 PM—CS 11:30 AM 10:30 AM
WABC WOKO WCAO WBBM KMBC WGST KVOR KHJ
WNAC WGR WHK CKOK WBRC WDOD KLZ KOIN
WDRG WCAU WFBL WSPD WREC WODX KSL KGB
WJAS WEAN WFEA WLBW WSFA WLAC KFRC
WLBZ WPG WHEC WTAQ WDSU KFH KOL
WHP WORC WDBJ WMBG WTAQ WKBH KFPY
WTOC WQAM KFAB WISN
WDBO WSJS WSBT WMTK11—SWISS YODELERS—Monday. 1/4 hour. M P
7:00 PM—ES-CD 6:00 PM—CS
WTAQ WDBJ WGST WBRC
WMBG WTOC WDOD WREC
WQAM WDBO WSFA WLAC
WSJS WDSUK12—L'HEURE EXQUISE—Sunday. 1/2 hour. 6:30 PM—ED—WJZ Network.
George Dilworth, Director.

K13—PILGRIM'S CHORUS—Sunday. 1/2 hour. 2:00 PM—ED—WEAF Network.

K14—TEMPLE OF SONG—Sunday. 1/2 hour. 4:30 PM—ED—WEAF Network.
Noble Cain, Director.K15—MORNING GLEE CLUB—Monday, Tuesday, Wednesday, Thursday, Friday and
Saturday. 1/4 hour. 8:30 AM—ED—WEAF Network.

L—MUSIC—CLASSICAL

(See also Band, Organ, Religious and Symphony Music)

L1—MME. FRANCES ALDA Tuesday. 1/2 hour M P
6:00 PM—ED 5:00 PM—ES-CD 4:00 PM—CS 3:00 PM 2:00 PM
WDAF WCKY WSM KSD KOA KGW
WEAF WFI WFBR WSAI WOC WHO KDYL
CKGW WBEN WJAX WNNC WFAA WAPI KFSD
WJAR WCAE WIS WIOD WSMB KPRC KOMO
WTAQ WMAQ WOA1 KTBSL2—MARY EASTMAN, SOPRANO Tuesday. 1/2 hour M P
8:00 PM—ED 7:00 PM—ES-CD 6:00 PM—CS 5:00 PM 4:00 PM
WABC WOKO WHK CKOK KMBC WFBM KVOR KHJ
WNAC WGR WFBL WSPD WGST WBRC KOIN
WDRG WCAU WFEA WLBW WSFA WLAC KGB
WJAS WEAN WHEC WKBW WDSU KRLD KFRC
WPG WLBZ WTAQ WDBJ KTRH WACO KOL
WHP WORC WMBG WQAM KFH WTAQ KFPY
CFRB WDBO WSJS WKBH KFAB WISNL3—GRANDE TRIO—Wednesday. 1/2 hour. M P
3:00 PM—ED 2:00 PM—ES-CD 1:00 PM—CS
WEAF WTAG WFBR WRC WSMB KSD
WEEI WJAR WCKY WTAM WOW WDAF
WCSH WGY WSAI WWJ WBA WDAY
WBEN WCAE WRVA WNNC WKY
CKGW CFCF WIS WIODL4—BEN GREENBLATT, PIANIST Tuesday. 1/2 hour M P
11:45 AM—ED 10:45 AM—ES-CD 9:45 AM—CS 8:45 AM 7:45 AM
WABC WOKO WCAO WBBM KMBC WMBD KVOR KHJ
WNAC WKBW WHK CKOK WGST WBRC KOIN
WDRG WCAU WFBL WSPD WDOD WREC KGB
WJAS WEAN WFEA WLBW WODX WSFA KFRC
WPG WLBZ WHEC WKBW WDSU KRLD KTRH
WHP WORC WDBJ WMBG KTSB WIBW KOL
CFRB WTOC WQAM WACO WTAQ KFPY
WDBO WSJS WKBH WCCO WMTL5—IMPRESSIONS OF ITALY—Sunday. 1/2 hour M P
5:00 PM—ED 4:00 PM—ES-CD 3:00 PM—CS 2:00 PM
WEAF WJAR WRC WFBR WECB KFYP KOA
WCSH WGY WTAM WNNC KSTP WMC KDYL
WBEN WIOD WJAX WSMB WKY
WFLA WMAQ WFAA KTBS
WTAQ WTAQ KPRCL6—LA FORGE BERUMEN MUSICALE—Thursday. 1/2 hour. M P
3:00 PM—ED 2:00 PM—ES-CD 1:00 PM—CS 12:00 PM 11:00 AM
WABC WOKO WADC WCAO KMBC WFBM KVOR KHJ
WNAC WGR WBBM WHK WMBD WGST KLZ KOIN
WDRG WJAS CKOK WFBL WDOD WREC KGB
WEAN WIP WSPD WJSV WSFA WLAC KFRC
WLBZ WPG WCAH WFEA WDSU KRLD KOL
WHP WICC WLBW WHEC KTRH KLRA KFPY
CFRB WORC WWVA WKBW WIBW WACO
WBIG WDBJ WTAQ KFAB
WTOC WQAM WISN WCCO
WDBO WDAE WSBT WMT
WSJSL7—MISCHA LEVITZKI, PIANIST—Wednesday. 1/2 hour. M P
9:30 PM—ED 8:30 PM—ES-CD 7:30 PM—CS 6:30 PM 5:30 PM
WEAF WTIC WRC WFBR KSD WOC KOA KHQ
WTAG WEEI WTAM WSAI WHO WOW KDYL KGO
WJAR WCSH WCKY WWJ WDAF KGW
WLIT WBEN WWNC WRVA KFI
WCAE CKGW WJAX WIS KFCF WIOD WFLA KOMO
WMAQL9—SPRAGUE WARNER PROGRAM—Sunday. 1/4 hour. M P
2:00 PM—ES-CD 1:00 PM—CS
WBBM WKRC KMBC KMOX
CKOK WOWO KFAB WISN
WMT WCCOL10—CHARLES GILBERT SPROSS—Friday. 1/4 hour. M P
3:00 PM—ED 2:00 PM—ES-CD 1:00 PM—CS
WEAF WGY WTAM WFBR WMC WSB
WCSH CKGW WSAI WCKY WAPI WSM
WBEN WCAE WWJ WNNC WSMB
WRVA WMAQ
WRCL11—SYLVIA SAPIRA, SONGS—Monday. 1/4 hour. M
2:15 PM—ED 1:15 PM—ES-CD 12:15 PM—CS 11:15 AM
WABC WOKO WCAO WBBM WGST WDOD KVOR
WNAC WGR CKOK WFBL WSFA WLAC KLZ
WDRG WIP WSPD WFEA WDSU WACO KSL
WJAS WEAN WLBW WHEC KFH WTAQ
WPG WLBZ WTAQ WDBJ WKBH WISN
WICC WORC WMBG WTOC WCCO WSBT
CFRB WQAM WDBO WSJSL12—WALDORF ASTORIA ORCHESTRA Monday, Wednesday, Thursday, M P
Friday and Saturday. 1/2 hour. 4:00 PM—CS 3:00 PM 2:00 PM
6:00 PM—ED 5:00 PM—ES-CD 4:00 PM—CS
WEAF WCSH WCYK WNNC KSD WIBA WSMB KPRC
WJAR WFI WLS WFBR WMC WOC KOA KPO
CKGW WSAI WIOD WHO WDAY KDYL KFSD
WWJ WMAQ WDAF WKY WAPI KFYPL13—CONCERT MEDLEY—Thurs. 1/4 hour. 7:30 PM—ED—WJZ Network. Maria
Rosanoff, Emily Mickunas, Adolf Schmid.L14—MADAME BELLE FORBES CUTTER AND ORCHESTRA—Wed. 1/2 hour. M P
3:15 PM—ED 2:15 PM—ES-CD 1:15 PM—CS 12:15 PM
WABC WOKO WADC WCAO WFBM WMBD KVOR
WNAC WGR WBBM WHK WGST WDOD KLZ
WDRG WIP CKOK WFBL WREC WSFA KSL
WJAS WEAN WSPD WJSV WLAC WDSU
WPG WLBZ WCAH WFEA KRLD KTRH
WICC WHP WLBW WHEC KLRA WIBW
WORC CFBF WWVA WKBW WACO WTAQ
WTOC WQAM KFAB WISN
WDBO WDAE WSBT WMT
WSJSL15—ESSEX HOUSE ENSEMBLE—Tues. and Fri. 1/2 hour. 1:30 PM—ED—WEAF
Network. Richard Himber.

L17—MEDLEY—Wed. 1/2 hour. 4 PM—ED—WEAF Network. Christiaan Kriens.

L18—SAVITT STRING QUARTETTE—Sat. 1/2 hr. M P
2:30 PM—ED 1:30 PM—ES-CD 12:30 PM—CS 11:30 AM 10:30 AM
WABC WOKO WADC WCAO KMBC WFBM KVOR KHJ
WNAC WGR WBBM WHK WMBD WGST KLZ KOIN
WDRG WCAU CKOK WFBL WDOD WREC KGB
WJAS WEAN WSPD WJSV WODX WSFA KFRC
WPG WLBZ WCAH WFEA WLAC WDSU KOL
WICC WHP WLBW WHEC KSCJ KTRH
WORC WQAM WWVA WDBJ KLRA KTSB
WTOC WQAM WIBW WACO
WDBO WDAE WTAQ KFAB
WSJS WISN WSBT WMT

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RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE*

L19—ALEX SEMMLER—Friday. ¼ hour. 1:15 PM—CS M P
 3:15 PM—ED 2:15 PM—ES-CD KMBC WFBM 12:15 PM KHJ 11:15 AM
 WGR WOKO WCAO WHK WGST WBRC KLZ KOIN
 WGR WDRC CKOK WFLB WODX WSFA KGB
 WIP WJAS WSPD WFEA WLAC WDSU KFRC
 WPG WLBZ WLBW WHEC WREC WLAC KOL
 WICC WHP WDBJ WDBW WDSU KTRH KFPY
 WORC CFRB WMBG WHEC WDBJ WTAQ
 WQAM WDBO WKBH KFAB
 WSJS WTOC WISN WCCO
 WSBT WMT

L20—SDNATA RECITAL—Thursday. ¼ hour. 5:00 PM—ED—WJZ Network.
 Joseph Gallicchio, Franz Plau.

L21—KATHLEEN STEWART—Thursday. ¼ hour. 4:15 PM—ED—WEAF Network.

L22—STRING SYMPHONY—Wed. ½ hour. 7:30 PM—ED—WJZ Network.
 Frank Black.

L23—INSTRUMENTAL MUSIC—Wed. ¼ hour. 10:30 AM—ED—WEAF Network.
 Sylvia Altman, Julian Altman, Urban Intendi.

L24—BRAHM'S SERIES CONCERT—Sun. ½ hr. 6:00 PM—ED—WJZ Network.

L25—MELDDY HDUR—Sun. 1 hour. 8:00 AM—ED—WEAF Network.

L26—NATIONAL OPERA CONCERT—Sun. 1 hr. 3:00 PM—ED—WJZ Network.

L27 PDP CONCERT—Sunday. ½ hour. 12:30 PM—ED—WEAF Network.

**L28 NIND MARTINI, TENOR, HOWARD BARLOW AND THE COLUMBIA SYM-
 PHONY ORCHESTRA—Tuesday.** ½ hour.

9:30 PM—ED 8:30 PM—ES-CD 7:30 PM—CS M P
 WABC WOKO WCAO WBBM KMBC WFBM 12:00 PM KHJ 11:00 AM
 WNAC WKBW CKOK WSPD WODX WSFA KGB
 WDRC WJAS WSPD WFEA WLAC WDSU KFRC
 WEAN WLBZ WLBW WKBW WREC WLAC KOL
 WICC WHP WDBJ WDBW WDSU KTRH KFPY
 WORC CFRB WMBG WHEC WDBJ WTAQ
 WQAM WDBO WKBH KFAB
 WSJS WTOC WISN WCCO
 WSBT WMT

Friday. ½ hour. 8:00 PM—ED—WABC Network

M—MUSIC—DANCE

M1—HOTEL LEXINGTON DANCE ORCHESTRA—Sat. ½ hr. 6 PM—ED—WJZ
 Network. Sat. ½ hr. 1:00 PM—ED—WEAF Network. Thurs. ½ hr. 12 Mid.—
 ED—WJZ Network. Fri. ½ hr. 12:05 AM—ED—WEAF Network. Don Bestor.

M2—LEDN BELASCO AND HIS ORCHESTRA
 Saturday. ½ hour. 8:30 PM—ED—WABC Network

M3—FRED BERRENS AND HIS ORCHESTRA—Monday. ¼ hour. 5:15 PM—ED—
 WABC Network. Tuesday. ½ hour. 4:30 PM—ED—WABC Network.
 Brad Reynolds, Tenor.

M4—HOTEL BILTMORE CONCERT ENSEMBLE—Saturday. ½ hour. 1:30 PM—ED—
 WEAF Network. Friday. Saturday. ½ hour. 11:30 PM—ED—WEAF Network.
 Harold Stern.

M6—CALIFORNIA MELDIES—Thursday. ½ hour. Raymond Paige's Orchestra.
 10:15 PM—ED 9:15 PM—ES-CD 8:15 PM—CS M P
 WABC WOKO WCAO WBBM KMBC WFBM 7:15 PM KHJ 6:15 PM
 WNAC WKBW CKOK WSPD WODX WSFA KGB
 WDRC WJAS WSPD WFEA WLAC WDSU KFRC
 WPG WLBZ WLBW WHEC WREC WLAC KOL
 WICC WHP WDBJ WDBW WDSU KTRH KFPY
 WORC CFRB WMBG WHEC WDBJ WTAQ
 WQAM WDBO WKBH KFAB
 WSJS WTOC WISN WCCO
 WSBT WMT

M7—COLLEGE INN ORCHESTRA—Wed. ¼ hr. 12:05 AM—ED—WEAF Network.
 Frank Libuse.

M8—COTTON CLUB ORCHESTRA—Tues. and Fri. ½ hr. 12:00 AM—ED—WJZ
 Network. Thursday. ½ hour. 12:05 AM—ED—WEAF Network. Duke Ellington.

M9—DANCE MUSIC—Sunday. 2 hours. 11:00 PM—ED—WABC Network.

M10—DANCE MUSIC—Sun. 1 hr. 12:00 Mid.—ED—WJZ Network. Including
 Jan Garber.

M11—DANCE MUSIC—Sun. 1 hr. 12:00 Mid.—ED—WEAF Network. Including Ted
 Black, Hotel Adelphia.

M12—DANCE ORCHESTRAS—Mon. 1½ hrs. 11:30 PM—ED—WABC Network.
 Including Ted Lewis, Leon Belasco, Dizzie Nelson.

M13—DANCE ORCHESTRA—Wed. 1½ hrs. 11:30 PM—ED—WABC Network.

M14—DANCE ORCHESTRAS—Thurs. 1½ hrs. 11:30 PM—ED—WABC Network.
 Including Ted Lewis, Glen Gray.

M15—DANCING IN THE TWIN CITIES—Thurs. ½ hr. 12:30 AM—ED—WJZ Net-
 work.

M16—MITCHELL SCHUSTER, TANGD DAHL ORCHESTRA—Sat. ½ hr.
 4:00 PM—ED 3:00 PM—ES-CD 2:00 PM—CS
 WJZ WBZ WBAL WMAL KWK KWCR
 WBZA WSYR WHAM KSO KOIL
 WGAR WJR WREN
 WLW KYW

M17—EDGEWATER BEACH HOTEL ORCHESTRA—Tues. ½ hr. 12:30 AM—ED—
 WJZ Network. Wed. ½ hr. 12:30 AM—ED—WEAF Network. Fri. ½ hr. 11:30
 PM—ED—WEAF Network. Sat. ½ hr. 12:00 AM—ED—WJZ Network. Don Pedro.

M18—TED FIORITO AND HIS ORCHESTRA—Saturday. ½ hour. M P
 12:00 M—ED 11:00 PM—ES-CD 10:00 PM—CS 9:00 PM 8:00 PM
 WABC WOKO WCAO WHK KMBC WFBM KVR KHJ
 WNAC WKBW CKOK WFLB WMBD WGST KLZ KOIN
 WCAU WJAS WSPD WLBW WBRC WODD KSL KGB
 WICC WHP WHEC WTBW WREC WLAC KFRC
 WDBJ WTOC WDSU KRLD KOL
 WQAM WDBO KTRH WIBW KFPY
 WSJS WACO KFAB
 WISN WCCO
 WSBT WMT

M19—GERDGE HALL AND HIS ORCHESTRA—Mon. ¼ hr. 6:15 PM—ED—WABC
 Network. Wed. ¼ hr. 1:15 PM—ED—WABC Network. Thurs. ½ hr. 5:00
 PM—ED—WABC Network. Sat. ½ hr. 1:00 PM—ED—WABC Network. Tues.
 ¼ hr. 5:45 PM—ED—WABC Network.

M20—BUDDY HARROD AND HIS ORCHESTRA—Tues. and Thurs. ½ hour. M P
 12:00 N—ED 11:00 AM—ES-CD 10:00 AM—CS 9:00 AM 8:00 AM
 WABC WOKO WCAO WBBM KMBC WFBM KVR KHJ
 WGR WNAC CKOK WFLB WMBD WGST KLZ KOIN
 WDRC WJAS WSPD WLBW WBRC WODD KSL KGB
 WEAN WLBZ WLBW WHEC WREC WLAC KFRC
 WPG WKBW WMBG WSFA WLAC KOL
 WORC WHP WTOC WQAM WDSU KRLD KFPY
 CFRB WDBO WSJS KTRH KTSB
 WACO KFH
 WTAQ WKBH
 WISN WSBT
 WMT

M21—BILLY HAYS AND HIS ORCHESTRA—Mon. ½ hr.

1:00 PM—ED 12:00 N—ES-CD 11:00 AM—CS M P
 WABC WOKO WCAO WBBM KMBC WGST 10:00 AM 9:00 AM
 WAAB WGR CKOK WFLB WBRC WODD KVR KHJ
 WDRC WCAU WSPD WFEA WREC WODX KLZ KOIN
 WEAN WLBZ WLBW WHEC WSFA WLAC
 WICC WHP WKBW WTBW WDSU KTRH
 WORC CFRB WDBJ WMBG KTSB WTAQ
 WTOC WQAM WKBH KFAB
 WDBO WSJS WISN WCCO
 WSBT WMT

M23—CLAUDE HOPKINS ROSELAND ORCHESTRA—Wednesday. ½ hour.
 Followed by JACK BRDDKS AND WESTPHAL ORCHESTRA At 4:30

4:00 PM—ED 3:00 PM—ES-CD 2:00 PM—CS M P
 WABC WOKO WCAO WBBM KMBC WFBM KVR KHJ
 WAAB WGR CKOK WFLB WBRC WODD KLZ KOIN
 WDRC WJAS WSPD WFEA WLAC WDSU KFRC
 WPG WLBZ WLBW WHEC WREC WLAC KOL
 WICC WHP WDBJ WDBW WDSU KTRH KFPY
 WORC CFRB WMBG WHEC WDBJ WTAQ
 WTOC WQAM WKBH KFAB
 WDBO WSJS WISN WCCO
 WSBT WMT

M24—HOTEL AMBASSADOR, LOS ANGELES—Saturday. ½ hour. 12:30 AM—
 ED—WEAF Network. Phil Harris, Coconut Grove.

M25—KAY KAYSER AND HIS KENMORE HOTEL ORCHESTRA—Fri. ¼ hr. 1:15
 PM—ED—WEAF Network. Sat. ½ hr. 12:30 PM—ED—WEAF Network.

M27—VINCENT LOPEZ AND HIS ST. REGIS ORCHESTRA—Wed. Fri. ½ hr.
 11:00 PM—ED—WEAF Network. Mon. ½ hr. 12:05 AM—ED—WEAF Network.

M28—VINCENT LOPEZ AND ORCHESTRA—Sunday. ½ hour.

10:15 PM—ED 9:15 PM—ES-CD 8:15 PM—CS M P
 WJZ WBZ WBAL WJR WMC KSO 7:15 PM 6:15 PM
 WBZA KDKA WGAR WLW WJDX KWK KOA KOMO
 WHAM WMAQ WREN WTMJ KQY KHQ
 WBA KSTP KGW
 WSM WSB KGO
 KPRC WOAI KFI
 WSMB WKY
 WBAP

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RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE *

M29—LDTUS GARDEN ORCHESTRA—Thursday. ½ hour. 2:00 PM—ED—WEAF Network. Emerson Gill.

M30—HOTEL SHOREMAN ORCHESTRA—Saturday. ½ hour. 12:30 AM—ED—WJZ Network. Maxine Lowe.

M31—ABE LYMAN AND HIS ORCHESTRA—Friday. ½ hour.

11:30 PM—ED	10:30 PM—ES-CD	9:30 PM—CS	M	P
WABC WOKO	WADC WCAO	KMBC WFBM	KVOR	KHJ
WAAB WKBW	WHK CKOK	KMOX WMBD	KLZ	KOIN
WDRC WCAU	WFBL WSPD	WGST WDOX	KSL	KGB
WEAN WPG	WJSV WCAH	WREC WODX	KFRC	KOL
WLBZ WICC	WLBW WHEC	WLAC WDSU	KVI	KFPY
WHP WORC	WDBJ WTOC	KTRH KLRA	KOH	
CFRB	WQAM WDBO	WIBW WACO		
	WDAE WSJS	KFH KFAB		
		WISN WCCO		
		WSBT WMT		

M32—MANHATTAN SERENADERS—Wednesday. ¼ hour. 9:15 PM—ED—WABC Network. Freddie Rich, Conductor.

M34—MERRY MADCAPS—Saturday. ½ hour. 3:00 PM—ED—WEAF Network. Norman L. Cloutier Orchestra, Fred Wade.

M35—HOTEL McALPIN ORCHESTRA—Wed. ½ hr. 11:30 PM—ED—WEAF Network. Thurs. ¼ hr. 11:15 PM—ED—WEAF Network. Sam Robbins.

M36—JDE MOSS SOCIETY ORCHESTRA—Sunday. ½ hour.

7:30 PM—ED
WEAF WTIC
WJAR WTAG
WCSH

M37—OZZIE NELSON AND HIS ORCHESTRA—Tuesday, Thursday. ¼ hour.

6:15 PM—ED	5:15 PM—ES-CD	4:15 PM—CS
WOKO WAAB	WBBM WHK	WGST WODX
WGR WDRC	CKOK WSPD	WSFA WSBT
WJAS WLBZ	WFEA WLBW	
WICC WORC		
CFRB		

Stations Added at

6:20 PM—ED	5:20 PM—ES-CD	4:20 PM—CS
WABC WOKO	WBBM WHK	WSBT
WAAB WGR	CKOK WSPD	
WDRC WEAN	WFEA WLBW	
WLBZ WORC		
CFRB		

M38—NESTLE'S PROGRAM—Friday. ½ hour. Phil Spitalny.

8:00 PM—ED	7:00 PM—ES-CD	6:00 PM—CS
WJZ WBZ	WHAM WJR	KWK WREN
WJAR KDKA	WBAL WMAL	KOIL
WBZA	WSYR WLS	

M40—PALAIS D'OR ORCHESTRA—Thurs., Fri. ½ hr. 12:30 PM—ED—WEAF Network. Thurs. ¼ hr. 1:15 PM—ED—WEAF Network. Wed. ½ hr. 2:00 PM—ED—WEAF Network. Julian Woodworth.

M41—PARK CENTRAL DANCE ORCHESTRA—Mon., Wed. 12 Mid.—ED—WJZ Network. Bert Lown.

M42—JOHNNY JOHNSON HOTEL PENNSYLVANIA ORCHESTRA—Mon. ¼ hr. 11:15 PM—ED—WEAF Network. Wed. ½ hr. 12:30 AM—ED—WJZ Network. Thurs. ½ hr. 11:30 PM—ED—WEAF Network. Sat. ½ hr. 12:05 AM—ED—WEAF Network.

M43—RADIO TRUBADDURS—Tues., Thurs. ½ hr. 3:15 PM—ED—WJZ Network. Sat. ½ hr. 3:00 PM—ED—WJZ Network. Mary Steele.

M44—POND'S PROGRAM—Fri. ½ hr. Leo Reisman, Lee Wiley, William Scholtz.

9:30 PM—ED	8:30 PM—ES-CD	7:30 PM—CS
WEAF WTAG	WWJ WFBM	WDAF KSD
WJAR WCSH	WRC WTAM	WOC WHO
WLIT WGY	WSAI WENR	WOW
WBN WCAE		

M45—SATURDAY NIGHT DANCING PARTY—Sat. 1 hr. B. A. Rolfe and Terraplane Orchestra.

10:00 PM—ED	9:00 PM—ES-CD	8:00 PM—CS	M	P
WEAF WTAG	WRC WFBM	KSD WOW	KOA	KGO
WEEI WJAR	WTAM WLW	WDAF KSTP	KDYL	KFI
WCSH WPI	WWJ WOC	WSB WSBM		
WGY WBN	WHO WCAE	WBAP		
CKGW CFCF	WMAQ			

M46—RHYTHM KINGS—Mon. ½ hr. 11:30 AM—ED—WABC Network. Fred Berrens, Conductor.

M47—VICTOR SCHILLING HOTEL CDSMPOLITAN ORCHESTRA—Friday. ½ hour. 4:00 PM—ED—WJZ Network

M48—SHERMAN HOTEL DANCE ORCHESTRA—Saturday. ½ hour. 5:00 PM—ED—WJZ Network

M49—VINCENT SDREY AND HIS ORCHESTRA—Tuesday. ¼ hour. 11:15 AM—ED—WABC Network

M50—SYNCPATDRS—Tues., Wed. ¼ hr. 2:30 PM—ED—WJZ Network. Harold Stokes, Dick Teala.

M51—HAL THOMPSON'S ORCHESTRA—Saturday. ½ hour. 3:30 PM—ED—WABC Network. Shirley Howard.

M54—PAUL VICTORINE ORCHESTRA—Sat. ¼ hr. 7:30 PM—ED. WJZ Network.

M55—VILLAGE BARN ORCHESTRA—Fri. ½ hr. 12:30 AM—ED—WJZ Network. Ted Black.

M56—WALDORF ASTORIA ORCHESTRA—Monday. ½ hour. Nat Brandwynne.

11:30 PM—ED 10:30 PM—ES-CD

WEAF WTAG WRC WFBM
WJAR WTIC
WCSH

Also Saturday. ½ hour. 11:10 PM—ED—WEAF Network.

M57—WEALTH OF HARMONY—Saturday. ½ hour. 3:30 PM—ED—WJZ Network. Joseph Gallicchio, Edward Davies.

M58—FRANK WESTPHAL'S DANCE ORCHESTRA—Mon. ½ hr. 4:00 PM—ED—WABC Network. Tues. Thurs. ½ hr. 3:30 PM—ED—WABC Network.

M59—RED NICHOLS GOLDEN PHEASANT ORCHESTRA—Saturday. ½ hour. 2:00 PM—ED—WEAF Network. Monday. ¼ hour. 1:15 PM—ED—WEAF Network.

M60—BREAKFAST CLUB—

Mon., Tue., Wed., Fri., Sat. ½ hour. 9:15 AM—ED—WJZ Network

N—MUSIC-MEDLEY PROGRAMS

N1—A. AND P. GYPSIES—Monday. ¼ hour. Harry Hortick, Frank Parker.

9:00 PM—ED 8:00 PM—ES-CD

WEAF WTIC WRC WTAM
WTAG WEEI WWJ WSAI
WJAR WCSH WMAQ
WLIT WGY
WBEN WCAE

N2—CITIES SERVICE CONCERT—Fri. 1 hr. Jessica Dragonette, The Cavaliers, Henry Shope, Frank Parker, John Seagle, Elliot Shaw, Lee Montgomery, Frank Banta, Rosalie Bourdon.

8:00 PM—ED	7:00 PM—ES-CD	6:00 PM—CS	M
WEAF WTIC	WFBM WRC	WDAF WOC	5:00 PM
WCSH WCAE	WTAM WWJ	WDAI WHO	KOA
WLIT WGY	WSAI KYW	KSD WOW	KDYL
WBEN WTAG		KSTP KPRC	
CKGW WEEI		KTBS WTMJ	
WJAR		WEBC WKY	
		WFAA	

N3—CLASSICAL VARIETIES—Tues. ¼ hr. Richard Maxwell, Helen Schaeffer, Yoichi Hiraoka.

1:15 PM—ED 12:15 PM—ES-CD

WEAF WJAR WWJ WFBM
WTAG CFCF WTAM WSAI
WBEN WEEI WRC WMAQ
WCSH WFI

N4—FRAY AND BRAGGIOTTI, TWO PIAND TEAM—Sunday. ¼ hour.

7:00 PM—ED 6:00 PM—ES-CD 5:00 PM—CS M

7:00 PM—ED	6:00 PM—ES-CD	5:00 PM—CS	M
WABC WOKO	WCAO CKOK	WGST WBRM	4:00 PM
WNAC WIP	WFBL WSPD	WDOX WREC	KVOR
WJAS WEAN	WLBW WHEC	WODX WSAI	KLZ
WLBZ WICC	WTAR WDBJ	WDSU KTRH	KSL
WHP WORC	WTOC WQAM	WIBW WACO	
CFRB WGS	WDBO WSJS	KFH WTAQ	
WORC		WKBH KFAB	
		WCCO WSBT	
		WMT	

Monday ¼ hour 8:45 P.M.—ED—WABC Network
Thursday ¼ hour 9:15 P.M.—ED—WABC Network

N5—THE GAUCHOS—Sun. ½ hr. Vincent Sorey, Tito Guizar.

8:00 PM—ED 7:00 PM—ES-CD 6:00 PM—CS M P

8:00 PM—ED	7:00 PM—ES-CD	6:00 PM—CS	M	P
WABC WOKO	WADC WCAO	KMBC WFBM	5:00 PM	4:00 PM
WAAB WGR	WHK CKOK	KMOX WMBD	KVOR	KHJ
WDRC WCAU	WFBL WSPD	WGST WDOX	KLZ	KOIN
WJAS WEAN	WJSV WCAH	WREC WLAC	KSL	KGB
WPG WLBZ	WFEA WLBW	WDSU KTRH		KFRC
WICC WHP	WHEC WKBN	KLRA KTSR		KOL
WORC CFRB	WBIQ WDBJ	WIBW KFH		KFPY
	WTOC WQAM	WISN WCCO		
	WDBO WDAE	WMT		
	WSJS			

N6—JACK FRDST MELODY MOMENTS—Mon. ½ hr. Josef Pasternack.

9:30 PM—ED 8:30 PM—ES-CD

WJZ KDKA WBAL WHAM
WJAR WLW
WJR WENR

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RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE*

N7—RIESENFELDS VIENNESE PROGRAM—Sun. 1 hr.

8:00 PM—ED	7:00 PM—ES-CD	6:00 PM—CS
WJZ WBZ	WBAL WSYR	KWK KWCR
WBZA KDKA	WGAR WCKY	KSO WREN
	WMAL WLS	KOIL

N8—MAGIC TENDR AND ROUNDTOWNERS QUARTET—Thursday. ¼ hour.

(May be discontinued after May 18)

11:30 AM—ED	10:30 AM—ES-CD	9:30 AM—CS	8:30 AM	7:30 AM
WABC WOKO	WBBM WKRC	KMBC WHAS	KLZ KHJ	
WNAC WKBW	WHK CKOK	KMOX KOMA	KSL KOIN	
WCAU WJAS	WOWO WFBL	KFAB WCCO	KGB KFR	
WEAN	WJSV WCAH	WMT	KFRC KVI	
	WKBN		KFPY	

N9—MAJOR BDWES' CAPITOL FAMILY—Sunday. 1 hour.

11:15 AM—ED	10:15 AM—ES-CD	9:15 AM—CS	M	P
WEAF WJAR	WEHR WRC	WDAF KFYY	8:15 AM	7:15 AM
WTAG WLIT	WTAM WFLA	WAPI WSMB	KOA KFSD	
WGY	WVJ WSAI	KPRC WEBC	KGO KHQ	
	WIOD WWNC	WHO WIBA	KHAR	
	WMAQ	KSTP WBC	KFI	
		WKY WBAP	KGW	
		KTBS WOAI	KOMO	
		WOC		

N10—MERRIE MEN QUARTET—Mon., Wed., Fri. ¼ hr. 12:30 PM—ED—WJZ Network. Wesley Summerfield, Elliot Stewart, Bob Geddes, Norman Gordon, Earl Lawrence.

N11—POPULAR VARIETIES—Thurs. ½ hr. 1:30 PM—ED—WEAF Network. Erva Giles, Joe White, Joe Biviano, Irving Miller.

N12—REVELLERS QUARTET—Wednesday. ¼ hour.

10:00 PM—ED
WJZ

N14—THE SOUTHEASTERN REVUE—Thurs. ½ hour. 4:30 PM—ED—WJZ Network.

N15—THURSDAY SPECIAL—Thursday. ½ hour. 4:00 PM—ED—WJZ Network. Ruth Lyon, Edward Davies, Josef Koestner.

N16—TONE PICTURES—Sunday. 1 hour. 8:00 AM—ED—WJZ Network. George Blake, Mary Merker, Helen Janke, Richard Maxwell, Curt Peterson.

N17—VOCAL ART QUARTET—Tuesday. ½ hour.

Alma Kitchell, Selma Johanson, Chester Evers, Earl Waldo.

3:00 PM—ED	2:00 PM—ES-CD	1:00 PM—CS	M	12:00 PM
WEAF WTAG	WFBR WRC	WSM WSB	KOA	
WEEI WJAR	WIOD WWJ	WAPI KSD		
WGY WCAE	WCKY WDAF	WOC WHO		
WFI WCHS	WRVA WWNC	WIBA WBAP		
CKGW WBEN	WSAI WFLA	KFYR KTBS		
	WLS WTAM	WDAF WOW		
		KSMB WMC		

N20—MORNING PARADE—Saturday. ½ hour. 10:15 AM—ED—WEAF Network.

N21—RADIO CITY CONCERT—Sunday. 1 hour. 12:15 PM—ED—WJZ Network. Erno Rapee, Director.

N22—WORDS AND MUSIC

Mon., Tues., Wed., Thurs., Fri., Sat. ½ hour. 1:05 PM—ED—WJZ Network. Harvey Hays, Sara Ann McCabe, Chas. Howard.

O—MUSIC NOVELTY

O1—CLYDE DERR'S SAXOPHONE OCTET—Sunday. ½ hour.

5:30 PM—ED	4:30 PM—ES-CD	3:30 PM—CS
WEAF WTAG	WWJ WSAI	WOW KSD
WBEN WCAE		WSM WAPI
WGY CFCF		WJDX WMC
WJAR WCHS		WSMB WFAA
		WOAI KTBS
		KTBS

O2—GARCIA'S MEXICAN MARIMBA BAND—Sunday. ½ hour. 1:00 P.M.—ED WEAF Network

O3—JDE GREEN'S MARIMBA BAND—Sunday. ½ hour.

2:30 PM—ED	1:30 PM—ES-CD	12:30 PM—CS
WEAF WTAG	WCKY WRC	WOW WDAF
WJAR WGY	WTAM WFBR	
WBEN WCAE	WMAQ	
CFCF CKGW		

O4—THE HAPPY RAMBLER—Thursday and Friday. ¼ hour. 10:30 AM—ED—WEAF Network. Irving Kaufman, Lucy Allen.

O5—MIESNER ELECTRONIC PIANO—Mon. ¼ hour. 3:45 PM—ED—WABC Network.

O6—BORRAN MINEVITCH AND HIS HARMONICA RASCALS. Sunday. ¼ hour.

7:00 PM—ED	6:00 PM—ES-CD	5:00 PM—CS	M	4:00 PM
WJZ CFCF	WBAL WCKY	KSO KOIL		
	WIS WRVA	WREN WIBA	KDYL	
	WWNC WIOD	WEBC WDAF	KOA	
	WFLA KFYR	WSMB KVOO		
	WLS	KPRC KTBS		
		WOAI WKY		
		KWK		

Friday. ¼ hour.			P
7:00 PM—ED	6:00 PM—ES-CD	5:00 PM—CS	3:00 PM
WEAF WTAG	WRC WFBR	WOW	KPO
WJAR WBEN	WSAI WIS		
WCAE	WMAQ		

P—MUSIC—ORGAN

P1—ANN LEAF AT THE ORGAN—Tuesday, Wednesday, Thursday. ½ hour. Also on WABC Network, Monday at 2:45 PM—ED.

2:00 PM—ED	1:00 PM—ES-CD	12:00 PM—CS	11:00 AM
WABC WOKO	WCAO WBBM	WGST WBRC	KVOR
WNAC WGR	CKOK WFBL	WDOD WREC	KLZ
WDRG WCAU	WSPD WFEA	WODX WSFA	
WJAS WLBC	WLBW WHEC	WLAC WDSU	
WICC WORC	WTAR WDBJ	KTRH KFH	
CFRB	WMBG WTOC	WTAQ WKBH	
	WQAM WSJS	WISN WCCO	
		WSBT	

P2—LARRY LARSON—Saturday. ¼ hour.

10:45 AM—ED	9:45 AM—ES-CD	8:45 AM—CS
WJZ	WBAL WJR	KWK KWCR
	WMAL KYW	WREN KOIL
		KSO

P3—ORGAN RHAPSODY—Monday, Wednesday, Friday. ½ hour. Doc Whipple.

8:00 AM—ED	7:00 AM—ES-CD	6:00 AM—CS
WEAF WTAM	WFBR WTAM	WOW WDAF
WCAE WBEN	WRC WSAI	
WGY CFCF	WWJ	
WFI WJAR		
WEEI WTAG		
WCHS		

P4—RADIO CITY ORGAN—Tuesday, Thursday, Saturday. ½ hour. Dick Leibert.

8:00 AM—ED	7:00 AM—ES-CD	6:00 AM—CS
WEAF WTAG	WDAF WFBR	WOW
WJAR CFCF	WTAM WSAI	
WCAE WGY	WWJ	
WFI WBEN		
WEEI WCHS		

P5—WALDOFF ASTORIA ORGAN RECITAL—Sunday. ½ hour. Irene Harding.

10:30 AM—ED	9:30 AM—ES-CD	8:30 AM—CS
WJZ WBZ	WGAR WJR	KWK WREN
WBZA	WHAM WMAL	
	WSYR KDKA	
	WLW WENR	

P6—FRANCES LANGFORD—Monday, Saturday. ¼ hour. 11:00 PM—ED—WEAF Network. Dick Leibert.

P7—MATINEE GEMS—Sat. ½ hour. 3:30 PM—ED—WEAF Network. Lew White.

P8—QUIET HARMONIES—Sunday. ¼ hour. 10:45 PM—ED—WABC Network.

Q—MUSIC, PATTERN AND SONG

Q1—BLACKSTONE PLANTATION—Tuesday. ½ hour. Julia Sanderson, Frank Crumit, Jack Shilkret.

8:00 PM—ED	7:00 PM—ES-CD
WEAF WTAG	WRC WTAM
WEEI WJAR	WWJ
WCHS WFL	
WGY WBEN	
WCAE	

Q2—FRANK CRUMIT AND JULIA SANDERSON—Sunday. ½ hour.

5:30 PM—ED	4:30 PM—ES-CD	3:30 PM—CS
WABC WOKO	WADC WCAO	KMBC WFBM
WAAB WGR	WHK CKOK	WHAS KMOX
WDRG WCAU	WFBL WSPD	WDSU KOMA
WEAN WICC	WCAH WJSV	KFH KFAB
WORC	WWVA WHEC	
	WTAR	

Q3—DDN HALL TRID—Sunday. ¼ hour. 11:15 PM—ED—WEAF Network

Mon., Tue., Wed., Thurs., Fri., Sat. ¼ hour. 7:30 AM—ED—WJZ Network
Geo. Hall, Hortense Rose, Grace Donaldson

Q4—THE DIXIE FEATURE—Wednesday, Friday. ¼ hour. Dave Grant, Gordon Graham and Bunny Coughlin.

10:00 AM—ED	9:00 AM—ES-CD
WABC WOKO	WCAO WKRC
WAAB WDRG	WFBL
WCAU WJAS	
WEAN	

Q5—LED REIS AND ARTY DUNN—Monday, Tuesday. ¼ hour.

Assisted by Novelty Orchestra.

6:00 PM—ED	5:00 PM—ES-CD	4:00 PM—CS	3:00 PM
WABC WOKO	WADC WBBM	WGST WDOD	KVOR
WAAB WGR	CKOK WFBL	WREC WSFA	KLZ
WDRG WLBZ	WSPD WFEA	WLAC WDSU	
WICC WFB	WLBW WHEC	WACO KFH	
WORC CFRB	WKBW WBIG	WTAQ WISN	
	WDBJ WTOC	WSBT WMT	
	WQAM WDBO		
	WDAE WSJS		

Q6—TASTYEST JESTERS—Monday and Friday. ¼ hour.

Dwight Latham, Guy Bonham, Wamp Carlson.

6:30 PM—ED	5:30 PM—ES-CD
WJZ WBZ	WBAL WHAM
WBZA KDKA	WCKY

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RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE*

Q7—TUNE DETECTIVE, SIGMUND SPAETH—Tuesday, ¼ hour.

9:30 PM—ED	8:30 PM—ES-CD	7:30 PM—CS
WJZ KDKA	WBAL WCKY	KWCR KWK
CFCF	WTR WSYR	KOIL
	WMAQ	

Q8—THE WIFE SAVER—Tuesday, Thursday, Saturday, ¼ hour. Allen Prescott.

8:00 AM—ED	7:00 AM—ES-CD
WJZ WGAR	KWK KWCR
WBAL WRVA	WREN KPRC
WCKY WIS	KTBS KFYP
WWNC WJAX	WEBC WAPI
WIOD WSYR	WOAI KSTP
WFLA	

Q9—TONY WONS—ARE YOU LISTENIN'—Monday, Tuesday, Wednesday, Thursday, Friday, ¼ hour.

9:00 AM—ED	8:00 AM—ES-CD	7:00 AM—CS	6:00 AM
WABC WOKO	WADC WCAO	KMBC WFBM	KVOR
WAAB WGR	WBBM CKOK	KMOX WMBD	KLZ
WDRG WIP	WFBL WSPD	WGST WDOD	KSL
WEAN WPG	WJSV WCAH	WREC WSFA	
WLBZ WICC	WFEA WLBW	WLAC WDSU	
WHP WORC	WHEC WVA	KRLD KTRH	
	WBG WDBJ	KLRA KFH	
	WTOC WQAM	WTAQ WISN	
	WDBO WDAE	WSBT WMT	
	WSJS		

Q10—SMILING ED McCONNELL—Sunday, ¼ hour.

2:00 PM—ED	1:00 PM—ES-CD	12:00 PM—CS
WABC WNAC	WBBM WKRC	KMBC WHAS
WGR WJAS	CKOK WOWO	KMOX WGST
WHP	WFBL WJSV	WBRG WLAC
	WHEC WVA	WDSU WRR
	WBT	KOMA KFH
		WCCO WMT

Q11—MARTHA AND HAL—Mon., Wed., Fri. ¼ hour. 8:00 AM—ED—WJZ Network.

Q12—CLAIRE WILSON AND GRANT ALLEN—Thursday and Friday, ¼ hour. 2:30 PM—ED—WEAF Network.

Q13—ANN BUTLER—Monday, ¼ hour. 11:00 PM—ED—WJZ Network.

Q14—VIC AND SADE—Mon., Tue., Wed., Thurs., Fri., Sat. ¼ hour. 9:45 AM—ED—WJZ Network. Van Harvey, Bernadine Flynn.

Q15—GOLDY AND DUSTY AND THE SILVER DUST TWINS—Mon., Tues., Wed., Thurs., Fri. ¼ hour.

9:15 AM—ED	8:15 AM—ES-CD
WABC WOKO	WFBL WHEC
WGR WDRG	WVVA
WCAU WJAS	
WHP WORC	

R—MUSIC—POPULAR

(See also Dance and Variety Music and Patter and Song)

R1—HOWARD BARLOW AND SYMPHONY ORCHESTRA—Monday, Tuesday, Thursday, ½ hour. Charles Carlie, Mildred Rose.

10:45 PM—ED	9:45 PM—ES-CD	8:45 PM—CS	7:45 PM	6:45 PM
WABC WOKO	WADC WCAO	KMBC WFBM	KVOR	KHJ
WAAB WGR	WBBM WHK	WMBD WGST	KLZ	KOIN
WDRG WCAU	CKOK WFBL	WDOD WREC	KSL	KGB
WJAS WEAN	WSPD WJSV	WLAC WDSU		KFRC
WPG WLBZ	WCAH WLBW	KTRH KLRA		KOL
WICC WHP	WHEC WDBJ	WIBW WACO		KFPY
CFRB	WTOC WQAM	KFAB WISN		
	WDBO WDAE	WSBT		

R2—ALBERT BARTLETT, THE TANGO KING—Sunday, ¼ hour. (May be discontinued June 18.)

2:15 PM—ED	1:15 PM—ES-CD	12:15 PM—CS
WABC WOKO	WCAO WBBM	KMBC
WNAC WCAU	WKRC WHK	
WJAS	CKOK WOWO	
	WJSV WHEC	

R3—BETTY BARTHELL, SONGS—Thursday, ¼ hour.

6:30 PM—ED	5:30 PM—ES-CD	4:30 PM—CS
WABC WAAB	WFBL WFEA	WGST WODX
WDRG WLBZ		WSFA WLAC
WORC		WSBT

Friday, ¼ hour.

Betty Barthell, Eton Boys, Freddie Rich's Orchestra.

5:15 PM—ED	4:15 PM—ES-CD	3:15 PM—CS	6:15 PM	5:15 PM
WABC WOKO	WCAO WHK	KMBC WFBM	KVOR	KHJ
WNAC WKBW	CKOK WFBL	WGST WBRG	KLZ	KOIN
WDRG WCAU	WSPD WFEA	WDOD WREC	KSL	KGB
WJAS WEAN	WLBW WHEC	WODX WSFA		KFRC
WLBZ WICC	WTR WDBJ	WLAC WDSU		KOL
WHP WORC	WMBG WTOC	KRLD WTBQ		KVI
CFRB	WQAM WDBO	KFH WTAQ		KFPY
		WKBH KFAB		
		WISN WCCO		
		WMT		

R4—BOSWELL SISTERS—Saturday, ¼ hour.

9:15 PM—ED	8:15 PM—ES-CD	7:15 PM—CS	M	P
WABC WOKO	WADC WCAO	KMBC WFBM	6:15 PM	5:15 PM
WNAC WKBW	WBBM CKOK	KMOX WMBD	KVOR	KHJ
WCAU WJAS	WFBL WSPD	WGST WDOD	KLZ	KOIN
WEAN WLBZ	WJSV WCAH	WREC WODX	KSL	KGB
WICC WHP	WFEA WLBW	WLAC WDSU		KFRC
WORC CFRB	WHEC WBIQ	KRLD KTRH		KOL
	WDBJ WTOC	KLRA KTSA		KFPY
	WQAM WDBO	WIBW KFH		
	WDAE WSJS	WISN WCCO		
		WSBT WMT		

Thursday, ¼ hour. 10:30 PM—ED—WABC Network.

R5—THE CAPTIVATORS—Wednesday, ¼ hour. 5:00 PM—ED—WABC Network. Monday, ¼ hour. 2:30 PM—ED—WABC Network.

R6—CHARLES CARLILE—Thursday, ¼ hour. 11:15 PM—ED—WABC Network. Fred Berrens

R7—WILL OSBORNE ORCHESTRA—Mon., Wed., Fri. ¼ hr. Pedro De Corboda, "The Friendly Philosopher"

10:45 AM—ED	9:45 AM—ES-CD
WABC WOKO	WCAO WHK
WNAC WGR	WFBL WJSV
WEAN	WCAH WBT
	WTR WMBG
10:45 AM—ES-CD	9:45 AM—CS
WBBM WOWO	KMBC WHAS
	KMOX WGST
	KRLD WCCO

R8—DO RE MI—Wednesday, ¼ hour. 5:45 PM—ED—WABC Network. Friday, ¼ hour. 11:15 PM—ED—WABC Network.

R9—EVAN EVANS, DO RE MI, FREDDIE RICH'S ORCHESTRA—Thursday, ½ hour.

8:00 PM—ED	7:00 PM—ES-CD	6:00 PM—CS	5:00 PM
WABC WOKO	WADC WCAO	WFBM WGST	KVOR
WNAC WGR	WHK CKOK	WDOD WREC	
WDRG WCAU	WFBL WSPD	WSFA WLAC	
WJAS WEAN	WCAH WLBW	WDSU KRLD	
WPG WLBZ	WHEC WVA	KTRH KLRA	
WHP CFRB	WKBW WBIQ	KTSA WIBW	
	WDBJ WTOC	KFH WTAQ	
	WQAM WDBO	WISN WMT	
	WDAE WSJS		

R10—AN EVENING IN PARIS—Monday, ½ hour. Mug McCoy.

9:30 PM—ED	8:30 PM—ES-CD	7:30 PM—CS	6:30 PM
WABC WNAC	WCAO WGN	KMBC KMOX	KLZ
WCAU WJAS	WHK CKOK	WGST WDSU	KSL
WEAN	WJSV	KOMA WCCO	

R11—FIVE OCTAVES—Saturday, ¼ hour. 2:15 PM—ED—WABC Network.

R13—FITCH PROGRAM, "THE RED HEADED MUSIC MAKER"—Sunday, ¼ hour. Wendell Hall.

1:15 PM—ES-CD	12:15 PM—CS
WGN	WISN WCCO
	WMT

R14—HOT FROM HOLLYWOOD—Tuesday, Wednesday, Thursday, ¼ hour.

8:45 PM—ED	7:45 PM—ES-CD	6:45 PM—CS
WABC WOKO	WADC WCAO	KMBC WFBM
WNAC WGR	WGN WKRC	WHAS KMOX
WDRG WCAU	WHK CKOK	WCCO
WJAS WEAN	WFBL WSPD	
	WJSV	

R15—ARLENE JACKSON—Friday, ¼ hour.

5:15 PM—ED	4:15 PM—ES-CD	3:15 PM—CS	M	P
WEAF WTAG	WTAM WSAI	WIBA KSTP	2:15 PM	1:15 PM
WGY WBN	WIS WJAX	WDAY WSM	KOA	KGO
	WIOD	WAPI WSB	KDYL	KFI
		WMC WSMB		KGW
		WKY KPRC		KOMO
		KTBS WOAI		KHQ

R16—KEENAN AND PHILLIPS—Thursday, ¼ hour. 11:45 AM—ED—WABC Network.

R17—LA PALINA—Tuesday, Wednesday, Thursday, ¼ hour. Kate Smith.

8:30 PM—ED	7:30 PM—ES-CD	6:30 PM—CS
WABC WOKO	WADC WCAO	KMBC WFBM
WGR WCAU	WGN WKRC	WHAS KMOX
WJAS	WHK CKOK	WISN WCCO
	WOWO WFBL	WMT
	WSPD WJSV	
	WHEC WKBN	

R18—LITTLE JACK LITTLE—Mon., Tues., Wed., Thurs., Fri., Sat. ¼ hour.

9:45 AM—ED	8:45 AM—ES-CD	7:45 AM—CS	6:45 AM—M
WABC WOKO	WADC WCAO	KMBC WFBM	KVOR
WAAB WGR	WHK CKOK	WMBD WGST	KLZ
WDRG WCAU	WCAH WFEA	WDOD WREC	KSL
WJAS WEAN	WLBW WVA	WSFA WLAC	
WPG WLBZ	WBIQ WDBJ	WDSU KRLD	
WHP WORC	WTOC WSJS	KTRH KLRA	
CFRB		WTAQ WISN	
		WSBT WMT	

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CLASSIFIED SCHEDULE*

Wednesday, ¼ hour.				M	P
11:15 PM—ED	10:15 PM—ES-CD	9:15 PM—CS		8:15 PM	7:15 PM
WABC WOKO	WCAO WHK	KMBC WFBM		KVOR	KHJ
WAAB WKBW	CKOK WFBL	WMBD WGST		KLZ	KOIN
WDRC WCAU	WSPD WFEA	WBRC WDOD			KGB
WJAS WEAN	WLBW WTAR	WREC WODX			KFRC
WPG WLBZ	WMBG WQAM	WLAC WDSU			KOL
WICC WHP	WDBO WSJS	KTRH WIBW			KFPY
WORC CFRB		WCCO WMT			
Friday, ¼ hour. 10:30 PM—ED—Same network					
R19—LAZY DAN, THE MINISTREL MAN—Sunday, ½ hour.					
1:30 PM—ED	12:30 PM—ES-CD	11:30 AM—CS			
WABC WAAB	WCAO WBBM	KMBC WHAS			
WCAU WJAS	WKRC CKOK	KMOX WCCO			
	WJSV WCAH				
	WMBG				
R20—THE MAGIC VOICE—Tuesday, Saturday, ¼ hour.					
Elsie Hitz, Nick Dawson.					
8:15 PM—ED	7:15 PM—ES-CD	6:15 PM—CS			
WABC WOKO	WADC WCAO	KMBC WFBM			
WNAC WGR	WGN WKRC	WHAS KMOX			
WDRC WCAU	WHK CKOK	KRLD			
WJAS WEAN	WFBL WSPD				
	WJSV WBT				
R21—EVERETT MARSHALL—AL MITCHELL'S ORCHESTRA—Mon., Wed., Sat.					
¼ hour			M	P	
7:15 PM—ED	6:15 PM—ES-CD	5:15 PM—CS	8:15 PM	7:15 PM	
WJZ WBZ	WBAL WMAL	KWK KWCR	KDYL	KGO	
WBZA KDKA	WJR WSYR	KGO KOIL		KFI	
	WCKY	WREN WIBA		KGW	
	10:15 PM	KSTP WEBC		KOMO	
	KYW	WMC WDAY		KHQ	
		KFYR WSB			
		WJDX WSMB			
		WKY KPRC			
		KTHS WOI			
		WTMJ WFAA			
R22—IRENE BORDONI—EMIL COLEMAN—Tuesday and Saturday, ¼ hour					
7:45 PM—ED	6:45 PM—ES-CD	5:45 PM—CS			
WJZ WBZ	WBAL WMAL	KWCR KWK			
WBZA KDKA	WHAM WGAR	KSQ KOIL			
CFCF CKGW	WSYR WJR	WREN WSM			
	WCKY WIS	WMC WSMB			
	WRVA WIOD	WSB			
	KYW				
R23—THE HAPPY WONDER BAKERS—Mon., Wed. and Fri. ¼ hour					
6:30 PM—ED	5:30 PM—ES-CD				
WABC WOKO	WHEC				
WAAB WDRC					
WICC WORC					
WMAS					
R24—THE MERRYMAKERS—Monday, ¼ hour. 10:30 AM—ED—WABC Network.					
Fred Berrens, Conductor.					
R25—GERTRUDE NIESEN—Saturday, ¼ hour. 10:45 PM—ED—WABC Network.					
Freddie Rich's Orchestra.					
R27—WILLIAM O'NEAL—Monday, ¼ hour. 11:45 PM—ED—WABC Network.					
R28—PALMER HOUSE ENSEMBLE FROM CHICAGO—Monday, Thursday, ½ hour.					
1:30 PM—ED—WABC Network.					
R29—PICKENS SISTERS—Sunday, ¼ hour.					
9:45 PM—ED	8:45 PM—ES-CD	7:45 PM—CS			
WJZ CKGW	WBAL WJR	KWCR KOIL			
KDKA	WMAL KYW	WREN KWK			
		KSO			
R31—RHYTHM KINGS—Monday, ¼ hour. 11:45 AM—ED—WABC Network.					
Wednesday, ½ hour. 2:45 PM—ED—WABC Network.					
R32—SINGIN' SAM THE BARBASOL MAN—Monday, ¼ hour.					
8:00 PM—ED	7:00 PM—ES-CD	6:00 PM—CS			
WABC WOKO	WADC WCAO	KMBC WFBM			
WNAC WGR	WGN WKRC	KMOX			
WDRC WCAU	WHK CKOK				
WJAS WEAN	WFBL WSPD				
	WJSV				
R33—STREET SINGER—Sunday, ¼ hour.					
12:45 PM—ED	11:45 AM—ES-CD	10:45 AM—CS	M	P	
WABC WOKO	WCAO CKOK	KMBC WMBD	9:45 AM	8:45 AM	
WAAB WGR	WFBL WSPD	WGST WBRC	KVOR	KHJ	
WDRC WJAS	WFEA WLBW	WDOD WREC	KLZ	KOIN	
WPG WLBZ	WKBN WQAM	WODX WSFA	KSL	KGB	
WORC CFRB	WDBO	WDSU KRLD		KFRC	
		KTRH KTS		KOL	
		WIBW WACO		KFPY	
		WTAQ WKBH			
		KFAB WISN			
		WCCO WSBT			
		WMT			

R34—THREADS OF HAPPINESS—Tuesday, ¼ hour. Andre Kostelanetz, Tommy McLaughlin, David Ross.					
9:15 PM—ED	8:15 PM—ES-CD	7:15 PM—CS	M	P	
WABC WOKO	WADC WCAO	KMBC WFBM	6:15 PM	5:15 PM	
WNAC WKBW	WGN WKRC	WHAS KMOX	KLZ	KHJ	
WDRC WCAU	WHK CKOK	WGST WBOC	KSL	KOIN	
WJAS WEAN	WOWO WFBL	WREC WLAC		KFRC	
	WSPD WJSV	WDSU KRLD		KOL	
	WHEC WBT	KTRH KLRA		KVI	
	WTAR WTOC	KOMA KTS		KFPY	
	WQAM WDBO	KFH WCCO			
	WDAE				

R35—WALTZ DREAMS—Monday, ¼ hour. 9:30 AM—ED—WABC Network.
Fred Berrens, Conductor.

R36—TONY WONS—Saturday, ¼ hour. 4:15 PM—ED—WABC Network.
Keenan and Phillips.

R37—SPRAGUE WARNER PROGRAM—Friday, Saturday, ¼ hour.
10:30 AM—ES-CD 9:30 AM—CS
WBBM CKOK KMBC KMOX
WOW KFAB WISN
WCCO WMT

R38—WOODBURY PROGRAM—Wednesday, ½ hour. Donald Novis, Leon Belasco.					
8:30 PM—ED	7:30 PM—ES-CD	6:30 PM—CS			
WEAF WTIC	WFBR WRC	KSD WOC			
WTAQ WEEI	WTAM WWJ	WHO WOW			
WJAR WCSH		WDAF WSM			
WLIT WGY		WMC WSB			
WBEN WCAE		WAPI WJDX			
		WSMB KVOO			
		WKY KTHS			
		WFAA KTBS			
		WOAI			

R39—JOHNNY MARVIN—Monday, Tuesday, Wednesday, Thursday, Friday, Saturday.
¼ hour. 12:00 N—ED—WEAF Network.

R40—MANHATTAN MERRY-GO-ROUND—Sunday, ½ hour. Jean Sargent, David Percy, Gene Rodemich.					
9:00 PM—ED	8:00 PM—ES-CD	7:00 PM—CS			
WEAF WJAR	WFBR WWJ	KSD WOW			
WGY WTIC	WSAI WRC	WDAF WOC			
	WENR	WHO			

R41—DOLPH MARTIN'S ORCHESTRA—Mon., Wed., Fri. ¼ hour. The Travelers Quartet.					
7:30 PM—ED	6:30 PM—ES-CD				
WABC WOKO	WCAO WFBL				
WNAC WGR	WJSV WFEA				
WDRC WCAU	WHEC				
WJAS WEAN					
WLBZ WHP					
WORC					

R42—MELODY PARADE—Tuesday, ¼ hour. 10:45 AM—ED—WABC Network.
Vincent Sorey Conductor

S—MUSIC—RELIGIOUS

(See also Organ Music)

S1—MID WEEK HYMN SING—Tuesday, ¼ hour.					
6:30 PM—ED	5:30 PM—ES-CD	4:30 PM—CS	M	P	
WEAF WTAQ	WIS WSAI	WDAF KSD	3:30 PM	2:30 PM	
WGY	WWJ WWNC	KFYR WVOO	KGIR	KGO	
	WMAQ	WSB WOI		KGW	
		WIBA KTBS		KFSD	
		KTHS WJDX		KTAR	
		WOW		KHQ	
S2—NORTHWESTERN CHRONICLE—Sunday, ½ hour.					
2:30 PM—ED	1:30 PM—ES-CD	12:30 PM—CS	M	P	
WJZ WBZ	WBAL WHAM	KWK WREN	11:30 AM	10:30 AM	
WBZA KDKA	WCAU WJR	KOIL WTAM	KOA	KTAR	
	WLW WRVA	WIBA KSTP	KGIR	KFS	
	WPTF WWNC	WEBC WDAY	KDYL	KGW	
	WIS WIOD	KFYR WSM	KGHL	KGO	
	WFLA WJAX	WSB WAPI		KFI	
	WSYR WMAL	WJDX WSMB		KOMO	
	KYW	KTHS KVOO		KHQ	
		KWCR WOI			
		WFAA WMC			
		KSO KTBS			
S3—OLD SONGS OF THE CHURCH—Thursday, ¼ hour.					
Kathryn Palmer, Soprano; Joyce Allmand, Contralto; Richard Dennis, Tenor; Lowell Patton, Organist; Arthur Billings Hunt, Basso and Director.					
6:30 PM—ED	5:30 PM—ES-CD	4:30 PM—CS			
WJZ	WSYR	KWK KWCR			
		WREN			

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RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE*

S4—PAGES OF ROMANCE—Sunday. 1/2 hour.

5:30 PM—ED	4:30 PM—ES-CD	3:30 PM—CS	M	P
WJZ WBZ	WBAL WLW	KWK KSO	3:30 PM	1:30 PM
WBZA KDKA	WJR KYW	KWCR WREN	KOA	KGO
WGAR CKGW		KOIL WTMJ	KDYL	KFI
		WIBA KSTP	KGIR	KGW
		WIBC WDAY	KGHL	KOMO
		KFYR KTBS		KHQ
		KVOO WKY		KFSD
		WBAP KPRC		KTAR
		WOAI		

S5—SALT LAKE TABERNACLE CHOIR AND ORGAN—Sunday. 1 hour.

11:30 AM—ED	10:30 AM—ES-CD	9:30 AM—CS	M	P
WOKO WPG	WCAO CKOK	KMBC WMBD	8:30 AM	7:30 AM
WLBZ WHP	WFBL WSPD	WGST WDOD	KVOR	KHJ
	WFEA WLBW	WREC WLAC	KLZ	KOIN
	WKBW WDBJ	WDSU WFLA	KSL	KGB
	WTOC WQAM	KTRH WIBW		KFRC
	WDBO	WACO KFH		KOL
		WTAQ WKBH		KFPY
		KFAB WCCO		
		WSBT WMT		

WABC added at 11:45 AM—ED—for 1/2 hour.

T—MUSIC—STANDARD FOLK SONGS

T1—AMERICAN ALBUM FAMILIAR MUSIC—Sunday. 1/2 hour. Gus Haenschen, Frank Munn, Elizabeth Lenox, Ohman and Arden, Bertrand Hirsch.

9:30 PM—ED	8:30 PM—ES-CD	7:30 PM—CS	M	P
WEAF WCHS	WCKY WFBR	KSD WOC	6:30 PM	5:30 PM
WJAR WTAG	WRC WTAM	WHO WOW	KOA	KGO
WFI WGY	WVJ WSAI	WSM WMC	KDYL	KOMO
WBEN WCAE	WIOD WFLA	WSB WOAI		KFI
WEEI	WVWA WJAX	WJDX KTHS		KGW
		WFAA WKY		KHQ
		KPRC WSMB		
		WAPI WTMJ		
		KSTP WDAF		

T2—ARCADIANS—Friday. 1/2 hour. 4:30 PM—ED—WJZ Network. Ruth Kelly Bello.

T3—RHODA ARNOLD AND CHARLES CARLILE DUETS—Sunday. 1/2 hour. 11:00 AM—ED—WABC Network.

T4—FERDE GROFE'S ORCHESTRA WITH RANNY WEEKS—Monday. 1/4 hour.

8:45 PM—ED	7:45 PM—ES-CD	M	P
WEAF WTIC	WRC WTAM		
WTAG WEEI	WWJ WLW		
WJAR WCHS			
WLIT WGY			
WBEN WCAE			

Wednesday, Saturday. 1/4 hour.

9:00 PM—ED	8:00 PM—ES-CD	7:00 PM—CS	M	P
WEAF WTAG	WWJ WTAM	WMAQ	6:00 PM	5:00 PM
WJAR WCHS	WRC WLW		KSD	WDAF
WGY WFI				
WCAE WEEI				
WBEN				

T5—CHASE & SANBORN TEA PROGRAM—Wednesday. 1/2 hour. Fanny Brice, George Olsen.

8:00 PM—ED	7:00 PM—ES-CD	6:00 PM—CS	M	P
WEAF WTIC	WFBR WRC	KSD WOW		
WTAG WEEI	WTAM WWJ	WDAF WOC		
WJAR WCHS	WSAI WCKY	WHO		
WLIT WGY	WLS			
WBEN WCAE				

T6—COLUMBIA ARTIST RECITAL—Mon. 1/2 hour. 4:30 PM—ED—WABC Network. Tuesday. 1/4 hour. 3:15 PM—ED—WABC Network. Wednesday. 1/4 hour. 2:30 PM—ED—WABC Network.

T7—COLUMBIA SALON ORCHESTRA—Monday. 1/2 hour. 3:15 PM—ED—WABC Network. Friday. 1/4 hour. 3:00 PM—ED—WABC Network.

T8—CONCERT MINIATURES—Monday, Tuesday, Wednesday, Thursday, Friday. 1/2 hour. Emery Deutsch.

12:30 PM—ED	11:30 AM—ES-CD	10:30 AM—CS	M	P
WABC WOKO	WADC WCAO	KMBC KMOX	9:30 AM	
WGR WIP	WBBM CKOK	WGST WDOD	KVOR	
WJAS WEAN	WFBL WSPD	WREC WSFA	KLZ	
WPG WLBZ	WJSV WCAH	WLAC WDSU	KSL	
WHP CFRB	WFEA WLBW	KTRH WIBW		
	WHEC WWVA	WACO KFH		
	WBIG WTOC	WTAQ WISN		
	WQAM WDBO	WSBT WMT		
	WDAE WSJS			

Saturday. 1/4 hour

11:30 AM—ED	10:30 AM—ES-CD	9:30 AM—CS	M	P
WABC WOKO	WADC WCAO	KMBC KMOX	8:30 AM	
WGR WIP	WBBM CKOK	WGST WDOD	KVOR	
WJAS WEAN	WFBL WSPD	WREC WSFA	KLZ	
WPG WLBZ	WJSV WCAH	WLAC WDSU	KSL	
WHP CFRB	WFEA WLBW	KTRH WIBW		
	WHEC WWVA	WACO KFH		
	WBIG WTOC	WTAQ WISN		
	WQAM WDBO	WSBT WMT		
	WDAE WSJS			

T9—DANCING ECHOES—Tuesday. 1/4 hour. 5:15 PM—ED—WABC Network. Saturday. 1/4 hour. 2:00 PM—ED—WABC Network.

T10—EMERY DEUTSCH AND HIS ORCHESTRA—Sunday. 1/4 hour. 12:30 PM—ED—WABC Network.

T11—PHIL DEWEY AND HIS FIRESIDE SONGS—Sunday. 1/4 hour. 10:00 PM—ED—WJZ Network.

T14—GILBERT AND SULLIVAN GEMS—Saturday. 1/2 hour. Alma Kitchell, Contralto; Muriel Wilson, Soprano; Fred Hufsmith, Tenor; John Barclay, Baritone; Charles Pearson, Bass; Harold Sanford.

10:00 PM—ED	9:00 PM—ES-CD	8:00 PM—CS	M	P
WJZ WBZ	WBAL WMAL	KSO KWK		
WBZA KDKA	WSYR WGAR	KWCR KOIL		
	WCKY WRVA	WREN		
	WWNC WLS			
	WJAX WFLA			
	WJR WHAM			

T15—TITO GUIZAR—Monday, Saturday. 1/4 hour.

5:45 PM—ED	4:45 PM—ES-CD	3:45 PM—CS	M	P
WABC WOKO	WCAO WHK	KMBC WGST	2:45 PM	1:45 PM
WAB WGR	CKOK WFBL	WBRC WDOD	KVOR	KHJ
WDRC WCAU	WSPD WFEA	WREC WSFA	KLZ	KOIN
WJAS WEAN	WLBW WHEC	WLAC WDSU	KSL	KGB
WLBZ WORC	WKBW WTAR	KRLD KTRH		KFRC
CFRB	WDBJ WMBG	KTSA WACO		KOL
	WTOC WQAM	KFH WTAQ		KFPY
	WDBO WSJS	WKBH KPAB		
		WISN WMT		

T16—GYPSY MUSIC MAKERS—Tuesday. 1/2 hour. 4:00 PM—ED—WABC Network.

T17—HOUSEHOLD MUSICAL MEMORIES—Tuesday. 1/2 hour. Edgar Guest, Josef Koestner, Alice Mock.

10:00 PM—ED	9:00 PM—ES-CD	M	P
WJZ WBZ	WHAM WSYR		
WBZA KDKA	WJR WBAL		
	WMAQ		

T18—IN THE LUXEMBOURG GARDENS—Monday. 1/2 hour. Thursday. 1/4 hour. 10:00 AM—ED—WABC Network. Emery Deutsch, Conductor. Tuesday. 1/4 hour. 9:15 AM—ED—WABC Network. Wednesday. 1/2 hour. Friday. 1/4 hour. 10:15 AM—ED—WABC Network. Vincent Sorey, Conductor.

T19—ITALIAN IDYLL—Saturday. 1/2 hour.

3:00 PM—ED	2:00 PM—ES-CD	1:00 PM—CS	M	P
WABC WOKO	WCAO WBBM	KMBC WFBM	12:00 N	11:00 AM
WAB WGR	WHK CKOK	WBRC WREC	KVOR	KHJ
WDRC WCAU	WFBL WSPD	WDOE WREC	KLZ	KOIN
WJAS WPG	WFEA WLBW	WSFA WLAC	KSL	KGB
WLBZ WICC	WHEC WTAR	WDSU KRLD		KFRC
WHP WORC	WDBJ WNBG	KTRH KTSA		KOL
CFRB	WTOC WQAM	WACO KFH		KFPY
	WDBO WSJS	WTAQ WKBH		
		KFAB WISN		
		WSBT WMT		

T20—RALPH KIRBERY—Monday, Tuesday, Wednesday, Thursday, Friday, Saturday. 5 Minutes. 12:00 Mid.—ED—WEAF Network.

T21—ANDRE KOSTELANETZ PRESENTS—Sunday. 1/2 hour.

9:30 PM—ED	8:30 PM—ES-CD	7:30 PM—CS	M	P
WABC WOKO	WADC WCAO	KMBC WFBM	6:30 PM	5:30 PM
WJAS WGR	WBBM WHK	KMOX WGST	KVOR	KHJ
WDRC WJAS	CKOK WFBL	WDOE WREC	KLZ	KOIN
WEAN WLBZ	WSPD WJSV	WSFA WLAC	KSL	KGB
WICC WHP	WCAH WFEA	WDSU KRLD		KFRC
WORC	WLBW WHEC	KTRH KTRA		KOL
	WKBW WDBJ	KTSA WIBW		KFPY
	WDBO WDAE	WISN WCCO		
	WSJS	WMT		

T22—JAMES MELTON, TENOR—Sunday. 1/4 hour.

7:00 PM—ED	6:00 PM—ES-CD	5:00 PM—CS	M	P
WEAF WTAG	WWJ WFBR	WDAF KSD		
WJAR WBEN	WSAI WTAM			
	WMAQ			

Tuesday. 1/4 hour.

6:45 PM—ED	5:45 PM—ES-CD	4:45 PM—CS	M	P
WEAF WTAG	WRC WIS	WSM WSAI	3:45 PM	
WFI WJAR	WFBR WSAI	WOC WHO	KOA	
	WMAQ	WOW KSD		

Thursday. 1/4 hour.

11:00 PM—ED	10:00 PM—ES-CD	9:00 PM—CS	M	P
WEAF CKGW	WFBR WRC	WOC WHO		
WCAE WFI	WWJ WCKY			
	WTAM			

T23—MORNING MOODS—Monday. 1/2 hour. 11:00 AM—ED—WABC Network. Tuesday. 1/2 hour. 10:00 AM—ED—WABC Network. Thursday. 1/4 hour. 11:15 AM—ED—WABC Network. Vincent Sorey, Conductor.

T24—OLGA, COUNTESS ALBANI—Monday, Thursday. 1/4 hour.

6:45 PM—ED	5:45 PM—ES-CD	4:45 PM—CS	M	P
WEAF WTAG	WFBR WIS	WOC WHO	2:45 PM	
WCAE WJAR	WSAI WUNC	WSM WSB	KGO	
WBEN	WRC WJAX	WMC WOW	KFSD	
	WMAQ		KGW	
			KOMO	

T25—RHYTHMIC SERENADE—Monday, Wednesday, Friday. 1/4 hour. 12:45 PM—ED—WJZ Network. Josef Koestner's Orchestra, Mary Steele.

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RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE*

T26—WILLARD ROBISON DEEP RIVER ORCHESTRA—Tuesday. ½ hour.

9:00 PM—ED	8:00 PM—ES-CD	7:00 PM—CS
WJZ WBZ	WBAL WMAL	KWK WREN
WBZA KDKA	WJR WKYC	KSO
	WGAR WENR	

T27—LDN ROSS RDMANY TROUPE—Sunday. ¼ hour.

7:30 PM—ED	6:30 PM—ES-CD	5:30 PM—CS	M	P
WABC WOKO	WCAO CKOK	KMBC WFBM	KVOR	KHJ
WAAB WGR	WSPD WLBW	WGST WDOD	KLZ	KOLN
WDRG WJAS	WHEC WKBN	WREC WSFA	KSL	KGB
WEAN WLBZ	WTOC WQAM	WODX KTRH		KFRC
WHP WORC	WDBO WSJS	WDSU WACO		KOL
		WIBW WTAQ		KFPY
		KFH WISN		
		WKBH WSBT		
		WCCO		

T28—GEDRGE SCHERBAN'S RUSSIAN GYPSIES ORCHESTRA. Tuesday, ¼ hour.

6:30 PM—ED	5:30 PM—ES-CD	4:30 PM—CS	3:30 PM
WABC WOKO	WCAO WHK	KMBC WGST	KVOR
WAAB WGR	CKOK WFLB	WBRC WDOD	KLZ
WDRG WIP	WSPD WFEA	WREC WODX	KSL
WJAS WPG	WLBW WHEC	WSFA WLAC	
WLBZ WORC	WKBN WTAQ	WDSU KTRH	
CFRB	WMBG WTOC	WIBW WACO	
	WQAM WSJS	KFH WTAQ	
		WKBH WISN	
		WCCO WSBT	
		WMT	

T29—SDUTHLAND SKETCHES—Sunday. ½ hour. 10:00 AM—ED—WJZ Network. Southernaires, Homer Smith, Lowell Peters, Jay Toney, William Edmonson

T31—VASS FAMILY—Sat. ¼ hour. Seven South Carolina Children Singing.

9:45 AM—ED	7:45 AM—CS
WEAF WEEI	KFRC KSD
WJAR WTAG	WOW KSTP
WGY WCAE	
WCSH WTC	

T32—THE BALLADEERS—Sunday. ½ hour. 9:00 AM—ED—WEAF Network.

T33—GAY GYPSIES ORCHESTRA—Sat. ½ hour. 11:30 AM—ED—WEAF Network. Nanette Berr.

T34—HIGHLIGHTS AND SHADDDWS—Sunday. ½ hour. 10:15 PM—ED—WEAF Network.

T35—HDUR GLASS—Monday. ½ hour. 10:00 PM—ED—WJZ Network. Harold Sanford.

T36—MDNARCH MYSTERY TENOR—Sunday. ¼ hour. 2:00 PM—ED—WJZ Network. Charles J. Gilcrest.

T37—DRCESTRAL GEMS—Sunday. ½ hour. 11:30 PM—ED—WEAF Network.

T38—RADID RUBES—Sunday. ¼ hour. 11:00 AM—ED—WEAF Network.

U—MUSIC—SYMPHONY

U2—LIGHT OPERA GEMS—Wednesday. ½ hour.

Channon Collinge, Conductor.

10:45 PM—ED	9:45 PM—ES-CD	8:45 PM—CS	M	P
WABC WOKO	WCAO WHK	KMBC WFBM	7:45 PM	6:45 PM
WAAB WGR	CKOK WFLB	WBRC WDOD	KLZ	KHJ
WDRG WJAS	WSPD WFEA	WREC WODX	KSL	KOLN
WEAN WLBZ	WLBW WHEC	WLAC WDSU		KGB
WICC WHP	WTAQ WDBJ	KTRH KTSa		KFRC
WORC CFRB	WMBG WTOC	WIBW KFH		KOL
	WQAM WDBO	WKBH WCCO		KFPY
	WSJS	WSBT WMT		

U3—SYMPHONIC HDUR—Sunday. 1 hour. 3:00 PM—ED—WABC Network.

U4—SYMPHONETTE—Sunday. ¼ hour. 4:15 PM—ED—WJZ Network. Cyril Pitts, Josef Koestner.

V—NEWS REPORTS

V1—BDAKE CARTER—Monday, Tuesday, Wednesday, Thursday, Friday. ¼ hour.

7:45 PM—ED	6:45 PM—ES-CD	5:45 PM—CS
WABC WNAC	WCAO WBBM	KMBC WHAS
WGR WCAU	WHK CKOK	KMOX WCCO
WJAS	WJSV WBT	

V2—CURRENT EVENTS—Thursday. ¼ hour. H. V. Kaltenborn

6:00 PM—ED	5:00 PM—ES-CD	4:00 PM—CS	M
WABC WOKO	WADC WCAO	WGST WDOD	3:00 PM
WAAB WKBW	WBBM CKOK	WREC WSFA	KLZ
WDRG WIP	WFLB WSPD	WLAC WDSU	
WJAS WEAN	WFEA WLBW	WACO KFH	
WLBZ WICC	WHEC WKBN	WTAQ KFAB	
WHP WORC	WBIG WDBJ	WISN WCCO	
CFRB	WTOC WQAM	WSBT WMT	
	WDBO WDAE		
	WSJS		

Sunday. ¼ hour.

7:15 PM—ED	6:15 PM—ES-CD	5:15 PM—CS	M
WABC WOKO	WADC WCAO	WFBM WGST	4:15 PM
WNAC WGR	WFLB WSPD	WDOD WREC	KLZ
WIP WJAS	WJSV WCAH	WSFA WDSU	KSL
WEAN WPG	WLBW WHEC	KRLD KTRH	
WLBZ WICC	WWVA WKBN	WIBW WACO	
WHP WORC	WBIG WDBJ	KFH KFAB	
	WTOC WQAM	WISN WSBT	
	WDBO WDAE		
	WSJS		

V3—CURRENT EVENTS—Mon., Tues., Wed., Thurs., Fri. ¼ hour. Anne Hard.

9:45 AM—ED	8:45 AM—ES-CD	7:45 AM—CS
WEAF WEEI	WRC WTAM	KSD WOW
WJAR WGY	WCKY WWJ	WDAF WOC
WCSH WBBN	WSAI WMAQ	WHO

V4—BACK OF NEWS IN WASHINGTON—Wednesday. ¼ hour.

6:30 PM—ED	5:30 PM—ES-CD	4:30 PM—CS	M	P
WEAF WBBN	WFBW WCKY	WJDX KSD	3:30 PM	2:30 PM
WJAR	WWNC WIS	WDAF KVOO	KOA	KPO
	WMAQ	WIBA KTHS		
		WOAI KTBS		
		KFRC WECB		
		WMC WAPI		
		WSMB		

V5—EDWIN C. HILL—"Human Side of News"

Monday, Tuesday, Wednesday. ¼ hour.

10:30 PM—ED	9:30 PM—ES-CD	8:30 PM—CS	M	P
WABC WOKO	WADC WBBM	KMBC WFBM	7:30 PM	6:30 PM
WAAB WKBW	WHK CKOK	WMBD WGST	KLZ	KHJ
WDRG WJAS	WFLB WSPD	WDOD WREC		KOLN
WEAN WPG	WJSV WCAH	WLAC WDSU		KGB
WLBZ WICC	WFEA WLBW	KTRH KLRa		KFRC
WHP WORC	WHEC WKBN	KTSA WIBW		KOL
CFRB	WBIG WDBJ	WISN WCCO		KFPY
	WTOC WQAM	WMT		
	WDBO WDAE			
	WSJS			

V6—JDHN B. KENNEDY—Thursday. 5 Minutes.

6:30 PM—ED	5:30 PM—ES-CD	4:30 PM—CS	M	P
WEAF WTAG	WWJ WWNC	WDAF WBA	3:30 PM	2:30 PM
WGY	WIS WSAI	KFRC KSD	KOA	KECA
	WCKY WMAQ	KTBS WAPI		KPO
		WSMB WOAI		KFSD
		KTHS WDAY		
		WSB WOW		

V7—DAVID LAWRENCE, CURRENT GOVERNMENT

Sunday. ¼ hour.

10:00 PM—ED	9:00 PM—ES-CD	8:00 PM—CS	M	P
WEAF WCAE	WSAI WTAM	WJDX WSMB	7:00 PM	6:00 PM
WGY WBBN	WRC WIS	WKY WFaa	KOA	KGW
WJAR WCSH	WWNC WFLA	WMC KPRC	KDYL	KOMO
	WFBW WIOD	KTHS WOAI	KGIR	KGO
	WENR	WSM WAPI	KGHL	KHQ
		WSB WDAF		KFSD
		WIBA WOW		KFI
		WECB WDAY		
		KFRC WTMJ		
		KTBS		

V8—LDWELL THOMAS, TODAY'S NEWS—Mon., Tues., Wed., Thurs., Fri. ¼ hour.

6:45 PM—ED	5:45 PM—ES-CD
WJZ WBZ	WLW WHAM
CKGW KDKA	WGAR WBAL
WBZA	WJR WSYR

V9—MERLE THORPE—Thursday. ¼ hour.

7:45 PM—ED	6:45 PM—ES-CD	5:45 PM—CS	M	P
WJZ KDKA	WBAL WMAL	KWK KWOR	4:45 PM	3:45 PM
	WSYR WHAM	KSO KOIL	KOA	KGW
	WGAR WWNC	WREN WSM	KGIR	KFSD
	WIS WIOD	WSB WAPI		
	KYW	WMC WJDX		

V10—WALTER WINCHELL—Sunday. ¼ hour.

9:30 PM—ED	8:30 PM—ES-CD	7:30 PM—CS
WJZ WBZ	WBAL WHAM	KWCR KWK
WBZA KDKA	WGAR WLW	WREN KOIL
	WJR KYW	KSO

V11—WDRLD TODAY—Saturday. ¼ hour. James G. McDonald.

7:45 PM—ED	6:45 PM—ES-CD	5:45 PM—CS
WEAF WTAG	WFBW WWJ	WHO WOC
WJAR WGY	WSAI WTAM	WOW WKY
WBBN	WDAF WWNC	WIBA KFRC
	WIS WJAX	KTBS WOAI
	WFLA WIOD	
	WRC WPTF	
	WENR	

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RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE*

W—RELIGIOUS SERVICES

W1—CATHOLIC HOUR—Sunday. ½ hour.				
6:00 PM—ED	6:00 PM—ES-CD	4:00 PM—CS	3:00 PM	2:00 PM
WEAF WTAG	WFBR WRC	WEBC KFYR	KOA	KTAR
WEEL WJAR	WTAM WWJ	WOAI WOC	KGHL	KPO
WCSH WLIT	WIOD WRVA	WHO WOW	KDYL	
WGY WBEN	WSAI WFLA	WDAF WBA	KGIR	
WCAE	WWNC WIS	WSM WMC		
	WJAX WMAQ	WSMB WKY		
		WJDX KVOO		
		WBAP KPRC		
		WAPI KSD		
		WDAY WSB		
		KTBS		

W2—COLUMBIA CHURCH OF THE AIR (Protestant)—Sunday. ½ hour.				
10:00 AM—ED	9:00 AM—ES-CD	8:00 AM—CS	7:00 AM	
WABC WOKO	WADC WBBM	KMOX WMBD	KVOR	
WAAB WDRC	CKOK WFBL	WGST WDOD	KLZ	
WIP WJAS	WSPD WJSV	WREC WSFA		
WLBZ WHP	WFEA WLBW	WLAC WDSU		
WORC	WBIG WDBJ	KTRH KLRA		
	WTOC WDBO	WIBW WACO		
	WDAE	KFH WTAQ		
		KFAB WCCO		
		WMT		

W3—COLUMBIA CHURCH OF THE AIR (Other than Protestant)—Sunday. ½ hour.				
1:00 PM—ED	12:00 N—ES-CD	11:00 AM—CS	10:00 AM	9:00 AM
WABC WOKO	CKOK WFBL	KMBC WFBM	KVOR	KHJ
WAAB WDRC	WSPD WLBW	WGST WDOD	KLZ	KOIN
WJAS WPG	WHEC WWVA	WREC WLAC		KBG
WLBZ WHP	WDBJ WTOC	WDSU KTRH		KFRC
CFRB	WQAM WDBO	KTSA WTBW		KOL
	WDAE WSJS	WTAQ KFAB		KFPY
		WCCO WSBT		
		WMT		

W4—ELDER MICHAUX AND CONGREGATION—Saturday. ½ hour.				
10:00 AM—ED	9:00 AM—ES-CD	8:00 AM—CS		
WABC WOKO	WBBM CKOK	WGST WBRC		
WAAB WGR	WFBL WSPD	WDOD WREC		
WDRC WCAU	WLBW WHEC	WODX WLAC		
WEAN WPG	WTAR WDBJ	WDSU KRLD		
WLBZ WIC	WMBG WTOC	KTRH KTSA		
WHP WORC	WQAM WDBO	KFH WTAQ		
CFRB	WSJS	WSBT WMT		

W5—THE RADIO PULPIT—Sunday. ½ hour.				
Dr. Ralph W. Sackman				
3:30 PM—ED	2:30 PM—ES-CD	1:30 PM—CS	12:30 PM	11:30 AM
WEAF WEEL	WRC WFBR	KTHS WOW	KOA	KGO
WCSH WBEN	WWJ WRVA	WDAF WEBC	KDYL	KGW
WLIT WGY	WIS WWNC	KFYR KSD	KGIR	KHQ
WJAR WCAE	WIOD WJAX	KVOO KPRC		KFSD
WTAG	WTAM WFLA	WOAI WKY		KOMO
	WPTF WSAI	WOC WHO		KFI
		WIBA WMC		
		WJDX WSMB		
		WSM WSB		

W6—MORNING DEVOTIONS—Mon., Tues., Wed., Thurs., Fri., Sat. ¼ hour. 9:00 AM				
—ED—WJZ Network. Kathryn Palmer, Joyce Allmand, Richard Dennis, Lowell Patton, Arthur Billings Hunt.				

W7—THE WORLD OF RELIGION—Sunday. ½ hour.				
Dr. Stanley High				
5:00 PM—ED	4:00 PM—ES-CD	3:00 PM—CS	2:00 PM	1:00 PM
WJZ WBZ	WBAL WGAR	WREN KFYR	KOA	KGW
WBZA	WBAP WPTF	KWK WSM	KGHL	KGO
	WIS WWNC	KWCR WSB	KGIR	KHQ
	WIOD WFLA	WJDX KPRC		KFSD
	WJAX WRVA	WOAI KTBS		KTAR
	WHAM WCKY	KOIL WSMB		KOMO
	WCFL	KVOO WTMJ		
		KSTP WKY		
		WEBC WMC		

W8—SABBATH REVERIES—Sunday. ½ hour. 1:30 PM—ED—WJZ Network				
Dr. Charles L. Goodell				

X—SKETCHES—DRAMATIC

X1—CAPTAIN DIAMOND'S ADVENTURES—Thursday. ½ hour.				
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8:00 PM—ED
WJZ WBZ
WBZA KDKA

X2—DEATH VALLEY DAYS—Thursday. ½ hour. Tim Frawley, Joseph Bell, Edwin W. Whitney, Joseph Bonime, Director.				
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9:00 PM—ED
WJZ WBZ
WBZA KDKA

8:00 PM—ES-CD
WLV WJR
WBAL WHAM
WJAR WLS

7:00 PM—CS
KOIL WREN
KWK

X3—EASY ACES—Tuesday, Thursday, Saturday. ¼ hour.				
(May be discontinued after May 30)				

9:00 PM—ED
WABC WOKO
WNAC WGR
WDRC WCAU
WJAS WEAN

8:00 PM—ES-CD
WADC WCAO
WGN WKRC
WHK CKOK
WFBL WSPD
WJSV

7:00 PM—CS
KMBC WFBM
WHAS KMOX
WCCO

X4—FAMOUS LOVES—Friday. ¼ hour. Ullita Torgerson.				
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3:15 PM—ED
WEAF WTAG
WEEL WGY
WBEN WCAE

2:15 PM—ES-CD
WFBR WTAM
WSAI WWJ
WDAF WIS
WRVA WWNC
WIOD WRC

1:15 PM—CS
KSD WBA
WDAY WSMB
WSM WMC
WKY KTBS
WOC WHO

12:15 PM
KOA

X5—THE FIRST NIGHTER—Friday. ¼ hour. June Meredith, Don Ameche, Carlton Brickert, Cliff Soubier, Eric Sagerquist's Orchestra.				
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9:00 PM—ED
WJZ WBZA
KDKA WBZ

8:00 PM—ES-CD
WBAL WHAM
WJAR WCKY
WJR WLS

7:00 PM—CS
KMBC WREN
KOIL KSTP
WEBC WSB
WOAI KPRC
WKY KTBS
WAPI WTMJ
WSMB WSM

6:00 PM
KOA

5:00 PM
KDYL
KGO
KFI
KFW
KOMO
KHQ
KFSD

X6—THE FOREIGN LEGION—Friday. ½ hour.				
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8:30 PM—ED
WABC WOKO
WAAB WKBW
WDRC WCAU
WJAS WEAN
WLBZ WICC
WORC CFRB
WHP

7:30 PM—ES-CD
WADC WCAO
WBBM WHK
CKOK WFBL
WSPD WJSV
WCAH WFEA
WLBW WHEC
WKBW WBIG
WDBJ WTOC
WQAM WDBO
WDAE WSJS

6:30 PM—CS
KMBC WFBM
WMBD WGST
WDOD WREC
WLAC WDSU
KTRH KLRA
KTSA WTBW
WCCO WSBT
WMT

5:30 PM
KLZ

4:30 PM
KHJ
KOIN
KGB
KPRC
KOL
KFPY

X7—THE GOLDBERGS—Monday, Tuesday, Wednesday, Thursday, Friday. ¼ hour.				
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Gertrude Berg, James Waters.

7:45 PM—ED
WEAF WTAG
WEEL WJAR
WCSH WLIT
WGY WBEN
WCAE

6:45 PM—ES-CD
WRC WTAM
WWJ WSAI
WBFR WENR

5:45 PM—CS
WKY WFPA
WOAI WOW
WDAF WTMJ
KFYR KPRC

X8—GREAT MOMENTS IN HISTORY—Sunday. ½ hour.				
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7:30 PM—ED
WJZ WBZ
WBZA KDKA

6:30 PM—ES-CD
WGAR WBAL
WHAM WJR
WLA WRVA
WWNC WIOD
WFLA WJAX
WMAI WPTF
WLS KOA

5:30 PM—CS
KMBC WREN
WTMJ WBA
WEBC WDAY
KFYR WFPA
WMC WSM
KSTP WOI
WSB WJDX
WSMB KVOO
WKY KSO
KWCR KPRC
KOIL

4:30 PM
KOA

3:30 PM
KGO
KFI
KGW
KHO
KHQ
KTAR

X9—JOHN HENRY—BLACK RIVER GIANT—Sunday. ¼ hour.				
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10:00 PM—ED
WABC WOKO
WNAC WGR
WDRC WJAS
WEAN WLBZ
WHP WORC

9:00 PM—ES-CD
WADC WCAO
WBBM CKOK
WFBL WSPD
WJSV WCAH
WFEA WLBW
WHEC WKBW
WDBJ WDBO
WDAE WSJS

8:00 PM—CS
KMBC WFBM
KMOX WGST
WDOD WREC
WSFA WLAC
WDSU KRLD
KTRH KLRA
KTSA WTBW
WACO WISN
WCCO

7:00 PM
KVOR

6:00 PM
KDYL
KGO
KFI
KPRC
KOL
KFPY

X10—JUST PLAIN BILL—Monday, Tuesday, Wednesday, Thursday, Friday. ¼ hour.				
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After May 22nd, 45 minutes later.

6:45 PM—ED
WABC WAAB
WKBW WCAU

5:45 PM—ES-CD
WCAO WHK
CKOK WJSV

X11—LIVES AT STAKE—Tuesday. ½ hour.				
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10:00 PM—ED
WEAF WEEL
WCSH WTAG
WJAR WFI
WBEN WGY

9:00 PM—ES-CD
WFBR WENR
WRC WTAM
WWJ

8:00 PM—CS
WSB WJDX
WKY KPRC
KTHS WHO
WOAI WAPI
WMC WBAP
KTBS WOC
WDAF KSD

X13—NEIGHBORS—Monday. ½ hour.				
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9:30 PM—ED
WEAF WTIC
WTAG WEEL
WJAR WCHS
WLIT WGY
WBEN WCAE
CKGW CFCF

8:30 PM—ES-CD
WRC WFBR
WTAM WCKY
WSAI WWJ
WWNC WJAX
WIOD WFLA
WMAQ

7:30 PM—CS
KSD WOC
WHO WOW
WDAF WBA
KSTP WEBC
WDAY KFYR
WSM WSB
WJDX WMC
WSMB WKY
KTHS KPRC
WFPA

6:30 PM
KOA

5:30 PM
KDYL
KFI
KGW
KOMO
KHQ
KFSD
KTAR

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RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE*

X14—RIN TIN TIN THRILLER—Thursday. ¼ hour. Junior McLain, Henrietta Tedro, Don Ameche, Bob White, Tom Corwine.

8:30 PM—ED	7:30 PM—ES-CD	6:30 PM—CS
WJZ WBZ	WGAH WHAM	KWK WREN
WBZA KDKA	WLW WLS	KOIL

X15—SDCDNYLAND SKETCHES—Monday. ½ hour.

8:00 PM—ED
WEAF WTIC
WTAG WEEI
WJAR WCSH
WGY WBEN

X16—SUNDAY AT SETH PARKERS

Sunday. ½ hour

10:45 PM—ED
WEAF WJAR
WCSH WFI
WGY WBEN
WCAE CFCF
CKGW WTAG
WEEI

9:45 PM—ES-CD

WFBM WRC
WTAM WWJ
WSAI WRVA
WIS WJAX
WIOD WFLA
WWNC WCKY
KYW

8:45 PM—CS

WOC WHO
WOW WDAF
WTMJ WIBA
KSTP WEBC
WDAY KFYZ
WSM WMC
WSB WAPI
WJDX WOAI
KTBS KPRC
WSMB WBAP
KTHS

7:45 PM

KOA KGO
KGHL KGW
KDYL KFSD
KHQ
KTAR
KOMO

6:45 PM

KGO
KGO
KFSD
KHQ
KTAR
KOMO

Y—SKETCHES—Detective and Mystery

Y1—ADVENTURES OF SHERLOCK HOLMES—Wednesday. ½ hour. Richard Gordon, Leigh Lovel, Joseph Bell, Graham Harris.

9:00 PM—ED	8:00 PM—ES-CD	7:00 PM—CS
WJZ WBZ	WHAM WBAL	WREN KWK
WBZA KDKA	WLW WGAH	KWCR KOIL
CKGW CFCF	WJR WMAL	
	WSYR WLS	

9:15 PM	8:15 PM
KDYL KOA	KFI
KGHL KPRC	KOMO
	KTAR
	KGO
	KGW
	KHQ
	KFSD

Y2—ENDS CRIME CLUES—Tues. and Wed. ½ hour. Edward Reese, Georgia Backus.

8:00 PM—ED	7:00 PM—ES-CD
WJZ WBZ	WHAM WGAH
WBZA KDKA	WBAL WLW
	WJR WMAL
	WMAQ

Y3—FIVE STAR THEATRE—CHARLIE CHAN—Friday. ½ hour. Walter Connolly.
(Will be discontinued after last week in May)

7:30 PM—ED	6:30 PM—ES-CD	5:30 PM—CS
WJZ WBZ	WBAL WHAM	WMC WSMB
WBZA KDKA	WPTF WWNC	KTBS WSM
	WLS WRVA	
	WMAL	

Y5—DRANGE LANTERN—Sunday. ½ hour.

10:45 PM—ED	9:45 PM—ES-CD	8:45 PM—CS
WJZ	WBAL WHAM	KWCR WREN
	WGAH WSYR	KWK KSO
	WJR WMAL	KOIL
	WMAQ	

Y6—"K-7"—Saturday. ½ hour.

9:30 PM—ED	8:30 PM—ES-CD	7:30 PM—CS
WEAF WTAG	WRC WFBM	KSD WOC
WEEI WCSH	WTAM WSAI	WHO WOW
WJAR WFI	WWJ WMAQ	WDAF
WGY WBEN		
WCAE		

Z—HUMOROUS SKETCHES

Z1—AMOS 'N' ANDY—Mon., Tues., Wed., Thurs., Fri. ¼ hour.

7:00 PM—ED	6:00 PM—ES-CD	5:00 PM—CS	8:00 PM	7:00 PM
WJZ WBZ	WLW WCKY	KWK WREN	KOA	KHQ
WBZA KDKA	WMAL WRVA	WDAF KOIL	KDYL	KGO
CKGW	WPTF WFLA	WTMJ KSTP		KGW
	WIOD WJR	WSM WMC		KOMO
	WGAH WHAM	WSB WSMB		
		KTBS WBAP		
		KPRC WOAI		
		WKY		
	10:00 PM—CD			
	WMAQ WENR			

Z2—BETTY AND BDB—Monday, Tuesday, Wednesday, Thursday, Friday. ¼ hour.

3:00 PM—ED	2:00 PM—ES-CD	1:00 PM—CS
WJZ WBZ	WBAL WGAH	KWK KOIL
WBZA KDKA	WJR WLW	
	WHAM WLS	

Z3—BUCK ROGERS IN THE YEAR 2433—Mon., Tue., Wed., Thurs., Fri. ¼ hour.

7:15 PM—ED	6:15 PM—ES-CD	5:15 PM—CS
WABC WNAC	WBBM WHK	WHAS KMOX
WGR WCAU	CKOK	WCCO

Z4—CHEERID—Mon., Tue., Wed., Thurs., Fri., Sat. ½ hour. J. Harrison Isles.

9:00 AM—ED	8:00 AM—ES-CD	7:00 AM—CS
WEAF WTAG	WRC WTAM	WOW WDAF
WEEI WJAR	WWJ WCKY	KTBS WKY
WCSH WFI	WRVA WPTF	WJDX KPRC
WGY WBEN	WWNC WFBM	WOAI WSM
WCAE CKGW	WIS WJAX	WSB WAPI
CFCF	WIOD WFLA	WMC
	WSAI WCFL	

Z5—CLARA, LU 'N' EM—Monday, Tuesday, Wednesday, Thursday, Friday. ¼ hour.
Louise Starky, Isabelle Carothers, Helen King.

10:15 AM—ED	9:15 AM—ES-CD	8:15 AM—CS	7:15 AM
WJZ WBZ	WBAL WGAH	KWK WREN	KDYL
WBZA KDKA	WJR WCKY	KOIL WTAMJ	KOA
	WRVA WPTF	WIBA WEBC	
	WWNC WIS	WDAY KFYZ	
	WJAX WIOD	WSM WSB	
	WFLA WHAM	WAPI WSMB	
	WGN	WJDX KVOO	
		KPRC WOAI	
		WKY WBAP	
		KSTP	

Z6—CUCKOO PRGRAM—Saturday. ½ hour. Raymond Knight, Robert Armbruster.

10:30 PM—ED	9:30 PM—ES-CD
WJZ KDKA	WBAL WHAM
	WGAH WCKY
	WIS WJAX
	WIOD WWNC
	WRVA WFLA
	WSYR KYW

Z7—JACK DEMPSEY'S GYMNASIUM—Tuesday, Thursday, Saturday. ¼ hour.
(Beginning May 23, Tuesday, Wednesday, Thursday, ¼ hour. 6:45 PM—ED.)

7:30 PM—ED	6:30 PM—ES-CD
WABC WKBW	WCAO WKRC
WCAU CFRB	WHK

Z8—HDSR SENSE PHILDSOPHY—Sunday. ¼ hour. Andrew F. Kelly.

7:15 PM—ED	6:15 PM—ES-CD	5:15 PM—CS
WEAF WEEI	WRC WTAM	WDAF WOC
WJAR WLIT	WWJ WMAQ	WHO
WGY		

Z12—RDSR AND DRUMS—Sunday. ½ hour.

6:30 PM—ED	5:30 PM—ES-CD	4:30 PM—CS
WABC WAAB	WADC WCAO	KMBC WHAS
WGR WJAS	WGN WKRC	KMOX WDSU
	WHK CKOK	KRLD WCCO
	WJSV	

Z13—COLONEL STDOPNAGLE AND BUDD—Thurs. ½ hour.

9:30 PM—ED	8:30 PM—ES-CD	7:30 PM—CS	6:30 PM	5:30 PM
WABC WOKO	WADC WCAO	KMBC WFBM	KSL	KHJ
WNAC WKBW	WGN WKRC	WHAS KMOX		KOIN
WDRS WCAU	WHK CKOK	WGST WREC		KGB
WJAS WEAN	WOWO WFLB	WDSU WRR		KFRC
	WSPD WJSV	KOMA KTSA		KOL
	WHEC WBT	KFH WCCO		KVI
				KFPY

Z14—BDDTH TARKINGTON'S MAUD AND CDUSIN BILL—Thurs., Fri. ¼ hour.

7:15 PM—ED	6:15 PM—ES-CD
WJZ WBZ	WBAL WJR
WBZA KDKA	WMAQ

Z15—TRIPLE BAR X DAYS AND NIGHTS—Monday. ½ hour.

8:15 PM—ED	7:15 PM—ES-CD	6:15 PM—CS	5:15 PM	4:15 PM
WABC WOKO	WADC WCAO	KMBC WFBM	KVOR	KHJ
WGR WDRS	CKOK WFLB	WGST WDDO		KOIN
WCAU WJAS	WSPD WFEA	WREC WODX		KGB
WLBZ WICC	WLBW WHEC	WSFA WLAC		KFRC
WHP WORC	WTAR WDBJ	WDSU KTRH		KOL
CFRB	WMBG WTOG	WTAQ WKBH		KFPY
	WQAM WDBO	KFAB WISN		
	WSJS	WCCO		

Z16—SMACKDUT—Monday, Tuesday, Wednesday, Thursday, Friday, Saturday. ¼ hour. 12:00 N—ED—WJZ Network. Marian and Jim Jordan.

BB—TRAVEL

BB1—CDDK TRAVELOGUES—Sunday. ¼ hour. Malcon LaPrade.

1:15 PM—ED	12:15 PM—ES-CD
WJZ	WMAL WBAL
	WHAM WSYR
	WJR WGAH
	WMAQ WCKY

BB2—EXPLDRING AMERICA WITH CDNDCD—Wed. ½ hour. Carveth Wells.

9:30 PM—ED	8:30 PM—ES-CD	7:30 PM—CS
WFBM WRVA	KSD WOC	KOA
WMAQ	WHO WOW	KDYL
	WDAF WTAMJ	KGIR
	WIBA KSTP	KGHL
	WEBC WDAY	
	KFYZ WKY	
	WEAA KPRC	
	KTBS WOAI	
	KTHS	

BB3—SEEING THE OTHER AMERICAS—Sun. ¼ hour. Edward Tomlinson.

12:15 PM—ED	11:15 AM—ES-CD	10:15 AM—CS
WEAF WCSH	WSAI WTAM	WOC WDAF
WFI WTAG	WWJ WCKY	WHO
WGY WJAR		

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RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE*

BB4—BURTON HOLMES, CENTURY OF PROGRESS—Mon., Tues., Wed., Thurs., Fri. and Sat. ½ hour.

7:15 PM—ED	6:15 PM—ES-CD	5:15 PM—CS	M	P
WEAF WEEI	WFBR WRC	WMC WKY	4:15 PM	3:15 PM
WJAR CFCF	WGKY WNC	KTBS WOAI	KOA	KGO
	WMAQ	WOC WHO	KDYL	KOMO
		WDAF WIBA		KHG
		WEBC KFYR		
		WAPI WSB		

DD—VARIETY SHOWS

DD1—BEST FOLK MUSIC GROCERY STORE—Friday, ½ hour. Tom Howard, Jeannie Lang, Herbert Polesie, The Singing Clerks, Harry Salter's Orchestra.

9:00 PM—ED	8:00 PM—ES-CD	7:00 PM—CS	M	P
WEAF WTIC	WFBR WRC	KSD WDAF	9:30 PM	8:30 PM
WTAG WEEI	WTAM WWJ	KDYL	KOA	KGO
WJAR WCHS	WMAQ	KFI		KGW
WGY WBN		KFSD		KHQ
WLIT		KTAR		

DD2—CHASE & SANBORN HOUR

Sunday, 1 hour
Bert Lahr, Lee Sims, Ilomay
Bailey, Rubenoff Orchestra.

8:00 PM—ED	7:00 PM—ES-CD	6:00 PM—CS	M	P
WEAF WTIC	WTAM WWJ	KSD WOC	5:00 PM	4:00 PM
WTAG WBN	WLW WNC	WHO WDAF	KDYL	KGO
WCAE CFCF	WIS WIOD	WSB WTMJ	KOA	KHG
CKGW WJAR	WFLA WPTF	KSTP WEBC		KTAR
WCHS WGY	WFBR WRC	WDAF KFYR		KFI
		WVNC KPRC		KGW
		WKY WMC		KOMO
		WJDX WSMB		KHQ
		KVOO WFAA		KFSD
		WOAI WSM		KTAR
		WOW		

DD3—CHEVRILET PROGRAM—Fri. ½ hr.

Jack Benny, Mary Livingstone, James
Melton, Frank Black and his Orchestra

10:00 PM—ED	9:00 PM—ES-CD	8:00 PM—CS	M	P
WEAF WTIC	WFBR WRC	KSD WOC	7:00 PM	6:00 PM
WTAG WLIT	WWJ WTAM	WHO WDAF	KOA	KGO
WGY WBN	WIS WRVA	WDAF WTMJ	KDYL	KFI
WCAE WCHS	WVNC WIOD	WIBA WSM	KGIR	KGW
WEEI WJAR	WFLA WJAX	WMC WSB	KGHL	KOMO
	WLW WENR	WJDX WSMB		KHQ
		WVNC WIOD		KFSD
		WKY KTHS		KTAR
		WFAA KPRC		
		WOAI WEBC		
		WDAF KFYR		

DD4—CHICAGO VARIETY PROGRAM—Sun. ½ hr. 8:30 PM—ED—WABC Network.

DD5—CLICQUET CLUB ESKIMOS—Mon. ½ hr. "Rosey" Rowswell and Harry Reser.

8:00 PM—ED	7:00 PM—ES-CD	6:00 PM—CS	M	P
WJZ WBZ	WBAL WHAM	KSD WOC	7:00 PM	6:00 PM
WBZA KDKA	WGAR WCKY	WHO WDAF	KOA	KGO
	WMAQ WLS	WDAF WTMJ	KDYL	KFI
		WIBA WSM	KGIR	KGW
		WMC WSB	KGHL	KOMO
		WJDX WSMB		KHQ
		WVNC WIOD		KFSD
		WKY KTHS		KTAR
		WFAA KPRC		
		WOAI WEBC		
		WDAF KFYR		

DD6—COLUMBIA REVUE—Sun., Fri. ½ hr. Freddie Rich, John P. Medbury, Mixed Chorus, Soloists.

10:00 PM—ED	9:00 PM—ES-CD	8:00 PM—CS	M	P
WABC WOKO	WCAO WBBM	KMBC WFBM	7:00 PM	6:00 PM
WAB WKBW	WHK CKOK	KMOX WMBD	KVOR	KHJ
WDRG WCAU	WFBL WSPD	WGST WDOD	KLZ	KOIN
WJAS WPG	WJSV WCAH	WREC WLAC		KGB
WLBZ WICC	WFEA WLBW	WDSU KTRH		KFRC
WHP WORC	WHEC WKBN	KLRA KTSB		KOL
CFRB	WBIQ WDBJ	WISW KFH		KFPY
	WTOC WQAM	WISN WCCO		
	WDBO WDAE	WMT		

DD7—CORN CDB PIPE CLUB OF VIRGINIA—Wed. ½ hr.

10:00 PM—ED	9:00 PM—ES-CD	8:00 PM—CS	M	P
WEAF WTIC	WRVA WRC	KSD WOC	7:00 PM	6:00 PM
WTAG WCHS	WFBR WWJ	WHO WDAF	KOA	KGO
WLIT WGY	WLW WENR	WDAF WTMJ	KDYL	KFI
WBN WCAE		WIBA WSM	KGIR	KGW
WEEI WJAR		WDAF WTMJ	KGHL	KOMO
		WDAF KFYR		KHQ
		KSTP		

DD8—FIVE STAR THEATRE—Tuesday, ½ hour.

10:00 PM—ED	9:00 PM—ES-CD	8:00 PM—CS	M	P
WABC WOKO	WCAO WFBM	WDOD WREC	7:00 PM	6:00 PM
WNA WKBW	WJSV WFEA	WLAC WDSU		
WDRG WCAU	WBT WBIQ	KLRA		
WJAS WEAN	WTAR WDBJ			
WICC WHP	WMBG WSJS			
WORC				

DD9—THE GRAB BAG—Fri. ½ hr. Helen Mors, Brooks and Ross, Billy White, Freddy Rose, Westphal's Orchestra

4:00 PM—ED	3:00 PM—ES-CD	2:00 PM—CS	M	P
WABC WOKO	WADC WCAO	KMBC WGST	1:00 PM	12:00 N
WNA WGR	WBBM CKOK	WDOD WREC	KVOR	KHJ
WDRG WIP	WHK WJSV	WSFA WLAC	KLZ	KOIN
WJAS WEAN	WSPD WFEA	WDSU KRLD	KSL	KGB
WPG WLBZ	WCAH WWVA	KTRH KLRA		KFRC
WICC WORC	WLBW WBIQ	KTSA KLBW		KOL
CFRB	WKBN WTOC	WACO KFH		KFPY
	WDBJ WDBO	WTAQ KFAB		
	WQAM WSJS	WISN WSBT		
	WDAE	WMT		

DD10—KALTENMEYER'S KINDERGARTEN—Sat. ½ hr. Bruce Kamman, Marion and Jim Jordan, Song Fellows, Merrill Fugit, Johnny Wolf, Loretta Poynton, Don Mangano.

8:30 PM—ED	7:30 PM—ES-CD	6:30 PM—CS	M	P
WJZ WBZ	WBAL WMAL	KYU KWK	5:00 PM	4:00 PM
WBZA CKGW	WSYR WHAM	KWCR KSO	KDYL	KFI
CFCF KDKA	WCKY	KOIL WREN	KOA	KGO

DD11—FLEISCHMANN HOUR—Thurs.

1 hr. Rudy Vallee, Connecticut Yankees.

8:00 PM—ED	7:00 PM—ES-CD	6:00 PM—CS	M	P
WEAF WTAG	WFBR WRC	KSD WOC	5:00 PM	4:00 PM
WEEI WCHS	WTAM WWJ	WHO WOV	KDYL	KFI
WFI WGY	WIOD WJAX	WSB KSTP	KOA	KGO
WBN WCAE	WFLA WRVA	WEBC WTMJ		KGW
CFCF WJAR	WSAI WCKY	WDAF WMC		KOM
	WLW WPTF	WAPI WJDX		KTA
	WMAQ KDYL	WSMB WOAI		KHQ
	KOA	WKY KFYR		
		WDAF KPRC		
		WSM WBAP		
		KVOO		

DD12—CAPT. HENRY'S MAXWELL HOUSE SHOW BDAT—Thurs. 1 hr. Charles Winninger, Lanny Ross, Annette Hanshaw, Muriel Wilson, Molasses 'n' January, Don Voorhees.

9:00 PM—ED	8:00 PM—ES-CD	7:00 PM—CS	M	P
WEAF WEEI	WFBR WRC	KSD WOC	10:00 PM	9:00 PM
WTAG WJAR	WTAM WWJ	WHO WOV	KOA	KGO
WCHS WFI	WSAI WRVA	WDAF WTMJ	KDYL	KFI
WGY WBN	WVNC WIS	WSB WMC		KGW
WCAE	WJAX WIOD	WAPI WJDX		KOMO
	WELA WCKY	WSMB KTSB		KHQ
	WMAQ	WKY KPRC		KFSD
		WOAI WSM		KTAR
		KSTP WBAP		

DD13—OLD GOLD PROGRAM—Wed. ½ hour. Fred Waring's Pennsylvanians, Geo. Givot, Mandy Lou.

10:00 PM—ED	9:00 PM—ES-CD	8:00 PM—CS	M	P
WABC WOKO	WCAO WGN	KMBC WFBM	7:00 PM	6:00 PM
WAB WKBW	WKRC WHK	WHAS KMOX	KLZ	KHJ
WDRG WCAU	CKOK WWOV	WGST WBRG	KSL	KOIN
WJAS WEAN	WFBL WSPD	WDOD WREC		KGB
	WJSV WCAH	WODX WDSU		KFRC
	WHEC WBT	KTRH WRR		KOL
	WQAM WDBO	KLRA KOMA		KVI
	WDAE	KTSA WIBW		KFPY
		WCCO		

DD14—REVOLVING STAGE—Monday, 1 hour.

2:00 PM—ED	1:00 PM—ES-CD	12:00 N—CS	M	P
WEAF WTAG	WRC WFBR	WOC WHO		
WBN WJAR	WSAI WTAM	WDAF		
WGY WCHS	WWJ			
WCAE				

DD15—THE RICHFIELD COUNTRY CLUB—Mon. ½ hour. Alex Morrison, The Golden Orchestra, Betty Barthell.

10:00 PM—ED	9:00 PM—ES-CD	8:00 PM—CS	M	P
WABC WOKO	WCAO WFBM	KMBC WFBM	7:00 PM	6:00 PM
WAB WKBW	WKRC WHK	WHAS KMOX	KLZ	KHJ
WDRG WCAU	CKOK WWOV	WGST WBRG	KSL	KOIN
WJAS WEAN	WFBL WSPD	WDOD WREC		KGB
	WJSV WCAH	WODX WDSU		KFRC
	WHEC WBT	KTRH WRR		KOL
	WQAM WDBO	KLRA KOMA		KVI
	WDAE	KTSA WIBW		KFPY
		WCCO		

Friday, ½ hour.

10:30 PM—ED	9:30 PM—ES-CD	8:30 PM—CS	M	P
WEAF WEEI	WFBR WRC	KSD WOC	7:00 PM	6:00 PM
WTIC WJAR		WHO WDAF	KOA	KGO
WLIT WGY		WDAF	KDYL	KFI
WBN WCAE			KGIR	KGW

DD16—ROBERT BURNS PANATELA PROGRAM—Wed. ½ hour. Guy Lombardo's Royal Canadians, Burns & Allen, Comedy, Phil Regan, Tenor.

9:30 PM—ED	8:30 PM—ES-CD	7:30 PM—CS	M	P
WABC WOKO	WADC WCAO	KMBC WFBM	6:30 PM	
WNA WKBW	WGN WKRC	KMOX KTRH	KLZ	
WDRG WCAU	WHK CKOK	WRR KOMA	KSL	
WJAS WEAN	WOWO WFBM	KTSA WCCO		
WORC	WSPD WJSV			

DD17—SATURDAY FRIVOLITIES—Sat. ½ hour. 9:45 PM—ED—WABC Network.

DD18—SINCLAIR GREATER MINSTRELS—Mon. ½ hr. Jean Arnold, Chauncey Parsons, Joe Parsons, Bill Childs, Fritz Clark, Mac McCloud, Clifford Soubier, Harry Kogen.

9:00 PM—ED	8:00 PM—ES-CD	7:00 PM—CS	M	P
WJZ WBZ	WHAM WGAR	KMBC WFBM	6:30 PM	
WBZA KDKA	WBAL WWNC	KMOX KTRH	KLZ	
	WIS WJAX	WRR KOMA	KSL	
	WIOD WJR	KTSA WCCO		
	WFLA WLW			
	WLS			

DD19—WEEK-END REVIEW—Saturday, 1 hour.

4:00 PM—ED	3:00 PM—ES-CD	2:00 PM—CS	M	P
WEAF WTAG	WFBR WRC	WOC WHO	1:00 PM	
WEEI WJAR	WWJ WTAM	WHO WDAF	KOA	
WGY WCAE	WSAI WJAX	KSTP WEBC	KDYL	
WBN WFI	WCKY WRVA	WDAF KFYR		
CKGW	WWNC WIS	WSM WSB		
	WJAX WIOD	WMC WSMB		
	WFLA WMAQ	WKY KPRC		
		KTSB		

DD20—RADII GUILD

Monday, 1 Hour. 4:00 PM—ED—WJZ Network

NOTE: The index number appearing at the left of each program title is keyed for reference from DAY BY DAY SCHEDULE and ARTIST SCHEDULE. Then follows the names of the principal artists and the station listings. Time zones are abbreviated as follows: ED for Eastern Daylight, ES-CD for Eastern Standard and Central Daylight, CS for Central Standard, M for Mountain, P for Pacific Coast. Last minute changes make absolute accuracy impossible; hence, if you do not find a specific program on a specific station, try other stations listed in the same time zone. Where no station listing is given, hook-up is variable, but best results can be obtained by tuning in on key stations of the networks as designated on STATION SCHEDULE. Write Fan-Fare Program Editor, 420 Lexington Avenue, New York, for further information you require, enclosing return postage.

LOCATES WHAT YOU LIKE BEST

RADIO FAN-FARE PROGRAM FINDER

STATION SCHEDULE

Station	Key	K. C.	Watts	Time	City	Station	Key	K. C.	Watts	Time	City
KDKA	WJZ	980	50000	EDT	Pittsburgh, Pa.	WFBM	WABC	1230	1000	CST	Indianapolis, Ind.
KDYL	NBC	1290	1000	MST	Salt Lake City	WFBR	WEAF	1270	500	EST	Baltimore, Md.
KFAB	CBS	770	5000	CST	Lincoln, Neb.	WFEA	CBS	1430	500	EST	Manchester, N. H.
KFH	CBS	1300	1000	CST	Wichita, Kans.	WFI	WEAF	560	500	EDT	Philadelphia, Pa.
KFI	NBC	640	50000	PST	Los Angeles, Calif.	WFLA	NBC	620	1000	EST	Tampa, Fla.
KFPY	CBS	1340	1000	PST	Spokane, Wash.	WGAR	WJZ	1450	500	EST	Cleveland, Ohio
KFRG	CBS	610	1000	PST	San Francisco, Calif.	WGL	CBS	1370	100	CDT	Ft. Wayne, Ind.
KFSD	NBC	600	1000	PST	San Diego, Calif.	WGN	WABC	720	25000	CDT	Chicago, Ill.
KFYR	NBC	550	1000	CST	Bismarck, N. D.	WGR	WABC	550	1000	EDT	Buffalo, N. Y.
KGB	CBS	1330	1000	PST	San Diego, Calif.	WGST	CBS	890	250	CST	Atlanta, Ga.
KGHL	NBC	950	1000	MST	Billings, Mont.	WGY	WEAF	790	50000	EDT	Schenectady, N. Y.
KGIR	NBC	1360	500	MST	Butte, Mont.	WHAM	WJZ	1150	5000	EST	Rochester, N. Y.
KGD	NBC	790	7500	PST	San Francisco, Calif.	WHAS	WABC	820	25000	CST	Louisville, Ky.
KGU	NBC	750	2500	HST	Honolulu, Hawaii	WHCC	CBS	1430	500	EST	Rochester, N. Y.
KGW	NBC	620	1000	PST	Portland, Ore.	WHK	WABC	1390	1000	EST	Cleveland, Ohio
KHJ	CBS	900	1000	PST	Los Angeles, Calif.	WHO	WEAF	1000	5000	CST	Des Moines, Iowa
KHQ	NBC	590	1000	PST	Spokane, Wash.	WHP	CBS	1430	500	EDT	Harrisburgh, Pa.
KLRA	CBS	1390	1000	CST	Little Rock, Ark.	WIBA	NBC	1280	500	CST	Madison, Wis.
KLZ	CBS	560	1000	MST	Denver, Colo.	WIBW	CBS	580	1000	CST	Topeka, Kan.
KMBC	WABC	950	1000	CST	Kansas City, Mo.	WICC	CBS	600	250	EDT	Bridgeport, Conn.
KMOX	WABC	1090	50000	CST	St. Louis, Mo.	WIOD	NBC	1300	1000	EST	Miami, Fla.
KDA	NBC	830	12500	MST	Denver, Colo.	WIP	WABC	610	500	EDT	Philadelphia, Pa.
KOH	CBS	1380	500	PST	Reno, Nev.	WIS	NBC	1010	500	EST	Columbia, S. C.
KOIL	WJZ	1260	1000	CST	Council Bluffs, Iowa	WISN	CBS	1120	250	CST	Milwaukee, Wis.
KOIN	CBS	940	1000	PST	Portland, Ore.	WJAR	WEAF	890	500	EDT	Providence, R. I.
KDL	CBS	1270	1000	PST	Seattle, Wash.	WJAS	WABC	1290	1000	EDT	Pittsburgh, Pa.
KOMA	CBS	1480	5000	CST	Oklahoma City, Okla.	WJAX	NBC	900	1000	EST	Jacksonville, Fla.
KDMO	NBC	920	1000	PST	Seattle, Wash.	WJDX	NBC	1270	1000	CST	Jackson, Miss.
KPD	NBC	680	5000	PST	San Francisco, Calif.	WJR	WJZ	750	10000	EST	Detroit, Mich.
KPRC	NBC	920	1000	CST	Houston, Texas	WJSV	CBS	1460	10000	EST	Washington, D. C.
KRLD	CBS	1040	10000	CST	Dallas, Texas	WJZ	WJZ	760	50000	EDT	New York City
KSCJ	CBS	1330	1000	CST	Sioux City, Iowa	WKBH	CBS	1380	1000	CST	LaCrosse, Wis.
KSD	WEAF	550	500	CST	St. Louis, Mo.	WKBN	CBS	570	500	EST	Youngstown, Ohio
KSL	NBC	1130	50000	MST	Salt Lake City, Utah	WKBW	WABC	1480	5000	EDT	Buffalo, N. Y.
KSO	WJZ	1370	100	CST	Des Moines, Iowa	WKRC	WABC	550	1000	EST	Cincinnati, Ohio
KSTP	NBC	1460	25000	CST	St. Paul, Minn.	WKY	NBC	900	1000	CST	Oklahoma City, Okla.
KTAR	NBC	620	500	PST	Phoenix, Ariz.	WLAC	CBS	1470	5000	CST	Nashville, Tenn.
KTBS	NBC	1450	1000	CST	Shreveport, La.	WLBW	CBS	1260	500	EST	Erie, Pa.
KTSH	NBC	1040	10000	CST	Hot Springs, Ark.	WLBY	CBS	620	500	EDT	Bangor, Me.
KTRH	CBS	1120	500	CST	Houston, Texas	WLIT	WEAF	560	500	EDT	Philadelphia, Pa.
KTSA	CBS	1290	1000	CST	San Antonio, Texas	WLS	WJZ	870	50000	CDT	Chicago, Ill.
KVI	CBS	570	500	PST	Tacoma, Wash.	WLW	WEAF	700	50000	EST	Cincinnati, Ohio
KVOD	NBC	1140	5000	CST	Tulsa, Okla.	WMAL	WJZ	630	250	EST	Washington, D. C.
KVDR	CBS	1270	1000	MST	Colorado Springs, Colo.	WMAQ	WJZ	670	5000	CDT	Chicago, Ill.
KWCR	WJZ	1420	100	CST	Cedar Rapids, Iowa	WMBD	CBS	1440	500	CST	Peoria, Ill.
KWK	WJZ	1350	1000	CST	St. Louis, Mo.	WMBQ	CBS	1210	100	EST	Richmond, Va.
KYW	WJZ	1020	10000	CDT	Chicago, Ill.	WMC	NBC	780	500	CST	Memphis, Tenn.
WAAB	WABC	1410	500	EDT	Boston, Mass.	WMT	CBS	600	500	CST	Waterloo, Iowa
WABC	WABC	860	50000	EDT	New York City	WNAX	CBS	570	1000	CST	Yankton, S. D.
WACD	CBS	1240	1000	CST	Waco, Texas	WOAI	NBC	1190	50000	CST	San Antonio, Texas
WADC	WABC	1320	1000	EST	Akron, Ohio	WOC	WEAF	1000	5000	CST	Davenport, Iowa
WAPI	NBC	1140	5000	CST	Birmingham, Ala.	WODX	CBS	1410	500	CST	Mobile, Ala.
WBAL	WJZ	1060	10000	EST	Baltimore, Md.	WOKD	WABC	1430	500	EDT	Albany, N. Y.
WBAP	NBC	800	50000	CST	Ft. Worth, Texas	WDRK	CBS	1200	100	EDT	Worcester, Mass.
WBBM	WABC	770	25000	CDT	Chicago, Ill.	WDW	WEAF	590	1000	EDT	Omaha, Nebr.
WBEN	WEAF	900	1000	EDT	Buffalo, N. Y.	WOWO	WABC	1160	10000	CDT	Ft. Wayne, Ind.
WBIG	CBS	1440	500	EST	Greensboro, N. C.	WPG	CBS	1100	5000	EDT	Atlantic City, N. J.
WBRC	CBS	930	500	CST	Birmingham, Ala.	WPTF	NBC	680	1000	EST	Raleigh, N. C.
WBT	CBS	1080	25000	EST	Charlotte, N. C.	WQAM	CBS	560	1000	EST	Miami, Fla.
WBZ	WJZ	990	25000	EDT	Boston, Mass.	WRC	WEAF	950	500	EST	Washington, D. C.
WBZA	WJZ	990	1000	EDT	Springfield, Mass.	WREC	CBS	600	500	CST	Memphis, Tenn.
WCAE	WEAF	1220	1000	EDT	Pittsburgh, Pa.	WRR	CBS	1200	500	CST	Dallas, Texas
WCAH	CBS	1430	500	EST	Columbus, Ohio	WRVA	NBC	1110	5000	EST	Richmond, Va.
WCAD	WABC	600	250	EST	Baltimore, Md.	WSAI	WEAF	1330	500	EST	Cincinnati, Ohio
WCAU	WABC	1170	50000	EDT	Philadelphia, Pa.	WSB	NBC	740	5000	CST	Atlanta, Ga.
WCCO	CBS	810	50000	CST	Minneapolis, Minn.-St. Paul	WSBT	CBS	1230	500	CST	South Bend, Ind.
WCFL	WJZ	970	1500	CDT	Chicago, Ill.	WSFA	CBS	1410	500	CST	Montgomery, Ala.
WCKY	WEAF	1490	5000	EST	Covington, Ky.	WSJS	CBS	1310	100	EST	Winston-Salem, N. C.
WCSH	WEAF	940	1000	EDT	Portland, Me.	WSM	NBC	650	50000	CST	Nashville, Tenn.
WDAE	CBS	1220	1000	EST	Tampa, Fla.	WSMB	NBC	1320	500	CST	New Orleans, La.
WDAF	WEAF	610	1000	CST	Kansas City, Mo.	WSPD	WABC	1340	1000	EST	Toledo, Ohio
WDAY	NBC	940	1000	CST	Fargo, N. Dak.	WSUN	NBC	620	1000	EST	Clearwater, Fla.
WDBJ	CBS	930	250	EST	Roanoke, Va.	WSYR	WJZ	570	250	EST	Syracuse, N. Y.
WDBD	CBS	580	250	EST	Orlando, Fla.	WTAG	WEAF	580	250	EDT	Worcester, Mass.
WDDD	CBS	1280	1000	CST	Chattanooga, Tenn.	WTAM	WEAF	1070	50000	EST	Cleveland, Ohio
WDRK	WABC	1330	500	EDT	Hartford, Conn.	WTAQ	CBS	1330	1000	CST	Eau Claire, Wis.
WDSU	CBS	1250	1000	CST	New Orleans, La.	WTIC	WEAF	1060	50000	EDT	Hartford, Conn.
WEAF	WEAF	660	50000	EDT	New York City	WTMJ	NBC	620	1000	CST	Milwaukee, Wis.
WEAN	WABC	780	500	EDT	Providence, R. I.	WTDG	CBS	1260	500	EST	Savannah, Ga.
WEBC	NBC	1290	1000	CST	Superior, Wis.-Duluth	WWJ	WEAF	920	1000	EST	Detroit, Mich.
WEEI	WEAF	590	1000	EDT	Boston, Mass.	WWNC	NBC	570	500	EST	Asheville, N. C.
WENR	WJZ	870	50000	CDT	Chicago, Ill.	WWVA	CBS	1160	5000	EST	Wheeling, W. Va.
WFAN	NBC	800	50000	CST	Dallas, Texas	CFCF	NBC	1030	500	EDT	Montreal, Que.
WFBL	WABC	1360	1000	EST	Syracuse, N. Y.	CFRB	CBS	690	10000	EDT	Toronto, Ont.
						CKAC	CBS	730	5000	EDT	Montreal, Que.
						CKGW	NBC	840	5000	EDT	Toronto, Ont.
						CKDK	WABC	540	5000	EST	Windsor, Ont.

Note: In column 1 stations are listed alphabetically by call letters. In second column, key stations, WJZ means member of basic blue network of NBC, WEAF means member of basic red network of NBC, WABC means member of basic CBS network. NBC designates stations included in supplementary networks of NBC (red and blue) and CBS designates supplementary stations included in various hook-ups of CBS. Third column, kilocycles, indicates wave length; fourth column indicates power of each station. Fifth column indicates time zone of each station and whether operating on Daylight or Standard time. EDT means Eastern Daylight Time, EST means Eastern Standard Time, CDT means Central Daylight Time, CST means Central Standard Time, MST means Mountain Standard Time and PST means Pacific Standard Time.

TELLS YOU ABOUT THE STATIONS

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FAN-FARE'S HUMOR CAFETERIA

(RADIO COMEDIANS HELP YOURSELVES)

High Mucky-muck: Let's get our wives together tonight and have a big evening.

Brother Lion-tamer: O. K., but where shall we leave them?

—Annapolis Log

PREFERENCE

By Coe Kiser Smith

I'd rather have pneumonia,
I'd rather have a tumor,
I'd rather have most anything—
Than have no sense of humor.

—College Humor

"Did you-all evah speak befo' a large audience, Gawge?"

"Ah did, once, yowsah."

"What did you-all say?"

"Ah said 'Not guilty.'"

—Farm Journal

And there they were—the ice all around them was cracking. They couldn't do anything! They were desperate! Would nobody bring the liquor?

—Nevada Desert Wolf

Wife: But I enclosed a steel file in that last pie I sent you, Spike.

Convict: That's your darned pastry again, Liz. I didn't even notice it.

—Humorist

Even the purest looking surface air has rubbish suspended in it, says a doctor columnist. You're telling us radio fans!

—Norfolk Virginia-Pilot

We had to fire
Our housemaid Nan;
She treated china
Like Japan.

—Boston Transcript

Son: Ma, what's the idea makin' me sleep on the mantelpiece every night?

Mother: Hush, Junior! You only have to sleep there two more weeks and then your picture will be in "Believe It Or Not."

—Annapolis Log

San Francisco now has taxi-aeroplanes. Passengers can be dropped anywhere.

—Punch

Wedding Guest: Isn't this your fourth daughter getting married?

Scotchman: Aye, and our rice is getting a wee bit dirty.

—Ohio State Sun Dial

"How tall is that native hunter?"

"About six feet two, in his stalking feet."

—Pennsylvania Punch Bowl

We hope that when business does turn the corner, it will be on the square.

—Thomaston Times

Let us have public confidence. And let us also have institutions that can preserve it without pulling the shades down.

—Sumter Item

"Every time I kiss you, dear, it makes me a better man."

"Well, you don't have to try to get to Heaven in one night."

—Annapolis Log

Is a miser what might be called a dough nut?

—Dallas News

They say that every day in Europe is Pan American Day.

—Tampa Tribune

We remember when Hitler's mustache was what we disliked about him, and now it is the only thing we can stand.

—Lynchburg News

Bearded Lady (retired for the night): Help! There's a man under my beard!

—Colgate Banter

The position of Germany, in brief, is (1) there were no atrocities; (2) they will not happen again; (3) if the victims don't quit squawking they'll wish they had.

—Dallas News

"Let's do the elevator dance."

"What's that?"

"Over in the corner with no steps."

—V. P. I. Skipper.

"What happened when the police searched your house?"

"It was swell! They found the front door key which my wife had hidden, a stamp I lost weeks ago, and four collar buttons."

—Fliegende Blaetter

What a language! Sending 250,000 of us into the forest to get us out of the woods.

—Los Angeles Times

"What has become of all the optimists?" an editor wants to know. Our impression is that they are writing seed catalogs.

—Atlanta Journal

For Sale or Trade—Furniture for chickens; phone 1698 Green.

—Emporia Gazette

Any settees for hens?

The Hellertown German bank held its weekly rehearsal on Tuesday under the direction of M. B. Stackhouse.

—Allentown (Pa.) paper

Just a praetiee run, no doubt.

In a visit to the Kerbela Shrine Temple last night, Imperial Potentate Earl C. Mills said etaoin shrdlu etaoin shrdlu eatoin utaordlu uau ntaordlu.

—Knoxville Journal

Teh, teh. These Masons and their old secrets.



COURTESY THE FAMILY CIRCLE.

"Professor Weems will now give his famous imitations of barnyard animals."

TORN FROM THE

of Margaret Santry

By **OLIVER CLAXTON**

Her personal secretary

MMARGARET SANTRY'S radio specialty, notably during the Linit period last winter, is interviewing people for three minutes about such diverse matters as German politics, and decorative effects in modern bathrooms. The interviews are held with celebrities or people prominent in the world of society. This activity placed Miss Santry in a misunderstood light with her friends and acquaintances. They think that anyone who works for a mere three minutes a day on the air is in a position to be envied, that she holds down as soft a job as a girl could fall into. Their opinion is in deep error. The job is extremely arduous and requires far more painstaking effort than almost any other type of program of which you can think.

During a radio career that begins almost with the radio itself, Miss Santry has publicly interviewed nearly a thousand persons from all walks of life. Actresses, writers, social leaders and other big-wigs of our modern world have stood in front of the mike with her and chatted about whatever interested them most. Ladies ranging in the contemporary scheme from the Grand Duchess Marie of Russia and Mrs. William K. Vanderbilt to Lupe Velez and Peggy Hopkins Joyce have been included in these broadcasts. You can hardly think of a celebrity without thinking that he, or she, has at sometime or other engaged in conversation with Margaret Santry while the radio audience listened in.

Now to lure these people to the microphone and to persuade them to be ready and willing to talk about what interests them most, involves more than a simple request. It requires negotiation, and research, and endless tact, and more than an endless amount of being on the job. You are literally never off the job. It involves—but let's take a page out of Miss Santry's appointment book for a day when she was producing the Linit programs. It's a good average day for the girl who "only works three minutes a day." It goes like this—

11:30 a. m. Wakes up. Late, you say? Wait until you reach her retiring hour. Then she goes through her mail, dictates to her secretary from bed, telephones—there are five phones, mostly ringing—lines up the day's routine, and eats what breakfast she has time for—a skip and jump meal like the average commuter's.

12:30 p. m. She gets up and hurries into clothes. Telephones Lucien Lelong, couturier, just off the boat from Paris and a very likely subject for an interview. She joins him at Pierre's. How would Mr. Lelong like to tell the palpitating feminine audience about the new styles some night? He'll let her know.

1:15 p. m. Pops into the Larue restaurant to lunch with the Baroness Von Hindenburg, niece of the German President. She lunches with the Baroness for an hour, but it took two hours preparation. Miss Santry had to stuff her mind with facts about Von Hindenburg, and German politics. You can't get people to talk about what they know unless you know something about it yourself. The Baroness is a subject for a broadcast.

2:15 p. m. She departs from her second lunch at Larue's and chases for a few minutes into a swanky speakeasy where Fanny Ward, perennial flapper, is hav-



The Grand Duchess Marie of Russia—and if you think it is a simple matter to get a Grand Duchess in front of a microphone, ask Margaret Santry.

ing lunch. This visit is pure contact. Maybe Miss Ward can be persuaded to go on the air. Maybe she can't. Anyway Miss Santry will try to persuade her.

2:30 p. m. Home again, and there is no place like this home. Mrs. Jerome Napoleon Bonaparte keeps an appointment. Miss Santry displays her knowledge of the Bonaparte women. She and her visitor discuss a coming broadcast until

3 p. m. when the lady with the easy job taxis over to the Waldorf as a member of a committee organizing a Charity Carnival. Here she makes contacts—meets dowagers and debutantes. And secures more grist for her mill.

3:30 p. m. Just a little weary but still at it, she goes home and meets Frieda Hempel and Lady Wilkins who drop in for a chat—and at

4:15 p. m. She has tea with Dorothy Thompson (Mrs. Sinclair Lewis) who has just returned from Germany where she has been interviewing Hitler and the like. Mrs. Lewis will broadcast, but the difficulty is what? Most of her information can't be used. She knows more than the air waves care to handle.

5:30 p. m. Rest—meaning a massage and general beauty fol-de-rol of an exceedingly pretty woman. This is punctuated by dictation and phone calls. Friends and guests swim in and out. This is the time on her hands that three minutes a day give her.

6:45 p. m. Dinner with Mrs. Curtis Dall, daughter

DIARY

Another elusive mike subject, the society dictator, Mrs. William K. Vanderbilt. This unusual photo was snapped while she was umpiring a charity baseball game in Newport.



One of Miss Santry's favorite guests—Lupe Velez. In her arms is her adopted child, Joan Del Ville, whose mother is Lupe's sister.

of President Roosevelt—then Governor of New York State—at the Governor's town house. Mrs. Dall is on the air at

8:00 p. m. and the work Santry's friends know about is done.

8:30 p. m. To discuss the next broadcast with Mrs. Howard Chandler Christy and skip through a rehearsal.

Will Hays is there and Mrs. Hays is importuned to submit to a broadcast, also at some future date.

10:00 p. m. Home—but not to bed. The day's notes must be written out. Future broadcasts must be written. Information relative to the people she is seeing tomorrow must be digested, and facts about their work, or hobby, must also be taken in. If she is lucky and ideas come quickly, maybe she gets to bed at

2 a. m. and maybe she isn't lucky and ideas are slow and then she gets to bed at

4 a. m. or

5 a. m. —her life being just an easy round.

Perhaps by now you, too, think that this kind of a program is no soft job. During the entire winter Miss Santry was only able to crowd in two invitations not connected with the job that she could accept. She drank no cocktails, smoked no cigarettes (in order to conserve nervous energy and stand the nerve-wracking pace).



Peggy Hopkins Joyce was a colorful broadcaster, though she made the boys in the studio nervous. This picture was taken en route to Hollywood. She is featured in Paramount's, "International House."

It's hard but it's fun. Miss Santry meets interesting people, and makes good friends. The job has its humor and its pathos. As for instance the crippled man who lived on Avenue A. Would Miss Santry bring 5 or 6 celebrities? His hobby, he explained, is meeting celebrities. Or the time Miss Santry was taken to task for sob stuff after Alma Gluck had broken down at the end of her appeal for musicians. Miss Gluck's tears came from the heart. Or, again, the time a society dowager sitting nervously in the studio waiting for her time to come to broadcast suddenly hauled a flask out of her bediamonded hand bag and had a snifter of whiskey.

ED WYNN'S NEW CHAIN PLAN

(Continued)

ones not hitherto enjoyed by Mr. Radio Listener.

Can sponsors be found who will be willing to gamble their advertising appropriation along the lines proposed by the Wynn plan? To that question the Fire Chief replied he already has twenty-seven sponsors ready to make the experiment. He would not say whether he had signed contracts. If he has, and really goes through with his coast-to-coast chain he will give the two older chains something to take into account.

Mr. Wynn has sold his idea to a number of other broadcasters who control regional groups of stations throughout the country. They say they believe the system will pay profits, IF . . .

And that "IF" is a fairly big one. They feel that Mr. Wynn is strongly in need of an executive right hand bower with sufficient force and business direction to put through all the plans according to established business methods. Ota Gygi, into whose hands have been placed many of the managerial details, is an artist, a showman, and no doubt fully capable as

a program producer. Whether he will also have full charge of the business side remains to be seen, as it is certainly an extensive task for one man to undertake the double job of business manager and production manager. Mr. Wynn, at a dinner to the press on March 10, announced that Amalgamated would open within the next two weeks with nine studios going full blast in the Liggett Building at Madison and Forty-second street. Subsequently engineers found that the space selected was impossible from an engineering point of view. To equip and install nine studios for chain broadcasting inside of two weeks proved another technical impossibility. Now, however, steady progress is being made on the practical phases.

The chain, as it now stands, consists of the following stations: WCDA, New York; WCBM, Baltimore; WOL, Washington; WDEL, Wilmington, Del.; WOAX, Trenton, N. J., and WPEN, Philadelphia. "We have practically every independent station in the country ready to come in with us when we are ready," said Mr. Wynn. "There is one lineup that starts from the North at Utica and spreads down through the Central States to the South and New Orleans.

"Another chain of twenty-two stations has been offered to us which will carry programs from Chicago to the Pacific Coast. We do not intend to take advantage of these broader activities until we have tried out the Atlantic Coast group. We may get knocked down a couple of times but we'll get up smiling and go right ahead toward our objective, building slowly but firmly so that each time we take a set-back—if we must take set-backs—it will be only for a short distance. Then we will build back up from there."

A statement as to finances seems hard to get. However, Mr. Gygi told the writer that the following well known business leaders were on the board of directors:

George Fink, president of the National Steel Corporation; Fred Stearns, president of the Stearns Pharmaceutical Products; George Mason, president of the Kelvinator Company; Standish Backus, president of the Burroughs Adding Machine Company; Charles Francis Adams, financier; Paul F. Herron, owner of WPEN, Philadelphia; George Trendle, Detroit radio owner; and Walter Whetstone, New York radio station owner and utilities magnate. There have been rumors that Herron and Whetstone were not entirely certain of their permanent connection, and if Whetstone

should withdraw with his station, WCDA, New York, it would mean that Amalgamated would have to obtain a new outlet in the metropolis.

There was a time when WMCA had been considered as the outlet in New York for a third chain including the interests of some of the individuals associated in the Ed Wynn enterprise. Now that the Federal Radio Commission has decided to give WMCA full time and broader privileges it is possible a new deal may be effected with that station by the time these lines appear in print.

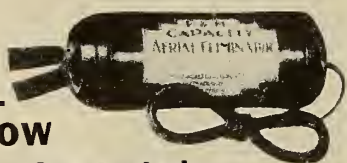
It will be noted that Detroit interests are well represented on the Amalgamated board of directors. Mr. Wynn at the time of the announcement said:

"While in Detroit I saw one of the world's wealthiest men, who has been outspoken in his unfriendly attitude toward the Jews. I want to say that he gave me a cordial reception and I am sure of his support in this enterprise which means so much to me."

Afterward he was asked if Henry Ford was going to give financial support to Amalgamated, and Wynn replied that he did not think so. But when asked if Edsel Ford would be financially interested the question was obviously evaded, so that the inference was apparent that Mr. Wynn had promised to keep silent as to what kind of arrangements he had made with the younger Mr. Ford.

An opening date for the first broadcast according to Ed Wynn's new chain idea has not been set at this writing, although it had been announced both for March and April. George M. King, a former associate of Mr. Gygi in Broadway enterprises, has been appointed program manager. He says that he has 600 well-known stage stars available on his list. Schedules for each day of sixteen hours length have been arranged for six weeks in advance. There will be no transcriptions—only presentations by artists in person. Some of those named as being available for programs are: Alice Brady, Queenie Smith, Howard Brothers, Crystal Hearne, Ada May, Bernard Granville, and Florence Reed. There are a number of orchestras who have promised to affiliate with the Wynn broadcasters. Ed Wynn expects to participate himself when he is freed from his present contracts with Texaco.

This in general is the new chain plan outlined by Mr. Wynn. If Amalgamated (ABS) weathers the strain of early readjustments and finances hold out, as it seems evident they will, it stands a real chance to Wynn out.



NOW

—a Set-tested

AERIAL ELIMINATOR

Goes Right Inside Your Receiver

\$ An F. & H. Capacity Aerial Eliminator equals average 75-foot aerial, 50 feet high. Gives greater sensitivity and volume on both local and DX stations. Does away with outdoor aeriels, poles, guy wires, spoiled woodwork, lightning hazards, etc. No light socket connection, or current used in operation. Chosen for U. S. Naval Hospital use. Installed for any set by anyone in a moment. Concealed inside—permits moving set anywhere at will. Each tested on 1127-mile reception. At 8,000 dealers—send coupon and \$1.00 or mark for C. O. D.

Complete
Postpaid

F. & H. RADIO LABORATORIES,
Dept. 21, Fargo, N. D.

Send one F. & H. Capacity Aerial for \$1.00 enclosed. Cash, (check or Money Order (C.O.D. if preferred). If after three days trial I am not satisfied you agree to refund my money. Check here if interested in our dealer proposition ()

NAME

ADDRESS

CITY..... STATE.....

IS RADIO RUINING YOUR CHILD? (Continued)

cheap thrills, but no sign whatever that the mind of man scores of years hence has risen to any degree above its present moronic state.

If the Buck Rogers sponsor cares to know, there is one boy of seven who cannot listen to this program any more. His parents will not let him. They are not namby-pamby parents who argue that juvenile programs should reek with goody-goody fables strong in moral taglines but weak as a rag in dramatic appeal. They are parents who believe that their son has a right to a full night's sleep. The Buck Rogers twaddle can implant in that boy a hideous nightmare without half trying. His parents want that boy to visualize something finer in man—even a few hundreds of years from now—than the refinement of individual and mass killing mechanisms.

If one boy is "off" Buck Rogers, very likely others have dropped off for similar reasons. And the parents mentioned are sufficiently serious about the whole matter of juvenile programs to feel, by now, thoroughly unsold on the product Buck Rogers is selling.

Then there's our old friend Skippy. The author of this program recently ran Skippy through a series of adventures as a boy detective, and unless this weary listener's ears are mistaken, the thing that started him out as an embryo Sherlock Holmes was a murder. Pleasant stuff to spill carelessly into a child's mind—murder. Why doesn't some sponsor cash in on the opportunity to rewrite for children the *Eden Musée* horrors, *Fu Manchu* stories, or *The Shadow*? It could be done. All the sponsor would need would be a script writer who was a bachelor, or one who, if he simply had to be married, was not a father, or one who, being unfortunately a father, left his children to grow up like Topsy.

The rule in hiring a juvenile script writer seems to be that he must know as little as possible about children in general, and nothing whatever about child psychology in particular.

As an example take the WINS *Cowboy Tom* program. It's a good children's program on the whole. But it slips up just where a writer with a more sympathetic and a keener knowledge of the inside of children's minds would ring the bell.

Cowboy Tom's crowd includes a comedy character called *Skookum*. Now *Skookum*, in the script, is more or less of a boob, and the other characters kid the chaps off him. But the children like *Skookum*. They like him so well that some of them do not listen to this program any more. The writer asked one such child why. He answered, "They are too mean to my friend Skookum."

The same program offends some chil-

dren in another way. Children dote on writing letters to the station, and nobody would dare accuse any station of failing to ask for such letters. When the child writes to the station he wants and deserves an answer promptly. One boy has written to Cowboy Tom three times and has never yet received a single reply.

The juvenile program sponsor must play fair with his audience. It costs money to gear up correspondence-handling to the point that every child will receive a prompt reply. But it is worth the money. Children do not like to feel imposed upon. They go sour on a program whose promises are not kept.

They go sour, too, on programs whose advertising plugs talk in superlatives. The most direct advertising plugger among the juvenile "entertainers" seems to be *Uncle Don* over WOR. He'll say almost anything to persuade the children to persuade their parents to buy something. He goes so far as to shame children, over the air, into eating their spinach. Mentally lazy parents who have never been sufficiently alert to learn how to manage their own children think nothing of "sicking" *Uncle Don* on them. *Uncle Don* thinks nothing of telling the whole world that little Georgie Jabbott of Astoria is not a nice little boy because he kicks his sister in the face, "and, Georgie, good little boys don't do that, really."

In his advertising plugs *Uncle Don* used the superlative once too often and thereby lost a customer. One brace of parents circulated all over Manhattan hunting for a chocolate bar *Uncle Don* had boosted. The boy insisted he must have this bar and no other because *Uncle Don* had said it was the best. Finally the boy's mother found the darned candy away over in Brooklyn. The boy ate it, and did he find it the "best"? Not according to his judgment.

"Why does *Uncle Don* tell us this is the best chocolate bar when I think it's no good at all?" this boy asked his father.

And did said father tell the boy, then and there, in words of not more than two syllables but without profanity, just how and why advertising makes *Uncle Don* and other juvenile program broadcasters "that way"? He did.

Result: The boy ceased to be a daily customer of *Uncle Don's*. He listens now and then, but only for songs and stories. He says he doesn't care how many children refuse to eat their spinach. He says he doesn't want to be fooled by radio advertising any more.

Now Don Carney is a fine chap doing a good job for his sponsors in terms of dollars and cents. The same can be said for the majority of juvenile script writers and broadcasters. But one of these days a sponsor will come along who is sufficiently cultured to realize that he can cash in more profitably with



**Get Into
RADIO
for
BIGGER PAY**

**Many Make \$50 to \$100
a Week - I'll Train You
at Home in
Spare Time**

**Made \$10,000
More in Radio**
"I can safely say that I have made \$10,000 more in Radio than I would have made if I had continued at my old job."
Victor L. Osgood,
St. Cloud Ave.,
West Orange, N. J.

**From \$10 to \$50
a week in spare
time**
"Besides being employed by the Power & Light Company to locate Radio interference in this district, which is a very good position, I have a service business of my own that nets me from \$10 to \$50 a week in spare time. I owe all my success to the National Radio Institute."
H. L. Penie,
812 W. High Street
Piquette, Ohio.

**Owes a Lot to
N.R.I.**
"After finishing my tenth lesson, I started on my first job. After that, jobs came rolling in and I found myself with a surplus of money with which to continue paying for my course. My first year's record was 108 Radio jobs. I have cleared \$2,305 to date in spare time."
JOHN HEARLE,
66-53 Jany Ave.,
Manhasset, L. I., N. Y.

Send for my book of information on the opportunities in Radio. It's FREE. Mail the coupon now. Get into a field with a future. N. R. I. training fits you for manufacturing, selling, servicing sets, in business for yourself, operating on board ships, in a broadcasting or commercial land station, television, aircraft Radio, and many other branches. My FREE book gives you full information on Radio's many opportunities for success and how you can quickly learn at home to be a Radio Expert.

**Make \$5, \$10, \$15, a
Week in Spare Time**

Why struggle along in a dull job with low pay and no future? Start training now for the live-wire Radio field. I have doubled and tripled salaries. Many men holding key jobs in Radio got their start through N.R.I. training.

**Your Training Need Not
Cost You a Cent**

Hold your job. I'll not only train you in a few hours of your spare time a week, but the day you enroll I'll send you material which you should master quickly for doing 28 Radio jobs common in most every neighborhood. I give you Radio Equipment for conducting experiments and making tests that teach you to build and service practically every type of receiving set made.

Act Now—Get Free Book

My book has shown hundreds of fellows how to make more money and win success. It's FREE to all residents of the U. S. and Canada over 15 years of age. Investigate. Find out what Radio offers you, read what my Employment Department does to help you get into Radio after graduation, about my Money Back Agreement, and the many other N.R.I. features. Mail the coupon for your copy RIGHT NOW.

**J. E. SMITH, Pres.
National Radio Institute
Dept. 3FR
Washington, D. C.**

MAIL NOW for FREE PROOF

**J. E. SMITH, President
National Radio Institute
Dept. 3FR
Washington, D. C.**

Dear Mr. Smith: Send me your free book, explaining your home-study training and Radio's opportunities for bigger pay. I understand this places me under no obligation.

NAME..... AGE.....

ADDRESS.....

CITY..... STATE.....

a program designed to make friends of all those parents and teachers who swear by modern child psychology.

If one type of parent is called old-fashioned, the other perhaps should be called new-fangled. It is both types to which the sponsor should appeal in order to sell his product to the largest possible audience. Keen imagination, love of children for themselves alone, and appreciative knowledge of modern, progressive educational methods and the reasons therefore—these elements can be and *should* be translated into a type of juvenile program that will enrich the child's life, as well as fatten the advertiser's pocketbook.

So long as juvenile programs are written in dollar signs alone the question "Is Radio Ruining Your Child?" will continue to be a subject for daily argument in the American home.

But when thoughtful parents and teachers go to the mat for their youngsters and present their case to the powers that be, what happens? Let's take the recent case, when a group of mothers and parents of Scarsdale, N. Y., made a careful analytical study of the situation and presented the facts to the broadcasting stations. The result of their research was contained in the bald statement that "we think your juvenile programs are unfit for our children." Now think this over for a moment. This was not the complaint of a radio fan who objected to the way Kate Smith says "Hello Everybody," or the manner in which Russ Columbo wears his hair. This was a statement by a large group of intelligent people whose message was, "If you don't remedy the mistake, we will not allow your audience to listen." That, my friends, is serious.

What was the reaction to this accusation? Well, the only material response was made by a Columbia announcer, who went on the air a short while later and read a statement praising his own chain's juvenile programs.

WILL ROOSEVELT RULE BY RADIO?

(Continued)

both men. And, lo, a miracle happened! The man who, four years before, had so favorably impressed his microphone audience found himself being compared with a man not only possessing immeasurably greater oratorical ability but also an air personality that has no peer. Diction, phonetics, education, grammar—Franklin Delano Roosevelt rolls them all into a classical whole flavored with a touch of Harvard. But he goes much further than that. He sells his ideas. He convinces his radio public. Through the extraordinary qualities of his speaking voice, he makes peo-

ple literally feel the warmth of his heart, the depth of his soul, the courage which surges through his blood, and the sincerity of his purpose.

These may sound like somewhat sentimental, gushy words. They are not. In fact, if anything, they are inadequate, because if we treat "Roosevelt on the Air" on a purely cold-blooded basis, and subject him to the critical technical analysis through which Gibbons, McNamee and other great voices of the air had to pass with high honors, no one of them approaches the air showmanship of President Roosevelt. Small wonder, then, that he "stole" the air audience away from Mr. Hoover. Still less wonder that he added a myriad of votes for the Democratic slate. Perhaps, however, it is less widely recognized that his chief conquests through this relatively new medium for communication lay among the women voters. If you have any doubt about President Roosevelt's ability to "melt" women when he goes on the air, just inquire from the next ten you see what they think about "Roosevelt on the Air."

Thus far, the new administration has kept control of the throttle of government. Congress, largely under pressure of emergency conditions, has sat back and more or less meekly carried out the bidding of the White House. On the surface, all appears smooth and the Big Stick, or whatever you choose to call it, has apparently been swung by experts. No one can tell, however, just how long this semi-dictatorship will last. Sooner or later most of the patronage will have been dispensed. Sooner or later—and we hope *sooner*—economic conditions will take a definite turn upward. No longer will extreme emergencies exist. It is then that Congress, on both an individualistic and collective basis, will seek to reassert itself. It is then that political strategies of the opponents, and worse, of the lobbies, will again break out. It is then that the President will run into the greatest difficulties and the largest obstructions to the New Deal. Much by way of origination and follow-thru will still remain to be accomplished, and it is then that President Roosevelt may find it necessary to talk frequently and intimately to the American people about the affairs of government. He may need lots of help from the voters at large to go on with his colossal program.

Will he find the people ready to back him up—ready and willing to tell Congress and all others to lay off our new man of destiny? If his appeal is made in person, and via radio, it seems pretty much of a foregone conclusion that he will win enthusiastic support for his ideas and his policies.

Of course, as far as men are concerned, the old lobby system, the old patronage system, the old graft system will still be affecting millions of male voters. But the women are so comparatively free of petty political entanglements that they can rise to the occasion and exercise the real weight of their influence. That is why we ask "Will Roosevelt rule by radio?" and then reply "The answer is yes if he wins the women via the air." Not that men are not also greatly influenced by radio in general and Roosevelt in particular, but simply that the balance of power in helping Roosevelt to rule *his* way very probably lies in keeping the ladies actively and wholeheartedly behind him.



TUNEFUL TOPICS

(Continued)

Harry Woods, a Harvard boy, who has been penning hit songs for the past 8 years. Among his successes are, "I'm Going South," "A Little Kiss Each Morning," "When The Red Red Robin Comes Bob-bob-bobbin' Along," and "When the Moon Comes Over The Mountain."

Harry probably feels that he can repeat himself occasionally—so he has taken the same thread and idea of "We Just Couldn't Say Goodbye" and used a little flower shop as the peace-maker. However, it is a catchy tune, and I enjoy singing it. Keit-Engle are the lucky publishers. I think it ought to be played in the Lombardo tempo.

ANY TIME, ANYWHERE, ANY DAY

Although there are three writers whose names are appended to this song, I most enjoy talking about Miss Lee Wiley, descendant of Cherokee Indians—and a lovely person. I will never forget the impression she made on everyone the night we were honored to have her on our program.

Tin Pan Alley would have you believe that Miss Wiley has not contributed materially to the songs on which her name appears. I would certainly feel that she is more than capable of helping to create a good song.

"Any Time, Anywhere, Any Day" is a 16-measure, which means it has half the usual length chorus. It ends almost before you know it.

It is published by DeSylva, Brown and Henderson, and I would play it at a medium tempo.



FLOYD GIBBONS
Famous Radio Broadcaster

Would you, too, like a big pay **BROADCASTING** job?

Men and women of talent get \$3,000 to \$15,000 and more a year. Amazing new Floyd Gibbons course trains you for highly paid Broadcasting position

HAVE you a good speaking voice? Can you sing, act, write, read, direct or sell? If you can, then here is your chance to get into the newest, most glamorous, fastest growing profession in the world. For now a remarkable new course in Broadcasting Technique prepares you—right in your own home—for the highly paid position you want. This fascinating Course was developed by Floyd Gibbons, famous "Headline Hunter of the Air," to bring you the training necessary to fit your natural talents to the microphone.

Think of it! Now you can have the *training* in Broadcasting Technique that makes Radio Stars. In just a few short months you can capitalize your hidden talents for the microphone—cash in on your natural ability—prepare to earn many times your present salary. For no matter what branch of Broadcasting you are qualified for, the Floyd Gibbons School of Broadcasting will train you in the technique of Broadcasting and prepare you for the highly paid position you want.

Opportunity for You in Broadcasting

No other profession in the world today offers you as many opportunities for quick success and large pay as Broadcasting. For Broadcasting is forging ahead so rapidly that there is a never-ceasing demand for new talent.

Millions are spent over the air every year. Last year *advertisers alone* spent more than \$35,000,000, while Broadcasting companies spent many times that amount for talent. Staggering as this amount is, even more millions will be spent this year than last—more talented and trained men and women will be needed at large pay. You, too, may be one of these—you, too, may be paid from \$3,000 to \$15,000 and more a year—if you have talent and are thoroughly trained in the technique of Broadcasting.

If you can act, if you can sing or talk interestingly, if you can write, if you have any hidden talent, you should get *your* share of the millions spent every year over the air.

Train Like Radio Stars

Any Broadcaster will tell you that talent alone is not enough for success over the air. You have to be trained thoroughly in every phase of Broadcasting technique.

Too many performers and writers who were successful in other fields have failed when confronted with the limitations of Broadcasting—simply because they were untrained to meet the conditions of the microphone. Yet others, unknown until they actually Broadcasted, have risen to quick fame—performed and written for millions of listeners—made their names a household word—earned almost unbelievably large pay—simply because their natural talents were supplemented by practical training.

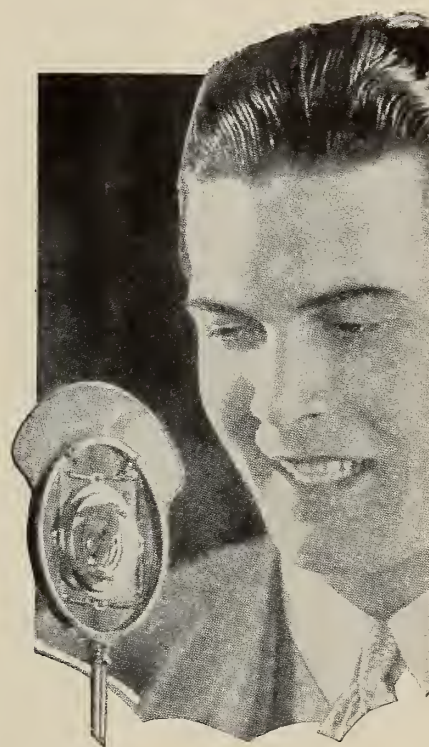
Now, thanks to this new, fascinating home-study Course, you, too, may have the same kind of training that has made fortunes for the Graham MacNamees, the Olive Palmers, the Amos and Andys, and the Floyd Gibbonses. Now you can take advantage of Floyd Gibbons' years of experience before the microphone. Right in your own home—in your spare time—without giving up your present job or making a single sacrifice of any kind—you can train for a big-paying Broadcasting position, and acquire the technique that makes Radio Stars.

First Complete and Thorough Course in Broadcasting Technique

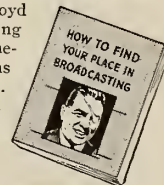
The Floyd Gibbons School of Broadcasting offers the first complete and thorough home-study Course in Broadcasting Technique available. It trains you in every phase of Broadcasting—qualifies you to step right into the studio and take your place among the highly paid Broadcasters. A few of the subjects covered are: The Station and Studio, Microphone Technique, How to Control the Voice, How to Make the Voice Expressive, How to Train a Singing Voice for Broadcasting, the Knack of Describing, How to Write Radio Plays, Radio Dialogue, Dramatic Broadcasts, Making the Audience Laugh, How to Build a Radio Personality, How to arrange Daily Programs, Money Making Opportunities Inside and Outside the Studio, and many of other vitally important subjects.

Send for FREE Booklet

An interesting free booklet entitled "How to Find Your Place in Broadcasting" tells you the whole fascinating story of the Floyd Gibbons School of Broadcasting. It tells you how to prepare for a good position in Broadcasting. It tells you all



about our Course and how to turn your undeveloped talents into money. Here is your chance to fill an important role in one of the most glamorous, powerful professions in the world. Send today for your free copy of "How to Find Your Place in Broadcasting." See for yourself how complete and practical the Floyd Gibbons Course in Broadcasting is. Act now—send coupon below today. Floyd Gibbons School of Broadcasting. Dept. 3F61, U. S. Savings Bank Building, 2000 14th Street, N. W., Washington, D. C.



Floyd Gibbons School of Broadcasting,
Dept. 3F61, U. S. Savings Bank Building,
2000 14th Street, N. W., Washington, D. C.

Without obligation send me your free booklet, "How to Find Your Place in Broadcasting," and full particulars of your home study course.

Name Age
(Please print or write name plainly)

Address

City State

Jobs like these, often paying from \$3,000 to \$15,000 a year, are open to men and women of talent and training.

**Announcer
Singer
Actor
Reader
Writer**

**Advertising
Publicity
Dramatist
Musician
Director**

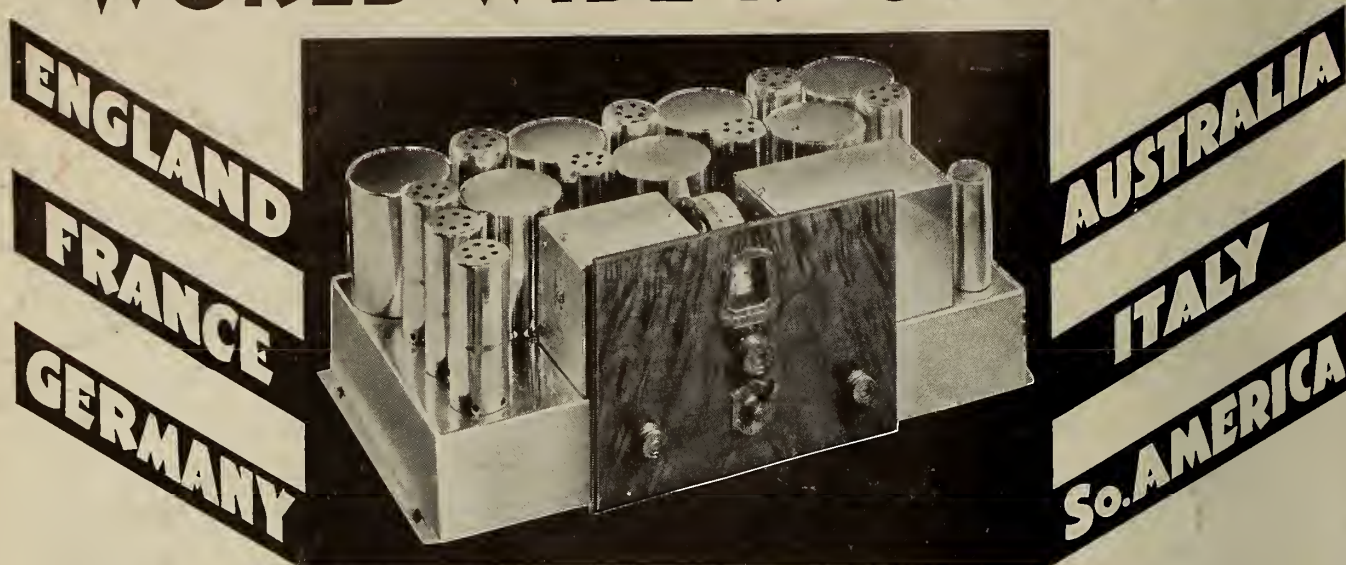
**Musical Director
Script Writer
Program Manager
Sales Manager**

Excellent opportunities are open to talented men and women who have mastered the Technique of Broadcasting. Read how you, too, can prepare yourself for your share in Broadcasting.

I alone Guarantee

Consistent ~ day in and day out

WORLD-WIDE RECEPTION



The SCOTT 15-550 METER ALL-WAVE Deluxe RADIO

There are no "ifs" "buts" "under favorable conditions" or other equivocations in the SCOTT guarantee. It says, simply and clearly, that the set I build for you will receive foreign broadcasts from stations as far as 10,000 miles away, with loud-speaker volume, consistently, at all seasons of the year.

In addition, every part of the set (except tubes) is guaranteed against breakdown or service failure for a five-year period instead of the ordinary 90-day term.

Beside bringing you dependable direct short wave reception of advertising-free foreign programs, this remarkable radio will receive literally everything upon the North American continent on the regular broadcast band. Its rich, natural tone is a revelation—giving you reproduction of voice and music so exact that variation from actuality can be measured only with super-delicate instruments, being undetectable by the human ear.

Such performance comes only from exacting laboratory construction, constantly checked and tested by extensive scientific equipment. Backing it is the SCOTT experience of more than eight years in building world's-record-breaking radio receivers.

Claims are easily made—a *Guarantee* is something different! Which do you want—the *hope* that your receiver can deliver performance, or *positive assurance that it will?*

Then send at once for all particulars about the radio known as "The World's Finest Receiver."

E. H. SCOTT RADIO LABORATORIES, INC.
4450 Ravenswood Ave., Dept. D-43, Chicago, Ill.

Winning Praise Galore • Vindicating All Claims

Here are just a few extracts from hundreds of letters of praise on file in my laboratories, which may be inspected by anyone. "Your claims of 10 kilocycle selectivity 100% correct," SGP, Ala. . . "Regarding tone, nothing could be finer," FW, Calif. . . "Stations all the way from Berlin to Tokio and Australia," JBT, Conn. . . "VK3ME, Melbourne, 10,500 miles from here, received each time on the air," CGB, Conn. . . "European stations as much 'at my finger tips' as ordinary locals," TPB, D. C. . . "Listen to Madrid every night while eating dinner," WHB, Ind. . . "Seven year old son regularly receiving RW59—VK2ME—VK3ME—

EAQ—DJA—2RO—G5SW—Pontoise and many more," CK, Maine. . . "Madrid on short waves (direct) just as good as WAAB rebroadcasts it," JJO'C, Mass. . . "After so much untruthful advertising it is very gratifying to get a radio set that really does what is claimed for it," CEMcK, Mo. . . "First station tuned in was VK2ME Australia. Boy, what a set!" LGD, N. J. . . "Triumphant vindication of all claims you make for it; performance convinces me you have been extremely conservative in outlining its potentialities," RD, N. Y. . . "Simply too wonderful for words," HCVS, So Africa. . . "Performance really wonderful," MC, Paris, France.

These New Brochures Tell the

"SCOTT SECRET"

MAIL THIS COUPON NOW

E. H. SCOTT RADIO LABORATORIES, INC.
4450 Ravenswood Ave., Dept. D-43, Chicago, Ill.

Send me complete details about the SCOTT ALL-WAVE DELUXE RADIO, explaining why this set *Guarantees* the performance that others only claim.

Name

Address

Town State



SUMMER NUMBER
July-August

ONE DIME

15 CENTS

RADIO FAN-FARE

COMBINING RADIO DIGEST

WHO IS RADIO'S MOST VERSATILE ACTOR?

SEX FINALLY CRASHES THE NETWORKS



LOU HOLTZ . . . Cigarettes join Vaudeville with Grand Opera . . . GRACE MOORE

TED HUSING PICKS THE TEN BEST

"I SING AS I HAVE LIVED"—TITO GUIZAR

Including **PROGRAM FINDER** *Feature*



**GLADYS
SWARTHOUT**

Photographed for Radio Fan-Fare by Herbert Mitchell

The lovely mezzo-soprano of the Metropolitan Opera Company has broken (or at least cracked) two old traditions: An opera star does not have to be fat, nor must she be trained abroad. Born in Deep Water, Missouri, all of Miss Swarthout's training has been American. At the beginning of her career, opera company managers wouldn't believe she had enough experience to play big roles. She looked too young . . . so she added a half dozen years to her age. Recently Miss Swarthout gave a series of recitals over NBC stations. You will probably be able to hear her colorful singing again soon . . . on a nationwide sponsored program.

SLIPPING and GRIPPING

THEY'RE ALL SLIPPING—The wraith who conducts this department is *Tuna*, a combination of *The Jolly Scrapbook Philosopher*, *The Mystery Dream Prince of Song*, *The Magic Voice of Experience*, and *The Silver-Mask Poet of The Organ*... all rolled into one and tied with baby-blue ribbon. He is also a sort of conglomerate Socrates, Solomon, and George Bernard Shaw, retaining the most venomous features of each. In other words, he is a master kibitzer. (To qualify for a job of this kind you have to remember only one thing. Don't say anything good about anybody if you can possibly help it.)

And so for the next few months *Tuna* has a chance to improve his reputation as a critic by putting all the radio programs in the "Slipping" column—by performing daily tearing-down exercises with the old hammer. And, what's more, that destructive attitude could be justified according to the broadcasters' own figures (and how these sponsors swear by their arithmetic!).

The reason so many programs will appear to be slipping is this:

No matter what broadcasters do, the total radio audience falls off during the summer months. Almost no programs, except a few new ones, increase their listener average. This department will, however, make the Supreme Sacrifice. It will consider conditions and continue to be as impartial as a Congressional investigation.

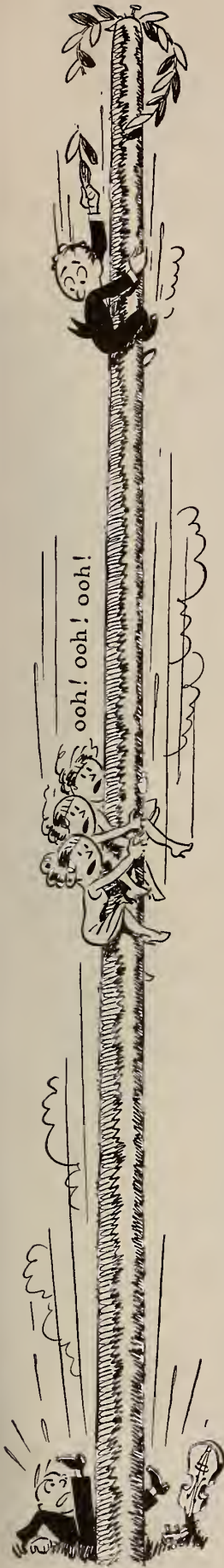
WORLD'S BEST TEAMWORK—One of the wonders of a changing age is the way those old standbys, *Amos 'n' Andy*, maintain their popularity year after year.

The fact that they are not slipping is real news. You may have stopped tuning in long ago, but almost the day you stopped someone else must have started. The boys deserve every bit of success they've had, for they've worked hard and intelligently. And they've unquestionably given enjoyment to millions with their pleasantly satirical reflections on the pleasures and tribulations of the average man.

Their formula has the aura of magic about it. It defeats analysis. To be sure, they have been smart enough to build their act up to tremendously exciting climaxes whenever interest seemed to be lagging. But usually it's just everyday stuff. Perhaps the only really great distinctiveness lies in their brand of humor. It is as nearly individual as anything on the air, in spite of widespread attempts at imitation. Add to genuine humor several basically human characters, just enough hokum, fine acting, expert story construction, good taste, and a clean point of view—and you should have an act that's good for some time to come. We hope we're right.

...

NO FAULT OF THEIR OWN—It is a reflection upon our whirlwind manner of living that the other Pepsodent program, *The Rise Of The Goldbergs*, has not attained wider popularity. The sketch was originally intended to take the place of *Amos 'n' Andy* when they stopped gripping. It hasn't worked that way. The only fault of the slipping *Goldberg* show, to the "modern" mind, is that it packs no terrific wallops. But it certainly has everything else—great emotional power of the sentimental sort; kindly, well man-



nered characters (especially Gertrude Berg's *Molly Goldberg*, a beautifully written and acted part); and a broad vein of humor that is real, if mild.

The Rise Of The Goldbergs and *Amos 'n' Andy* have a far higher average of excellence than any other sketches that have been kept on the air for any length of time. Bill Hay, the announcer, also deserves a big hand. But the present dramatized advertising plugs on both programs are a disgrace to the advertising business, and an insult to the intelligence of the listeners.

• • •



ADOLESCENT PHILOSOPHY—

The venerable Cliquot Club program is nearing its 400th performance on the air and Harry Reser should have credit for keeping life in it for almost eight years. The feat is becoming more and more of a *tour de force*, however. Aside from the Eskimos' music and Jimmie Brierly's warbling (both good but undistinguished), the show offers little. There is, of course, Rosey Rowswell, who is supposed to be able to talk faster than anybody on the air (328 words a minute). If he could talk twice as fast, what of it? He wouldn't take up half as much time, would he? No, sir—he'd just tell himself twice as many dull jokes and gush twice as much sophomoric philosophy. Perhaps his maunderings appeal to the same people who like Tony Wons, and surely his high speed delivery should, for a time, interest those who were fascinated by marathon dancing and flag pole sitting.

(Note to Mr. Reser: Can't you get *somebody* to laugh at those jokes of Mr. Rowswell's? What about the boys in the orchestra? You could probably work it for an extra five bucks apiece.)

• • •



SIFTING THE FACTS OF LIFE—

The news commentators are having their day now—especially those like Boake Carter and David Lawrence who try to segregate and interpret the many important but confusing influences in national and international affairs. So mixed up is the average person by all he hears and reads, that the explainer serves a useful function—unless he becomes merely one more bewildering factor.

Mr. Carter and Mr. Lawrence are able analysts. Mr. Lawrence's program has contained no advertising except a few unobjectionable mentions of his newspaper, *The United States Daily* (which is a weekly). Mr. Carter, we take it, is British, and occasionally his accent makes understanding of what he says a trifle difficult for the listener. The Carter delivery is, however, an



GERTRUDE BERG
She packs no wallops



AMOS 'N' ANDY
They've got the magic touch



HARRY RESER
His Eskimos should laugh



SINGIN' SAM
He makes his basso quaver

agreeable change from the usual type of radio announcing.

In Mr. Carter's program an attempt is made to bring Philco Radios into the talk in a natural manner by connecting them with a news event. The attempt does not always quite come off, but at least there is the surprise of never knowing when the plug will be sprung on you. On the whole, the advertising in this program is excellent.

• • •

RUNNING THE MIDDLEMAN RAGGED

—Have you noticed how many radio advertisers are again going after the good will of the doctor, the dentist, the grocer, and the baker? For four years, manufacturers have bedevilled and bulldozed the consumer with the decade's wildest advertising claims (euphemistically called "direct selling"). Now it may be that the advertising business will enter another phase . . . that it will spend less time wooing the consumer, the better to seduce the middleman.

• • •



WHAT EVERY PARENT SHOULD

KNOW—Angelo Patri has gradually added to his small but loyal audience. Anyone who has youngsters or who is sincerely interested in them will do well to pay close attention to every word Mr. Patri says. He is established in an unassailable position as an authority on children. You may be sure that whatever he tells you has been carefully worked out and thoroughly tested. He speaks with deep understanding of the problems of both children and parents.

Mr. Patri is one of our truly great educators, as powerful an influence for good, perhaps, as any single person in the country today—a cultured gentleman in everything that the best interpretation of the phrase implies. Be sure to hear him when he returns to the air after his summer vacation.

• • •



PURE HOKUM—Oi' Singin' Sam

is slippin',
Yet his formula's a pippin'
For the folks who like their vocalizin'
sad.

Though he makes his basso quaver,
And from hokum doesn't waver,
Still he's slippin' just a little,
It's too bad.

The Barbasol radio formula is to mention names of listeners; to revive ("by request") all the old ditties that have a heart-tug in every line; and to plug the product heavily with contests. It has been sure-fire stuff for years, and there's no denying that Singin' Sam has a warmly appealing personality. But the program needs the transfusion of a big new idea if it is to increase its following.



PRIZES

How would you like to have Jeff Machamer send you his original drawing for this page of Radio-Grins? Here's your chance to get it: Write a four-line jingle on any subject at all. Make it as amusing as you can. It must include the names of at least two radio stars whose names appear above. The author of the best jingle gets the drawing. The next ten best verses will receive honorable mention, and an award of \$1 apiece. Entries for this contest must be received before midnight of July 31st. Address Contest Editor, Radio Fan-Fare, 420 Lexington Avenue, New York.

↑ **TIP TO SPONSORS**—Some advertiser would do well to sponsor Belle Baker. She's a good bet for reaching the folks who like their heaving hot and heavy... who love to have the last tear wrung out of a lyric. When Belle gets through working on emotional listeners they should be pushovers for even the average radio advertising.

• • •

↓ **SYNTHETIC SUSPENSE**—The last time we heard "The Magic Voice of Ex-Lax" the program included: (1) a phony villain from Zengovia who menaced the heroine by telephone—forgetting her name at one point and using the hero's name instead; (2) speeches by the hero such as, "No, I must be stern," and, "That's not the *real* June. Show me the *real* June—the June I fell in *love* with"; (3) a thoroughly ham story; (4) a lot of tiresome and slightly offensive advertising.

• • •

↓ **PASSE**—"Easy Aces," the continued story about bridge, is now on the slide. The trouble is that contract bridge is not the big news it was a year ago. The skits have been intelligently written, and well played by Mr. and Mrs. Goodman Ace. The way each program starts (with an infectious chuckle breaking through the music and then the announcer saying "Easy Aces, ladies and gentlemen—Easy Aces") is one of the best send-offs a radio program ever had. If the Aces can get another idea as good as the one on bridge they should easily be able to repeat their first big radio success. (Editor's note: After this opinion was written "Easy Aces" went off the air—which may indicate that *Tuna* knows his programs.)

• • •

↓ **PRETTY GOOD TO THE LAST DROP**—The *Maxwell House Showboat* is drifting slowly toward a sand bar. The fault does not lie with the entertainers, except in the case of *Molasses 'n' January*, two-outmoded blackface comics who never say anything especially funny (unless you count the cracks you used to hear in Coburn's and Fields' minstrels when you were very young). The others—Charles Winninger, Lanny Ross, Conrad Thibault, Muriel Wilson, Annette Hanshaw, Helen Oelheim, and Don Voorhees and his orchestra—are all fine. They make the program musically and vocally pleasing, if not absorbing.

The trouble with the hour is that it gets nowhere. It has a thin romantic story that bobs up occasionally as if by accident—between variety numbers that are supposed to be part of a performance on a showboat.



MARY MCCOY
She is better than her program



BEN BERNIE
You can't grasp him by the forelock



ELSIE HITZ
The villain forgot her name in "The Magic Voice"



MARY EASTMAN
She need not be seen to be appreciated

The show might just as well be in Madison Square Garden, for all the showboat atmosphere you get out of it. The whistles aren't enough.

The program tries to include a bit of everything, and yet it definitely lacks the completeness and climax of the well planned vaudeville bill. Maxwell House should either go in stronger for the story, or stage a lively variety show. As it is, you don't get interested enough in the characters to keep from feeling slightly bored at finding the same ones on hand week after week.

Compare the *Maxwell House* hour with Rudy Vallee's show. Fleischmann now has the least stereotyped of the regular air programs. Why? Because it has new personalities every week. Because it has enough contrasts in its different parts to create an illusion of wide variety. Because it is put on with a briskness that prevents it from ever taking itself too seriously.

Our opinion is that Vallee's program is on top right now. The fact that he writes for this magazine does not prejudice us—either way.

Another bad feature of the Maxwell House program is the attempt to insert bits of advertising here and there. A short blurb by an announcer (not a character) at the beginning and end of the show, and perhaps a long one in the middle, would be much more in keeping with the atmosphere of gracious hospitality Maxwell House has been trying to build up. After all, you don't keep springing a sales talk on your guests every few minutes—not even if business is bad.

• • •

↑ **BLUE RIBBON BANDSMAN**—The high point in selective criticism will be reached when someone can tell the different torch singers, crooners, and dance orchestras apart. Even in the case of a band as well known as Ben Bernie's there is not much about the music that is individual. It is made to seem a little unique, however, by the strongly individual personality of the Old Boy. Bernie is gaining in popularity and will continue going up as long as his material is good. At one time he seemed to be hard up for fresh stuff. He got off the same gags for weeks. Recently Ben's material has improved, but it's still distinctly his own brand of stuff. Examples: Ben, the evening after the disclosures in Washington, saying of one of his vocalists, "Few people know that Pat Kennedy is a partner of J. P. Morgan. Pat hasn't paid any income tax for three years either—too many bookmakers among his dependents." And again, the hardly hirsute Mr. Bernie introducing a song called "Goin', Goin', Gone," by observing, "You can grasp Time by the forelock, ladies and gentlemen,

(Continued on page 41)

THE MAXWELL HOUSEHOLD



CHARLES WINNINGER—hearty old coffee-drinking Captain Henry of the Showboat.



DON VOORHEES—maestro of the excellent Showboat band.

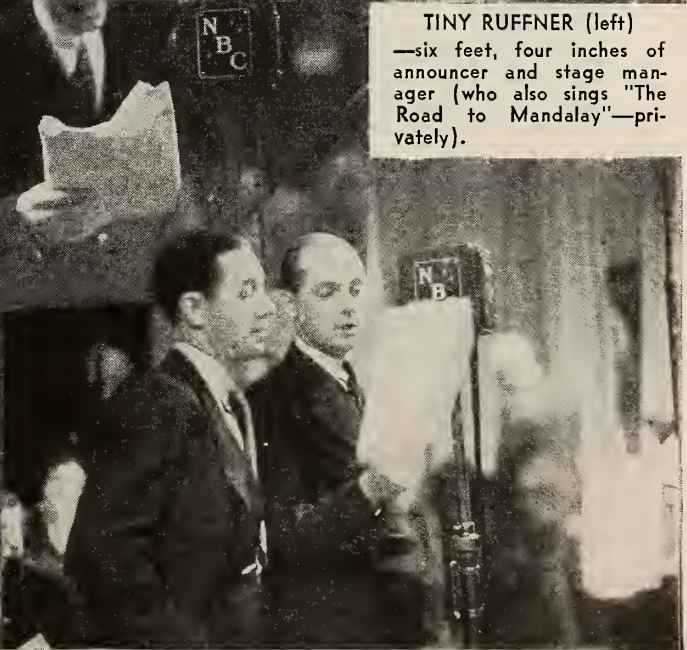


ANNETTE HANSHAW—southern torch singer (who can't read a note) . . . and Scrappy Lambert—head man of the quartet.



MURIEL WILSON (above)
and LANNY ROSS (below)

—the love interest (and we hope Lanny's press agent will pardon us for not referring to him as the "blond, silver-voiced tenor").



TINY RUFFNER (left)

—six feet, four inches of announcer and stage manager (who also sings "The Road to Mandalay"—privately).

PAT PADGETT and PICK MALONE
—known as Molasses 'n' January to folks who like their humor very mild.



TITO GUIZAR SINGS AS HE LIVES

By HOPE HALE

formerly editor of "Love Mirror"

"**P**ARDON *me*," I said. "I must be in the wrong dressing room. I'm looking for a Mexican tenor."

A young man dressed in a white linen suit stood up from before the makeup shelf. He was the dream of artists looking for a model of American athletic college youth. "I'm Tito Guizar," he said and held out his hand.

Now I am what is known as counter-suggestible. The very fact that a man gets two or three thousand love letters every week from strange women who have palpitated over him prejudices me against him. I am hard to thrill by professional thrillers. I am not keen about the typical screen idol. Musical comedy tenors leave me slightly more than

frigid. I can't help it for that's the contrary way I'm built.

So when I say that Tito Guizar utterly and absolutely charmed me, you can believe that he has more than regular features. Let me tell you something of what he has.

He has six-feet-two of height, and the breadth and thickness to go with it—all man and muscle.

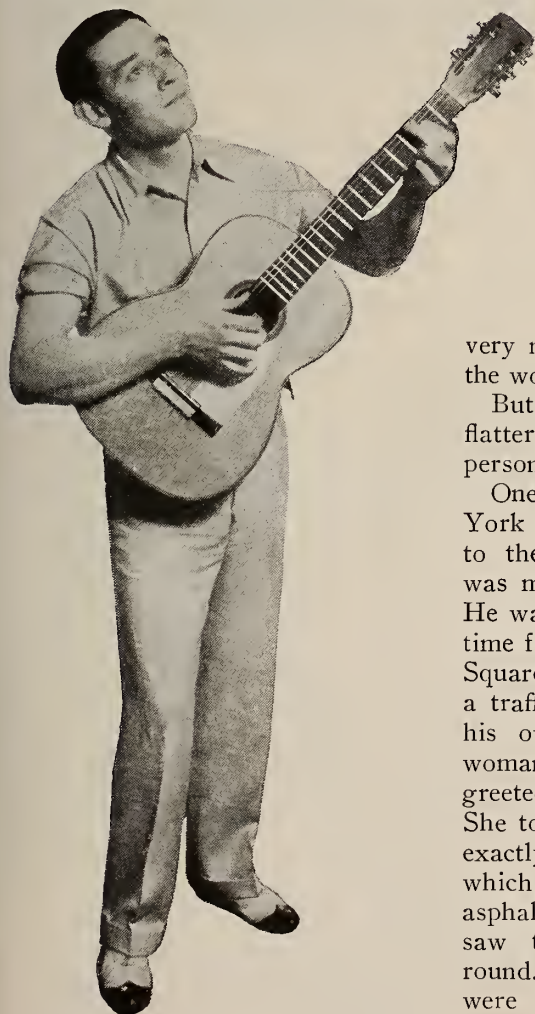
Unlike other Mexican boys, who are mostly too indolent for active sport, he has lived for athletics all his life. He captained his baseball nine in military school, and was boxing champion. That was all he cared about in the world then, except swimming, at which he copped a flock of trophies.

He has sparkling, eager eyes. They are surprisingly light in color—hazel. Under level brows and a fine forehead they meet your glance with bright, steady, open, tremendously appealing sincerity.

He has a strong jaw, a mobile, sensitive mouth, a quick, responsive smile. The flush of sun and woods glows under the clear tan of his cheeks so that the flash of his teeth and eyes is dazzling.

He is no sheik. There is nothing oily nor sleek nor practiced about his charm. The quality of spontaneity bubbles up in everything he says. His manners are not merely good manners—they are perfect. They are the natural courtesy of a truly live and friendly personality.

I think the captivating thing that Tito Guizar has is youth.



Any room he happens to be in is charged with vitality, infectious and exciting. Call it zest or gusto or animal spirits or personal magnetism—it all adds up to (excuse the phrase) sex appeal. And sex appeal of a completely devastating potency.

MY first thought was that it is too bad television hasn't caught up with radio. What a waste of so much visual charm on a medium meant for the ear alone. But then, I thought, maybe it's just as well. Because apparently this attraction of his goes over the ether waves in sufficiently high voltage as it is. His fan mail is proof of that. It might be just a little hard on Columbia's Hopeless Case Department if those girls all over the country who sigh over his songs could see their serenader while he sings to his guitar.

Tito is not blasé. He does not pretend to be indifferent to all that fan mail. He likes it. It delights him that he has pleased people, because that is what he is trying to do.

"But all those silly pash notes from people who've never seen you—don't they make you sick?" I asked.

Tito shook his dark head and smiled that boyish smile. "No, I'm glad to have people like me," he said. "When I sing love songs, it is natural that women should be romantic about me. Myself, I am romantic.

I believe in romance. I like very much to give more romance to the world these days."

But his head is not turned by flattery. He is the most unspoiled person I have ever met.

One day he was crossing New York from the broadcasting studio to the Capitol Theatre, where he was making a personal appearance. He was walking because he had no time for getting snarled up in Times Square traffic. But he got caught in a traffic jam, all the same. It was his own traffic jam. A Frenchwoman had recognized him and greeted him by a kiss on each cheek. She told him in no uncertain terms exactly what she thought of him, which was enough to melt the asphalt on the street. Other women saw the attraction and gathered round. Taxi drivers for two blocks were blowing their horns and



His songs inspire thousands of romantic women—but are inspired by only one . . . his wife.

swearing. When Tito sang his first song at the theatre that day he was still a little breathless. Not from excitement. Oh, no. From the physical exertion of extricating himself from his admirers.

TITO reads every postcard and letter that comes to him from his spellbound audience, but guess who helps him answer them? Senora Guizar!

Tito, at twenty-seven, has been married two years. "And happily," he says with a smile that makes his words ring true.

"Isn't she jealous?" I asked.

"No, I am the jealous one," he answered. "For she is very beautiful as well as full of the sense to cause her to be above jealousy."

"Is that good sense of hers a reason for your happiness?" I asked, because I wanted to know. It isn't often that you meet a man who not only is in luck but has the wit to realize and appreciate it.

"Absolutely," Tito said earnestly. "I think a woman should be intelligent and should try to get an education, if she wants to make a successful marriage."

"I thought brains scared men away," I objected.

"But the intelligent woman would have brains sufficient to tell her when to appear not to have education," he said with a sly narrowing of the eyes. "My wife's education is a great help to me. For example, I was lazy in school, cared for nothing but sports, and consequently missed many things I should know. When my wife met me I knew no

(Continued on page 41)

SEX

finally crashes the

NETWORKS



WITH our newspapers, magazines and books fairly reeking with suggestive pictures and sloppily salacious text, and with our movies already stressing sex interest to a point where one literally has to *hunt* for a film that isn't filled with sex appeal, people have naturally wondered how soon radio would go in for sex in a big way.

Well, sex has finally made the radio big time. But at least radio has succeeded in developing a new and more distinctive angle. Until television arrives on a widespread basis, radio cannot, of course, play up the pretty faces, intriguing garments, and exposed limbs which dare and dazzle the followers of the press and movies. Even then, radio "may not be quite so reckless of human consequences." Perhaps by that time radio will have seized upon its great opportunity to give the American people a New Deal (or New Dial) in the matter of sex—a deal no less interesting from a human standpoint, but vastly more significant when it comes to molding our lives. At least, radio's first great chain program which largely specializes on sex, The Voice of Experi-

ence, gives real hope in this direction.

Many may wrongly interpret The Voice of Experience as a radio adaptation of the advice-to-the-lovelorn columns which have appeared for years in the press. The conception goes much deeper; it is more sophisticated. The Voice of Experience concerns itself not only with the well of loneliness, the practice of kissing, the affairs which only the French have good names for, and other such things—but it also covers the remainder of the field of human emotions. To understand this distinctive program properly, one should first imagine all things divided into three types: things mental, things material, things emotional. Next, eliminate the first two and concentrate on things emotional. Then prepare yourself to discuss and ponder over the emotional side of the human being—meaning you, me, and the rest of the world.

YOU ARE now in the proper frame of mind to listen to The Voice of Experience. But with one important reservation: Get all ideas

of sex for sex's sake out of your mind—at least the superficial aspects so continuously and lightly flicked in our faces in print and on the screen. Imagine yourself learning about sex and other human emotions, not from the world's most seductive male or the world's most voluptuous vampire, but from one who *really* understands our emotional side and all that it means to us in making life truly worth while. Picture your friend to whom you are listening as a great philosopher of emotion, just as you visualize an internationally great figure in the practice of law. Also picture him as a great scientist in the field of human emotion—a Doctor of Emotion, if you please. That is the big idea behind The Voice of Experience. You can realize why it is infinitely more fascinating than the fictions of passion and the phantasies of romance. It is *real life*—human emotions as they are—brought before you and analyzed by one possessed not only of much experience, but of a seasoned philosophy and a background of medical study.

It is forbidden, of course, to print

or read over the radio many of the two million and more letters which have been written to The Voice of Experience. They are too intimate—and many of the words used could not be sent through the mails. But the letters are real and absolutely on the level. A few samples accompany this article and, while they have been expurgated in part, they still give some idea of the nature of the work being carried on by Dr. M. Sayle Taylor, who conducts this unique program.

BEFORE coming to the letters, however, you may be interested in a biographical sketch of the Voice, himself. His real name is not used on the air, in order that he may enjoy his private life with his family (yes, he is a family man) without the danger of being constantly harassed by men and women pressing for more and more advice.

Dr. Taylor's father was an evangelist and his mother was a settlement worker. These occupations were their life work and thus the Voice received in boyhood the inspiration to serve humanity. Trained first for the clergy, the Voice later turned to surgery and music and made rapid strides in both fields. His career as an organist (which included engagements at the World's Fair in St. Louis and at the Alaskan-Yukon-Pacific Exposition) came to an abrupt halt in Seattle when an automobile accident smashed both of his hands. While his hands were still in plaster casts he heard a lecture by the man who was then medical

head of Johns Hopkins University. The doctor emphasized how little research had been done in the field of human emotions. After talking at length to him, Sayle Taylor forsook surgery in order to train himself in this newer and more obscure field of emotional reactions. He has been at it ever since.

THROUGH the help of an uncle, he devoted five years exclusively to research—and what research! It took him all over the world and even included serving a trumped-up prison sentence for the sake of experience. The complete story of these five years is far too frank and indelicate to print here. The Voice was then, as he is now, absolutely serious and sincere about his work. The facts he discovered about such things as repression and suppression are truly amazing and convincing. One of these days it will all be published as a set of books entitled "The Hidden Side of Life." The text will consist of several thousand actual biographies (including many case histories of residents of so-called red light districts). These volumes may well prove the most important contribution of modern times in proving the ultimate consequences of sex ignorance.

Following the research period came the period of lectures on Chautauqua and Lyceum circuits. Over a period of years, this work brought the Voice before thousands

(Continued on page 42)



REVIEWING THE CURRENT PROGRAMS

By DYAL TURNER

CHESTERFIELD

See front cover

(NBC-WABC, Friday at 10:00 PM-EST)

Cast—Lou Holtz, Grace Moore, Lenny Hayton's Orchestra, Norman Brokenshire, Benny Baker

Comment—This review is based on the first broadcast of the program, so allowances are made for weaknesses that were the obvious result of the usual first-night nervousness, which is even more noticeable in radio work than in stage productions. And so it was that the veteran Lou Holtz, and his veteran stooge, Benny Baker, were a little fast with their stuff—repeated some of the build-up lines for their gags unnecessarily—and generally showed tension during the first part of the program. These faults became less apparent, however, as the show progressed. With a few more broadcasts they will get all this out of their systems. Another thing: The Holtz and Baker voices as so much alike that it is often difficult to tell which is which, unless only one is doing dialect.

Which brings us to their material: Most of it was familiar to those who have followed Lou's stage work closely. Not much was new. But one point was proven conclusively. Mr. Holtz has got to keep hunting humor, whether dialect-situation stuff (which he can certainly put over with Baker) or straight gag and story material,



THE MEN ABOUT TOWN
... they rollic with Rolfe



COUNTESS OLGA ALBANI

... an antidote for over-contraltoed listeners

which I believe he could do successfully with his colorful delivery.

Grace Moore, Metropolitan Opera star, has little to worry about. Her voice is gorgeous, and the mike is particularly kind to her high notes ... a favor reserved for few sopranos. If she sticks to her singing she certainly can't go wrong.

Lenny Hayton's band is always an asset. His accompaniment of Miss Moore's rendition of the Puccini aria, "My Name Is Mimi," may not have been everything she has been accustomed to at the Metropolitan, but it was fifty percent better than anything most of the radio maestros could have provided.

The Plug—The usual Chesterfield claim of a milder cigarette that tastes better. The idea department should go into a huddle and see if it can't come up with something brighter, and more penetrating. And why does Mr. Brokenshire continue to talk like a necklace? I mean—to borrow from Mr. Holtz—that he sorter kinder strings his words together. Do the ladies, or somebody, like it? They must. For instance, when he says, "That's why it is," it sounds to me like, "Thad-szwi-i-dis." (Or am I, like my friend, Mr. Robert Benchley of *The New Yorker*, suffering from faulty hearing?)

Opinion—Should be a success ... with good comedy material.

...

CHASE AND SANBORN

(NBC-WEAF, Sunday at 8:00 PM-EST)

Cast—Bert Lahr, Dave Rubinoff and his orchestra, Lee Sims, Ilomay Bailey, and guest stars

Comment—The sponsors are evidently groping for a program idea. Mr. Lahr is being used (or was) on a week-to-week arrangement, and the rest of the program is a sort of surprise (even to the sponsors sometimes, perhaps). After Eddie Cantor left the show, they tried a Louis Joseph Vance gangster sketch for a



BERT LAHR

... his sponsors are still groping

couple of weeks and then discontinued it, which was smart. When this was written there were guest stars supporting Mr. Lahr. And it must be said, regretfully, that he needs support. As a stage comedian, Mr. Lahr has always relied a great deal on physical clowning to put over his lines—in fact he could always get laughs *without* lines. As yet he has not adapted his stage technique to the air, and I doubt if it can be done with complete success. I hope my prediction is entirely wrong, as Mr. Lahr has always been one of my favorite funnymen.

Rubinoff, the violinist, should

have no trouble retaining the popularity he gained while he was on this program with Eddie Cantor. Lee Sims, pianist, and Ilomay Bailey, vocal soloist, are also capable entertainers. Therefore, the two things the program has lost by the departure of Mr. Cantor are a definite idea, and a consistent humorous pace.

The Plug—Pretty reasonable, considering the amount of money the sponsors are spending to give you this hour show.

Opinion—Uncertainty in the humor and lack of showmanship in the guest-star feature are handicaps to the fine musical entertainment.

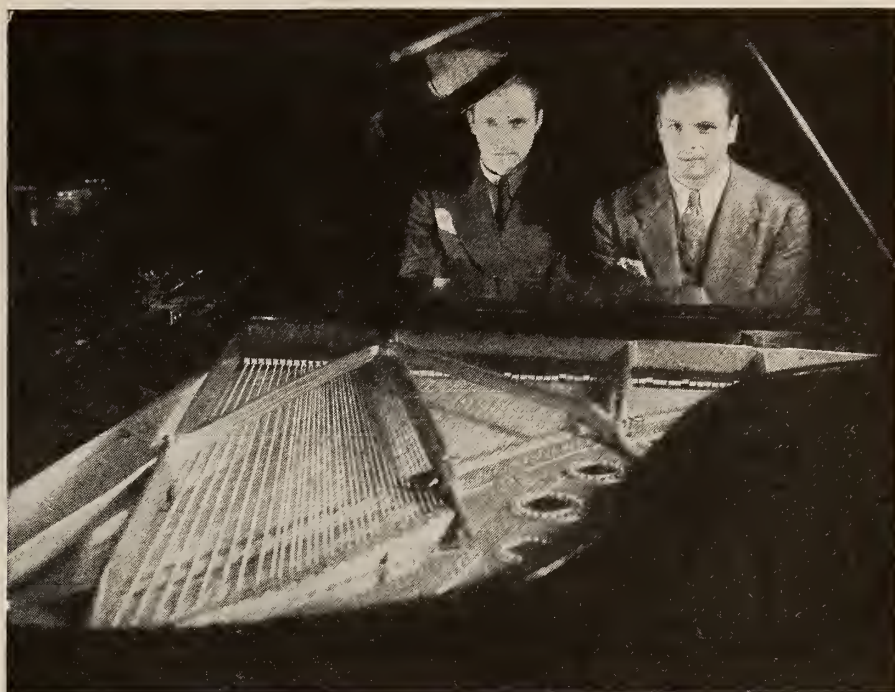
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POND'S VANITY FAIR

(NBC-WEAF, Friday at 9:30 PM-EST)

Cast—Pond's Players (orchestra) under Victor Young, Ilka Chase, Hugh O'Connell, Lee Wiley, and Paul Small

Comment—The title of this program is the tip-off that the sponsors want the show to have a class atmosphere. In an effort to provide this air of good manners and tasteful elegance, Mr. Young uses a musical combination in which the strings predominate, with the brass keeping modestly in the background. The effect is a sort of virile chamber music, with a jazz threat—the kind of orchestra you might hear if a Harlem society matron was entertaining the Liberian ambassador. The first few programs



JACQUES FRAY and MARIO BRAGGIOTTI

... their repertoire covers everything from lah-de-dah to hi-de-ho

probably left the average radio ear a bit confused. This was particularly true in the song accompaniments, when Vic soft-pedalled the band until it almost sounded as if they were walking out. As criticism, this cannot be seriously considered, however, as Mr. Young is too smart a conductor to let details stand uncorrected. Nor is it quite fair for me to judge the vocalists, Paul Small and Lee Wiley. They are both pleasant performers and seem to satisfy the customers, but neither is a favorite of the writer. And if Miss Wiley (or anybody else on the air) is going to sing "Stormy Weather," she should hear Ethel Waters at the Cotton Club. (And, Lee, don't leave out the line, "Just can't pull my poor self together." You might also try singing two notes on the word "time" instead of one.)

The Plug—Another of those little dramas of "real life," intended to mix a bit of fun and innocent amusement with the advertising. Reversing the usual radio routine of the smart husband and the dumb wife, in this set-up Ilka Chase is the smart wife, and Hugh O'Connell is the dumb mate. At home, the theatre, or anywhere at all, the talk between them drifts to Pond's Cold Cream and the "outer and under skin." Hugh, being a naive creature, has to have the details explained, and Ilka gives him the lowdown on how

she preserves her physical allure after years of the wear and tear of married life. If this were the only plug, it would be fine, but the announcer also has plenty to say, which runs the advertising into the usual error of overstatement.

Opinion—Good musical show. And the commercial angle introduces, in Miss Chase, a personality who deserves serious consideration as an air comedienne. With proper material she should be as successful on the air as she has been on the stage.

• • •

COUNTESS OLGA ALBANI

Comment—One of the few sopranos on the air who doesn't make me grit my teeth when she clamps down on a top note. Apparently the radio technicians find it almost impossible to transmit the ordinary trained soprano voice without getting noises like the scratching of a pin on a

(Continued on page 43)



ILOMAY BAILEY

... she and Lee Sims survived shake-ups in their show

USE FAN-FARE'S PROGRAM FINDER

You will find it the most complete listing of artists, programs, and stations in any magazine or newspaper.

Ted Husing picks

THE TEN BEST

PICK out the most energetic, quick witted, enthusiastically glib person you know—add six—multiply by two—and the answer is Ted Husing. I listened to him talk informally for a couple of hours the other afternoon and if I got a story out of what he said it's only because I was able to keep up with a *few* of his mental gymnastics.

Husing is a really great showman. He's only about thirty, yet he is one of radio's old men in the kind of experience that comes from having to tell the world about hundreds of important events, no two of which have been alike. He has learned to talk and, more important, when to let the other fellow talk. He has developed an amazing versatility, change of pace, or whatever your phrase for it is. What's more, he has acquired a news sense that is perhaps unsurpassed among radio men and journalists.

My purpose in talking to Husing was to learn what he considered his "Ten Best Broadcasts." I hadn't been in his office three minutes before it became absolutely clear that his idea of "best broadcasts" was "toughest spots."

Husing talks in headlines, and his first remark about his work summed up everything he has ever done in radio. "Ten percent of my radio broadcasts," he said, "have been rotten—sixty percent have been fair—and thirty percent have been good. And I'm the first to know whether I'm good or rotten. Don't ever let

anybody tell you that any announcer is consistently good."

"What makes you rotten one time out of ten?" I asked, taking him at his word.

"Conditions we can't control, usually," he replied. "Bad weather—unavoidable delays—not enough notice to get all the facts I should have before the event—too little time to make adequate technical preparations—lack of cooperation on the part of local people—and unexpected things that happen at the last minute, such as important people getting ideas of their own about how the broadcast should be handled.

"Then I suppose you'd call your best broadcasts the ones in which you were able to get around some pretty appalling handicaps?"

"That's right," Husing said quickly. "Some of the best work we've done probably sounded to the listeners like commonplace stuff. Take the Pitt-Army football game in 1931.

"THE Army team was playing in Pittsburgh for the first time, and the Cadets were scheduled to parade through the streets—starting at 9:15 in the morning. The whole town was out. There was such a mob that a parade was impossible. There were minor riots all along the line of march. The cops were helpless. We went on the air at 9:15. At 10:30 we were still on, and the parade hadn't even started. I'd gone to Pittsburgh with the idea that the tough part of the program would be

the game. I'd worked weeks getting the facts together. And then, for an hour and a quarter, I had to keep talking about something that hadn't happened!"

"What did you say?" I asked.

"I stalled as much as I could. I described everything in sight. I talked about the weather, about Pitt, about West Point, about the long and glorious record of the Army, the Navy, and the Government; about parades in general, about mobs in general—in fact, I said everything I could think of that had the remotest connection with that damned parade."

"Why can't you go quietly off the air in cases like that, and give the audience a musical interlude—or something?" I asked.

"You lose the people who want to hear about the event," Husing said. "It may start any minute, and if the announcers on other stations go on talking and you go into music, you never get your listeners back."

I was about to ask why *all* the stations couldn't go into their music, but Husing was too fast for me.

Ted is our premier sports announcer because he knows his games. This shot was taken while he was warming up with the Army team last fall.

By R. R. ENDICOTT



"THE end of the Democratic National Convention in Chicago last year was another tough spot," he continued. "Frederick William Wile, H. V. Kaltenborn, and I were covering the show. I knew nothing about politics then and I know little more now. I was working there purely in the capacity of 'color man.' My post was high up in the convention hall where I had a bird's-eye view of the whole gathering. Kaltenborn was on the speaker's platform and Wile was on the floor. When anything exciting happened I was usually able to spot it first from my point of vantage. I'd give the listeners a short description of what was going on and then I'd switch the mike to either Kaltenborn or Wile and he'd talk about the political significance—if any."

"That whole convention was a fascinating job because it took so much air sense . . ."

"What's air sense?" I interrupted. "Well, that's what any announcer-at-large has to have to do a good job," said Husing. "It's the ability to judge the news value of whatever happens the minute it takes place—so you can give it *enough* time, but not one bit more. And if you don't already know it, let me tell you that a political convention takes air sense. You're on the air almost continuously for several days. Much of the time nothing important is happening—and yet you've got to sustain the listener's interest. Do you recall that interminable hour Governor Roosevelt was delayed in getting from the airport to the convention hall last June? Well, that was the toughest spot in the whole convention for us. We'd built up the broadcast to a big climax—which was to be set off by his entrance. The people knew he'd arrived in the city. He was expected to come

through the door of the hall any minute. The delegates were all set to give him a tremendous ovation. And then we all waited for one solid hour! Just sat there and waited with absolutely nothing to say that we hadn't said a hundred times before that week."

"DOES it ever happen," I asked, "that, when you are so desperate for a subject to talk about, you say something offensive to a large part of your audience? That is, do you ever inadvertently get in such hot water that you only make it hotter if you try to get out?"

"Well, that's never happened to me," said Husing, "and I think the experienced announcer comes to know instinctively what type of thing he must not say—no matter how hard he's pressed. You undoubtedly know all about that incident at Cambridge when, during the Harvard-Dartmouth game of 1931, I described the playing of one of the Harvard fellows as 'putrid.' That wasn't because I was hard up for words. It was because that word seemed to describe best what happened."

"And, by the way, put that broadcast down as one of my best ten—mostly because of the consequences of one word. The next day Columbia and I were front page news. And people haven't forgotten it yet, particularly in Boston."

"As a Harvard graduate," I put in, "I've always considered that the action of Harvard officials in barring you from the stadium was unfortunate. They were bound to get nothing but unfavorable publicity from it."

(Continued on page 44)



No wonder Mr. Husing likes to broadcast the horse races in Florida. Standing near his feet are two of the reasons. Below he is interviewing "the man in the street" in Harlem—and, to the right, we see him in the plane he is now learning to fly.



POPULAR TUNES

An Analysis and Opinion

By RUDY VALLEE

"STORMY WEATHER"

By Harold Arlen and Ted Koehler.
Published by Mills Music, Inc.

It was not until the appearance of Walter Winchell and Ben Bernie at the Paramount Theatre in New York that I fully appreciated Harold Arlen's genius as a song writer. I have admired him as a pianist and vocalist since he worked in Arnold Johnson's



band, and when he wrote "Happy Feet" I knew he had the mark of cleverness. But the Paramount show made me realize what a truly great song writer Harold is. He had arranged a medley of his popular songs, and as he went through the list I heard "Get Happy," "Hittin' The Bottle," "You Said It," "Sweet And Hot," "Kickin' The Gong Around," "The Devil And The Deep Blue Sea," "I've Got A Right To Sing The Blues," "I Love A Parade," and "I've Got The World On A String."

Associated with Harold as lyricist is the very capable Ted Koehler, and many of their songs have been used by the torrid colored singers at Harlem's Cotton Club. And after all the marvelous songs these two boys have turned out, they now top their work with "Stormy Weather." The first time you listen to it you may think it a bit disjointed and lacking in pattern, but the more you hear it, the more you will appreciate the true depth of the composition. As in other Arlen songs, this one shows the influence of Jewish religious melodies—in fact, Harold admits that his youthful days in the Synagogue left an indelible impression on his musical imagination.

"Stormy Weather" is one of the most unusual song hits in years. It has already been given a magnificent stage presentation at the Radio City Music Hall, and will doubtless be featured by amateur and professional showmen all over the world during the next year. It should be played slowly.

"I LAY ME DOWN TO SLEEP"

By Allie Wrubel. Published by
Shapiro Bernstein & Co.

During my college days in New Haven I associated myself with Messrs. Bolton and Cipriano, two Yale graduates who had been handling dance orchestras since their college days of 1913-1914. They, in turn, often worked for Ed Wittstein, who was the leading society dance orchestra leader in that New England territory. One weekend Mr. Wittstein brought down a young man from Wesleyan College named Allie Wrubel. My first impression of Allie was that he had a pointed chin and a rather humorous, eccentric disposition.

Wrubel's folks were wealthy furriers in Middletown, Connecticut, where Wesleyan is located. Allie not only played the saxophone well, but his chin seemed to have been designed to sustain the silver length of the flute. Crazy tricks on that instrument were his forte, and, while I made a specialty of tone, I also went



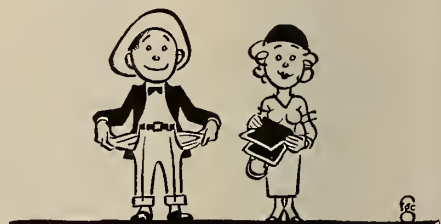
in for some of the trick stuff. Thus Allie and I were always friendly rivals. Shortly after I was graduated I moved to New York. When Allie decided to write songs he also invaded the Big Town.

That he had an unusual talent was demonstrated even before his college

days. He composed a little risqué song called, "You'll Do It Some Day, So Why Not Now?" Allie has always leaned a bit toward the double entendre and I believe he has furnished Morton Downey with some unusually clever material suitable for drawing room and night club work.

But Allie soon discovered that, in order to write good commercial music, the songs had to be tuneful and simple. As a result of his earnest efforts, we have "Now You're In My Arms," "Farewell To Arms," and "The Farmer's Daughter's Wedding Day." And now comes the lovely, almost concert type of melody, "I Lay Me Down To Sleep."

This song will unquestionably make radio history, though, of course, Allie's best is still "Farewell To Arms." We play "I Lay Me Down To Sleep" quite slowly, taking about one minute to the chorus.



"WHAT HAVE WE GOT TO LOSE"

By Lou Alter, Gus Kahn, and Charlotte Kent. Published by Robbins & Co.

This is more a note of apology than an opinion, because you certainly know by now that "What Have We Got To Lose" is a hit song. Which just goes to show how wrong I can be. Jack Robbins mailed me a "ditto," or mimeographed copy, long before the song was published, but I couldn't see that it had any merit until Helen Morgan sang it on one of our programs.

And so my belated congratulations, particularly to my good friend, Lou Alter.

The tune should be given a breezy, lilted treatment. We take about fifty seconds to play one 32-measure chorus.

"SHADOW WALTZ" AND "I'VE GOT TO SING A TORCH SONG"

By Harry Warren and Al Dubin. Published by Remick Music Corporation

These tunes are from the Warner picture, "Gold Diggers of 1933," and I mention them together because we recorded both of them for the Columbia Phonograph Company.

(Continued on page 48)

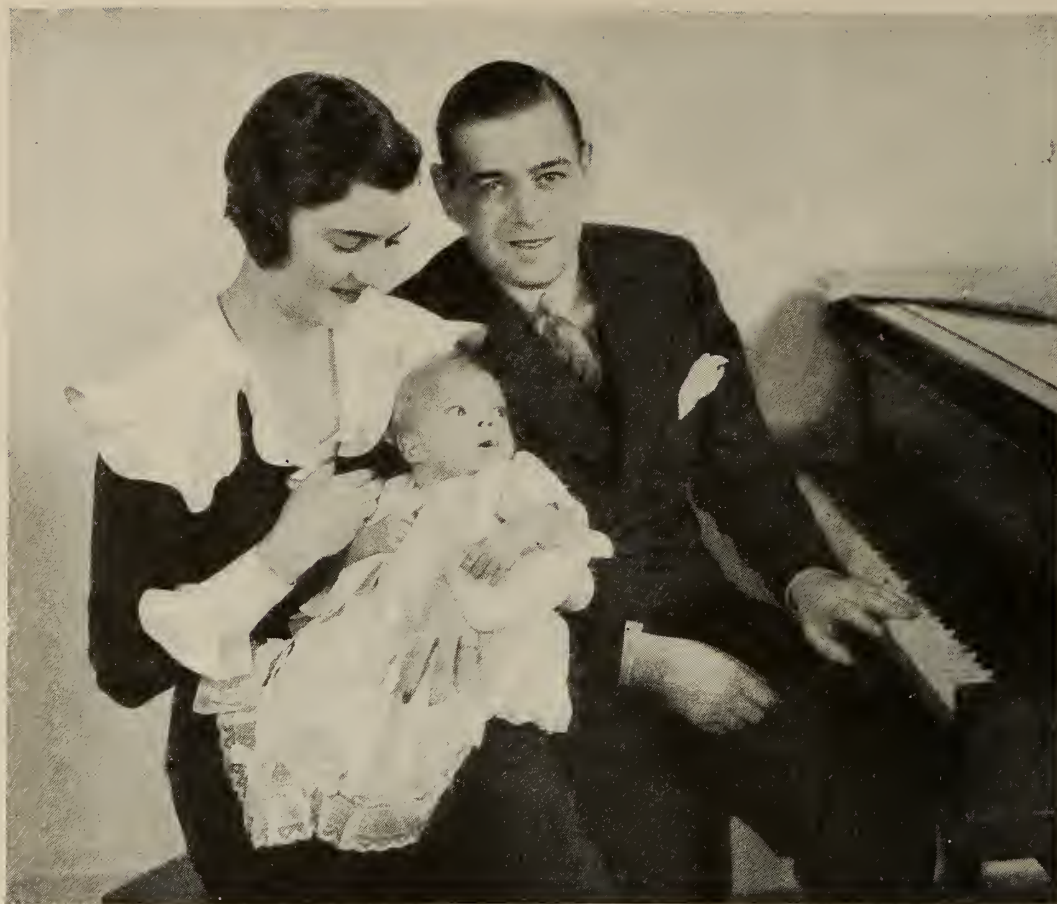


RADIO'S RAREST ASSET—AN AMUSING WOMAN

Ilka Chase, brilliant young stage comedienne, is one of the few women in the world who can be funny without costume and dialect. And her smart comedy registers as definitely through the microphone as it does in person. The air needs amusing ladies, so congratulations to the man who cast Miss Chase in the Pond's "Vanity Fair" program. (Further comment under Reviews, page 13.)

LUCKY IN LOVE

By JEAN CALVIN



THE story behind the marriage of Morton Downey and Barbara Bennett is romantic, but it is seldom told because that popular young Irishman has always displayed an unusual reticence in discussing his wife. Ask him about himself, and Morton will discuss everything from his views on nudism and the budget, down to the color of his underwear. Yet when you mention Barbara it is strictly "keep-off-the-grass."

It leaked out in the beginning of his radio fame (together with the fact that he had once sold magazines on trains as a "newsbutcher") that Mort referred to his wife as "Lover," that he sang all his romantic songs straight to her, that he talked to her continually on the telephone—even to putting through long distance calls to the Coast, and that after every personal appearance in New York Theatres, there was always a telegram from Barbara waiting for him in the dressing room. People noticed that Mort occasionally slipped in small messages to Barbara over the radio, . . . an almost inaudible "Good-night, Lover" would often follow his last song.

Everyone who has seen them together wonders at the effect "Bab" Bennett has had upon her wise-cracking, rambunctious husband. When she is around he plays a perfect Sir

Walter Raleigh to her Queen Elizabeth, and the "gags" take on another color. If you knew Mort well you would realize the import of this statement. He will go to any lengths for a laugh—loves a good joke better than almost anybody this writer has ever met—and doesn't mind if he has to be a bit risque to get his giggles. All of which makes him the more popular with men, but sometimes shocks the ladies (though they seldom fail to laugh after being shocked).

So what? So this. When a girl can make a man pull his punches on his sense of humor, she has him pretty well under control. Not that Mort minds it, because he adores this girl, just as obviously as she adores him. And it's been like that since the day they married, four years ago.

BARBARA is a real contrast to Mort. She is slender, dark, and elegant. She has the bearing of a Bennett, and though her hair is darker than Connie's or Joan's, the shape of the face and the hair-line are much the same. She is quiet, and looks sophisticated and naive at the same time—a special gift of all the Bennett sisters.

It was about four years ago that Mort went out to the coast to take Hollywood by storm—at least, that's

why he went out. He'd served his term with the Leviathan band and made a reputation in European night clubs—so he planned to conquer Hollywood. Unfortunately talking pictures weren't what they are now—neither was Mort a suave actor, and the result was very sad.

The first picture was "Syncopation," and his leading lady was Barbara Bennett. The hit song from that movie was "I'll Always Be In Love With You." When he sang it to his leading lady, he meant it. He did some madcap courting off the sets as well as before the camera, and they were married in two weeks. Mort decided to brave another picture, and they starred him in "Mother's Boy."

Barbara and Mort went to the opening night. They stood about twenty minutes of it, then Mort whispered in his wife's ear, "Lover, as an actor I'm a large order of ham," and he took her arm and walked out of the theatre. Nothing she could say consoled him much. But in a short while the movie magnates again tempted him with their bags of gold, and he made "Lucky in Love." The opening night of that one wasn't much better, and Mort was convinced that he was no actor.

(Continued on page 47)

THE TRAGEDY THAT MADE CONRAD THIBAUT GREAT

By GLADYS BAKER

VARIOUS adjectives have been used to describe that "certain something" in Conrad Thibault's voice. Hundreds of women, young and not-so-young, run the gamut of their vocabularies to find a patly descriptive phrase. Poignant . . . poetic . . . wistful, some of the fair correspondents write. But all agree on one thing—that Conrad's voice has a sympathetic depth that is strangely moving.

And they are right, though they could never guess the story behind this unusual quality. It is not the result of years of training. Nor is it a studied trick of showmanship that projects this subtle something over the air with such effectiveness that women of all ages are immediately won to a Voice.

Behind the deeply stirring, warmly colored tones lies a romance as beautiful, as appealing, as *young* as any fairy-book legend out of the pages of Hans Anderson or the Brothers Grimm.

This story has not been told before, because beneath the calm assurance, which is one of the most satisfying assets of the Thibault vocal talent, is a shy, retiring personality and the innate sensitivity of an artist. There I found the answer to Conrad Thibault's peculiar ability to recreate romance for others, and there I came upon the reason for that unaffected pathos in his singing that goes straight to the listener's heart.

IT was not without curiosity that I went to meet the celebrated baritone. Though I had been told that he was in his late twenties I was not prepared for his extreme youthfulness. In spite of a lack of pose and a casual exterior, one knows that he is highstrung, temperamental. His

face is thin (much less oval in shape than any photograph I have seen of him), his nose aquiline, his mouth sensitive; hair, eyes and complexion are of that light bronze tone which accentuates his youthful, almost boyish, appearance.

We had tea late in the June afternoon in the baritone's apartment. The rain pattered monotonously against the windowpanes. The New York traffic rumbled dimly in the distance. The lamps were lighted against the drab grayness of the outside world. Inside was an atmosphere of quietness, relaxation, repose. Circumstances were in my favor. For

on that particularly dreary afternoon the popular radio star was just a tired, unhappy young man and the quiet setting was one to inspire confidences. On a sunshiny day, or in another mood, I felt certain that the doggedness with which he has guarded his private life from an inquisitive public would have kept him formal and aloof.

And there was another thing. The date on his calendar brought a vivid recollection of a tragedy which is ever with him. For on that same day of the month, just seven months before, Conrad Thibault had lost his wife—and with her most of the joy and meaning of life.

"I have only my memories now," he said, brown eyes gravely reminiscent.

Nor was it easy to disturb those memories. For a time it seemed as if our talk was to be over almost before it had begun. But Mr. Thibault seemed to appreciate the difficulty of my assignment, and it is a testimony to his considerate nature that he consented to talk to me frankly.

ONCE started, he talked readily—with something of the relief that comes from letting go of pent-up thoughts and emotions.

(Continued on page 48)





If you think we are going to say "Hay, Hay!" you're crazy. It is simply a picture of Ruth Etting in overalls playing in the hay, because somebody wanted a picture of Ruth in overalls playing in the hay.

"Look out, Everybody!" When Kate swings she takes a mean cut at that apple. And the strange part of it, Mr. Ripley, is that the buxom Katherine really plays good tennis.



Informal

STAR-GAZING

"WHEN THE MIKE'S AWAY THE CAST WILL PLAY"

OLD RADIO PROVERB

For programs on which these stars appear see Artist Schedule on pages 39 and 40



When Paul Whiteman stated he lost weight eating grapefruit—the whole world started eating grapefruit. Warner Brothers even used the angle in the film, "Hard To Handle." Citrus growers should endow Paul.

Al Smith takes Clara, Lou and Em to the top of the Empire State Building and shows the famous Chicago visitors his city. "It's just a little place," says Al, "but I call it home."



We were all set to talk about Norman Broken-shire, the Old Salt . . . when we noticed that conductor's hat he is wearing. Probably one of those "guest conductors" we've been hearing about. Norman is now one of the Big Four (the others being Grace Moore, Lou Holtz, and Lenny Hayton) on the Chesterfield program.

Fred Waring, head man of Waring's Pennsylvanians. According to the announcer, Old Golds (Fred's tobacco backer) are "as smooth as Waring's music." If they are that good, we are certainly going to give up snuff.



Alex Morrison, radio golf expert, instructs that Southern singer, Betty Barthell (howya honey chile?) by crooning his theme song—"It Don't Mean A Thing If You Ain't Got That Swing." Alex's talks (on the Richfield Country Club program) are recommended to all golfers. They really make sense.



Somebody told Phil Baker that Ann Neil was a ventriloquist, so he thought he had located the phantom heckler on the Armour program. Harry McNaughton is saying, "Don't chap, her old chop." And Phil replies, "Why not? Everybody else has taken a cut." (Boy, you certainly hit the Neil on the head that time.)

WHEN STARS COME

"YOU can't stop Winchell. He knows all the answers."

That sentiment has probably been expressed hundreds of times—and no wonder. This gossipy news trapper has made an astounding success as a journalist and radio informant because he has a nose for headlines, and an ear for paragraphs that end in exclamation points.

But when a friend made the remark the other day that Walter couldn't be stopped, I had the answer to that one, because I saw him stopped. It was the last time I met Walter before he left for California. The occasion was a party that was given by Nancy Ryan of the recent Broadway show, "Forsaking All Others." So, of course, Tallulah Bankhead, who was the star of the piece, was there.

When Tallulah Bankhead and Walter Winchell are present at the same time—that's news. All the guests were prepared for a duel of wits . . . or at least a friendly exchange of dynamic cracks. The stage was set when Walter seated himself on a sofa with Tallulah facing him in a chair. Grouped about them were Ruth Cambridge (Walter's *Girl Friday*), Mr. and Mrs. Alton Brodie (she's Irvin S. Cobb's daughter), Ilka Chase (in Tallulah's play, and also on the Pond's radio program), William Murray of NBC, and the writer.

"Well, well," said Tallulah, opening the show. "Here I am surrounded by writers. Winchell and Evans both looking for news, and, like all journalists, they are pushovers. By the way, boys, did I ever tell you what I think of newspapermen?" . . . and she was off.

You may have heard a great many stories about Miss Bankhead. For instance there is the line she is supposed to have handed Winchell the first time she saw him:

"Walter, you know those terrible things you've heard about me? Well, they're all true."

There are other remarks—hundreds of them—credited to this unusual girl. What Tallulah has said and done is a subject for conversation anywhere you may go in New York. But one of the things that is not generally known is that she has one of the most amazing mental ma-

chines ever installed in the bean of a human. I certainly found it out before she got thru at this Ryan party.

After she had told us all about newspapermen, she went right into a relevant line of anecdote about certain of her experiences in England, and she kept us in stitches for over an hour. Every one of us, including the loquacious Winchell, sat there with mouths open, hanging onto every word and gesture. She is simply amazing. Never have I met a person with such a flair for parlor showmanship. Nor have I known a comedienne with a finer sense of humorous values. Always the right word in the proper place to get a laugh . . . some of it risqué, but all of it interesting.

When we were leaving I went over to Walter and said,

"What do you think of that Bankhead gal? Isn't she something?"

"Never heard anything like her in my life," said Mrs. Winchell's bad boy, shaking his head. "She stops me."

And so my contention that Winchell can be stopped is based on his own confession.

• • •

THE mention of Mrs. Alton Brodie reminds me of another party. This one was given by her father, Irvin Cobb, in honor of some of the stars of the Ringling Brothers circus. In his past appearances on the air, Mr. Cobb has told several circus stories, all of which he has picked up from his friends of the Big Top. I hope he repeats some of them on his weekly broadcasts for Gulf Gasoline.

Late in the evening of the Cobb soirée, one of the most interesting groups of people I have ever seen was gathered in one small room, and I was fortunate enough to be able to horn in and listen to the chatter. Seated in a circle were Mr. Cobb; Gene Tunney; Nancy Carroll; Clyde Beatty, the world's greatest animal trainer; Herbert, probably the greatest horsewoman the circus has ever known; Colliano, the highest salaried tight-rope walker in the game; Dexter Fellows, internationally known press agent of the Ringling show; and the one and only O. O. McIntyre, famous columnist on the *New York American*.



TALLULAH . . . with her hero—Dickie Moore.



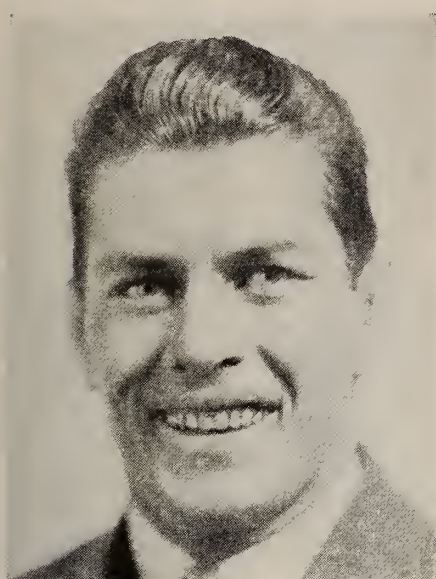
WINCHELL . . . stopped by a woman's wit.



BOBBE . . . named a radio star "Doc."

DOWN TO EARTH

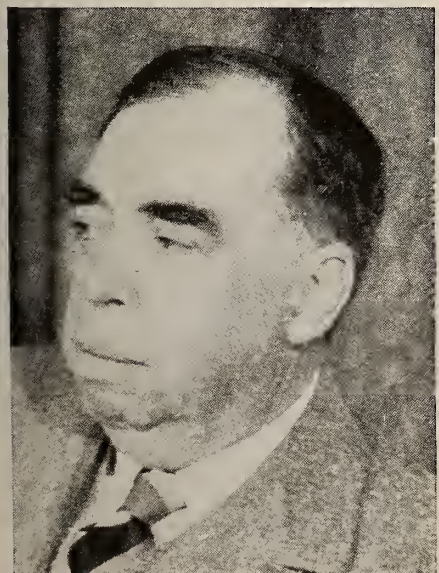
By HARRY EVANS



TUNNEY . . . is full of correct information



MARY ALICE . . . was visited by Ruth Etting.



COBB . . . invited acrobats and lion tamers.

You can imagine the different slants in the conversation. Beatty told about taming lions . . . Tunney gave us first-hand details about taming men . . . Miss Herbert told about the years of training it had taken for her to learn to do the amazing tricks she performs in a side-saddle . . . Nancy Carroll inveigled Colliano into recounting interesting episodes in the life of a high-wire man (and did he react to the inveigling!) . . . while Messrs. Cobb, McIntyre and Fellows had a story for every situation introduced.

If Mr. Cobb has not already repeated parts of this conversation in his radio work, I am sure he will. And inasmuch as it was his party, he has the right to the "material." I don't believe I ever had a more satisfactory evening. Every sentence was news.

...

THE one thing, however, that impressed me most was the natural charm and unassuming manner of Gene Tunney. I have met this big fellow a number of times, but this was the first time I had ever really heard him express his views on sports in general, and boxing in particular. It was the most intelligent commentary on the subject I have ever heard.

It seems to me that some sponsor is overlooking a bet by not signing Gene up for a series of air chats. He would not have to confine himself to the conversation of the ring. His ideas on politics, literature, or any other topic of general interest would make better listening than the ideas of many of the boys who are recognized as astute students (say that fast) of current events. I used to be one of the large group of people who thought Mr. Tunney's cultural manifestations were a lot of hooey, but now I realize that it is the same old story. You can't know the truth until you know the person.

...

RADIO seems to cover the entire field of advertising. I mean to say that there is hardly any article which can't be plugged over the ether. Hollywood proved this recently when the Hotel Knickerbocker went on the air and offered gigolos for hire.

It seems that the hotel stages a tea dansant between 12 and 2 P M called "The Woman's Hour" (proving that their arithmetic is terrible). Present at these functions are a flock of hanthome danthing men and, in the radio announcement, lonely ladies (with a yearning to shake their feet and stuff) are told that these boys will be happy to teach them the tango or rumba (the first for their feet, the second . . . well, never mind). The price is \$1 per whirl, and no holds barred. The announcer also informs you that the music is furnished by Don Cave's orchestra.

There must be some crack there about "Cave Men." If you think of it, let me know.

...

THE sweet things you hear about Ruth Etting are not the usual press agent imagination. I saw an incident recently that convinced me of this. When Miss Etting was starring in the late Flo Zeigfeld's "Hot Cha," there was a girl in the chorus named Mary Alice Rice. This girl, who is now doubling as a chorus girl and the principal understudy in "Music In The Air," was invited by Nick Kenny (New York *Daily Mirror* radio critic) to appear on one of his "Radio Scandals" programs. Nick was so impressed with her singing voice that he signed her up to appear in the Roxy Theatre with a group of young artists he was sponsoring.

One afternoon Miss Etting was in the audience. She had come there just to hear one of the performers, but after she recognized Mary Alice she waited until the girl had done her song. Then, instead of leaving, Miss Etting sat through the whole show, which took nearly two hours, and later went backstage. When the call boy knocked on Mary Alice's door and said, "Ruth Etting to see you," she thought it was a gag. You can imagine how she felt when the famous Miss Etting walked in, kissed her, and told her how swell she was.

Nor did she stop there. She gave the young girl several invaluable hints about singing over a microphone, and told her where she could go to get song arrangements that would suit her voice.

All of which is the answer to the

(Continued on page 50)

"I HATE TO ACT"

says JOHN BATTLE

Radio's Most Versatile Actor

By ROBERT RANTOUL



IF John Battle really hates to act, as he claims, his life must be almost all hatred—for he is probably the busiest actor on the air today. And in addition to acting he writes at least three programs every week and frequently more.

When I talked with him he was living in a small hotel room. This was a bit surprising as I knew he had an apartment only a few blocks away. "When I want to rest I have to go to a hotel," he said. "Too many people know my apartment phone number. What's more, I've got to move from *this* hotel tomorrow, because they're beginning to find out where I am. And by 'they' I don't mean creditors, either."

Now this all sounded as if Battle might be trying to build himself up as a much sought after young success. But during the two hours we talked the telephone bell rang a dozen times. And after he gave me an outline of a typical week, I was prepared to believe he had been modest in his complaint about people not leaving him alone. Here's a synopsis of a recent seven-day schedule for Battle's radio work, as he described it to me:

"FROM nine to eleven on Monday I rehearsed *Triple Bar X Days and Nights*. I played three parts—Old Man Harris, who runs the dude ranch; a young Mexican lover, and his father. For the next four hours I rehearsed *Roses and Drums*, which I had written on the preceding Saturday and Sunday. I took the roles of a negro servant, a Tennessee mountaineer, a Virginian army captain, and an Irish sentry from New York—all on this one program. From three to six there was the *Bar X* dress rehearsal, and from six to seven-thirty the rehearsal of the *Tyrol Jubilee* show, which I write three times a week. At seven-thirty I went on the air for *Tyrol* and at eight we put on *Bar X*."

"Just a minute," I interrupted. "That schedule went from nine in the morning till eight-thirty at night, without a break. How about food, and when did you write the *Tyrol* script?"

"I got sandwiches and coffee sent into the studio," replied Battle, "and during rehearsals I was able to write parts of the *Tyrol* show on the back of the scripts I was then rehearsing."

"That clears that up," I said, "and

on Tuesday what did you do?"

"Well," continued Battle, "from nine till one I made some recorded programs . . . *Sonny Baker* and *Penrod and Sam*. In the first I was a Portuguese pirate, and in the other a cowpuncher named Forty Rod. From two until six I rehearsed *Miss Lilla*, a Tennessee mountain dialect sketch in which my character is Lester Orville Lipscomb. Before playing on that program at ten o'clock I got a call to go on the air in *Eno Crime Clues* at eight. In it, without rehearsal, I played Caesar, a negro stable boy, and one of the voices in a dramatized commercial announcement."

AND that, dear reader, is what is known as being busier than a cow's tail in flytime. Mr. Battle should have been triplets.

Returning to his last remark, I said to him,

"What do you think of those dramatized commercials?"

"I don't like them personally, but I think that if they are intelligently done they make effective advertising. You do whatever you're asked to do

(Continued on page 49)

THE CIRCUIT JUDGE

A Department of Radio Information

Conducted by
ZEH BOUCK

TO drive an automobile, it is only necessary to demonstrate a moderate degree of skill in handling the steering wheel, clutch, brake, and gear shift. But the driver who knows something about the mechanics of his car—the difference between summer and winter gasoline mixtures and oils, the theory of ignition—will derive greater pleasure and more service from his automobile than

the owner who merely knows how to start, steer and stop it. The same is true of radio. A child can tune a receiver, but the utmost in satisfaction and economical operation is secured only when the operator knows a bit more about the function of the dials, the purpose and limitations of antenna and ground, and the miracle of the vacuum tube.

—THE CIRCUIT JUDGE

BARGAIN COUNTER RADIOS

"LET THE buyer beware" is a saying that started back in the old days of Rome, and was probably addressed to prospective purchasers of real estate in the swamps along the Appian Way. It applies to real estate equally well today—and to second hand autos and marked down radio sets. M. E. B. of Portland, Maine, brings up the subject:

"Several of our sporting goods and department stores are selling new radios—some of well known makes—at prices often less than half their list value. I'd like to buy one of these, but I'm afraid of getting stuck. Are they good? If so, how can I tell a good one?"

Marked down radios are being bargain-counter throughout the country. Thousands of these are sold at ridiculously low prices for reasons that in no way reflect upon the actual worth of the receiver. Unfortunately thousands also are clucks.

If M. E. B. has a friend who is a radio expert in other than his own opinion, he should enlist his assistance in selecting a good receiver. If no such friend is on hand, his next best bet is to form his opinion with no prompting from the salesman.

Select a receiver in the price class that interests you. Determine by inspection whether it is a superheterodyne or not. All good supers carry etched plates on the chassis declaring the receiver to be licensed under the superheterodyne patents.

Count the number of tubes. A really satisfactory super should not have less than six tubes. Five tubes is the minimum for a first class tuned-radio-frequency job.

The number of tubes is an index of sensitivity. If you are interested in distant reception, you will hardly be satisfied with less than an eight tube superheterodyne. The number of tubes also has a bearing on selectivity, and if you are in a congested radio district, eight tubes again is the recommended minimum. If the receiver has eight or more tubes, automatic volume control should be among its features. Look for this in the literature and direction sheet—don't take the salesman's word for it.

Insist on new tubes of a nationally known make, and upon an adequate demonstration, preferably in your own home. Check the tone quality on low and high volume. Here you are the ultimate judge of the receiver, and can determine better than any radio engineer just how it meets your requirements.

A three months' service guarantee is an indication of confidence on the part of the dealer, and suggests a reliable receiver.

A MATTER OF TONE

THE tone control has several useful functions. It can be used to modify bad echoes when the receiver is installed in a large room with few draperies. The effects of static and similar disturbances can

BARGAINS IN RADIOS

● TONE AND TONE CONTROL

● NEW TUBES AND OLD SETS

● WHAT TO DO ABOUT STATIC

be reduced by cutting down on the "highs" (adjusting for a muffled tone). And also, if the individual listener prefers the Philharmonic mellow, rather than sharp and brilliant, he can have it as he wants it.

However, H. A. D. of Schoharie, New York, ear atune to the highest treble of the woodwinds, asks—"How can I tell when my tone control is adjusted so that I hear an orchestra exactly as it is being played?"

Almost invariably the most authentic reproduction is secured when the tone control is adjusted for "brilliant." If you are not certain just which extreme this is, make the adjustment when listening to the announcer. At one end of the control the voice will be "mellow." (I'd call it muffled.) The other end will be the "brilliant" adjustment. It will also be the more noisy.

TO JUNK OR NOT TO JUNK

TUBES may come and tubes may go, and the question is how close to forever can the old set go on. R. O. T. of Rochester, New York, observes:

"It seems that every month in the last two years has seen a new crop of radio tubes. I'm wondering if their use results in a real improvement. I mean, is my present set becoming antiquated? I have a Radiola 48, employing the familiar '24, '45 and '80 tubes."

There are in existence some
(Continued on page 50)

FAN-FARE'S HUMOR CAFETERIA

(RADIO COMEDIANS HELP YOURSELVES)

"I say, old fellow, why on earth are you washing your spoon in your finger-bowl?"

"Do you think I want to get egg all over my pocket?" —*Awgwan*

Advertisement from Reading (Mass.) Chronicle: "Wanted—Small apartment by couple with no children until May 1." —*Buccancer*

"Pop, I need an encyclopedia for school."

"Encyclopedia hell; you can walk to school like I did!" —*Cajoler*

In spite of all the publicity given propaganda for world peace, there were the usual number of weddings in June. —*Atlanta Journal*

"Waiter, two orders of Spumoni Vermicelli, please."

"Very sorry, sir, that's the proprietor, sir." —*Tiger*

A young daughter of a radio announcer who was called upon to say grace at a family dinner, bowed her head and announced in loud clear tones, "This food comes to us through the courtesy of Almighty God."

—*Christian Register*

"Eyes right!" thundered the negro lieutenant.

"You is wrong!" came back from the depths of the black troops.

—*Yellow Jacket*

"What do you mean by coming in so late?" demanded the angry parent.

A sudden thought came to the boy. "Oh, dad," he said, "I forgot to tell you—I knew you wouldn't mind—I was sitting up with the sick son of the sick man you are always telling mother you sat up with." —*Answers*

And if Adolf ever has nightmares we'll bet he dreams of being stranded in the Bronx. —*Judge*

"F-e-e-t. What does that spell?" asked the teacher.

Johnny didn't know.

"What is it that a cow has four of and I only have two of?"

Johnny's answer was as surprising as it was unexpected. —*Texas Battalion*

"Nature is an original artist," we read. That is why she so often scorns to copy the pictures on flower seed packets. —*Humorist*

"Where did you learn to kiss like that?"

"Oh, just clucking at horses."

—*Exchange*

The next war, according to Marconi, will be fought by radio. The crooners should be our first line of defense.

—*St. Louis Post-Dispatch*

Of father dear,
We are bereft—
(It said "Turn Right,"
But he turned left.)

—*Buffalo Evening News*

Headline: "Husband Leaves In Midst Of Wife's Bridge Party; Disappears." Just a fugitive from the chin gang.

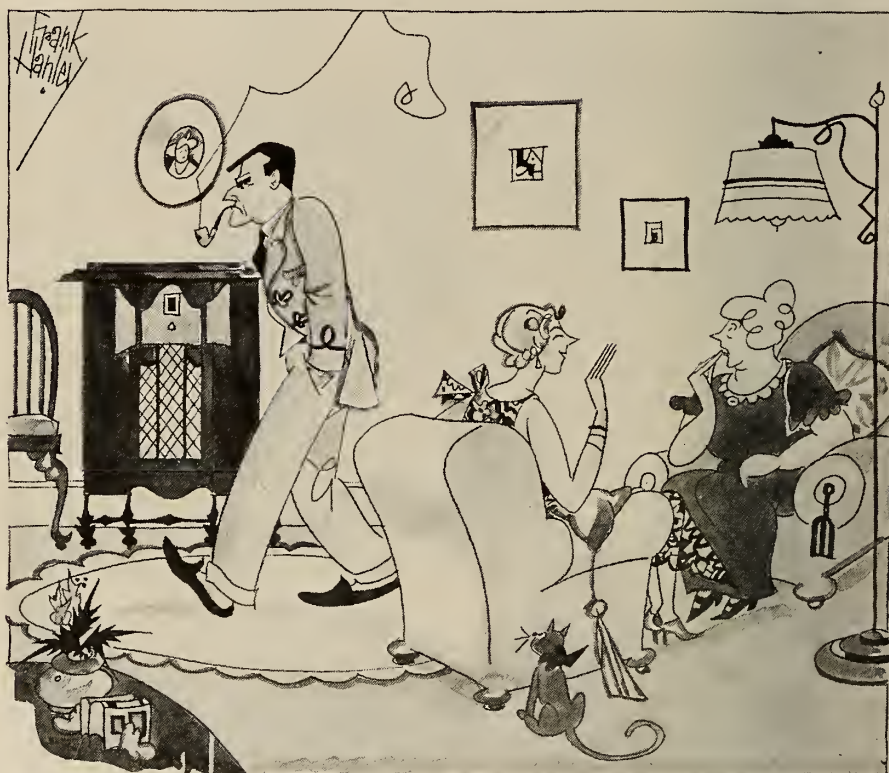
—*Atlanta Journal*

"Why did you break your engagement to Tom?"

"He deceived me. He told me he was a liver and kidney specialist, and then I found out that he only worked in a butcher's shop." —*Boston Transcript*

Five thousand students marched in Berlin's bonfire parade, "singing Nazi songs and college melodies." Such as "Keep the Tome Fires Burning?"

—*New York Herald Tribune*



"It's nothing, mother. He always dresses like that for the Eno Crime Clues program."

A little boy was saying his prayers in a very low voice.

"I can't hear you, dear," his mother whispered.

"Wasn't talking to you," said the youngster, firmly. —*Tit-Bits*

"See if you can laugh that off," said the fat man's wife as she wired a button on his vest. —*Boys' Life*

"I thought that you had died."

"Why?"

"I heard someone speak well of you this morning." —*V. P. I. Skipper*

Inflationists' theme song—"Buy, baby, buy." —*Three River Falls Times*

Customer (in drug store)—A mustard plaster.

Drug Clerk (from force of habit)—We're out of mustard; how about mayonnaise?

—*The Watchman-Examiner*

The way to cure hiccoughs, we read, is to scare the afflicted person. But what about the fellow who has them continuously for ten or fifteen days? If that in itself doesn't scare him, what can? —*Judge*

"If you print any more jokes about Scotchmen," writes a man from Aberdeen, "I shall cease borrowing your paper." —*Tit-Bits*

RADIO FAN-FARE PROGRAM FINDER

RADIO FAN-FARE PROGRAM FINDER

A Greater Service to Radio Listeners

RADIO Fan-Fare Program Finder offers a service to discriminating listeners who want more from radio entertainment than a mere background for a game of bridge, an evening of reading or a cocktail party. Radio audiences today are not satisfied to listen to whatever happens to be on the air but are selecting their radio programs as they choose the movies they attend or the Broadway shows they want to see.

THIS fast growing and discriminating audience can now, for the first time, select, by means of our *Program Finder*, programs which particularly appeal to them. All of the outstanding chain programs are grouped, in the *Classified Schedule* according to the type of program. If, for instance, you want to listen to organ music or to a humorous sketch, merely turn to that section of the *Classified Schedule* and you can

select the program which best suits your tastes. If you want to hear a particular artist or a special program turn to the *Artist and Program Schedule*, page 39-40. The index number opposite each name will enable you to turn to the *Classified Schedule* where you will find complete information about any given artist or program.

WE have listed what we deem to be the better programs, bearing in mind that we must restrict our choice to programs which are continuous enough to warrant inclusion in a monthly magazine. We cannot of course be responsible for last minute changes in programs nor stations but we will do everything humanly possible to limit errors and to extend the service rendered. Our readers are invited to suggest improvements.

CLASSIFIED SCHEDULE*

NOTE—Time zones are abbreviated as follows: ED—Eastern Daylight, ES-CD—Eastern Standard, Central Daylight, CS—Central Standard, M—Mountain, P—Pacific. The index number appearing at the left of each program title is the key for reference from the *Artist and Program Schedule*. Where no station listing is given, hook-up is variable; best results can be obtained by tuning in the nearest key station of the network indicated. Write Fan-Fare Program Editor, 420 Lexington Ave., New York City, for further information, enclosing return postage.

CLASSIFICATIONS INCLUDED

Index	Type of Program	Page
A	Beauty.....	27
B	Books and Literature.....	27
C	Children's Program.....	27
D	Comedians.....	28
E	Food.....	28
F	General.....	28
	(Political, Educational, Philosophers, etc.)	
G	Health.....	29
H	Home and Garden.....	29
I	Music—Band.....	29
J	Music—Chamber.....	30
K	Music—Choruses, Glee Clubs, Quartets, etc.....	30
L	Music—Classical.....	30
M	Music—Dance.....	31
N	Music—Medley Programs.....	32
O	Music—Novelty.....	32
P	Music—Organ.....	32
Q	Music, Patter and Song.....	33
R	Music—Popular.....	33
S	Music—Religious.....	34
T	Music—Standard and Folk Songs.....	34
U	Music—Symphony.....	35
V	News Reports.....	35
W	Religious Services.....	36
X	Sketches—Dramatic.....	36
Y	Sketches—Detective and Mystery.....	37
Z	Sketches—Humorous.....	37
BB	Travel.....	37
DD	Variety Shows.....	37

A—BEAUTY

A1—BARBARA GOULD. Thursday, ¼ hour.			
10:45 AM—ED	9:45 AM—ES-ED	8:45 AM—CS	M
WABC WAAB	WADC WCAO	KMBC KMOX	KLZ
WKBW WDRC	WBBM WKRC	WGST WBRC	KSL
WCAU WJAS	WHK CKOK	WDSU KTRH	
WEAN	WOWO WFBL	KOMA WCCO	
	WSPD WJSV		
	WHEC WBT		
	WTAR		

A—BEAUTY (Continued)

A3—LADY ESTHER SERENADE Sunday, ½ hour			
With Wayne King and Orchestra			
3:00 PM—ED	2:00 PM—ES-CD	1:00 PM—CS	M P
WEAF WTAG	WLW WRC	WJDX KSD	12:00 PM 11:00 AM
WEEL WCHS	WTAM WWJ	WOC WHO	KOA KGW
WGY WBEN	WJAX WFLA	WOW WDAF	KDYL KHQ
WCAE WLIT	WWNC WIOD	WFOA WKY	KGO KFI
WJAR	KYW	WSMB WSM	KOMO
		WSB	
Tuesday, ½ hour			
8:30 PM—ED	7:30 PM—ES-CD	6:30 PM—CS	
WEAF WTAG	WRC WTAM	WDAF	
WCAE WEEL	WWJ WSAI		
WBEN WJAR	WFBR WMAQ		
WFL WGY			
WCHS			
Thursday, ½ hour			
9:30 PM—ED	8:30 PM—ES-CD	7:30 PM—CS	
WJZ WBZ	WBAL WGAR	KWK KWCR	
WBZA	WJR WHAM	KSO KOIL	
	WENR	WREN	

B—BOOKS AND LITERATURE

B1—AMERICA'S GRUB STREET SPEAKS—Mon, ¼ hour.			
5:45 PM—ED	4:45 PM—ES-CD	3:45 PM—CS	M
WABC WJAS	WADC WJSV	KFAB WGST	2:45 PM
WCAU WLBZ	WBIG WKBN	KFH WHAS	KLZ
WDRC WOKO	WBT WLBW	KLRA WIBW	
WEAN WORC	WCAO WMBG	KMBC WLAC	
WHP CFRB	WDAE WQAM	KOMA WMT	
WICC	WDBJ WSJS	KRLD WODX	
	WDBO WSPD	KTRH WSFA	
	WFBL WWVA	KTSA WTAQ	
	WFEA CKLW	WACO WREC	
	WHK WTAR	WDSU	
B2—POET'S GOLD, POETIC READINGS Sunday, ¼ hour			
David Ross			
5:00 PM—ED	4:00 PM—ES-CD	3:00 PM—CS	M P
WABC WOKO	WCAO WHK	KMBC WFBM	2:00 PM 1:00 PM
WNAC WGR	CKOK WSPD	WMBD WGST	KVOR KHJ
WDRC WIP	WFEA WLBW	WBRC WDOD	KLZ KGIN
WJAS WEAN	WKBN WTAR	WRECE WODX	KGB KFRG
WLBZ WICC	WDBJ WTOC	WDSU KRLD	KOL
CFRB	WQAM WDBO	WTAQ WKBH	KFPY
	WSJS	KFAB WCCO	
		WSBT WMT	
B3—GOLDEN TREASURY BREWSTER—Tuesday, ½ hour			
John Brewster.			
4:00 PM—ED	3:00 PM—ES-CD	2:00 PM—CS	
WEAF WCHS	WFBR WTAM	WOW WOC	
WGY WTAG	WWJ WDAF	WHO	
WJAR WCAE	WCKY WSAI		
	WRC WMAQ		

C—CHILDREN'S PROGRAM

C1—ADVENTURE OF HELEN AND MARY—Saturday, ½ hour.			
11:00 AM—ED	10:00 AM—ES-CD	9:00 AM—CS	M P
WABC WOKO	WADC WFBL	KMBC WGST	8:00 AM 7:00 AM
WNAC WKBW	CKOK WJSV	WODO WREC	KVOR KHJ
WDRC WCAU	WPSD WFEA	WODX WSFA	KGIN KGB
WJAS WPG	WCAH WHEC	WLAC WDSU	KFRG KOL
WLBZ WORC	WLBW WKBN	KTRH KLRA	KFRC KFPY
CFRB	WWVA WQAM	WACO WTAQ	
	WBIG WDAE	WCCO WMT	
	WTOC		
	WSJS		

LOCATES WHAT YOU LIKE BEST

C—CHILDREN'S PROGRAMS (Continued)

D—COMEDIANS (Continued)

ABBREVIATIONS: ED—Eastern Daylight, ES-CD—Eastern Standard, Central Daylight, CS—Central Standard, M—Mountain, P—Pacific.
SEE NOTE PAGE 27

RADIO FAN-FARE PROGRAM FINDER

F—GENERAL (Continued)

F3—COLUMBIA EDUCATIONAL FEATURES—Fri. ¼ hour.				M	P
2:45 PM—ED	1:45 PM—ES-CD	12:45 PM—CS		11:45 AM	10:45 AM
WABC WOKO	WADC WCAO	KMBC WGST		KVOR	KHJ
WKBW WIP	WBBM CKOK	WDOD WREC		KLZ	KOIN
WJAS WEAN	WFBL WSPD	WODX WSFA			KGB
WPG WLBZ	WJSV WCAH	WLAC WDSU			KFRC
WHP WORC	WFEA WLBW	KTRH WTAQ			KOL
CFRB	WHEC WWSA	WISN WSBT			KFPY
	WKBN WBIG	WMT			
	WTOC WQAM				
	WDBO WDAE				
	WSJS				

F4—COLUMBIA PUBLIC AFFAIRS INSTITUTE—Sat. ½ hour.				M	P
10:15 PM—ED	9:15 PM—ES-CD	8:15 PM—CS		7:15 PM	6:15 PM
WABC WOKO	WADC WCAO	KMBC WMBD		KVOR	
WAAB WKBW	WBBM WHK	WGST WDOD		KLZ	KOIN
WCAU WJAS	WFBL WSPD	WREC WODX			KGB
WEAN WPG	WJSV WFEA	WLAC WDSU			KFRC
WLBZ WICC	WLBW WHEC	KLRA KTSa			KFRC
WHP WORC	WWSA WBIG	WIBW KFH			KFPY
	WDBJ WTOC	WCCO WSBT			
	WQAM WDBO				
	WDAE WSJS				

F7—GULF PROGRAM—Wednesday and Friday. ¼ hour. Irvin S. Cobb.					
9:00 PM—ED	8:00 PM—ES-CD	7:00 PM—CS			
WABC WOKO	WCAO WKRC	WGST WBRC			
WNAC WKBW	WHK CKOK	WREC WDSU			
WDRC WCAU	WFBL WSPD	WLAC KTRH			
WEAN WORC	WJSV WCAH	KRLD KTSa			
WJAS WLBZ	WBT WBIG	KLRA WSFA			
	WDBJ WMBG	WHAS			
	WQAM WDBO				
	WDAE WWOA				
	WTOC WFEA				

F8—INTERNATIONAL RADIO FORUM				M	P
Sunday. ¼ hour	1:15 PM—ES-CD	12:15 PM—CS		11:15 AM	10:15 AM
2:15 PM—ED					
WJZ CFCF	WBAL WMAL	KWK KWCR		KOA	KGO
	WSYR KDKA	KSO WREN		KDYL	KFI
	WRVA WPTF	KHIL WDAY		KGIR	KOMO
	WWNC WIS	WAPI WMC		KGHL	KHQ
	WJAX WMAQ	WSMB WECB			KFSD
		WJDX WKY			KTAR
		KVOO WFAA			
		KTBS KTHS			
		WOAI			

F13—MAGIC OF SPEECH—Friday. ½ hour. Vida Ravenscroft Sutton				M	P
2:00 PM—ED	1:00 PM—ES-CD	12:00 PM—CS		11:00 AM	10:00 AM
WEAF WJAR	WFBR WTAM	KSD WBA		KOA	
	WSAI WKCY	WEBC WSM		KDYL	KPO
	WIS WWNC	WSMB KVOO			
	WIOD	KTBS WOAI			

F14—MEET THE ARTIST—Wed. ¼ hr. Bob Taplinger Interviews.				M	
6:00 PM—ED	5:00 PM—ES-CD	4:00 PM—CS		3:00 PM	
WABC WJAS	WADC WHK	KFAB WDSU		KSL	
WAAB WKBW	WBIG WMBG	KFH WGST		KVOR	
WDRC WLBZ	WBT WQAM	KLRA WHAS			
WICC WOKO	WCAO WSJS	KMBC WISN			
WIP CFRB	WDAE WSPD	KOMA WLAC			
	WDBJ WWVA	KTRH WMT			
	WDBO CKLW	KTSa WODX			
	WFBL WTAR	WACO WSBT			
	WFEA WBBM	WBRC WSFA			
		WCCO WTAQ			
		WDOD WREC			

F17—TALKS BY PRESIDENT'S CABINET—Tuesday. ½ hour.					
10:30 PM—ED	9:30 PM—ES-CD	8:30 PM—CS			
WEAF WEFB	WFBR WJZ	WSMB WTAG			
WJAR WCHS	WIS WFLA	WIBA WECB			
WDAF WRVA	WTAM WRC	WDAY WOC			
WWNC WBEN	WJAX WSAI	WHO WMC			
WJDX WLIT	WIOD KYW	KTBS WSB			
WGY		WKY WFAA			
		WTMJ			

F19—CHEERIO—Mon., Tue., Wed., Thurs., Fri., Sat. ½ hour. J. Harrison Isles.					
9:30 AM—ED	8:30 AM—ES-CD	7:30 AM—CS			
WEAF WTAG	WRC WTAM	WOW WDAF			
WEEI WJAR	WWJ WKCY	KTBS WKY			
WCHS WFI	WRVA WPTF	WJDX KPRC			
WGY WBEN	WWNC WFBR	WOAI WSM			
WCAE CKGW	WIS WJAX	WSB WAPI			
CFCF	WIOD WFLA	WMC			
	WSAI WCFL				

F20—THE POLITICAL SITUATION—Saturday. ¼ hour. Frederic Wile.					
7:00 PM—ED	6:00 PM—ES-CD	5:00 PM—CS			
WABC WOKO	WADC WCAO	WFBM WGST			
WNAC WGR	WBBM WHK	WDOD WREC			
WDRC WCAU	WSPD WJSV	WODX WSFA			
WJAS WEAN	WCAH WFEA	WDSU			
WLBZ WICC	WLBW WHEC				
WHP WORC	WWVA WBIG				
	WDBJ WTOC				
	WQAM WDBO				
	WDAE				

F22—VOICE OF EXPERIENCE—Mon., Tues., Wed., Thurs., Fri. ¼ hour					
11:00 AM—ED	10:00 AM—ES-CD	9:00 AM—CS			
WABC WNAC	WCAO WBBM	KMBC WHAS			
WGR WDRC	WKRC WHK	KMOX			
WCAU WJAS	WJSV				
WEAN					

F—GENERAL (Continued)

Wednesday. ¼ hour.					
8:00 PM—ED	7:00 PM—ES-CD	6:00 PM—CS			
WABC WGR	WCAO WHK	KMBC			
WNAC WCAU	WKRC	KMOX			
WDRC WEAN	WBBM	WHAS			
WJAS	WJSV				
F23—WOMEN'S RADIO REVIEW					
Monday, Tuesday, Wednesday, Thursday, Friday. ½ hour.				1:30 PM—CS	
Joseph Littan, Claudine MacDonald.					
3:30 PM—ED	2:30 PM—ES-CD				
WEAF WJAR	WFBR WTAM	KSTP WECB			
WGY WBEN	WWJ WWNC	WOW WBA			
WCAE WCHS	WIS WIOD	KPRC KTBS			
WFI WTAG	WJAX WFLA	WAPI WBAP			
	WSAI WRC	KFYR WDAF			
	KYW				
F24—YOUR CHILD—Tuesday. ¼ hour					
11:00 AM—ED	10:00 AM—ES-CD	9:00 AM—CS			
WEAF WTAG	WFBR WRC	WOC KFYR			
WTIC WJAR	WDAF WPTF	WHO WSM			
WCHS WLIT	WWNC WIOD	WIBA WBOC			
WGY WBEN	WWJ WIS	WOAI WKY			
WCAE	WRVA	WDAY WMC			
		KTBS			
F25—OUR AMERICAN SCHOOLS—Sun. ½ hour. 6:30 PM—ED—WEAF Network.					
11:00 AM—ED	10:00 AM—ES-CD	9:00 AM—CS			
WEAF WTAG	WFBR WRC	WOC KFYR			
WTIC WJAR	WDAF WPTF	WHO WSM			
WCHS WLIT	WWNC WIOD	WIBA WBOC			
WGY WBEN	WWJ WIS	WOAI WKY			
WCAE	WRVA	WDAY WMC			
		KTBS			

G—HEALTH

G1—ADVENTURES IN HEALTH—Tues. ¼ hour. Dr. Herman Bundeson.				M	P
8:30 PM—ED	7:30 PM—ES-CD	6:30 PM—CS		4:30 PM	
WJZ WBZ	WBAL WHAM	KSO		KGO	
WBZA KDKA	WLW WGAR	9:45 PM—CS		KGW	
CKGW	WLS	KSO		KOMO	
				KHQ	
				KFI	
				KOA	
				KDYL	
				7:45 PM	
				KGO	
				KGW	
				KOMO	
				KHQ	

Fri. ¼ hour. 8:30 PM—ED—WJZ Network.

G3—MODERN LIVING HEALTH TALK—Mon., Tues., Wed., Thurs., Fri. ¼ hour.					
9:30 AM—ED	8:30 AM—ES-CD				
WABC WNAC	WJSV				
WCAU WEAN					

G4—TOWER HEALTH EXERCISES—Mon., Tues., Wed., Thurs., Fri., Sat. 1 ¼ hours					
Arthur Bagley.					
6:45 AM—ED	5:45 AM—ES-CD				
7:45 AM—ED	6:45 AM—ES-CD				
WEAF WEEI	WRC				
WFI WGY					
WBEN WCAE					
CKGW					

G5—ACADEMY OF MEDICINE—Tuesday. ¼ hour.					
11:30 AM—ED	10:30 AM—ES-CD	9:30 AM—CS			
WABC WOKO	WCAO CKOK	WDOD WREC		8:30 AM	
WNAC WKBW	WSPD WJSV	WODX WSFA		KVOR	
WDRC WJAS	WFEA WLBW	WLAC KRLD		KLZ	
WEAN WPG	WWVA WBIG	KTRH KLRA			
WLBZ WHP	WQAM WDBO	WIBW WTAQ			
WORC CFRB	WDAE	WCCO			

H—HOME AND GARDEN

H1—AMERICAN TAXPAYERS—Saturday. ¼ hour.				M	P
7:00 PM—ED	6:00 PM—ES-CD	5:00 PM—CS		4:00 PM	3:00 PM
WJZ KDKA	WBAL WMAL	KWCR KSO		KOA	KPO
	WHAM WSYR	WIBA WECB		KDYL	KJR
	WJR WWNC	WSB WMC			KEX
	WFLA	WSMB KTBS			KGA
					KFSD

H2—BENJAMIN MOORE TRIANGLE CLUB—Fri. ¼ hr. Lew White, Betty Moore					
4:15 PM—ED	3:15 PM—ES-CD	2:15 PM—CS			
WEAF WTIC	WFBR WRC	WOC WHO			
WEEI WGY	WTAM WWJ	WDAF KSTP			
WFI CKGW	WLW WMAQ	WECB WDAY			
WCAE		WKY WOW			
		WFAA			

H5—NATIONAL FARM AND HOME HOUR—Mon., Tues., Wed., Thurs., Fri., Sat. 1 hour.					
1:30 PM—ED	12:30 PM—ES-CD	11:30 AM—CS			
WJZ WBZ	WBAL WRC	KOIL KPRC			
WBZA KDKA	WLW WKCY	KWK WOC			
	WJR WRVA	WREN WOW			
	WPTF WWNC	WHO KTBS			
	WIS WJAX	WDAF WBA			
	WIOD WELA	WKY WECB			
	WHAM WSYR	KTBS KFYR			
	KYW	KSTP WSB			
		WDAY WJDX			
		WSM WFAA			
		WAPI WOAI			

I—MUSIC—BAND

I1—MUSIC OF THE AMERICAS					
U. S. Army Band—Capt. Wm. J. Stannard, Bandmaster.					
Tuesday. ½ hour.					
11:30 AM—ED	10:30 AM—ES-CD	9:30 AM—CS		8:30 AM	
WEAF WTAG	WWJ WSAI	WOW WOC		KOA	
WJAR WRC	KFBR WKCY	WHO KSD			
WEFI WTIC	WTAM WDAF				
CFCF WGY	KYW				
WCHS CKGW					

LOCATES WHAT YOU LIKE BEST

ABBREVIATIONS: ED—Eastern Daylight, ES-CD—Eastern Standard, Central Daylight, CS—Central Standard, M—Mountain, P—Pacific.
SEE NOTE PAGE 27

RADIO FAN-FARE PROGRAM FINDER

I—MUSIC—BAND (Continued)

Thursday, ¾ hour.	3:00 PM—ES-CD	2:00 PM—CS	M	P
4:00 PM—ED	WCAO WBBM	KMBC KMOX	1:00 PM	12:00 PM
WABC WOKO	WHK CKOK	WGST WDOD	KVOR	KHJ
WNAC WGR	WFBL WSPD	WREG WSFA	KLZ	KOIN
WDRG WCAU	WJVS WCAH	WLAC WDSU	KGB	KFRC
WIP WJAS	WFEA WHEC	KRLD KTRH	KOL	KFPY
WEAN WPG	WWVA WKBW	KLRA KTSB		
WLBZ WICC	WDBJ WTOG	WIBW WACO		
WORC CFRB	WQAM WDBO	KFH WTAQ		
	WDAE WSJS	KFAB WISN		
		WSBT WMT		

Friday, ½ hour.	3:00 PM—ES-CD	2:30 PM—CS	M	P
4:30 PM—ED	WCAO WHK	KMBC WGST	1:30 PM	12:30 PM
WABC WOKO	CKOK WFBL	WREG WDOD	KVOR	KHJ
WAAB WGR	WSPD WFEA	WREG WODX	KLZ	KOIN
WDRG WIP	WLBW WKBW	WSFA WLAC	KGB	KFRC
WJAS WPG	WTRF WDBJ	WDSU KRLD	KOL	KFPY
WLBZ WHP	WMBG WTOG	KTRH WIBW		
WORC CFRB	WQAM WDBO	WACO WTAQ		
	WSJS	WKBH WISN		
		WCCO WSBT		
		WMT		

12—U. S. NAVY BAND—Tuesday, ½ hour.	3:00 PM—ES-CD	2:00 PM—CS	M
4:00 PM—ED	WCAO WJVS	KFAB WFBM	1:00 PM
WABC WJAS	WBT WKBW	KLRA WGST	KLZ
WAAB WOKO	WCAO WLBW	KMBC WISN	KVOR
WCAU WORC	WDAE WMBG	KOMA WLAC	
WDRG WPG	WDBJ WQAM	KRLD WMT	
WGR CFRB	WDBO WSJS	KTRH WSBT	
	WFBL WSPD	WACO WSFA	
	WFEA CKLW	WBRC WTAQ	
	WHK WTRF	WDOD WREG	
		WDSU	

13—GOLDMAN BAND CONCERT—Wed. 1 hour Edwin Franko Goldman.	8:00 PM—ES-CD	7:00 PM—CS	M
9:00 PM—ED	WBAI WLW	KOIL WFAA	1:00 PM
WJZ WBZ	WGAR WENR	KPRC WJDX	KLZ
KDKA WBZA	WHAM	KSO WKY	KVOR
		KSTP WMC	
		KTBS WOAI	
		KTHS WREN	
		KVOO WSB	
		KWCR WSMB	
		KWK KWCB	

Sun. ½ hr. 9:30 PM—ED—WJZ Network.

J—MUSIC—CHAMBER

J1—COMPINSKY TRIO—Sunday, ½ hour.	12:30 PM—ES-CD	11:30 AM—CS	M
1:30 PM—ED	WADC WLBW	KFAB WISN	10:30 AM
WABC WOKO	WBT WQAM	KMOX WMBD	KLZ
WAAB WORC	WCAO WSJS	KOMA WMT	KVOR
WDRG WPG	WDAE WSPD	KTRH WODX	
WGR CFRB	WDBJ CKLW	WCCO WSBT	
WJAS	WFBL WTRF	WDOD WTAQ	
	WHEC	WDSU WREG	
		WGST	

J2—MADISON ENSEMBLE—Tues., Fri., and Sat. ½ hour. 1:30 PM—ED—WABC Network.

J3—MORNING MUSICALE—Sunday, 1 hour. 11:00 AM—ED—WJZ Network.

J4—CHAMBER MUSIC—Sun. ¼ hr. 1:15 PM—ED—WJZ Network. ½ hr. 1:00 PM—ED—WEAF Network.

J5—BEETHOVEN CHAMBER OF MUSIC—Sun. ½ hr. 6:00 PM—ED—WJZ Network

K—MUSIC—CHORUSES, GLEE CLUBS, QUARTETS, ETC.

K2—CONTENTED PROGRAM—Mon. ½ hr. 10:00 PM—ED—NBC Network—Jean Arnold, Lullaby Lady, Morgan L. Eastman.

K3—ETHEL HAYDEN AND ARTHUR LANG—Wed. ¼ hr.

5:45 PM—ED	4:45 PM—ES-CD	3:45 PM—CS	M
WABC WLBZ	WADC WKBW	KFAB WDSU	2:45 PM
WDRG WOKO	WBIG WLBW	KFH WGST	KLZ
WEAN CFRB	WBT WMBG	KLRA WHAS	KVOR
WJAS WNAC	WCAO WQAM	KMBC WLAC	
WKBW	WDAE WSJS	KOMA WMT	
	WDBJ WSPD	KRLD WODX	
	WDBO WWVA	KTRH WSBT	
	WFBL CKLW	WACO WSFA	
	WFEA WTRF	WACO WTAQ	
	WJSV	WBRC WREG	
		WDOD	

K7—MANHATTAN MOODS—Sunday, ½ hour.

Do, Re, Mi; Mark Warnow's Orchestra.	1:30 PM—ES-CD	12:30 PM—CS	M
2:30 PM—ED	WADC WHK	KLRA WHAS	11:30 AM
WABC WJAS	WBIG WJVS	KMBC WIBW	KLZ
WCAU WLBZ	WBT WLBW	KMOX WISN	KSL
WDRG WOKO	WCAH WMBG	KOMA WLAC	
WEAN WORC	WDAE WQAM	KTRH WMT	
WHP CFRB	WDBJ WSJS	WODX	
WICC WNAC	WDBO WSPD	WCCO WSBT	
	WFBL WWVA	WDSU WSFA	
	WFEA CKLW	WGST WTAQ	
	WHEC WBBM		

K—MUSIC—CHORUSES, GLEE CLUBS, QUARTETS, ETC. (Continued)

K8—THE MASTER SINGERS—Tuesday, ½ hour. 11:30 PM—ED—WJZ Network Charles Baker.

K10—ROUND TOWNERS QUARTET—Wed. ¼ hr.	3:15 PM—ES-CD	2:15 PM—CS	M
4:15 PM—ED	WADC WJVS	KFAB WFBM	1:15 PM
WABC WJAS	WBIG WKBW	KLRA WGST	KLZ
WAAB WLBZ	WBT WLBW	KMBC WHAS	KVOR
WDRG WOKO	WCAO WMBG	KOMA WISN	
WGR WORC	WDAE WQAM	KRLD WLAC	
WIP CFRB	WDBJ WSJS	KTRH WMT	
	WDBO WSPD	KTSA WSBT	
	WFBL WWVA	WACO WSFA	
	WFEA CKLW	WBRC WTAQ	
	WHK WTRF	WDOD WREG	
		WDSU	

K12—L'HEURE EXQUISE—Sunday, ½ hour. 6:30 PM—ED—WJZ Network. George Dilworth, Director.

K13—PILGRIM'S CHORUS—Sunday, ½ hour. 2:30 PM—ED—WEAF Network.

K14—TEMPLE OF SONG—Sunday, ½ hour. 4:30 PM—ED—WEAF Network. Noble Cain, Director.

K15—MORNING GLEE CLUB—Monday, Tuesday, Wednesday, Thursday, Friday and Saturday, ¼ hour. 8:30 AM—ED—WEAF Network.

K16—THREE PEPPERS AND GEORGE WERDER—Sat. ¼ hr. 2:15 PM—ED—WABC Network.

K17—THE PIONEERS, MALE QUARTET—Thurs. ¼ hr. Gene Albridge and Dick Fulton, Tenors; Reed Kennedy, Baritone; Russ Mitchell, Bass; Anurin Bodycombe, Pianist.

2:30 PM—ED	1:30 PM—ES-CD	12:30 PM—CS
WJZ CKGW	WBAL WMAL	KSO KWK
	WCKY WSYR	KWCR WREN

K18—RUSSIAN SYMPHONIC CHOIR—Sunday, ½ hour.

7:30 PM—ED
WEAF WTAG
WCSH WTIC
WJAR

L—MUSIC—CLASSICAL

(See also Band, Organ, Religious and Symphony Music)

L3—GRANDE TRIO—Wednesday, ½ hour.

3:00 PM—ED	2:00 PM—ES-CD	1:00 PM—CS
WEAF WTAG	WFBR WRC	WSMB KSD
WEEI WJAR	WCKY WTAM	WOW WDAF
WCSH WGY	WSAI WWJ	WIBA WDAY
WBEN WCAE	WRVA WWNC	WKY
CKGW CFCF	WIS WIOD	
	WMAQ	

L4—BEN GREENBLATT, PIANIST

Tuesday, ¼ hour	10:45 AM—ES-CD	9:45 AM—CS	M	P
11:45 AM—ED	WCAO WBBM	KMBC WMBD	8:45 AM	7:45 AM
WABC WOKO	WHK CKOK	WGST WBRG	KVOR	KHJ
WNAC WKBW	WFBL WSPD	WDOD WREC	KLZ	KOIN
WDRG WCAU	WFEA WLBW	WODX WSFA	KGB	KFRC
WJAS WEAN	WHEC WTRF	WLAC WDSU	KOL	KFPY
WPG WLBZ	WDBJ WTAQ	KRLD KTRH		
WHP WORC	WTOC WMBG	KTSA WIBW		
CFRB	WDBO WQAM	WACO WTAQ		
	WDBO WSJS	WKBH WCCO		
		WMT		

L5—IMPRESSIONS OF ITALY—Sunday, ½ hour.

5:00 PM—ED	4:00 PM—ES-CD	3:00 PM—CS	M
WEAF WJAR	WRC WFBR	WBCB KFPR	2:00 PM
WCSH WGY	WTAM WWNC	KSTP WMC	KOY
WBEN WCAE	WIOD WJAX	WSMB WKY	KDYL
	WFLA WMAQ	WFAA KTBS	
		WOAI KPRC	
		WTAQ	

L6—LA FORGE BERUMEN MUSICALE—Thursday, ½ hour.

3:00 PM—ED	2:00 PM—ES-CD	1:00 PM—CS	M	P
WABC WOKO	WADC WCAO	KMBC WFBM	12:00 PM	11:00 AM
WNAC WGR	WBBM WHK	WMBD WGST	KVOR	KHJ
WDRG WJAS	CKOK WFBL	WDOD WREC	KLZ	KOIN
WEAN WIP	WSPD WJVS	WSFA WLAC	KGB	KFRC
WLBZ WPG	WCAH WFEA	WDSU KRLD	KOL	KFPY
WHP WICC	WLBW WHEC	KTRH KLRA		
CFRB WORC	WWVA WKBW	WIBW WACO		
	WBIG WDBJ	WTAQ KFAB		
	WTOC WQAM	WISN WCCO		
	WDBO WDAE	WSBT WMT		
	WSJS			

L9—MAUDE ROONEY, CONTRALTO—Thurs. ½ hr.

10:45 PM—ED	9:45 PM—ES-CD	8:45 PM—CS	M
WABC WJAS	WADC WJVS	KFAB WDSU	7:45 PM
WAAB WKBW	WBIG WKBW	KFH WFBM	KLZ
WDRG WOKO	WBT WLBW	KLRA WGST	KVOR
WEAN WORC	WCAO WMBG	KMBC WHAS	
WICC WPG	WDAE WQAM	KMOX WLAC	
WIP	WDBJ WSJS	KTRH WMBD	
	WDBO WSPD	KTSA WMT	
	WFBL CKLW	WBRC WODX	
	WFEA WTRF	WCCO WSBT	
	WHEC	WDOD WREC	

L10—CHARLES GILBERT SPROSS—Friday, ¼ hour.

3:00 PM—ED	2:00 PM—ES-CD	1:00 PM—CS
WEAF WGY	WTAM WFBR	WMC WSB
WCSH CKGW	WSAI WCKY	WAPI WSM
WBEN WCAE	WWJ WWNC	WSMB
	WRVA WMAQ	
	WRC	

LOCATES WHAT YOU LIKE BEST

ABBREVIATIONS: ED—Eastern Daylight, ES-CD—Eastern Standard, Central Daylight, CS—Central Standard, M—Mountain, P—Pacific. SEE NOTE PAGE 27

RADIO FAN-FARE PROGRAM FINDER

L—MUSIC—CLASSICAL (Continued)

L11—PARK CENTRAL STRING ENSEMBLE—Friday ½ hour. 12:30 PM—ED—WEAF Network. Esther Velas, Violinist.			
L12—DINNER MUSIC. Monday, Wednesday, Thursday, Friday and Saturday. ½ hour. 6:00 PM—ED 5:00 PM—ES-CD WEAF WCSH WCYK WWCN WJAR WFI WLS WFBR CKGW WSAI WIOD WVJ WMAQ WDAF WKY WAPI KFYP	4:00 PM—CS KSD WIBA WSMB KPRC KVOO WAOI KTBS WSM WMC WOC WHO WDAY WDAF WKY WAPI KFYP	M 3:00 PM 2:00 PM KOA KPO KDYL KFSD	P
L13—CDNCERT MEDLEY—Thurs. ¼ hour. 7:30 PM—ED—WJZ Network. Maria Rosanoff, Emily Wickunas Adoll Schmid.			
L14—MADAME BELLE FDRBES CUTTER AND ORCHESTRA—Wed. ½ hour 3:15 PM—ED 2:15 PM—ES-CD 1:15 PM—CS 12:15 PM WABC WOKO WADC WCAO WFBM WMBD KFOR WNAC WGR WBBM WHK WGST WDOD KLZ WDRG WIP CKOK WFBL WREC WSFA KSL WJAS WEAN WSPD WJSV WLAC WDSU WPG WLBZ WCAH WFEA KRLD KTRH WICC WHP WLBW WHEC KLRA WIBW WORC CFRB WVVA WKBN WACO WTAQ WBIG WDBJ KFAB WISN WTOC WQAM WSBT WMT WDBO WDAE WSJS			
L15—ESSEX HOUSE ENSEMBLE—Tues. and Fri. ½ hour. 1:30 PM—ED—WEAF Network. Richard Himber.			
L17—MEDLEY—Wed. ½ hour. 4 PM—ED—WEAF Network. Christiaan Kriens.			
L18—SAVITT STRING QUARTETTE—Sat. ½ hr. 2:30 PM—ED 1:30 PM—ES-CD 12:30 PM—CS M P WABC WOKO WADC WCAO KMBC WFBM 11:30 AM 10:30 AM WNAC WGR WBBM WHK WMBD WGST KFOR KHJ WDRG WCAU CKOK WFBL WDOD WREC KLZ KOIN WJAS WEAN WSPD WJSV WODX WSFA KSL KGB WPG WLBZ WCAH WFEA WLAC WDSU KPRC WICC WHP WLBW WHEC KSCJ KTRH KOL WORC CFRB WVVA WDBJ KLRA KTSa KFPY WTOC WQAM WIBW WACO WTAQ KFAB WDBO WDAE WISN WSBT WMT WSJS			
L19—ALEX SEMMLER—Friday. ¼ hour. 3:15 PM—ED 2:15 PM—ES-CD KMBC WFBM 12:15 PM 11:15 AM WABC WOKO CKOK WHK WDOD WBRG KFOR KHJ WGR WDRG WBBM WHK WLAC WDSU KLZ KOIN WIP WJAS WSPD WFBL KRLD KTRH KSL KGB WPG WLBZ WLBW WFEA WIBW WACO KPRC WICC WHP WMBG WDBJ WKBN KFAB KOL WORC CFRB WQAM WTOC WISN WCCO KFPY WSJS WDBO WSBT WMT			
L21—KATHLEEN STEWART—Thursday. ¼ hour. 4:15 PM—ED—WEAF Network.			
L22—STRING SYMPHONY—Wed. ½ hour. 7:30 PM—ED—WJZ Network. Frank Black.			
L23—INSTRUMENTAL MUSIC—Wed. ¼ hour. 10:30 AM—ED—WEAF Network. Sylvia Altman, Julian Altman, Urban Intondi.			
L25—MELDDY HDUR—Sun. 1 hour. 8:00 AM—ED—WEAF Network.			
L26—NATIONAL OPERA CONCERT—Sun. 1 hr. 3:00 PM—ED—WJZ Network.			
L27—TID BITS—Sunday. ½ hour. 12:30 PM—ED—WEAF Network.			
L28—NINO MARTINI, TENDR, HDWARD BARLOW AND THE COLUMBIA SYMPHONY ORCHESTRA—Tuesday. ½ hour. 9:30 PM—ED 8:30 PM—ES-CD 7:30 PM—CS M P WABC WOKO WCAO WBBM KMBC WFBM KFOR WNAC WKBW CKOK WSPD WDOD WREC KLZ WDRG WJAS WJSV WFEA WODX WSFA KSL WEAN WLBZ WLBW WKBN WLAC WDSU WICC WHP WBIG WDBJ KTRH KLRA WORC CFRB WMBG WQAM KTSa WIBW WDBO WDAE WTAQ KFAB WISN WCCO WMT			
Friday. ½ hour. 8:00 PM—ED—WABC Network			
L29—HOTEL PIERRE CONCERT ENSEMBLE—Monday. ¼ hour. 1:15 PM—ED—WEAF Network.			
L30—HDWARD BARLOW AND SYMPHONY ORCHESTRA—Monday, Wednesday, Thursday. ½ hour. 10:45 PM—ED—WABC Network.			

M—MUSIC—DANCE

M1—HOTEL LEXINGTON DANCE ORCHESTRA—Sat. ½ hr. 6 PM—ED—WJZ Network. Sat. ½ hr. 1:00 PM—ED—WEAF Network. Thurs. ½ hr. 12 Mid—ED—WJZ Network. Fri. ½ hr. 12:05 AM—ED—WEAF Network. Ernie Hobst.	
DON BESTORS ORCHESTRA—Tues., Thurs. ¼ hour. 6:15 PM—ED—WABC Network.	
M2—LEDN BELASCO AND HIS ORCHESTRA Saturday. ½ hour. 8:30 PM—ED—WABC Network	
M3—FRED BERRENS AND HIS ORCHESTRA—Monday. ¼ hour. 5:15 PM—ED—WABC Network.	
M4—HOTEL BILTMORE CONCERT ENSEMBLE—Saturday. ½ hour. 1:30 PM—ED—WEAF Network. Friday, Saturday. ½ hour. 11:30 PM—ED—WEAF Network. Harold Stern.	
M6—ART COOGAN'S ORCHESTRA—Monday. ¼ hour. 6:15 PM—ED—WABC Net.	
M7—COLLEGE INN ORCHESTRA—Wed. ¼ hr. 12:05 AM—ED—WEAF Network. Ben Bernie.	
M8—COTTEN CLUB ORCHESTRA—Tues. and Fri. ½ hr. 12:00 AM—ED—WJZ Network. Thursday. ½ hour. 12:05 AM—ED—WEAF Network.	
M9—DANCE MUSIC—Sunday. 2 hours. 11:00 PM—ED—WABC Network.	
M10—DANCE MUSIC—Sun. 1 hr. 12:00 Mid—ED—WJZ Network. Including Leo Reisman.	

M—MUSIC—DANCE (Continued)

M11—DANCE MUSIC—Sun. 1 hr. 12:00 Mid—ED—WEAF Network. Including Ted Black, Charlie Kerr.	
M12—DANCE ORCHESTRAS—Mon. 1½ hrs. 11:30 PM—ED—WABC Network. Including Ted Lewis, Leon Belasco, Ozzie Nelson.	
M13—DANCE ORCHESTRA—Wed. 1½ hrs. 11:30 PM—ED—WABC Network.	
M14—DANCE ORCHESTRAS—Thurs. 1½ hrs. 11:30 PM—ED—WABC Network. Including Ted Lewis, Glen Gray.	
M15—DANCING IN THE TWIN CITIES—Thurs. ½ hr. 12:30 AM—ED—WJZ Network.	
M16—GUS ARNHEIM AND HIS ORCHESTRA From San Francisco. Sat. ½ hour. 12:30 AM—ED 11:30 PM—ES-CD 10:30 PM—CS 9:30 PM WABC WKBW WADC WHK KFAB WFBM KLZ WCAU WOKO WBT WJSV KLRA WGST KSL WEAN WNAC WCAO WLBW KMBC WHAS KFOR WICC WDAE WMBG KOMA WISN WDBJ WQAM KTRH WLAC WDBO WSJS KTSa WMBD WFBW WSPD WACO WMT WHEC WTAR WBRG WSBT WDOD WREC WDSU	
M17—EDGEWATER BEACH HOTEL ORCHESTRA—Tues. ½ hr. 12:30 AM—ED—WJZ Network. Wed. ½ hr. 12:30 AM—ED—WEAF Network. Fri. ½ hr. 11:30 PM—ED—WEAF Network. Sat. ½ hr. 12:00 AM—ED—WJZ Network.	
M18—PHIL HARRIS AND HIS ORCHESTRA—Phil Harris and Leah Ray. Friday. 9:00 PM—ED—½ hour. WJZ Network.	
M19—GEORGE HALL AND HIS ORCHESTRA—Wed. ½ hr. 1:15 PM—ED—WABC Network. Thurs. ½ hr. 5:00 PM—ED—WABC Network. Sat. ½ hr. 1:00 PM—ED—WABC Network. Tues. ¼ hr. 5:45 PM—ED—WABC Network.	
M20—BUDDY HARROD AND HIS ORCHESTRA—Thurs. ½ hour. 12:00 N—ED 11:00 AM—ES-CD 10:00 AM—CS M P WABC WOKO WCAO WBBM KMBC WFBM KFOR KHJ WGR WNAC CKOK WSPD WMBD WGST KLZ KOIN WIP WDRG WFEA WLBW WBRG WDOD KSL KGB WEAN WJAS WKBN WTAR WREC WODX KPRC WLBZ WPG WDBJ WMBG WSFA WLAC KOL WORC WHP WTOC WQAM WDSU KRLD KFPY CFRB WDBO WSJS KTRH KTSa WACO KFH WTAQ WKBH WISN WSBT WMT	
M21—BILLY HAYS AND HIS ORCHESTRA—Mon. ½ hr. 1:00 PM—ED 12:00 N—ES-CD 11:00 AM—CS M P WABC WOKO WBBM WHK KMBC WGST KFOR KHJ WAAB WGR CKOK WFBL WBRG WDOD KLZ KOIN WDRG WCAU WSPD WFEA WREC WODX WEAN WLBZ WLBW WHEC WSFA WLAC WICC WHP WKBN WTAR WDSU KTRH WORC CFRB WDBJ WMBG KTSa WTAQ WTOC WQAM WKBH KFAB WDBO WSJS WISN WCCO WSBT WMT	
M23—CLAUDE HOPKINS' ROSELAND ORCHESTRA—Wednesday. ½ hour. 3:45 PM—ED 2:45 PM—ES-CD 1:45 PM—CS M P WABC WJAS WADC WLBW KFAB WDOD KLZ WAAB WLBZ WBIG WMBG KFH WDSU KSL WDRG WOKO WCAO WQAM KLRA WFBM KFOR WGR WORC WDAE WSJS KMBC WHAS WHP WPG WDBJ WSPD KOMA WISN WIP CFRB WDBO WTOC KRLD WMT WFBW WVVA KTRH WODX WFEA CKLW KTSa WSBT WHK WTAR WACO WSFA WJSV WBRG WTAQ WCCO WREC	
M25—DICK FIDDLER AND HIS LDTUS GARDENS ORCHESTRA—Fri. ¼ hr. 1:15 PM—ED—WEAF Network. Sat. ½ hr. 12:30 PM—ED—WEAF Network.	
M27—ST. REGIS DANCE ORCHESTRA—Monday. ½ hour. Meyer Davis. 12:00 Mid—ED 11:00 PM—ES-CD 10:00 PM—CS WJZ KDKA WBAL WJR KOIL KWCR WCKY WSYR KSO WGAR WENR WHAM WBZ WBZA WREN added at 12:15 AM ED Wed. Fri. ½ hour. 11:00 PM—ED—WEAF Network.	
M28—VINCENT LOPEZ AND ORCHESTRA—Sunday. ½ hour. (Starts July 9) 6:30 PM—ED 5:30 PM—ES-CD 4:30 PM—CS M P WJZ WBZ WBAL WJR WMC KSO KOA KOMO WBZA KDKA WGAR WLW WJDX KWK KDYL KHQ WHAM WMAQ WREN WTMJ KGW KGO WIBA KSTP WSM WSB WOI KFI WSMB WKY WBAP	
M29—HOTEL PIERRE DANCE ORCHESTRA—Wednesday. ½ hour. Irving Rose. 12:30 AM—ED 11:30 PM—ES-CD 10:30 PM—CS WJZ WBZA WBAL WENR KOIL KWK WBZ WCKY KPRC WBAP WGAR WOI KTSa WKY WHAM WLBW KWCR WLSYR Thurs. 2:00 PM—ED. ½ hour—WEAF Network Saturday. 12:05 Mid—ED. ½ hour—WEAF Network.	
M30—HOTEL SHOREHAM ORCHESTRA—Saturday. ½ hour. 12:30 AM—ED—WJZ Network. Maxine Lowe.	

LOCATES WHAT YOU LIKE BEST

ABBREVIATIONS: ED—Eastern Daylight, ES-CD—Eastern Standard, Central Daylight, CS—Central Standard, M—Mountain, P—Pacific.
SEE NOTE PAGE 27

RADIO FAN-FARE PROGRAM FINDER

M—MUSIC—DANCE (Continued)

M31—TED LEWIS AND HIS ORCHESTRA—Friday, ½ hour.			
11:30 PM—ED	10:30 PM—ES-CD	9:30 PM—CS	M P
WABC WOKO	WADC WCAO	KMBC WFBM	KVOR KHJ
WAAB WKBW	WHK CKOK	KMOX WMBD	KLZ KOIN
WDRG WCAU	WFBL WSPD	WGST WDOD	KGB
WEAN WPG	WJSV WCAH	WREC WODX	KFRC
WLBZ WICC	WLBW WHEC	WLAC WDSU	KOL
WHP WORC	WDBJ WTOG	KTRH KLRA	KVI
CFRB	WQAM WDBO	WIBW WACO	KFPY
	WDAE WSUS	KPH KFAB	KOH
		WISN WCCO	
		WSBT WMT	
M34—MERRY MADCAPS—Saturday, ½ hour. 3:00 PM—ED—WEAF Network.			
Norman L. Cloutier Orchestra, Fred Wade.			
M35—HOTEL McALPIN ORCHESTRA—Wed. ½ hr. 11:30 PM—ED—WEAF Network.			
Thurs. ¼ hr. 11:15 PM—ED—WEAF Network. Sam Robbins.			
M40—PALAIS D'OR ORCHESTRA—Thurs. ¼ hr. 1:15 PM—ED—WEAF Network.			
Wed. ½ hr. 2:00 PM—ED—WEAF Network.			
M41—PALMER HOUSE ORCHESTRA—Wednesday, ½ hour. 11:30 PM—ED—WEAF Network.			
Richard Cole.			
M42—DANCE MUSIC HOTEL PENNSYLVANIA RDDF—Saturday, ½ hour.			
Rudy Vallee.			
11:00 PM—ED	10:00 PM—ES-CD	9:00 PM—CS	
WEAF WFI	WFBR WSAI	WDAF WOC	
WCAE WGY	WRC WTAM	WHO	
WCSH			
Monday, ¼ hour—11:15 PM—ED—WEAF Network. 12:00 Mid ED—WJI Network.			
M43—RADIO TROUBADDURS—Tues., Thurs. ½ hr. 3:15 PM—ED—WJZ Network.			
Sat. ½ hr. 3:00 PM—ED—WJZ Network. Mary Steele.			
M44—POND'S PROGRAM—Fri. ½ hr. Victor Young, Lee Wiley, Paul Small.			
9:30 PM—ED	8:30 PM—ES-CD	7:30 PM—CS	
WEAF WTAG	WWJ WFBR	WDAF KSD	
WJAR WCHS	WRC WTAM	WOC WHO	
WLIT WGY	WSAI WENR	WOW	
WBEN WCAE			
M45—SATURDAY NIGHT DANCING PARTY—Sat. 1 hr. B. A. Rolfe and Terraplane Orchestra.			
10:00 PM—ED	9:00 PM—ES-CD	8:00 PM—CS	M P
WEAF WTAG	WRC WFBR	KSD WOV	KOA KGO
WEEL WJAR	WTAM WLW	WDAF KSTP	KDYL KFI
WCHS WFI	WWJ WOC	WSB WSMB	
WGY WBEN	WHO WCAE	WBAP	
CKGW CFCF	WMAQ		
M47—GENE QUAW HOTEL COSMOPOLITAN ORCHESTRA—Friday, ¾ hour. 4:00 PM—ED—WJZ Network			
M48—PAUL WHITEMAN AND HIS ORCHESTRA—Monday 9:30 to 11:30 PM—ED over WEAF—9:30 to 10:30 PM—ED.			
WCHS WEEL			
WJAR WTAG			
WTIC			
M49—VINCENT SOREY AND HIS ORCHESTRA—Tuesday, ¼ hour. 11:15 AM—ED—WABC Network			
M50—SYNCOPIATORS—Tues., Wed. ¼ hr. 2:30 PM—ED—WJZ Network. Harold Stokes, Dick Teala.			
M51—HAL THOMPSON'S ORCHESTRA—Saturday, ½ hour. 3:30 PM—ED—WABC Network. Shirley Howard.			
M55—VILLAGE BARN ORCHESTRA—Fri. ½ hr. 12:30 AM—ED—WJZ Network. Ted Black.			
M56—WALDORF ASTORIA ORCHESTRA—Jack Denny.			
Monday, ½ hour.			
11:30 PM—ED	10:30 PM—ES-CD	11:30 PM—ED	10:30 PM—ES-CD
WEAF WTAG	WRC WFBR	WEAF WJAR	WFBR WWJ
WJAR WTIC		WBEN WTAG	
WCHS		WFI	
M57—WEALTH OF HARMONY—Saturday, ½ hour. 3:30 PM—ED—WJZ Network.			
Joseph Gallicchio, Edward Davies.			
M58—FRANK WESTPHAL'S DANCE ORCHESTRA—Mon. ½ hr. 4:00 PM—ED—WABC Network. Tues. Thurs. ½ hr. 3:30 PM—ED—WABC Network.			
M60—BREAKFAST CLUB—Mon., Tue., Wed., Thur., Fri., Sat. ½ hour. 9:15 AM—ED—WJZ Network			

N—MUSIC—MEDLEY PROGRAMS

N1—A. AND P. GYPSIES—Monday, ¼ hour. Harry Horlick, Frank Parker.			
9:00 PM—ED	8:00 PM—ES-CD		
WEAF WTIC	WRC WTAM		
WTAG WEEL	WWJ WSAI		
WJAR WCHS	WMAQ		
WLIT WGY			
WBEN WCAE			
N2—CITIES SERVICE CONCERT—Fri. 1 hr. Jessica Dragonette, The Cavaliers, Henry Shope, Frank Parker, John Seagle, Elliot Shaw, Lee Montgomery, Frank Banta, Rosario Bourdon.			
8:00 PM—ED	7:00 PM—ES-CD	6:00 PM—CS	M
WEAF WTIC	WFBR WRC	WDAF WOC	5:00 PM
WCHS WCAE	WTAM WWJ	WDAI WHO	KOA
WLIT WGY	WSAI KYW	KSD WOV	KDYL
WBEN WTAG		KTBS WKY	
CKGW WEEL		WEBC KVOO	
WJAR		WFAA KTBS	

M—MUSIC—MEDLEY PROGRAMS (Continued)

N4—FRAY AND BRAGGIOTTI—Saturday, ¼ hour.			
9:00 PM—ED	8:00 PM—ES-CD	7:00 PM—CS	M
WABC WJAS	WADC WJSV	KFH WDSU	KVOR
WCAU WOKO	WBT WKBW	KMBC WFBM	KVOR
WDRG WORC	WCAO WLW	KMOX WGST	
WGR WNAC	WDBJ WQAM	KOMA WISN	
	WDBO WSJS	KTRH WLAC	
	WFBW WSPD	WACO WODX	
	WFEA CKLW	WBRC WSBT	
	WHEG	WCCO WSAF	
		WDOD	
Tuesday and Thursday, ¼ hour. 9:15 PM—ED—WABC Network.			
N6—JACK FROST MEDLEY MOMENTS—Mon. ½ hr. Josef Pasternack.			
9:30 PM—ED	8:30 PM—ES-CD		
WJZ KDKA	WBAL WHAM		
	WGAR WLW		
	WJR WENR		
N7—RIESENFELDS VIENNESE PROGRAM—Sun. ¾ hr.			
8:00 PM—ED	7:00 PM—ES-CD	6:00 PM—CS	
WJZ WBZ	WBAL WSYR	KWK KWCR	
WBZA KDKA	WGAR WKY	KSO WREN	
	WMAL WLS	KOIL	
N9—MAJDR BDWES' CAPITOL FAMILY—Sunday, 1 hour.			
11:15 AM—ED	10:15 AM—ES-CD	9:15 AM—CS	M P
WEAF WJAR	WEER WRC	WDAF KFYR	8:15 AM 7:15 AM
WTAG WLIT	WTAM WFLA	WAPI WSMB	KOA KFSO
WGY	WWJ WSAI	KPRC WECB	KGO KDYL
	WIOD WWNC	WHO WBA	KHJ
	WMAQ	KSTP WMC	KTR
		WKY WBAP	KFI
		KTBS WOAI	KGW
		WOC	KOMO
N10—MERRIE MEN QUARTET—Mon., Wed., Fri. ¼ hr. 12:30 PM—ED—WJZ Network. Wesley Summerfield, Elliot Stewart, Bob Geddes, Norman Gordon, Earl Lawrence.			
N14—THE SOUTHEASTERN REVUE—Thurs. ½ hour. 4:30 PM—ED—WJZ Network.			
N15—THURSDAY SPECIAL—Thursday, ½ hour. 4:00 PM—ED—WJZ Network.			
Ruth Lyon, Edward Davies, Josef Koestner.			
N16—TONE PICTURES—Sunday, 1 hour. 8:00 AM—ED—WJZ Network.			
George Blake, Mary Merker, Helen Janke, Richard Maxwell, Curt Peterson.			
N17—VOCAL ART QUARTET—Tuesday, ½ hour.			
Alma Kitchell, Selma Johanson, Chester Evers, Earl Waldo.			
8:00 PM—ED	2:00 PM—ES-CD	1:00 PM—CS	M
WEAF WTAG	WFBR WRC	WSM WSB	12:00 PM
WEEL WJAR	WIOD WWJ	WAPI KSD	KOA
WGY WCAE	WKY WDAF	WOC WHO	
WFI WCHS	WRVA WWNC	WIBA WBAP	
CKGW WBEN	WSAI WFLA	KFYR KTBS	
	WLS WTAM	WDAY WOW	
		KSMB WMC	
N20—MORNING PARADE—Saturday, 1 hour. 10:15 AM—ED—WEAF Network.			
N21—RADIO CITY CONCERT—Sunday, 1 hour. 12:15 PM—ED—WJZ Network.			
Erno Rapee, Director.			

O—MUSIC—NOVELTY

O1—CLYDE DOERR'S SAXOPHONE OCTET—Sunday, ½ hour.			
5:30 PM—ED	4:30 PM—ES-CD	3:30 PM—CS	
WEAF WTAG	WWJ WSAI	WOW KSD	
WBEN WCAE		WSM WAPI	
WGY CFCF		WJDX WMC	
WJAR WCHS		WSMB WFAA	
		WOAI KTBS	
		KTHS	
O4—THE HAPPY RAMBLER—Thursday and Friday, ¼ hour. 10:30 AM—ED—WEAF Network. Irving Kaufman, Lucy Allen.			
O6—BORRAH MINEVITCH AND HIS HARMONICA RASCALS. Sunday, ¼ hour.			
7:00 PM—ED	6:00 PM—ES-CD	5:00 PM—CS	M
WJZ CFCF	WBAL WKY	KSO KOIL	4:00 PM
	WIS WRVA	WREN WBA	KDYL
	WWNC WIOD	WEBC WDAY	KOA
	WFLA KFYR	WSMB KVOO	
	WLS	KPRC KTBS	
		WOAI WKY	
		KWK	

P—MUSIC—ORGAN

P1—ANN LEAF AT THE ORGAN—Tuesday, Wednesday, Thursday, ½ hour. Also on WABC Network, Monday at 3:00 PM—ED.			
2:00 PM—ED	1:00 PM—ES-CD	12:00 PM—CS	11:00 AM
WABC WOKO	WCAO WBBM	WGST WBRC	KVOR
WNAC WGR	CKOK WFBL	WDOD WREC	KLZ
WDRG WCAU	WSPD WFEA	WODX WSEA	KSL
WJAS WLBC	WLW WHEC	WLAC WDSU	
WICC WORC	WTAR WDBJ	KTRH KFH	
CFRB	WMBG WTOG	WTAG WKBH	
	WQAM WSJS	WISN WCCO	
		WSBT	
P2—LARRY LARSEN—Saturday, ¼ hour.			
10:45 AM—ED	9:45 AM—ES-CD	8:45 AM—CS	
WJZ	WBAL WJR	KWK KWCR	
	WMAL KYW	WREN KOIL	
		KSO	
P4—RADIO CITY ORGAN—Monday, Tuesday, Wednesday, Thursday, Friday, Saturday ½ hour. Dick Leibert.			
8:00 AM—ED	7:00 AM—ES-CD	6:00 AM—CS	
WEAF WTAG	WDAF WFBR	WOW	
WJAR CFCF	WTAM WSAI		
WCAE WGY	WWJ		
WFI WBEN			
WEEL WCHS			

LOCATES WHAT YOU LIKE BEST

ABBREVIATIONS: ED—Eastern Daylight, ES-CD—Eastern Standard, Central Daylight, CS—Central Standard, M—Mountain, P—Pacific.
SEE NOTE PAGE 27

RADIO FAN-FARE PROGRAM FINDER

P—MUSIC—ORGAN (Continued)

- P5—WALDORF ASTORIA ORGAN RECITAL—Sunday.** ½ hour. Irene Harding.
10:30 AM—ED 9:30 AM—ES-CD 8:30 AM—CS
WJZ WBZ WGAR WJR KWK WREN
WBZA WHAM WMAL
WSYR KDKA
WLW WENR
- P6—FRANCES LANGFORD—Monday, Saturday.** ½ hour. 6:45 PM—ED—WEAF Network. Dick Leibert. Rollickers Quartet.
- P7—MATINEE GEMS—Sat.** ½ hour. 3:30 PM—ED—WEAF Network. Lew White.
- P8—QUIET HARMONIES—Sunday.** ¼ hour. 10:45 PM—ED—WABC Network.
- P9—FRED FEIBEL AT THE ORGAN—Sunday.** ½ hour. M
1:00 PM—ED 12:00 N—ES-CD 11:00 AM—CS 10:00 AM
WABC WOKO WADC WHEC KFAB WISN KLZ
WAAB WORC WBT WLBW KMOX WMBD KVR
WDRC WPG WCAO WQAM KOMA WMT
WGR CFRB WDAE WSJS KTRH WODX
WJAS WDBJ WSPD WCCO WSBT
WDBO CKLW WDOO WTAQ
WFBL WTAQ WDSU WREC
WGST
- P10—IRMA GLEN—Thursday.** ¼ hour. 10:45 AM—ED—WJZ Network.

Q—MUSIC, PATTERN AND SONG

- Q1—BLACKSTONE PLANTATION—Tuesday.** ½ hour. Julia Sanderson, Frank Crumit Jack Shilkret.
8:00 PM—ED 7:00 PM—ES-CD
WEAF WTAG WRC WTAM
WEEI WJAR WWJ
WCSH WFL
WGY WBEN
WCAE
- Q2—FRANK CRUMIT AND JULIA SANDERSON—Sunday.** ½ hour.
5:30 PM—ED 4:30 PM—ES-CD 3:30 PM—CS
WABC WOKO WADC WCAO KMBC WFBM
WAAB WGR WHK CKOK WHAS KMOX
WDRC WCAU WFBL WSPD WDSU KOMA
WEAN WICC WWA V WHEC
WORC WWVA WTAQ
WTAQ
- Q4—THE DXDL FEATURE—Wednesday, Friday.** ¼ hour. Dave Grant, Gordon Graham and Bunny Coughlin.
10:00 AM—ED 9:00 AM—ES-CD
WABC WOKO WCAO WKRC
WAAB WDRC WFBL
WCAU WJAS
WEAN
- Q5—LES REIS AND ARTY DUNN—Monday, Tuesday, Thursday, Saturday** ¼ hour. M
Assisted by Novelty Orchestra.
9:45 AM—ED 8:45 AM—ES-CD 7:45 AM—CS
WABC WJAS WADC WKBN KFAB WHAS
WDRC WLBZ WBIG WLBW KFH WISN
WEAN WOKO WBT WMBG KLRA WLAC
WHP WORC WCAH WQAM KMBC WMBD
WICC WPG WDAE WSJS KOMA WMT
WIP CFRB WDBJ WSPD KTRH WODX
WDBO WWVA KRLD WSBT
WFEA CKLW KTRH WSFA
WHEC WTAQ WDSU WREC
WHK WBBM WDSU WREC
WJSV WGST
Also Monday. ¼ hour. 6:00 PM—ED—WABC Network.
- Q6—BILL AND GINGER—Mon., Wed., Fri.** ¼ hour.
10:15 AM—ED 9:15 AM—ES-CD
WABC WJAS WFBL WJSV
WEAN WKBW
WIP
- Q7—TUNE DETECTIVE, SIGMUND SPAETH—Tuesday.** ¼ hour.
9:30 PM—ED 8:30 PM—ES-CD 7:30 PM—CS
WJZ KDKA WBAL WCKY KWCR KWK
CFCF WJR WSYR KOIL
WMAQ
- Q8—MARION AND JIM JORDAN—Wed.** ¼ hour. 11:15 AM—ED—WJZ Network. Also Saturday and Tuesday. 12:00 N—ED—WJZ Network.
- Q10—SMILING ED McCONNELL—Sunday.** ¼ hour. P
2:06 PM—ED 1:00 PM—ES-CD 12:00 PM—CS 11:00 PM
WABC WNAC WBBM WKRC KMBC WHAS
WGR WJAS WFBL WOWO KMOX
WCAU WEAN WJSV WCCO
WOKO WHK
- Q11—MARTHA AND HAL—Mon., Wed., Fri.** ¼ hour. 8:00 AM—ED—WJZ Network.
- Q12—CLAIRE WILSON AND GRANT ALLEN—Thursday and Friday.** ¼ hour. 2:30 PM—ED—WEAF Network.
- Q15—GOLDY AND DUSTY AND THE SILVER DUST TWINS—Mon., Tues., Wed., Thurs. and Fri.** ¼ hour.
9:15 AM—ED 8:15 AM—ES-CD
WABC WOKO WFBL WHEC
WGR WDRC WWVA
WCAU WJAS
WHP WORC

R—MUSIC—POPULAR

(See also Dance and Variety Music and Pattern and Song)

- R1—MILDRED BAILEY—Wednesday and Friday.** ¼ hour. M
7:00 PM—ED 6:00 PM—ES-CD 5:00 PM—CS 4:00 PM
WABC WLBZ WBIG WLBW KFH WHAS KLZ
WDRC WOKO WBT WMBG KMBC WISN KVR
WEAN WORC WDBJ WQAM KOMA WLAC
WGR CFRB WDBO WSJS KTRH WMT
WJAS WNAC WFBL WSPD WACO WODX
WFEA CKLW WBRC WSFA
WKBN WDSU WTAQ
WGST WREC
- R2—ALBERT BARTLETT, THE TANGD KING—Sunday.** ¼ hour. 2:15 PM—ED—WABC Network.
- R3—BETTY BARTHELL, SONGS—Thursday.** ¼ hour.
6:30 PM—ED 5:30 PM—ES-CD 4:30 PM—CS
WABC WAAB WFBL WFEA WGST WODX
WDRC WLBZ WBSA WLAC
WORC WSBT
- R4—GENE ARNDT AND THE COMMODORS—¼ hour.**
Monday and Thursday at 12 Noon.
12:00 N—ED 11:00 AM—ES-CD 10:00 AM—CS
WJZ WBZ WBAL WJR KSO WFAA
KDKA WBZA WCKY WMAL KWCR WREN
WGR WSYR KWK
WHAM
Also ¼ hour Sunday. 2:00 PM—ED—Wed. and Fri. 12:00 N—ED—WEAF Network.
- R5—THE CAPTIVATORS—Monday.** ¼ hour. 2:30 PM—ED—WABC Network.
- R6—CHARLES CARLILE—Tuesday.** ¼ hour. 11:15 PM—ED—WABC Network.
- R7—WILL DESBORNE ORCHESTRA—Mon., Wed., Fri.** ¼ hr. Pedro De Corboda, "The Friendly Philosopher"
10:45 AM—ED 10:45 AM—ES-CD 9:45 AM—CS
WABC WOKO WCAO WHK KMBC WHAS
WNAC WGR WFBL WJSV KMOX WGST
WEAN WCAH WBT KRLD WCCO
WTAQ WMBG
WBBM WOWO
- R9—EVAN EVANS, DO RE MI, FREDDIE RICH'S ORCHESTRA M**
Thursday. ½ hour. 7:00 PM—ES-CD 6:00 PM—CS 5:00 PM
8:00 PM—ED WADC WCAO WFBM WGST KVR
WABC WOKO WHK CKOK WDOO WREC
WNAC WGR WFBL WSPD WSFA WLAC
WDRC WCAU WCAH WLBW WDSU KRLD
WJAS WEAN WHEC WWVA KTRH KLRA
WPG WLBZ WKBN WBIG KTRH WLBW
WHP CFRB WDBJ WTCO KFH WTAQ
WQAM WDOO WISN WMT
WDAE WSJS
- R10—AN EVENING IN PARIS—Monday.** ½ hour. Mary McCoy. M P
9:30 PM—ED 8:30 PM—ES-CD 7:30 PM—CS 6:30 PM 5:30 PM
WABC WNAC WCAO WGN KMBC KMOX KLZ KHJ
WCAU WJAS WHK CKOK WGST WDSU KSL KOIN
WEAN WJSV KOMA WCCO KGB
KFRC
KFPY
- R14—HDT FROM HOLLYWOOD—Monday, Tuesday, Wednesday.** ¼ hour.
8:45 PM—ED 7:45 PM—ES-CD 6:45 PM—CS
WABC WOKO WADC WCAO KMBC WFBM
WNAC WGR WGN WKRC WHAS KMOX
WDRC WCAU WHK CKOK WCCO
WJAS WEAN WFBL WSPD
WJSV
- R15—ARLENE JACKSON—Friday.** ¼ hour. M P
5:00 PM—ED 4:00 PM—ES-CD 3:00 PM—CS 2:00 PM 1:00 PM
WEAF WTAG WTAM WSAI WBA KSTP KOA KGO
WGY WBEN WIS WJAX WDAY WSM KDYL KFI
WIOD WPI WSB KGW
WMC WSMB KOMO
WKY KPRC KHQ
KTBS WOAI
- R16—KEENAN AND PHILLIPS—Thursday.** ¼ hour. 11:45 AM—ED—WABC Network
- R17—LA PALINA—Monday, Tuesday, Wednesday.** ¼ hour. Kate Smith.
8:30 PM—ED 7:30 PM—ES-CD 6:30 PM—ES
WABC WOKO WADC WCAO KMBC WFBM
WGR WCAU WGN WKRC WHAS KMOX
WJAS WHK CKLW WMT WCCO
WOWO WFBL KFAB
WSPD WJSV
WHEC WKBN
- R18—LITTLE JACK LITTLE—Mon., Tues., Wed., Thurs., Fri.** ¼ hour
9:00 AM—ED 8:00 AM—ES-CD 7:00 AM—CS
WABC WOKO WADC WCAO KMBC WFBM
WAAB WGR WHK CKOK WMBD WGST
WDRC WIP WCAH WFEA WDOO WREC
WJAS WEAN WLBW WWVA WSFA WLAC
WPG WLBZ WBIG WDBJ WDSU KRLD
WHP WORC WTCO WSJS KTRH KLRA
CFRB WTAQ WISN
WSBT WMT
- Wednesday.** ¼ hour.
11:15 PM—ED 10:15 PM—ES-CD 9:15 PM—CS 8:15 PM 7:15 PM
WABC WOKO WCAO WHK KMBC WFBM KVR
WAAB WKBW CKOK WFBL WMBD WGST KLZ
WDRC WCAU WSPD WFEA WBRC WDOO KGB
WJAS WEAN WLBW WTAQ WREC WODX KFRC
WPG WLBZ WMBG WQAM WLAC WDSU KOL
WICC WHP WDBO WSJS KTRH WLBW KFPY
WORC CFRB WCCO WMT
- Friday.** ¼ hour. 10:30 PM—ED—Same network

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SEE NOTE PAGE 27

RADIO FAN-FARE PROGRAM FINDER

R—MUSIC—POPULAR (Continued)

R19—YEASTFADAMERS—Sunday. ½ hour.

Jan Garber and His Orchestra.

2:30 PM—ED	1:30 PM—ES-CD	12:30 PM—CS	M	P
WJZ WBZ	WBAL WHAM	KWK WREN	11:30 AM	10:30 AM
WBZA KDKA	WJAR WJR	KOIL WTMJ	KOIL	KFS
	WLW WRVA	WIBA KSTP	KDYL	KGW
	WPTF WUNC	WEBC WDAY	KGHL	KGO
	WIS WIOD	KFYR WSM	KFI	KOMO
	WFLA WJAX	WSB WAPI	KHQ	
	WSYR WMAL	WJDX WSMB		
	KYW	WFAA WMC		
		KWCR WOAI		
		KTHS KVOO		
		KSO KTBS		

R21—EVERETT MARSHALL—AL MITCHELL'S ORCHESTRA—Mon., Wed.,

¼ hour	M	P
7:15 PM—ED	6:15 PM—ES-CD	9:15 PM—CS
WJZ WBZ	WBAL WMAL	KWK KWCR
WBZA KDKA	WJR WSYR	KGO
	WCKY	WREN WIBA
	10:15 PM	KSTP WEBC
	KYW	WMC WDAY
		KFYR WSB
		WJDX WSMB
		WKY KPRC
		KTHS WOAI
		WTMJ WFAA

R23—THE HAPPY WONDER BAKERS—Mon., Wed. and Fri. ¼ hour

6:30 PM—ED	5:30 PM—ES-CD
WABC WDR	WHEC
WAAB WORC	
WICC WKBW	
WMAS	

R24—THE MERRYMAKERS—Monday. ¼ hour. 10:30 AM—ED—WABC Network. Fred Berrens, Conductor.

R25—GERTRUDE NIESEN—Sunday. ¼ hour.

7:45 PM—ED	6:45 PM—ES-CD	5:45 PM—CS	M
WABC WJAS	WADC WHEC	KFH WDSU	4:45 PM
WCAU WOKO	WBT WJSV	KMBC WFBM	KVOR
WDR	WCAO WKBN	KMOX WGST	
WGR WNAC	WDAE WLBW	KOMA WISN	
	WDBJ WQAM	KTRH WLAC	
	WDBO WSJS	WACO WODX	
	WFBL WSPD	WBRC WSBT	
	WFEA CKLW	WCCO WSFA	
		WDOD WTAQ	

Saturday ¼ hour 10:45 PM—ED—WABC Network
Freddie Rich's Orchestra

R27—WILLIAM O'NEAL—Monday. ¼ hour. 11:15 PM—ED—WABC Network.

R32—SINGIN' SAM THE BARBASOL MAN—Monday. ¼ hour.

8:00 PM—ED	7:00 PM—ES-CD	6:00 PM—CS
WABC WOKO	WADC WCAO	KMBC WFBM
WNAC WGR	WGN WKRC	KMOX WCCO
WDR	WCAU WHK	CKOK
WJAS WEAN	WFBL WSPD	
	WJSV	

R33—THE STREET SINGER—Monday, Wednesday, Friday. ¼ hour.

Arthur Tracy.	M	P
9:15 PM—ED	8:15 PM—ES-CD	7:15 PM—CS
WABC WGR	WADC WKRC	KMBC WFBM
WCAU WJAS	WBT WSPD	KMOX WHAS
WDR	WCAO CKLW	KRLD
WEAN WNAC	WFBL WGN	KHJ
	WHK WOWO	KOL
	WJSV	KVI

R37—MARK WARNDW'S NOVELTY DRCESTRA—Wednesday. ½ hour.

2:45 PM—ED	1:45 PM—ES-CD	12:45 PM—CS	M
WABC WLBZ	WADC WHK	KLRA WFBM	11:45 AM
WCAU WOKO	WBG WJSV	KMBC WGST	KSL
WDR	WBT WLBW	KOMA WISN	KVOR
WEAN WPG	WCAO WMBG	KTRH WLAC	
WGR	WDAE WQAM	KTSA WODX	
WICC WNAC	WDBJ WSJS	WBRC WSBT	
	WDBO WSPD	WCCO WSFA	
	WFBL WVVA	WDOD WTAQ	
	WFEA CKLW	WDSU WREC	
	WHEC WTAQ		

Saturday. ½ hour. 4:15 PM—ED—Same Stations.

R39—JOHNNY MARVIN—Monday, Tuesday, Wednesday, Thursday, Friday, Saturday ¼ hour. 12:00 N—ED—WEAF Network.

R40—MANHATTAN MERRY-GD-RUND—Sunday. ½ hour. Jean Sargent, David Percy, Gene Rodemich.

9:00 PM—ED	8:00 PM—ES-CD	7:00 PM—CS
WEAF WJAR	WFBW WJJ	KSD WOW
WGY WTIC	WSAI WRC	WDAF WOC
	WENR	WHO

R41—DDLPH MARTIN'S DRCESTRA—Mon., Wed., Fri. ¼ hour. The Travelers Quartet.

7:30 PM—ED	6:30 PM—ES-CD
WABC WOKO	WCAO WFBL
WNAC WGR	WJSV WFEA
WDR	WCAU WHEC
WJAS WEAN	
WLBZ WHP	
WORC	

R42—MELDDY PARADE—Tuesday. ¼ hour. 10:45 AM—ED—WABC Network. Vincent Sorey Conductor

R43—PHIL REGAN, TENDR—Thursday. ¼ hour. 11:15 PM—ED WABC Network.

S—MUSIC—RELIGIOUS

(See also Organ Music)

S1—MID WEEK HYMN SING—Tuesday. ¼ hour.

6:30 PM—ED	5:30 PM—ES-CD	4:30 PM—CS	M	P
WEAF WTAG	WIS WSAI	WDAF KSD	3:30 PM	2:30 PM
WGY	WWJ WUNC	KFYR WVOO	KGIR	KGO
	WMAQ	WSB WOAI		KGW
		WIBA KTBS		KFS
		KTHS WJDX		KTAR
		WOW		KHQ

S3—OLD SONGS OF THE CHURCH—Thursday. ¼ hour.

Kathryn Palmer, Soprano; Joyce Allmand, Contralto; Richard Dennis, Tenor; Lowell Patton, Organist; Arthur Billings Hunt, Basso and J Director.

6:30 PM—ED	5:30 PM—ES-CD	4:30 PM—CS
WJZ	WSYR	KWK KWCR
		WREN

S5—SALT LAKE TABERNACLE CHDIR AND ORGAN—Sunday. 1 hour.

11:30 AM—ED	10:30 AM—ES-CD	9:30 AM—CS	M	P
WOKO WPG	WCAO CKOK	KMBC WMBD	8:30 AM	7:30 AM
WLBZ WHP	WFBL WSPD	WGST WDOO	KVOR	KHJ
	WFEA WLBW	WREC WLAC	KLZ	KOIN
	WKBW WDBJ	WDSU KRLD	KSL	KGB
	WTOC WQAM	KTRH WLBW		KFRC
	WDBO	WACO KFH		KOL
		WTAQ WKBH		KFPY
		KFAB WCCO		
		WSBT WMT		

WABC added at 11:45 AM—ED—for ¼ hour.

S6—CATHEDRAL HDUR—Sunday. 1 hour.

Channon Collinge, Conductor.

4:00 PM—ED	3:00 PM—ES-CD	2:00 PM—CS	M	P
WABC WJAS	WADC WJSV	KFAB WDSU	1:00 PM	
WCAU WOKO	WBT WKBN	KFH WFBM		
WDR	WCAO WLBW	KLRA WGST		
WEAN WPG	WDAE WMBG	KMBC WISN		
WGR CFRB	WDBJ WQAM	KMOX WLAC		
WICC WNAC	WDBO WSJS	KOMA WMBD		
	WFBL WSPD	KRLD WMT		
	WFEA CKLW	KTRH WODX		
	WHEC WTAQ	WACO WSBT		
	WHK	WBRC WSFA		
		WCCO WTAQ		
		WDOD WREC		

T—MUSIC—STANDARD & FOLK

T1—AMERICAN ALBUM FAMILIAR MUSIC—Sunday. ½ hour. Gus Haenschen Frank

Munn, Elizabeth Lenox, Dhaman and Arden, Bertrand Hirsch.

9:30 PM—ED	8:30 PM—ES-CD	7:30 PM—CS	M	P
WEAF WCHS	WCKY WFB	KSD WOC	6:30 PM	5:30 PM
WJAR WTAG	WRC WTAM	WHO WOW	KOA	KGO
WFI WGY	WWJ WSAI	WSM WMC	KDYL	KOMO
WBEN WCAE	WIOD WFLA	WSB WOAI		KGW
	WVVA WJAX	WJDX KTHS		KHQ
	WENR WPTF	WFAA WKY		
		KPRC WSMB		
		WAPI WTMJ		
		KSTP WDAF		

T2—ARCADIANS—Friday. ½ hour. 4:30 PM—ED—WJZ Network. Ruth Kelly Bello.

T3—RHDDA ARNDLD AND CHARLES CARLILE DUETS—Sunday. ½ hour. 11:00 AM—ED—WABC Network.

T4—FERDE GROFE'S DRCESTRA WITH CONRAD THIEBAULT—Mon. ¼ hour.

8:45 PM—ED	7:45 PM—ES-CD	6:45 PM—CS
WEAF WTIC	WRC WTAM	WTMJ
WTAG WEEI	WWJ WLW	
WJAR WCHS		
WLIT WGY		
WBEN WCAE		

Wednesday, Saturday. ¼ hour.

9:00 PM—ED	8:00 PM—ES-CD	7:00 PM—CS	M	P
WEAF WTAG	WWJ WTAM	WMAQ	6:00 PM	5:00 PM
WJAR WCHS	WRC WLW	KSTP	KSD	WDAF
WGY WFI		WTMJ		
WCAE WEEI				
WBEN				

T5—CHASE & SANBORN TEA PROGRAM—Wednesday. ½ hour. Fanny Brice, George Disen.

8:00 PM—ED	7:00 PM—ES-CD	6:00 PM—CS
WEAF WTIC	WFBW WRC	KSD WOW
WTAG WEEI	WTAM WWJ	WDAF WOC
WJAR WCHS	WSAI WCKY	WHO
WLIT WGY	WLS	
WBEN WCAE		

T6—CDLUMBIA ARTISTS, RECITAL—Tuesday. ½ hour.

3:00 PM—ED	2:00 PM—ES-CD	1:00 PM—CS	M
WABC WOKO	WADC WHK	KFAB WDOO	12:00 N
WCAU WORC	WBT WJSV	KFH WDSU	KSL
WDR	WCAO WLBW	KLRA WFBM	KVOR
WGR	WDAE WMBG	KMBC WGST	
WJAS	WDBJ WQAM	KMOX WISN	
	WDBO WSJS	KOMA WLAC	
	WFBL WSPD	KRLD WODX	
	WFEA CKLW	KTRH WSBT	
	WHEC WTAQ	WACO WSFA	
		WBRC WTAQ	
		WCCO WREC	

Monday. ½ hour. 4:30 PM—ED—WABC Network.

Wednesday. ¼ hour. 2:30 PM—ED—WABC Network.

T7—CDLUMBIA SALON ORCHESTRA—Monday. ½ hour. 3:30 PM—ED—WABC

Network. Friday. ¼ hour. 3:00 PM—ED—WABC Network.

LOCATES WHAT YOU LIKE BEST

ABBREVIATIONS: ED—Eastern Daylight, ES-CD—Eastern Standard, Central Daylight, CS—Central Standard, M—Mountain, P—Pacific.
SEE NOTE PAGE 27

RADIO FAN-FARE PROGRAM FINDER

T—MUSIC—STANDARD & FOLK (Continued)

T8—CONCERT MINIATURES—Monday, Tuesday, Wednesday, Thursday, Friday. 1/2 hour. Emery Deutsch.

12:30 PM—ED	11:30 AM—ES-CD	10:30 AM—CS	9:30 AM
WABC WOKO	WADC WCAO	KMBC KMOX	KVOR
WGR WIP	WBBM CKOK	WGST WDOD	KLZ
WJAS WEAN	WFBL WSPD	WREC WSFA	KSL
WPG WLBZ	WJSV WCAH	WLA WDSU	
WHP CFRB	WFEA WLBW	KTRH WIBW	
	WHEC WWA	WACO KFH	
	WBG WTCO	WTAQ WISN	
	WQAM WDBO	WSBT WMT	
	WDAE WSJS		

Saturday, 1/2 hour. Same stations as above. 11:30 AM—ED 10:30 AM—ES-CD 9:30 AM—CS 8:30 AM

T9—DANCING ECHOES—Saturday, 1/2 hour. 2:00 PM—ED—WABC Network.

T10—EMERY DEUTSCH AND HIS ORCHESTRA—Sunday, 1/2 hour. 12:30 PM—ED—WABC Network.

T11—PHIL DUEY AND HIS FIRESIDE SONGS—Sunday, 1/2 hour. 10:00 PM—ED—WJZ Network.

5:45 PM—ED	4:45 PM—ES-CD	3:45 PM—CS	2:45 PM	1:45 PM
WABC WOKO	WCAO WHK	KMBC WGST	KVOR	KHJ
WAB WGR	CKOK WFBL	WBRC WDOD	KLZ	KOIN
WDRC WCAU	WSPD WFEA	WREC WSFA	KSL	KGB
WJAS WEAN	WLBW WHEC	WLA WDSU		KFRC
WLBZ WORC	WKBW WTAQ	KRLD KTRH		KOL
CFRB	WDBJ WMBG	KTSA WACO		KFPY
	WTOC WQAM	KFH WTAQ		
	WDBO WSJS	WKBH KFAB		
		WISN WMT		

Monday, 1/2 hour. 9:45 PM—ED—WABC Network.

T16—GYPSY MUSIC MAKERS—Tuesday, 1/2 hour. 4:45 PM—ED—WABC Network.

T17—HOUSEHOLD MUSICAL MEMORIES—Tuesday, 1/2 hour. Edgar Guest, Josef Koestner, Alice Mock.

10:00 PM—ED	9:00 PM—ES-CD
WJZ WBZ	WHAM WSYR
WBZA KDKA	WJR WBAL
	WMAQ

T18—RAY HEATHERTON, BARITONE—Tuesday, 1/2 hour. 7:45 PM—ED—WJZ Network.

3:00 PM—ED	2:00 PM—ES-CD	1:00 PM—CS	12:00 PM	11:00 AM
WABC WOKO	WCAO WBBM	KMBC WFBM	KVOR	KHJ
WAB WGR	WHK CKOK	WGST WBRC	KSL	KOIN
WDRC WCAU	WFBL WSPD	WDOD WREC		KGB
WJAS WPG	WFEA WLBW	WSFA WLA		KFRC
WLBZ WIC	WHEC WTAQ	WDSU KRLD		KOL
WHP WORC	WDBJ WNBG	KTRH KTSA		KFPY
CFRB	WTOC WQAM	WACO KFH		
	WDBO WSJS	WTAQ WKBH		
		KFAB WISN		
		WSBT WMT		

T20—RALPH KIRBERY—Tuesday, Wednesday, Thursday, Friday, Saturday. 5 Minutes. 12:00 Mid.—ED—WEAF Network.

T21—ANDRE KOSTELANETZ PRESENTS—Sunday, 1/2 hour.

9:30 PM—ED	8:30 PM—ES-CD	7:30 PM—CS	6:30 PM	5:30 PM
WABC WOKO	WADC WCAO	KMBC WFBM	KVOR	KHJ
WNAC WGR	WBBM WHK	KMOX WGST	KLZ	KOIN
WDRC WJAS	CKOK WFBL	WDOD WREC	KSL	KGB
WEAN WLBZ	WSPD WJSV	WSFA WLA		KFRC
WICG WHP	WCAH WFEA	WDSU KRLD		KOL
	WLBW WHEC	KTRH KLRA		KFPY
	WKBW WDBJ	KTSA WIBW		
	WDBO WDAE	WISN WCCO		
		WSJS WMT		

T22—JAMES MELTON, TENOR—Sunday, 1/2 hour. 7:00 PM—ED 6:00 PM—ES-CD 5:00 PM—CS

7:00 PM—ED	6:00 PM—ES-CD	5:00 PM—CS
WEAF WTAG	WWJ WFB	WDAF KSD
WJAR WBEN	WSAI WTAM	
	WMAQ	

7:00 PM—ED	6:00 PM—ES-CD	5:00 PM—CS
WEAF WTAG	WWJ WFB	WDAF KSD
WJAR WBEN	WSAI WTAM	
	WMAQ	

T23—MORNING MOODS—Monday and Thursday, 1/2 hr. 11:15 AM—ED—WABC Network. Vincent Corey, Conductor.

T24—OLGA, COUNTESS ALBANI—Monday, 1/2 hour. 7:30 PM—ED 6:30 PM—ES-CD 5:30 PM—CS

7:30 PM—ED	6:30 PM—ES-CD	5:30 PM—CS
WEAF WTAG	WWJ WFB	WDAF KSD
WCAE WJAR	WSAI WJAX	WMC WOB
WBEN	WMAQ	

Thursday, 1/2 hour. 7:15 PM—ED—Same stations.

T25—RHYTHMIC SERENADE—Monday, Wednesday, Friday, 1/2 hour. 12:45 PM—ED—WJZ Network. Josef Koestner's Orchestra, Mary Steele.

T26—DONALD NOVIS, TENOR; LEW WHITE, ORGAN—Sunday, 1/2 hour.

11:15 PM—ED	10:15 PM—ES-CD	9:15 PM—CS
WEAF WGY	WCKY WTAM	WDAF
WCAE WTAG	WFB WJAX	
WCSH WTC	WRC WENR	
WFI	WSAI	

T—MUSIC—STANDARD & FOLK (Continued)

T28—GEORGE SCHERBAN'S RUSSIAN GYPSIES ORCHESTRA. Tuesday, 1/2 hour.

6:30 PM—ED	5:30 PM—ES-CD	4:30 PM—CS	3:30 PM
WABC WOKO	WCAO WHK	KMBC WGST	KVOR
WAB WGR	CKOK WFBL	WBRC WDOD	KLZ
WDRC WIP	WSPD WFEA	WREC WODX	KSL
WJAS WPG	WLBW WHEC	WSFA WLA	
WLBZ WORC	WKBW WTAQ	WDSU KTRH	
CFRB	WMBG WTCO	WIBW WACO	
	WQAM WSJS	KFH WTAQ	
		WKBH WISN	
		WCCO WSBT	
		WMT	

T29—SOUTHLAND SKETCHES—Sunday, 1/2 hour. 10:00 AM—ED—WJZ Network. Southernaires, Homer Smith, Lowell Peters, Jay Toney, William Edmonson

T31—VASS FAMILY—Sat, 1/2 hour. Seven South Carolina Children Singing.

9:15 AM—ED	7:15 AM—CS
WEAF WEEI	KFYR KSD
WJAR WTAG	WOW KSTP
WGY WCAE	
WCSH WTC	

T32—THE BALLADEERS—Sunday, 1/2 hour. 9:00 AM—ED—WEAF Network.

T34—HIGHLIGHTS AND SHADOWS—Sunday, 1/2 hour. 10:15 PM—ED—WEAF Network.

T35—HOUR GLASS—Monday, 1 hour. 10:00 PM—ED—WJZ Network. Harold Sanford.

T36—MARY EASTMAN, SOPRANO

8:00 PM—ED	7:00 PM—ES-CD	6:00 PM—CS	5:00 PM	4:00 PM
WABC WOKO	WHK CKOK	KMBC WFBM	KVOR	KHJ
WNAC WGR	WFBL WSPD	WDOD WREC		KOIN
WDRC WCAU	WFEA WLBW	WSFA WLA		KGB
WJAS WEAN	WHEC WKBW	WDSU KRLD		KFRC
WPG WLBZ	WTAQ WDBJ	KTRH WACO		KOL
WHP WORC	WMBG WQAM	KFH WTAQ		KFPY
CFRB	WDBO WSJS	WKBH KFAB		
		WISN		

T37—ORCHESTRAL GEMS—Sunday, 1/2 hour. 11:30 PM—ED—WEAF Network.

T38—RADIO RUBES—Sunday, 1/2 hour. 11:00 AM—ED—WEAF Network.

U—MUSIC—SYMPHONY

U2—LIGHT OPERA GEMS—Tuesday, 1/2 hour.

10:45 PM—ED	9:45 PM—ES-CD	8:45 PM—CS	7:45 PM	6:45 PM
WABC WOKO	WCAO WHK	KMBC WFBM	KVOR	KHJ
WAB WGR	CKOK WFBL	WBRC WDOD	KLZ	KOIN
WDRC WJAS	WSPD WFEA	WREC WODX	KSL	KGB
WEAN WLBZ	WLBW WHEC	WLA WDSU		KFRC
WICG WHP	WTAQ WDBJ	KTRH KTSA		KOL
WORC CFRB	WMBG WTCO	WIBW KFH		KFPY
	WQAM WDBO	WKBH WCCO		
	WSJS	WSBT WMT		

U3—SYMPHONIC HOUR—Sunday, 1 hour. 3:00 PM—ED—WABC Network.

U4—SYMPHONETTE—Sunday, 1/2 hour. 4:15 PM—ED—WJZ Network. Cyril Pitts, Josef Koestner.

V—NEWS REPORTS

V1—BOAKE CARTER—Monday, Tuesday, Wednesday, Thursday, Friday, 1/2 hour.

7:45 PM—ED	6:45 PM—ES-CD
WABC WNAC	WCAO WBBM
WGR WCAU	WHK CKOK
WJAS	WJSV WBT

V3—FLOYD GIBBONS THE WORLD'S FAIR REPORTER—Sun., Tues., Thur. 1/2 hour.

8:45 PM—ED	7:45 PM—ES-CD
WJZ WBZA	WBAL WMAL
KDKA	WGA WSYR
WBZ	WHAM WLS
	WOR

V4—BACK OF NEWS IN WASHINGTON—Wednesday, 1/2 hour.

6:30 PM—ED	5:30 PM—ES-CD	4:30 PM—CS	3:30 PM	2:30 PM
WEAF WBEN	WFB WCKY	WJDX KSD	KOA	KPO
WJAR	WNWC WIS	WDAF KVQO		
	WMAQ	WIBA KTHS		
		WOAI KTBS		
		KFYR WECB		
		WMC WAPI		
		WSMB		

V5—EDWIN C. HILL—"Human Side of News"

10:30 PM—ED	9:30 PM—ES-CD	8:30 PM—CS	7:30 PM	6:30 PM
WABC WOKO	WADC WBBM	KMBC WFBM	KVOR	KHJ
WAB WKBW	WHK CKOK	WBRC WDOD	KLZ	KOIN
WDRC WJAS	WSPD WFEA	WREC WODX		KGB
WEAN WPG	WJSV WCAH	WLA WDSU		KFRC
WLBZ WIC	WFEA WLBW	KTRH KLRA		KOL
WHP WORC	WHEC WKBW	KTSA WIBW		KFPY
CFRB	WBG WDBJ	WISN WCCO		
	WTOC WQAM	WMT		
	WDBO WDAE			
	WSJS			

V6—JOHN B. KENNEDY—Thursday, 5 Minutes.

6:30 PM—ED	5:30 PM—ES-CD	4:30 PM—CS	3:30 PM	2:30 PM
WEAF WTAG	WWJ WJAX	WDAF WBA	KOA	KECA
WGY	WIS WSAI	KFYR KSD		KPO
	WCKY WMAQ	KTBS WAPI		KFSD
		WSMB WOAI		
		KTHS WDAY		
		WSB WOW		

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V-NEWS REPORTS (Continued)

6:45 PM—ED **5:45 PM—ES-CD**
WJZ **WBZ** **WLW** **WHAM**
CKGW **KDKA** **WGAR** **WBAL**
WBZA **WJR** **WSYR**

7:45 PM—ED	6:45 PM—ES-CD	5:45 PM—CS	4:45 PM	3:45 PM
WJZ	WBAL	KWK	KOA	KGW
KDKA	WYSR	KSO	KGIR	KFSD
	WGAR	WREN		
	WIS	WSB		
		WAPL		
		WMC		
		WJDX		

L. Louis McHenry Howe and Walter Trumbull				M	P
10:00 PM—ED	9:00 PM—ES-CD	8:00 PM—CS	7:00 PM	6:00 PM	
WEAF WGY	WFBR WTAM	KFYR WIBA	KDYL	KFI	
WBEN WJAR	WRC WWJ	KPRC WKY	KGHL		
WCAE WTAG	WSAI WMAQ	KSD WMC	KGR	KGO	
WCSH WTIC		KSTP WOAI	KOA	KGW	
WFI		WDAF WOC		KHQ	
		WDAY WOW		KOMO	
		WEBC WSB			
		WFAA WSMB			
		WHO WTMJ			

7:45 PM -ED	6:45 PM -ES-CD	5:45 PM -CS
WEAF WTAG	WFBR WWJ	WHO WOC
WJAR WGY	WFSB WTAM	WOW WKY
WBEN	WDAF WWNC	WIBA KFYR
	WIS WJAX	KTBS WOAI
	WFLA WIOD	
	WRC WPTF	
	WENR	

V. Kallenborn.		M	
7:30 PM—ED	6:30 PM—ES-CD	5:30 PM—CS	4:30 PM
WABC WJAS	WADC WHEC	KPH WFBM	KLZ
WCAU WLBZ	WBIG WJSV	KLRA WGST	KSL
WDRN WOKO	WBT WBKN	KMBC WHAS	
WEAN WORC	WCAH WLBW	KMOX WISN	
WHP WNAC	WCAO WQAM	KOMA WLAC	
	WDAE WSJS	KTRH WODX	
	WDBJ WSPD	KTSA WSBT	
	WDBO WWSA	WACO WSFA	
	WFBL CKLW	WCOO WTAQ	
	WFEA	WDSU WREC	

V13—CEDDNDM CNDERENCE FROM LONDDN—Sunday. ¼ hour.									
Wm. Hard.				M		P			
2:15 PM—ED		1:15 PM—ES-CD		12:15 PM—CS		11:15 AM		10:15 AM	
WJZ	WBZA	WFLA	WMAL	KFYR	WEEB	KDYL	KFI		
WBZ	CFBC	WIOD	WSYR	KOIL	WPAA	KGHL	KFSD		
		WNC	WBA	KSTP	WJDX	KOA	KHQ		
		WJR	WMAQ	KTBS	WKY		KOMO		
				KTHS	WMC		KTAR		

Wednesday, 1/2 hour.		8:15 PM—ES-CD		7:15 PM—CS		M	P
9:15 PM—ED						6:15 PM	5:15 PM
WEAF	WGY	WKCY	WIS	KFYR	WDAF	KOA	KPO
WBEN	WJAR	WFRB	WRC	KPRC	WDAY		
WCAE	WTAG	WFLA	WSA1	KSD	WECB		
WCSH	WTIC	WIOD	WWNC	KSTP	WIBA		
WEHI			WMAQ	KTBS	WKY		

W—RELIGIOUS SERVICES

4:00 PM - ED		5:00 PM - ES-CD		4:00 PM - CS		3:00 PM		2:00 PM	
WEAF	WTAG	WFBR	WRC	WECB	KFYR	KOA	KTAR		
WEEL	WJAR	WTAM	WFI	WGLI	WOC	KGHL	KPO		
WESH	WLIT	WOPF	WRVA	WHO	WOW	KDYL			
WGY	WBEN	WSAI	WFLA	WDAF	WIBA	KGIR			
WCAE		WWNC	WIS	WSM	WMC				
		WJAX	WMAQ	WSMB	WKY				
				WJDJ	KVOO				
				WBAP	KPRC				
				WAPI	KSD				
				WDAY	WSB				
				KTBS					

10:00 AM—ED	9:00 AM—ES-CD	8:00 AM—CS
WABC WOKO	WBWM COKK	WGST WBRC
WAAB WGR	WPBL WSPD	WDOD WREC
WDRC WCAU	WLWV WHCC	WODX WLAC
WEAN WPG	WTAR WDBJ	WDSU KRLD
WLBY WIOC	WMBG WTOG	KTRH KTTA
WHP WOR	WQAM WDBO	KFH WTAQ
CFRB	WSJS	WSBT WMT

Dr. Ralph W. Sockman				Sunday, 72 Hour		M		P	
3:30 PM-ED		2:30 PM-ES-CD		1:30 PM-CS		12:30 PM		11:30 AM	
WEAF	WEEI	WRC	WFRB	KTHS	WOW	KOA	KGO		
WCSH	WBEN	WVJ	WVRA	WDAF	WEBC	KDYL	KGW		
WLIT	WGY	WIS	WWNC	KFYR	KPRC	KGIR	KHQ		
WJAR	WCAE	WIOD	WJAX	KVOO	WKY		KFSO		
WTAG		WTAM	WFLA	WQAI	WHO		KOMO		
		WPTF	WSAI	WOC	WMC		KFI		
				WJDX	WSMB				
				WSM	WSB				

Dr. Stanley High		4:00 PM—ES-CD		3:00 PM—CS		M		P	
5:00 PM—ED						2:00 PM		1:00 PM	
WJZ	WBZ	WBAL	WGAR	WREN	KFYR	KOA		KGW	
WBZ		WBAP	WPTF	KWK	WSM	KGHL		KGO	
		WIS	WWNC	KWCR	WSB	KGIR		KHQ	
		WIOD	WFLA	WJDX	KPRC			KFSD	
		WTX	WFLA	WAL	KTBS			KTAR	
		WHAM	WKY	KOIL	WSMB			KOMO	
		WCFL		KVOO	WTMJ				
				KSTP	WKY				
				WEBC	WMC				

X—SKETCHES—DRAMATIC

8:00 PM—ED
WJZ WBZ
WBZA KDKA

9:00 PM—ED	8:00 PM—ES-CD	7:00 PM—CS
WJZ WBZ	WLW WJR	KOIL WREN
WBZA KDKA	WBAL WHAM	KWK
	WGAB WLS	

8:00 PM-ED	7:00 PM-ES-CD	6:00 PM-CS	5:00 PM
WABC WJAS	WADC WJSV	KFAB WDSU	KLZ
WCAU WOKO	WBT WKBN	KLRA WFBM	KVOR
WDRC WORC	WCAO WLWB	KMCB WGST	
WEAN CFRB	WDAE WQAM	KMOX WISN	
WICC WNAC	WDBJ WSJS	KOMA WLAC	
	WDBO WSPD	WACO WMT	
	WFBL CKLW	WBRC WWSA	
	WFEA WTTA	WCCO WTAQ	
	WHEC	WDOD WREC	

3:15 PM—ED		2:15 PM—ES-CD		1:15 PM—CS		12:15 PM	
WEAF	WTAG	WFBR	WTAM	KSD	WIBA	KOA	
WEEI	WGY	WSAI	WWJ	WDAY	WSMB		
WBEN	WCAE	WDAF	WIS	WSM	WMC		
		WRVA	WWNC	WKY	KTBS		
		WIOD	WRC	WOC	WHO		

10:00 PM-ED	9:00 PM-ES-CD	8:00 PM-CS	7:00 PM	6:00 PM
WJZ WBZA	WBAL WHAM	KWK WREN	KOA	KGO
KDKA WBZ	WGAR WCKY	KOIL KSTP	KDYL	KFI
	WJR	WIBC WSB		KGW
	WENR	WOAI KTBS		KOMO
		WKY WSM		KHQ
		WAPI		
		WSMB		

8:30 PM—ED	7:30 PM—ES-CD	6:30 PM—CS	5:30 PM	4:30 PM
WABC WOKO	WADC WCAO	KMBC WFBM	KLZ	KHJ
WAAB WKBW	WBBM WHK	WMBD WGST		KOIN
WDRC WCAU	CKOK WFBL	WDOD WREC		KGB
WJAS WEAN	WSPD WJSV	WLAC WDSU		KFRC
WLBZ WVCB	WCAH WFEE	KTHR KLLA		KOL
WORC CFRB	WLBW WWC	KTSA WBWB		KFPY
WHP	WKBN WBIG	WCOG WSBT		
	WDBJ WTOG	WMT		
	WQAM WDBO			
	WQAE WSJS			

7:45 PM-ED	6:45 PM-ES-CD	5:45 PM-CS
WEAF WTG	WRC WTAM	WKY WFA
WEEI WJAR	WWJ WSAI	WOAI WOW
WCSH WLIT	WBFR WENR	WDAF WTM
WGY WBEN		KFYR KPR
WCAE		

7:30 PM-ED	6:30 PM-ES-CD	5:30 PM-CS	4:30 PM	3:30 PM
WJZ WBZ	WGAR WBAL	KWK WREN	KOA	KGO
WBZA KDKA	WHAM WJR	WTMJ WIBA	KDYL	KFI
	WLW WRVA	WECB WDAY		KGW
	WWNC WIOD	KFYR WFAA		KOMO
	WFLA WJAX	WMC WSM		KHQ
	WMAL WPTF	KSTP WOAI		K TAR
	WLS KOA	WSB WUDX		
		WSMB KVOO		
		WKY KSO		
		KOIL KPBC		

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SEE NOTE PAGE 27

RADIO FAN-FARE PROGRAM FINDER

X-SKETCHES-DRAMATIC (Continued)

X9-JDHN HENRY-BLACK RIVER GIANT -Sunday and Thursday. 1/4 hour.			
10:00 PM-ED	9:00 PM-ES-CD	8:00 PM-CS	M
WABC WJAS	WADC WHK	KLRA WDSU	7:00 PM
WAAB WKBW	WBT WJSV	KMBC WFBM	KLZ
WCAU WOKO	WCAO WKBN	KMOX WGST	KVOR
WDRC WORC	WDAE WLBW	KOMA WISN	
WICC WPG	WDBJ WQAM	KRLD WLAC	
	WDBO WJSJ	KTRH WMT	
	WFBL WSPD	WBRC WODX	
	WFEA CKLW	WDOD WREC	
	WHEC WJAR		
	WBBM		
X10-JUST PLAIN BILL -Monday, Tuesday, Wednesday, Thursday, Friday. 1/4 hour.			
6:45 PM-ED	6:45 PM-ES-CD		
WABC WAAB	WCAO WHK		
WKBW WCAU	CKOK WJSV		
X11-LIVES AT STAKE -Tuesday. 1/2 hour.			
10:00 PM-ED	9:00 PM-ES-CD	8:00 PM-CS	M
WEAF WEEI	WFBR WENR	WSB WJDX	7:00 PM
WCSH WTAG	WRC WTAM	WKY KPRC	KDYL
WJAR WFI	WWJ	KTHS WHO	KOA
WBEN WGY		WOAI WAPI	
		WMC WBAP	KGO
		KTBS WOC	KHQ
		WDAF KSD	
X13-MARIE, THE LITTLE FRENCH PRINCESS -Tues., Wed., Thurs., Fri. 1/4 hr.			
Ruth Yorke and James Meighan			
1:00 PM-ED	12:00 N-ES-CD	11:00 AM-CS	M
WABC WGR	WKRC WBBM	KMBC WCCO	10:00 AM
WCAU WNAC	CKLW	KMOX	9:00 AM
		KSL	KFPY
			KGB
			KHJ
			KOLN
			KOL
			KVI
X15-SOCDNYLAND SKETCHES -Monday. 1/2 hour.			
8:00 PM-ED			
WEAF WTIC			
WTAG WEEI			
WJAR WCSH			
WGY WBEN			
X16-SUNDAY AT SETH PARKERS			
Sunday. 1/2 hour			
10:45 PM-ED	9:45 PM-ES-CD	8:45 PM-CS	M
WEAF WJAR	WFBR WRC	WOW WDAF	7:45 PM
WCSH WFI	WTAM WWJ	WTMJ WIBA	KOA
WGY WBEN	WSAI WRAA	KSTP WEEC	KGHL
WCAE CFCE	WIS WJAX	WDAY KFYE	KDYL
CKGW WTAG	WIOD WFLA	WSB WMC	KFSD
WEEI	WWNC WCKY	WSB WAPI	KHQ
	KYW	WJDX WOAI	KSTAR
		KTBS KPRC	KOMO
		KTHS WBAP	
X17-ROSES AND DRUMS -Sunday. 1/2 hour.			
6:30 PM-ED	5:30 PM-ES-CD	4:30 PM-CS	M
WABC WGR	WADC WJSV	KFAB KTSA	3:30 PM
WAAB WJAS	WBT WKRC	KLRA WBRC	KLZ
	WCAO CKLW	KMBC WCCO	
	WHK WBBM	KMOX WDSU	
		KOMA WGST	
		KRLD WHAS	
		KTRH WREC	
X18-WAYFARING MEN -Tues., Thurs. 1/4 hour.			
9:00 PM-ED	8:00 PM-ES-CD	7:00 PM-CS	M
WABC WKBW	WADC WJSV	KFAB WDOD	6:00 PM
WCAU WOKO	WBT WKBN	KFH WDSU	KVOR
WDRC WORC	WCAO WLBW	KLRA WFBM	
WEAN CFRB	WDAE WMBG	KMBC WGST	
WICC WNAC	WDBO WQAM	KMOX WISN	
WJAS	WFBL WJSJ	KOMA WLAC	
	WFEA WSPD	KRLD WSFA	
	WHEC CKLW	WBRC WTAQ	
	WHK WJAR	WCCO WREC	
		WFBM	
X19-TRIPLE BAR X DAYS AND NIGHTS -Saturday. 1/2 hour.			
Carson Robinson.			
9:45 PM-ED	8:45 PM-ES-CD	7:45 PM-CS	M
WABC WICC	WADC WHK	KFAB WGST	6:45 PM
WAAB WJAS	WBG WJSV	KFH WHAS	KLZ
WCAU WLBZ	WBT WLBW	KLRA WIBW	KSL
WDRC WOKO	WCAH WMBG	KMBC WISN	KVOR
WEAN WORC	WCAO WQAM	KMOX WLAC	
WHP CFRB	WDAE WJSJ	KOMA WMBD	
	WDBJ WSPD	KRLD WMT	
	WDBO WWA	KTRH WODX	
	WFBL CKLW	KTHS WSFA	
	WFEA WJAR	WCCO WTAQ	
	WHEC	WDSU WREC	
		WFBM	
X20-JACK DEMPSEY'S GYMNASIUM -Tuesday, Thursday, Saturday. 1/4 hour.			
7:30 PM-ED	6:30 PM-ES-CD		
WABC WKBW	WCAO WKRC		
WCAU CFRB	WHK		
X21-BUCK ROGERS IN THE YEAR 2433 -Mon., Tue., Wed., Thurs., Fri. 1/4 hour.			
7:15 PM-ED	6:15 PM-ES-CD	5:15 PM-CS	
WABC WNAC	WBBM WHK	WHAS KMOX	
WGR WCAU	CKOK	WCCO	
X22-THE MAGIC VOICE -Tuesday, Saturday. 1/4 hour.			
Elsie Hitz, Nick Dawson.			
8:15 PM-ED	7:15 PM-ES-CD	6:15 PM-CS	
WABC WOKO	WADC WCAO	KMBC WFBM	
WNAC WGR	WGN WKRC	WHAS KMOX	
WDRC WCAU	WHK CKOK	KRLD	
WJAS WEAN	WFBL WSPD		
	WJSV WBT		

X-SKETCHES-DRAMATIC (Continued)

X23-VIC AND SADE-Mon., Tue., Wed., Thurs., Fri., Sat. 1/4 hr. 1:00 PM-ED-WJZ Network. Van Harvey, Bernadine Flynn.

Y-SKETCHES-Detective and Mystery

Y2-END CRIME CLUES-Tues. and Wed. 1/2 hour. Edward Reese, Georgia Backus.

8:00 PM-ED	7:00 PM-ES-CD	
WJZ WBZ	WHAM WGAR	
WBZA KDKA	WBAL WLW	
	WJR WMAL	
	WMAQ	

Y5-DRANGE LANTERN-Sunday. 1/2 hour.

10:45 PM-ED	9:45 PM-ES-CD	8:45 PM-CS
WJZ	WBAL WHAM	KWCR WREN
	WGAR WSJR	KWK KSO
	WJR WMAL	KOIL
	WMAQ	

Y6-"K-7"-Saturday. 1/2 hour.

9:30 PM-ED	8:30 PM-ES-CD	7:30 PM-CS
WEAF WTAG	WRC WFBR	KSD WOC
WEEI WCSH	WTAM WSAI	WHO WOW
WJAR WFI	WWJ WMAQ	WDAF
WGY WBEN		
WCAE		

Z-HUMOROUS SKETCHES

Z1-AMOS 'N' ANDY-Mon., Tues., Wed., Thurs., Fri. 1/4 hour. M P

7:00 PM-ED	6:00 PM-ES-CD	5:00 PM-CS	M	P
WJZ WBZ	WLW WCKY	KWK WREN	KOA	KHQ
WBZA KDKA	WMAL WRVA	WDAF KOIL	KDYL	KGO
CKGW	WPTF WFLA	WTMJ KSTP		KFI
	WIOD WJR	WSM WMC		KGW
	WGAR WHAM	WSB WSMB		KOMO
		KTHS WBAP		
		KPRC WOAI		
		WKY		
	10:00 PM-CD			
	WMAQ WENR			

Z2-BETTY AND BOB-Monday, Tuesday, Wednesday, Thursday, Friday. 1/4 hour.

3:00 PM-ED	2:00 PM-ES-CD	1:00 PM-CS
WJZ WBZ	WBAL WGAR	KWK KOIL
WBZA KDKA	WJR WLW	
	WHAM WLS	

Z5-CLARA, LU 'N' EM-Monday, Tuesday, Wednesday, Thursday, Friday. 1/4 hour.

Louise Starky, Isabelle Carothers, Helen King.			
10:15 AM-ED	9:15 AM-ES-CD	8:15 AM-CS	7:15 AM
WJZ WBZ	WBAL WGAR	KWK WREN	KOA
WBZA KDKA	WJR WCKY	KOIL WTAM	
	WRVA WPTF	WIBA WEEC	
	WWNC WIS	WDAY KFYE	
	WJAX WIOD	WSM WSB	
	WFLA WHAM	WAPI WSMB	
	WGN	WJDX KVOO	
		KPRC WOAI	
		WKY WBAP	
		KSTP	

Z6-CUCKOO PRDGRAM-Saturday. 1/2 hour. Raymond Knight, Robert Armbruster.

7:30 PM-ED	6:30 PM-ES-CD	
WJZ KDKA	WBAL WHAM	
	WGAR WCKY	
	WIS WJAX	
	WIOD WWNC	
	WRVA WFLA	
	WSYR KYW	

Z8-HDRSE SENSE PHILOSOPHY-Sunday. 1/4 hour. Andrew F. Kelly.

7:15 PM-ED	6:15 PM-ES-CD	5:15 PM-CS
WEAF WEEI	WRC WTAM	WDAF WOC
WJAR WLIT	WWJ WMAQ	WHO
WGY		

Z14-POTASH AND PERLMUTTER-Monday and Wednesday. 1/4 hour. 8:30 PM-ED-WJZ Network.

BB-TRAVEL

BB3-SEEING THE DTHR AMERICAS-Sun. 1/4 hour. Edward Tomlinson.

12:15 PM-ED	11:15 AM-ES-CD	10:15 AM-CS
WEAF WCSH	WSAI WTAM	WOC WDAF
WFI WTAG	WWJ WCKY	WHO
WGY WJAR		

DD-VARIETY SHOWS

DD1-BEST FODDS MUSICAL GRCERY STDR-Friday.

1/2 hour. Tom Howard, Jeannie Lang, Herbert Polesie, The Singing Clerks, Harry Salter's Orchestra.

9:00 PM-ED	8:00 PM-ES-CD	7:00 PM-CS	8:30 PM	M
WEAF WTIC	WFBR WRC	KSD WDAF	KDYL	
WTAG WEEI	WTAM WWJ		KOA	
WJAR WCSH	WMAQ			
WGY WBEN				
WLIT				

DD2-CHASE & SANBDNR HDUR

Sunday. 1 hour. Bert Lahr, Lee Sims, Ilomay Bailey, Rubinoff Orchestra.

8:00 PM-ED	7:00 PM-ES-CD	6:00 PM-CS	M	P
WEAF WTIC	WTAM WWJ	KSD WOC	5:00 PM	4:00 PM
WTAG WBEN	WLW WWNC	WHO WDAF	KDYL	KGO
WCAE CFCE	WIS WIOD	WSB WTAM	KOA	KHQ
CKGW WJAR	WFLA WPTF	KSTP WEEC		KSTAR
WCSH WGY	WFBR WRC	WDAY KFYE		KFI
		WWNC KPRC		KGW
		WKY WMC		KOMO
		WJDX WSMB		
		KVOO WFAA		
		WOAI WSM		
		WOW		

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RADIO FAN-FARE PROGRAM FINDER

DD—VARIETY SHOWS (Continued)

DD3—CHEVROLET PROGRAM—Fri. ½ hr.			
Jack Benny, Mary Livingstone, James Melton, Frank Black and his Orchestra			
10:00 PM—ED	9:00 PM—ES-CD	8:00 PM—CS	M P
WEAF WTIC	WFBR WRC	KSD WOC	7:00 PM 6:00 PM
WTAG WLIT	WWJ WTAM	WHO WOV	
WGY WBN	WIS WRVA	WDAF WTMJ	
WCAE WCHS	WWNC WIOD	WJAX WJDX	
WEEL WJAR	WFLA WJAX	WBY WJDX	
	WLVH WENR	WFAA WPRC	
		WDAF WPRC	
		WDAF WPRC	

DD4—CHICAGO VARIETY PROGRAM—Sun. ½ hr. 8:30 PM—ED—WABC Network.

DD5—CLICQUOT CLUB ESKIMOS—Mon. ½ hr. "Rosey" Rowswell and Harry Reser.			
8:00 PM—ED	7:00 PM—ES-CD		
WJZ WBZ	WBAL WHAM		
WBZA KDKA	WGAR WCKY		
	WMAL WLS		

DD6—COLUMBIA REVUE—Sunday. ½ hour.			
10:15 PM—ED	9:15 PM—ES-CD	8:15 PM—CS	M
WABC WJAS	WADC WJSV	KLRA WFBM	7:15 PM
WAAB WKBW	WBT WKBW	KMBC WGST	
WCAU WOKO	WCAO WLBW	KMOX WISN	
WDRG WORC	WDAE WQAM	KRLD WLAC	
WICC WPG	WDBJ WSJS	KTRH WMBD	
	WDBO WSPD	WBRC WMT	
	WFBL WCKLW	WCCO WODX	
	WFEA WTAR	WDOO WREC	
	WHEC WBBM		

Friday. ½ hour. 9:30 PM—ED—Same Stations.

DD8—HARRISBURG VARIETY SHOW—Sunday. ½ hour.			
10:30 AM—ED	9:30 AM—ES-CD	8:30 PM—CS	
WABC WOKO	WADC WHK	KLRA WGST	
WCAU WORC	WCAO WJSV	KMBC WISN	
WDRG WPG	WDAE WKBW	KOMA WLAC	
WEAN CFRB	WDBJ WLBW	KRLD WMBD	
WJAS	WDBO WSJS	WCCO WMT	
	WFBL WSPD	WDOO WFAA	
	WFEA WCKLW	WDSU WTAQ	
	WHEC WBBM	WFBM WREC	

DD9—THE GRAB BAG—Fri. ½ hr. Helen Mors, Brooks and Ross, Billy White, Freddy Rose, Westphal's Orchestra			
4:00 PM—ED	3:00 PM—ES-CD	2:00 PM—CS	M P
WABC WOKO	WADC WCAO	KMBC WGST	1:00 PM 12:00 N
WNAC WGR	WBBM CKOK	WDOO WREC	
WDRG WIP	WHK WJSV	WSPA WLAC	
WJAS WEAN	WSPD WFEA	WDSU KRLD	
WPG WLBZ	WCAH WWVA	KTRH KLRA	
WICC WORC	WLBW WBIG	KTSA WLBW	
CFRB	WKBW WTOC	WACO KFH	
	WDBJ WDBO	WTAQ KFAB	
	WQAM WSJS	WISN WSBT	
	WDAE	WMT	

DD10—KALTENMEYER'S KINDERGARTEN—Sat. ½ hr. Bruce Kamman, Marion and Jim Jordan, Song Fellows, Merrill Fugit, Johnny Wolf, Loretta Poynton, Don Mangano.			
8:30 PM—ED	7:30 PM—ES-CD	6:30 PM—CS	M P
WJZ WBZ	WBAL WMAL	KYW KWK	
WBZA CKGW	WSYR WHAM	KWCR KSO	
CFCF KDKA	WCKY	KOIL WREN	

DD11—FLEISCHMANN HOUR—Thurs. 1 hr. Rudy Vallee, Connecticut Yankees.			
8:00 PM—ED	7:00 PM—ES-CD	6:00 PM—CS	M P
WEAF WEEL	WFBR WRC	KSD WOC	5:00 PM 4:00 PM
WEEL WCHS	WTAM WWJ	WHO WOV	
WFI WGY	WIOD WJAX	WBS KSTP	
WBN WCAE	WFLA WRVA	WDAF WTMJ	
CFCF WJAR	WSAI WCKY	WJDX WMC	
	WLA WPTF	WAPI WJDX	
	WMAQ KDYL	WBY WJDX	
	KOA	WFAA WPRC	
		WDAF WPRC	
		WDAF WPRC	

DD12—CAPT. HENRY'S MAXWELL HOUSE SHOW BOAT—Thurs. 1 hr. Charles Winninger, Lanny Ross, Annette Hanshaw, Muriel Wilson, Mellasses 'n' January, Don Voorhees.

9:00 PM—ED	8:00 PM—ES-CD	7:00 PM—CS	M P
WEAF WEEL	WFBR WRC	KSD WOC	10:00 PM 9:00 PM
WTAG WJAR	WTAM WWJ	WHO WOV	
WCHS WFI	WSAI WRVA	WDAF WTMJ	
WGY WBN	WWNC WIS	WBS WAPI	
WCAE	WJAX WIOD	WSMB KTBS	
	WELA WCKY	WKY KPRC	
	WMAQ	WOAI WSM	
		KSTP WBAP	

DD13—OLD GOLD PROGRAM—Wed. ½ hr. Fred Waring's Pennsylvanians and Mandy Lou.

10:00 PM—ED	9:00 PM—ES-CD	8:00 PM—CS	M P
WABC WKBW	WADC WJSV	KFH WDSU	7:00 PM 6:00 PM
WCAU WLBZ	WBIG WKRC	KLRA WFBM	
WDRG WOKO	WBT WLBW	KMBC WGST	
WEAN WORC	WCAH WMBG	KMOX WHAS	
WHP WPG	WCAO WQAM	KOMA WISN	
WICC WNAC	WDAE WSPD	KRLD WISN	
WJAS	WDBJ WTOC	KSCJ WLAC	
	WDBO WCKLW	KTRH WMBD	
	WFBL WTAR	KTSA WMT	
	WFEA WGN	WBRC WODX	
	WHEC WOWO	WCCO WREC	
		WDOO	

DD—VARIETY SHOWS (Continued)

DD14—REVOLVING STAGE—Monday. 1 hour.			
2:00 PM—ED	1:00 PM—ES-CD	12:00 N—CS	
WEAF WTAG	WRC WFBR	WOC WHO	
WBN WJAR	WSAI WTAM	WDAF	
WGY WCHS	WWJ		
WCAE			

DD15—THE RICHFIELD COUNTRY CLUB—Mon. ½ hour. Alex Morrison, The Golden Orchestra, Betty Barthell.

10:00 PM—ED	9:00 PM—ES-CD
WABC WOKO	WCAO WFBL
WAAB WKBW	WJSV WLBW
WDRG WCAU	WHEC
WJAS WPG	
WICC WHP	
WEAN WMAS	

Friday. ½ hour.

10:30 PM—ED	9:30 PM—ES-CD
WEAF WEEL	WFBR WRC
WTIC WJAR	
WLIT WGY	
WBN WCAE	

DD16—WHITE OWL PROGRAM—Wed. ½ hour. Guy Lombardo's Royal Canadians, Burns & Allen, Comedy, Phil Regan, Tenor.

9:30 PM—ED	8:30 PM—ES-CD	7:30 PM—CS	6:30 PM	5:30 PM
WABC WOKO	WADC WCAO	KMBC WFBM	KLZ	KHJ
WNAC WKBW	WGN WKRC	KMOX KTRH	KSL	KOIN
WDRG WCAU	WHK CKOK	KTSA KOMA		KGB
WJAS WEAN	WOWO WFBL	KRLD WCCO		KFCR
WORC	WSPD WJSV			KOL
	WBT			KFPY
				KVI

DD18—SINCLAIR GREATER MINSTRELS—Mon. ½ hr. Jean Arnold, Chauncey Parsons, Joe Parsons, Bill Childs, Fritz Clark, Mac McCloud, Clifford Soubier, Harry Kogen.

9:00 PM—ED	8:00 PM—ES-CD
WJZ WBZ	WHAM WGAR
WBZA KDKA	WBAL WWNC
	WIS WJAX
	WIOD WJR
	WFLA WLW
	WLS

DD19—WEEK-END REVIEW—Saturday. 1 hour.

4:00 PM—ED	3:00 PM—ES-CD	2:00 PM—CS	M
WEAF WTAG	WFBR WRC	WOC WHO	1:00 PM
WEEL WJAR	WWJ WTAM	WOW WIBA	KOA
WGY WCAE	WSAI WDAF	KSTP WBCB	KDYL
WBN WFI	WCKY WRVA	WDAF WJAX	
CKGW	WWNC WIS	WSM WSB	
	WJAX WIOD	WMC WSMB	
	WFLA WMAQ	WKY KPRC	
		KTBS	

DD20—RADIO GUILD Monday. 1 Hour. 4:00 PM—ED—WJZ Network

DD21—CALIFORNIA MELODIES—Tuesday. ½ hour.

10:00 PM—ED	9:00 PM—ES-CD	8:00 PM—CS
WABC WJAS	WBIG WFEA	KLRA WLAC
WCAU WKBW	WBT WJSV	WDOO WREC
WDRG WOKO	WCAO WSJS	WDSU
WEAN WORC	WFBL WTAR	
WHP WNAK		
WICC		

DD22—WINDY CITY REVUE—Thursday. ½ hour.

10:15 PM—ED	9:15 PM—ES-CD	8:15 PM—CS	M
WABC WJAS	WADC WKBW	KFH WFBM	7:15 PM
WAAB WKBW	WBIG WKRC	KLRA WGST	KLZ
WCAU WOKO	WBT WLBW	KMBC WISN	KVOR
WDRG WORC	WCAO WMBG	KTRH WLAC	
WEAN WPG	WDAE WQAM	KTSA WMBD	
	WDBJ WSJS	WBRC WMT	
	WDBO WSPD	WDOO WODX	
	WFEA WWVA	WDSU WREC	
	WHEC WCKLW		
	WHK WTAR		
	WJSV WBBM		

DD23—CHESTERFIELD PROGRAM—Fri. ½ hr. Lou Holtz, Comedian; Grace Moore, Songs; Leonard Hayton's Orchestra.

10:00 PM—ED	9:00 PM—ES-CD	8:00 PM—CS	7:00 PM	6:00 PM
WABC WKBW	WADC WJSV	KFH WCCO	KLZ	KFPY
WAAB WLBZ	WBT WKRC	KLRA WDSU	KSL	KFCR
WCAU WOKO	WCAH WMBG	KMBC WFBM		KGB
WDRG WORC	WCAO WQAM	KMOX WGST		KHJ
WEAN WPG	WDAE WSPD	KOMA WHAS		KOH
WJAS	WDBJ WTOC	KRLD WISN		KOIN
	WDBO WCKLW	KTRH WLAC		KOL
	WFBL WTAR	KTSA WMT		KVI
	WHEC WGN	WBRC WREC		
	WHK WOWO			

DD25—COLONEL STOOPNAGLE AND BUDD. Thurs. ½ hr.

9:30 PM—ED	8:30 PM—ES-CD	7:30 PM—CS	M	P
WABC WOKO	WADC WCAO	KMBC WFBM	6:30 PM	5:30 PM
WNAC WKBW	WGN WKRC	WHAS KMOX	KSL	KHJ
WDRG WCAU	WHK CKOK	WGST WREC		KOIN
WJAS WEAN	WOWO WFBL	WDSU WRR		KGB
	WSPD WJSV	KOMA KTS		KFCR
	WHEC WBT	KFH WCCO		KOL
	WCAH	KRLD		KVI
				KFPY

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RADIO FAN-FARE PROGRAM FINDER

ARTIST AND PROGRAM SCHEDULE

"Oh Where Is My Favorite Star Tonight?"

The days when it was a thrill just to hear a program over the air have passed. Mere reception is taken for granted now and listeners are picking and choosing the programs they want to hear. The movies went through the same stages. At first, all that was needed was a fairly clear image on the screen. Now movie fans have their favorite stars and wait for them to appear in a new film. Just so with radio. The listener of today wants to hear his favorite star or to select a particular program rather than merely turn in on whatever happens to be on the air.

Our *Artist and Program Schedule* makes this selec-

tion possible. Program titles, individual artists and teams are listed alphabetically. Look down the list for your favorite radio personality or the program you want to hear and the index number at the left of that name will show you where, in the *Classified Schedule* (pages 27-38) you can locate all the details regarding time of broadcast, stations included in the network, etc. Our readers are invited to send in comments on this new program service. We want to do everything we can to assist the discriminating listener in his search for programs and personalities which fit his or her tastes.

Index*	Artist	Index*	Artist	Index*	Artist	Index*	Artist
N 1	A. & P. Gypsies	Q 1	Blackstone Plantation	Q 1	Crumit, Frank	W 8	Goodell, Dr. Charles
G 5	Academy of Medicine			Q 2	Crumit, Frank	N 10	Gordon, Norman
G 1	Adventures in Health	N 16	Blake, George	Z 6	Cuckoo Program	E 3	Goudiss, Mrs. A. M.
T 24	Albani, Countess Olga	D 2	Blue Ribbon Orchestra	L 14	Cutter, Mme. Belle Forbes and Orchestra	A 1	Gould, Barbara
K 17	Albridge, Gene	K 17	Bodycombe, Aneurin			DD 9	Grab Bag, The
		2 X	Bonime, Joseph	M 57	Davies, Edward	Q 4	Graham, Gordon
Q 12	Allen, Grant	N 2	Bourdon, Rosario	N 15	Davies, Edward	L 3	Grande Trio
G 5	Allen, Ida Bailey			M 27	Davis, Meyer		
O 4	Allen, Lucy	N 9	Bowes, Major	X 22	Dawson, Nick	Q 4	Grant, Dave
S 3	Allmand, Joyce	B 3	Breakfast Club	X 2	Death Valley Days	M 14	Gray, Glen
W 6	Allmand, Joyce	T 5	Brice, Fanny	R 7	DeCordoba, Pedro	X 8	Great Moments in History
		X 5	Brickert, Carlton	X 20	Dempsey, Jack	Z 14	Greenwald, Joseph
L 23	Altman, Julian	DD 9	Brooks and Ross	S 3	Dennis, Richard	L 4	Greenblatt, Ben
L 23	Altman, Sylvia	G 1	Bundeson, Dr. Herman	W 6	Dennis, Richard		
X 5	Ameche, Don	DD 16	Burns & Allen	M 56	Denny, Jack	T 4	Grofe, Ferde Orchestra
T 1	American Album of Music	K 14	Cain, Noble	T 8	Deutsch, Emery	T 17	Guest, Edgar
F 1	American Legion Program	C 8	Cansdale, Harry	T 10	Deutsch, Emery	T 15	Guizar, Tito
				X 1	Diamond's Adventures, Capt.	D 5	Gulf Headliners (Rogers)
B 1	America's Grub Street	R 5	Captivators	K 12	Dilworth, George	F 7	Gulf Program (Cobb)
Z 1	Amos 'n' Andy	T 3	Carlile, Charles	O 1	Doerr, Clyde		
T 2	Arcadians	Z 5	Carothers, Isabelle			T 1	Haenschen, Gus
Z 6	Armbruster, Robert	V 1	Carter, Boake	K 7	Do-Re-Mi (Trio)	M 19	Hall, George
D 1	Armour Jester, The	S 6	Cathedral Hour	R 9	Do-Re-Mi (Trio)	DD 12	Hanshaw, Annette
		W 1	Catholic Hour	N 2	Dragonette, Jessica	O 4	Happy Rambler
M 16	Arnheim, Gus	N 2	Cavaliers, The	T 11	Duey, Phil	R 23	Happy Wonder Bakers
R 4	Arnold, Gene	DD 2	Chase & Sanborn Hour	T 36	Eastman, Mary	V 13	Hard, William
DD 18	Arnold, Jean	T 5	Chase & Sanborn Tea Program	T 21	Eastman, Mary	P 5	Harding, Irene
K 2	Arnold, Jean			K 2	Eastman, Morgan L.	M 18	Harris, Phil
T 3	Arnold, Rhoda	F 19	Cheerio	V 12	Economic Conference from London, H. V. Haltenborn	DD 8	Harrisburg Variety Show
		DD 23	Chesterfield Program	V 13	Economic Conference from London, Wm. Hard	M 20	Harrod, Buddy
Y 2	Backus, Georgia	DD 18	Childs, Bill	M 17	Edgewater Beach Orchestra	K 3	Hayden, Ethel
G 4	Bagley, Arthur	N 2	Cities Service Concert			M 21	Hays, Billy
DD 2	Bailey, Ilomay	Z 5	Clara, Lu 'n' Em	T 29	Edmonson, William	DD 23	Hayton, Leonard
R 1	Bailey, Mildred	DD 18	Clark, Fritz	Y 2	Enos Crime Clues	T 18	Heatherton, Ray
K 8	Baker, Charles	DD 5	Clicquot Club Eskimos	L 15	Essex House Ensemble	C 1	Helen & Mary Adventure
		M 34	Cloutier, Norman L.	R 9	Evans, Evan	X 9	Henry, John, Black River Giant
D 1	Baker, Phil	F 7	Cobb, Irvin S.	R 10	Evening in Paris	W 7	High, Dr. Stanley
T 32	Balladeers, The	M 41	Cole, Richard	N 17	Evers, Chester	V 5	Hill, Edwin C.
N 2	Banta, Frank	M 7	College Inn Orchestra	X 4	Famous Loves	L 15	Himber, Richard
L 30	Barlow, Howard	U 2	Collinge, Channon	P 9	Feibel, Fred	T 1	Hirsch, Bertrand
L 28	Barlow, Howard	S 6	Collinge, Channon	M 18	Fiorito, Ted and His Orch.	X 22	Hitz, Elsie
		T 6	Columbia Artist Recital	M 25	Fiddler, Dick		
DD 15	Barthell, Betty	C 2	Columbia Junior Bugle	X 5	First Nighter	M 1	Hobst, Ernie
R 3	Barthell, Betty	DD 6	Columbia Revue	M 17	Fisher, Mark	DD 23	Holtz, Lou
R 2	Bartlett, Albert	L 28	Columbia Symphony Orch.	DD 11	Fleischmann Hour	M 23	Hopkins, Claude
E 1	Barton, Frances Lee	R 4	Commodores, The	X 23	Flynn, Bernardine	N 1	Horlick, Harry
C 8	Baruck, Allan	J 1	Compinsky Trio	X 6	Foreign Legion	Z 8	Horse Sense Philosophy
M 2	Belasco, Leon	T 8	Concert Miniatures	X 2	Frawley, Tim	R 14	Hot from Hollywood
M 12	Belasco, Leon	DD 11	Connecticut Yankees	N 4	Fray and Braggiotti	T 17	Household Memories
X 2	Bell, Joseph	K 2	Contented Program	R 7	Friendly Philosopher, The	M 51	Howard, Shirley
C 8	Bell, Shirley	M 6	Coogan, Art, Orchestra	DD 10	Fugit, Merrill	DD 1	Howard, Tom
T 2	Bello, Ruth Kelly	D 3	Cook, Phil	K 17	Fulton, Dick	V 10	Howe, Col. Louis McHenry
DD 3	Benny, Jack	M 47	Cosmopolitan Hotel Orchestra	M 57	Gallicchio, Joseph	DD 25	Hulick, Budd
X 7	Berg, Gertrude	M 8	Cotton Club Orchestra	R 19	Garber, Jan	S 3	Hunt, Arthur Billings
D 2	Bernie, Ben	Q 4	Coughlin, Bunny	N 10	Geddes, Bob	W 6	Hunt, Arthur Billings
M 7	Bernie, Ben	E 2	Crocker, Betty	V 3	Gibbons, Floyd	L 5	Impressions of Italy
M 3	Berrens, Fred	C 9	Cross, Milton	P 10	Glen, Irma	D 3	Ingram Shavers
				X 7	Goldbergs, The	F 8	International Radio Forum
R 24	Berrens, Fred	C 10	Cross, Milton	I 3	Goldman, Edwin Franko	L 23	Intondi, Urban
L 6	Berumen, LaForge			Q 15	Goldy & Dusty	F 19	Isles, J. Harrison
Z 2	Betty & Bob					T 19	Italian Idyll
Q 6	Bill & Ginger					N 6	Jack Frost Melody Moments
M 4	Biltmore Hotel Ensemble						
DD 3	Black, Frank						
L 22	Black, Frank						
M 11	Black, Ted						
M 55	Black, Ted						

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FOLLOW YOUR FAVORITE STAR

RADIO FAN-FARE PROGRAM FINDER

ARTIST AND PROGRAM SCHEDULE

Index*	Artist	Index*	Artist	Index*	Artist	Index*	Artist
R 15	Jackson, Arlene	F 14	Meet the Artist	Y 2	Reese, Edward	R 33	Street Singer
C 10	James, Lewis	X 13	Meighan, James	DD 16	Regan, Phil	L 22	String Symphony
N 16	Janke, Helen	DD 3	Melton, James	R 43	Regan, Phil	N 10	Summerfield, Wesley
N 17	Johanson, Selma	T 22	Melton, James	Q 5	Reis & Dunn	F 13	Sutton, Vida Ravenscroft
DD 10	Jordan, Marion and Jim	X 5	Meredith, June	M 10	Reisman, Leo	U 4	Symphonette
Q 8	Jordan, Marion and Jim	N 16	Merkner, Mary	DD 5	Reser, Harry	U 3	Symphonic Hour
X 10	Just Plain Bill	D 1	Merrie-Men (quartet)	T 25	Rhythmic Serenade	M 50	Syncopators
Y 6	"K-7"	M 10	Merrie-Men (quartet)	DD 15	Richfield Country Club	M 19	Taft Hotel Orchestra
V 12	Kaltenborn, H. V.	M 34	Merry Madcaps	R 9	Rich, Freddie	F 14	Taplinger, Bob
DD 10	Kaltenmeyer's Kindergarten	R 24	Merry Makers	R 25	Rich, Freddie, Orchestra	DD 25	Taylor, H. Chase
DD 10	Kamman, Bruce	W 4	Michaux, Elder	N 7	Riesenfeld, Leo	C 8	Tedro, Henrietta
O 4	Kaufman, Irving	L 13	Mickunas, Emily	M 35	Robbins, Sam	M 50	Teela, Dick
R 16	Keenan & Phillips	M 8	Mills Blue Rhythm Band	X 19	Robinson, Carson	K 14	Temple of Song
Z 8	Kelly, Andrew F.	O 6	Minevitch, Borrah	R 40	Rodemich, Gene	M 45	Terraplane, Orchestra
V 6	Kennedy, John B.	R 21	Mitchell, Al, Orchestra	X 21	Rogers, Buck	T 4	Thiebault, Conrad
K 17	Kennedy, Reed	K 17	Mitchell, Russ	M 45	Rolfe, B. A.	V 8	Thomas, Lowell
M 11	Kerr, Charlie	T 17	Mock, Alice	P 6	Rollickers Quartet	M 15	Thompson, Hal, Orch.
Z 5	King, Helen	G 3	Modern Living Health Talk	L 9	Rooney, Maude	V 9	Thorpe, Merle
A 3	King, Wayne	DD 12	Molasses 'n' January	L 13	Rosano, Maria	K 16	Three Peppers
T 20	Kirbery, Ralph	N 2	Montgomery, Lee	DD 9	Rose, Freddy	BB 3	Tomlinson, Edward
N 17	Kitchell, Alma	H 2	Moore, Betty	M 29	Rose, Irving	N 16	Tone Pictures
Z 6	Knight, Raymond	DD 23	Moore, Grace	M 23	Roseland Orchestra	T 29	Toney, Jay
N 15	Koestner, Josef	H 2	Moore's Triangle Club, Benjamin	X 17	Roses and Drums	X 4	Torgerson, Ulita
T 17	Koestner, Josef	W 6	Morning Devotions	B 2	Ross, David	G 4	Tower Health Exercises
T 25	Koestner, Josef	T 23	Morning Moods	DD 12	Ross, Lanny	R 33	Tracy, Arthur
U 4	Koestner, Josef	N 20	Morning Parade	K 10	Round Towners, The	R 41	Travelers Quartet, The
DD 18	Kogen, Harry	DD 15	Morrison, Alex	DD 5	Rowswell, "Rosey"	X 19	Triple Bar X Days & Nights
T 21	Kostelanetz, Andre	DD 9	Mors, Helen	DD 2	Rubino, Dave	V 10	Trumbull, Walter
L 17	Kriens, Christian	T 1	Munn, Frank	K 18	Russian Symphonic Choir	C 7	Tucker, Madge
A 3	Lady Esther Serenade	DD 1	Musical Grocery Store	DD 13	Ryan, Babs	Q 7	Tune Detective
C 7	Lady Next Door	H 5	National Farm & Home Hour	X 5	Sagerquist, Eric	I 1	U. S. Army Band
DD 2	Lahr, Bert	D 1	Neil Sisters	M 27	St. Regis Hotel Orchestra	I 2	U. S. Navy Band
DD 13	Lane Sisters	M 12	Nelson, Ozzie	S 5	Salt Lake Tabernacle Choir	DD 11	Vallee, Rudy
K 3	Lang, Arthur	R 25	Niesen, Gertrude	DD 1	Salter, Harry	M 42	Vallee, Rudy
C 15	Lang, Don	T 26	Novis, Donald	Q 1	Sanderson, Julia	X 23	Van Harvey, Art
DD 1	Lang, Jeanne	C 10	Nursery Rhymes	Q 2	Sanderson, Julia	T 31	Vass Family
P 6	Langford, Frances	T 1	Ohman & Arden	T 35	Sanford, Harold	L 11	Velas, Esther
R 17	LaPalina Program	DD 13	Old Gold Program	R 40	Sargent, Jean	X 23	Vic & Sade
P 2	Larsen, Larry	T 5	Olsen, George	L 18	Savitt String Quartet	M 55	Village Barn Orchestra
N 10	Lawrence, Earl	R 27	O'Neal, William	T 28	Scherban, George	F 22	Voice of Experience
P 1	Leaf, Ann	Y 5	Orange Lantern	L 13	Schmid, Adolf	DD 12	Voorhees, Don
P 4	Leibert, Dick	R 7	Osborne, Will	N 2	Seagle, John	M 34	Wade, Fred
P 6	Leibert, Dick	Q 4	Oxol Feature	BB 3	Seeing the Other Americas	N 17	Waldo, Earl
T 1	Lennox, Elizabeth	M 41	Palmer House Orchestra	L 19	Semmler, Alex	M 56	Waldorf Astoria Orchestra
M 12	Lewis, Ted	S 3	Palmer, Kathryn	N 2	Shaw, Elliot	P 5	Waldorf Astoria Organ
M 31	Lewis, Ted	W 6	Palmer, Kathryn	D 1	Shield, Roy	DD 13	Waring, Fred
M 1	Lexington, Hotel Orch.	L 11	Park Central Ensemble	Q 1	Shilkret, Jack	K 7	Warnow, Mark
K 12	L'Heure Exquise	N 1	Parker, Frank	N 2	Shope, Henry	R 37	Warnow, Mark
U 2	Light Opera Gems	N 2	Parker, Frank	M 30	Shoreham Hotel Orchestra	X 7	Waters, James R.
F 23	Littan, Joseph	X 16	Parker's Sunday at Seth	DD 2	Sims, Lee	X 18	Wayfaring Men
R 18	Little Jack Little	DD 18	Parsons, Chauncey	DD 18	Sinclair Greater Minstrels	M 57	Wealth of Harmony
C 8	Little Orphan Annie	DD 18	Parsons, Joe	C 13	Singing Lady, The	DD 19	Week-end Review
X 11	Lives at Stake	N 6	Pasternack, Josef	R 32	Singin' Sam	Z 14	Welch, Lou
DD 3	Livingstone, Mary	W 6	Patton, Lowell	DD 1	Singing Clerks, The	K 16	Werder, George
DD 16	Lombardo, Guy	M 42	Pennsylvania Hotel Orch.	C 14	Skippy	DD 9	Westphal's Orchestra
M 28	Lopez, Vincent	R 40	Percy, David	M 44	Small, Paul	M 58	Westphal, Frank
M 25	Lotus Gardens Orchestra	T 29	Peters, Lowell	T 29	Smith, Homer	DD 9	White, Billy
M 30	Lowe, Maxine	N 16	Peterson, Curt	R 17	Smith, Kate	H 2	White, Lew
K 2	Lullaby Lady	L 29	Pierre Hotel Ensemble	W 5	Sockman, Dr. Ralph	P 7	White, Lew
N 15	Lyon, Ruth	M 29	Pierre Hotel Orchestra	X 15	Soconyland Sketches	T 26	White, Lew
M 35	McAlpin Hotel Orchestra	K 13	Pilgrims Chorus	DD 10	Song Fellows, The	M 48	Whiteman, Paul
DD 18	McCloud, Mac	K 17	Pioneers, The	T 23	Sorey, Vincent	X 2	Whitney, Edwin W.
Q 10	McConnell, "Smiling" Ed	U 4	Pitts, Cyril	M 49	Sorey, Vincent	DD 16	White Owl Program
R 10	McCoy, Mary	B 2	Poet's Gold	R 42	Sorey, Vincent	F 20	Wile, Frederic
V 11	McDonald, James G.	DD 1	Polesie, Herbert	X 5	Soubier, Clifford	M 44	Wiley, Lee
D 1	McNaughton, Harry	M 44	Pond's Program	DD 18	Soubier, Clifford	Q 12	Wilson, Claire
F 23	MacDonald, Claudine	Z 14	Potash and Perlmutter	N 14	Southeastern Review	DD 12	Wilson, Muriel
J 2	Madison Ensemble	DD 10	Poynton, Loretta	T 29	Southernaires, The	DD 22	Windy City Revue
F 13	Magic of Speech	F 17	President's Cabinet, The	T 29	Southland Sketches	C 11	Wing, Paul
X 22	Magic Voice	F 4	Public Affairs Institute	Q 7	Spaeth, Sigmund	DD 12	Winniger, Charles
DD 13	Mandy Lou	M 47	Quaw, Gene	L 10	Spross, Charles Gilbert	DD 10	Wolf, Johnny
DD 10	Mangano, Don	N 21	Radio City Concert	C 16	Stamp Adventures Club	F 23	Women's Radio Review
R 40	Manhattan Merry-Go-Round	P 4	Radio City Organ	I 1	Stannard, Capt. Wm. J.	W 7	World of Religion
X 13	Marie, French Princess	DD 20	Radio Guild	Z 5	Stark, Louise	V 3	World's Fair Reporter
R 21	Marshall, Everett	E 5	Radio Household Institute	M 43	Steele, Mary	D 7	Wynn, Ed.
Q 11	Martha and Hal	W 5	Radio Pulpit	T 25	Steele, Mary	R 19	Yeast Foamers, with Jan Garber
R 41	Martin, Dolph	T 38	Radio Rubes	M 4	Stern, Harold	X 13	Yorke, Ruth
L 28	Martini, Nino	M 43	Radio Troubadours	N 10	Stewart, Elliott	M 44	Young, Victor
R 39	Marvin, John	N 21	Rance, Erno	L 21	Stewart, Kathleen	F 24	Your Child
K 8	Master Singers, The	M 18	Ray, Leah	M 50	Stokes, Harold		
DD 12	Maxwell House Show Boat			DD 25	Stoopnagle and Budd, Col.		
N 16	Maxwell, Richard						

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SLIPPING AND GRIPPING*Continued*

but you can't grasp the Old Maestro by the forelock—because there ain't no forelock. 'Goin', Goin', Gone'."

• • •

HIGHLY RECOMMENDED

—“Roses and Drums”—well told Civil War stories, with prominent Broadway stars in leading roles.

“Don Lang’s Animal Stories”—a program that will interest youngsters without offending parents.

Andre Kostelanetz—his grand orchestra and choral group—Mary Eastman—and Evan Evans. These artists offer a program at 9:30 EST every Sunday evening that is certainly worth anyone’s while. On each program an “Executive Message” from the Columbia Broadcasting System is read, and, in spite of the title, you’ll find the message interesting.

Theo Karle, different from most radio tenors.

The Minneapolis Symphony Orchestra, one of the country’s leading musical organizations, which unfortunately does not broadcast regularly or frequently.

• • •

SWEET-SCENTED LOVE—

Bourjois’ *Evening In Paris* program fails to click as sustained entertainment in spite of some good talent. Nat Shilkret’s orchestra is satisfactory (the drumming is something to hear), and the Woods Miller-Mary McCoy combination may please the customers who like a stiff shot of romance with their duets. The worst part of the show is the story, which is utterly pointless.

Agnes Moorehead is the country-girl comic relief and she does as well as anyone could with the material. But why in the world have this type of character at all?

The advertising, full of meaningless superlatives, is another weak spot. On one of the programs the announcer said, “I have been promised that this new perfume will thrill you.” Uh-huh. We’ll promise you that the program won’t. (And we suggest one of those dramatized plugs: *Gent*—“Baby, why do you use Attar of Violets...is it for witchery?” *Baby*—“You betcha, boy!” *Gent*—“Attar baby!”)

EARLY BIRD STUFF—Ever trying to give our public the best that’s in us, we leapt sportively out of bed at 6:30 yesterday to cover the early morning radio offerings. We first heard the indoor athlete in charge of the Metropolitan Life Insurance Company’s health program exhude synthetic good cheer. (You can’t really be *that* cheerful that early.) He spoke of the “Happiness Day Drill” and asked his fans if they all had their exercise charts and their “coral pink exercise rugs.” Turning the dials quickly, we got a big blast of gladsome organ music from several stations. Then two happy pianists, a glee club, a lark-like sister team, and a joyful trio. Next we found *Jolly Bill*. It was too much. Funlover though we are, we crept back to bed aching in every joint from our joust with jollity.

TUNA

**TITO GUIZAR***Continued*

English, even though I was singing in New York. She did not allow this to continue. She forced me to learn.

BUT that is not all she teaches me,” he said proudly. “She is a very intelligent critic. Herself, she was a very good dancer and sang also before we married. She helps me in my work.”

“Does she keep on with her career?”

“Oh, no!” Tito’s tone was horrified. “We are having a home.”

“And you don’t think a woman can have both?” I asked.

“No!” Tito’s denial had an em-

phasis and earnestness he had not shown before. “A place where two professional people live is no home.”

“Yet you chose a wife from your own line?”

“Ah, yes, but that is ideal. She knows the work, she can help me, can sympathize with my problems and understand my needs. She can give me the home I require. And she does. She is glad to do this for the love I bear her.”

Perhaps there is no way around it. Maybe a successful marriage must be built by the constant untiring creative effort of one of its partners. A woman must sacrifice her years of artistic achievement on the altar of the home, using it to keep the home fires burning.

Yet I’m not sure it is not worth while. I think the whole question lies in whether or not the man is worth the sacrifice. In the case of

the Guizars, I got my answer when I went to see Tito broadcast.

There before the microphone, tall and colorful in his Mexican costume, stood Tito Guizar, his guitar in his hands and on his face the rapt look of concentration of the true artist.

And there beside him, coming just to his shoulder, vivid and striking, breathtakingly attractive, stood Senora Guizar, purposeful, competent, intent. She, an artist of high rank in her own right, was turning the pages of her husband’s music while he sang.

A man must be good to deserve such devotion. And Tito Guizar, ladies and gentlemen, *is* good.

J. E. Smith
President

National Radio Institute

I am Doubling and Tripling Salaries

Many of My Men Earn \$50 \$75, \$100 a Week



I'll Train You at Home to Fill a BIG PAY Job in Radio

Send for my book of information on the opportunities in Radio. It's FREE. Mail the coupon below. Get into a field with a future. N.R.I. training fits you for manufacturing, selling, servicing sets, in business for yourself, operating on board ships, in a broadcasting or commercial land station, television, aircraft Radio, and many other branches. My FREE book gives you full information on Radio's many opportunities for success and how you can quickly learn at home to be a Radio Expert.

Many Radio Experts Make \$50 to \$100 a Week

Why struggle along in a dull job with low pay and no future? Start training now for the live-wire Radio field. I have doubled and tripled salaries. Many men holding key jobs in Radio got their start through N.R.I. training.

Your Training Need Not Cost You a Cent

Hold your job. I'll not only train you in a few hours of your spare time a week, but the day you enroll I'll send you instructions which you should master quickly for doing 28 Radio jobs common in most every neighborhood. I give you Radio equipment for conducting experiments and making tests that teach you to build and service practically every type of receiving set made. Cleo T. Retter, 30 W. Beechwood Ave., Dayton, Ohio, wrote: "Working only in spare time, I made about \$1,500 while taking the course."

**ACT NOW
Get My Book—FREE**

My book has shown hundreds of fellows how to make more money and win success. It's FREE to all residents of the U. S. and Canada over 15 years of age. Investigate. Find out what Radio offers you, read what my Employment Department does to help you get into Radio after graduation, about my Money-Back Agreement, and the many other N.R.I. features. Mail the coupon for your copy RIGHT NOW.

**J. E. Smith, President
Dept. 3GR3
National Radio Institute
Washington, D. C.**

MAIL NOW for FREE PROOF

**J. E. SMITH, President
National Radio Institute
Dept. 3GR3
Washington, D. C.**

Dear Mr. Smith: Without obligating me, send free book about spare-time and full-time Radio opportunities and how I can train for them at home. (Please print plainly.)

NAME..... AGE.....

ADDRESS.....

CITY..... STATE.....

VOICE OF EXPERIENCE

Continued

of men and women from coast to coast. Next he began making radio talks to supplement his lectures. More than fifty individual broadcasting stations welcomed him as a sustaining feature, but not one dollar did he accept from them. Then, about a year ago, he started a regular program on station WOR in Newark, N. J. It proved enough of a success so that a few weeks ago he was transferred by his sponsors to the chain network of the Columbia Broadcasting System.

NOW The Voice of Experience, on a nationwide hook-up, not only offers advice and counsel to those beset with emotional problems, but also carries on a great charitable activity to assist people in dire need. Only the sponsor's retainer goes to Dr. Taylor. The contributions from his immense audience is used to disseminate literature on the science of human emotions, and help defray the expense of charity to individuals. This service is characteristic of the Voice. During his years as a social worker, he has contributed more than \$500,000 to charity. Out of four thousand cases recently investigated (and all of his charity cases are investigated) only twelve proved unworthy because of misrepresentation of facts. The Voice evidently appeals principally to honest and serious-minded people, for in all the two million letters he has received, less than a hundred have been mash notes.

Carefully kept statistical records show that confidants and correspondents come largely from the better residential districts, with very few communications from slums and other illiterate areas. Perhaps the more lowly group takes its emotional problems with less concern and, if this is so, it indicates the great field still to be served in the matter of sex and emotion education. The majority of the letters received by the Voice run several pages. Some are freakishly long, in fact there was one that ran 17,000 words in length.

HERE are extracts from some typical letters recently received by the Voice:

"Dear Voice of Experience:

"Personally I do not believe in giving men too much liberty, but it seems different with the one you love. My sweet-

heart knows I am a moral person, and he expects me to remain so. But at the same time he demands certain liberties. These liberties are increasing with time, so the question is, just how much liberty should a girl allow? Often I feel guilty about the liberties I have already allowed, and unconsciously remark about them—but he seems to take it all as a matter of course. I want to hold on to my man and at the same time keep his respect, so I want to be sure of my actions. Please advise me."

• • •

"Dear Voice of Experience:

"After hearing some of your advice to others in your broadcast, I feel very anxious to have you solve my love problems. I am a young girl 22 years old and I support my mother. Three years ago I became acquainted with a man 25 years older than myself who works where I do. He is married, but tells me he does not love his wife and he goes his way and she goes hers. Soon after I became acquainted with him, he suddenly took me in his arms one night and asked me to kiss him. I resented at first as I did not care for him then, but after a while I found myself beginning to like him very much. He is very nice looking and everybody likes him.

"During the past two years I have been out with him alone quite regularly. He has tried hard to make me give myself to him and tells me that everybody in our age does what he wants me to do. I admit I let him go further than I should at times, but we never really did anything wrong. I really don't want to live an immoral life because I was raised very differently. Am I doing the wrong thing in keeping company with this man?"

• • •

"Dear Voice of Experience:

"My problem is of such an intimate nature I hesitated to write you before. I have been married 10 years. My husband is 37 and I am 36. Now, should a couple continue to live together without the intimate relations of marriage? Of course, it isn't his fault and I know there is no other woman. We have lived this way for several years. At times it has been almost unbearable for me. I have managed so far to suppress my desires but I am not happy by any means. He is very attentive and seems to think the world of me. All our friends think ours is an ideal marriage.

"Sometimes it seems beyond human endurance to live this way. He doesn't seem to mind. I have thought of leaving him and going to work, but jobs are so scarce these days and I doubt if he would let me go. I feel sorry for him, but what can I do? It's getting so I can't trust myself to be faithful to him any longer under the circumstances. Now, Voice of Experience, am I being unnatural or immoral in not wanting to live this way? Please help me."

• • •

"Dear Voice of Experience:

"I am married eight years and have a little boy seven years old. I am twenty-five years old. For the last four years I have been in love with someone else. I have been honest with my husband and asked him to free me. He refuses. I

have tried to forget this other man but I can't seem to get him out of my mind, I love him dearly. I have never loved my husband. The other man has been out of work and has no way to support me. I have no money of my own. Of course, I could find work. Should I run away? The little boy will be well cared for. He loves his father too much to take him with me. Please help me decide what to do. I am making myself sick with worry."

• • •
"Dear Voice of Experience:

"I am a young lady twenty-one years of age and considered above the average in looks and appearance, with a good education. My father, a ne'er-do-well, deserted my brother and myself some seven years ago and my aunt and uncle, the latter by marriage, took us into their comfortable home. They had no children of their own and were alone at the age of fifty or so. My brother and I were given all of the privileges of our age and were sent to schools to complete our educations. We were well clothed, did not have to earn our living, as my uncle is a good provider and is fairly wealthy. My brother married and left us some time ago and my beloved aunt passed away a year ago.

"Uncle mourned his great loss ever since until a few weeks ago when he began to be affectionate towards me in more than the former fatherly manner which used to show. He is now almost sixty years old and I love him dearly, in a fatherly way. I have tried vainly to secure employment so that I might be free and independent and my brother cannot take me as he is just able to support his wife and child. I am very proud of my character and mean to retain my chastity at all costs, but should my uncle's attentions become more arduous to combat, I do not know where to turn. It is heartrending for me as we have all been so very happy until lately. I have been given everything that I wish, within reason, having nothing to do except enjoy myself.

"I know my uncle is a good man for he helps all whom he possibly can, and he idolized his wife while she lived. He evidently misses the affection that she gave him and now has turned to me, thus far without the suggestions which I sense must soon come. I do not want to leave him and my wonderful home, but I must also retain my self respect. I know that many of the present day girls would submit to my uncle in order to have my present luxuries. I will not—but just don't know which way to turn."

• • •
"Dear Voice of Experience:

"I have a daughter seventeen years old who has always been a good respectable girl and a good help to me. One day last summer she and her younger brother went to a swimming pool. There she met a girl friend and two young men who seemed like two gentlemen. Her brother had to go to a scout meeting so he left the pool before his sister. These two young men offered to drive my daughter and her girl friend home, but instead they drove them out in a lonesome place, toward evening, and attacked

them. Instead of coming home and telling me about it, she had kept it a secret. And now she has told me too late. I cannot find the man as she only knows his first name."

PROGRAM REVIEWS

Continued

pane of glass. (Or maybe I'm developing the fits-and-snits, a condition contracted by radio critics in which the nerves do a cross between a hiccup and a nip-up.) Countess Albani's singing has warmth and color. Furthermore, she can step on the gas and climb to a high C without sounding like a locomotive calling to its mate.

Opinion—You can't expect most sponsors to star sopranos. In fact, sponsors are so opposed to the high singers that they are now inclined to load the air with contraltos of the whispery, husky-voiced school. In my opinion, the Countess would give excellent support to any variety program. And she should make a swell antidote for listeners who are over-contraltoed.

JACQUES FRAY AND MARIO BRAGGIOTTI

Comment—You never have to guess about this act. If you like double piano work (as I do), you look forward to the weekly appearances of these two talented lads. There is no more entertaining feature of its kind on the air. The boys make their own arrangements, which are always unusual—and their repertoire covers everything

from the lah-de-dah to the hi-de-ho. Their arrangement of Gershwin's "Rhapsody In Blue" and "Swonderful," played together, is one of the things you must hear if you haven't. They get a number of requests for it every week, so you may hear it on their next broadcast.

Opinion—The last word in double piano teamwork.

LADY ESTHER SERENADE

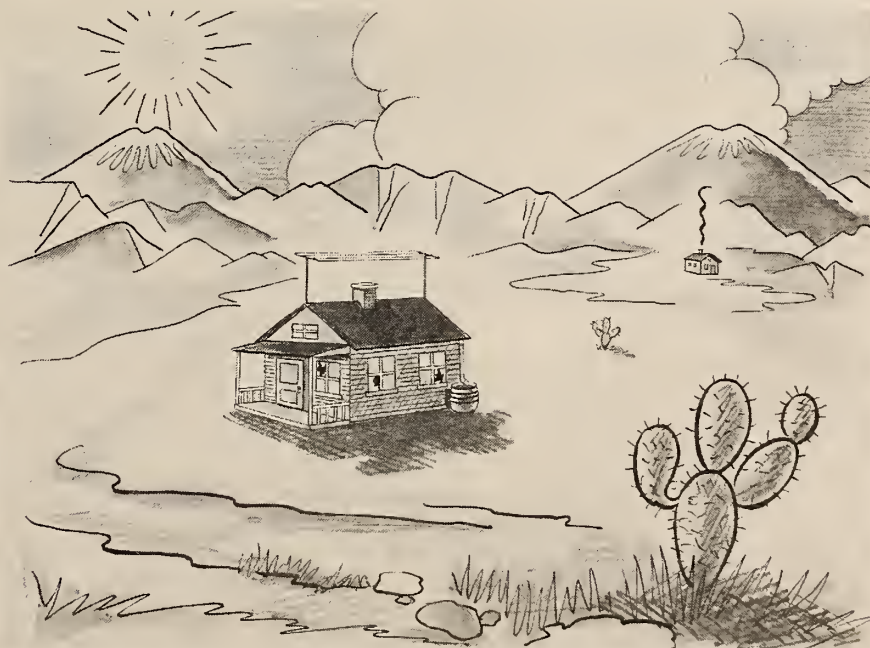
(NBC-WEAF, Sunday at 3:00 PM,
Tuesday at 8:30 PM; WJZ,
Thursday at 9:30 PM-EST)

Cast—Wayne King's orchestra and Bess K. Johnson

Comment—Mr. King's orchestra is always worth hearing. There is no need to discuss its merits, as the organization is well known to all regular listeners.

The Plug—It seems to me that some wise man in the advertising business once said that a man can sell cosmetics to women better than a woman can sell them. At any rate, it is hard to believe that the lady who plugs Lady Esther face powder is really selling a lot of the stuff. Listeners are advised to bite the powder, test it with chemicals, and go through other motions. All this sounded pretty silly to me, so I asked several girls to listen to the program with me one night. They didn't think it was "silly." The word they agreed on was "asinine."

Opinion—Enjoyable music. Very annoying announcement.



"Tune down th' radio, Lem—th' neighbors been a'kickin' "



DISCARD YOUR AERIAL

New Scientific \$1.00 Invention
DOES AWAY WITH AERIAL
ENTIRELY

Just place an F & H Capacity Aerial Eliminator within your set—forget outdoor aerial troubles—move your set freely, anywhere.

BETTER TONE AND DISTANCE GUARANTEED

Sensitivity, selectivity, tone and volume improved. After tests, the F & H Capacity Aerial Eliminator was chosen by the U. S. Government for use in Naval Hospital.

WE PREDICT THIS TYPE OF AERIAL WILL BE USED PRACTICALLY ENTIRELY IN THE FUTURE.

**EACH TESTED ON ACTUAL
1127-MILE RECEPTION**

Connected by anyone without tools in a moment. No light socket connection; no current used. Fully concealed (size 1½" x four inches).

*Satisfied Users Throughout The
World*

Cape Town, S. Africa—Received Capacity Aerial Eliminator and find it a very remarkable instrument. Our nearest station 1000 miles away comes in with full loud-speaker volume. I have also listened on my loud speaker to six overseas stations 6000 miles away, among them being London, Finland, etc. Kindly send us 72 more F. & H. Capacity Aerial Eliminators. Signed: Copper Slingsby Company.

Schenectady, N. Y.—I take pleasure in expressing my real satisfaction with the Capacity Aerial Eliminator. I can get with loud speaker-volume, KFI, Los Angeles, 3000 miles away. It is not only satisfactory—it is wonderful. Signed: Robert Woolley.

F. & H. RADIO LABORATORIES
Dept. 33 Fargo, N. Dakota

PHILIP MORRIS

(NBC-WEAF, Monday at 8:45 PM,
Wednesday and Saturday at
9:00 PM-EST)

Cast—Conrad Thibault and Ferde Grofe's orchestra

Comment—With Mr. Grofe supervising the music, this part of the Philip Morris cigarette program is an assured success. Mr. Thibault's full-throated baritone is also certain to satisfy the majority of his audience . . . particularly the ladies. He is a marked improvement over Ranny Weeks, the singer who was first featured in this show.

The Plug—It seems a futile thing to keep telling sponsors that their commercial announcements are too long and too flowery, but while there is breath in this old body, I will continue to take my feeble socks at the boys who mess up your radio entertainment with their over-stuffed adjectives. Here are a couple of the little gems the word-weavers strung together for this cigarette plug:

On one broadcast the announcer intimated that people everywhere were asking themselves the question, "What is the best cigarette in all the wide, wide world?" Then, of course, he answered the query—and these, my friends, are the exact words that came over the air—

"That is the question in everybody's mouth—and in everybody's mouth you see the answer." Cute?

In the second one, the announcer

alluded to "The three great calls of history . . . The Call of Spring, The Call of Love, and The Call for Philip Morris." A program or two later the sponsors tried to kid themselves out of the spot by reading several substitute calls which they said had been suggested by listeners. The fun-pokers suggested "The Call of the Wild, Indian Love Call, Call Me 'Darling,' and The Last Call For Lunch, dining car forward." (They overlooked one important call . . . the one I made last week with four aces—against a small straight flush.)

Opinion—You get very little without paying for it. So sit patiently through the announcements, and you'll be rewarded with some excellent music.

• • •

**TERRAPLANE'S SATURDAY NIGHT
DANCING PARTY**
(NBC-WEAF, Sat., at 10:00 PM-EST)

Cast—B. A. Rolfe and his orchestra, Men About Town, Billy Repaid.

Comment—The reason for calling this a Dancing Party is a bit hazy, as the speed, or tempo, which characterizes B. A. Rolfe's music makes dancing practically impossible. However, when the Rolfe musicians are not trying to establish new records for fast playing (and they actually claim one based on playing a certain tune in a certain number of seconds) their music is easy enough to take. The Men About Town, one of the better known radio quartettes, are consistently entertaining.

The Plug—It seems to us that most people would find Billy Repaid's rapid-fire announcements annoying. Perhaps Mr. Repaid is moved by the same incentive that prompts Mr. Rolfe's hurry. And maybe this business of trying to crowd a lot of words and music into a short space of time is supposed to give the listeners the suggestion of Terraplane speed and power. It does no such thing to this department—in fact we seem to retain a childhood animosity for fast-talking salesmen. "Look out for that fellow. He's a fast talker." You probably heard the same thing around your corner drugstore. If the big idea was for Mr. Repaid to say it quick, and get it over with, that would be one thing. But no. He takes up more time than he should—even if he talked slowly.

Opinion—Slow down the music—slow down (and cut down) Mr. Repaid, and there will be no kick coming.

TED HUSING

Continued

"Well," Husing replied, "New Englanders are perhaps more highly sensitive to unfavorable comment. And some of them stay huffy a long time. Last year I was riding in a cab out to Cambridge. (where I've long since been reinstated, you know) to broadcast a game. It was raining and cabs were scarce, so I offered a ride to a fellow I didn't know who had to get out there in a hurry. After we started, we introduced ourselves to each other. He turned out to be a Harvard man and when he learned my name was Ted Husing, he graciously told me what he thought of me, asked the cab driver to stop, politely told me good-bye—and left."

AT this point Husing's assistant, Les Quailey, walked in the office. "Here's the bird," Husing said, "who should get plenty of the credit for whatever I do that's good. He's been my researcher, observer, and traveling companion for the last four years and, believe me, any events announcer is only about as good as the boys who help him with his material."

"Thank you awfully, awfully, dear Mr. Husing," said Mr. Quailey. "Was that little speech for publicity purposes or from way deep down in The Great Husing's heart that's as big as a house, hey! hey!"

"Only for publicity, Mr. Quailey—and I'll remember that snappy comeback, never you fear, my fellow," said Mr. Husing. "And now, Mr. Quailey, perhaps you can tell Mr. Endicott when you have seen me at my best—on the air, that is."

"Well," said Les, "there was the Southern California-Notre Dame game in 1932, and the Harvard-Yale boat race in 1931, and the first and only basketball game broadcast over Columbia, and the time you invited Knute Rockne to help you broadcast the 1930 Army-Navy game, and . . ."

"By the way," Husing interrupted, "that broadcast with Rock had its points. It was the last time he spoke on a network before he was killed in the plane accident. He was so crippled with rheumatism that he couldn't walk, but he had promised me he'd cover the game and so he came. The score was nothing to nothing at the half, and between halves Rock predicted that the break in the game would come when Stecker of the Army would break through for at least a fifty yard run and score. That's exactly what happened and it was the only score of the game."

"Did Rockne ever tell you how he picked that play?" I asked.

"Yes," answered Husing. "Rock said that Stecker was the only man on either team who seemed to be able to break through, and that sometime during the afternoon he was bound to get some interference and when he did he would get in the clear for a score."

"**H**AVE you told Mr. Endicott about your broadcast of the Floyd Bennett funeral?" Quailey asked.

"No," replied Husing, "and I consider that the best work I ever did. Columbia was a new network then. Today we have about ninety stations, but in those days we had only sixteen. The competition was terrific and it seemed doubtful if we would survive. We were a mere six months old and the radio public hardly knew we were alive."

"When Floyd Bennett became a great international hero because of his self-sacrificing attempt to carry medicine to three snowbound German flyers, it occurred to me that radio had a wonderful opportunity to render service to those who, though far away, wished to mourn

at his bier. We obtained permission from his widow and from government officials to broadcast the services.

"All our arrangements had to be made at the last minute. It was the first time, so far as I know, that a funeral had been broadcast—certainly the first time that there had been a broadcast from the national burial ground at Arlington. It was necessary to lay seventeen thousand feet of wire. The weather was miserable and we had to broadcast in a driving rain without protection for more than two hours.

"Well, the next day that broadcast was being talked about from coast to coast. Many people thought it was the greatest broadcast in the history of radio—many others thought it was in the worst possible taste. Other opinions were of every kind. But whether favorable or unfavorable, they got people talking about us. That single broadcast did more than any other one thing to put Columbia on the map.

"**A**ND the Bennett funeral reminds me of a couple of other big broadcasts that we put on under difficult conditions," continued Husing, without any prompting from Quailey or me. "One was the first arrival of the Graf Zeppelin in this country. The other was the big celebration in connection with the Diamond Jubilee of Light. I had Frank Knight with me on the Graf Zeppelin occasion and we stood on top of the hangar with long-range glasses, waiting for the ship. By good luck, we were the first to spot her and got a scoop on that.

"Frank and I were hooked up to each other by short wave and, after I left the hangar and went tearing around the field picking up spot stuff, we could still talk back and forth and keep each other posted. I might be in the newspapermen's room, for instance, getting an interview with a prominent reporter. Frank, on the hangar, could tell me just what was going on outside. The radio public could listen in and hear every word we said. It was the first time a two-way conversation of that kind had been broadcast.

"When the Graf Zeppelin was moored and we finally got to Dr. Hugo Eckener, the commander, I found I'd had another good break. I was the only announcer there with a German background. I was able

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When you come to the "first city of the world" for a vacation of thrills and shopping, be sure to enjoy the added pleasure of living in the new, smart center of New York . . . at the modern Hotel Montclair. The Montclair is adjacent to all the railroad and important bus terminals, the better shops and the glamorous theatrical district. It offers you every comfort at rates that are surprisingly moderate.



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from \$2.50 to \$5.00 per day
Weekly from \$15.00

DOUBLE
from \$3.50 to \$6.00 per day
Weekly from \$21.00

HOTEL MONTCLAIR

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to understand everything Eckener said and I asked him many questions. He talked freely to me—under the misapprehension, I think, that I was a member of the German society that was officially welcoming him. At any rate, we were able to get several scoops on his statements."

"**H**OW about the Jubilee of Light broadcast?" I asked.

"That," answered Husing, "was one we weren't supposed to be able to broadcast at all. You'll remember that the ceremony was really a publicity stunt. President Hoover, Thomas A. Edison, Henry Ford, and John D. Rockefeller, Jr., were there in Dearborn, Michigan. The whole place was crowded with celebrities. Everything was supposed to take place according to a script prepared by an advertising agency. We 'obtained' a copy of the script. Theoretically our principal competitor had the exclusive right to broadcast the event. We maintained that no one had an exclusive right to broadcast the public activities of the President. We won our point, but not until the day be-

fore the ceremony. Then came the real work. We had to lay all our wires the night before. We used anything we could lay our hands on. We tore down some of the wires between our Detroit station and the local night clubs, and took them to Dearborn. We even used chicken wire for part of our line. Our competitors had been making their preparations for three weeks. We made all of ours overnight.

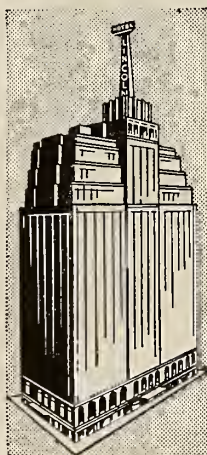
"During the actual broadcast we also got some breaks. You'll recall that the climax of the evening was to come when Mr. Edison reenacted the lighting of the first electric lamp. When that happened, the whole of Mr. Ford's Early American Village was to be flooded with electric light. Until then only candles were to be used. Well, our competitors followed their printed script and things happened a little too fast for them. The lights all came on about five minutes before their announcer got to the place where the script said they should go on. I had been describing the electric lights for five minutes before he stopped talking about candles!

"**A**ND another amusing thing happened: Frederick William Wile was with us. During the period of candlelight, he read from our script and held a candle so he could see. The candle went out and he turned to someone behind him in the darkness and said, 'Would you mind lighting this candle and holding it for me?' The man lit the candle, and in the excitement after the lights came on he neglected to blow it out. Finally one of the fellows with us, Herb Glover, who has charge of the news broadcasts for Columbia, noticed it and said, 'We don't need that candle any longer. Thanks for holding it. Here's my card. If you're ever in New York and would like to see us broadcast, come up to the studio and ask for me.' The man thanked Glover and gave him his card in return. Glover put it in his pocket without looking at it. When we got back to our hotel that night we were discussing all that had happened. Someone said, 'Say, who was that fellow who kept on holding the candle after all the lights went on?' 'I don't know,' said Glover, 'but I've got his card.' He pulled it from his pocket. Neatly engraved on it was 'John D. Rockefeller, Jr.'"

IN THE HEART OF NEW YORK



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Special suites and sample rooms for visiting sales representatives.

An interesting cosmopolitan atmosphere . . Cheerful Rooms . . Pleasant Service . . Fine Restaurant . . Moderately Priced . . Around the corner are theatres, clubs and glamorous Times Square . .

Conveniently accessible to railroad terminals, steamship piers, the business and shopping centers . .

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**ROOM with PRIVATE BATH,
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\$2.50 single \$3.50 double
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Special weekly and monthly rates.

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JOHN T. WEST, Manager

44th to 45th Sts.—8th Ave.—New York

UNDER NEW MANAGEMENT "A RELIANCE HOTEL"

INSTEAD of asking why all those experts on celebrities hadn't recognized Mr. Rockefeller, I said, "What about big sports broadcasts. Some of them must have been hard to handle."

"You're right," answered Husing. "The ones I recall most vividly are my first polo game, prizefight, World Series, and Kentucky Derby. When I first tackled a polo broadcast I'd never even *seen* a polo game. England was playing the United States at Meadowbrook. The night before my broadcast I had a chance to see just one chukker of polo. Then I sat up all night with Herbert Reed, the fellow who calls himself 'Right Wing.' He knows more about polo than any man in the country and he talked to me for about eight hours straight.

"By the time the game started I felt as if I'd cut my baby teeth on a polo mallet. All through the first half I talked like what I hoped was a ten-goal man. Part of the crowd went to the clubhouse for drinks during the intermission and many of them stayed there and listened to the broadcast instead of going

JULY-AUGUST

back to the game. *That's* how good Husing was that day—or how good the liquor was—or how bad the game was—or something.”

“But, anyway,” said Quailey, “it was because of your broadcasting that the U. S. Polo Association made us the official broadcasters of its matches that year and the next.”

“**W**HAT about the first prize-fight?” I asked Husing.

“That was several years ago, when all the newspapers and a good many radio fans were panning announcers for their inaccuracies in describing fights. Humbert Fugazy was putting on bouts every week at Ebbets Field in Brooklyn. I was assigned to the scrap between Kid Chocolate and Fernandez. I made up my mind I was going to show them something about fight announcing.

“I got an expert to agree to sit behind me and check me on the blows as I called them. When I walked down to my ringside seat that night I had every sports reporter in town against me, except Dan Parker of the *Mirror*. But the next day every paper in town gave me a hand on the job I did. Chocolate must have hit Fernandez a thousand times in that bout and I didn't miss many of them. And if that sounds like overstatement, let me show you something.”

He got out a couple of scrapbooks and showed me the clippings of the fight. Every clipping mentioned Ted, of course, or it wouldn't have been in the scrapbook—but most of them said more about him than they did about the fighters.

“Listen,” said Husing, suddenly, as I was looking through the books. “I'm on the air in ten minutes with a talk on learning to fly a plane. Come up to the studio and on the way I'll tell you about that first World Series broadcast and the Derby of 1928. Come on Les.” He grabbed a script and we started.

“**B**EFORE those World Series games,” he continued as we waited for the elevator, “I'd never broadcast any baseball except local games in Boston. The only two men who had broadcast a World Series over a network were Graham McNamee and Andy White. So Husing was in another tough spot. I must have got away with it though, because I've broadcast the World Series every year since then.”

“You don't seem to have ever gone through any lengthy period of training for these tough spots.”

“Well, just remember I'm telling you only about the difficult broadcasts that turned out all right. If you've got a good memory and keep your mind on your number, you're pretty likely to be O. K. And whether you get the breaks or not has a lot to do with how good you are. I got a swell break at my first Kentucky Derby, for instance.

“The other announcer was a Kentuckian. The favorite in the race, Blue Larkspur, was a Kentucky horse. Everywhere around us were Kentucky people. They all had their minds on Kentucky.

The race wasn't even close. Clyde Van Deusen won it and I said so. The other announcer, still thinking about Kentucky, gave it to Blue Larkspur!”

We went into the studio where Husing was to talk about the flying lessons he's been taking at Roosevelt Field. It was the first time in months that he had broadcast from a studio and he seemed like an animal behind bars. He walked around, did tap steps, wisecracked with the engineers in the control room, took a voice test and kidded Quailey. From watching him those few minutes, I should say that although he's not at the studio often he is tremendously popular with the people there. And I should say, also, that if you put him in a cell for a week he'd burst from the pressure of nervous energy that had no outlet. It didn't seem to me quite in character for him to be doing anything so confining as sitting in the cockpit of a plane, learning to fly.

He made his talk about the delights of aviation and then we went out of the studio. At the elevator, as I was about to leave him, I asked if he really did like flying.

“Well,” he replied, “I lie like hell about it.”

MORTON DOWNING

Continued

Then suddenly, one morning, Mort happened to see a copy of a New York paper, and read this item in the column of one of New York's famous wise guys . . . “poor Morton Downey, he's all washed up.” Well, sir—was his face red! A small tornado passed through his mind, and he moved quickly. He'd made a big hit in London night clubs before. He could do it again. He wired the “Kit Kat Club” that he was coming, and he quietly told Barbara that they were leaving for merry England.

WINDS LIKE A WATCH

Are you “gauge-minded?” Then write with the sackless Conklin Nozac (no sack)—the new deal in pens. Full visibility of ink supply. Filled by the positive mechanical action of a new filling device tested by over two years of general use. \$5.00 and more. Ask your dealer.



Another new Conklin with visible ink section \$3.50. You can buy a good Conklin (rubber sack) pen today for as little as \$2.75. Pencils \$1.00.

THE CONKLIN PEN CO.
Toledo, Ohio
Chicago San Francisco

Conklin
NOZAC

REG. U.S. PAT. OFF.
SATISFACTION GUARANTEED

After he had scored with the Britishers, and was once again tasting success, he decided, as suddenly as he had decided before, that the next move was America—and radio. So he and Barbara bounded back—made connections with CBS—sang to the sponsors of “Camel Quarter Hour” over a long-distance telephone—signed a contract . . . and the rest is history.

During her husband's whirlwind success, Barbara kept quietly but proudly in the background. She seldom appeared in the studios. Once, when his eyes were burned by a sunlamp, she escorted him to the microphone, and led him home again.

Then Barbara's health failed, and she was obliged to stay in the country most of the time. During this period there were the usual rumors that the Downey romance was going on the rocks, but the truth of the matter was that Morton spent every spare moment at her side.

A few days before this last Christmas, Morton, Jr., was born—and that night Mort sat up feverishly writing the song, “Welcome Home, Little Stranger.”

They have no plans for the son and heir. But Barbara has definitely given up professional life, and will devote all her time to her husband and baby.

And they are as much in love as ever. The first song Morton sang to Barbara was “I'll Always Be In Love With You.” He evidently meant it.

POPULAR TUNES

Continued

The writers, Harry Warren and Al Dubin, make an interesting team . . . Harry, a youthful, bright-eyed Italian boy, teaming up with a corpulent gentleman, Al Dubin, who looks as if he might be a night club bouncer. I often wonder what happened to the Al Dubin-Joe Burke combination which wrote such tremendous hits as "Dancing With Tears In My Eyes," "Tiptoe Thru The Tulips," "Many Happy Returns of the Day," and "Kiss Waltz."

Harry Warren is a melody man. Outstanding among his tunes have been "Crying For The Carolines," "Cheerful Little Earful," "Would You Like To Take A Walk," "Too Many Tears," and "Have A Little Faith In Me." With Joe Young, he wrote the songs for Ed Wynn's "Laugh Parade." Two of these, "Ooh That Kiss" and "You're My Everything," gave him the prominence he so richly deserved.

The Warren melodies in the Warner film, "42nd Street"—especially "Shuffle Off To Buffalo"—have given him yet greater prestige. In fact, I believe they are among the best

things out today. "Shadow Waltz" strikes me more as the kind of tune that the old vaudeville pit orchestras would play for a typical dancing or juggling act—yet I may be wrong. It may turn out to be a very popular vocal selection.

"I've Got To Sing a Torch Song," on the other hand, seems more like musical comedy material, as it probably is in the movie. Not having seen the songs in the picture—how they are executed or "spotted"—I should really not pass judgment on them too severely. I merely wish to give you my opinion of two songs about which publishers, phonograph recorders, and radio people are very much enthused.

CONRAD THIBAUT

Continued

He began by telling me of his first meeting with Madeleine Gagne. They were both seventeen when they appeared together in an amateur theatrical in their little home town of Northampton, Massachusetts. As the young girl sang in that performance, the footlights casting a radiance over her yellow hair and dark eyes, Conrad

thought she was the prettiest living thing he had ever seen. Madeleine was also immediately attracted to the young man with the serious eyes and quiet, retiring manner.

THE romance really began that night and came to a dramatic climax the following afternoon when Conrad and Madeleine went for a walk. "I'll never forget that day as long as I live," he declared. "If you've never seen the Berkshire hills in autumn you can't imagine anything so beautiful. The maples and elms were scarlet and gold, and—well it was just one of those perfect days. So there we were—just two kids telling each other that it was love at first sight. And that's how we became engaged."

But the marriage date had to be postponed for three years. Conrad, with his Latin impetuosity, was all for chucking his career and taking a job—any sort of job that would make it possible to support a wife. But Madeleine, ambitious and unselfish, wouldn't hear of it. She believed in her fiancé's talent. She knew the vital part that self-expression plays in the happiness of an artistic individual. She added her encouragement to that of other townspeople, including Calvin Coolidge, and Conrad came to New York.

He worked ten hours a day as floorwalker in a department store, taking singing lessons during his lunch hour. He practiced at night when he was too tired to see the music in front of him.

BUT Madeleine's letters spurred him on. Finally he won a scholarship in the Curtis Institute of Music in Philadelphia and became the pupil of the great Emilio de Gogorza. There were odd jobs on the side. Singing engagements for funerals and weddings. Some phonograph recording. And the day Conrad was twenty he returned to Northampton and brought Madeleine back to Philadelphia as his bride.

"It was pretty tough going," he recalled, "but we were terribly happy." The eyes had lost their usual gravity and were shining as he re-lived those days. "She gave up all thought of her own career and threw herself, heart and soul, into mine."

WHEN Conrad and Madeleine returned to Philadelphia they



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EDISON

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• N E W Y O R K •

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Double " \$4.00 "

found that the climb to artistic recognition was tedious and slow, as it always is with a young, unknown singer. "I'll never forget," the young baritone remarked, "how thrilled Madeleine was when I got my first role in the Philadelphia Opera Company. It wasn't a big part, but she felt that it was a start. And she was equally excited when I began to sing over the local radio station. But her chief ambition," he went on, "was to have me featured over one of the national networks. So her happiness was complete when I was called to New York for my first audition. The day I left she went to the hospital."

"You see, we were both crazy about youngsters and we wanted to have a child. My wife had been told that she couldn't ever hope to have one unless she underwent a very serious operation. Of course, I would never have given my consent." He made an effort to control the tremor that crept into the low, melodious voice. "And a week later—she was dead." He stopped and there was a long silence.

"And your audition?" I said at last, hoping to turn his thoughts to another subject.

"Oh, it went through. I signed the contract. But I can't help feeling that there was something cruel in Fate taking her away from me just at that time. You see," the voice faltered again, "she never knew."

"But at least," I went on, "you've had seven years of happy married life."

"Oh, yes, it was ideal," he replied, gravely, "we never lost our romance. But how could we with our companionship, our mutual interests? And, you see, we both believed that romance was the most important thing in life."

AND so as I left Conrad Thibault's apartment I realized the reason for that "certain something" in his voice. In his life there has been the rarest thing that life has to offer . . . a perfect romance. And if its passing has left him sad, the knowledge of having possessed it has left a vision of beauty and an understanding that is reflected in every note he sings.

JOHN BATTLE

Continued

in this business, whether you like it or not—unless, of course, you simply

haven't the time. It's all turkey or feathers. Two years ago I nearly starved. Some weeks I didn't earn a penny. And I considered I was pretty lucky other weeks if I had a chance to earn five dollars as one of the crowd in a *March of Time* program."

This statement was rather amazing in view of what Battle told me later—that within a year after the lean days he had made as much as \$780 in one week and had averaged between \$200 and \$300 a week ever since.

Of course, those figures are not startling when compared with salaries you see quoted for radio stars. But remember, Battle is no great star so far as the radio public knows. He plays many comedy parts, but he's not a featured comedian. He is frequently a "love interest," but he is never played up as a radio "Dream Lover." And when he does serious dramatic work, he is never given the publicity which would be accorded without question to a guest star from Broadway. No—the most he gets in the way of personal publicity is a mention of his name at the end of a program—usually after the listener has started looking for Amos 'n' Andy.

THERE is hardly a night in the year when you can't hear Battle on some program and, more often than not, he's on several. In fact, he is sometimes in direct competition with himself on the air! That is to say, he may be broadcasting in person from one station, while one of his "canned" programs (made on phonograph records) may be put on, at exactly the same time, over another station! He has even been on the air three times simultaneously.

"What's the explanation for this rush of work," I asked.

"Well," Battle replied, "I could tell you that I'm a great actor, but even if that is so it wouldn't mean much. My guess is that people hire me because they know that, in addition to the experience I've had, I have a faculty for living every part completely while I am in it. I don't just stand before a microphone and read a script. If I'm supposed to be strangling I can actually make myself think I'm struggling for breath. If the part calls for crying—I can, believe it or not, cry real tears."

When I said that this flair for realism was a great gift, he replied, "Well, it has its advantages, but it is probably a very bad thing for me. I find myself absolutely done up at the end of the evening. Once I worked as a tool dresser in the Mexican oil fields, swinging a sledge

hammer all day—and at no time during that period did I suffer the physical exhaustion I do from acting. My doctor says I've got to slow up or I may have a breakdown any day."

THEN, reverting to our earlier conversation, I said, "Is the last part of that week you were describing a while ago as difficult as the first two days?"

"Let's see, where were we? Oh, yes—Wednesday. Well, from ten to twelve I rehearsed *Crime Clues* and, from twelve to four, the *Maxwell House Showboat*. Then I made a transcription, and in the evening played in *Crime Clues* and the *Tyrol Jubilee*.

"Thursday morning from nine to eleven I played a Greek customs agent and a Russian droshky driver for two transcriptions of the travel program, *Happy Landings*.

"From one to five-thirty Thursday afternoon I hurried back and forth between rehearsals of *Maxwell House Showboat* and *Death Valley Days*. Both those programs were on at the same time that night and you should have seen me chase from one studio to another.

"The studios were on different floors. Page boys were assigned to hold doors open and elevators were kept waiting. Sometimes I had only one minute between the end of a line in one studio and my cue in the other.

"The next day—Friday—from nine to twelve I made records and from one to five, more records. That night the only show I had was *Tyrol*.

"Saturday morning I wrote scripts and all afternoon I rehearsed *Roses and Drums*.

"Sunday I rehearsed *Roses and Drums* from one to three and *Great Moments in History* from three until five-thirty. That evening I played in both shows. That finished my week, so I didn't have anything else to do except go home and start writing scripts for the next week."

"DO you get much fan mail?" I asked him.

"I got a good deal when I was playing young Southern lovers on the *True Story Hour*," he answered with a serious smile. "Spinsters in small towns used to propose to me in letters."

"They must have been amusing," I offered.

"No," he declared, "My letters never struck me as being particularly funny, somehow. The average batch of fan mail is about the most depressing reading you can find, I think. I have no great love for writing happy endings into my radio scripts, but I almost always do now, if I

possibly can. Reading fan mail has convinced me that, more often than you would believe, people look upon radio sketches as real life. The letters they write indicate that there is so much emptiness and loneliness in their existence that I see no point in adding to it with tragic climaxes to my stories."

"**H**OW many types of dialect can you do," I asked.

"It all depends on what you mean by dialect," Battle replied. "Most people put all kinds of Negro dialect, for instance, in the same category. As a matter of fact, there are a dozen or more important Negro dialects. I can imitate the Gulla Negro, who comes from the sea islands off the Carolinas; the Barbados and Jamaica Negro, who has a slight English accent; the Haitian-Creole Negro, who has a French accent; the African Negro, whose dialect differs greatly according to what part of Africa he comes from; the Porto Rican Negro, who has a Spanish accent; the Harlem Negro; the drawly Negro from the Mississippi levees; the educated Negro who hits his final g's; and the blackface vaudeville type.

"What dialects can't you do?"

"I do Cockney very badly, but it would fool almost anyone but a Cockney. I can't do Welsh or French. I've tried French and I was terrible."

"Can you tell by a person's speech where he's from?"

"Almost always," he declared.

"All right," I challenged, "where am I from?"

Battle thought several moments and then said:

"Well, I'm not sure of your speech because it's a mixture. But I should say that it's the speech of the district around the Great Lakes overlaid with New England dialect."

I gulped a big gulp. I had lived all my life in Michigan except for a few years in New Hampshire and Massachusetts!

"You win," I said, "and for that you deserve to be let off answering any more questions. But how about an explanation of why the most versatile actor in radio hates to act?"

"O.K." said Battle. "I don't want to act because I want to write, and acting takes so much out of me that I can't write as well as I should. There's no great satisfaction in writing or acting radio scripts. If you write a masterpiece and it goes on the air, within a few weeks at most it is entirely forgotten. Even the best radio acting is forgotten just as quickly. I want to start doing something a little more enduring than that."

WHEN STARS COME TO EARTH

Continued

sweet, human quality in Ruth Etting's radio voice. It is just an expression of her character.

• • •

ON a Chase and Sanborn show not long ago, the guest star was Leo Carillo, noted stage and screen star. In memory of the anniversary of the birth of the immortal Richard Wagner, Rubinoff and his orchestra were to play a medley of the great composer's works. Leo offered, as an introduction, a bit of verse:

"Here's to your music, Richard Wagner,

May it live a thousand years,
And sorta keep things lively,

In this vale of human tears."

(The slight rumble recorded by radios following this little gem was probably Mr. Wagner turning over in his grave.)

• • •

LATE one evening three of us were sitting in Dave's Blue Room. My companions were Bobbe Arnst (the former Mrs. Johnny Weismuller) and Eddie Duchin, the popular young man whose Central Park Casino orchestra is a feature on Columbia stations. Bobbe and I had been dancing at the Cotton Club to Duke Ellington's torrid tunes, and she complained that she thought she had become overheated and was catching a cold. Eddie began giving medical advice, and did it with such a professional air that Bobbe said:

"What do you know about remedies?"

"Everything," was the comeback. "Do you happen to know that I was a pharmacist before I became a pianist?"

And darned if he wasn't! We didn't believe it, so he took us up to his apartment in the St. Moritz Hotel and showed us his diploma from Pharmacy College, in Boston. He had taken piano lessons (because his parents made him) since he was 9 years old, but never considered music as a career. Then, in his junior year in college, he won a Leo Reisman audition. This gave him the hunch, and after graduating he deserted his father's chain of drug stores, joined the musicians' union, and here he is.

Bobbe was so impressed that she took the stuff he suggested, and it stopped the cold. So, just to show how ungrateful people can be, we started calling him "Doc," and I don't think he likes it.

THE CIRCUIT JUDGE

Continued

seventy-five different types of receiving tubes, half of which have probably come into being since R. O. T. bought his receiver. Any set which was a first class receiver in 1930 is a very good set today. A 1927 receiver was about 75% perfect, a 1930 model about 95% perfect, and a 1933 design is about 97% all that can be desired. (I am speaking of the really best sets of those respective years.) The new tubes are a little more economical, too. Results for results, a 1933 model receiver will cost about one dollar less per year to operate than a 1930 set. Perhaps, in another year or so, some radical development may antedate a lot of good sets today—but until then, R. O. T., you might as well hang on to your R. C. A. 48!

STATIC—A LOTTA NOISE

TO THE engineer, static means only one thing—to the fan, it is just about everything outside of his desired station. So it is rather doubtful exactly what C. H. of New York City has in mind when he complains:

"I am bothered by severe static noises, and have been told by an expert that nothing can be done about it."

Maybe the expert is right—I don't know. When an engineer speaks of static, he refers to atmospheric electricity, such as lightning, which is picked up by the aerial in exactly the same manner as the signal. Obviously (as far as the broadcast fan is concerned) anything that is done to eliminate static, will also eliminate the signal. Static is worse in the summer than in winter, and is most violent during electrical storms. Many man-made electrical machines create a very good imitation of static, and if one is bothered by such sounds consistently, it is probable that a good bit of the disturbance is from artificial sources.

Artificial disturbances *can be eliminated*. They are usually very feeble, as compared with real static—and are therefore picked up almost altogether by the leadin, rather than by the antenna itself. Your serviceman can install a shielded or transposed leadin system which will reduce the effects of such interference to a marked degree.

WHO ELSE

wants to get into

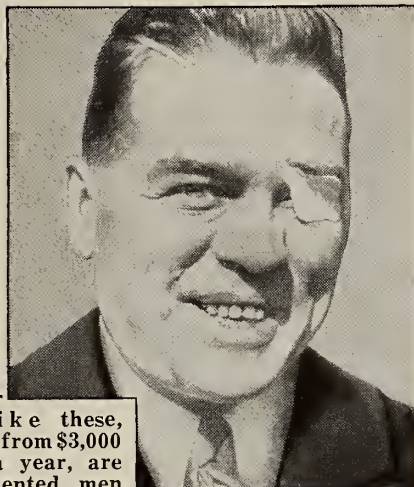
BROADCASTING?



Let FLOYD GIBBONS, famous Radio Star, train you for a Broadcasting career. \$3,000 to \$15,000 a year and more paid to trained talent.

DO YOU want to get into the most fascinating, fastest-growing industry in the world today—Broadcasting? Do you want to perform for thousands and even millions over the air? Do you want to earn from \$3,000 to \$15,000 and more a year? If you have natural talent—if you have a good speaking voice or can sing, act, write, direct, read or sell—*Broadcasting needs you* and you can now easily secure the important *training* that qualifies for a big pay job.

For now, thanks to Floyd Gibbons, famous "Headline Hunter of the Air," a remarkable new course in Broadcasting Technique prepares you for the position you want—right in your own home. No matter how much natural ability you possess, Broadcasting is different from any other medium and your own talents must be adapted to fit its special requirements. The Floyd Gibbons School of Broadcasting offers you a complete training in every phase of actual Broadcasting. It gives you the benefit of Floyd Gibbons' years of experience in Broadcasting. Under his guidance you can acquire, right at home in your spare time, the technique that makes highly paid Broadcasting Stars.



Positions like these, often paying from \$3,000 to \$15,000 a year, are open to talented men and women who have mastered the technique of radio presentation:

Announcer	Advertiser
Singer	Publicity
Actor	Dramatist
Reader	Musician
Writer	Director
Musical Director	
Script Writer	
Program Manager	
Sales Manager	

Read how you, too, can prepare yourself for your share in Broadcasting.

FLOYD GIBBONS Famous Radio Broadcaster

of the chance this gives you to get into this thrilling young industry. Think of the opportunities it offers you to get your share of these millions.

New Talent Needed

This year hundreds more talented men and women will make their bow over the "mike." New personalities will be heard—new stars will rise to the heights and sway millions—new fortunes will

be made for those who are fortunate enough to be trained in Broadcasting technique.

You may be one of these—if you have talent and the necessary training. If your speaking or singing voice shows promise, if you can act, if you are good at thinking up ideas, if you have any hidden talent at all—then let the Floyd Gibbons Course show you how to train successfully for Broadcasting fame and fortune.

Remember—talent alone is not enough. No matter how talented you are, that does not mean you will be successful in Broadcasting—unless you have a thorough knowledge of the *technique* of Broadcasting. Many a famous stage star or playwright has failed when brought face to face with the limitations of the microphone—while others, totally unheard of before, have sprung to fame almost overnight, because they grasped the *technique*.

Until recently it was difficult for the average person to get this necessary training for Broadcasting success. The Floyd Gibbons School of Broadcasting has changed all that. It was founded to bring to every talented man or woman the type of training that has made fortunes for the Graham MacNamees, Amos and Andys, Olive Palmers and Floyd Gibbonses.

Now, through this new, fascinating home-study Course you get a complete and thorough training in the technique of all branches of Broadcasting. In your spare time—right in your own homes—without giving up your present job or making a single sacrifice of any kind—through this remarkable Course you can train for the big-paying Broadcasting position you have dreamed of.

FLOYD GIBBONS Complete Course in Broadcasting Technique

The new, easy Floyd Gibbons Course trains you thoroughly in *every phase* of Broadcasting technique. It prepares you to step right into the studio and qualify for a place among the highly paid Broadcasters. A few of the subjects covered are: The Station and Studio, Microphone Technique, How to Control the Voice, How to Make the Voice Expressive, How to Train a Singing Voice for Broadcasting, the Knack of Describing, How to Write Radio Plays, Radio Dialogue, Dramatic Broadcasts, Making the Audience Laugh, How to Arrange Daily Programs, Money Making Opportunities Inside and Outside the Studio, and dozens of other subjects.

Send for FREE booklet

An interesting free booklet entitled "How to Find Your Place in Broadcasting" tells you the whole fascinating story of the Floyd Gibbons School of Broadcasting and describes fully the training offered by our Home Study Course. Here is your chance to enter a life-long richly paid profession—to qualify for an important role in one of the most glamorous, powerful industries in the world. Send today for your free copy of "How to Find Your Place in Broadcasting." See for yourself how complete and practical the Floyd Gibbons Course in Broadcasting is. No obligation on your part. Act now—send coupon below today. Floyd Gibbons School of Broadcasting, Dept. 3G61, U. S. Savings Bank Building, 2000 14th Street, N. W., Washington, D. C.

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2000 14th St., N.W., Washington, D. C.

Without obligation send me your free booklet, "How to Find Your Place in Broadcasting," and full particulars of your home study course.

Name Age
(Please print or write name plainly)

Address

City State

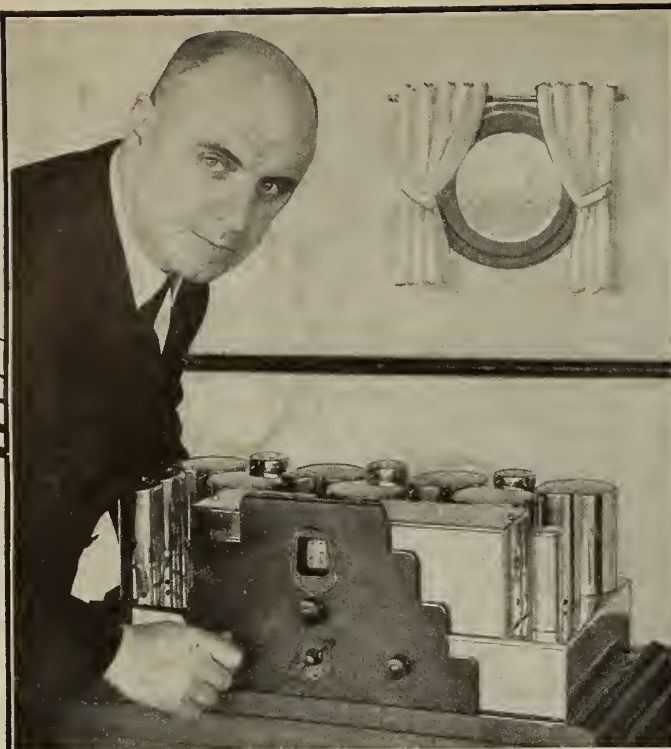
Biggest Opportunities in Broadcasting

No other industry today offers you as many opportunities for quick success and high pay as Broadcasting. For no other industry is growing at such an amazing rate of speed. Thousands of men and women of talent and training are needed—and are highly paid according to their ability and popularity.

Last year advertisers alone spent more than \$35,000,000 over the air. Broadcasting companies spent many more millions for talent. This year it is predicted that the amount spent for Broadcasting will be even more than this staggering total. Many more men and women will be employed.

Think of what this means to you! Think

Mr. E. H. Scott is shown here aboard the R. M. S. Maunganui, en route to New Zealand. On this 20,000-mile cruise to the South Seas he made constant tests of broadcast band reception under greatest difficulties.



Consistent, clear reception with loudspeaker volume of stations all over the U. S. A. is the definite, verified record of Mr. Scott's spectacular test, which included ship-board operation under most trying circumstances.



IN FAR-AWAY SIAM

From Lakon Lampang, Siam, Mr. George Wyga tells of natives who called priests to expel devils which they believed kept his SCOTT silent when it had two faulty tubes. He is "pleased with the set."



A FAMOUS BAND LEADER

Columbia Chain listeners all know Frank Westphal and his music from Chicago's WBBM. He says of his SCOTT, "Such marvelous tone quality is a delightful revelation . . . it not only rivals nature, it is nature."

From All Over the World Comes MORE AND MORE PROOF of SCOTT Superiority

WHEN A RECEIVER consistently, day in and day out, year after year, receives the universal acclaim of owners scattered from one end of the globe to the other for the most startling spectacular performance in all radio history . . . THAT MEANS SOMETHING!

Upon the world-wide, unassailable, documentary endorsement of the legion of written, verified reports of SCOTT ALL-WAVE Deluxe owners everywhere . . . this receiver rests its case.

The few expressions reproduced here are typical of those which pour in upon us continuously. They give an inkling of how this laboratory-precision custom-built receiver stands with its owners.

World-Wide Reception Guaranteed

Because the SCOTT ALL-WAVE Deluxe is constructed by skilled engineers to give the very brand of performance reported . . . fidelity of reproduction, sensitivity almost beyond measurement, selectivity to conquer the congestion of broadcast the world around . . . it carries the strongest guarantee ever offered. It is guaranteed to receive daily, with loud speaker volume, short wave broadcasts from stations 10,000 miles or more distant . . . and its every part (except tubes) is warranted for five years.

E. H. SCOTT RADIO LABORATORIES, Inc.
4450 RAVENSWOOD AVE., Dept. D73, CHICAGO, ILL.



IN CENTRAL MEXICO

Baron v. Turkheim reports daily reception of broadcasts from Germany, France, Spain and Australia. "The tone is faultless," he writes from Mexico City, and then adds, "This is my first great radio."



IN THE PHILIPPINES

U. S. Army Sergeant Frank Sublette, Fort Mills, Cavite, P. I., says, "Russia, England, France come in just wonderful. Will never buy any other receiver but a SCOTT." . . . And tropic reception is "tough."

SEND COUPON AT ONCE FOR COMPLETE INFORMATION

The SCOTT ALL-WAVE Deluxe gives perfected performance on all wave bands from 15 to 550 meters. It incorporates every worthwhile development of radio engineering, including Automatic Volume Control, Visual Tuning, Static Suppressor, etc. For all technical data, price quotations, and performance PROOFS, send coupon.



E. H. SCOTT RADIO LABORATORIES, INC.
4450 Ravenswood Ave., Dept. D73, Chicago, Ill.
Send me at once, without obligation, complete information regarding the SCOTT ALL-WAVE Deluxe, including performance PROOFS, technical data, etc.

Name.....
Address.....
City.....State.....

SEPTEMBER

AUG 15 1933

15 CENTS

RADIO FAN-FARE

COMBINING RADIO DIGEST

STOOPNAGLE'S SECRETS • by HOPE HALE

"RADIO UNCLE" • by DON HERALD



RAMONA...Whiteman's favorite pupil—and most popular alumnus...BING CROSBY
(See Program Reviews)

JACK FOSTER • NELLIE REVELL

RUDY VALLEE • HARRY EVANS

Including **PROGRAM FINDER** *Feature*



JESSICA DRAGONETTE

Born in mystic India, Jessica showed the foresight credited to the people of her native land when she deserted the stage five years ago at the height of a musical comedy career to join the staff of NBC. Because of the millions who now follow her work in the excellent Cities Service broadcasts, it is interesting to note that her first taste of success was also before an unseen audience. It was in Max Reinhardt's play, "The Miracle." She was "an angel's voice," and sang her role far up in the wings, hidden from sight. Characteristics: five feet two—light, wavy hair—eyes an unusual shade of blue (she calls it "plaid")—weighs only 100 pounds.

THE TALK OF THE AIR

By JACK FOSTER

formerly Radio Editor and now Feature Editor, New York World-Telegram

RECENTLY Budd Hulick, Colonel Stoopnagle's aide-de-camp-in-your-side, was talking to WABC's pretty receptionist, Margaret Holland, who said, "Well, I'm going home to Troy this week-end to get away from you comedians. There'll be nothing funnier there than a church social."

"Try and get away from us," replied Budd.

A quick check-up by Margaret revealed that Budd and the Colonel were due there on the same date to appear at a church jubilee. "Well, would jubilee it?" asked Margie. "That church is just across the street from my house and a friend of mine has invited me to go to hear her sing in the choir. She said nothing about you though. How'd Hulick that?"

PHIL REGAN, the handsome Irish tenor, used to be a cop on the beat. The CBS page boys say Phil has lived from hoof to mouth.

WHEN the Boswell Sisters were in London a few weeks ago Connie thought she seemed to be getting a bit plump in the face and so she did some heavy dieting for a couple of days. Her face got plumper. It turned out that it wasn't obesity. It was mumps.

YOU'LL see Jimmie Melton in the movies soon. He has just dieted away twenty-eight pounds so that the camera will be kinder.

BETWEEN performances at a Hartford theatre this week, Lanny Ross, not stopping to remove makeup, hurried over to the Hartford General Hospital to see the wife and brand new baby of a Hartford friend. Waiting in the reception room, he was pounced on by a staff physician who tried to hurry him into the clinic. In the uncertain light the doc took Lanny's makeup for an extreme case of jaundice. After explanations, both had a good laugh and it turned out the M.D. was the father of Katharine Hepburn, Radio Pictures star.

IT'S about time these autograph hunters were exposed! If Babe Ruth would like to know where the fly ball is that he hit into the Yankee Stadium stands some while back, please call the CBS studios and ask for Charles Carlile, lyric tenor and rabid baseball fan. Charlie caught the ball and is carrying it around in his pocket until the Babe is booked to appear at the studios.

He won't be content until he sees the handwriting on the ball.

WHEN they gave a radio demonstration of that famous "truth" serum (which is supposed to make you tell the truth in spite of anything you try to do) they wanted to get an extremely difficult subject for the experiment. Yes, they finally decided on a commercial announcer.

LOCAL-BOY-MAKES-GOOD department: Ben Bernie recalls that Jimmie Mattern, who flew to Siberia for the summer, once played the drums in the Old Maestro's band. Ben says there was nothing the matter with Jimmie's drumming, either.

MILDRED BAILEY used to be one of Hollywood's ghost singers. It was Mildred's voice you heard when you watched some of the best known movie stars go through the motions of warbling. Now Hollywood is angling for Mildred in person.

MICROPHONE No. 13 in Columbia's New York studios is apparently not jinxed. It has never "blown." The mike stands in the studio used by Alfred E. Smith, Charles A. Lindbergh, John W. Davis and most of the nation's celebrities.

RUSSELL JOHNS used to go to grammar school in Chillicothe, Ohio, with Clyde Beatty, now of "Beatty and the Beasts." Rus says he thinks it was their eighth grade teacher who drove Clyde into lion taming.

WILL ROGERS says the alarm clock he takes to broadcasts with him is used not only to tell him when to stop talking but also to wake the audience up.

IN New York's Carnegie Hall the other night Fred Waring conducted Ravel's "Bolero" after his Old Gold broadcast. It was there that the great Toscanini introduced the "Bolero" to America several years before. After the Toscanini interpretation the audience rose and spontaneously cheered for a quarter hour. After the Waring rendition a radio fan near this open ear said:

"The 'Bolero'? The 'Bolero'? Oh yes, I know—that's the tune from Earl Carroll's 'Vanities'."

• • •

IT IS well known that Mayor John Patrick O'Brien is the patron saint of radio in New York. He once told Major Edward Bowes, of the Capitol Theatre, that he would do anything within his power to assist the workers in this marvelous art (a brave statement in view of the fact that he becomes more than a little confused before the microphone). But George Burns and Gracie Allen have to be shown.

George and Gracie recently flew from Chicago with an official invitation to Mayor O'Brien to visit the World's Fair. Arrangements were made for the radio-minded mayor to meet them at the airport. But when they landed neither he nor a representative were on the horizon. So they took the letter home with them. Not knowing exactly what to do with an official invitation, they kept it for several days—first in a vase, then in a cupboard drawer, then under the family album. Finally Gracie disposed of it by using it as a pad for her corn.

CAPTAIN FRANK HAWKS had flown from Atlanta to New York in five and a half hours, a thrilling flight sure enough for any of us. That same night Frank was found in the studio audience at the first Taylor Holmes broadcast for Texaco.

"Things get so dull in my business," explained Captain Hawks. "I like to go to a broadcast for a little excitement."

• • •

SPEAKING of this program, Taylor Holmes appeared in the NBC Times Square Studio in a crazy get-up similar to that of his predecessor, Ed Wynn. He wore a tight-fitting checked suit, embroidered shoes, and a fiery necktie. And he changed his outlandish hats at breathing points in the sketch.

Mr. Holmes many years ago played vaudeville with Ed Wynn. In Kansas City one time, Mr. Holmes recalls, a critic scoured Wynn's act with particular viciousness. Wynn was so incensed that he wrote him a letter. He outlined in poetic language the beauties of the vaudeville tour that was ahead of him—the clear, blue sky of Denver, the magnificent tabernacle in Salt Lake City, the sapphire Lake Louise in Banff, the Far East, the ancient splendor of Europe, the wonder city of Manhattan.

"But you," Wynn wound up contemptuously, "you will always live in Kansas City!"

Since Taylor Holmes cannot remember the name of the critic, we prefer to believe that it was Good-

man Ace, an old Kansas City scourger who moved to Chicago and made a mint of money with his *Easy Aces* radio act.

• • •

SINCE the broadcasters have been deprived of information by the newspaper wire services, they have had to do a lot of scurrying around on their own to obtain news bulletins. The National Broadcasting Company has been especially energetic in this field. Frank Mason, vice-president in charge of publicity, has organized his American stations and foreign offices into a more or less general news service whose agents carefully read the local newspapers and check at the sources on the principal stories. Just to show you how it sometimes works, when the broadcasters read that Jimmie Mattern had reached Europe at the start of his recent flight, they promptly went through the motions of calling Berlin (\$100) to find out whether the headlines were true!

The NBC also has made considerable use of bulletins from the Mackey international telephone system, particularly in reporting progress of the Balbo planes to America. This, as you may well imagine, has caused them considerable embarrassment. For the NBC is associated with RCA Communications, a deadly rival of the Mackey outfit. And at the last huddle they could not seem to decide whether they should continue to mention the Mackey name on the air.

• • •

BEFORE summer's past the transmitter tower of Columbia's key station, WABC, will have a new coat of orange and white paint. And silky-throated crooners, whose voices are bounced from its ribs, will never realize what a job that was. Twelve painting concerns turned it down at any price—and, if you ask us, for very good reasons.

In the first place, since you can't paint a transmitter while the station is on the air, the only available working hours are between 2 A. M. and 6 A. M. The tower is 655 feet high. It is seven inches across at the base and, at 262 feet up, it is 28 feet across. With such a shape to shinny up, each of the four painters takes an hour to ascend and an hour to descend, limiting the daubing to two hours.



"It's my life's ambition to eat a radio crooner"

PAUL WHITEMAN'S "MIRACLE WHIP" SHOW



ROY BARGY . . . plays the piano, sings hot songs with Peggy, does arrangements, and composes during his spare moments. (Boy! If he could only cook!)

PEGGY HEALY . . . can sing sweet or low-down—is easy on the eyes—and has a personality that would be sure-fire in a Broadway show. (Are you listening, Mr. Schubert?)



DEEMS TAYLOR . . . is saying, "In Mr. Whiteman's next selection—" followed by intelligent remarks that are informative but unpretentious. (Other announcers please copy.)



THE RHYTHM BOYS . . . (Jimmy Noel, George McDonald, Ray Kulz, and Al Dary) carry on the tradition of unusual harmony established by Bing Crosby, Harry Barris, and other noted graduates of the Whiteman organization.

THE WHITEMAN BAND . . . in action. The closeup at the extreme right shows Paul bearing down in the clinches, and incidentally presents Mike Pingatore, the guitarist who has been with the maestro ever since he organized his first band.

RAMONA . . . the tall (see Nellie Revell, page 11), exotic lady who can massage a Baby Grand into a frenzy, or waft a breath of romance with a sweet blue song.



The painters work in bos'un chairs. No floodlights can be used because these might blind them and cause them to lose their balance and appetites. So each wears a searchlight attached to his cap, and looks like a firefly in the dark when it is not singing.

The tower must be grounded by 300 feet of copper wire every time the painters are hoisted. Sometime, it is pointed out by the alarmists, with sleepiness in the 2 A. M. air, someone may forget to attach the

PRESIDENT ROOSEVELT'S frequent use of radio to talk to the people reminds us, by contrast, that his last Democratic predecessor, Woodrow Wilson, used the microphone only once. This occasion marked his first public utterance after his collapse during the peace treaty ratification fight.

Mr. Wilson was to go on the air on Armistice Day, November 11, 1923, at 8:30 P. M. from the library on the second floor of his S Street residence in Washington. Precau-

was leaning on the arms of Mrs. Wilson and his secretary, John Randolph Bolling, the only other persons present.

Mrs. Wilson sat next to her husband as he faced the microphone on his desk. She read the speech into his right ear, and he repeated the lines after her in a weak, halting voice. For ten minutes he spoke, expressing his bitter disappointment in the country's failure to endorse the League of Nations. Three months later he died.

The newspapers noted at that time that Mr. Wilson was heard by the "greatest audience to date." Three stations—WCAP, Washington (which call letters have since been transferred to New Jersey); WEA, New York; and WJAR, Providence—formed the primitive network. This "greatest audience to date" could not have exceeded 20,000, whereas President Roosevelt's audiences possibly have been as large as 20,000,000.

• • •

"THE Perfect Song," Amos 'n' Andy's theme song, as you must know by this time, is from that old movie spectacle, "The Birth of a Nation."

"And why," we asked one of the backers of the film yesterday, "did you give it that name?"

"Because," he replied, "we thought it was a perfect song."

Presumably Amos 'n' Andy's sponsors have the same notion. Played at the beginning and end of their two daily programs, the tune has been broadcast something over five thousand times in the four years they have been on a network. So, conservatively, nearly ten days have been consumed in playing it—or enough time to give Amos 'n' Andy a good and richly deserved vacation.

• • •

THIS little story may show you what is wrong with so many radio programs. The program department of one of the major broadcasting systems had got together to consider a half hour skit for a prospective sponsor. Everyone present agreed that the advertising ballyhoo was disgusting. Everyone, that is, except the chief executive whose opinion they awaited. He gave it. "I don't care what you say," he said, "as long as you don't cut the revenue."



"But, Mr. Glotz—aren't you putting the cart before the horse?"

ground wire. And you may just imagine what a shock this would be to The Four Painters, radio's newest quartet.

• • •

WHAT is a radio announcer without his emotions? David Ross, Columbia's voice of the flowers, burst into bloom the other night. "I feel as if I am in Hawaii today," he confessed to a studio audience. "So alohae—welcome—aloha."

Mr. Ross was born in The Bronx.

tions had been taken in setting up the equipment so as not to annoy the sick and weary leader. A truck had been backed into the driveway to carry a line into the house.

The announcer, Paul Gascoigne, was stationed in a dimly lighted corner of the library and shielded from view by a screen. Mr. Gascoigne introduced the speaker at the scheduled hour, and then had to ad lib frantically for twenty awful minutes before Mr. Wilson arrived—thin, haggard, walking as if each step were agony. The former President

RADIO-GRINS

WITH EVERYBODY WEARING PANTS, HOW CAN YOU TELL MEN FROM GALS?!

EASY! —THE ONE LISTENING WILL BE THE MAN!

PHIL BAKER

HOW'DJA HAPPEN TO KNOCK THAT PEDESTRIAN DOWN?

I DIDN'T!! — JUST PULLED UP TO LET HIM PASS AND HE FAINTED!!

WONDER WHAT BECAME OF THAT PICTURESQUE TEXAN, GARNER — OR HAVE I GOT THE NAME RIGHT?

IRVIN COBB

HOW'D YOU LIKE TO COME UP TO MY APARTMENT FOR A FEW MINUTES?

ILKA CHASE

SORRY, BUT I HAVEN'T THE TIME TO SPAR!

PAUL WHITEMAN

A RADIO COMEDIAN WAS FOUND BOUND AND GAGGED IN A STUDIO AND AS USUAL IT WAS SOMEBODY ELSE'S GAG!!

JEFFERSON MACNAMER

THE HUMOR SECRETS OF COL. STOOPNAGLE

By HOPE HALE



IT SEEMS that so many people bought Pontiacs in order to tear the tops off and become Stoopnocrats in the first half of 1933 that the sales exceeded the company quota for the whole year. Hence Stoopnagle and Budd were asked to cut short their self-imposed vacation from Columbia and come back to sell more Pontiacs.

The news came as an amazing coincidence, just as we three were sitting here in the woods of Virginia. But perhaps I'd better tell you how we happened to be here.

When the editor of FAN-FARE wired me for a story on Stoopnagle and Budd, I wired back that it couldn't be done. Here I was vacationing in Cherrydale, Virginia, while the Colonel and Budd—well, only the Lord knew where they were, because they were also away on a holiday. If it had just been an ordinary assignment I might have written something from my past acquaintance with this swell team of comedians, but the boss wanted the story based on "an analysis of their radio humor."

To do a job of this kind satisfactorily three things are necessary. First—you've got to see the stars, personally. Second—you should get them as far away from a theatre or broadcasting station as possible. And third—you should make them relax.

And then the gods smiled on me—in fact, they practically laughed

right in my face. A notice in the *Washington Star* announced that Stoopnagle and Budd were making a special stage appearance in Washington. I hopped in my Lizzie—buzzed into Washington—cornered my victims in their hotel—and before they knew what had happened we were back in Cherrydale and everything was hunky dooley. There they were, personally, seated in the shade of a tree. Second, they were far from a stage or microphone. And third—they were sipping a tall glass of the swellest little relaxer the fair State of Virginia provides.

WE HAD been talking only a few minutes when I said:

"I thought your recent Pontiac programs were all right, but it certainly would be nice if you could have a fifteen-minute show all to yourselves—like you used to."

Now this may sound like a bit of fiction, but it's the truth. A few minutes after I spoke those words, the phone rang. It was for the boys, and the message said that Pontiac was offering them a fifteen-minute period, twice a week, come August! Whereupon I threw my typewriter in the air and we had another long, tall, cool one (not a typewriter) all around.

Thus it is, ladies and gentlemen of the radio audience, that when you have read this inside story of Stoop-

nagle humor you can try a new game on your radio.

For on that pleasant afternoon in Old Virginia, Colonel Stoopnagle revealed all. He took his unique brand of humor apart and showed us how the wheels go round. Tune in and try picking it to pieces for yourself and see if you can guess how it was put together. See if you can figure out why you laugh at it. Try to work out some Stoopnagle lines for your friends according to his recipes.

Because their humor does not just happen. It is probably the most precisely directed, consciously formulated comedy on the stage or on the air right now.

IF YOU asked one hundred people this question, "Why do you laugh at Stoopnagle and Budd?" ninety-nine would answer something like this: "They're so cockeyed. Crazy. Nuts. Loony. Gaga." And so on. The hundredth might say, "*I don't.*"

If you happen to be the unfortunate hundredth, mayhap you can fill this sorry void in your Enjoyment Department by studying the following lesson in Stoopnappreciation.

But if you are one of the lucky millions of fans (from those who must hold to the sides of their kiddie-koops while they laugh, on up to the victims of the rocking chair) then here is how you got that way. What follows is from the gospel according

to Colonel Lemuel Q. Stoopnagle:

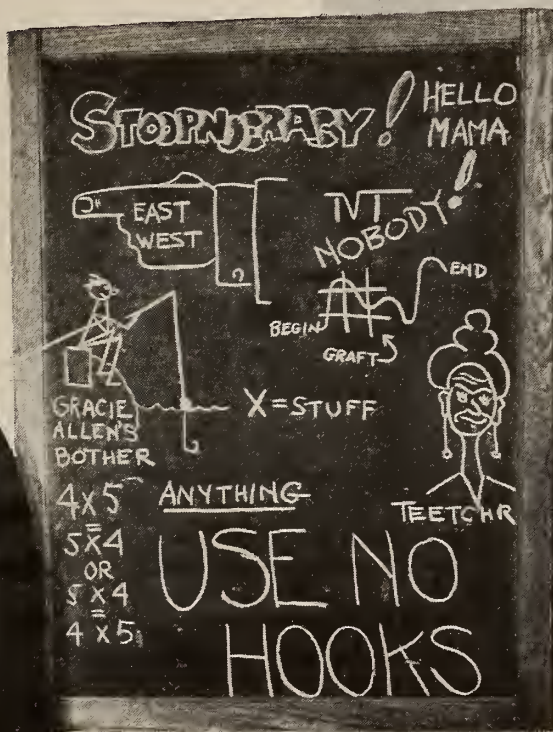
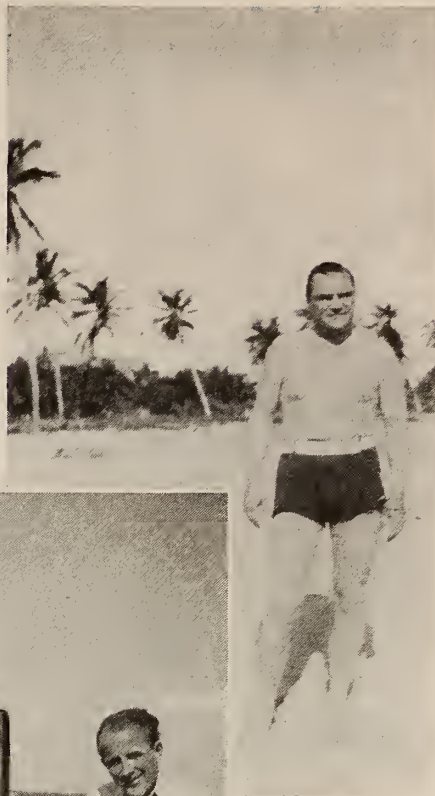
The commonly held theory that Stoopnagle and Budd were born a little insane—not dangerous, of course, but more than slightly cuckoo—is erroneous. Both Stoopnagle and Budd are normal human beings.

Budd is the father of a two-year-old daughter whose brilliance is a constant source of awe to him.

Colonel Stoopnagle is probably the most serious person I have ever met. If there is one thing that infuriates him more than another—and there are many, many things that infuriate him—it is having some simple goop like you and me (who innocently thinks he is funny) recognize him and come up holding out a hand that shakes with mirth and say, “Well, ha ha, hello. So this, ha ha, is Colonel Stoopnagle, ha ha.”

The Colonel regards his work more as a form of art than as a laughing matter. He even got into the profession of humor for very serious reasons.

HE HAPPENED to be the son of one of Buffalo's most prominent businessmen, and though he had an extremely happy boyhood with a jolly home and a mother who could tell Irish dialect stories better than anybody he has ever heard since, it was just a little too happy



Here the Colonel lets you in on a simple solution to his theories on Stoopnocracy. As you can see, he has it all reduced to a formula that a child can understand as well as a grown-up—maybe better. Above is Bud, whose smiling pan reflects the spirit of the sunny California shore—and at the top we have the Colonel, gone native in Hawaii.

to prepare him for the normal adult mixture of trouble and difficulty. Always he had had before him the constant example of perfect married happiness. His mother had sat on his father's lap to tell the stories that made his friends chortle, and his father and mother had remained deeply in love until she died. So when his own draw in the marriage lottery turned out to be not quite the lucky number, it hit him much harder than it might have hit a man who had not set his marital ideal so high.

That, and the stifling effect of

having a wealthy, important citizen for a father, of being known as “Horace Taylor's son,” drove him out of his father's lumber business and into work on his own—eventually landing him in a Buffalo broadcasting station. By that time he had already been writing humor on the side, and when even a serious program became a joke on his listeners, he was started on his real career.

That program was “Nona, who sees all and tells everything.” Some woman sat with a crystal ball before

(Continued on page 48)

RADIO REVELL-ATIONS

By **NELLIE REVELL**

BBROADCASTING beauties won't appear in the public prints much longer clad only in a string of beads and little else . . . Women's clubs around the country have been protesting that singers don't sing in backless bathing suits and actresses don't act in scanty shorts . . . So the networks have instructed the publicity boys to cut out the s.a. in photographs released to the press . . . Radio must be kept pure in thought and in deed . . . Yes, indeed!

SPEAKING of pictures, I suppose you have wondered why Irvin S. Cobb wears a smock when he broadcasts . . . It's an importation to the studio from Mr. Cobb's writing study . . . He's an old-fashioned author who uses a pen and scorns that new-fangled contrivance, the typewriter . . . Ink spills easily, you know, so the sage of Paducah relies on an all-embracing smock to protect his ample person from wayward drops . . . The humorist spills a lot of laughs when he etherizes, but none get on his vest . . . Rather, they get under the listener's vest.

IN his writing habit, Mr. Cobb is a picturesque figure before the mike . . . And a never-ending source of delight to studio audiences . . . He encourages self-expression from his guests . . . For instance, one night before he took to the air he said: "Folks, if you should feel a laugh coming on, don't force it—but for Heaven's sake, don't stifle it!"

AN instrument so sensitive that it records the heat of a candle twenty miles away has been invented. It would be handy for measuring the warmth of affection of one radio songbird for another.

DID you know that—Bing Crosby, Kate Smith, and Morton Downey never took a singing lesson? . . . Mildred Bailey is on a milk diet? . . . Ida Bailey Allen really eats those menus she prescribes for listeners? . . . Arthur Brisbane, Lowell Thomas, and Colonel Louis McHenry Howe, the President's secretary, read scripts prepared on typewriters with letters about twice the size of these?

ANNOUNCERS on those programs surfeited with advertising blurbs are called "matadors" in the studios. Matadors, you know, are adept in throwing the bull. . . "Soconyland Sketches" is the oldest dramatic show on the airwaves. . . William Hall is the tallest male singer in the Columbia station and Charles Carlile is the shortest. . . Nine years ago Vaughn de Leath, the original crooner, operated her own one-lunged station in New York City—WDT. . . Edwin C. Hill, commentator, is the best dressed man at Columbia or in any other studio. . . H. V. Kaltenborn, Ed's colleague, tutored Vincent Astor for Harvard. . . June Pursell, originally a soprano, became a contralto after an operation on her tonsils.

WITH the way things are going, Tom Howard, former Musical Grocery Store comedian, figures it won't be long now before a man at a bank will conduct a colloquy something like this:

"Is the president in?"

"Yes."

"I'd like to see him."

"You can't see him until he's at liberty."

"When will that be?"

"In about four years."

PRESIDENT MERLIN H. AYLESWORTH of NBC was escorting a group of distinguished visitors through the New York studios . . . Unheralded, they came to the room where the announcers relax between assignments . . . As Mr. Aylesworth opened the door, cries of "Come seven! Come eleven! Baby needs new shoes!" and similar exhortations greeted the surprised ears of the callers . . . The half-dozen mike-masters assembled about an improvised dice table were thrown into confusion . . . But not NBC's Head Man . . . "The gentlemen," he explained to his entourage, "are rehearsing sound effects for a southern plantation broadcast." . . .

And Mr. Aylesworth's companions believed him!

GRACIE ALLEN didn't always make the dumb cracks. . . Years ago, when she and George Burns opened in vaudeville, George was supposed to be the comedy end of the team. . . But audiences snickered at Gracie and turned thumbs down on George's humor. . . So Burns, recognizing a law of human nature, rewrote the script to give Gracie all the funny answers, and they have lived happily ever afterwards.

IT was a famous stage star (turned down after an audition) who first said there are a lot of people on the ether who should be under it.



TOM HOWARD—who used to be the head man of the Best Foods Musical Grocery Store program—has his own idea of the dialogue that takes place in banks today.



H. V. KALTENBORN . . . one of the better news commentators, sailing for Europe on the Gripsholm with his 21-year-old daughter, Anais. (And did you know he once tutored Vincent Astor?)

KATE SMITH frolics at the Neponsit, Long Island, home of her manager, Ted Collins. Ted's huge police dog wants to get rough, but it looks like he has over-matched himself.



CHARLES CARLILE'S mother came all the way from Central Falls, Rhode Island, to hear him broadcast—and he decorated her with carnations. Charles is the shortest tenor on the Columbia chain, in case you're interested—and why should you be?



IF YOU SAW a man having his hair cut with his hat on you could be sure that the only person goofy enough to think it up would be Gracie Allen—and the only man patient enough to try it would be George Burns.

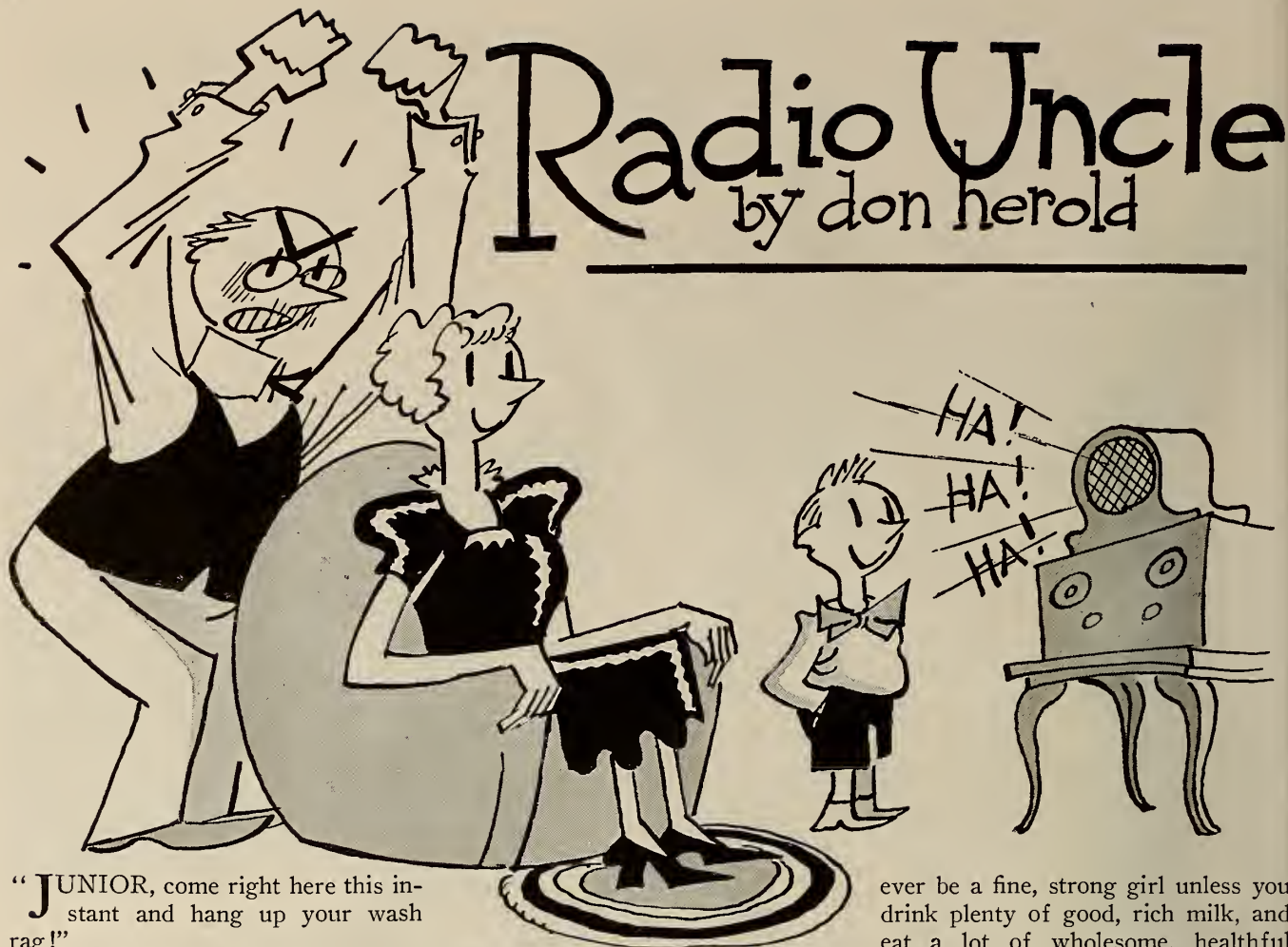
"YOU look tired and sleepy, Kate," said Ted Collins, her manager, to Kate Smith when she appeared at rehearsal one morning. "It's the new baby in the apartment next door," explained Kate. "He broadcasts all night long."

BEN BERNIE reports everything on exhibition at the Chicago World Fair but a paid school teacher . . . A "sportrait" is what Ted Husing calls a word picture of an

athletic event . . . The hardest thing to get on a radio is \$10 in a pawn shop . . . Radio's youngest performer is two-year-old Ronald Liss, heard on NBC's Children Hour . . . John P. Medbury, one of the busiest radio gag writers, thrives on four hours' sleep a night . . . Ramona, on the Paul Whiteman shows is said to be the tallest woman in the studios.

PANNING old gags heard on the air is the most popular pastime of

radio commentators these days . . . But when they refer to an ancient joke as a "Joe Miller" they don't mean an individual but an institution . . . There was a Joe Miller, an English actor born in 1684, but he was never known to have perpetrated so much as a pun . . . However, shortly after his death a book called "Joe Miller's Joke Book" was published in London. . . Thus was created a legendary character, useful in implying the antiquity of a jest.



"JUNIOR, come right here this instant and hang up your wash rag!"

Mrs. Tottle was surveying the scene of Junior's recent bath, and uttering up a loud prayer into the four winds, rather than addressing Junior specifically, for Junior was now probably three blocks away at the Gooley's getting dirty again.

Timothy Tottle, Sr., was in the bedroom next to the bath, yanking at an unwilling necktie.

Mrs. Tottle continued, "That boy *never* hangs up his wash rag. He doesn't know what it is to hang up a wash rag. It's just as apt to be on the floor as anywhere." This to Mr. Tottle in the next room.

"Well, you ought to be glad he will even go through the motions of using a wash rag. My parents used to have to use a shotgun to get me to take a bath. Shotgun baths are what I took."

"I'm half in the notion of writing to Uncle Tom, at WQZ, about Junior's habit of throwing the wash rag in any old direction after his baths. Junior listens to Uncle Tom every evening, and fairly worships him. I believe he would pay some attention to Uncle Tom."

"That lizard!"

"Who? Junior?"

"No. Uncle Tom. That male gig-

gler! That low-life, double-dealing, oily, self-delighted broadcasting moralizer. Entertains the so-called kiddies, uncles them unctuously, and then socks them with moral precepts. It's funny that children can't have entertainment in this world without having to pay for it by listening to lessons. Uncle Tom! I'll bet that guy robs birds' nests."

"Why, I think he's a fine influence."

IN CASE you are still reading, Uncle Tom was perhaps the most popular of those self-elected radio uncles in one seacoast section of the country. He opened his half hour program with a laugh, played the piano, laughed, told bedtime stories, laughed in anticipation of the ending and laughed at the ending, sang inane nursery songs, oozed personality and lovability, and interspersed his entertainment with intimate lectures to individual children about whose faults and misdemeanors desperate parents had written him. Thus:

"Esther VanDyke, of Glenvale, Pennsylvania, you don't drink your milk or eat your vegetables. My, my, Esther, Uncle Tom is sorry to hear that. Don't you know that you can't

ever be a fine, strong girl unless you drink plenty of good, rich milk, and eat a lot of wholesome, healthful vegetables. You won't get the vitamins that you need, Esther. Now, I hope you'll do better from now on, Esther.

"Now, let's see, ha, ha, ha, ha, ha, ha. Oh yes, Patricia Brinkerhoff, of New York City. You must quit biting your fingernails, Patricia, or I really don't know what will happen.

"Now Uncle Tom, ha, ha, ha, ha, ha, will tell you all the story about the little bear who found a bicycle in the woods, but who didn't have any bicycle pump with which to blow up the tires. Ha, ha, ha, ha, ha, ha!"

And so on.

Junior Tottle enjoyed Uncle Tom, or pretended to. It may have been because he liked to hear other "kiddies" getting roasted, or it may have been because he liked to see and hear his father get hot and boil over every time Uncle Tom's voice or giggle emerged from the loud speaker.

YOU may remember that Mr. Tottle was dressing, and now, having finally mastered his neckwear, he was transferring his knickknacks from one suit to another.

"I'd rather have Junior go clear through this life a non-wash-rag-hanger-upper than to have you stoop

so low as to connive with that Uncle Tom. No sir, I was raised without the aid of radio uncles or cousins or aunts, and I may be a washout, but we'll get Junior up to the age of discretion without the use of any ether uncles. Of course, Santa Claus is different. I think it's all right to get what virtue you can out of kids by holding Santa Claus over them a few months before Christmas. I'm not above a little skulduggery in this matter of raising children, but I'll be darned if I'll let you write to Uncle Tom. I don't like that guy."

Mr. Tottle took a last vicious swash at his hair with the brush, turned and faced his wife belligerently.

"Here we have the miracle of radio. The marvelous human mind discovers a way to transmit sound through the ether and to capture it again a thousand miles away, millions of dollars are invested in broadcasting stations, the public invests its own millions of dollars in receiving sets . . . it's the greatest single discovery in the history of the human race . . . and what does it get us? Uncle Tom! That laughing hyena!"

Mrs. Tottle had often been the one-woman audience to these one-man chautauquas, and she wasn't really listening, as Mr. Tottle half suspected she wasn't. Nor did he care, for all he wanted was a topic and the vibration of his own voice. Mr. Tottle

had something of the makings of a radio artist, himself.

"Uncle Tom—a fine desecration of God-given ether, if you ask me!" concluded Mr. Tottle.

"**N**OW, let's see. Ha, ha, ha, ha, ha, ha! Uncle Tom certainly does get a lot of mail these days. Now, let's see. Oh, yes. Stanley Brown, Washington, D. C. I hear you don't answer when your mamma calls, Stanley. Do you think that is nice? How much nicer it would be if you came running into the house or answered, 'Yes, Mother!' I hope to hear you are doing better about this from now on, Stanley.

"Well, ha, ha, I guess Uncle Tom's time is about up. It certainly has been a jolly party today, and we'll all be back for another one tomorrow evening at the same time. Ha, ha, ha, ha, ha! Well, every good thing must come to an end. Good night, kiddies."

In the studio of WQZ, Uncle Tom mopped his brow, reached for a cigarette, and said to himself, "Jeez, I'm glad that's over!"

As he passed the switchboard girl in the hall on his way out, he said, "Good night, beautiful."

As he left the elevator, he said to the elevator girl, "Good night, sweetheart."

As he passed the newsstand girl in the corridor of the building, he said, "Good night, dearest."

"Fresh egg!"

Fifteen minutes later, Uncle Tom entered the Wharf Pool Room on Water Street.

"Hi, Charlie," he said to the man with a hat on, behind the cigar counter.

"Howdy, Uncle."

"Are the boys in the back room?"

"Yeh, Nails and Splinter and Sneerface are there. Waitin' for you."

"Let's shake for a plug of Crowbar."

They shook. The house lost and Uncle Tom got his chewing tobacco for nothing.

He then walked through the length of the poolroom, speaking to a few friends who paused with cues balanced as he passed.

"Hello, Uncle Tom. Say, that's a fine bunch of bologna you hand those kids. Someday the Society for the Suppression of Kidding the Kiddies will get you!"

"At's all' right, I get the jack, don't I?"

"Sure, go ahead—it's a great racket."

Uncle Tom knocked four times on a door in the rear. It was unlocked and an unshaved face peeked through. A thick voice said, "Come in, Uncle."

"Howdy, boys."

"Hello, Uncle. Have a drink." A tall black bottle was pushed across a pine table. Uncle Tom poured himself a big slug.

"Not bad."

"Don't burn up that radio throat of yours, Uncle. If you start gettin' husky, some of the parents may get on that you ain't as sweet as you let on to be."

"Never mind. I'll take care of the sound box. Well, let's get down to business. I got a date to feed a dame chop suey after a while. Here's the list for next two weeks."

Uncle Tom took a piece of paper from his inside coat pocket and handed it to Nails. Upon this paper was the following typewritten list:

1. Freddie Johnson
2. Sophie Mayer
3. Spuddie Miller
4. Timmie Tottle
5. Bobbie Biggers
6. Lucile Christie
7. Leo Burnett
8. Maggie Fishback
9. Rosie Robinson
10. Ada Tate

(Continued on page 46)



REVIEWING THE CURRENT PROGRAMS

By DYAL TURNER

BING CROSBY
See front cover

Cast—Bing (and that's plenty)

Comment—When this was written I had just heard that Mr. Crosby was going back on the air with a sponsored show . . . sometime in September. I don't know when and, naturally, I haven't heard one of the programs. Nevertheless it is quite easy to write a review of his new show. Regardless of who sponsors Bing or what sort of spot he is given, he will still be just about the biggest single musical attraction on the air. And you don't have to take my word for it. Ever since Bing was one of Paul Whiteman's Rhythm Boys his radio popularity has increased every year.

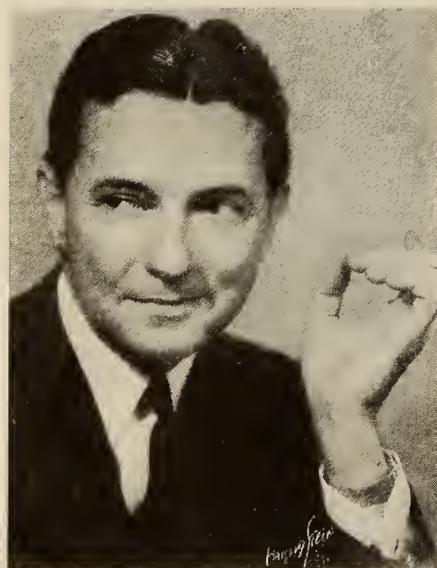
During the past summer he has not been on the air at all, yet the Columbia stations have continued to receive more fan mail addressed to Mr. Crosby than to the majority of headliners who have been working steadily.

The Plug—No matter how long and sappy it may be, the Crosby fans will take it, and like it.

Opinion—That's my story, and I'll stick to it.

• • •
THE KRAFT PROGRAM
See front cover

(NBC-WEAF, Thursday at 10:00-11:00 PM-DST)



HOWARD MARSH
... ladies who like Herbert
will like Howard

Cast—Paul Whiteman's Orchestra, Al Jolson, Deems Taylor, Ramona, Peggy Healy, The Rhythm Boys, Roy Bargy, Jack Fulton.

Comment—This one-hour program, put on by the Kraft Phenix Cheese Corporation to exploit their new "Miracle Whip" salad dressing, is one of the most elaborate gestures that has been made by the big advertisers. Despite the length of the show, the first programs had all the earmarks of successful entertainment. The Whiteman organization is, of course, fool-proof. Whether it's classical stuff or jazz—Paul's crowd handle the assignment equally well.

Yes sir, it makes no difference to those lads. High or low, sweet or hot—they've got what it takes. And Paul himself in his routines with Al Jolson, has proved that he is no mean straight man.

Mr. Jolson's talents are not so well suited to radio as they are to the stage and movies, but undoubtedly he'll appeal to the folks who do not object to Al's heavy hand on the tremolo stop.

Ramona, Peggy Healy, Roy Bargy, and The Rhythm Boys—are all well known to radio fans. (And by the time you read this, Miss Healy should also be signed up for a Broadway show. Cute looking gal, and swell personality.) Ra-

mona, who got her radio start with Don Bestor's Orchestra, has been one of Paul Whiteman's stellar pupils for some time. Her unique singing and piano playing are always worth your time.

Deems Taylor, noted music critic who handled the Metropolitan Opera broadcasts so capably, introduces the singers and announces the Whiteman selections with intelligent build-ups that are a pleasant contrast to the far-fetched metaphor-



TAYLOR HOLMES

... he is Ed Wynn's but not Don Herold's radio uncle

simile technique you usually hear from the regular announcers.

Also, Mr. Taylor offers brief comments during the playing of the classical selections to explain the import of certain passages. And he sometimes describes the scenes of the musical plays or operas from which they are taken. Mr. Taylor's remarks are always in good taste and never give the impression that the speaker is being condescending. And in addition to all that, Mr. Taylor should be heard for his mock serious observations and for his utter lack of unctuousness.

The Plug—At the start of these programs, listeners were given a "twice-your-money-back" guarantee if they bought "Miracle Whip" and did not think it was the best salad dressing they had ever used. (To cash in, you had to take the wrapper off the jar and send it back to the



JANE FROMAN
... with television she could
break up homes



VERA VAN

... Marion (Ohio) said "O-o-h!"

company with a detailed explanation of your reasons—which made the offer a pretty safe one for the company.) "Socially prominent" women were also brought in to "say a few words" about the product. These "yeses," together with the wordy plugs by the announcer, become pretty irksome after you've heard them for an hour. (But, after all, you couldn't expect the Kraft boys to spend all that money and not say a mouthful.)

Opinion—Excellent, well handled musical entertainment—with a little too much dressing.

• • •

THE FRIGIDAIRE PROGRAM

(CBS-WABC, Wednesday and Friday at 10:30 PM-DST)

Cast—Jane Froman (Friday), Howard Marsh (Wednesday), The Snow Queens, Jacques Renard's Orchestra

Comment—Substantial radio fare, with lovely Jane Froman as the pièce de résistance. (If they ever put this gal on a big television network, there will be many a good home broken up. She's certainly an eyeful.) Miss Froman has already acquired an air following that assures a flock of listeners, and Mr. Marsh is a pleasant and capable exponent of the light opera school. He will be particularly acceptable to the ladies who like the Victor Herbert, Rudolph Friml and Jerome Kern type of musical sentiment. The Snow Queens (who are referred to for no good reason as Economy,

Beauty, Convenience, and Quality) don't do much but hum. Jacques Renard puts his orchestra through paces you'll like.

The Plug—You are probably weary of hearing us say, "The commercial announcement is too long." We are certainly sick of writing it, but what the hell can you do about it when they all are.

Opinion—First-class entertainment with a bit too much blurb.

• • •

"ED WYNN'S UNCLE"

(NBC-WEAF, Tuesday at 9:30 PM-DST)

Cast—Taylor Holmes, Graham McNamee, Wamp Carlson, Larry Butler, Don Voorhees' Orchestra, The Fire Chief Quartet

Comment—I notice that my old friend Don Herold has a story in this issue about uncles . . . the kind who sing chanteys to the kiddies and tell them to eat their spinach and whispy-crispies. Taylor Holmes, who is substituting for Ed Wynn on the Texaco program is *not* one of these uncles. He does play an uncle, however—Ed's uncle—thereby keeping the Wynn name green in the minds of his thousands of ardent fans (as though they'd forget him!).

If you are a regular Wynn fan (as most listeners are) you will remember that Ed kept saying, "All right, Graham. You can have your Texaco and your automobiles. I'll stick to my horse. But my uncle has a car . . ." after which there would

be sundry cracks about his uncle. This gave some smart boy over at the Hanff-Metzger advertising agency the hunch to ring in the uncle while Ed was vacationing. Mr. Holmes is it. His character is that of an old-fashioned codger who wears trick clothes and stutters. Employing this stammering technique for added laughs, he follows the humor tradition of the program by doing a gag routine with Graham McNamee—utilizing a line of wisecracks that are neither newer nor older than the Wynn collection.

Also appearing in these programs is Olaf (Wamp Carlson), the hired man who takes care of Chief Wynn's horse. Olaf manages to get his share of giggles with his dumb-Swede technique. Larry Butler, the Fire House mascot, is there to please the kiddies—which may be smart.

The Plug—Same as usual, with Mr. Holmes interrupting the commercial announcement just as Mr. Wynn used to do. Many sponsors would swell up and burst at the idea of such irrelevancy during the impressive (they think) moments dedicated to the sacred "product." This very lack of importance has made it possible for Texaco to put in overtime on their plugs without causing a pain in the neck to the listener.

Opinion—Competent enough as a substitute for Mr. Wynn, it isn't to be expected that Ed's uncle will be able to hold (Continued on page 45)



"LUM AND ABNER"

... they're good at hick dia—never mind

POPULAR TUNES

An Analysis and Opinion

By **RUDY VALLEE**

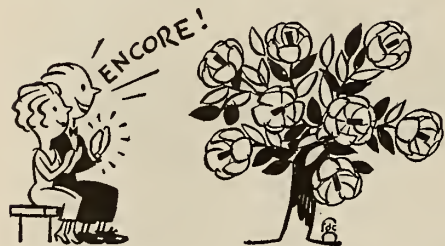
"WHEN THE SWEET MAGNOLIAS BLOOM AGAIN"

By Joe Young and Dave Dreyer. Published by Irving Berlin, Inc.

With our return to the Pennsylvania Roof, some of the publishers tried to find suitable opening and closing songs for our programs. While listening to the catalogue of Irving Berlin, Inc., I heard a number that seemed to have a soothing quality of melody and I finally decided on "When The Sweet Magnolias Bloom Again" as the signature song for our Monday and Saturday dance broadcasts.

The song has received a pleasing acceptance. The Victor people, for whom we made a Bluebird record of it, characterize the waltz as one of the best mixtures of the style of Wayne King and Paul Whiteman to which they have listened in a long time. The quality on the record itself was due in no small measure to the arrangement by Elliott Jacoby, and to the fact that we took it at the slow Wayne King tempo.

"When The Sweet Magnolias Bloom Again" is extremely simple and may become quite popular.



"I HAVE TO PASS YOUR HOUSE TO GET TO MY HOUSE"

By Lew Brown. Published by De Sylva, Brown & Henderson, Inc.

About two years ago, when I was in George White's "Scandals" I paid tribute in this department to Lew Brown and Ray Henderson, who wrote the "Scandals" music. They were then and still are two of Broadway's cleverest collaborators not only on blackouts for musical comedy but especially on songs. As you may

know, the team originally had three members—Brown, Henderson, and Buddy De Sylva. Then De Sylva left because he wanted to live on the Coast and write exclusively for pictures. And now it's rumored that Brown and Henderson have decided to go separate ways. I hope the rumor is unfounded, because I believe that together the boys are almost unbeatable and, even though each is exceedingly gifted, I should dislike awfully to see them split.

If "I Have To Pass Your House To Get To My House" is a sample



of Lew Brown's work in both the melody and lyric fields, I would hesitate to say just what his capabilities as a songwriter may be. Lew wrote songs long before he met Henderson and De Sylva and perhaps I'm wrong in thinking that he is a better lyricist than melodist. By that I don't wish to imply that this song is not a good job—only that it is a most unusual piece of work.

In the first place, it is of unusual length, having 60 measures. This, in the minds of most publishers, puts two strikes against it right at the start. However, emboldened by the success of "Night and Day" (which was much more than the usual length of 32 measures), Brown probably conceived the idea of writing a long type of fox trot, and then went one step further in being unorthodox. He made his song almost completely in minor, giving it every quality of a Jewish synagogue composition.

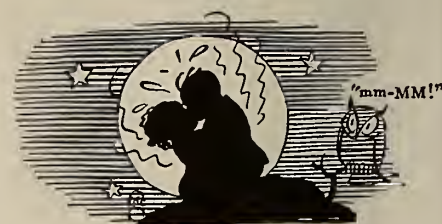
What's more, the story in the lyrics is sad, which is typical of Brown. The words were probably written

quickly, yet upon analysis there is little in them that could be improved. Brown's lyrics are like that.

"ISN'T THIS A NIGHT FOR LOVE"

By Val Burton and Will Jason. Published by Sam Fox Publishing Co.

Every now and then the West Coast produces an orchestral hero. First it was Art Hickman, then Paul Whiteman, Paul Ash, Abe Lyman, Earl Burtnett, Gus Arnheim . . .



and now, Phil Harris. Harris was originally with the Harris-Lofner Orchestra of San Francisco. Orchestras run by two men rarely do succeed, and Harris eventually broke away from the partnership, going to the Cocoanut Grove with his own combination. Although his former partner is doing well on his own, Harris has recently come into nationwide prominence through his radio work and the RKO movie, "Melody Cruise." Harris has now left the Cocoanut Grove and is playing in Chicago, where he intends to summer—with the possibility of coming on to New York this fall.

Of the several songs which Harris sings in "Melody Cruise," "Isn't This A Night For Love" is unquestionably the most tuneful. It is written by the two boys who wrote "Penthouse Serenade" and it proves that they are complete masters of the art of writing popular songs.

"HOLD ME"

By Little Jack Little, Dave Oppenheim, and Ira Schuster. Published by Robbins Music Corporation

Well, I must admit I've made another mistake. Why was I unable to sense the popular appeal of "Hold Me"? Was it because it was badly played on the piano the first time I heard it, or what? I honestly felt that "Hold Me" was one of the worst tunes I had heard in a long time. It's true that a song should never be demonstrated on a piano unless the pianist has an unusual touch and style of presentation, but I can't claim that as a complete alibi for my opinion.

I have frequently been able to sense the appeal of songs we've

(Continued on page 46)

SLIPPING *and* GRIPPING

↑ **THINKING MADE EASY—** Arthur Brisbane, soothsayer-in-chief for Mr. Hearst's "People Who Think," will probably be off the Gulf Gasoline program by the time you hold this issue of FAN-FARE in your little hot hands. But, if he wishes, he's sure to be back on the air soon because he has been an increasingly popular radio attraction—and rightly so.

His recent talks have been much like his "Today" column in the Hearst newspapers—with the same sweeping generalities, the same careful sidestepping to avoid giving serious offense, and the same *non sequiturs*. But, in addition to being able to turn out as nice a platitude as anyone writing today, Mr. Brisbane is undeniably an interesting radio speaker. He has a faculty for eliminating dead wood in his material (which many microphony thinkers might well copy), and he has the oracular knack of making a comment of little consequence seem like a profound pronouncement from On High. It is odd that no radio advertiser signed Mr. Brisbane before. Yars and yars ago the Brisbrain hit upon the writing formula that has proved to be the great common denominator for the mental efforts of twenty million Americans. This audience is by far the greatest held regularly by a single living person in the world today. (A statement for "People Who Think".) And it has long been apparent that Mr. Brisbane could take a goodly proportion of his newspaper audience to the radio whenever he wished. No sponsor, however, gave him a long term contract until radio went crazy over commentators, analysts, and problem solvers. Then the bandwagon was stopped long enough for Mr. Brisbane to be helped reverently aboard.

We like Mr. Brisbane's radio talks best when he essays humor. He has a mildly epigrammatic touch. Recently he remarked that the radio, airplane, telephone, and telegraph have

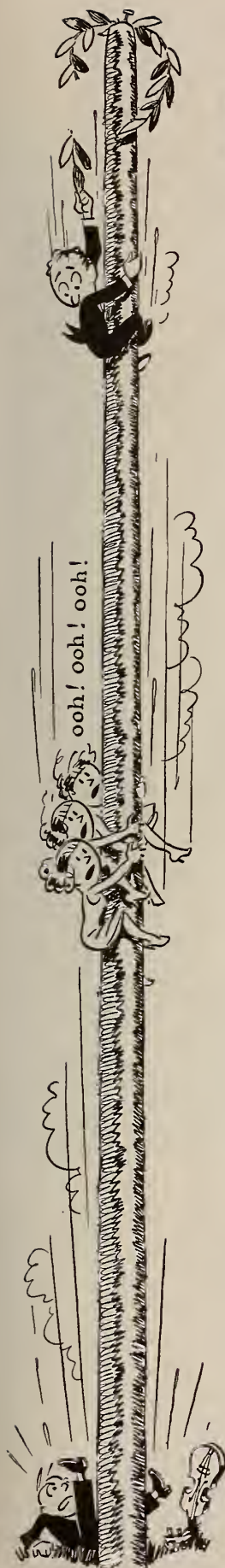
made it possible for all nations to have the same difficulties at the same time. This clarified the significance of Progress for us to such an extent that we called off our plan to push a Grape Nut with our ear all the way out to the big medicine show we're told they're putting on in Chicago.

• • •

↑ **THE GOOD GULF HUMORISTS—**The Gulf Gasoline people have also done a big service for radio listeners in hiring three humorists—Will Rogers, Irvin S. Cobb, and Walter F. Kelly—who afford a distinct relief from the gag comedians. Mr. Rogers will be back on the air soon and should be heard by all means, if you don't already know it.

A critic has said that it is no less than effrontery for Will to take so much for his work and then refuse to prepare anything in advance for his broadcasts. Will has also been criticised for occasional "bad taste." We don't believe these criticisms are sound. In the first place, Will could not write his stuff and then delete the sharpest barbs without sacrificing most of the spontaneity and stingo which are so appealing in his talks. (And don't you suppose that he puts in a good many hours of mental preparation for each talk?) To be sure, we could do with less of the Rogers stammering and repetition. But Will is by all odds the most brightly original entertainer who goes on the air and both sponsor and listener can count on at least half a dozen hearty laughs in each of Will's broadcasts. What other comic can be counted on to offer so much in every program?

We wish we could be so enthusiastic about the radio future of Mr. Cobb and Mr. Kelly. We enjoy them both, but we wonder if enough other people do to make up a sizeable audience. Messrs. Cobb and Kelly are among the few really finished raconteurs left on this planet, but the very subtlety of their wit may



make them seem only tolerably amusing to the listeners who have come to expect wise-cracks with a wallop. Also, some of the material used by Mr. Cobb and Mr. Kelly is pretty familiar, and it is dangerous for them to try to get by with it, even on old sentimentalists like us. It may be, however, that there are sufficient numbers of people who can't hear Mr. Cobb without thinking of *Judge Priest*, or Mr. Kelly without recalling *The Virginia Judge*, to make up a radio audience that will continue to tempt advertisers.

And, by the way, the advertising on the Gulf programs is fairly unobjectionable, the Brisbane-Rogers-Kelly show being the better of the two. The plugs on the Cobb program are often far fetched, but they're not so bad as they would be without the pleasing personality of Allan Joselyn, who plays the gas station attendant.

• • •

↑ **MEMO TO SPONSORS**—Mildred Bailey and Gertrude Niesen are two good ones you've overlooked. Miss Bailey is an unusually good bet. Miss Niesen gets plenty of punch in her work (but would be better if she could eliminate some of the nasal quality in her delivery).

Blubber Bergman, who went off the air when the Best Foods' Musical Grocery Store closed, should be brought back by some sponsor soon. He is one of the extremely rare natural radio comedians who can be funny without straight gag stuff. His material should be written for him by original humorists like Norman Anthony (editor of *Ballyhoo*) and Bill Scott (editor of *Pastime*), who did some of the better sketches for The Musical Grocery Store.

• • •

↑ **"I APOLOGIZE"**—That, you'll remember, was the name of one of the songs that helped start Kate Smith on her way to fame and a husky bank account. The whole staff of FAN-FARE has been singing it ever since Kate told us about a mistake we made two issues ago. We said her program was *gripping* and then pointed an arrow under her picture *down* instead of *up*. Sorry, Kate, it was just one of those careless arrows—we mean errors. And lots of success with your new program.

• • •

↑ **NO FAULT TO FIND**—The Tydol Jubilee program is still going strong. It has some fairly fool-proof elements—Dolph Martin's good music, the pleasing harmonizing of the Travelers Quartet, the likable Negro character, *Mortimer* (played by John Battle, who also writes the show), and advertising that could be much worse.



MILDRED BAILEY
She should have a sponsor



EDWIN C. HILL
He'll never bore you



JEAN SARGENT
One of the better torchers



BLUBBER BERGMAN
He should have a great radio future



THE WHIFFLEDINGLE AWARDS—

We announce the award of the Woofus W. Whiffledingle Memorial Moustache Cup for the most unbelievable, insincere, and generally obnoxious advertising during 1933 on any large radio program (that is, a program on which the sponsors should know better). The winner is Woodberry's Soap, whose program is now off the air. We feel absolutely safe in making this award for 1933 four months before the end of the year.

Runner-up for the award was the Non-Spi "how-to-get-your-man" program. The selling argument was that a girl would be popular if she used Non-Spi and smelled pretty, and the idea was put over about as bluntly as that.

• • •



BETTER THAN AVERAGE—*The Happy Bakers* . . . good musical entertainment, but heavy advertising with claims that strain our credulity.

Little Jack Little . . . this one man show is as good as ever.

K-7 Secret Service Stories . . . supposedly true tales of big league spying well written (by Burke Boyce, head of the NBC continuity department), smartly directed, and frequently exciting. As often as not the villain doesn't get his, which appeals to us.

Lowell Thomas . . . not very exciting nor particularly interesting compared to Ed Hill, but still pleasant enough. Lowell's sponsor, the Sun Oil Company, goes light on the plugs, which makes the program seem better.

Manhattan Merry-Go-Round . . . Jean Sargent, one of the better torchers, should appeal to pyrophiles. David Percy and the Men About Town do the usual singer-quartet stuff agreeably, and Gene Rodemich's band is one of radio's best.

The Wildroot Institute . . . Good singing by Johnny Seagle and Lee Lawnhurst, and facile piano work by the latter. The dramatized part of the plug is, however, dreadful.

The Capitol Family . . . Major Bowes and his talented group are still offering fine entertainment every Sunday. The program has changed little through the years—which proves you don't have to hitch your radio budget to a fad to put on a good show. There has, of course, always been enough variety in the program itself to keep it from seeming like the same thing week after week.

The Yeast Foamers . . . Light, amusing music and singing, and advertising that is sincere and easy to take because it contains traces of understatement. Jan Garber's soft music is the best bet on the program, but the warbling of Virginia Hamilton, Rudy Rudi-

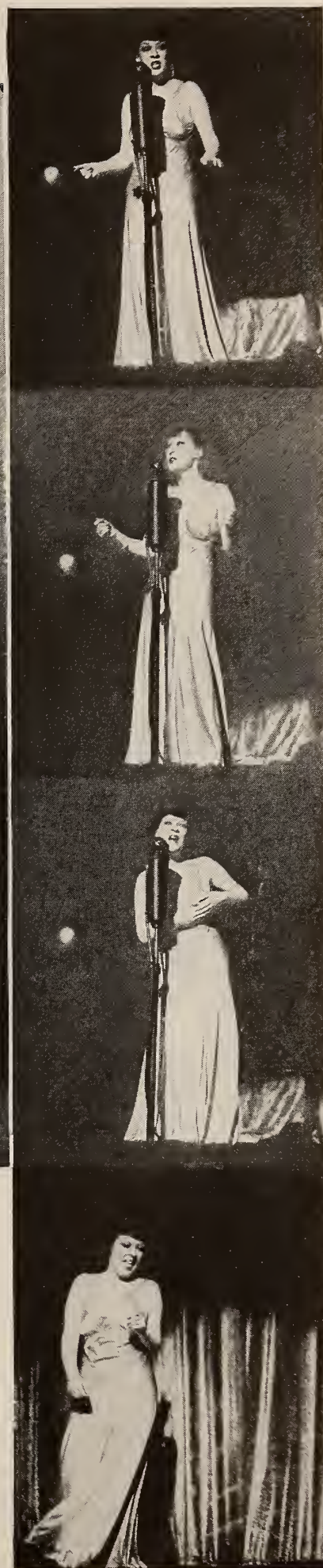
GERTRUDE NIESEN



— vibrant as a bell — blue as deep water

... and that describes the voice of the lady we find here making up in her dressing room at Loew's State Theatre in New York, as she prepares to go out and stop the show. (Which she did at every performance.) Then, in the top three pictures on the right, we see her on the stage singing "Stormy Weather"—while in the bottom shot she goes

to town as she gives her famous imitation of Lyda Roberti, and sings, "But de moosic hass got to be ... Oh-ho-ho ... Su-veet an' hu-u-aht!" Miss Niesen gets by so well in public that she doesn't have to worry about radio work ... which probably makes CBS just that much more anxious to have her hanging around their microphones.



sill, and Lee Bennett is nothing to be sniffy about.

Borrah Minevitch and His Harmonica Rascals . . . Amazing stunt music plus Borrah's likeable personality. For all but harmonica haters.

Eno Crime Clues . . . O. K. for those who can still get excited about radio murder mysteries. Usually these *Spencer Dean* stories are ingeniously written, directed with restraint, and well acted (Edward Reese who plays *Dean* and Jack McBryde who plays *Dan Cassidy* are especially good). If you should pick a night when the story bogs down into the pure, undisguised hokum-and-ham, try again and the chances are you'll be glad you did. Eno (in common with all laxative advertisers on the air) has not found a formula, however, for presenting the product without offense.

California Melodies . . . fine variety program put on by California radio stars and broadcast nationally from the Don Lee station in Los Angeles. The performers include Raymond Paige and his excellent orchestra, Sam Coslow, Hazel Waters, Nora Schiller, Ray Hendricks, and Eleanor Barnes. The latter is a newspaper reporter who entices movie stars into the studio and "interviews" them. To a cynic or sceptic these interviews are ridiculous, but probably the confirmed movie fans enjoy hearing the stars spiel off a philosophy of life which has been cooked up for them by a press agent. The night Jean Harlow was interviewed she demonstrated that she has a radio singing voice good enough to rate an air job any time she wants to quit making pictures. She also denied a statement she said Walter Winchell had made about her (which probably made a lot of people regret not having a chance to do the same thing—over a nationwide hookup.)

John Henry, Black River Giant . . . A grand show for those who like Negro folk lore.

Triple Bar X Days And Nights . . . We should think everybody would like this one, particularly when the story is topnotch. Carson Robison and his buckaroos are always first class.

Burton Holmes . . . A pleasant and moderately interesting radio speaker who is now off the air. He should be a good bet for a sponsored series of travel talks.

Malcolm La Prade, "The Man From Cook's" . . . Far and away the best travel speaker who has ever been on the air. Mr. McLeod can really make you want to go places. He writes all his own stuff and it's a beautiful job. He'll be back soon. Be sure to tune in.

Silver Dust . . . Jack Denny and his orchestra, Scrappy Lambert, Jeannie Lang, and lots of fairly reasonable advertising.



GYPSY NINA
Better than some who've
found sponsors



BORRAH MINEVITCH
For all but harmonica
haters



JULIA SANDERSON
May she and Frank Crumit
never lack a contract



PHIL COOK
What more do advertisers
want?

Denny and Lambert are O. K. We've said before that Jeannie should get some new tricks, but she hasn't done anything about it. If she can only sing "cute" she won't be sponsored much longer.

Kathryn Newman . . . Good soprano with lots of the old coloratura. She should find a sponsor just as soon as the vogue for coon-shouters passes.

The Road Reporter . . . Shell Gasoline's tolerably interesting program with bearable advertising and fairly well done dramatic sketches. The duller part is the preliminary travel stuff by *The Road Reporter* (Paul Douglas) and his stooge.

Light Opera Gems (Channon Collinge, Conductor) . . . Don't miss a single one of these programs, especially if they're putting on Gilbert and Sullivan operas. There hasn't been a bad spot on any of these shows we've heard. Grand cast throughout. The regulars are Theo Karle, Barbara Maurel, Rhoda Arnold, and Crane Calder.

Horlick's Adventures In Health . . . Dr. Herman Bundesen is doing a great service by helping educate the average person to think straight in matters of health. The dramatized cases put on by Dr. Bundesen will seem pretty obvious and overdone to the intelligent listener, but everyone else (and that's 90% of the radio audience) will learn a lot from them. And, in justice to Dr. Bundesen, we don't know how such ailments as sinus, colds, and backache could be turned into interesting radio material unless the outward sufferings were laid on thick. (Who, by the way, is going to bring Dr. Howard W. Haggard back on the air? His recent talks for Sharpe and Dohme, the makers of ST37, were among the most interesting we've heard anywhere—and must have rendered a profitable service to his sponsors, to the medical profession, and to listeners in every walk of life.)

Miss Lilla . . . Southern dialect sketch with mildly amusing touches of authentic native humor. Emmet Gowen is the author. He also plays *Tead Griffith*. Ann Elstner is *Miss Lilla* and other regulars are Jack Roseleigh and John Battle.

America's Grub Street Speaks . . . Interviews with writers who have something to say and who are usually refreshingly frank in saying it. There's a letting-down-the-back-hair spirit about these programs which we like, and Thomas L. Stix (head of the Book League of America,) should be applauded not only for picking interesting people to interview, but also for keeping the programs free from the noisesome overtones of canned publicity.

Sunday At Seth Parker's . . . A fine program right up to the last broadcast, although perhaps it was slipping a little at the end—just as every program which is on the air so long is bound (*Continued on page 50*)

SHORT WAVES I HAVE KNOWN

A Department of Radio Information

Conducted by **ZEH BOUCK**, The Circuit Judge

THE radio enthusiast who employs his experience on the broadcast bands as a criterion in judging short wave results, is in for a rather disheartening jolt when he first dials around for an illusive and distant short wave signal. This is not the fault of the receiver—as the fan is likely to believe—nor of the short waves themselves. The unjustified basis of comparison is the real cause of his dissatisfaction and disappointment. It is practically impossible, on the short waves, to duplicate certain effects which have contributed greatly to our enjoyment of the broadcast bands. On the other hand, things can be done with the short waves that are utterly beyond possibility on the waves with which we have long been familiar. An idea of short wave fare, and how it is dished up, is essential before one passes judgment on the merits of a short wave or all wave receiver and before one can derive maximum pleasure from its operation.

Short waves, by the way, are waves below the conventional broadcast band (the lower end of which is about 200 meters) and above 10 meters, where the ultra short wave region begins. Considered in an approximate order of shortness, these waves provide the following services of interest to the broadcast fan: Police broadcast (200 to 175 meters), aircraft telephone stations (90 meters), amateur stations (75 meters), short wave broadcasting (50 to 20 meters), and commercial trans-oceanic telephony (30 to 15 meters). It is the *entertainment value* of these broadcasts in which the fan is interested and which determines his degree of satisfaction. So let's rate your favorite long wave program at 100% and then see how entertainment on the different short-wave services compares with it:

1 *Police broadcasts to patrol and squad cars* are relatively high in entertainment value. Police announcers have voices that would shrivel a

crooner, and the real life dramas condensed into prosaic announcements provide cooling etheric breezes after the hot air of commercial plugs on the broadcast band. Besides, we are not so many generations removed from Nero's amphitheater, and this second hand blood and gore, in the safety of our easy chairs, is piquant and delightful. Husbands derive vicarious satisfaction from the announcement that a man is beating his wife on the fourth floor of 286 South La Salle Street. It is quaintly amusing to learn that the proprietor of a filling station at 23 Broome Avenue was murdered and robbed just two minutes ago, or that somebody else's automobile was stolen by a youth in a gray suit and blue cap. Unfortunately, the entertainment value has been curtailed in some localities by substituting code numbers for a detailed description of the crime. Congress should do something about it. However, there are still plenty of cities where they call a bashed-in head a bashed-in head.

Entertainment value: 25% to 100%—depending on whether, as a child, you pinned butterflies to a board and committed divers mayhem on flies and other insects.

2 *THE element of real life drama* also contributes a bit to the pleasurable possibilities of *airplane broadcasts*. Something romantic still clings to the idea of flight. But that is all. These stations flash on and off sporadically, and the announcements of weather and position are dry and uninteresting.

Entertainment value: 5%.

3 *Amateur radio telephone conversations* are highly intelligent and edifying—to the amateur. A sample runs as follows: "CQ CQ CQ CQ CQ calling CQ CQ CQ—Hello, old man—How are you getting me, old man?—You're coming in about R-5, old man—Well, old man, I'll be saying 73, old man. Glad to have met you, old man—See you again, old man—73, old man."

Entertainment value: To the normal person— $\frac{1}{2}$ of 1%. To those who like phonograph records with crossed grooves, or to those of the psychopathic type addicted to bridge post mortems, up to 75%.

4 *Short wave broadcasting* is the principal *raison d'être* for short wave receivers in the home. Practically all important programs, originating in every part of the world, are broadcast simultaneously on long and short wave-lengths. The peculiar carrying power of these waves makes it possible to pick them up at distances limited only by the half circumference of the earth. But do not expect long wave results (in tone, quiet reception and steadiness) on the short waves. In ten years of short wave listening, I have never heard a program that was quite so good as a long wave presentation from a local station. The tendency to fade is more consistently a characteristic of short wave stations, and the functioning of the automatic volume control, to compensate this fading, often introduces noticeable distortion of voice and music. With the exception of commercial installations in noise free areas, reception is always more noisy than on the longer wave bands. All this does not mean, however, that good quality short wave reception is an isolated phenomenon. On the contrary, highly enjoyable short wave results can be expected consistently on a good receiver. The short wave receiver also has a genuine program utility in instances where an important long wave program cannot be satisfactorily received. Almost invariably it will be possible to locate a good signal from a short wave station carrying the same program.

Entertainment Value: 75%.

5 *Offhand, short wave trans-oceanic telephony* seems to offer considerable promise to those addicted to listening in on party lines. These are the channels that carry the commercial telephone conversations between different (Continued on page 47)

RESTLESS RADIO ROMEOS



JACK BENNY . . . is not using the air, he's taking it—in this case at Atlantic City. His bored walk along the boardwalk has attracted two gents who are saying, "Look! That great comedian, Jack Benny!" (Maybe.)

TONY WONS . . . is probably examining the price tag on his fish and wondering if the publicity is worth it. The little girl is learning to say, "It was this big," in case a photographer happens along when they haven't got the fish.



WILL CUPPY . . . practises the title of his radio program—"Just Relax." He brought the Siamese kitty along because he knew she would enjoy a ride on his catboat.

NINO MARTINI . . . says that he does most of his relaxing on a horse, which means that he almost never relaxes. Or maybe he makes the horse pursue the even tenor of his way.



JOHN SEAGLE . . . turns his holiday into a Collie-day. The two full grown dogs are named "Hallelujah" and "Glory Be," which explains why John calls their offspring "Amen."



RELAX



JIMMY MELTON . . . takes his ease on a yacht, no less. But when friends say he must be rich, Jimmy declares that he picked the boat up for a song. That's easy to believe, considering what he gets for a song.

BEN BERNIE AND GEORGE OLSEN . . . spend their spare time trying to prove which is the better golfer. (We won't take sides, but we would like to point out that Ben uses a mashie where George requires a brassie.)

LANNY ROSS . . . isn't really nuts about swimming, but how could we call these vacation pictures without showing somebody in the water? So Lanny, bless his heart, went in just to please us.

HOWARD BARLOW . . . eminent young maestro, is a simple fellow at heart. Give him a dog and a ball and a beach and some knickers and an old sweater, and you can have the rest of it.



VOICE OF THE LISTENER

Roses and Razzes

We are in a position to speak for hundreds of our customers in complimenting your magazine on criticizing some of the radio programs on the air. We all agree that some of the advertising connected with these programs is awful. Hoping your magazine has good success in cleaning up some of these windjammers, we remain, **Julius J. Cohen**, Washington Electrical Supply Company, 24 Stuart Street, Boston, Massachusetts.

Tuna:

As a critic your a great success! But! I wager that if you had to go one the air for six months as a comedian equal to Ed Wynn, as a Sherlock Holmes equal to Richard Gordon, or as a Fannie Brice, a Kate Smith, or a Rudy Vallee, you would in all probabilities be a good example of the perfect failer. It takes infinite work to keep up as a comedian for 2½ years at Ed Wynn's pace and still be as good as Ed is today. It takes time to become a Rudy Vallee. Rudy spent about 6 years before becoming famous. It took work. It hurts me to see you with a few words help to put the slides under a performer and make him a flop.

It has taken Wynn 30 years to achieve what he now has. If possible to help fix the slides you'd be there with much desire to see 30 years work crumble to dust, to see a man's heart broken and all caused by a critics few words. **Warren Johnson**, (no address given).

We have read two of the RADIO FAN-FARE magazines and find them worth while, in fact the best radio magazine printed.

Your articles are the fairest we have ever read in a radio magazine and, more than that, we agree with you that many of the so-called comedians are so bad that we are glad to be able to tune them out.

You did not write anything of "The Ship Of Joy." Captain Dobbsie is a well beloved character in the West and we Californians are very loyal to his programs. We have listened to him many years and have never been bored, and that's something.

Please listen to him. This is one program that will win millions of new listeners even during the summer months. It is now on the NBC network.

Thank you for the pleasure your articles gave us. **Mrs. Charles F. Keene**, Hotel Park Lane, Chicago, Illinois.

We've just gotten over a heat wave and now I'm cooled off enough to tackle a subject judiciously that has been seething within my bosom.

First off, where do you folks get the idea we like the panning that you take upon yourself to give some of our radio favorites? I liked old Radio Digest for it never pretended to know more than God about these radio boys and girls who do their darndest to entertain us. So out goes Slipping and Gripping. Do you realize Buddy Rogers for instance is "not so hot" in NYC while he's the next sneeze in the mid-west? What Broadway likes isn't all castoria for us midwesterners!

Ed Wynn may seem prosaic to you boys of the Great White Way but someone's grandmother out in Gopher City likes him immensely. Are you so perfect your guesses never fail, your comments are always correct? Of course, if you only intend to let a newsboy take an armful of your magazines out on Broadway, stick to your gags. But some of us from the "stix" subscribe hoping to catch a glimpse now and then of the man who thrills us, the girls who charm us. Dear Tuna (Fish):

At least you said yourself that Slipping and Gripping was written by "Tuna."

In spite of the fact I think it is bad taste to allow your super criticisms space, I do read them just to find fault with them. Perhaps we are akin.

Last edition's exceptions are that again you allow that universal urge of the pocket book to influence your syrupy coated love for the Fleischmann Hour. The Hour would be fine if Rudy never opened his mouth. Yes, I like the hour and would listen oftener in order to get the variety show if Rudy's presence could be erased at the same time.

Another thing—you say, "The high point in selective criticism will be reached when someone can tell the different torch singers, crooners, and dance orchestras apart." Will you take me up on that? I'm game, for I CAN!!!! No foolin'! It takes time, concentration and keen senses, but I do just that. My friends have never stumped me. Not only friends but occasional strangers, curious as to my talent that way, find it truth. I make a study of the personalities with each voice and study them to find each one's individuality. On that hangs the distinguishing factor. They may seem alike in all points but that makes it harder to find an individual characteristic, thus taking more time to determine who is who. They turn on the radio and dial station after station. As an artist speaks, sings or plays an instrument, or leads a band I give the name and often the station. My examiner waits to find the correct answer and I may make one mistake in two dozen artists. Understand they do not even tell me the station. I thank you for the compliment in saying I have

reached the high point in selective criticism. So let's trade jobs, huh?

Thanking you for your time and patience (if you displayed such), I am, Forever, **Betty Jamieson**, 635 Stibbs Street, Wooster, Ohio.

Well, I'M TELLING YOU, RADIO FAN-FARE is, in my opinion, the best magazine for radio fans published today. There are other good ones, but from the title at the top of the front cover to the back of the book it is GOOD, and I don't mean maybe. The Program Finder is a real feature. **W. H. Wilson**, Box 1113, Timmins, Ontario.

I have just finished reading your last issue from cover to cover. I can honestly say that I think it is the most complete, most satisfactory magazine of its type. The articles are up to the minute and the Program Finder is unique. I especially liked Hope Hale's article which dealt so cleverly with Nino Martini. **Dorcas E. Coulter**, Asbury, Warren County, New Jersey.

A good many of your articles are ripping commercial programs up the back, even to mentioning their names. I agree with you that some of the ideas back of these articles are true enough but this type of comment is not agreeable. **Harold B. Bowers**, 19 Hubbard Avenue, Concord, Massachusetts.

I purchased my first copy of FAN-FARE today and think it a very good piece of reading matter. I notice you asked for suggestions for other features to be added from time to time. I have a suggestion.

It would be very nice to have a schedule showing the contests that are given over the air. This would be sought by a great number of radio fans who are interested in contests.

May I mention the article, "Is Radio Ruining Your Child?" That article was simple and to the point. If my opposite opinion would be worth anything, however, I would like to answer Mr. and Mrs. Leslie Allen with my thought that radio is the *best* entertainment for your child. **Amos R. Peacock**, 6075 Regent Street, Philadelphia, Pa.

Discussing the Program Finder

I am a new reader of FAN-FARE and I sure enjoy your Program Finder. I have at last found what I wanted in the way of finding programs... Do not make your magazine too much of the movie magazine type. We already have too much of that junk. Keep up your program space. **Joe W. Swadley, Jr.**, Box 103, Primrose, Nebraska.

I like the lists of programs and the lists of artists who appear on the programs. That's what I've been wanting to see for a long time. **Ruth George**, Leon, Iowa.

Having just purchased my first copy of RADIO FAN-FARE I want to tell you that I think you have a great magazine; I enjoyed every bit of it.

Your Program Finder is a real treat. To me it is something new and I like it. (Continued on page 47)

FAN-FARE'S HUMOR CAFETERIA

(RADIO COMEDIANS HELP YOURSELVES)

Math. Prof.: Now, if I subtract 25 from 37, what's the difference?

Little Willie: You said it! I think it's a lot of hooley, too.

—Alabama Rammer-Jammer

A negro woman was holding a baby on each arm and trying to get money from a pocketbook to buy a ticket. An old negro man seeing her plight agreed to hold one of the babies. Upon returning the baby he asked their names and was promptly told that one was named Roosevelt and the other Hoover. "Well," he said, "Ah'm positive Ah was holding Roosevelt." —V. P. I. Skipper

Father now broadcasts from Heavenly stations—
He was bumped off for razzing His wife's relations.

—Buffalo Evening News

He (as they drove along a lonely road): You look lovelier to me every minute. Do you know what that's a sign of?

She: Sure. You're about to run out of gas.

—Indiana Bored Walk

An American actress appeared in a new revue in a costume composed entirely of colored glass beads.

Tinkle, tinkle, little star. —Punch

Chauffeur: This, madam, is the hand brake—it's put on very quickly, in case of an emergency.

Madam: I see—something like a kimono.

—The Pointer

If Mohammed went to the mountains, we suppose his wife went to the seashore.

—Judge

"Get my broker, Miss Jones."

"Yes, sir, stock or pawn?"

—Everybody's

A male-voice choir is to sing next month from five hundred feet below ground in Wookey Hole Cave, Somerset. It is feared that they will be heard in spite of that.

—Punch

Mountaineer: You dirty skunk! You're a-goin' to marry my daughter!

Skunk: Y-y-yessir. Which one?

—Penn Punch Bowl

Indians on a Western reservation are reported to be showing symptoms of uneasiness. Maybe someone has been telling them that the whites want to give the country back to them.

—Buffalo Evening News

"Will we ever have a woman President?"

"Of course not. A President has to be over thirty-five years of age."

—Phoenix

This three-dot-two beer was legalized by Congress on the theory that it is non-intoxicating, and many of our citizens feel that they have been deceived. Nobody believed that it was possible for Congressmen to be so disgustingly right.

—The New Yorker

I love the laughter of a child,
The freedom of life in the wild—
Perfume from a field of clover.
(I also love my eggs turned over.)

—Buffalo Evening News

Neighbor-Lady: Willie, I need a dozen eggs from the store. Do you suppose you could go for me?

Willie: No, but I heard Pa say that he could.

—Annapolis Log

Hotel Clerk (knocking at guest's door): You told me to call you at six o'clock, but I didn't wake up myself, so I just wanted to tell you that it's eight o'clock now, the train's gone, and you can sleep as long as you like.

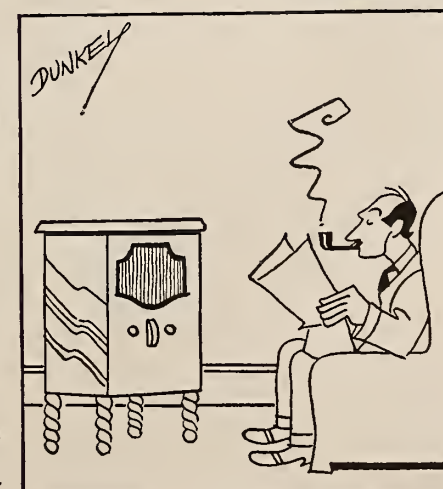
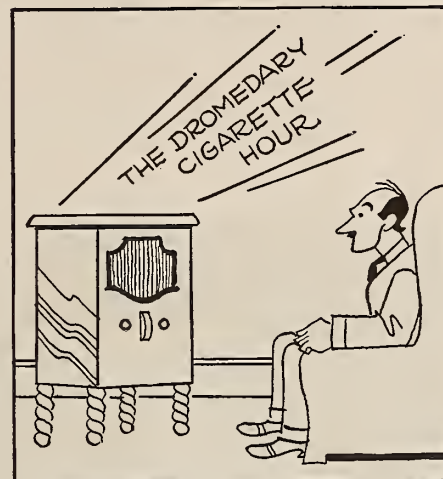
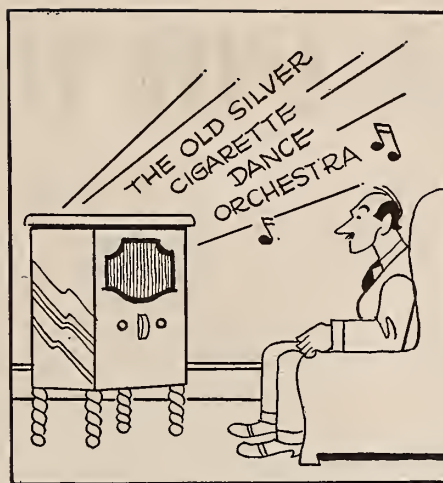
—Pathfinder

Simple Circe's old man wants a radio to play at his funeral. He says it will be one time when he won't have to listen to it.

—Judge

The first woman was made from man's rib, but today she usually is made from something from his hip.

—College Humor



ALL IN THE SPIRIT OF GOOD

THE lads over at Columbia tell me that Howard Marsh is looking for an appropriate theme song for his Frigidaire program. Why not, "Freeze A Jolly Good Fellow"?

• • •

EVERY time I hear Jimmy Melton's voice over the air I remember the first time I saw him. It was in St. Augustine, Florida. He was a member of the University of Florida orchestra, which we had hired to play for a dance at the Country Club. Came one of those moonlight waltzes (when they turn out most of the

forth on my radio. "Pardon me," I said, and made a quick dive for the dial. There's one guy I will always respect.

• • •

THE Richfield Oil program is featuring sport talks by Grantland Rice, and it is a privilege to say something nice about this man. At least it may sound nice, though to tell the truth I don't believe there is anything nice enough that could be written about Grant. He's that sort of person.

When I first came to New York, seven years ago, I went to a party

to tell him about Grant he said, "Sure, I know. You think he's the greatest guy you ever met. Everybody thinks that about him."

After such elaborations on Mr. Rice, you will naturally discount my opinion of him as a radio performer—and I don't blame you. But just listen to his talks on golf and other sports during the Richfield program, and you will get a pretty good impression of the man's character from his warm, friendly, unaffected voice. Furthermore, anything he says about sports is the last word—and you can



TITO GUIZAR, popular tenor, and his wife present the very new Miss Nena Guizar. When she consented to pose for the Fan-Fare photographer, Nena was two weeks old, going on three. She was named for her mother, and looks like her father (he says).



MILLIE JUNE—so versatile she plays most of the female roles in the Carson Robison Triple Bar X shows. Mercy, Millie!

lights, and all the dancers automatically shut their eyes and scrunch up a little closer). I was with my best gal, and we were going good. Then Jimmy suddenly started crooning "Girl Of My Dreams," whereupon the girl of my dreams practically walked off and left me by myself. I mean to say that at the first sound of Jimmy's voice she opened her eyes. Then she stopped scrunching. Then she stopped dancing and said, "O-o-o-o! Let's listen!"

During the rest of the evening it was impossible to keep that girl moving when Jimmy sang—and the other gents were having the same trouble with their sweet things.

Not long ago I was sitting in my apartment entertaining (I hope) a lady when the Melton voice burst

given by the Artists and Writers Golf Association. I had just arrived from a small town in the South, and had never hoped to see so many Big Names in one room in my whole life. "Meet James Montgomery Flagg . . . This is Rube Goldberg . . . Shake hands with Jefferson Machamer (page 7) . . . and this is Rex Beach . . . and Octavus Roy Cohen." Naturally I was completely awed.

They were all very cordial, but when I met Grantland Rice—well—that was something else again. It is pretty hard to describe a perfect welcome, but that's what Grant gave me. Never had anything make me feel better in my life.

My host on that occasion was Fred G. Cooper (he drew the illustrations on pages 16 and 17) and when I tried

bank on that because he probably has a finer general knowledge of the field than any other man alive.

• • •

AND here's a funny thing. When I wrote the paragraphs about Jimmy and Grant I didn't know they had ever met. Last night I ran into Grant in Reuben's Restaurant—we talked radio—and he said Jimmy had been his guest over the past week-end. And, as an added surprise, he said that he had just completed the lyrics to a tune by Oscar Fox—the title is "Singing To You"—and it was written especially for Jimmy. Small world—or something.

• • •

THIS may seem like a lot of conversation about one man, but I think this story is worth the space.

CLEAN FUN

By HARRY EVANS

When I met Mr. Rice in Reuben's he was with Rex Cole (he is the New York City distributor for General Electric and puts on the Rex Cole Mountaineers program over WEA). It seems that Grant and Rex had been over to the home of Merlin H. "Deke" Aylesworth. Besides being president of the National Broadcasting Company, Mr. Aylesworth is a director in a number of other organizations.

"We were celebrating Deke's birthday," Grant said, "and during the evening I played bridge with Rex

neers of 81 radio stations press a button; 81 technicians at 81 transmitters throw a switch; and 81 announcers give their local call letters.

Because the Waring-Mandy Lou program is broadcast over the world's largest regular network, it serves as the best example of the intricacies that surround every link of a radio chain. Besides the 243 engineers and announcers, the telephone company over whose wires the programs are routed has engineers stationed along the line. They are on duty at the "repeaters," or line amplifiers, every

RAYMOND KNIGHT has found a century plant in Chicago named Elmer. Ray says Elmer usually blooms every hundred years, but doesn't know why. The Century of Progress authorities have told Ray that as a special favor they will let Elmer bloom this year, five years ahead of time.

• • •

MARIO COZZI, young opera baritone on the NBC Concert Footlights programs, was secretary to Gatti-Casazza, Metropolitan Opera impresario, for several years, but never asked for an audition. Although on the inside literally and figuratively at the Metropolitan, he made no attempt to begin his operatic career there, but went to Italy and made his debut at La Scala, Europe's most famous opera house.



CLAIRE WILLIS, who sings with Dolph Martin's orchestra over WABC, is also a skilled violinist and fashion designer. Clever Claire.



GRANTLAND RICE, eminent sports authority, will blush when he reads the article on the other page. Great guy.



SALLY ANN DAVIS (WCKY, Covington, Ky.) whose vocalizing is welcomed in the old Kentucky homes. Tasty talent.

here as my partner, against Deke and Bruce Barton. At the end of the game we owed them about five dollars apiece, so Rex said to Bruce, 'I'll match you double or nothing.' Bruce agreed so they flipped a coin, and Rex won, making him all square. Then I turned to Deke and suggested the same thing. 'Nothing doing!' he said. 'I attended three receiver's meetings this morning, and I'm not accepting any more compromises today!'

• • •

RADIO sounds much simpler than it is. When David Ross says, "This is the Columbia Broadcasting System," at the end of the Old Gold programs with Fred Waring's *Pennsylvanians*, 81 monitor-room engi-

several hundred miles—with more than 15,000 miles of land wire used to collate the stations. Yet how easy it all seems when you are seated in a comfortable chair at home and a mere flick of the dials brings you Fred Waring's smooth music and the drawly comedy of Mandy Lou.

• • •

OUT of town note: Herman Polliack, RCA distributor from South Africa, says that in Johannesburg, Cape Town, and Pretoria the high ranking radio favorites are Rudy Vallee and Amos 'n' Andy. KDKA, WGY, and WJZ are heard daily throughout Herman's sales territory which covers more than two hundred thousand square miles.

LADY who lives in Little Rock, Arkansas, sent a letter to Carson Robison after the Triple Bar X broadcast of "The Fall of the Alamo." She said she had been particularly interested in the radio version of the battle because her great-great-grandfather had played a rather important part in the original version. Man by the name of Crockett . . . Davy Crockett. The letter writer was Miss Beth Crockett, last to bear the famous name.

• • •

JIM MEIGHAN, one of the busiest radio actors and nephew of the famous Tom, finds time to contribute thrillers regularly to the pulp detective magazines.

BORRAH MINEVITCH calls his Harmonica Rascals his Philharmonic Orchestra.

• • •

PEOPLE who watch B. A. Rolfe and his orchestra during his Saturday night programs are fascinated by the dexterity of Harry Barth, the slap-fiddle genius. Harry swings a mean bass viol and when he has a solo bit he grabs his dog house by the neck, hoists it into the air, thrusts it over the saxophone, violin, and piano players and sets it down at the mike. When his solo is over Harry takes the bull fiddle in one hand and twirls it in front of him as he walks back to his seat. So far he hasn't hit anybody with the weapon, but the audience hopes that sometime one of the other players won't duck quite low enough.



NANCY TURNER gives WBAL (Baltimore) listeners the latest style hints from the salons of the leading designers. Is that why you see so many well dressed gals in Baltimore?

MYRTLE VAIL, author and lead of "Myrt and Marge," Bobby Brown, director of the sketches, and Mrs. Brown are in South America gathering material for the programs, which will be resumed this fall.

• • •

MISCHA LEVITSKI, world renowned piano virtuoso, has his own reason for including in his programs only selections from the finest music of recognized masters. The reason is his interest in the development of a new national music of and by Americans. "Before a country can produce music of its own and appreciate it," says Levitski, "it must know all music. That is the problem in America—to develop musical appreciation. That is what the artists who are in radio can do. If they only



CAPTAIN DOBBSIE (Hugh B. Dobbs) sailed his popular "Ship Of Joy" from the West Coast to the NBC studios in New York. Wholesome hokum. Smart show.

EDUICATION NOTE: The student body of the Sunset High School in Dallas, Texas, was gathered in the auditorium one afternoon to hear a radio lecture on "How To Increase Your Vocabulary." The dial twister evidently did not know his kilocycles for he tuned in on one of radio's best known sister acts—Ed East and Ralph Dumke, Sisters of the Skillet. The kids got such a kick out of the sketch that no one had the heart to turn to the vocabulary lesson.

• • •

JOHAN S. YOUNG, thirty-year-old announcer, is one of the youngest LL.D.'s in the country. St. Benedict's College in Atchison, Kansas, has just honored John with the degree "in recognition of his endeavors toward the promotion of Catholic Action in the United States."



GLADYS BAXTER sings operettas over WABC, owns a black chow dog with a good disposition, and has lunch in the same drug store on 59th Street where the writer eats.

ROSE McCLENDON who plays opposite Juano Hernandez in "John Henry, Black River Giant" has just got over an attack of "Stormy Weather." While she was in bed by the doctor's orders in her Harlem apartment the neighbors had phonographs and radios going full tilt. Because "Stormy Weather" originated in Harlem that seemed to be all the neighbors wanted to hear. When the doc told Rose she was well enough to get up he also suggested a sea trip. "Nothing doing," said Rose. "Ships' bands don't start playing tunes until a month or so after they become hits. They'll only be getting around to 'Stormy Weather' about now. So if you don't mind I think I'll just go for a walk."

knew it, their program-making may determine the future of music in America."

Levitski is an interesting pianist to watch. He always gives his recitals in his shirt sleeves and the studio is usually crowded with NBC staff pianists who come around to try and learn a thing or two about virtuosoing. One day John Kahn, one of the better ivory ticklers, was determined to watch a Levitski recital from the control room. He got into the room but was ejected by the engineer in charge for some reason we can't recall now. When the control man next saw Joe he was sitting with the orchestra, holding a piccolo—not playing, but just absorbed in watching Levitski massage beauty out of the classics.

IRVIN S. COBB is probably the only radio artist who is a Chevalier of France's Legion of Honor.

• • •

IT IS rumored there will soon be a broadcast from a nudist camp . . . and we understand the job of announcing the program will be awarded to the highest bidder. As an appropriate selection of musical numbers may we suggest, "Look Who's Here" . . . "Where Have We Met Before?" . . . "O-o-o-o, I'm Thinkin'!" . . . "If A Body Meet A Body" . . . "What Have We Got To Lose?" . . . "Put On Your Old Gray Bonnet" . . . "They Wouldn't Believe Me" . . . "When I Look In Your Eyes (If-Ever)" . . . "Just Break The Nudes To Mother."

RADIO FAN-FARE PROGRAM FINDER

A Greater Service to Radio Listeners

RADIO Fan-Fare Program Finder offers a service to discriminating listeners who want more from radio entertainment than a mere background for a game of bridge, an evening of reading or a cocktail party.

THE outstanding chain programs are grouped, in the *Classified Schedule* according to the type of program. If, for instance, you want to listen to organ music or to a humorous sketch, merely turn to that section of the *Classified Schedule* and you can select the program which best suits your tastes. If you want to hear a particular artist or a special program turn

to the *Artist and Program Schedule*, pages 42-43. The *Time Schedule* page 41 enables you to determine what is on the air at a given time.

WE have listed what we deem to be the better programs, bearing in mind that we must restrict our choice to programs which are continuous enough to warrant inclusion in a monthly magazine. We cannot of course be responsible for last minute changes in programs nor stations but we will do everything humanly possible to limit errors and to extend the service rendered. Our readers are invited to suggest improvements.

CLASSIFIED SCHEDULE*

CLASSIFICATIONS INCLUDED

Index	Type of Program	Page
A	Beauty	29
B	Books and Literature	29
C	Children's Program	29
D	Comedians	30
E	Food	30
F	General	30
	(Political, Educational, Philosophers, Sports, etc.)	
G	Health	31
H	Home and Garden	31
I	Music—Band	31
J	Music—Chamber	31
K	Music—Choruses, Glee Clubs, Quartets, etc.	31
L	Music—Classical	32
M	Music—Dance	32
N	Music—Medley Programs	33
O	Music—Novelty	34
P	Music—Organ	34
Q	Music, Patter and Song	34
R	Music—Popular	34
S	Music—Religious	36
T	Music—Standard and Folk Songs	36
U	Music—Symphony	37
V	News Reports	37
W	Religious Services	38
X	Sketches—Dramatic	38
Y	Sketches—Detective and Mystery	39
Z	Sketches—Humorous	39
BB	Travel	39
DD	Variety Shows	39

A—BEAUTY (Continued)

Thursday, ½ hour	8:30 PM—ES-CD	7:30 PM—CS
9:30 PM—ED WJZ WBZ WBZA	WBAL WJAR WJR WHAM WENR	KWK KWCR KSO KOIL WREN

B—BOOKS AND LITERATURE

B1—AMERICA'S GRUB STREET SPEAKS—Mon. ½ hour.	3:45 PM—CS	M	P
5:45 PM—ED	4:45 PM—ES-CD	2:45 PM	
WABC WJAS	WADC WJSV	KFAB WGST	KLZ
WCAU WLBZ	WBIG WKBN	KFH WHAS	KSL
WDRG WOKO	WBT WLBW	KLRA WLBW	
WEAN WORC	WCAO WMBG	KMBC WLAC	
WHP CFRB	WDAE WQAM	KOMA WMT	
WICC	WDBJ WSJS	KRLD WODX	
	WDBO WSPD	KTRH WSFA	
	WFBL WWSA	KTSA WTAQ	
	WFEA CKLW	WACO WREC	
	WHK WTAR	WDSU	
B2—POET'S GOLD, POETIC READINGS—Tuesday, ¼ hour	6:15 PM—CS	M	P
David Ross	KMBC WFBM		
8:15 PM—ED	WMBD WGST	5:15 PM	4:15 PM
WABC WOKO	WBRG WDOX	KVOR	KHJ
WNAC WGR	WREC WODX	KLZ	KOIN
WDRG WIP	WSFA WLAC		KGB
WJAS WEAN	WDSU KRLD		KFRC
WLBZ WICC	KTRH WLBW		KOL
WHP WORC	WDBJ WTOC		KFPY
CFRB	WQAM WDBO		
	WSJS		
B3—GOLDEN TREASURY BREWSTER—Tuesday, ½ hour. John Brewster.	4:00 PM—ED	3:00 PM—ES-CD	2:00 PM—CS
WEAF WCSH	WFBR WTAM	WOW WOC	
WGY WTAG	WWJ WDAF	WHO	
WJAR WCAE	WCKY WSAI		
	WRC WMAQ		

C—CHILDREN'S PROGRAM

C1—ADVENTURE OF HELEN AND MARY—Saturday, ½ hour.	M	P
11:00 AM—ED	10:00 AM—ES-CD	9:00 AM—CS
WABC WOKO	WADC WFLB	KMBC WGST
WNAC WKBW	CKOK WJSV	WODO WREC
WDRG WCAU	WPSD WFEA	WODX WSFA
WJAS WPG	WCAH WHEC	WLAC WDSU
WLBZ WORC	WLBW WKBN	KTRH KLRA
CFRB	WWSA WQAM	KTSA WTAQ
	WBIG WDAE	WOCO WMT
	WTOC	
	WSJS	

C2—COLUMBIA JUNIOR BUGLE—Sunday, 1 hour.

9:00 AM—ED	8:00 AM—ES-CD	7:00 AM—CS
WABC WOKO	WADC WCAO	KMBC WFBM
WNAC WGR	WHK CKOK	WMBD WGST
WDRG WCAU	WFBL WSPD	WODO WREC
WEAN WPG	WJSV WCAH	WLAC KRLD
WLBZ WICC	WLBW WHEC	KTRH KLRA
WHP WORC	WWSA WKBN	KTSA WLBW
	WTOC WDBJ	KFH WTAQ
	WDBO	WISN WOCO
	WDAE	WMT

C3—H-BAR-O RANGERS—Monday, Tuesday, Wednesday, Thursday, Friday, ¼ hour. 5:00 PM—ED—WABC Network (Starts Sept. 18.)

C4—JACK ARMSTRONG—ALL AMERICAN BOY—Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, ½ hour.

5:30 PM—ED	5:30 PM—ES-CD
WABC WEAN	WCAO WKRC
WCAU WGR	WHK CKLW
WDRG WNAC	WJSV WBBM

A—BEAUTY

A3—LADY ESTHER SERENADE

Sunday, ½ hour

With Wayne King and Orchestra

3:00 PM—ED	2:00 PM—ES-CD	1:00 PM—CS	M	P
WEAF WTAG	WLV WRC	WJDX KSD	12:00 PM	11:00 AM
WEEI WCHS	WTAM WWJ	WOC WHO	KOA	KGW
WGY WBN	WJAX WFLA	WOW WDAF	KDYL	KHQ
WCAE WLIT	WWNC WIOD	WTMJ KSTP		KGO
WJAR	KYW	KVOO WKY		KFI
		WOAI KPRC		KOMO
		WFAA WMC		
		WSMB WSM		
		WSB		
3:00 PM—ED	7:30 PM—ES-CD	6:30 PM—CS		
WEAF WTAG	WRC WTAM	WDAF		
WCAE WEEI	WWJ WSAI			
WBN WJAR	WFBR WMAQ			
WFI WGY				
WCHS				

LOCATES WHAT YOU LIKE BEST

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RADIO FAN-FARE PROGRAM FINDER

C—CHILDREN'S PROGRAMS (Continued)

C7—LADY NEXT DOOR—Monday, Tuesday, Wednesday and Thursday. ¼ hour.

Madge Tucker, Director

4:45 PM—ED	3:45 PM—ES-CD	2:45 PM—CS
WEAF WTAG	WFBR WTAM	KSD WDAF
WJAR WCSH	WSAI WRC	
WGY	WENR	

C8—LITTLE ORPHAN ANNIE

Monday, Tuesday, Wednesday, Thursday, Friday and Saturday. ¼ hour

Shirley Bell, Allan Baruck, Henrietta Tedro, Harry Cansdalo

5:45 PM—ED	4:45 PM—ES-CD	4:45 PM—CS
WJZ WBZ	WBAL WJR	KSTP KOIL
WBZA KDKA	WGAR WIS	WREN WEBC
CKGW	WLW WJAX	WDAY KFYR
	WRVA WJAX	WOAI WKY
	WHAM	KPRC KTBS
	5:45 PM—ES-CD	WBAP KWCR
	WENR	KWK

C9—NBC CHILDREN'S HOUR—Sunday. 1 hour. Milton Cross.

9:00 AM—ED	8:00 AM—ES-CD	7:00 AM—CS
WJZ WBZ	WBAL WGAR	WIBA KWK
WBZA	WLW WJR	WREN KSTP
	WHAM WSYR	WEBC KFYR
	WMAL WENR	KDKA

C10—NURSERY RHYMES

Tuesday. ¼ hour

Lewis James, Milton Cross

5:45 PM—ED	4:45 PM—ES-CD	3:45 PM—CS	M	P
WEAF WGY	WFBR WRC	WDAF WIBA	2:45 PM	1:45 PM
WLIT WTAG	WTAM WSAI	KSTP WDAY	KOA	KGO
WEEL WJAR	WWJ WCKY	KFYR KTBS	KDYL	KGW
WCSH WBN	WMAQ	WKY WFAA		KOMO
		WOAI		KHQ

C11—PAUL WING THE STORY MAN—Monday, Wednesday and Friday. ¼ hour.

5:45 PM—ED	4:45 PM—ES-CD
WEAF WGY	WWJ WTAM
WBN	

C13—THE SINGING LADY—Mon., Tues., Wed., Thurs. and Fri. ¼ hour.

(Suspended until Sept. 4)

5:30 PM—ED	4:30 PM—ES-CD	3:30 PM—CS
WJZ WBZ	WBAL WJR	WSM
WBZA KDKA	WLW WHAM	
	WGAR	

C14—SKIPPY—Mon., Tues., Wed., Thurs. and Fri. ¼ hour.

5:00 PM—ED	5:00 PM—ES-CD
WABC WEAN	WCAO WKRC
WNAC WGR	WHK CKOK
WDRG WCAU	WJSV WBBM

Starting Sept. 18, this time taken by "H-Bar-O Rangers, See C3.

C16—STAMP ADVENTURER'S CLUB—Friday. ¼ hour.

6:00 PM—ED	5:00 PM—ES-CD
WABC WAAB	WBBM WHK
WKBW WDRG	WOWO WCAO
WCAU WOKO	WSPD WFBL
WEAN WORC	WCAH WJSV
	WJAS WHEC
	WKRC

D—COMEDIANS

D1—PHIL BAKER, THE ARMOUR JESTER—Friday. ½ hour.

The Armour Jester, Harry McNaughton, Roy Shield, Merrie-Men, Neil Sisters.

9:30 PM—ED	8:30 PM—ES-CD	7:30 PM—CS	M	P
WJZ WBZ	WBAL WHAM	KWK WREN	6:30 PM	5:30 PM
WBZA KDKA	WGAR WJR	KOIL WTMJ	KOA	KGW
	WRVA WJAX	KSTP WEBC	KDYL	KOMO
	WJAX WJAX	WSM WMC		KHQ
	WMAQ	WSB WAPI		KGO
		WSMB WFAA		KFI
		KPRC WOAI		
		WKY KSO		

D2—BEN BERNIE'S BLUE RIBBON ORCHESTRA—Tuesday. ½ hour.

9:00 PM—ED	8:00 PM—ES-CD	P
WEAF WJAR	WRC WFBR	8:30 PM
WEEL WFI	WTAM WSAI	KGO
WCSH WBN	WWJ WCKY	KFI
WGY	WLS	KGW
WCAE		KOMO
		KHQ

D7—THE FIRE CHIEF BAND—Tuesday. ½ hour. Taylor Holmes, Don Voorhees'

Orchestra and Graham McNamee

9:30 PM—ED	8:30 PM—ES-CD	7:30 PM—CS	M	P
WEAF WCSH	WFBR WRC	KSD WOW	6:30 PM	5:30 PM
WFI WGY	WTAM WWJ	WHO WOC	KDYL	KFS
WBN WEEL	WLW WRVA	WSM WDAF	KOA	KTR
WJAR WCAE	WWNC WLS	WIBA KSTP	KGO	KFI
WTAG CFCF	WJAX WIOD	WEBC WDAY	KGW	KOMO
	WFLA WMAQ	KFYR WTMJ	KHQ	
		KVOO WMC		
		WSB KTBS		
		WSMB WBAP		
		KPRC WKY		
		WOAI KTBS		
		WJDX		

E—FOOD

E1—FRANCES LEE BARTON

Tuesday and Thursday. ¼ hour

11:15 AM—ED	10:15 AM—ES-CD	9:15 AM—CS
WEAF WTIC	WRC WFBR	WHO WSM
WTAG WEEL	WTAM WWJ	WMC WSB
WJAR WCSH	WLW WMAQ	WAPI WSMB
WLIT WGY		KTHS KVOO
WBN WCAE		KPRC WOAI
		WKY KTBS
		WOW

E2—BETTY CROCKER—Wednesday and Friday. ¼ hour.

10:45 AM—ED	9:45 AM—ES-CD	8:45 AM—CS
WEAF WTAG	WTAM WWJ	KSD WOW
WEEL WCSH	WSAI WFBR	WOAI KPRC
WBAP WFI	WRVA WPTF	WKY WOC
WBN WGY	WJAX WIOD	WHO KVOO
WJAR WCAE	WFLA KYW	KTHS WDAF
	WRC	

E5—RADIO HOUSEHOLD INSTITUTE

Wednesday and Saturday. ¼ hour

11:15 AM—ED	10:15 AM—ES-CD	9:15 AM—CS	M
WEAF WTAG	WRC WFBR	KSD WOC	8:15 AM
WEEL WJAR	WTAM WWJ	WHO WDAF	KOA
WCSH WLIT	WSAI KYW	WTMJ KSTP	KDYL
WGY WBN		WEBC KVOO	
WCAE WTIC		KPRC WOAI	
		WKY KTBS	
		WSM WSB	
		WSMB WAPI	
		WMC WBAP	

E8—VISITING WITH IDA BAILEY ALLEN—Thursday. ¼ hour.

10:15 AM—ED	9:15 AM—ES-CD	8:15 AM—CS	M
WABC WOKO	WADC WCAO	KMBC KMOX	7:15 AM
WAAB WKBW	WHK CKOK	WMBD WGST	KVOR
WJAS WLBZ	WFBL WSPD	WDOD WREC	KLZ
WHP WORC	WJSV WCAH	WSFA WLAC	KSL
	WLBW WHEC	WDSU KTRH	
	WWVA WBIG	KLRA WIBW	
	WDBJ WQAM	KFH WTAQ	
	WDBO WDAE	WISN WSBT	
	WSJS		

F—GENERAL

F1—AMERICAN LEGION PROGRAM

Thursday. ¼ hour

4:45 PM—ED	3:45 PM—ES-CD	2:45 PM—CS	M
WABC WOKO	WADC WCAO	KMBC WGST	1:45 PM
WAAB WGR	WFEA WLBW	WBRC WDOD	KVOR
WIP WJAS	WKBW WBIG	WODX WSFA	KLZ
WPG WLBZ	WTAR WDBJ	WLAC WDSU	KSL
WORC	WMBG WTOC	KRLD KTRH	
	WQAM WDBO	WIBW WACO	
	WSJS	WTAQ WKBH	
		WISN WSBT	
		WMT WREC	

F3—COLUMBIA EDUCATIONAL FEATURES—Fri. ¼ hour.

2:45 PM—ED	1:45 PM—ES-CD	12:45 PM—CS	M	P
WABC WOKO	WADC WCAO	KMBC WGST	11:45 AM	10:45 AM
WKBW WIP	WBBM CKOK	WDOD WREC	KVOR	KHJ
WJAS WEAN	WFBL WSPD	WODX WSFA	KLZ	KOIN
WPG WLBZ	WJSV WCAH	WLAC WDSU		KGB
WHP WORC	WFEA WLBW	KTRH WTAQ		KFRC
	WHEC WWVA	WISN WSBT		KOL
	WKBW WBIG			KFPY
	WTOC WQAM			
	WDBO WDAE			
	WSJS			

F7—GULF PROGRAM—Wednesday and Friday. ¼ hour. Irvin S. Cobb.

9:00 PM—ED	8:00 PM—ES-CD	7:00 PM—CS
WABC WOKO	WCAO WKRC	WGST WBRC
WNAC WKBW	WHK CKOK	WREC WDSU
WDRG WCAU	WFBL WSPD	WLAC KTRH
WEAN WORC	WJSV WCAH	KRLD KTS
WJAS WLBZ	WBT WBIG	KLRA WSFA
	WDBJ WMBG	WHAS
	WQAM WDBO	
	WDAE WOWO	
	WTOC WFEA	
	WADC	

F8—INTERNATIONAL RADIO FORUM

Sunday. ¼ hour

2:15 PM—ED	1:15 PM—ES-CD	12:15 PM—CS	M	P
WJZ CFCF	WBAL WMAL	KWK KWCR	11:15 AM	10:15 AM
	WSYR KDKA	KSO WREN	KOA	KGO
	WRVA WPTF	KOIL WDAY	KDYL	KFI
	WWNC WIS	KFYR WSM	KGIR	KOMO
	WJAX WMAQ	WAPI WMC	KGHL	KHQ
		WSMB WEBC		KFSD
		WJDX WKY		KTR
		KVOO WFAA		
		KTBS KTHS		
		WOAI		

F9—GULF HEADLINERS—Sunday. ¼ hour. Revelers Quartet, Al Goodman's Orchestra

9:00 PM—ED	8:00 PM—ES-CD
WJZ WBAL	WGAR WJR
WBZ WBZA	WLW WSYR
	WMAL WRVA
	WPTF WWNC
	WIS WJAX
	WRDA

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SEE NOTE PAGE 29

RADIO FAN-FARE PROGRAM FINDER

F—GENERAL (Continued)

F13—LITTLE KNOWN FACTS OF WELL-KNOWN PEOPLE—Sunday. ½ hour.
Dale Carnegie. (Starts Aug. 20.)

6:30 PM—ED	4:30 PM—ES-CD
WEAF WFI	WTAM WWJ
WBEN WGY	
WCSH WJAR	
WEEL WTAG	

F17—NATIONAL RADIO FDRUM—Tuesday. ½ hour.
10:30 PM—ED 9:30 PM—ES-CD 8:30 PM—CS

WEAF WFI	WFBR WWJ	WSMB WTAG
WJAR WGS	WIS WFLA	WIBA WECB
WDAF WRVA	WTAM WRC	WDAY WOC
WWNC WBEN	WJAX WSAI	WHO WMC
WJDX WLIT	WIOD KYW	KTBS WSB
WGY		WKY WFAA
		WTMJ

F19—CHEERID—Mon., Tue., Wed., Thurs., Fri., Sat. ½ hour. J. Harrison Isles.

9:30 AM—ED	8:30 AM—ES-CD	7:30 AM—CS
WEAF WTAG	WRC WTAM	WOW WDAF
WEEL WJAR	WWJ WCKY	KTBS WKY
WCSH WFI	WRVA WPTF	WJDX KPRC
WGY WBEN	WWNC WFB	WOAI WSM
WCAE CKGW	WIS WJAX	WSB WAPI
CFCF	WIOD WFLA	WMC
	WSAI WCLF	

F20—TED HUSING—Wednesday. ½ hour. (Sports) M
6:45 PM—ED 6:45 PM—ES-CD 4:45 PM—CS 3:45 PM

WABC WICC	WBG WMBG	KFH WISN	KLZ
WAAB WKBW	WBT WQAM	KLRA WLAC	KSL
WCAU WLBZ	WCAO WSJS	KMBC WMT	KVOR
WDRG WOKO	WDBJ WSPD	KTRH WODX	
WEAN WORC	WFBL WTOC	KTSA WSFA	
	WFEA WWVA	WBRC WTAQ	
	WLBW CKLW	WDOD WREC	
		WGST	

F22—VOICE OF EXPERIENCE.
(Discontinued—will return Sept. 11—WABC Network.)

F23—WOMEN'S RADII REVIEW
Monday, Tuesday, Wednesday,
Thursday, Friday. ½ hour.
Joseph Littau, Claudine MacDonald.

3:30 PM—ED	2:30 PM—ES-CD
WEAF WJAR	WFBR WTAM
WGY WBEN	WWJ WWNC
WCAE WGS	WIS WIOD
WFI WTAG	WJAX WFLA
	WSAI WRC
	KFYR WDAF
	KYW

F25—OUR AMERICAN SCHDDLS—Sun. ½ hour. 6:30 PM—ED—WEAF N etwork

G—HEALTH

G1—ADVENTURES IN HEALTH—Tues. ¼ hour. Dr. Herman Bundeson. P
8:30 PM—ED 7:30 PM—ES-CD 6:30 PM—CS 5:30 PM

WJZ WBZ	WBAL WHAM	KSO	KGO
WBZA KDKA	WLW WGAR	9:45 PM—CS	KGW
CKGW	WLS	KSO	KOMO
			KHQ
			KFI
			8:45 PM
			KOA
			KDYL
			7:45 PM
			KGO
			KGW
			KOMO
			KHQ

Starting Sept. 8—Friday. 8:30 PM—ED—WJZ Network.

G4—TOWER HEALTH EXERCISES—Mon., Tues., Wed., Thurs., Fri., Sat. 1¼ hours
Arthur Bagley.

6:45 AM—ED	5:45 AM—ES-CD
7:45 AM—ED	6:45 AM—ES-CD
WEAF WEEL	WRC
WFI WGY	
WBEN WCAE	
CKGW	

G5—ACADEMY OF MEDICINE—Thursday. ¼ hour M
11:45 AM—ED 10:45 AM—ES-CD 9:45 AM—CS 8:45 AM

WABC WOKO	WCAO CKOK	WDOD WREC	KLZ
WNAC WKBW	WSPD WJSV	WODX WSFA	
WDRG WJAS	WFLA WLBW	WLAC KRLD	
WEAN WPG	WWVA WBIG	KTRH KLRA	
WLBZ WHP	WQAM WDBO	WBW WTAQ	
WORC CFRB	WDAE	WCCO	

H—HOME AND GARDEN

H1—BETTY MOORE—INTERIOR DECORATING—Wednesday. ¼ hour.
Betty Moore; Lew White, Organ.

11:30 AM—ED	10:30 AM—ES-CD	9:30 AM—CS
WEAF WGY	WFBR WTAM	KSD WECB
WCAE WLIT	WLW WWJ	WBAP WOAI
WEEL WTAG	WRC	WDAY WOW

F—HOME AND GARDEN (Continued)

H5—NATIONAL FARM AND HOME HOUR—Mon., Tues., Wed., Thurs., Fri., Sat.
1 hour. 12:30 PM—ES-CD 11:30 AM—CS M

1:30 PM—ED	WBAL WRC	KOIL KPRC	10:30 AM
WJZ WBZ	WLW WCKY	KWK WOC	KOA
WBZA KDKA	WJR WRVA	WREN WOW	
	WPTF WWNC	WHO KTBS	
	WIS WJAX	WDAF WIBA	
	WIOD WELA	WKY WECB	WDAY WJDX
	WHAM WSYR	KTBS KFYR	WSM WFAA
	KYW	KSTP WSB	WAPI WOAI

I—MUSIC—BAND

I1—MUSIC OF THE AMERICAS

U. S. Army Band—Capt. Wm. J. Stannard, Bandmaster.

Tuesday. ½ hour.

11:30 AM—ED	10:30 AM—ES-CD	9:30 AM—CS	8:30 AM
WEAF WTAG	WWJ WSAI	WOW WOC	KOA
WJAR WRC	KFBR WCKY	WHO KSD	
WEEL WTIC	WTAM WDAF		
CFCF WGY	KYW		
WCSH CKGW			

Thursday. ½ hour.

4:00 PM—ED	3:00 PM—ES-CD	2:00 PM—CS	1:00 PM	12:00 PM
WABC WOKO	WCAO WBBM	KMBC KMOX	KVOR	KHJ
WNAC WGR	WHK CKOK	WGST WDOD	KLZ	KOIN
WDRG WCAU	WFBL WSPD	WREC WSFA	KSL	KGB
WIP WJAS	WJSV WCAH	WLAC WDSU		KFRC
WEAN WPG	WFEA WHEC	KRLD KTRH		KOL
WLBZ WICC	WWVA WKBN	KLRA KTSa		KFPY
WORC CFRB	WDBJ WTOC	WBW WACO		
	WQAM WDBO	KFH WTAQ		
	WDAE WSJS	KFAB WISN		
		WSBT WMT		

Friday. ½ hour.

4:30 PM—ED	3:30 PM—ES-CD	2:30 PM—CS	1:30 PM	12:30 PM
WABC WOKO	WCAO WHK	KMBC WGST	KVOR	KHJ
WAAB WGR	CKOK WFBL	WBRC WDOD	KLZ	KOIN
WDRG WIP	WSPD WFEA	WREC WODX	KSL	KGB
WJAS WPG	WLBW WKBN	WSFA WLAC		KFRC
WLBZ WHP	WTAR WDBJ	WDSU KRLD		KOL
WORC CFRB	WMBG WTOC	KTRH WBW		KFPY
	WQAM WDBO	WACO WTAQ		
	WSJS	WKBH WISN		
		WCCO WSBT		
		WMT		

I2—U. S. NAVY BAND—Tuesday. ½ hour.

4:00 PM—ED	3:00 PM—ES-CD	2:00 PM—CS	1:00 PM
WABC WJAS	WADC WJSV	KFAB WFBM	KLZ
WAAB WOKO	WBT WKBN	KLRA WGST	KVOR
WCAU WORC	WCAO WLBW	KMBC WISN	
WDRG WPG	WDAE WMBG	KOMA WLAC	
WGR CFRB	WDBJ WQAM	KRLD WMT	
	WDBO WSJS	KTRH WSBT	
	WFBL WSPD	WACO WSFA	
	WFEA CKLW	WBRC WTAQ	
	WHK WTAR	WDOD WREC	
		WDSU	

J—MUSIC—CHAMBER

J1—CDMPINSKY TRID—Sunday. ½ hour.

1:30 PM—ED	12:30 PM—ES-CD	11:30 AM—CS	10:30 AM
WABC WOKO	WADC WLBW	KFAB WISN	KLZ
WAAB WORC	WBT WQAM	KMOX WMBD	KVOR
WDRG WPG	WCAO WSJS	KOMA WMT	
WGR CFRB	WDAE WSPD	KTRH WODX	
WJAS	WDBJ CKLW	WCCO WSBT	
	WFBL WTAR	WDOD WTAQ	
	WHEC	WDSU WREC	
		WGST	

J2—MADISDN ENSEMBLE—Mon., Wed., Fri., and Sat. ½ hour. 1:30 PM—ED—WABC Network.

J3—MORNING MUSICAL—Sunday. ½ hour. 11:00 AM—ED—WJZ Network.

J4—CHAMBER MUSIC—Sun. ¼ hr. 1:15 PM—ED—WJZ Network. ½ hr. 1:00 PM—ED—WEAF Network.

K—MUSIC—CHORUSES, GLEE CLUBS, QUARTETS, ETC.

K2—CONTENTED PROGRAM—Monday. ½ hour.

Jean Arnold, Lullaby Lady, Morgan L. Eastman.

10:00 PM—ED	9:00 PM—ES-CD	8:00 PM—CS
WBEN WGY	WLW WWJ	KSD WOC
WCAE	WTAM WENR	WDAF WTMJ
		WHO

K3—ETHEL HAYDEN AND ARTHUR LANG—Wed. ¼ hr.

5:45 PM—ED	4:45 PM—ES-CD	3:45 PM—CS	2:45 PM
WABC WLBZ	WADC WKBN	KFAB WDSU	KLZ
WDRG WOKO	WBIG WLBW	KFH WGST	KSL
WEAN CFRB	WBT WMBG	KLRA WHAS	KVOR
WJAS WNAC	WCAO WQAM	KMBC WLAC	
WKBW	WDAE WSJS	KOMA WMT	
	WDBJ WSPD	KRLD WODX	
	WDBO WWVA	KTRH WSBT	
	WFBL CKLW	KTSA WSFA	
	WFEA WTAR	WACO WTAQ	
	WJSV	WBRC WREC	
		WDOD	

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SEE NOTE PAGE 29

RADIO FAN-FARE PROGRAM FINDER

K—MUSIC—CHORUSES, GLEE CLUBS, QUARTETS, ETC. (Continued)

K7—MANHATTAN MOODS—Sunday, ½ hour.			
Do, Re, Mi: Mark Warnow's Orchestra			
2:30 PM—ED	1:30 PM—ES-CD	12:30 PM—CS	11:30 AM
WABC WJAS	WADC WHK	KLRA WHAS	KLZ
WCAU WLBZ	WBG WJSV	KMBC WIBW	KSL
WDRG WOKO	WBT WLBW	KMOX WISN	
WEAN WORC	WCAH WMBG	KOMA WLAC	
WHP CFRB	WDAE WQAM	KTRH WMT	
WICC WNAC	WDBJ WSJS	KTSA WODX	
	WDBO WSPD	WCCO WSBT	
	WFBL WWVA	WDSU WSFA	
	WFEA CKLW	WGST WTAQ	
	WHEC WBBM		

K10—ROUND TOWNERS QUARTET—Mon. ¼ hour.			
2:30 PM—ED			
WABC WJAS	WADC WJSV	KFAB WFBM	11:00 AM
WAAW WLBZ	WBG WKBW	KLRA WGST	KLZ
WDRG WOKO	WBT WLBW	KMBC WHAS	KVOR
WGR WORC	WCAO WMBG	KOMA WISN	
WIP CFRB	WDAE WQAM	KRLD WLAC	
	WDBJ WSJS	KTRH WMT	
	WDBO WSPD	KTSA WSBT	
	WFBL WWVA	WACO WSFA	
	WFEA CKLW	WBRC WTAQ	
	WHK WTAR	WDOE WREC	
		WDSU	

Also Tuesday, 4:30 PM—ED—WABC Network.

K12—L'HEURE EXQUISE—Sunday, ½ hour.	
1:30 PM—ED—WEAF Network.	
George Dilworth, Director.	

K14—TEMPLE OF SONG—Sunday, ½ hour.	
4:30 PM—ED—WEAF Network.	
Noble Cain, Director.	

K15—MORNING GLEE CLUB—Monday, Tuesday, Wednesday, Thursday, Friday and Saturday, ¼ hour.	
8:30 AM—ED—WEAF Network.	

K17—THE PIONEERS, MALE QUARTET—Thurs. ¼ hr.			
Gene Albridge and Dick Fulton, Tenors; Reed Kennedy, Baritone; Russ Mitchell, Bass; Aneurin Bodycombe, Pianist.			
2:30 PM—ED	1:30 PM—ES-CD	12:30 PM—CS	
WJZ CKGW	WBAL WMAL	KSO KWK	
	WCKY WSYR	KWCR WREN	

K18—RUSSIAN SYMPHONIC CHOIR—Sunday, ½ hour.	
7:30 PM—ED	
WEAF WTAG	
WCSH WTC	
WJAR	

L—MUSIC—CLASSICAL

(See also Band, Organ, Religious and Symphony Music)

L3—GRANDE TRIO—Wednesday, ½ hour.			
3:00 PM—ED			
WEAF WTAG	WFBW WRC	WSMB KSD	
WEEL WJAR	WCKY WTAM	WOW WDAF	
WCSH WGY	WSAI WWJ	WIBA WDAY	
WBEN WCAE	WRVA WUNC	WKY	
CKGW CFCF	WIS WIOD		
	WMAQ		

L5—IMPRESSIONS OF ITALY—Sunday, ½ hour.			
9:15 PM—ES-CD			
WRC WFBW	WBC KFYR	7:15 PM	
WEAF WJAR	WTAM WUNC	KOA	
WCSH WGY	WIOD WJAX	KDYL	
WBEN	WFLA WMAQ		
	WFAA KTBS		
	WOAI KPRC		
	WTAQ		

L6—LA FORGE BERUMEN MUSICALE—Thursday, ½ hour.			
3:00 PM—ED			
WABC WOKO	WADC WCAO	KMBC WFBM	12:00 PM
WNAC WGR	WBBM WHK	WMBD WGST	11:00 AM
WDRG WJAS	CKOK WFBL	WDOD WREC	KLZ
WEAN WIP	WSPD WJSV	WSFA WLAC	KFRC
WLBZ WPG	WCAH WFEA	WDSU KRLD	KOL
WHP WICC	WLBW WHEC	KTRH KLRA	KFPY
CFRB WORC	WWVA WKBW	WIBW WACO	
	WBG WDBJ	WTAQ KFAB	
	WTOC WQAM	WISN WCCO	
	WDBO WDAE	WSBT WMT	
	WSJS		

L10—CHARLES GILBERT SPROSS—Friday, ½ hour.			
3:00 PM—ED			
WEAF WGY	WTAM WFBW	WMC WSB	
WCSH CKGW	WSAI WCKY	WAPI WSM	
WBEN WCAE	WWJ WUNC	WSMB	
	WRVA WMAQ		
	WRC		

L11—ON WINGS OF SONG, STRING ENSEMBLE—Monday, Wednesday, Thursday, and Friday, ½ hour.	
12:30 PM—ED—WEAF Network.	

L—MUSIC—CLASSICAL (Continued)

L12—DINNER MUSIC.			
Mon., Tues., Wed., Thurs., Fri. and Sat. ½ hour.			
6:00 PM—ED	5:00 PM—ES-CD	4:00 PM—CS	M P
WEAF WCSH	WCKY WUNC	KSD WBA	3:00 PM 2:00 PM
WJAR WFI	WLS WFBW	WSMB KPRC	KOA KPO
CKGW	WSAI WIOD	KTBS WSM	KDYL KFSD
	WWJ WMAQ	WMC WOC	
		WHO WDAY	
		WDAF WKY	
		WAPI KFYR	

L13—CONCERT FOOTLIGHTS—Thurs. ½ hr.	
7:15 PM—ED—WJZ Network	
Mario Cozzi, Baritone; Orchestra Direction Joseph Littau.	

L14—MADAME BELLE FORBES CUTTER AND ORCHESTRA—Wed. ½ hour.			
3:15 PM—ED			
WABC WOKO	WADC WCAO	WFBM WMBD	KVOR
WNAC WGR	WBBM WHK	WGST WDOD	KLZ
WDRG WIP	CKOK WFBL	WREC WSFA	KSL
WJAS WEAN	WSPD WJSV	WLAC WDSU	
WPG WLBZ	WCAH WFEA	KRLD KTRH	
WICC WHP	WLBW WHEC	KLRA WIBW	
WORC CFRB	WWVA WKBW	WACO WTAQ	
	WBG WDBJ	KFAB WISN	
	WTOC WQAM	WSBT WMT	
	WDBO WDAE		
	WSJS		

L15—ESSEX HOUSE ENSEMBLE—Tues. and Fri. ½ hour.	
1:30 PM—ED—WEAF Network.	
Richard Humber.	

L16—GLADYS RICE—Thursday, ½ hour.			
10:45 PM—ED			
WABC WIP	WADC WJSV	KFAB WDSU	7:45 PM
WAAW WJAS	WBG WKBW	KPH WFBM	KLZ
WDRG WOKO	WBT WLBW	KMBC WGST	KVOR
WEAN WORC	WCAO WMBG	KOMA WHAS	
WHP WPG	WDAE WQAM	KTRH WIBW	
WICC CFRB	WDBJ WSJS	KTSA WLAC	
	WDBO WSPD	WACO WMBD	
	WFBL WTCO	WBRC WMT	
	WFEA CKLW	WCCO WODX	
	WHEC	WDOE WREC	

L17—MEDLEY—Wed. ½ hour.	
4 PM—ED—WEAF Network.	
Christiaan Kriens.	

L18—SAVITT STRING QUARTETTE—Sat. ½ hr.			
2:30 PM—ED			
WABC WOKO	WADC WCAO	KMBC WFBM	11:30 AM
WNAC WGR	WBBM WHK	WMBD WGST	10:30 AM
WDRG WCAU	CKOK WFBL	WDOD WREC	KLZ
WJAS WEAN	WSPD WJSV	WODX WSFA	KSL
WPG WLBZ	WCAH WFEA	WLAC WDSU	KGB
WICC WHP	WLBW WHEC	KSCJ KTRH	KFRC
WORC	WWVA WDBJ	KLRA KTSA	KOL
	WTOC WQAM	WIBW WACO	KFPY
	WDBO WDAE	WTAQ KFAB	
	WSJS	WISN WSBT	
		WMT	

L18—ALEX SEMMLER—Friday, ½ hour.			
3:15 PM—ED			
WABC WOKO	CKOK WHK	WLBW WFEA	1:15 PM—CS
WGR WDRG	WSPD WFBL	KRLD KTRH	M P
WIP WJAS	WLBW WFEA	WIBW WACO	12:15 PM 11:15 AM
WPG WLBZ	WTAH WHEC	KFH WTAQ	KLZ
WICC WHP	WMBGWDBJ	WKBH KFAB	KGB
WORC CFRB	WQAM WTCO	WISN WCCO	KFRC
	WSJS WDBO	WSBT WMT	KOL
			KFPY

L20—TROUBADOR OF THE VIOLIN—Sun. ½ hour.	
7:00 PM—ED—WJZ Network.	
Jules Lande.	

L21—KATHLEEN STEWART—Monday, ¼ hour.	
4:15 PM—ED—WEAF Network	

L23—INSTRUMENTAL MUSIC—Wed. ¼ hour.	
10:15 AM—ED—WEAF Network.	
Sylvia Altman, Julian Altman, Urban Intendi.	

L25—MELODY HOUR—Sun. 1 hour.	
8:00 AM—ED—WEAF Network.	

L26—NATIONAL OPERA CONCERT—Sun. 1 hr.	
3:00 PM—ED—WJZ Network.	

L27—TID BITS—Sunday, ½ hour.	
12:30 PM—ED—WEAF Network.	

L28—NINO MARTINI, TENOR, HOWARD BARLOW AND THE COLUMBIA SYMPHONY ORCHESTRA—Tuesday, ½ hour.			
9:30 PM—ED			
WABC WOKO	WCAO WBBM	KMBC WFBM	6:30 PM
WNAC WKBW	CKOK WSPD	WDOD WREC	KVOR
WDRG WJAS	WJSV WFEA	WODX WSFA	KLZ
WEAN WLBZ	WLBW WKBW	WLAC WDSU	KSL
WICC WHP	WBG WDBJ	KTRH KLRA	
WORC CFRB	WMBG WQAM	KTSA WIBW	
	WDBO WDAE	WTAQ KFH	
		WISN WCCO	
		WMT	

M—MUSIC—DANCE

M1—HOTEL LEXINGTON DANCE ORCHESTRA—Sat. ½ hr.	
6 PM—ED—WJZ Network.	
Sat. ½ hr. 1:00 PM—ED—WEAF Network.	
Thurs. ½ hr. 12 Mid.—ED—WJZ Network.	
Ernie Holst.	

M2—ANTOBAL'S CUBANS WITH ANTONIO AND DANIEL—Saturday, ½ hour.			
8:30 PM—ED			
WEAF WGY	WFBW WTAM	KSD WHO	5:30 PM
WCSH WJAR	WFLA WUNC	KVOO WIBA	4:30 PM
WEEI WTAG	WIOD WMAQ	WDAY WOAI	KOA
WFI	WRC	WEBC WOC	KPO
		WFAA WOW	

Also Sunday, ½ hour. 11:45 AM—ED—WJZ Network.

M4—HOTEL BILTMORE CONCERT ENSEMBLE—Friday, ½ hour.	
11:30 PM—ED.	
Saturday, ½ hour. 12:05 AM—ED—WEAF Network.	
Harold Stern.	

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SEE NOTE PAGE 29

RADIO FAN-FARE PROGRAM FINDER

M—MUSIC—DANCE (Continued)

M7—CDLLEE INN ORCHESTRA—Wed. ¼ hr. 12:05 AM—ED—WEAF Network Ben Bernie.

M8—CDTTON CLUB ORCHESTRA—Tues. and Fri. ½ hr. 12:00 Mid.—ED—WJZ Network. Thursday. ½ hour. 12:05 AM—ED—WEAF Network.

M10—DANCE MUSIC—Sun. 1 hr. 12:30 AM—ED—WJZ Network. Including Carlos Molina

M11—DANCE MUSIC—Sunday. 1 hr. 12:00 Mid.—ED—WEAF Network. Including William Scotti and Bud Shay.

M12—DANCE ORCHESTRAS—Mon. 2 hrs. 11:30 PM—ED—WABC Network.

M13—DANCE ORCHESTRA—Wed. 2 hrs. 11:30 PM—ED—WABC Network.

M14—DANCE ORCHESTRAS—Thurs. 2 hrs. 11:30 PM—ED—WABC Network.

M15—DANCING IN THE TWIN CITIES—Thurs. ½ hr. 12:30 AM—ED—WJZ Network.

M16—GUS ARNHEIM AND HIS ORCHESTRA From San Francisco. Sat. ½ hour.

12:30 AM—ED	11:30 PM—ES-CD	10:30 PM—CS	9:30 PM
WABC WOKO	WADC WHK	KFAB WFBM	KLZ
WCAU WKBW	WBT WJSV	KLRA WGST	KSL
WEAN WNAC	WCAO WLBW	KMBC WHAS	KVOR
WICC	WDAE WMBG	KOMA WISN	
	WDBJ WQAM	KTRH WLAC	
	WDBO WSJS	KTSA WMBD	
	WFBL WSPD	WACO WMT	
	WHBC WTAR	WBRC WSBT	
		WDOD WREC	
		WDSU	

M17—EDGEWATER BEACH HOTEL ORCHESTRA—Tues. ½ hr. 12:30 AM—ED—WJZ Network. Wed. ½ hr. 12:30 AM—ED—WEAF Network. Sat. ½ hr. 12:00 AM—ED—WJZ Network.

M18—PHIL HARRIS AND HIS ORCHESTRA—Friday. ½ hr. 9:00 PM—ED—WJZ Network. Phil Harris and Leah Ray.

M19—GEORGE HALL AND HIS ORCHESTRA—Mon. ½ hr. 12:00 Noon—ED. Tues. ¼ hr. 5:45 PM—ED. Wed. ¼ hr. 1:15 PM—ED. Thurs. ¼ hr. 5:15 PM—ED. Fri. ¼ hr. 6:15 PM—ED. Sat. ½ hr. 1:00 PM—ED—WABC Network.

M20—DANCE ORCHESTRA—Thursday. ½ hour.

12:00 N—ED	11:00 AM—ES-CD	10:00 AM—CS	9:00 AM	8:00 AM
WABC WOKO	WCAO WBBM	KMBC WFBM	KVOR	KHJ
WGR WNAC	CKOK WSPD	WMBD WGST	KLZ	KOIN
WIP WDRC	WFEA WLBW	WBRC WDOD	KSL	KGB
WEAN WJAS	WKBW WTAR	WREC WODX		KFRC
WLBZ WPG	WDBJ WMBG	WSFA WLAC		KOL
WORC WHP	WTOC WQAM	WDSU KRDL		KFPY
CFRB	WDBO WSJS	KTRH KTSA		
		WACO KFH		
		WTAQ WKBH		
		WISN WSBT		
		WMT		

M21—DANCE ORCHESTRA—Monday. ½ hour.

1:00 PM—ED	12:00 N—ES-CD	11:00 AM—CS	10:00 AM	9:00 AM
WABC WOKO	WBBM WHK	KMBC WGST	KVOR	KHJ
WAAB WGR	CKOK WFBL	WBRC WDOD	KLZ	KOIN
WDRC WCAU	WSPD WFEA	WREC WODX		
WEAN WLBZ	WLBW WHBC	WSFA WLAC		
WICC WHP	WKBW WTAR	WDSU KTRH		
WORC CFRB	WDBJ WMBG	KTSA WTAQ		
	WTOC WQAM	WKH KFB		
	WDBO WSJS	WISN WCCO		
		WSBT WMT		

M23—DANCE ORCHESTRA—Wednesday. ½ hour.

3:45 PM—ED	2:45 PM ES-CD	1:45 PM—CS	12:45 PM
WABC WJAS	WADC WLBW	KFAB WDOD	KLZ
WAAB WLBZ	WBIG WMBG	KFH WDSU	KSL
WDRC WOKO	WCAO WQAM	KLRA WFBM	KVOR
WGR WORC	WDAE WSJS	KMBC WHAS	
WHP WPG	WDBJ WSPD	KOMA WISN	
CFRB	WDBO WTOC	KRLD WMT	
	WFBL WVA	KTRH WODX	
	WFEA CKLW	KTSA WSBT	
	WHK WTAR	WACO WSFA	
		WBRC WTAQ	
		WCCO WREC	

M25—DICK FIDDLER AND HIS LDTUS GARDENS ORCHESTRA—Fri. ¼ hr. 1:15 PM—ED—WEAF Network.

M27—PENNSYLVANIA DANCE ORCHESTRA—Mon. ½ hr. Phil Harris.

12:00 Mid.—ED	11:00 PM—ES-CD	10:00 PM—CS
WJZ KDKA	WBAL WJR	KOIL KWCR
	WCKY WSYR	KSO
	WGAR WENR	
	WHAM	

WBZ WBZA WREN added at 12:15 AM ED

M29—HOTEL PIERRE DANCE ORCHESTRA—Wed. ½ hr. Henry King.

12:30 AM—ED	11:30 PM—ES-CD	10:30 PM—CS
WJZ WBZA	WBAL WENR	KOIL KWCR
WBZ	WCKY	KPRC WBAP
	WGAR	KSO WKY
	WHAM	KTBS WREN
	WLW	
	WSYR	

Saturday. 12:05 Mid.—ED. ½ hour—WEAF Network.

M—MUSIC—DANCE (Continued)

M31—GUY LDMBARDD AND HIS ROYAL CANADIANS—Fri. ½ hour.

11:30 PM—ED	10:30 PM—ES-CD	9:30 PM—CS	8:30 PM	7:30 PM
WABC WOKO	WADC WCAO	KMBC WFBM	KVOR	KHJ
WAAB WKBW	WHK CKOK	KMOX WMBD	KLZ	KOIN
WDRC WCAU	WFBL WSPD	WGST WDOD	KSL	KGB
WEAN WPG	WJSV WCAH	WREC WODX		KFRC
WLBZ WICC	WLBW WHBC	WLAC WDSU		KOL
WHP WORC	WDBJ WTOC	KTRH KLRA		KVI
CFRB	WQAM WDBO	WIBW WACO		KFPY
	WDAE WSJS	KFH KFAB		KOH
		WISN WCCO		
		WSBT WMT		

Sunday. ½ hour. 11:00 PM—ED—WABC Network.

M34—BLUE ROOM ECHOES—Saturday. ½ hr. 3:00 PM—ED—WEAF Network. Norman L. Cloutier Orchestra, Fred Wade.

M41—PALMER HOUSE ORCHESTRA—Wednesday. ½ hour. 11:30 PM—ED—WEAF Network. Richard Cole.

M42—DANCE MUSIC HOTEL PENNSYLVANIA RDDF—Saturday. ½ hour.

Phil Harris.

11:00 PM—ED	10:00 PM—ES-CD	9:00 PM—CS
WEAF WFI	WFBR WSAI	WDAF WOC
WCAE WGY	WRC WTAM	WHO
WCSH		

Monday. ¼ hour. 11:15 PM—ED—WEAF Network.

M44—PDND'S PROGRAM—Fri. ½ hr. Ilka Chase, Hugh D'Connell, Victor Young, Lee Wiley, Paul Small.

9:30 PM—ED	8:30 PM—ES-CD	7:30 PM—CS
WEAF WTAG	WWJ WFBR	WDAF KSD
WJAR WCHS	WRC WTAM	WOC WHO
WLIT WGY	WSAI WENR	WOW
WBEN WCAE		

M45—SATURDAY NIGHT DANCING PARTY—Sat. 1 hr. B. A. Rolfe and Terraplane Orchestra.

10:00 PM—ED	9:00 PM—ES-CD	8:00 PM—CS	7:00 PM	6:00 PM
WEAF WTAG	WRC WFBR	KSD WOV	KOA	KGO
WEEI WJAR	WTAM WLW	WDAF KSTP	KDYL	KFI
WCHS WFI	WWJ WOC	WSB WSMB		
WGY WBEN	WHO WCAE	WBAP		
CKGW CFCF	WMAQ			

M47—GENE QUAW HOTEL CDSMDPDLITAN ORCHESTRA—Friday. ½ hour. 4:00 PM—ED—WJZ Network

M50—SYNCPATDRS—Tues., Wed. ¼ hr. 2:30 PM—ED—WJZ Network. Harold Stokes, Dick Teala.

M56—WALDRF ASTORIA ORCHESTRA—Jack Denny.

Monday. ½ hour.

11:30 PM—ED	10:30 PM—ES-CD
WEAF WTAG	WRC WFBR
WJAR WTIC	
WCHS	

Thursday. ½ hour.

11:30 PM—ED	10:30 PM—ES-CD
WEAF WJAR	WFBR WWJ
WBEN WTAG	
WFI	

M57—WEALTH OF HARMONY—Saturday. ½ hour. 3:30 PM—ED—WJZ Network. Joseph Gallicchio, Edward Davies.

M60—BREAKFAST CLUB—

Mon., Tue., Wed., Thur., Fri., Sat. ½ hour. 9:15 AM—ED—WJZ Network

N—MUSIC-MEDLEY PROGRAMS

N1—A. AND P. GYPSIES—Monday. ½ hour. Harry Horlick, Frank Parker.

9:00 PM—ED	8:00 PM—ES-CD
WEAF WTIC	WRC WTAM
WTAG WEEI	WWJ WSAI
WJAR WCHS	WMAQ
WLIT WGY	
WBEN WCAE	

N2—CITIES SERVICE CONCERT—(Fri. 1 hr. Jessica Dragonette, The Cavaliers, Henry Shope, Fred Hufsmith, John Seagle, Elliot Shaw, Lee Montgomery, Frank Banta, Rosalie Bourdon.

8:00 PM—ED	7:00 PM—ES-CD	6:00 PM—CS	5:00 PM
WEAF WTIC	WFBR WRC	WDAF WOC	KDYL
WCHS WCAE	WTAM WWJ	WDAI WHO	
WLIT WGY	WSAI KYW	KSD WOV	
WBEN WTAG		KTBS WKY	
CKGW WEEI		WEBC KVOO	
WJAR		WFAA KTBS	

N6—JACK FRDST MELDDY MDMENTS—Mon. ½ hr. Josef Pasternack.

9:30 PM—ED	8:30 PM—ES-CD
WJZ KDKA	WBAL WHAM
	WGAR WLW
	WJR WENR

N9—MAJDR BDWES' CAPITDL FAMILY—Sunday. 1 hour.

11:15 AM—ED	10:15 AM—ES-CD	9:15 AM—CS	8:15 AM	7:15 AM
WEAF WJAR	WEER WRC	WDAF KFVR	KOA	KFSD
WTAG WLIT	WTAM WFLA	WAPI WSMB	KDYL	KGO
WGY	WWJ WSAI	KPRC WBCB		KHQ
	WIOD WWNC	WHO WIBA		KTR
	WMAQ	KSTP WMC		KFI
		WKY WBAP		KGW
		KTBS WOAI		KOMO
		WOC		

N10—MERIE MEN QUARTET—Mon., Wed., Fri. ¼ hr. 12:30 PM—ED—WJZ Network. Wesley Summerfield, Elliot Stewart, Bob Geddes, Norman Gordon, Earl Lawrence.

LOCATES WHAT YOU LIKE BEST

ABBREVIATIONS: ED—Eastern Daylight, ES-CD—Eastern Standard, Central Daylight, CS—Central Standard, M—Mountain, P—Pacific. SEE NOTE PAGE 29

RADIO FAN-FARE PROGRAM FINDER

N—Music—Medley Programs (Continued)

N15—THURSDAY SPECIAL—Thursday. 1 hour. 4:00 PM—ED—WJZ Network.
Ruth Lyon, Edward Davies, Josel Koestner.

N16—TONE PICTURES—Sunday. 1 hour. 8:00 AM—ED—WJZ Network.
George Blake, Mary Merker, Helen Janke, Richard Maxwell, Curt Peterson.

N17—VOCAL ART QUARTET—Tuesday. ½ hour.
Alma Kitchell, Selma Johanson, Chester Evers, Earl Waldo. **M**
3:00 PM—ED 2:00 PM—ES-CD 1:00 PM—CS 12:00 PM
WEAF WTAG WFBR WRC WSM WSB KOA
WEEL WJAR WIOD WWJ WAPI KSD
WGY WCAE WCKY WDAF WOC WHO
WFI WCHS WRVA WUNC WIBA WBAP
CKGW WBEN WSAI WFLA KFYR KTBS
WLS WTAM WDAY WOW
KSMB WMC

N20—MORNING PARADE—Saturday. 1 hour. 10:15 AM—ED—WEAF Network.

N21—RADIO CITY CONCERT—Sunday. 1 hour. 12:15 PM—ED—WJZ Network.
Erno Rapee, Director.

O—MUSIC—NOVELTY

O2—THE PLAYBOYS—"Six Hands on Two Pianos"—Sunday. ¼ hour.
Also Wednesday. ¼ hour. 11:30 AM—ED—Same Stations.
Felix Bernard, Walter Samuels, and Leonard Whitcup. **M**

2:15 PM—ED	1:15 PM—ES-CD	12:15 PM—CS	11:15 AM
WABC WICC	WADC WQAM	KFAB WHAS	KLZ
WCAU WJAS	WBT WSJS	KFH WIBW	KVOR
WDRC WOKO	WCAO WSPD	KLRA WISN	
WEAN WORC	WDBJ WTOC	KMBC WLAC	
WGR WNAC	WFBL WWVA	KTRH WMT	
	WFEA CKLW	KTSA WODX	
	WLBW	WBRC WSBT	
		WDOD WSFA	
		WFBM WTAQ	
		WGST	

Friday. ¼ hour. 11:45 AM—ED—WABC Network.

O4—THE HAPPY RAMBLER—Thursday and Friday. ¼ hour. 10:30 AM—ED—WEAF Network. Irving Kaulman, Lucy Allen.

P—MUSIC—ORGAN

P1—ANN LEAF AT THE ORGAN—Tuesday, Wednesday, and Thursday. ½ hour. **M**

2:00 PM—ED	1:00 PM—ES-CD	12:00 PM—CS	11:00 AM
WABC WOKO	WCAO WBBM	WGST WBRC	KVOR
WNAC WGR	CKOK WFBL	WDOD WREC	KLZ
WDRC WCAU	WSPD WFEA	WODX WSFA	KSL
WJAS WLBC	WLBW WHEC	WLAC WDSU	
WICC WORC	WTR WDBJ	KTRH KFH	
CFRB	WMBG WTOC	WTAQ WKBH	
	WQAM WSJS	WISN WCCO	
		WSBT	

Also Monday at 2:45 PM—ED—WABC Network.

P2—LARRY LARSEN—Saturday. ¼ hour.
10:45 AM—ED 9:45 AM—ES-CD 8:45 AM—CS
WJZ WBAL WJR KWK KWCR
WMAL KYW WREN KOIL
KSO

P4—RADIO CITY ORGAN—Monday, Tuesday, Wednesday, Thursday, Friday, Saturday ½ hour. Richard Leibert.

8:00 AM—ED	7:00 AM—ES-CD	6:00 AM—CS
WEAF WTAG	WDAF WFBR	WOW
WJAR CFCF	WTAM WSAI	
WCAE WGY	WWJ	
WFI WBEN		
WEEL WCHS		

P7—MATINEE GEMS—Sat. ½ hour. 3:30 PM—ED—WEAF Network. Lew White.

P9—FRED FEIBEL AT THE ORGAN—Sunday. ½ hour. **M**
1:00 PM—ED 12:00 N—ES-CD 11:00 AM—CS 10:00 AM
WABC WOKO WADC WHEC KFAB WISN KLZ
WAAB WORC WBT WLBW KMOX WMBD KVOR
WDRC WPC WCAO WQAM KOMA WMT
WGR CFRB WDAE WSJS KTRH WODX
WJAS WDBJ WSPD WCCO WSBT
WBO CKLW WDOD WTAQ
WFBL WTAR WDSU WREC
WGST

P10—IRMA GLEN—Thursday. ¼ hour. 10:45 AM—ED—WJZ Network.

Q—MUSIC, PATTERN AND SONG

Q1—BLACKSTONE PLANTATION—Tuesday. ½ hour. Julia Sanderson, Frank Crumit, Jack Shilkret, Parker Fennelly

8:00 PM—ED	7:00 PM—ES-CD
WEAF WTAG	WRC WTAM
WEEL WJAR	WWJ
WCHS WFL	
WGY WBEN	
WCAE	

Q—Music, Patter and Song (Continued)

Q2—FRANK CRUMIT AND JULIA SANDERSON—Sunday. ½ hour.

6:30 PM—ED	4:30 PM—ES-CD	3:30 PM—CS
WABC WOKO	WADC WCAO	KMBC WFBM
WAAB WGR	WHK CKOK	WHAS KMOX
WDRC WCAU	WFBL WSPD	WDSU KOMA
WEAN WICC	WCAH WJSV	KFH KFAB
WORC	WWVA WHEC	WTAR

Q3—KANE AND KANNER—Friday. ¼ hour.

8:45 PM—ED	7:45 PM—ES-CD	6:45 PM—CS
WJZ WBZ	WBAL WMAL	KOIL KWK
KDKA WBZA	WCKY WSYR	KSO WREN
	WHAM WLS	KWCR WJDX
	WJR WFLA	WSB WSM
	WIS	WSMB

Q4—THE OXOL FEATURE—Wednesday, Friday. ¼ hour. Dave Grant, Gordon Graham and Bunny Coughlin.

10:00 AM—ED	9:00 AM—ES-CD
WABC WOKO	WCAO WKRC
WAAB WDRC	WFBL
WCAU WJAS	
WEAN	

Q5—LES REIS AND ARTY DUNN—Monday, Tuesday, Thursday, Saturday ¼ hour. **M**
Assisted by Novelty Orchestra.

9:45 AM—ED	8:45 AM—ES-CD	7:45 AM—CS
WABC WJAS	WADC WKBN	KFAB WHAS
WDRC WLBZ	WBG WLBW	KFH WISN
WEAN WOKO	WBT WMBG	KLRA WLAC
WHP WORC	WCAH WQAM	KMBC WMBD
WICC WPG	WDAE WSJS	KMOX WMT
WIP CFRB	WDBJ WSPD	KOMA WODX
	WDBO WWVA	KRLD WSBT
	WFEA CKLW	KTRH WSFA
	WHEC WTAR	KTSA WTAQ
	WHK WBBM	WDSU WREC
	WJSV	WGST

Also Monday. ¼ hour. 6:00 PM—ED—WABC Network.

Q6—BILL AND GINGER—Mon., Wed., Fri. ¼ hour.

10:15 AM—ED	9:15 AM—ES-CD
WABC WJAS	WFBL WJSV
WEAN WKBW	
WIP	

Also Tues. and Thurs. ¼ hr. 10:30 AM—ED—WABC Network.

Q7—TUNE DETECTIVE, SIGMUND SPAETH—Thursday. ¼ hour.

7:45 PM—ED	6:45 PM—ES-CD	5:45 PM—CS
WJZ KDKA	WBAL WCKY	KWCR KWK
CFCF	WJR WSYR	KOIL
	WMAQ	

Q8—MARION AND JIM JORDAN—Wed. ¼ hour. 11:15 AM—ED—WJZ Network.
Also Saturday and Tuesday. 12:00 N—ED—WJZ Network.

Q9—SMILING ED McCONNELL—Sun. ¼ hr 6:00 PM—ED—WABC Network
(Starting Sept. 10).

Q11—MARTHA AND HAL—Mon., Wed., Fri. ¼ hour. 8:00 AM—ED—WJZ Network.

Q12—CLAIRE WILSON AND GRANT ALLEN—Thursday and Friday. ¼ hour. 2:30 PM—ED—WEAF Network.

Q15—GOLDY AND DUSTY AND THE SILVER DUST TWINS—Mon., Tues., Wed., Thurs. and Fri. ¼ hour.

9:15 AM—ED	8:15 AM—ES-CD
WABC WOKO	WFBL WHEC
WGR WDRC	WWVA
WCAU WJAS	
WHP WORC	

Q16—SALT AND PEANUTS—Mon., Tues., Thurs., and Sat. ¼ hour.

12 Noon—ED	11:00 AM—ES-CD	10:00 AM—CS
WEAF WLIT	WFBR WSAI	KSD WHO
WBEN WTAG	WFLA WTAM	KSTP WJDX
WCAE WTIC	WIOD WWJ	WAPI WMC
WEEL CFCF	WIS WUNC	WDAF WOC
WJAR CKGW	WRC WMAQ	WDAY WSM
	WRVA	WEBC WSMB

R—MUSIC—POPULAR

(See also Dance and Variety Music and Patter and Song)

R1—MILDRED BAILEY—Monday and Saturday. ¼ hour. **M**

7:15 PM—ED	6:15 PM—ES-CD	5:15 PM—CS	4:15 PM
WABC WLBZ	WBG WLBW	KFH WHAS	KLZ
WDRC WOKO	WBT WMBG	KMBC WISN	KVOR
WEAN WORC	WDBJ WQAM	KOMA WLAC	
WGR CFRB	WDBO WSJS	KTSA WMT	
WJAS WNAC	WFBL WSPD	WACO WODX	
	WFEA CKLW	WBRC WSFA	
	WKBN	WDOD WTAQ	
		WDSU WREC	
		WGST	

Thursday. ¼ hour. 6:30 PM—ED—WABC Network.

LOCATES WHAT YOU LIKE BEST

ABBREVIATIONS: ED—Eastern Daylight, ES-CD—Eastern Standard, Central Daylight, CS—Central Standard, M—Mountain, P—Pacific.
SEE NOTE PAGE 29

RADIO FAN-FARE PROGRAM FINDER

R—MUSIC—POPULAR (Continued)

R3—BETTY BARTHELL—Tuesday, ¼ hour.			
6:15 PM—ED	5:15 PM—ES-CD	4:15 PM—CS	M 3:15 PM
WABC WKBW	WBIG WMBG	KFH WHAS	KLZ
WAAB WLBZ	WBT WQAM	KLRA WISN	KSL
WCAU WOKO	WCAO WSJS	KMBC WLAC	KVOR
WDRG WORC	WDBJ WSPD	KTRH WMT	
WEAN	WFBL WTOG	KTSA WODX	
	WFEA WWVA	WBRC WSFA	
	WLBW CKLW	WDOD WTAQ	
		WGST WREC	
R4—GENE ARNOLD AND THE COMMODORES—Mon. and Thurs. ¼ hour.			
12:00 N—EO	11:00 AM—ES-CD	10:00 AM—CS	
WJZ WBZ	WBAL WJR	KSO WFAA	
KDKA WBZA	WCKY WMAL	KWCR WREN	
	WGR WSYR	KWK	
	WHAM		
Also ¼ hour Sunday. 2:00 PM—EO—Wed. and Fri. 12:00 N—ED—WEAF Network			
R5—CURTAIN CALLS—Wed. ¼ hr. Mark Warnow's Orchestra; Charles Carlile; Rhoda Arnold; and Four Clubmen Quartet.			
8:15 PM—ED	7:15 PM—ES-CD	6:15 PM—CS	M 5:15 PM
WABC WJAS	WADC WHK	KFAB WGST	KVOR
WCAU WOKO	WBIG WLBW	KFH WLAC	
WDRG WORC	WBT WMBG	KLRA WODX	
WEAN WPG	WCAO WQAM	KMBC WSBT	
WGR CFRB	WDBJ WSJS	KTRH WSFA	
WICC WNAC	WDOD WSPD	KTSA WTAQ	
	WFBL WWVA	WDOD WREC	
	WFEA CKLW		
	WHAC WTAR		
R6—MORTON DOWNEY—Wed., Thurs., and Fri. ¼ hr.			
7:00 PM—EO	6:00 PM—ES-CD	5:00 PM—CS	M 4:00 PM
WABC WICC	WADC WMBG	KFAB WGST	KLZ
WCAU WJAS	WBIG WQAM	KFH WISN	KSL
WDRG WLBZ	WBT WSJS	KLRA WLAC	KVOR
WEAN WOKO	WDBJ WSPD	KTRH WMT	
WGR WNAC	WFBL WTOG	KTSA WODX	
WHP	WFEA WWVA	WBRC WSFA	
	WHAC CKLW	WCCO WTAQ	
	WLBW WTAR	WDOD WREC	
R7—WILL OSBORNE ORCHESTRA—Mon., Wed., Fri. ¼ hr. Pedro De Cordoba, "The Friendly Philosopher"			
10:45 AM—EO	10:45 AM—ES-CD	9:45 AM—CS	
WABC WOKO	WCAO WHK	KMBC WHAS	
WNAC WGR	WFBL WJSV	KMOX WGST	
WEAN WCAU	WCAH WBT	KRLD WCCO	
	WTAR WMBG		
	WBBM WOWO		
	CKLW		
R9—PAT KENNEDY—Mon., Wed., and Fri. ¼ hr.			
12:45 PM—ED	11:45 AM—ES-CD	10:45 AM—CS	
WJZ KDKA	WBAL WSYR	KSO KWK	
	WCKY	KWCR WREN	
R10—FRIGIDAIRE PROGRAM—Wed. and Thurs. ¼ hr. Jane Froman and Snow Queens—Fri. ¼ hr. Howard Marsh and Snow Queens—Fri. ¼ hr.			
10:30 PM—EO	9:30 PM—ES-CD	8:30 PM—CS	M 7:30 PM
WABC WKBW	WADC WKRC	KFH WDOD	KVOR
WCAU WOKO	WCAO WQAM	KMOX WDSU	KFPY
WDRG CFRB	WDAE WSPD	KOMA WGST	KGB
WEAN CKAC	WDBJ CKLW	KSCJ WHAS	KHJ
WJAS WNAC	WDOD WTAR	KTRH WMBD	KOIN
	WFBL WBBM	KTSA WREC	KOL
	WHK WOWO	WCCO	KVI
R15—ARLENE JACKSON—Saturday, ¼ hour.			
5:30 PM—ED	4:30 PM—ES-CD	3:30 PM—CS	M 2:30 PM
WEAF WTAG	WTAM WSAI	WIBA KSTP	KGO
WGY WBEN	WIS WJAX	WDAY WSM	KFI
	WIOD	WAPT WSB	KGW
		WMC WSMB	KOMO
		WKY KPRC	KHQ
		KTBS WOAI	
R16—VINCENT LOPEZ AND HIS ORCHESTRA; ALICE JOY, GUEST ARTIST—Sunday, ¼ hour.			
	9:15 PM—ES-CD	8:15 PM—CS	
	WGR WLV	KSO WREN	
	WJR WMAQ	KWK	
R17—LA PALINA—Monday, Tuesday, Wednesday, ¼ hour. Kate Smith.			
8:30 PM—ED	7:30 PM—ES-CD	6:30 PM—ES	
WABC WOKO	WADC WCAO	KMBC WFBM	
WGR WCAU	WGN WKRC	WHAS KMOX	
WJAS	WHK CKLW	WMT WCCO	
	WOWO WFBL	KFAB	
	WSPD WJSV		
	WHAC WKBN		
R18—LITTLE JACK LITTLE—Mon., Tues., Wed., Thurs., Fri., ¼ hour			
9:00 AM—ED	8:00 AM—ES-CD	7:00 AM—CS	
WABC WOKO	WADC WCAO	KMBC WFBM	
WAAB WGR	WHK CKOK	WMBD WGST	
WDRG WIP	WCAH WFEA	WDOD WREC	
WJAS WEAN	WLBW WWVA	WSFA WLAC	
WPG WLBZ	WBIG WDBJ	WDSU KRLD	
WHP WORC	WTOG WSJS	KTRH KLRA	
CFRB		WTAQ WISN	
		WSBT WMT	

R—MUSIC—POPULAR (Continued)

Monday, ¼ hour.			
10:30 PM—ED	9:30 PM—ES-CD	8:30 PM—CS	M 7:30 PM
WABC WOKO	WCAO WHK	KMBC WFBM	KVOR
WAAB WKBW	CKOK WFLB	WMBD WGST	KLZ
WDRG WCAU	WSPD WFEA	WBRC WDOD	
WJAS WEAN	WLBW WTAR	WREC WODX	
WPG WLBZ	WMBG WQAM	WLAC WDSU	
WICC WHP	WDBO WSJS	KTRH WLBW	
WORC CFRB		WCCO WMT	
R19—YEASTFOAMERS—Sunday, ½ hour.			
Jan Garber and His Orchestra.			
2:30 PM—EO	1:30 PM—ES-CD	12:30 PM—CS	M 11:30 AM
WJZ WBZ	WBAL WHAM	KWK WREN	KOA
WBZA KDKA	WGAR WJR	KOIL WTMJ	KGR
	WLW WRVA	WIBA KSTP	KDYL
	WPTF WNNC	WEBC WDAY	KGHL
	WIS WIOD	KFYR WSM	
	WFLA WJAX	WSB WAPI	
	WSYR WMAL	WJDX WSMB	
	KYW	KTHS KVOO	
		KWCR WOAI	
		WFAA WMC	
		KSO KTBS	
R21—JACK MILLER, BARITONE—Friday, ¼ hour.			
5:45 PM—ED	4:45 PM—ES-CD	3:45 PM—CS	M 2:45 PM
WABC WJAS	WADC WLBW	KFAB WLBW	KLZ
WDRG WKBW	WBIG WMBG	KFH WISN	KSL
WEAN WLBZ	WBT WQAM	KLRA WLAC	KVOR
WHP WOKO	WCAO WSJS	KMBC WMT	
WIP WORC	WDBJ WSPD	KRLD WODX	
	WFBL WWVA	KTSA WSBT	
	WFEA CKLW	WBRC WSFA	
	WHAC	WDOD WTAQ	
		WGST WREC	
		WHAS	
R22—BILLY WHITE, TENOR, AND ORCHESTRA—Tues. and Thurs. ¼ hr.			
3:30 PM—EO	2:30 PM—ES-CD	1:30 PM—CS	M 12:30 PM
WABC WHP	WADC WLBW	KFAB WHAS	KVOR
WAAB WJAS	WBIG WMBG	KFH WLBW	
WCAU WLBZ	WBT WQAM	KLRA WISN	
WDRG WOKO	WCAO WSJS	KMBC WLAC	
WGR WORC	WDBJ WSPD	KRLD WMT	
	WFBL WTOG	KTSA WODX	
	WFEA WWVA	WBRC WSBT	
	WHK CKLW	WCCO WSFA	
		WDOD WTAQ	
		WFBM WREC	
		WGST	
Also Monday, ¼ hour. 4:00 PM—ED—Same Stations.			
R23—THE HAPPY WONOER BAKERS—Mon., Wed. and Fri. ¼ hour			
8:00 PM—EO	7:00 PM—ES-CD		
WABC WDRG	WHAC		
WAAB WORC			
WICC WKBW			
WMAS			
R24—THE MERRYMAKERS—Mon. ¼ hr. 10:30 AM—ED. Tues. ¼ hr. 11:45 AM—ED. Wed. ¼ hr. 11:00 AM—EO—WABC Network. Fred Berrens, Conductor.			
R25—GERTRUDE NIESEN—Saturday, ¼ hour.			
10:45 PM—ED	9:45 PM—ES-CD	8:45 PM—CS	M 7:45 PM
WABC WJAS	WADC WHEC	KFH WDSU	KLZ
WCAU WOKO	WBT WJSV	KMBC WFBM	KVOR
WDRG WORC	WCAO WKBN	KMOX WGST	
WGR WNAC	WDAE WLBW	KOMA WISN	
	WDBJ WQAM	KTRH WLAC	
	WDOD WSJS	WACO WODX	
	WFBL WSPD	WBRC WSBT	
	WFEA CKLW	WCCO WSFA	
		WDOD WTAQ	
R26—WILDROOT INSTITUTE—Sun. ¼ hr. Vee Lawnhurst and Johnny Seagle.			
4:15 PM—ED	3:15 PM—ES-CD	2:15 PM—CS	M 1:15 PM
WEAF WJAR	WSAI WWJ	KFYR WHO	KDYL
WCAE WLIT	WTAM WLS	KPRC WBA	KOA
WCHS WTAG		KSTP WKY	
WEEI		KTBS WOAI	
		KVOO WOC	
		WDAF WOW	
		WDAY WTMJ	
		WFAA	
R31—OON ROSS, SONGS—Tues. and Thurs. ¼ hr.			
2:30 PM—EO	1:30 PM—ES-CD	12:30 PM—CS	M 1:00 PM
WABC WJAS	WBT WKRC	KFAB WBRC	KLZ
WCAU WLBZ	WFBL WMBG	KFH WCCO	KSL
WGR	WFEA WTOG	KLRA WDSU	KERN
	WHK CKLW	KMBC WFBM	KMJ
	WJSV WBBM	KMOX WGST	KFBK
		KOMA WHAS	KDB
		KSCJ WISN	KWG
		KTRH WMT	
		KTSA	
R32—SINGIN' SAM THE BARBASOL MAN—Monday, ¼ hour.			
8:15 PM—EO	7:15 PM—ES-CD	6:15 PM—CS	
WABC WOKO	WADC WCAO	KMBC WFBM	
WNAC WGR	WGN WKRC	KMOX WCCO	
WDRG WCAU	WHK CKLW		
WJAS WEAN	WFBL WSPD		
	WJSV		

After Sept. 11, Tuesday and Thursday also.

LOCATES WHAT YOU LIKE BEST

ABBREVIATIONS: ED—Eastern Daylight, ES-CD—Eastern Standard, Central Daylight, CS—Central Standard, M—Mountain, P—Pacific. SEE NOTE PAGE 29

RADIO FAN-FARE PROGRAM FINDER

R—MUSIC—POPULAR (Continued)

R33—VERA VAN, CONTRALTO—Wednesday and Friday. ¼ hour. M			
9:15 PM—ED	8:15 PM—ES-CD	7:15 PM—CS	6:15 PM
WABC WICC	WADC WMBG	KFH WHAS	KLZ
WCAU WJAS	WBT WJAM	KLRA WIBW	KVOR
WDRG WLBZ	WBT WJAM	KMBC WISN	
WEAN WOKO	WDBJ WSPD	KRLD WLAC	
WGR WORC	WFBL WTOC	KTRH WMBD	
WHP WNAC	WFEA WVA	KTSA WMT	
	WHK CKLW	WBRC WODX	
	WLBW WTAR	WCCO WSBT	
		WDOD WSFA	
		WFBM WTAQ	
		WGST WREC	

Also Sunday. ¼ hour. 5:15 PM—ED—Same Stations.

R37—MARK WARNOV'S NOVELTY ORCHESTRA—Thursday. ½ hour. M			
9:15 PM—ED	8:15 PM—ES-CD	7:15 PM—CS	6:15 PM
WABC WLBZ	WADC WHK	KFH WFBM	KLZ
WCAU WOKO	WBT WJAM	KLRA WGST	KSL
WDRG WORC	WBT WJAM	KMBC WISN	KVOR
WEAN WPG	WCAO WMBG	KOMA WLAC	
WGR CFRB	WDAE WJAM	KTRH WODX	
WICC WNAC	WDBJ WJAM	KTSA WSBT	
WJAS	WDBO WSPD	WBRC WSFA	
	WFBL WVA	WCCO WTAQ	
	WFEA CKLW	WDOD WREC	
	WHEC WTAR	WDSU	

R40—MANHATTAN MERRY-GO-ROUND—Sunday. ½ hour. Tamara, David Percy, Gene Rodemich.			
8:00 PM—ED	8:00 PM—ES-CD	7:00 PM—CS	
WEAF WJAR	WFBR WWJ	KSD WOW	
WGY WTIC	WSAI WRC	WDAF WOC	
	WENR	WHO	

R41—DOLPH MARTIN'S ORCHESTRA—Mon., Wed., Fri. ¼ hour. The Travelers Quartet.			
7:30 PM—ED	6:30 PM—ES-CD		
WABC WOKO	WCAO WFBL		
WNAC WGR	WJVS WFEA		
WDRG WCAU	WHEC		
WJAS WEAN			
WLBZ WHP			
WORC WICC			

R42—MELODY PARADE—Tuesday. ¼ hr. 10:45 AM—ED. Wed. ¼ hr. 11:45 AM—ED. Fri. ¼ hr. 11:00 AM—ED—WABC Network.			
Vincent Sorey, Conductor			

R43—PHIL REGAN, TENOR—Mon. and Thurs. ¼ hr. 11:15 PM—ED—WABC Network.			
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S—MUSIC—RELIGIOUS

(See also Organ Music)

S1—MID WEEK HYMN SING—Tuesday. ¼ hour. M P			
6:30 PM—ED	5:30 PM—ES-CD	4:30 PM—CS	3:30 PM 2:30 PM
WEAF WTAG	WIS WSAI	WDAF KSD	KGO
WGY	WWJ WNNC	KFYR WVOO	KGW
	WMAQ	WSB WOAI	KFSD
		WIBA KTBS	KTAR
		KTHS WJDX	KHQ
		WOW	

S3—OLD SONGS OF THE CHURCH—Thursday. ¼ hour. Kathryn Palmer, Soprano; Joyce Allmand, Contralto; Sidney Smith, Tenor; Lowell Patton, Organist; Earl Styers, Baritone.			
6:30 PM—ED	5:30 PM—ES-CD	4:30 PM—CS	
WJZ	WSYR	KWK KWCR	
		WREN	

S5—SALT LAKE TABERNACLE CHOIR AND ORGAN—Sunday. 1 hour. M P			
11:30 AM—ED	10:30 AM—ES-CD	9:30 AM—CS	8:30 AM 7:30 AM
WOKO WPG	WCAO CKOK	KMBC WMBD	KHJ
WLBZ WHP	WFBL WSPD	WGST WDOD	KVOR
	WFEA WLBW	WREC WLAC	KSL
	WKBW WDBJ	WDSU KRLD	KOIN
	WTOC WQAM	KTRH WIBW	KGB
	WDBO	WACO KFH	KFRC
		WTAQ WKBH	KFPY
		KFAB WCCO	
		WBSB WMT	

WABC added at 11:45 AM—ED—for ¼ hour.

S6—CATHEDRAL HOUR—Sunday. 1 hour. Channon Collinge, Conductor.			
4:00 PM—ED	3:00 PM—ES-CD	2:00 PM—CS	1:00 PM
WABC WJAS	WADC WJVS	KFAB WDSU	KLZ
WCAU WOKO	WBT WKBW	KFH WFBM	
WDRG WORC	WCAO WLBW	KLRA WGST	
WEAN WPG	WDAE WMBG	KMBC WISN	
WGR CFRB	WDBJ WQAM	KMOX WLAC	
WICC WNAC	WDBO WJVS	KOMA WMBD	
	WFBL WSPD	KRLD WMT	
	WFEA CKLW	KTRH WODX	
	WHEC WTAR	WACO WSBT	
	WHK	WBRC WSFA	
		WCCO WTAQ	
		WDOD WREC	

T—MUSIC—STANDARD & FOLK

T1—AMERICAN ALBUM FAMILIAR MUSIC—Sunday. ½ hour. Gus Haenschen, Frank Munn, Elizabeth Lenox, Ohman and Arden, Bertrand Hirsch. M P			
9:30 PM—ED	8:30 PM—ES-CD	7:30 PM—CS	6:30 PM 5:30 PM
WEAF WCHS	WCKY WFBR	KSD WOC	KGO
WJAR WTAG	WRC WTAM	WHO WOW	KOMO
WFI WGY	WWJ WSAI	WSM WMC	KFI
WBEN WCAE	WIOD WFLA	WSB WOAI	KGW
WEEI	WRVA WJAX	WJDX KTHS	KHQ
	WENR WPTF	WFAA WKY	
		KPRC WSMB	
		WAPI WTMJ	
		KSTP WDAF	

T2—ARCADIANS—Friday. ½ hour. 4:30 PM—ED—WJZ Network. Ruth Kelly Bello.			
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T3—RHODA ARNOLD AND CHARLES CARLILE DUETS—Sunday. ½ hour. 11:00 AM—ED—WABC Network.			
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T4—FERDE GROFE'S ORCHESTRA WITH CONRAD THIBAUT—Mon. ¼ hour.			
8:45 PM—ED	7:45 PM—ES-CD	6:45 PM—CS	
WEAF WTIC	WRC WTAM	WTMJ	
WTAG WEEI	WWJ WLW		
WJAR WCHS			
WLIT WGY			
WBEN WCAE			
Wednesday. ¼ hour.			
9:00 PM—ED	8:00 PM—ES-CD	7:00 PM—CS	M P
WEAF WTAG	WWJ WTAM	WMAQ	6:00 PM 5:00 PM
WJAR WCHS	WRC WLW	KSTP	WDAF
WGY WFI		WTMJ	
WCAE WEEI			
WBEN			

T5—CHASE & SANBORN TEA PROGRAM—Wednesday. ½ hour. Fanny Brice, George Olsen.			
8:00 PM—ED	7:00 PM—ES-CD	6:00 PM—CS	
WEAF WTIC	WFBR WRC	KSD WOW	
WTAG WEEI	WTAM WWJ	WDAF WOC	
WJAR WCHS	WSAI WCKY	WHO	
WLIT WGY	WLS		
WBEN WCAE			

T6—COLUMBIA ARTISTS, RECITAL—Tuesday. ½ hour. M			
3:00 PM—ED	2:00 PM—ES-CD	1:00 PM—CS	12:00 N
WABC WOKO	WADC WHK	KFAB WDOD	KSL
WCAU WORC	WBT WJVS	KFH WDSU	KVOR
WDRG WPG	WCAO WLBW	KLRA WFBM	
WGR CFRB	WDAE WMBG	KMBC WGST	
WJAS	WDBJ WQAM	KMOX WISN	
	WDBO WJVS	KOMA WLAC	
	WFBL WSPD	KRLD WODX	
	WFEA CKLW	KTRH WSBT	
	WHEC WTAR	WACO WSFA	
		WBRC WTAQ	
		WCCO WREC	

Monday. ½ hour. 4:30 PM—ED—WABC Network.
Wednesday. ¼ hour. 4:15 PM—ED—WABC Network.
Friday. ¼ hour. 2:30 PM—ED—WABC Network.

T7—NEW WORLD SALON ORCHESTRA—Sun. ¼ hr. 12:30 PM—ED. Mon. ½ hr. 3:30 PM—ED. Fri. ¼ hr. 3:00 PM—ED—WABC Network.			
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T8—CONCERT MINIATURES—Monday, Tuesday, Wednesday, Thursday, Friday. ½ hour. Emery Deutsch. M			
12:30 PM—ED	11:30 AM—ES-CD	10:30 AM—CS	9:30 AM
WABC WOKO	WADC WCAO	KMBC KMOX	KVOR
WGR WIP	WBBM CKOK	WGST WDOD	KLZ
WJAS WEAN	WFBL WSPD	WREC WSFA	KSL
WPG WLBZ	WJVS WCAH	WLAC WDSU	
WHP CFRB	WFEA WLBW	KTRH WIBW	
	WHEC WVA	WACO KFH	
	WBT WJVS	WTAQ WISN	
	WDBO WJVS	WBSB WMT	

Saturday. ½ hour. 11:30 AM—ED. Same stations as above.

T9—DANCING ECHOES—Saturday. ½ hour. 2:00 PM—ED—WABC Network.			
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T11—PHIL DUEY AND HIS FIRESIDE SONGS—Sunday. ¼ hour. 10:45 PM—ED—WJZ Network.			
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T13—GYPSY NINA—Tuesday. ¼ hour. M			
7:00 PM—ED	6:00 PM—ES-CD	5:00 PM—CS	4:00 PM
WABC WHP	WBT WQAM	KFH WHAS	KLZ
WAB WICC	WDBJ WJVS	KLRA WISN	KVOR
WCAU WJAS	WFBL WSPD	KTRH WLAC	
WDRG WOKO	WFEA WTOC	KTSA WODX	
WEAN WORC	WHK CKLW	WBRC WSFA	
WGR	WLBW WTAR	WCCO WTAQ	
		WDOD WREC	

Also Saturday. ¼ hour. 6:30 PM—ED—WABC Network.

T15—TITO GUZAR—Saturday. ¼ hour. M P			
5:45 PM—ED	4:45 PM—ES-CD	3:45 PM—CS	2:45 PM 1:45 PM
WABC WOKO	WCAO WHK	KMBC WGST	KVOR
WAB WGR	CKOK WFBL	WBRC WDOD	KHJ
WDRG WCAU	WSPD WFEA	WREC WSFA	KOIN
WJAS WEAN	WLBW WHEC	WLAC WDSU	KGB
WLBZ WORC	WKBW WTAR	KRLD KTRH	KFRC
CFRB	WDBJ WMBG	KTSA WACO	KOL
	WTOC WQAM	KFH WTAQ	KFPY
	WDBO WJVS	WKBH KFAB	
		WISN WMT	

Wednesday. ¼ hour. 8:45 PM—ED—WABC Network.

LOCATES WHAT YOU LIKE BEST

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SEE NOTE PAGE 29

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SEE NOTE PAGE 29

RADIO FAN-FARE PROGRAM FINDER

W—RELIGIOUS SERVICES

W1—CATHOLIC HOUR—Sunday. ½ hour.			
6:00 PM—ED	5:00 PM—ES-CD	4:00 PM—CS	M P
WEAF WTAG	WFBR WRC	WEBC KFYP	KOA KTAR
WEEL WJAR	WTAM WWJ	WFOI WOC	KGHL KPO
WCSH WLIT	WIOD WRVA	WHO WOV	KDYL
WGY WBN	WSAI WFLA	WDAF WBA	KGIR
WCAE	WWNC WIS	WSMB WMC	
	WJAX WMAQ	WSMB WKY	
		WJDX KVOO	
		WBAP KPRC	
		WAPI KSD	
		WDAY WSB	
		KTBS	

W4—ELDER MICHAUX AND CONGREGATION—Saturday. ½ hour.			
7:30 PM—ED	6:30 PM—ES-CD	5:30 PM—CS	
WABC WOKO	WBBM CKOK	WGST WBRC	
WAAB WGR	WFBL WSPD	WDOD WREC	
WDRC WCAU	WLBW WHEC	WODX WLAC	
WEAN WPG	WTAR WDBJ	WDSU KRLD	
WLBZ WICC	WMBG WTOC	KTRH KTSB	
WHP WORC	WQAM WDBO	KFH WTAQ	
CFRB	WSJS	WSBT WMT	

W5—THE RADIO PULPIT—Sunday. ½ hour.			
Dr. Frederick H. Knubel, Dr. Paul E. Scherer.			
3:30 PM—ED	2:30 PM—ES-CD	1:30 PM—CS	M P
WEAF WEEL	WRC WFBR	KTHS WOW	KOA KGO
WCSH WBN	WWJ WRVA	WDAF WEBC	KDYL KGW
WLIT WGY	WIS WWNC	KFYP KPRC	KGIR KHQ
WJAR WCAE	WIOD WJAX	KVOO WKY	KFSD
WTAG	WTAM WFLA	WFOI WHO	KOMO
	WPTF WSAI	WOC WMC	KFI
		WJDX WSMB	
		WSM WSB	

W6—MORNING DEVOTIONS—Mon., Tues., Wed., Thurs., Fri., Sat. ½ hour. 9:00 AM			
—ED—WJZ Network. Kathryn Palmer, Joyce Allmand, Richard Dennis, Lowell Patton.			

W7—THE WORLD OF RELIGION—Sunday. ½ hour.			
Dr. Stanley High			
5:00 PM—ED	4:00 PM—ES-CD	3:00 PM—CS	M P
WJZ WBZ	WBAL WGAR	WREN KFYP	KOA KGO
WBZA	WBAP WPTF	KWK WSM	KGHL KGW
	WIS WWNC	KWCR WSB	KGIR KHQ
	WIOD WFLA	WJDX KPRC	KFSD
	WJAX WRVA	WFOI KTBS	KTAR
	WHAM WCKY	KOIL WSMB	KOMO
	WCFL	KVOO WTMJ	
		KSTP WKY	
		WEBC WMC	

W8—SABBATH REVERIES—Sunday. ½ hour. 1:30 PM—ED—WJZ Network			
Dr. William Hiram Foulkes.			

X—SKETCHES—DRAMATIC

X1—CAPTAIN DIAMOND'S ADVENTURES—Thursday. ½ hour.			
8:00 PM—ED			
WJZ WBZ			
WBZA KDKA			

X2—DEATH VALLEY DAYS—Thursday. ½ hour. Tim Frawley, Joseph Bell, Edwin W. Whitney, Joseph Bonime, Director.			
9:00 PM—ED	8:00 PM—ES-CD	7:00 PM—CS	
WJZ WBZ	WLW WJR	KOIL WREN	
WBZA KDKA	WBAL WHAM	KWK	
	WGAR WLS		

X3—COLUMBIA DRAMATIC GUILD—Thursday. ½ hour.			
8:30 PM—ED	7:30 PM—ES-CD	6:30 PM—CS	M
WABC WJAS	WADC WJSV	KFAB WDSU	KLZ
WCAU WOKO	WBT WKBN	KLRA WFBM	KVOR
WDRC WORC	WCAO WLBW	KMBC WGST	
WEAN CFRB	WDAE WQAM	KMOX WISN	
WICC WNAC	WDBJ WSJS	KOMA WLAC	
	WDBO WSPD	WACO WMT	
	WFBL CKLW	WBRC WSFA	
	WFEA WTAQ	WCCO WTAQ	
	WHEC	WDOD WREC	

X4—FAMOUS LOVES—Friday. ½ hour. Ulita Torgerson.			
3:15 PM—ED	2:15 PM—ES-CD	1:15 PM—CS	M
WEAF WTAG	WFBR WTAM	KSD WIBA	12:15 PM
WEEL WGY	WSAI WWJ	WDAY WSMB	KOA
WBN WCAE	WDAF WIS	WSM WMC	
	WRVA WWNC	WKY KTBS	
	WIOD WRC	WOC WHO	

X5—THE FIRST NIGHTER—Friday. ½ hour. June Meredith, Don Ameche, Carlton Brickert, Cliff Soubier, Eric Sagerquist's Orchestra.			
10:00 PM—ED	9:00 PM—ES-CD	8:00 PM—CS	M P
WJZ WBZA	WBAL WHAM	KWK WREN	KOA KGO
KDKA WBZ	WGAR WCKY	KOIL KSTP	KDYL KFI
	WJR	WEBC WSB	KGW
	WENR	WFOI KTBS	KOMO
		WKY WSM	KHQ
		WAPI KPRC	
		WSMB	

X—SKETCHES—DRAMATIC (Continued)

X6—DRAKE'S DRUMS—HISTORICAL DRAMA; SONGS—Monday. ½ hour.			
6:30 PM—ED	5:30 PM—ES-CD	4:30 PM—CS	M P
WEAF	WFBR WJAX	KPRC WMC	3:30 PM
	WHAM WWNC	KTBS WOC	KOA
	WIOD WMAQ	KVOO WOV	KFI
		WHO WSB	KGO
		WJDX WSMB	

X7—THE GOLDBERGS—Monday, Tuesday, Wednesday, Thursday, Friday. ½ hour.			
Gertrude Berg, James Waters.			
7:45 PM—ED	6:45 PM—ES-CD	5:45 PM—CS	
WEAF WTAG	WRC WTAM	WKY WFAA	
WEEL WJAR	WWJ WSAI	WFOI WOV	
WCSH WLIT	WBFR WENR	WDAF WTMJ	
WGY WBN		KFYP KPRC	
WCAE			

X8—HAPPINESS HOUSE—Tuesday. ½ hour.			
Burr Blackburn; Dr. Gustav Ronfort, Organist			
11:30 AM—ED	10:30 AM—ES-CD	9:30 AM—CS	
WABC WKBW	WCAO WLBW	KMBC WISN	
WCAU WOKO	WFBL CKLW	KMOX WMBD	
WEAN WORC	WHEC WGN	WFBM WTAQ	
WJAS WNAC	WKRC		

X9—JOHN HENRY—BLACK RIVER GIANT—Sunday. ½ hour.			
(Second Episode Starts at 8:15 PM—ED)			
7:30 PM—ED	6:30 PM—ES-CD	5:30 PM—CS	M
WABC WJAS	WADC WHK	KLRA WDSU	4:30 PM
WAAB WKBW	WBT WJSV	KMBC WFBM	KLZ
WCAU WOKO	WCAO WKBN	KMOX WGST	KVOR
WDRC WORC	WDAE WLBW	KOMA WISN	
WICC WPG	WDBJ WQAM	KRLD WLAC	
	WDBO WSJS	KTRH WMT	
	WFBL WSPD	WBRC WODX	
	WFEA CKLW	WDOD WREC	
	WHEC WTAQ		
	WBMM		

X11—LIVES AT STAKE—Tuesday. ½ hour.			
10:00 PM—ED	9:00 PM—ES-CD	8:00 PM—CS	M P
WEAF WEEL	WFBR WENR	WSB WJDX	7:00 PM
WCSH WTAG	WRC WTAM	WKY KPRC	KDYL
WJAR WFI	WWJ	KTHS WHO	KOA
WBN WGY		WFOI WAPI	KFI
		WMC WBAP	KOMO
		KTBS WOC	KGW
		WDAF KSD	KHQ

X13—MARIE, THE LITTLE FRENCH PRINCESS—Tues., Wed., Thurs., Fri. ½ hr.			
Ruth Yorke and James Meighan.			
1:00 PM—ED	12:00 N—ES-CD	11:00 AM—CS	M P
WABC WNAC	WKRC WBBM	KMBC	10:00 AM
WCAU	CKLW	KMOX	KLZ
		WGST	KSL
		WDSU	KFPY
			KFRB
			KGB
			KHJ
			KOIN
			KOL
			KVI

X14—ROSES AND DRUMS—Sun. ½ hr. 6:30 PM—ED—WABC Network. (Starting Sept. 3).			
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X15—SOCONYLAND SKETCHES—Monday. ½ hour.			
8:00 PM—ED			
WEAF WTIC			
WTAG WEEL			
WJAR WCSH			
WGY WBN			

X16—SUNDAY AT SETH PARKERS			
8:45 PM—CS		M P	
WOW WHO		7:45 PM	6:45 PM
WDAF		KOA	KGO
WJDX		KGHL	KGW
WJAX		KDYL	KFSD
WJAX			KHQ
WJAX			KTAR
WJAX			KOMO

X17—THE ROAD REPORTER—Tuesday, Thursday. ½ hour.			
7:30 PM—ED	6:30 PM—ES-CD		
WABC WNAC	WBT WHEC		
WCAU	WCAO WJSV		
	WFBL		

X18—TALES OF THE TITANS—Friday. ½ hour.			
8:00 PM—ED	7:00 PM—ES-CD	6:00 PM—CS	
WJZ WBZ	WBAL WJR	KOIL WSB	
KDKA WBZA	WCKY WLW	WREN WSMB	
	WFLA WSYR		
	WGAR WWNC		
	WHAM WLS		

X19—BAR X DAYS AND NIGHTS—Friday. ½ hour.			
Carson Robinson			
8:30 PM—ED	7:30 PM—ES-CD	6:30 PM—CS	M
WABC WICC	WADC WHK	KFAB WGST	5:30 PM
WAAB WJAS	WBG WJSV	KFH WHAS	KLZ
WCAU WLBZ	WBT WLBW	KLRA WIBW	KVOR
WDRC WOKO	WCAH WMBG	KMBC WISN	
WEAN WORC	WCAO WQAM	KMOX WLAC	
WHP CFRB	WDAE WSJS	KOMA WMBD	
	WDBJ WSPD	KRLD WMT	
	WDBO WVA	KTRH WODX	
	WFBL CKLW	KTSA WFA	
	WFEA WTAQ	WCCO WTAQ	
	WHEC	WDSU WREC	
		WFBM	

LOCATES WHAT YOU LIKE BEST

ABBREVIATIONS: ED—Eastern Daylight, ES-CD—Eastern Standard, Central Daylight, CS—Central Standard, M—Mountain, P—Pacific. SEE NOTE PAGE 29

RADIO FAN-FARE PROGRAM FINDER

X—SKETCHES—DRAMATIC (Continued)

X20—THE THEATRE OF TODAY—Monday. ½ hour. M			
9:00 PM—ED	8:00 PM—ES-CD	7:00 PM—CS	6:00 PM
WABC WJAS	WADC WHK	KLRA WIBW	KLZ
WDRG WKBW	WBG WLBW	KRLD WISN	KSL
WEAN WOKO	WBT WQAM	KTSA WLAC	KVOR
WHP WORC	WCAO WSJS	WBRC WSBT	
WICC WNAC	WDBJ WSPD	WDOD WSA	
WIP	WFBL WTOC	WFBM WTAQ	
	WFEA WWSA	WGST WREC	
	WHBC CKLW	WHAS	

X23—VIC AND SADE—Mon., Tue., Wed., Thurs., Fri., Sat. ¼ hr. 1:00 PM—ED—WJZ Network. Art Van Harvey, Bernadine Flynn.

Y—SKETCHES—Detective and Mystery

Y2—ENO CRIME CLUES—Tues. and Wed. ½ hour. Edward Reese, Georgia Backus. (Starting Sept. 5).	
8:00 PM—ED	7:00 PM—ES-CD
WJZ WBZ	WHAM WGAR
WBZA KDKA	WBAL WLW
	WJR WMAQ
	WMAQ

Y6—"K-7"—Saturday. ½ hour.			
9:30 PM—ED	8:30 PM—ES-CD	7:30 PM—CS	
WEAF WTAG	WRC WFBR	KSD WOC	
WEEI WCHS	WTAM WSAI	WHO WOW	
WJAR WFL	WWJ WMAQ	WDAF	
WGY WBN			
WCAE			

Z—HUMOROUS SKETCHES

Z1—AMOS 'N' ANDY—Mon., Tues., Wed., Thurs., Fri. ¼ hour. M P			
7:00 PM—ED	6:00 PM—ES-CD	9:00 PM—CS	8:00 PM
WJZ WBZ	WLW WCKY	KWK WREN	KOA
WBZA KDKA	WMAL WRVA	WDAF KOIL	KDYL
CKGW	WPTF WFLA	WTMJ KSTP	KFI
	WIOD WJR	WSM WMC	KGW
	WGAR WHAM	WSB WSMB	KOMO
		KTHS WBAP	
	10:00 PM—CD	KPRC WOAI	
	WMAQ WENR	WKY	

Z2—BETTY AND BDB—Monday, Tuesday, Wednesday, Thursday, Friday. ¼ hour.			
3:00 PM—ED	2:00 PM—ES-CD	1:00 PM—CS	
WJZ WBZ	WBAL WGAR	KWK KOIL	
WBZA KDKA	WJR WLW		
	WHAM WLS		

Z3—BETTY BOOP FRDLICS—Friday. ¼ hour. Bonnie Poe, Red Pepper Sam, Vic Irwin's Band.			
7:15 PM—ED	6:15 PM—ES-CD	5:15 PM—CS	P
WEAF WJAR	WCKY WMAQ	KSD WJDX	KGW
WBN WTAG	WIOD	KVOO WOC	KHQ
WCHS CRCT		WHO WOW	KOMO
		WIBA WSMB	

Z4—BERTIE AND BETTY—Sun. ¼ hr. 11:00 PM—ED—WJZ Network.

Z5—CLARA, LU 'N' EM—Monday, Tuesday, Wednesday, Thursday, Friday. ¼ hour. Louise Starky, Isabelle Carothers, Helen King.			
10:15 AM—ED	9:15 AM—ES-CD	8:15 AM—CS	7:15 AM
WJZ WBZ	WBAL WGAR	KWK WREN	KDYL
WBZA KDKA	WJR WCKY	KOIL WTMJ	KOA
	WRVA WPTF	WIBA WECB	
	WWNC WIS	WDAY KFJR	
	WJAX WIOD	WSM WSB	
	WFLA WHAM	WAPI WSMB	
	WGN	WJDX KVOO	
		KPRC WOAI	
		WKY WBAP	
		KSTP	

Z6—CUCKOO PRDGRAM—Saturday. ½ hour. Raymond Knight, Robert Armbruster.	
10:30 PM—ED	8:30 PM—ES-CD
WJZ KDKA	WBAL WHAM
	WGAR WCKY
	WIS WJAX
	WIOD WWNC
	WRVA WFLA
	WSYR KYW

Z8—HORSE SENSE PHILOSOPHY—Sunday. ¼ hour. Andrew F. Kelly.			
7:15 PM—ED	6:15 PM—ES-CD	5:15 PM—CS	
WEAF WEEI	WRC WTAM	WDAF WOC	
WJAR WLIT	WWJ WMAQ	WHO	
WGY			

Z9—JUST RELAX—Friday. ¼ hour. Will Cuppy and Jeanne Dwen.			
6:45 PM—ED	5:45 PM—ES-CD	4:45 PM—CS	M P
WEAF WGY	WCKY WSAI	KFYR WFAA	3:45 PM 2:45 PM
WBN WJAR	WFBR WWJ	KPRC WIBA	KOA KPO
WCAE WTAG	WIS WWNC	KSD WJDX	
	WJAX WMAQ	KSTP WKY	
		KTHS WMC	
		KTHS WOAI	
		KVOO WOW	
		WDAY WSB	
		WECB WSMB	

Z10—LUM AND ABNER—Mon., Tues., Wed., Thurs. ¼ hour.			
7:30 PM—ED	6:30 PM—ES	9:15 PM—CS	
WEAF WGY	WFBR WTAM	KSO WOC	
WBN WJAR	WRC	WDAF WTMJ	
WCHS WTAG	10:15 PM—CD	WHO WKBF	
WEEI	WENR		

Friday. ¼ hour.			
10:30 PM—ED	9:30 PM—ES-CD	8:30 PM—CS	
WEAF WGY	WFBR WWJ	KSD WTMJ	
WBN WLIT	WRC WENR	WHO WKBF	
	WTAM	WOC	

WLW added at 9:45 PM—ES

Z14—POTASH AND PERLMUTTER—Monday, Wednesday and Friday. ¼ hour. 8:30 PM—ED—WJZ Network. Joseph Greenwald, Lou Welch.

BB—TRAVEL

BB3—SEEING THE OTHER AMERICAS—Sun. ¼ hour. Edward Tomlinson.			
12:15 PM—ED	11:15 AM—ES-CD	10:15 AM—CS	
WEAF WCHS	WSAI WTAM	WOC WDAF	
WFI WTAG	WWJ WCKY	WHO	
WGY WJAR			

DD—VARIETY SHOWS

DD1—BEST FOODS MUSICAL GROCERY STORE—Friday. ½ hr. Fred Allen, Portland Hoffa, Roy Atwell, Jack Smart and others: Ferde Grofe's Orchestra.			
9:00 PM—ED	8:00 PM—ES-CD	7:00 PM—CS	8:30 PM
WEAF WTIC	WFBR WRC	KSD WDAF	KDYL
WTAG WEEI	WTAM WWJ		KOA
WJAR WCHS	WMAQ		
WGY WBN			
WLIT			

DD2—CHASE & SANBORN HOUR Sunday. 1 hour. Bert Lahr, Lee Sims, Ilomay Bailey, Rubinf Off Orchestra.			
8:00 PM—ED	7:00 PM—ES-CD	6:00 PM—CS	M P
WEAF WTIC	WTAM WWJ	KSD WOC	5:00 PM 4:00 PM
WTAG WBN	WLW WWNC	WHO WDAF	KDYL KGO
WCAE CFCE	WIS WIOD	WSB WTMJ	KHQ
CKGW WJAR	WFLA WPTF	KSTP WECB	KTR
WCHS WGY	WFBR WRC	WDAY KFJR	KFI
	WMAQ	WWNC KPRC	KGW
		WKY WMC	KOMO
		WJDX WSMB	
		KVOO WFAA	
		WOAI WSM	
		WOW	

(After Sept. 11, Eddie Cantor replaces Bert Lahr.)

DD3—FRED BERRENS AND HIS SATURDAY REVUE—Saturday. ½ hour. Vera Van, Phil Regan; Round Towners Quartet and Orchestra			
9:45 PM—ED	8:45 PM—ES-CD	7:45 PM—CS	M
WABC WJAS	WADC WLBW	KFAB WFBM	6:45 PM
WCAU WKBW	WBG WMBG	KPH WGST	KLZ
WDRG WLBZ	WBT WQAM	KLRA WIBW	KSL
WEAN WOKO	WCAO WSJS	KMBC WISN	KVOR
WHP WORC	WDBJ WSPD	KRLD WLAB	
WICC WNAC	WDOD WTOC	KTRH WMBD	
	WFBL WWSA	KTSA WMT	
	WFEA CKLW	WBRC WODX	
	WHBC WTAR	WOO WTAQ	
	WHK	WOD WREC	

DD4—CHICAGO VARIETY PROGRAM—Sun. ½ hr. 7:45 PM—ED—WABC Network

DD5—CORN COB PIPE CLUB OF VIRGINIA—Wed. ½ hour.			
10:00 PM—ED	9:00 PM—ES-CD	8:00 PM—CS	M P
WEAF WGY	WFBR WTAM	KFYR WHO	7:00 PM 6:00 PM
WBN WJAR	WLW WWJ	KSD WBA	KDYL KFI
WCAE WLIT	WRC WENR	KSTP WOC	KGHL KGO
WCHS WTAG		WDAF WOW	KGR KGW
WEEI WTIC		WDAY WTMJ	KHQ KOMO
		WECB	

DD7—TED HUSING AND LEDN BELASCO—Tuesday and Thursday. ¼ hour.			
10:30 PM—ED	9:30 PM—ES-CD	8:30 PM—CS	M
WABC WEAN	WADC WJSV	KFH WCCO	7:30 PM
WAAB WJAS	WBT WKRC	KMBC WGST	KLZ
WCAU WKBW	WCAH WBBM	KOMA WLBW	
WDRG WOKO	WCAO WOWO	KSCJ WLAC	
	WHK	KTSA WMT	
		WBRC	

DD8—HARRISBURG VARIETY SHDW—Friday. ½ hour.			
3:30 PM—ED	2:30 PM—ES-CD	1:30 PM—CS	
WABC WOKO	WADC WHK	KLRA WGST	
WCAU WORC	WCAO WJSV	KMBC WISN	
WDRG WPG	WDAE WJBN	KOMA WLAC	
WEAN CFRB	WDBJ WLBW	KRLD WMBD	
WJAS	WDOD WSJS	WCCO WMT	
	WFBL WSPD	WOD WSA	
	WFEA CKLW	WDSU WTAQ	
	WHBC WBBM	WFBM WREC	

DD9—THE GRAB BAG—Fri. ½ hr. Helen Mors, Brooks and Ross, Billy White, Freddy Rose, Westphal's Orchestra			
4:00 PM—ED	3:00 PM—ES-CD	2:00 PM—CS	M P
WABC WOKO	WADC WCAO	KMBC WGST	1:00 PM 12:00 N
WNAC WGR	WBBM CKOK	WDOD WREC	KVOR KHI
WDRG WIP	WHK WJSV	WSFA WLAC	KSL KOIN
WJAS WEAN	WSPD WFEA	WDSU KRLD	KGB KPRC
WPG WLBZ	WCAH WWSA	KTRH KLRA	KOL
WICC WORC	WLBW WBIG	KTSA KLBW	KFPY
CFRB	WKBW WTOC	WACO KFH	
	WDBJ WDOD	WTAQ KFAB	
	WQAM WSJS	WISN WSBT	
	WDAE	WMT	

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RADIO FAN-FARE PROGRAM FINDER

DD—VARIETY SHOWS (Continued)

DD10—KALTENMEYER'S KINDERGARTEN—Sat. 1/2 hr. Bruce Kamman, Marion and Jim Jordan, Song Fellows, Merrill Fugit, Johnny Wolf, Loretta Poynton, Don Mangano.

7:30 PM—ED	6:30 PM—ES-CD	5:30 PM—CS
WJZ WBZ	WBAL WMAL	KYW KWK
WBZA CKGW	WSYR WHAM	KWCR KSO
CFCF KDKA	WKY WCKY	KOIL WREN

DD11—FLEISCHMANN HDUR—Thurs.

1 hr. Rudy Vallee, Connecticut Yankees.

8:00 PM—ED	7:00 PM—ES-CD	6:00 PM—CS	M	P
WEAF WTAG	WFBZ WRC	KSD WOC	5:00 PM	4:00 PM
WEEI WCHS	WTAM WWJ	WHO WOV	KDYL	KFI
WFI WGY	WIOD WJAX	WSB KSTP	KOA	KGO
WBEN WCAE	WFLA WRVA	WDBZ WTMJ		KGW
CFCF WJAR	WSAI WCKY	WDAF WMC		KOM
	WLV WPTF	WAPI WJDX		KTA
	WMAQ KDYL	WSMB WOI		KHQ
		WKY KFYR		
		WDAY KPRC		
		WSM WBAP		
		KVOO		

DD12—CAPT. HENRY'S MAXWELL HOUSE SHDW BOAT—Thurs. 1 hr. Charles Winninger, Lanny Ross, Annette Hanshaw, Muriel Wilson, Molasses 'n' January, Don Voorhees.

9:00 PM—ED	8:00 PM—ES-CD	7:00 PM—CS	M	P
WEAF WEEI	WFBZ WRC	KSD WOC	10:00 PM	9:00 PM
WTAG WJAR	WTAM WWJ	WHO WOV	KOA	KGO
WCHS WFI	WSAI WRVA	WDAF WTMJ	KDYL	KFI
WGY WBEN	WWNC WIS	WSB WAPI		KGW
WCAE	WJAX WIOD	WSMB KTBS		KOMO
	WELA WCKY	WKY KPRC		KHQ
	WMAQ	WOAI WSM		KFSD
		KSTP WBAP		KTAR

DD13—OLD GOLD PROGRAM—Wed. 1/2 hr. Fred Waring's Pennsylvanians and Mandy Lou.

10:00 PM—ED	9:00 PM—ES-CD	8:00 PM—CS	M	P
WABC WKBW	WADC WISV	KFH WDSU	7:00 PM	6:00 PM
WCAU WLBZ	WBIG WKRC	KLRA WFBM	KLZ	KFPY
WDRC WOKO	WBT WLBW	KMBC WGST	KSL	KFRC
WEAN WORC	WCAH WMBG	KMOX WHAS	KVOR	KGB
WHP WPG	WCAO WQAM	KOMA WIBW		KHJ
WICC WNAC	WDAE WSPD	KRLD WISN		KOH
WJAS WMAS	WDBJ WTOG	KSCJ WLAC		KOIN
	WDBO CKLW	KTRH WMBD		KOL
	WFBL WTAR	KTSA WMT		
	WFEA WGN	WBRC WODX		
	WHEC WOWO	WCCO WREC		
		WDOD WKBH		
		WNAX		

DD14—REVOLVING STAGE—Monday. 1 hour.

2:00 PM—ED	1:00 PM—ES-CD	12:00 N—CS
WEAF WTAG	WRC WFBZ	WOC WHO
WBEN WJAR	WSAI WTAM	WDAF
WGY WCHS	WWJ	
WCAE		

DD15—THE RICHFIELD COUNTRY CLUB—Friday. 1/2 hour. Grantland Rice, Golden's Orchestra, Betty Barthol, Mary McCoy.

9:30 PM—ED	8:30 PM—ES-CD
WABC WOKO	WCAO WFBZ
WAAB WKBW	WJSV WLBW
WDRC WCAU	WHEC
WJAS WPG	
WICC WHP	
WEAN WMAS	

Also Monday. 1/2 hour.

7:30 PM—ED	6:30 PM—ES-CD
WJZ WBZA	WBAL WMAL
KDKA CRCT	WHAM WSYR
WBZ	

DD16—WHITE OWL PROGRAM—Wed. 1/2 hour. Guy Lombardo's Royal Canadians, Burns & Allen, Comedy.

9:30 PM—ED	8:30 PM—ES-CD	7:30 PM—CS	M	P
WABC WOKO	WADC WCAO	KMBC WFBM	6:30 PM	5:30 PM
WNAC WKBW	WGN WKRC	KLZ KHJ	KSL	KOIN
WDRC WCAU	WHK CKOK	KTSA KOMA		KGB
WJAS WEAN	WOWO WFBZ	KRLD WCCO		KFRC
WORC	WSPD WJSV			KOL
	WBT			KFPY
				KVI

DD17—FREDDIE RICH ENTERTAINS—Sunday. 1/2 hour.

10:30 PM—ED	9:30 PM—ES-CD	8:30 PM—CS	M
WABC WICC	WADC WHK	KFH WGST	7:30 PM
WAAB WJAS	WBIG WLBW	KLRA WHAS	
WCAU WLBZ	WBT WQAM	KMBC WIBW	
WDRC WOKO	WCAO WSJS	KRLD WISN	
WEAN WORC	WDBJ WSPD	KTRH WLAC	
WGR WNAC	WFBL WTOG	KTSA WMBD	
WHP	WFEA CKLW	WBRC WMT	
	WHEC WTAR	WCCO WSBT	
		WDOD WREC	
		WFBM	

DD18—SINCLAIR GREATER MINSTRELS—Mon. 1/2 hr. Jean Arnold, Chauncey Parsons, Joe Parsons, Bill Childs, Fritz Clark, Mac McCloud, Clifford Souhier, Harry Kogen.

9:00 PM—ED	8:00 PM—ES-CD
WJZ WBZ	WHAM WGAR
WBZA KDKA	WBAL WWNC
	WIS WJAX
	WIOD WJR
	WFLA WLW
	WLS

DD—VARIETY SHOWS (Continued)

DD19—WEEK-END REVIEW—Saturday. 1 hour.

4:00 PM—ED	3:00 PM—ES-CD	2:00 PM—CS	M
WEAF WTAG	WFBZ WRC	WOC WHO	1:00 PM
WEEI WJAR	WSAI WDAF	WOW WBA	KOA
WGY WCAE	WCKY WRVA	KSTP WBC	KDYL
WBEN WFI	WWNC WIS	WDAY KFYR	
CKGW	WJAX WIOD	WSM WSB	
	WFLA WMAQ	WMC WSMB	
		WKY KPRC	
		KTBS	

DD20—RADIO GUILD

Monday. 1 Hour. 4:00 PM—ED—WJZ Network

DD21—CALIFORNIA MELODIES—Tuesday. 1/2 hour.

10:00 PM—ED	9:00 PM—ES-CD	8:00 PM—CS
WABC WJAS	WBIG WFEA	KLRA WLAC
WCAU WKBW	WBT WJSV	WDOD WREC
WDRC WOKO	WCAO WSJS	WDSU
WEAN WORC	WFBL WTAR	
WHP WNAC		
WICC		

DD22—WINDY CITY REVUE—Thursday. 1/2 hour.

8:00 PM—ED	7:00 PM—ES-CD	6:00 PM—CS	M
WABC WJAS	WADC WKBW	KFH WFBM	5:00 PM
WAAB WKBW	WBIG WKRC	KLRA WGST	KLZ
WCAU WOKO	WBT WLBW	KMBC WISN	KSL
WDRC WORC	WCAO WMBG	KTRH WLAC	KVOR
WEAN WPG	WDAE WQAM	KTSA WMBD	
WICC	WDBJ WSJS	WBRC WMT	
	WDBO WSPD	WDOD WODX	
	WFEA WWVA	WDSU WREC	
	WHEC CKLW		
	WHK WTAR		
	WJSV WBBM		

DD23—CHESTERFIELD PROGRAM—Fri. 1/2 hr. Lou Holtz, Comedian; Grace Moore, Songs; Leonard Hayton's Orchestra.

10:00 PM—ED	9:00 PM—ES-CD	8:00 PM—CS	M	P
WABC WKBW	WADC WJSV	KFH WCCO	7:00 PM	6:00 PM
WAAB WLBZ	WBT WKRC	KLRA WDSU	KLZ	KFPY
WCAU WOKO	WCAO WMBG	KMBC WFBM	KSL	KFRC
WDRC WPG	WDBJ WSPD	KMOX WGST		KGB
WEAN WJAS	WDBO WTOG	KOMA WHAS		KHJ
	WFBL CKLW	KRLD WISN		KOH
	WHEC WTAR	KTRH WLAC		KOIN
	WHK WGN	KTSA WMT		KOL
	WOWO	WBRC WREC		KVI

DD24—THE SHIP OF JOY—Wednesday. 1/2 hour.

Captain Dobbie and the Happy Timers.

10:30 PM—ED	9:30 PM—ES-CD	8:30 PM—CS	M	P
WEAF WGY	WFBZ WTAM	KFYR WBA	7:30 PM	6:30 PM
WBEN WJAR	WFLA WWJ	KPRC WJDX	KDYL	KPO
WCAE WTAG	WIOD WWNC	KSD WKY	KOA	
WCHS CFCF	WIS WMAQ	KSTP WMC		
WEEI	WRVA	KTBS WOI		
		KTHS WOC		
		WDAF WOW		
		WDAY WSB		
		WBC WSMB		
		WFAA WTMJ		
		WHO		

DD25—PAUL WHITEMAN AND HIS ORCHESTRA—Thursday. 1 hour.

Al Jolson and Soloists.

10:00 PM—ED	9:00 PM—ES-CD	8:00 PM—CS	M	P
WEAF WFI	WFBZ WRC	KFYR WHO	7:00 PM	6:00 PM
WBEN WGY	WFLA WRVA	KPRC WBA	KDYL	KFI
WCAE WJAR	WIOD WTAM	KSD WJDX	KOA	KGO
WCHS WTAG	WIS WWJ	KSTP WKY		KGW
WEEI	WJAX WWNC	KTBS WMC		KHQ
	WLV WMAQ	KTHS WOI		KOMO
	WPTF	WAPI WOC		
		WBAP WOW		
		WDAF WSB		
		WDAY WSMB		
		WBC WTMJ		

DD26—THE BUICK PROGRAM—Monday. 1/2 hour.

10:30 PM—ED	9:30 PM—ES-CD	8:30 PM—CS	M	P
WEAF WGY	WFBZ WTAM	KSD WOC	7:30 PM	6:30 PM
WBEN WJAR	WLV WWJ	WDAF WOW	KDYL	KFI
WCAE WLIT	WRC WMAQ	WHO	KOA	KGO
WCHS WTAG				KGW
WEEI				KHQ
				KOMO

DD27—THE NESTLE PROGRAM—Friday. 1/2 hour (beginning Aug. 25).

Walter O'Keefe, Ethel Shutta.

8:00 PM—ED	7:00 PM—ES-CD	6:00 PM—CS
WJZ WBZ	WBAL WIS	KWK
KDKA WBZA	WCKY WJR	
	WGAR WMAL	
	WHAM WSYR	

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SEE NOTE PAGE 29

RADIO FAN-FARE PROGRAM FINDER

TIME SCHEDULE

The arrangement of the *Time Schedule* enables you to determine what is on the air at a given time. Eastern Daylight time is shown. The key stations listed indicate the chain over which the program is broadcast and the Index Numbers under each day of the week tell you the programs. The letter preced-

ing the figures in the Index Number indicates the nature of program and reference to the list of classifications set forth on page 29 will enable you to select the type of programs you like best. SEE NOTE BELOW and explanation of Classified Schedule on page 29.

Start EDT	Key	*Index Number						
		Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.

MORNING PROGRAMS

7:45	WEAF		G4	G4	G4	G4	G4	G4
8:00	WEAF	L25	P4	P4	P4	P4	P4	P4
	WJZ	N166	Q11	Q11	Q11	Q11	Q11	Q11
8:30	WEAF		K15	K15	K15	K15	K15	K15
9:00	WABC	C2	R18	R18	R18	R18	R18	
	WJZ	C9	W6	W6	W6	W6	W6	W6
	WEAF	T32						
9:15	WJZ		M60	M60	M60	M60	M60	
	WABC		Q15	Q15	Q15	Q15	Q15	
9:30	WEAF		F19	F19	F19	F19	F19	
9:45	WABC		Q5	Q5	Q5	Q5	Q5	
10:00	WABC				Q4	Q4	Q4	
	WJZ	T29						
10:15	WABC		Q6		Q6	Q6	Q6	
	WEAF				L23	L23	L23	N20
	WJZ		Z5	Z5	Z5	Z5	Z5	
10:30	WEAF				O4	O4	O4	
10:45	WABC		R24	Q6	E2	E2	E2	
	WEAF				P10	P10	P10	P2
	WJZ		R7	R42	R7	R7	R7	
11:00	WABC	T3			R24		R42	C1
	WJZ	J3						
	WEAF	T38						T31
11:15	WEAF	N9		E1	E5	E1		E5
	WJZ				Q8			
11:30	WEAF			I1	H1			
	WABC	*S5	X8	O2	O2			
11:45	WABC	S5	R24	*R7	G5	*R7		T8

AFTERNOON PROGRAMS

12:00	WEAF		Q16	Q16	R4	Q16	R4	Q16
	WABC		M19	M19		M20		
	WJZ		R4	Q8		R4		Q8
12:15	WJZ	N21				T27		
	WEAF	BB3						
12:30	WEAF	L27	L11		L11	L11	L11	
	WJZ		N10		N10	N10	N10	
	WABC	T7	T8	T8	T8	T8	T8	
12:45	WJZ		R9		R9	R9	R9	
1:00	WEAF	J4	M21	X13	X13	X13	X13	M1
	WABC	P9	X23	X23	X23	X23	X23	M19
	WJZ							X23
1:15	WJZ	J4			M19			
	WABC						M25	
	WEAF							
1:30	WJZ	W8	H5	H5	H5	H5	H5	
	WABC	J1	T28	T28	T28	T28	T28	J2
	WEAF	K10	L15	L15	P1	P1	L15	
2:00	WABC	T22	K10	P1				T9
	WEAF	R4	DD14					
2:15	WJZ	F8						
	WABC	O2						
	WJZ	K7		R31	M50	R31	T6	L18
2:30	WEAF	R19		M50		K17	Q12	Q12
2:45	WABC		P1				F3	
3:00	WEAF	A3		N17	L3		L10	M34
	WABC	U1		T6	Z2	L6	T7	T19
	WJZ	L 26	Z2	Z2	L14	Z2	Z2	
3:15	WABC						L19	
	WEAF						X4	
3:30	WEAF	W5	F23	F23	F23	F23	F23	P7
	WJZ		T7	R22		R22	DD8	M57
3:45	WABC				M23			
4:00	WEAF			B3	L17			DD19
	WABC	S6	R22	12		11	DD9	
	WJZ		DD2			N15	M47	
4:15	WEAF	R26	L21					
	WABC				T6			
4:30	WJZ	U4					I1	
	WEAF	K14	T6	K10			T2	

Start EDT	Key	*Index Number						
		Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.

EVENING PROGRAMS

4:45	WEAF		C7	C7	C7	C7	C7	
	WABC				K3	F1		
5:00	WABC	T33	C14	C14	C14	C14	C14	
	WJZ	W7						
5:15	WABC	R33				M19	T22	
5:30	WJZ		C13	C13	C13	C13	C13	
	WABC	Q2	C4	C4	C4	C4	C4	C4
	WEAF	F13						R15
5:45	WABC		B1	M19	K3	T22	R21	T15
	WJZ		C8	C8	C8	C8	C8	C8
	WEAF		C11	C10	C11	C11	C11	
6:00	WABC	Q9	Q5				C16	
	WEAF	W1	L12	L12	L12	L12	L12	L12
6:30	WJZ	F25	X6	S1	V4	V6		M1
	WABC					S3		
	WJZ	X14	V8	V8	T28	V8	V8	T13
6:45	WJZ		*C8	*C8	*C8	*C8	*C8	*C8
	WJZ		V8	V8	V8	V8	V8	
	WABC				F20			
	WEAF						Z9	
7:00	WABC			T13	R6	R6	R6	
	WJZ	L20	Z1	Z1	Z1	Z1	Z1	
	WEAF	T24						
7:15	WABC		R1					R1
	WJZ					L13		
	WEAF	Z8				T24	Z3	
7:30	WABC	K18	Z10	Z10	Z10	Z10		
	WABC	X9	R41	X17	R41	X17	R41	W4
	WJZ		DD15					DD10
7:45	WJZ			T18				
	WABC	DD4	V1	V1	V1	V1	V1	
	WEAF		X7	X7	X7	X7	X7	
8:00	WEAF	DD2	X15	Q1	T5	DD11	N2	
	WJZ		T34	Y2	Y2	X1	DD27	
	WABC		R23		R23	D22D	R23	
8:15	WABC	X9	R32	B2	R5			
	WEAF			A3				M2
8:30	WJZ		Z14	G1	Z14	X3	Z14	
	WABC		R17	R17	R17		X19	
8:45	WEAF		T4				Q3	
	WJZ	V3		V3		V3		
9:00	WEAF	R40	N1	D2	T4	DD12	DD1	
	WABC	X20			F7		F7	
	WJZ	F9	DD18				M18	
9:15	WABC				R33		R33	
9:30	WJZ	V9	N6		A3		D1	
	WEAF	T1	DD25	D7			M44	Y6
	WABC			L28	DD16		DD15	
9:45	WABC							DD3
10:00	WEAF	V10	*K2	X11	DD5	DD25	X5	M45
	WJZ		T35	T17	DD13	T33	DD23	
	WABC		T21	DD21				
10:15	WEAF	L5						
	WJZ	*R16						
10:30	WEAF	DD17	DD26	F17	DD24	DD7	Z10	
	WABC		R18	DD7	R10		R10	Z6
	WJZ							
10:45	WABC	U1		U2		L16		R25
	WJZ	T11						
	WEAF	X16						
11:00	WABC	M31		U1			U1	M42
	WEAF							
11:15	WEAF		M42					
	WABC		R43			R43		
	WJZ							
11:30	WJZ	T37	M56		M41	M56	M4	
	WEAF		M12		M13	M14	M31	
	WABC							
11:45	WJZ			*G1				
12:00	WJZ	M11	M27	M8		M1	M8	M17
	WEAF	5 min.	T20	T20	M7	T20	T20	M29
	WABC							T20
12:15	WEAF		*Z10	*Z10	*Z10	*Z10		U6
12:30	WJZ			*D2	*D2	*D2		
	WEAF							
	WABC	M10						M16
1:00	WEAF					*DD12		

NOTE—*INDEX NUMBER refers to programs in *Classified Schedule* starting on page 29 where full details are given. Index numbers in the *Classified Schedule* are arranged alphabetically as to type of program and numerically as regards programs under each classification. Asterisk (*) indicates program is not broadcast over key station but is available on other stations of that chain.

TELLS YOU WHAT, WHEN AND WHERE

RADIO FAN-FARE PROGRAM FINDER

ARTIST AND PROGRAM SCHEDULE

"Oh Where Is My Favorite Star Tonight?"

The days when it was a thrill just to hear a program over the air have passed. Mere reception is taken for granted now and listeners are picking and choosing the programs they want to hear. The movies went through the same stages. At first, all that was needed was a fairly clear image on the screen. Now movie fans have their favorite stars and wait for them to appear in a new film. Just so with radio. The listener of today wants to hear his favorite star or to select a particular program rather than merely tune in on whatever happens to be on the air.

Our *Artist and Program Schedule* makes this selec-

tion possible. Program titles, individual artists and teams are listed alphabetically. Look down the list for your favorite radio personality or the program you want to hear and the index number at the left of that name will show you where, in the *Classified Schedule* (pages 29-40) you can locate all the details regarding time of broadcast, stations included in the network, etc. Our readers are invited to send in comments on this new program service. We want to do everything we can to assist the discriminating listener in his search for programs and personalities which fit his or her tastes.

Index*	Artist	Index*	Artist	Index*	Artist	Index*	Artist
N 1	A. & P. Gypsies	Z 4	Bertie & Betty	R 4	Commodores, The	R 10	Frigidaire Program
G 5	Academy of Medicine	L 6	Berumen, LaForge	R 10	Froman, Jane	R 10	Froman, Jane
G 1	Adventures in Health	Z 2	Betty & Bob	J 1	Compinsky Trio	DD 10	Fugit, Merrill
T 24	Albani, Countess Olga	Z 3	Betty Boop Frolics	L 13	Concert Footlights	K 17	Fulton, Dick
K 17	Albridge, Gene	Q 6	Bill & Ginger	T 8	Concert Miniatures		
				DD 11	Connecticut Yankees		
DD 1	Allen, Fred	M 4	Biltmore Hotel Ensemble	K 2	Contented Program	M 57	Gallicchio, Joseph
Q 12	Allen, Grant	X 8	Blackburn, Burr			R 19	Garber, Jan
E 6	Allen, Ida Bailey	Q 1	Blackstone Plantation	DD 5	Corn Cob Pipe Club of Virginia	N 10	Geddes, Bob
O 4	Allen, Lucy	N 16	Blake, George			V 3	Gibbons, Floyd
S 3	Allmand, Joyce	D 2	Blue Ribbon Orchestra			P 10	Glen, Irma
				M 47	Cosmopolitan Hotel Orchestra		
W 6	Allmand, Joyce	M 34	Blue Room Echoes	M 8	Cotton Club Orchestra	X 7	Goldbergs, The
L 23	Altman, Julian	K 17	Bodycombe, Aneurin	Q 4	Coughlin, Bunny	DD 15	Golden's Orchestra, Jack
L 23	Altman, Sylvia	X 2	Bonime, Joseph	L 13	Cozzi, Mario	Q 15	Goldy & Dusty
X 5	Ameche, Don	N 2	Bourdon, Rosario			F 9	Goodman Orch., Al.
T 1	American Album of Music	N 9	Bowes, Major	E 2	Crocker, Betty	N 10	Gordon, Norman
				C 9	Cross, Milton		
F 1	American Legion Program	M 60	Breakfast Club	C 10	Cross, Milton	DD 9	Grab Bag, The
B 1	America's Grub Street	B 3	Brewster, John	Q 1	Crumit, Frank	Q 4	Graham, Gordon
Z 1	Amos 'n' Andy	T 5	Brice, Fanny	Q 2	Crumit, Frank	L 3	Grande Trio
M 2	Antobal's Cubans	X 5	Brickert, Carlton			Q 4	Grant, Dave
M 2	Antonio and Daniel	DD 9	Brooks and Ross	Z 6	Cuckoo Program	Z 14	Greenwald, Joseph
				Z 9	Cuppy, Will		
T 2	Arcadians	DD 26	Buick Program	R 5	Curtain Calls	T 4	Grofe, Ferde Orchestra
Z 6	Armbruster, Robert	G 1	Bundeson, Dr. Herman	L 14	Cutter, Mme. Belle Forbes and Orchestra	DD 1	Grofe, Ferde
C 4	Armstrong, Jack	DD 16	Burns & Allen	M 57	Davies, Edward	T 17	Guest, Edgar
D 1	Armour Jester, The	K 14	Cain, Noble			T 15	Guizar, Tito
M 16	Arnheim, Gus	C 8	Cansdale, Harry	N 15	Davies, Edward	F 9	Gulf Headliners
				X 2	Death Valley Days	F 7	Gulf Program (Cobb)
R 4	Arnold, Gene	DD 2	Cantor, Eddie	R 7	DeCordova, Pedro	T 13	Gypsy Nina
DD 18	Arnold, Jean	DD 24	Captain Dobbie	W 6	Dennis, Richard	T 1	Haenschen, Gus
K 2	Arnold, Jean	T 3	Carlile, Charles	M 56	Denny, Jack	M 19	Hall, George
T 3	Arnold, Rhoda	R 5	Carlile, Charles			DD 12	Hanshaw, Annette
R 5	Arnold, Rhoda	F 13	Carnegie, Dale	T 8	Deutsch, Emery		
				X 1	Diamond's Adventures, Capt.	X 8	Happiness House
DD 1	Atwell, Roy	Z 5	Carothers, Isabelle	K 12	Dilworth, George	O 4	Happy Rambler
Y 2	Backus, Georgia	V 1	Carter, Boake	K 7	Do-Re-Mi (Trio)	DD 24	Happy Timers
G 4	Bagley, Arthur	S 6	Cathedral Hour	R 6	Downey, Morton	R 23	Happy Wonder Bakers
DD 2	Bailey, Ilomay	W 1	Catholic Hour			M 18	Harris, Phil
R 1	Bailey, Mildred	N 2	Cavaliers, The	N 2	Dragonette, Jessica		
				X 6	Drake's Drums	M 42	Harris, Phil
D 1	Baker, Phil	M 44	Chase, Ilka	T 11	Duey, Phil	M 27	Harris, Phil
T 32	Balladeers, The	DD 2	Chase & Sanborn Hour	K 2	Eastman, Morgan L.	DD 8	Harrisburg Variety Show
N 2	Banta, Frank	T 5	Chase & Sanborn Tea Program	M 17	Edgewater Beach Orchestra	K 3	Hayden, Ethel
L 28	Barlow, Howard	F 19	Cheerio			DD 23	Hayton, Leonard
U 1	Barlow, Howard	DD 23	Chesterfield Program	T 29	Edmonson, William		
				Y 2	Enos Crime Clues	C 3	H-Bar-O Rangers
DD 15	Barthell, Betty	DD 18	Childs, Bill	L 15	Essex House Ensemble	T 18	Heatherton, Ray
R 3	Barthell, Betty	N 2	Cities Service Concert	T 21	Evans, Evan	C 1	Helen & Mary Adventure
E 1	Barton, Frances Lee	Z 5	Clara, Lu 'n' Em	N 17	Evers, Chester	X 9	Henry, John, Black River Giant
C 8	Baruck, Allan	DD 18	Clark, Fritz				
X 19	Bar X Days and Nights	M 34	Cloutier, Norman L.	X 4	Famous Loves	W 7	High, Dr. Stanley
				P 9	Feibel, Fred		
DD 7	Belasco, Leon	F 7	Cobb, Irvin S.	Q 1	Fennely, Parker	V 5	Hill, Edwin C.
X 2	Bell, Joseph	M 41	Cole, Richard	M 25	Fiddler, Dick	L 15	Himber, Richard
C 8	Bell, Shirley	M 7	College Inn Orchestra	X 5	First Nighter	T 1	Hirsch, Bertrand
T 2	Bello, Ruth Kelly	U 2	Collinge, Channon	DD 11	Fleischmann Hour	DD 1	Hoffa, Portland
X 7	Berg, Gertrude	S 6	Collinge, Channon	X 23	Flynn, Bernardine	U 6	Hollywood Bowl Symphonics
				W 8	Foulkes, Dr. W. H.		
O 2	Bernard, Felix	T 6	Columbia Artist Recital	R 5	Four Clubmen Quartet	D 7	Holmes, Taylor
D 2	Bernie, Ben	C 2	Columbia Junior Bugle	X 2	Frawley, Tim	M 1	Holst, Ernie
M 7	Bernie, Ben	U 1	Columbia Symphony Orch.			DD 23	Holtz, Lou
R 24	Berrens, Fred	L 28	Columbia Symphony Orch.	R 7	Friendly Philosopher, The	N 1	Horlick, Harry
DD 3	Berrens, Fred					Z 8	Horse Sense Philosophy

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FOLLOW YOUR FAVORITE STAR

RADIO FAN-FARE PROGRAM FINDER

ARTIST AND PROGRAM SCHEDULE

Index*	Artist	Index*	Artist	Index*	Artist	Index*	Artist
L 5	Household Memories	DD 13	Mandy Lou	M 18	Ray, Leah	N 10	Stewart, Elliott
V 10	Howe, Col. Louis McHenry	DD 10	Mangano, Don	Z 3	Red Pepper Sam	L 21	Stewart, Kathleen
H 2	Hufsmith, Fred	R 40	Manhattan Merry-Go-Round	Y 2	Reese, Edward		
F 20	Husing, Ted	X 13	Marie, French Princess	R 43	Regan, Phil	M 50	Stokes, Harold
DD 7	Husing, Ted	R 10	Marsh, Howard	DD 3	Regan, Phil	S 3	Styers, Earl
		Q 11	Martha and Hal	Q 5	Reis & Dunn	N 10	Summerfield, Wesley
L 5	Impressions of Italy	R 41	Martin, Dolph	F 9	Revelers Quartet	U 4	Symphonette
F 8	International Radio Forum	L 28	Martini, Nino	L 16	Rice, Gladys	M 50	Syncoators
L 23	Intondi, Urban	DD 12	Maxwell House Show Boat				
Z 3	Irwin's Band, Vic	N 16	Maxwell, Richard	T 21	Rice, Gladys	X 18	Tales of the Titans
F 19	Isles, J. Harrison	X 13	Meighan, James	DD 15	Rice, Grantland	R 40	Tamara
				DD 15	Richfield Country Club	C 8	Tedro, Henrietta
T 19	Italian Idyll	X 5	Meredith, June	DD 17	Rich, Freddie, Orchestra	M 50	Teela, Dick
N 6	Jack Frost Melody Moments	N 16	Merker, Mary	X 17	Road Reporter, The	K 14	Temple of Song
R 15	Jackson, Arlene	D 1	Merrie-Men (Quartet)				
C 10	James, Lewis	M 10	Merrie-Men (Quartet)	T 33	Robison, Willard	M 45	Terraplane, Orchestra
N 16	Janke, Helen	R 24	Merry Makers	X 19	Robinson, Carson	X 20	Theatre of Today, The
				R 40	Rodemich, Gene	T 4	Thibault, Conrad
V 9	Jergens Program, The	W 4	Michaux, Elder	M 45	Rolfe, B. A.	V 8	Thomas, Lowell
N 17	Johanson, Selma	R 21	Miller, Jack	X 8	Ronfort, Dr. Gustav	BB 3	Tomlinson, Edward
DD 25	Jolson, Al	K 17	Mitchell, Russ				
DD 10	Jordan, Marion and Jim	T 17	Mock, Alice	L 9	Rooney, Maude	N 16	Tone Pictures
Q 8	Jordan, Marion and Jim	DD 12	Molasses 'n' January	DD 9	Rose, Freddy	T 29	Toney, Jay
				X 14	Roses and Drums	X 4	Torgerson, Ulita
R 16	Joy, Alice	M 10	Molina, Carlos	B 2	Ross, David	T 34	Tours, Frank
Z 9	Just Relax	N 2	Montgomery, Lee	R 31	Ross, Don	G 4	Tower Health Exercises
V 6	"K-7"	H 1	Moore, Betty				
DD 10	Kaltenmeyer's Kindergarten	DD 23	Moore, Grace	DD 12	Ross, Lanny	R 41	Travelers Quartet, The
DD 10	Kamman, Bruce	W 6	Morning Devotions	K 10	Round Towners, The	V 10	Trumbull, Walter
Q 3	Kane and Kanner	N 20	Morning Parade	DD 3	Round Towers Quartet	C 7	Tucker, Madge
O 4	Kaufman, Irving	DD 9	Mors, Helen	DD 16	Royal Canadians	Q 7	Tune Detective
Z 8	Kelly, Andrew F.	T 1	Munn, Frank	M 31	Royal Canadians	I 1	U. S. Army Band
T 22	Kelvin, John	DD 1	Musical Grocery Store	DD 2	Rubinoff, Dave	I 2	U. S. Navy Band
V 6	Kennedy, John B.	H 5	National Farm & Home Hour	K 18	Russian Symphonic Choir	DD 11	Vallee, Rudy
				Q 16	Sagerquist, Eric	R 33	Van, Vera
R 9	Kennedy, Pat	F 17	National Radio Forum	S 5	Salt & Peanuts	DD 3	Van, Vera
K 17	Kennedy, Reed	T 34	Neely, Henry M.	O 2	Salt Lake Tabernacle Choir	X 23	Van Harvey, Art
M 29	King, Henry	D 1	Neil Sisters	Q 1	Samuels, Walter	T 31	Vass Family
Z 5	King, Helen	DD 27	Nestle Program	Q 2	Sanderson, Julia	X 23	Vic & Sade
A 3	King, Wayne	R 25	Niesen, Gertrude	Q 1	Sanderson, Julia	F 22	Voice of Experience
				T 35	Sanford, Harold	DD 12	Voorhees, Don
T 20	Kirbery, Ralph	C 10	Nursery Rhymes	L 18	Savitt String Quartet	D 7	Voorhees, Don Orchestra
N 17	Kitchell, Alma	M 44	O'Connell, Hugh				
Z 6	Knight, Raymond	DD 27	O'Keefe, Walter	T 28	Scherban, George	M 34	Wade, Fred
R 5	Knubel, Dr. F. H.	T 1	Ohman & Arden	W 5	Scherer, Dr. Paul E.	N 17	Waldo, Earl
N 15	Koestner, Josef	DD 13	Old Gold Program	M 11	Scotti, William	M 56	Waldorf Astoria Orchestra
				N 2	Seagle, John	DD 13	Waring, Fred
T 17	Koestner, Josef	T 5	Olsen, George	R 26	Seagle, John	K 7	Warnow, Mark
U 4	Koestner, Josef	R 7	Osborne, Will				
DD 18	Kogen, Harry	Q 4	Oxol Feature	BB 3	Seeing the Other Americas	R 37	Warnow, Mark
T 21	Kostelanetz, Andre	Z 9	Owen, Jeanne	L 19	Semmler, Alex	R 5	Warnow's Orchestra, Mark
L 17	Kriens, Christian	M 41	Palmer House Orchestra	N 2	Shaw, Elliot	X 7	Waters, James R.
				M 11	Shay, Bud	M 57	Wealth of Harmony
A 3	Lady Esther Serenade	S 3	Palmer, Kathryn	D 1	Shield, Roy	DD 19	Week-end Review
C 7	Lady Next Door	W 6	Palmer, Kathryn	Q 1	Shilkret, Jack	Z 14	Welch, Lou
DD 2	Lahr, Bert	T 27	Paperte, Frances	DD 24	Ship of Joy	DD 9	Westphal's Orchestra
L 12	Lande, Jules	N 1	Parker, Frank	N 2	Shope, Henry	O 2	Whitcup, Leonard
K 3	Lang, Arthur	X 16	Parker's Sunday at Seth	DD 27	Shutta, Ethel	DD 9	White, Billy
				DD 2	Sims, Lee	R 22	White, Billy
R 17	LaPalina Program	DD 18	Parsons, Chauncey				
P 2	Larsen, Larry	DD 18	Parsons, Joe	DD 18	Sinclair Greater Minstrels	H 1	White, Lew
R 26	Lawnhurst, Vee	N 6	Pasternack, Josef	C 13	Singing Lady, The	P 7	White, Lew
N 10	Lawrence, Earl	S 3	Patton, Lowell	R 32	Singin' Sam	DD 25	Whiteman, Paul
P 1	Leaf, Ann	W 6	Patton, Lowell	C 14	Skippy	X 2	Whitney, Edwin W.
				M 44	Small, Paul	DD 16	White Owl Program
P 4	Liebert, Richard	M 27	Pennsylvania Dance Orchestra	DD 1	Smart, Jack	R 26	Wildroot Institute
T 1	Lennox, Elizabeth	M 42	Pennsylvania Hotel Orch.	T 29	Smith, Homer	M 44	Wiley, Lee
M 1	Lexington, Hotel Orch.	R 40	Percy, David	R 17	Smith, Kate	Q 12	Wilson, Claire
K 12	L'Heure Exquise	T 29	Peters, Lowell	S 3	Smith, Sidney	DD 12	Wilson, Muriel
U 2	Light Opera Gems	N 16	Peterson, Curt	R 10	Snow Queens	V 9	Winchell, Walter
F 23	Littau, Joseph	M 29	Pierre Hotel Orchestra	X 15	Soconyland Sketches	DD 22	Windy City Revue
L 13	Littau, Joseph	K 17	Pioneers, The	DD 10	Song Fellows, The	C 11	Wing, Paul
R 18	Little Jack Little	U 4	Pitts, Cyril	R 42	Sorey, Vincent	DD 12	Winniger, Charles
C 8	Little Orphan Annie	O 2	Playboys, The	X 5	Soubier, Clifford	DD 10	Wolf, Johnny
X 11	Lives at Stake	Z 3	Poe, Bonnie	DD 18	Soubier, Clifford	F 23	Women's Radio Review
DD 16	Lombardo, Guy	B 2	Poet's Gold	T 29	Southernaires, The	W 7	World of Religion
M 31	Lombardo, Guy	M 44	Pond's Program	T 29	Southland Sketches	V 3	World's Fair Reporter
R 16	Lopez, Vincent	Z 14	Potash and Perlmutter	Q 7	Spaeth, Sigmund	R 19	Yeast Foamers, with Jan
M 25	Lotus Gardens Orchestra	DD 10	Poynton, Loretta	L 10	Spross, Charles Gilbert		Garber
K 2	Lullaby Lady	M 47	Quaw, Gene	C 16	Stamp Adventures Club	T 34	Yesterday and Today
						X 13	Yorke, Ruth
Z 10	Lum and Abner	N 21	Radio City Concert	I 1	Stannard, Capt. Wm. J.	M 44	Young, Victor
N 15	Lyon, Ruth	P 4	Radio City Organ	Z 5	Stark, Louise		
DD 18	McCloud, Mac	DD 20	Radio Guild	M 4	Stern, Harold		
Q 9	McConnell, Smiling Ed	E 5	Radio Household Institute				
DD 15	McCoy, Mary	W 5	Radio Pulpit				
D 7	McNamee, Graham	T 38	Radio Rubes				
D 1	McNaughton, Harry	N 21	Rapee, Erno				
F 23	MacDonald, Claudine						
J 2	Madison Ensemble						

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FOLLOW YOUR FAVORITE STAR



Agnes

MOOREHEAD

Boston

REDHEAD

By R. R. ENDICOTT

IF YOU are one of the sixty million people in this country who think they could become successful radio performers, you may get a few good tips from the career of Agnes Moorehead. She, you know, is the comparative youngster who has taken only four years to become one of radio's leading dramatic actresses. It's unusual enough for *any* girl, unless she's a gag comedienne or singer, to be given a contract or to be featured. Well, Agnes Moorehead not only gets contracts and has her name played up on each program, but she also has entire programs built around the characters she plays. And, what's more, she is so securely established that she can even *refuse* to allow her name to be used in connection with programs when she does not like the kind of material prepared for her.

But please don't think I'm implying that Miss Moorehead is perhaps a bit temperamental or upstage. On the contrary. She's a thoroughly pleasant person and not at all like *Anna*, her popular "Evening In Paris" program character. Anna, you'll recall, is a rather plain country gal who somehow

never seems to get anything just right. Agnes, on the other hand, is an unusually attractive red-headed city gal who impresses you as being likely to get almost everything exactly right—particularly her dramatic characterizations.

I DISCUSSED this and that with Miss Moorehead during a rehearsal of her "Evening In Paris" program. When I got to the studio she and André Baruch were talking and gesturing into the microphone while Jack Shilkret and the boys in his brother Nat's orchestra (Nat is in Europe on vacation and Jack is bantoning for him) were sitting around laughing at the lines and antics of the pair at the mike—even though they were hearing the skit for the sixth time. I ducked into the control room and sat down among a flock of production men. Even *they* were laughing and they must have heard or read the stuff a dozen times.

When her part of the rehearsal was over Agnes came back to the control room and suggested that we find a quiet, uncrowded place where we

could talk. As Jack Shilkret was just starting to put the orchestra through its paces, the only uncongested nook seemed to be the decompression chamber, so to speak, between the control room and the studio. This cubicle, about the size of the ordinary New York apartment bedroom (5'x8'), was filled with odd bits of studio furniture, but only one chair. Agnes insisted she would be perfectly comfortable perched against the wall on a low, wooden music rack, so, after protesting just about long enough (who says chivalry is dead?), I sat on the chair and we talked for an hour.

I ASKED Agnes how she ever got started impersonating a twangy-voiced bit of rustic flora like *Anna*.

"That just shows what can happen to you in this business," Agnes said. "A hick character called *Nana* was written into the first 'Mysteries In Paris' shows to give the mysteries comic relief. I got the part and for some strange reason the character became tremendously popular almost immediately. Apparently she re-

reminded listeners of Zasu Pitts. At least, hundreds wrote in and said that when they heard *Nana* they could see Zasu. Then the whole idea of the program was revised and the name changed to 'Evening In Paris.' But the sponsors thought they'd better keep the comic character. They call her *Anna* now but don't ask me why."

Although Agnes didn't say so, the fact is that *Nana*, or *Anna*, stole the show, and instead of having just a few lines as she did at first, the whole dramatic part of the program is now written around her.

"How do you like being identified with that type of character?" I asked Miss Moorehead, "Doesn't it tend to make listeners and sponsors pigeonhole you as a rural comic."

"I wouldn't say that," she replied. "*Anna* is undoubtedly my best known character, but I've played hundreds of different parts. I do all kinds of dialects. And right now I'm even doing a rabbit—Peter Rabbit—in A. A. Milne's *Winnie The Pooh* series. This fall I'll be back in the *Sherlock Holmes* and the Warden Lawes *Twenty Thousand Years in Sing* programs."

Miss Moorehead then went on to explain how she learns dialects. She does it by taking every chance she gets to study different types and nationalities. She goes down to the wharves, for example, and listens to the passengers and crews from foreign ships; she goes to prizefights and absorbs the polyglot voice of the crowd; and she is a frequent visitor to New York's International House, where people of every race and country make their home.

SHE maintains that the only way to be any good in her kind of work is to be forever studying people. It's no secret, of course, that most radio writers, directors, actors and actresses make no intelligent attempt to bring reality to their characters. Miss Moorehead thinks that is where one great improvement in radio programs will be made in the next few years. She is intensely sincere in her belief that slipshod writing, directing, and acting are among the major reasons for all the damning radio has to endure today. And she is not going to lay her work open to any of the usual criticisms, if painstaking preparation and intelligent interpretation will prevent them.

We talked about radio work in comparison with the stage. Agnes spent several years on the stage in St. Louis and New York. Although born in Boston, she has lived longer in St. Louis than anywhere else. Her father is a minister, but he did not object when she joined the chorus of the St. Louis municipal opera company and understudied the comedienne. Then Miss Moorehead came to New York and

played in several Broadway hits (and errors) before trying radio.

"What do you think the chances are," I asked her, "for a dramatic actress in radio to attain the reputation and income that are possible on the stage? It seems to me that so far every really well known and well paid woman in radio is either a gag comedienne or a singer."

Agnes laughed. "Well, as far as I'm concerned," she replied, "radio has been much kinder to me than the stage ever was. But I realize that doesn't answer your question. I should say that radio is slowly making a definite place for good actors and actresses. I am so much more enthusiastic over the possibilities of radio than I ever was about the stage that I may be prejudiced. Radio obviously offers a far greater audience for the artist than any stage, and everything indicates that radio technique in producing plays is improving to such an extent that we shall soon be able to put on dramatic programs of as absorbing interest as any stage play. And when that happens the stars in radio plays will be just as well paid as any star ever was on the stage."

WHETHER you agree with Agnes or not, you'll admit that she's a girl who seems to know what she's trying to do. And if you could have heard her expound her convictions I think she would have convinced you. She's certainly an industrious and intelligent young lady and, if anyone's success can be "explained," that's probably the explanation of hers.

The only thing that struck me as incongruous about the whole interview was that such a small, attractive person (five feet three, 114 pounds) could be so impressive . . . sitting on a music rack.

PROGRAM REVIEWS

(Continued)

all of the mob that followed the old Fire Chief himself.

"BUICK ON PARADE"

(Review based on first program)

(NBC-WEAF, Monday at 10:00-11:00 PM-DST)

Cast—Gus Haenschen's Orchestra, Conrad Thibault, Graham McNamee, Arlene Jackson, Arthur Boran, Ohman and Arden, The Nightingales, The Songsmiths.

Comment—Little imagination shown in combining the proven talents of this expensive flock of stars. Individually they were excellent—except Arthur Boran, whose imitations lacked conviction and humor. (Disobeying doctor's orders, Arlene Jackson postponed an operation to sing, and had a nurse beside her at the mike. Game kid.)

The Plug—Graham McNamee fans probably found his usual over-enthus-

iasm digestible—but the majority of listeners must have resented Boran's imitation of Wiley Post in the testimonial. The faith-shattered public is in no condition to stand this flirting with the truth. The trick was not only unfair but stupid, as Wiley himself had broadcast for Socony on the same station two hours before.

Opinion—Cut out the faking—get a good comic—add a dash of showmanship, and the show should be a wow.

VERA VAN

(CBS-WABC, Sunday at 7:00 PM-DST)

Comment—The folks in Marion, Ohio, remember Vera as a child dancer who made the neighbors "O-o-h!" and "A-a-h!" and predict that she would make her mark with her toes. Vaudeville audiences remember her as an excellent dancer who could also sing a popular tune commendably. But Vera had other ideas—worked conscientiously on them—studied voice—and became so popular with West Coast radio fans that CBS brought her East and is building her up for a sponsor. Miss Van has a clear soprano voice that takes high notes without offending the microphone. With her knowledge of rhythm, she can sing hot as well as sweet, but she prefers the classic field.

Opinion—Good prospect for a commercial program.

"LUM AND ABNER"

(NBC-WEAF, Monday through Thursday at 7:30 PM and Friday at 10:30 PM-DST)

Cast—Norris Goff and Chester Lauck

Comment—If you are a customer for hick dialect, here are a couple of rural character players who know how to speak the language. The "cracker" lingo is wrapped around the usual large hunks of homey happenings, perked up with the kind of folksy humor that goes over big with people who like hick dialect. And so if you are one of those who like hick dialect, you will like Lum and Abner because these hick character actors certainly can do hick dialect, and . . . well you probably get the idea. In other words, it's a good hick dialect program.

The Plug—Pretty easy to take. The Ford dealers, who sponsor the program, seem to realize that their product is fairly well known, so they just concentrate on a few catch-phrases and sneak in an occasional sock during the hick dialect part of the program—or maybe you'd forgotten that I said it was a hick dialect program.

Comment—Entertaining sketches for those who enjoy a good hick dia . . . now, now—put down that brick. I'll quit.

POPULAR TUNES

(Continued)

played from merely looking at the black and white notes and lyrics. But there are many songs that require a demonstration, not alone by a piano, but by instruments of the *sustained type* as well. I believe "Hold Me" is in that class. Had I heard it played moderately slowly by a good dance orchestra, featuring the reeds and strings, I might have realized that the song was very much on the same order as "Tell Me," a tune over which I went into rhapsodies many, many years ago. When I did come to the conclusion that "Hold Me" was a grand tune for popular consumption, it had been whacked out by most of my colleagues on the air. And in many cases it was played and sung so much better than we could ever hope to do it that I felt it best to forget about it entirely.

"THREE WISHES"

By Douglas Furbur and George Posford. Published by Sam Fox Publishing Co.

From the British movie, "The Good Companions," comes a song that we feel is a credit to our repertoire, "Three Wishes." There seems to be something successful about having the word "three" in a song: "Three Little Words," "Three Guesses," "Three On A Match" are examples.

"Three Wishes" is unusually well written. It is, incidentally, one of

our first recordings for the new Bluebird 25c Victor record. The proofs of the records, to which my boys and I listened today, were pleasing—especially the record of "Three Wishes." We play the song after the style of Ray Noble, whose English Victor record showed me just how lovely it really could be.

"BLUE PRELUDE"

By Gordon Jenkins and Joe Bishop. Published by Keit-Engel, Inc.

Just a little bouquet in the general direction of Isham Jones and his orchestra. Two of his boys, Gordon Jenkins and Joe Bishop, evidently inspired by the prolific output of their director (who has been writing tunes since the World War, and whose run of hits during 1923 and 1924 was unprecedented), have given Isham and the rest of us an unusually fine number.

I would call it a combination of "Song Of The Bayou" and "Chloe," as its thought, rhythm, and general minor quality are a bit like both. It makes a delightful trombone and trumpet feature fox trot. The boys saw fit to make it an oddity, having no verse, and 40 measures.

We take it at what is commonly called "stomp tempo," with accented rhythm, accenting equally the four beats of the measure. The "stomp" idea came partly from Harlem and partly from Mr. Jolson's building up of the last part of his last chorus by stamping his feet on the floor with

each beat of the measure—thus stamping into the mind of his audience each word and each note of the composition.

"FREE"

By Dana Suesse and Ed Heyman. Published by Harms, Inc.

I have previously mentioned Dana Suesse on this page. Her "Jazz Nocturne" brought her into Tin Pan Alley prominence. And her earlier "Whistling In The Dark" and her unusual piano style have made her the subject of much discussion at Lindy's, where musical notables meet daily.

Larry Spier, who was probably responsible for the development of Johnny Green and Ed Heyman in the popular music field, saw fit to merge Dana's unusual melody with a lyric by Ed Heyman. The combination is "Free."

The song haunted me for days after I first heard and played it. As to its chances of becoming a rival to "Hold Me," I have my doubts, because Miss Suesse, like Johnny Green, is inclined to write beautiful things which rarely are as easily absorbed as the triter melodic twists of other composers. Still, I thought enough of "Free" to include it in our first Bluebird recordings. The record passed muster (although it sounded as if our rhythm section had gone out for a shave during the chorus).

"RADIO UNCLE"

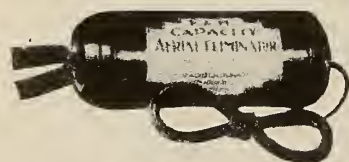
(Continued)

11. Jimmie Peterson
12. Joe Wiggins
13. Louie Brendel
14. Helen Connell

"O.K.," said Nails. "And for Gaw's sake, bawl out the key name a little louder than the others when you come to it. Now, here, on the eleventh, for instance, when you come to Jimmy Peterson, give us the Jimmy Peterson good and loud, or clear your throat or sumpin', so we'll wake up and listen. Gawd knows it's hard enough to keep awake having to listen to all that other drivell of yours, just to get ten or fifteen words meant for us. Wake us up somehow when our turn comes."

"And try to give us our stuff a little earlier on your program. Then we can tune out on you and get back to doing something useful on the boat." This from Splinter.

"And ain't there something that you can do about that giggle of yours? That ha, ha, ha makes me sick," snarled Sneerface.



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TOWN..... STATE.....

"That's what puts my act across. I've got to have personality. I got to be a radio artist first and foremost, or the radio station throws me out and the first thing you know your wireless signal service goes haywire. It's worked all right so far, hasn't it?"

"Yeh, it's all right. Here's your money for the last two weeks. The code stays the same, don't it? 'You ought to come when your mamma calls' still means the gang on shore has got everything fixed and it's all right to land a load that night?"

"Yeh," said Uncle Tom, "but I've been thinking about the code. We've got to keep getting variety and adding new stuff, or my public will get tired of the old patter, and somebody might get wise. I've written a bunch of new messages, just to keep my act fresh." He drew another sheet of paper from his pocket and handed it to Nails, who opened it, looked it over casually, and read part of it aloud:

"'You ought to wash thoroughly behind your neck and ears' . . . 'Clean up your cargo and bring everything ashore tonight.'"

"'Hang up your wash rag' . . . 'Lay low, and don't try to land anything for a week.'"

AND that is how Mrs. Timothy Tottle, wife of Timothy Tottle and mother of Timothy Tottle, Jr., unwittingly tied up a rum ship for a week and thus temporarily paralyzed an important sector of a great American industry. All because Mrs. Tottle had a way of ignoring her husband's ideas on methods of controlling Junior, and finally took the reins in her own hands and wrote to Uncle Tom about Junior's wash rag shortcomings. And all because she happened to do it on the second of the month and Uncle Tom got around to answering it on the fourth and because he put Junior's answer early on his program, and didn't remember that he had a more vital notice for a fictitious Timothy Tottle later, which would signal the boys on the boat to hurry in with everything they had. And because Uncle Tom's giggling made the boys on the boat so seasick that when they got what they wanted on his program that evening they tuned out on him . . . snap . . . like that.

BUT here comes the funniest part of all:

When Timmie Tottle had heard his name on the radio, and the admonition to hang up his wash rag, he had excitedly tuned off Uncle Tom and slipped upstairs and hung up the wash rag in question, and not only hung it up but folded it with great care and precision.

"So!" raged Mr. Tottle to Mrs.

Tottle, "you really wrote in to that low-life, did you? Over my head. No respect for my wishes in the matter. I'm nobody around here! What I say doesn't mean a thing in this house!"

"Now, let's wait and see, Father. Let's see. It may do Junior some good."

The next morning, Mrs. Tottle called her husband into the bath room to see a miracle.

"That's the first time in his life that Timmie ever hung up his wash rag."

And Timmie hung it up every day from then on.

Mr. Tottle could do nothing but suffer in silence. Uncle Tom was now tuned in every evening twice as loud as ever. Mr. Tottle sat through the program a grim, glum martyr. Mrs. Tottle and Timmie beamed.

But about ten days later, Uncle Tom failed to come on at the usual hour. Without explanation, WQZ substituted a good jazz orchestra in place of the Uncle Tom act.

Mr. Tottle was delighted.

"Somebody has done it at last. Somebody has murdered that guy at last!"

He wasn't far wrong.

IT SEEMS that Uncle Tom had disappeared from WQZ for three days. And when he had come back, it was with a black eye, ten stitches in his scalp, a court plaster on one cheek, and a bruise on his chin. Evidently he had been out with some rough company, somebody who apparently must have had a reason for being pretty sore at him.

And even a radio artist can't get away with conduct like that . . . absence from the studio without permission . . . indifference to schedule . . . going out with rowdies.

WQZ had had to give Uncle Tom the air—in the good old-fashioned sense.

SHORT WAVES

(Continued)

parts of the world widely separated by water—the most famous channel being the New York to London circuit. It happens, however, that all conversations worth eavesdropping on are scrambled—so distorted that English sounds exactly like Chinese, and elaborate equipment is required to unscramble the voice on the other end.

Entertainment value: 5%.

ADDING these percentages, we find that, altogether, the entertainment value of short wave reception is about on a par with that of conventional broadcasting. But we have neglected one consideration which, in many instances, tips the scales definitely on the short wave side—namely the appeal to the DX fan. To the twirler of the mid-

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night dial, short waves offer a new realm of greater pleasure and less prevarication. There is no time, day or night, at which it is not possible, on a good receiver, to pull in stations many thousands of miles away. True, it is often possible to receive European stations via long wave rebroadcasts, but the thrill of direct contact is missing. For the fan to whom the crackling swish of a distant carrier is more enticing than a night's slumber, we must reverse the order of percentages. The short wave set rates 100%—and the long wave broadcast receiver somewhat less than that.

It is obvious that short wave reception in no way takes the place of long wave reception. Rather, it supplements it. And advantage should be taken of its high entertainment value. The most simple and satisfactory solution to the problem is a high grade combination all wave receiver.

VOICE OF THE LISTENER

(Continued)

Wishing RADIO FAN-FARE worldwide success and assuring you that each issue will find a place in my home, I am, Agnes Gearhart, 1746 Arlington Avenue, Toledo, Ohio.

• • •

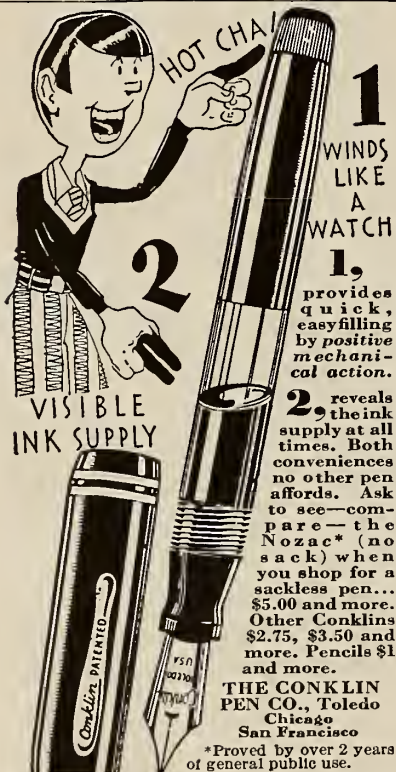
In examining the Artist and Program Schedule I find the idea of listing the artists alphabetically is a great help. There are many times when one loses

track of a favorite and has great difficulty in locating him or her. The idea is a great one and should certainly add to the well deserved popularity of your publication. Rowena Postles, Box 573, Westfield, N. J. . . .

What has happened to Nellie Revell? Her column was always very interesting and we sure do miss it. The Program Finder is good, but I cannot see the necessity of it in view of the fact that all newspapers have complete radio program schedules every day. It would be much nicer to give us more interesting news about our favorite radio stars. Mrs. A. V. Schneider, 1815 Summerfield Avenue, Brooklyn, New York. (See pages 10 and 11 for Nellie Revell. Editor.)

Received my magazine yesterday and liked it very much. But would rather have reading matter in place of the radio programs as I get them in my New York paper every day. Otherwise the book is O.K. Mrs. G. W. Olney, R.F.D. 2, Ridgefield, Connecticut.

(Daily radio program schedules are printed in only a few hundred of the more than two thousand daily newspapers in the United States. The list of newspapers printing radio news of any sort is rapidly decreasing. It is likely that big city newspapers soon will carry no radio news that is not paid for by advertisers. FAN-FARE's Program Finder is intended primarily for the majority of its readers to whom a daily newspaper schedule is not readily available. Features of the Program Finder not found in any newspaper are the listing of artists and the convenient classification of programs by subject matter. Editor.)



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STOOPNAGLE'S SECRETS

(Continued)

her in which was concealed a microphone, and read out of it to her studio audience cryptic society notes like this: "Who was the man in a green sedan who drove to the apartment house at the corner of Umpty-ninth Street and Walloo Avenue last night at ten-forty-six o'clock, stopped and looked up at a window shade on the sixth floor, then went in and stayed until eleven-six and came out and drove away?" Curiosity was as rampant as if the items had been in Winchell's column, while all the time they were being manufactured happily by F. Chase Taylor. It was then that he began to formulate the ideas out of which grew the character of Colonel Lemuel Q. Stoopnagle.

Even now that character is an entirely separate one from his own. He steps into it deliberately. It has proved a marvelous escape from his troubles. The tribulations of F. Chase Taylor cannot pursue him into the entity of Colonel Lemuel Q. Stoopnagle.

THE big reason for the consistently fresh quality of his humor is that it is original. That is why there is in it none of that tired feeling which you can detect in the programs of comedians whose gags were written or swiped for them by hack joke producers—gags apparently collected on the theory that if something has been sold before it can be sold again (which works pretty well in selling jokes but has yet to build up a lasting following for a comedian). The jokes sound stale no matter how clever and frolicsome the manner of the artist who is breaking his neck to put them over.

Stoopnagle and Budd stick to their own style, refuse to be bothered by the inevitable suggestions of Broadway-minded professionals. They could not stick to their own humor if they did not understand exactly what their own humor consists of, what underlying principles are its basis. And those foundation ideas are what they have now broken down and told.

THERE are certain key words always in the back of the creative mind of Colonel Stoopnagle. They are all twenty-five-cent words, but don't let that worry you—they're not that way when they come out.

One word is *futility*. You and I puzzle and sweat and work hard and play the game according to the rules, and when we are through where are we?

Another word is *pretentiousness*. The big, the solemn, the self-important are always the Colonel's favorite targets. A third word is *incongruity*,

which explains the delicious contrast between Stoopnagle's subject and his handling of it that makes everyone think he just happened to be born cockeyed. The fourth word is *humanity*. It is the most important word of all, because by keeping it in mind he brings his humor close to the lives of us, the hundred million.

Now find those four words in the following typically Stoopnagle episode, butchered though it will be in this version. It is the favorite of the Colonel himself and can only be relished by true Stoopnaggeers. (All others change here.)

The construction engineer calls up the financial big shot.

"I just wanted to tell you," he says, "that your billion dollar bridge over the Chesapeake has at last been completed."

"Indeed," says the boss, "why, that is just dandy. I certainly am proud of you boys. I wish I could have been with you for the opening. And so the cars are now whizzing merrily over it?"

"No, sir," the engineer admits with the mild embarrassment of one who has awkwardly upset a tea cup. "You see, sir, we made a slight mistake. We must have forgotten one of the spans, because it doesn't quite reach the other shore."

And the only answer from the big executive, the man who has spent a billion dollars to build a bridge across the Chesapeake, is this:

"Aw, shucks."

Well, we warned you. If you're not a hundred-percenter, you can't fill in with your imagination the fine points of their exposition and get your laugh. But if you can, here is why you got such a deeply satisfying chuckle:

The first key word, *pretentiousness*, is in the bigness of the bridge, the tumult and the shouting that always go with those stupendous undertakings, and the pomposity of the big official who officiates at ceremonials. Colonel Stoopnagle sticks his pin square into these balloons. And the resulting slow deflation is pure Stoopnagle. "Aw, shucks." Those two words do the job. They are *incongruous* because they are so inadequate to the billion-dollar situation. They show up the *futility* of the most far-flung ambitions, and express the puny despair of all *humanity* when our best-laid plans bite the dust.

NOT all four key words are always found in every sketch. Sometimes three of them, or two, or only one. For instance, *futility* is Stoopnagle's most precious theme. It sounds pretty pessimistic, doesn't it? One of the curious paradoxes about humor is that the better it is and the closer it approaches real art, the more

pathos and futility and basic pessimism you will find expressed in it. Witness Charlie Chaplin in his great days. Would you call him a cheerful figure?

But the swell part of it all is that these real artists can take the tough things that make us cry in life and use them to make us laugh.

We are all familiar with the feeling of frustration and boredom and helplessness at the routine of life, but not many of us are conscious of just which trifles have mounted up to make our shoulders sag down.

Colonel Stoopnagle, who is himself essentially normal and subject to all of life's petty annoyances, is gifted with the divine ability to select the significant cinder in the eye of the universe. His "irks" are our irks and we get them off our chest through him.

He will get an idea, for instance, on a morning when he is lying in bed too borne down by life's trifles to get up. The closet door is open and he notices that the one elegantly pressed suit hanging there makes all the rest of his clothes look perfectly terrible. Out of that comes the invention of a "permanently wrinkled suit" for hanging in the closet to make your other clothes look natty. The futility theme combined with the humanity chord makes that funny.

YOU will find that in most Stoopnagle stunts there is a great big thing like the bridge across the Chesapeake. He is always on the lookout for something stupendous to approach from the point of view of small, average Mr. Humanity. Hence the enterprise of selling skylines to small towns. That's why ship-launchings are his meat. And then there is the man who has been given a bottle of champagne. He doesn't like champagne so he buys a yacht to break the bottle over the bow. Passing by a "yacht store" one day in New York, Colonel Stoopnagle could not resist the spectacle of this tremendous salon with its huge brassbound yachts sitting around, and thousands of people going by for whom these things just do not exist. Nobody ever went in to buy and the only person in sight in the store was a little man sitting at a desk figuring and looking important. So out of that is worked the idea of the man who goes in a yacht store to buy half a yacht, charges it, has it wrapped up and sent the next day to his apartment. The whole transaction takes place in perfect solemnity. Only after the clerk has figured to the exact cent what exactly half a yacht would cost does he break down and ask why only the bow is being bought. "Because," the purchaser replies, "my daughter is christening a boat next week and she wants to practice."

tening a boat next week and she wants to practice."

Sir Hubert Wilkins had only to start his absurd underwater expedition to the North Pole, forcing us to read columns of front page publicity about it, when he was presented with the S. S. S. S. S. S. Stoopnagle which Stoopnagle and Budd launched with only one slight mishap: it did not float.

We all get a little sick of success stories, so Colonel Stoopnagle interviews "little known personalities of industry" and shows us the man who is engaged in not writing the things you read between the lines in letters. Also the telephone operator in a hotel who busies herself with not calling people who wish not to be called until twelve o'clock. She works much harder than her colleague whose lesser job consists of not calling people until ten o'clock. And there are the hookless hooks for not hanging your mother-in-law's picture—green ones for not hanging it in the dining room, blue ones for not hanging it in the bedroom, and so on.

Nothing would be more fun than to go on quoting chapter and verse for this thesis, but the magazine hasn't been published that would hold all the choice examples of Stoopnagliana. So I'll conclude with a sticker. Even the Colonel can't classify it. He doesn't know why it's funny, but he knows it is truly his own. I think I could analyze it like the rest, but it would be a shame. It's too sweet. I'll leave it to you.

A modest but stuttering sportsman meets a friend. "Well, old chap, and where have you been?" asks the friend.

"Oh, just t-t-t-tiger-hunting," says the sportsman.

"Tiger hunting, eh? Where?"

"Oh, Y-Y-Y-Y-Yucatan."

"Yucatan! Why, there aren't any tigers there. You must mean Africa."

"All right," says our hero with charming acquiescence. "I was in A-A-A-A-Africa, then."

"How did you catch your tigers?"

"Oh, I worked out a s-s-s-s-system. I s-s-s-sort of snuck up on them and twisted their tails until their heads dropped off."

"Well, have you seen any tigers since you got back to New York?"

"Yes, I have. I saw one only yesterday in my back yard."

"Did you get him?"

"Well, I went down and snuck up on him and got hold of his t-t-tail and twisted it—"

"Until his head dropped off?"

"No. I stopped twisting it."

"For heaven's sake, why?"

"Well, as I was t-t-t-wisting I got to thinking: 'What if this is some p-p-p-poor man's tiger?'"



J. E. Smith
President

**National Radio
Institute**

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Doubled
and
Tripled
Salaries**

**Many of
My Men
Make \$40
\$60 \$75
a Week**

I'll Train You at Home to Fill a GOOD Job in Radio

Send for my book of information on the opportunities in Radio. It's FREE. Mail the coupon now. Get the facts of your opportunities in this field with a future. N.R.I. training fits you for jobs making, selling, servicing sets; to have your own business; to operate on board ships, in a broadcasting or commercial land station; for television, aircraft Radio and many other branches. My FREE book gives you full information on Radio's many opportunities for success and how you can quickly learn at home to be a Radio Expert.

**Many Radio Experts
Make \$40, \$60, \$75 a
Week**

Why struggle along in a dull job with low pay and no future? Start training now for the live-wire Radio field. I have doubled and tripled salaries. Many men holding key jobs in Radio got their start through N.R.I. training.

**Many Make \$5, \$10, \$15 a
Week Extra Almost at
Once**

Hold your job. I'll not only train you in a few hours of your spare time a week, but the day you enroll I'll send you instructions which you should master quickly for doing 28 Radio jobs common in most every neighborhood. I will give you Radio Equipment for conducting experiments and making tests that teach you to build and service practically every type of receiving set made. Fred J. Dubuque, 19 Church St., Oswego, N. Y. wrote: "I have made about \$1,200 in a little over two years' spare-time Radio work."

**ACT NOW. Get my Book
--FREE**

My book has shown hundreds of fellows how to make more money and win success. It's FREE to any ambitious fellow over 15 years of age. Investigate. Find out what Radio offers; about my Course; what others who have taken it are doing and making, about my Money-Back Agreement, and the many other N.R.I. features. Mail the coupon for your copy RIGHT NOW.

**J. E. SMITH, President
Dept. 3JR3
National Radio Institute
Washington, D.C.**

MAIL NOW for FREE PROOF


J. E. Smith, President,
National Radio Institute,
Dept. 3JR3,
Washington, D. C.

Dear Mr. Smith: Without obligating me, send free book about spare-time and full-time Radio Opportunities and how I can train for them at home. Please print plainly.)

Name Age.....

Address

City..... State.....





Broadcasting Stations employ trained men for jobs paying up to \$5,000 a year.



Radio is making flying safer. Radio operators employed through Civil Service Commission earn \$1,620 to \$2,800 a year.



Spare-time set servicing pays many N.R.I. men \$5, \$10, \$15 a week extra. Full-time men make as much as \$40, \$60, \$75 a week.

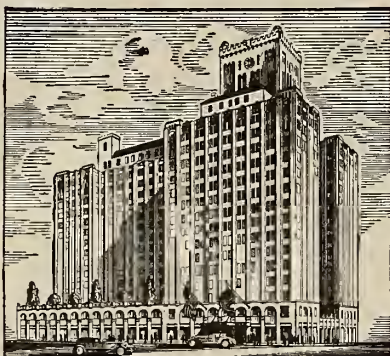


Television is the coming field. You can get ready for it through N.R.I. training.

SELECT THIS HOTEL

FOR YOUR SUMMER VISIT TO NEW YORK!

When you come to the "First city of the world" for a vacation of thrills and shopping, be sure to enjoy the added pleasure of living in the new, smart center of New York . . . at the modern Hotel Montclair. The Montclair is adjacent to all the railroad and important bus terminals, the better shops and the glamorous theatrical district. It offers you every comfort at rates that are surprisingly moderate.



**800 ROOMS—EACH WITH
BATH, SHOWER, RADIO**

SINGLE

from **\$2.50 to \$5.00** per day
Weekly from \$15.00

DOUBLE

from **\$3.50 to \$6.00** per day
Weekly from \$21.00

Something New in New York . . . Casino-in-the-Air! For lunch or tea, dinner or supper. Moderate prices. No covert or minimum charge. Music by Scotti and his Hotel Montclair Dance Orchestra.

HOTEL MONTCLAIR

**Lexington Avenue at 49th Street
NEW YORK CITY**

SLIPPING AND GRIPPING

(Continued)

to slip. The broadcasts were discontinued only because Phillips Lord (who played *Seth* and was the works of the show) left on a well earned round-the-world cruising vacation. Accordingly, we want to doff our hat to the author and cast before their work is forgotten. The activities of the *Parkers* and their friends have always been lush with sentiment, but it was never allowed to go so far that it became a cheap and ridiculous attempt at tear-jerking. It was really remarkable how the program always stopped laying on the hokum just before it got too heavy to bear. Every performer in the cast was good, the sketches were written with a convincing naturalness, and the capable direction kept up the interest of all except those who just couldn't get aroused over small town doings. As for us, we're a better boy for having listened to the folks from Jonesport.

Phil Cook . . . is, unfortunately, off the air. We recommend that a sponsor grab him quick. Phil has one of the friendliest, most likable personalities in radio. He's versatile and he's original. What more do you advertisers want?

Andy Sannella . . . Phil Cook's radio sidekick. Another sure-fire bet for some sponsor.

Edwin C. Hill . . . The best in his business if you'll stand for a little flag waving and some expressions of opinion that you may not hold with. We've never heard a broadcast of Mr. Hill's that bored us. Barbasol will sponsor Ed starting Sept. 11. Be sure to tune in.



MISS THESE—*Smilin' Ed McConnell* . . . One of the worst one man shows ever conceived because of the sappy combination of "entertainment" and advertising.

For instance, on a recent program *Smilin' Ed* said, "Well, I'd better stop talkin' about Acme Ant Killer and sing you a little hymn . . . All right, folks, I'll sing you the verse of 'Does Jesus Care?'" (We should think He would.)

The best one man programs we've ever heard were put on several years ago by one Charley Hamp on behalf of Dr. Straska's Toothpaste. They were loaded with advertising and yet Charley made folks all over the country take it and like it. He was the first of radio's singing-playing humorists who could actually kid the boys and girls into buying the product. It has been reported that Charley is now on the West Coast looking for a sponsor. We hope he finds a good one, quick.

The First Nighter . . . The old hoke overplayed by Charles Hughes, June Meredith, and Don Ameche.

Poland Water Program . . . Ditto, only much worse.

Soconyland Sketches . . . Hick stuff; veddy, veddy dull.

Gypsy Nina . . . The sort of voice we don't appreciate, but she's better than some who've found sponsors.

Household Musical Memories . . . Josef Koestner's Orchestra, Alice Mock (soprano), vocal trio, contest, and Edgar Guest. We rate them in that order. Mr. Guest's extremely folksy personality doesn't penetrate the microphone. We've heard him make intensely interesting talks at Father and Son luncheons, Rotary get-togethers, etc., so the trouble is with radio and not with the Bungalow Poet.

Potash and Perlmutter . . . Too bad this was revived because people are going to think that Montague Glass' two Jewish characters were never funny. The sponsors may not know about their mistake yet because they are apparently not perceptive enough to realize how offensive their dramatized advertising of Feenamint is.

Chase and Sanborn Coffee Program —The music and singing is all that is keeping this one going. Mr. Lahr's humor is flat and Leo Carrillo's Master of Sermonizing is . . . well, you'd have to hear some of the things he says to believe he said them. We understand that Mr. Lahr has just been given a 65-week contract by Standard Brands. If this is true then one of two things is certain. Either Bert has a marvelous agent, or he has worked out a new radio technique. We believe it must be the latter. Mr. Lahr has always been one of our favorite stage comedians, and it will be good news to know that he has at last discovered a formula that will put his personality over as effectively on the air as it is behind the footlights. Lord knows the radio stuff he has been doing is a discredit to his ability and showmanship.



GOOD SHOWS—*Phil Baker's Armour program* with Harry McNaughton, Roy Shield's Orchestra, the Merrie-Men, and the Neil Sisters. You call it madness, but we call it Baker.

The Sinclair Minstrels with Gene Arnold, Chauncey Parsons, Bill Childs, Mac McCloud, and Cliff Soubier. Lots of variety, good clean fun, and jokes that don't seem nearly so old as they are. If you ever liked a minstrel show this one should please you.

The Blackstone Plantation with Julia Sanderson, Frank Crumit, Parker Fennelly, and some well done advertising. We hope Frank and Julia never lack a sponsor. To us they are perhaps the friendliest, most pleasing personalities on the air. What if their voices aren't perfectly trained? We wouldn't care if they never hit a note right on the nose—so long as they retained their characteristic warmth, naturalness, and good humor.

—TUNA

**GLAMOUR!
ROMANCE!**

BIG MONEY!

BROADCASTING

**offers you these
and more!**

DO you, too, want to get into Broadcasting—the most fascinating, glamorous, highly paying industry in the world? Do you want to earn big money—more than you ever dreamed possible before? Do you want to have your voice brought into hundreds of thousands of homes all over the land? If you do, you'll read every word of this amazing opportunity.

For no matter where you live—no matter how old or how young you are—if you have talent—then here is a remarkable new way to realize your life's ambition. Broadcasting needs new talent—in fact the demand far exceeds the available supply.

Greatest Opportunity in Broadcasting

Because Broadcasting is expanding so fast that no one can predict to what gigantic size it will grow in the next few years—Broadcasting offers more opportunities for fame and success than perhaps any other industry in the world today.

Think of it! Broadcasting has been taking such rapid strides that today advertisers alone are spending more than 7 times as many millions a year as the entire industry did only four years ago. Last year, advertisers spent \$35,000,000, while Broadcasting Stations themselves spent millions for sustaining programs. Think of the millions that will be spent next year, and the year after—think of the glorious opportunities for thousands of talented and properly trained men and women.

Earn Big Money Quickly

Why not get your share of these millions? For if your speaking or singing voice shows promise, if you are good at thinking up ideas, if you can act, if you have any hidden talents that can be turned to profitable Broadcasting purposes, perhaps you can qualify for a job before the microphone. Let the Floyd Gibbons course show you how to turn your natural ability into money!



You can train for a big paying position in Broadcasting as an:

Announcer	Musical Director
Singer	Program Manager
Actor	Sales Manager
Advertising	Reader
Publicity	Writer
Musician	Director

Excellent opportunities in Broadcasting are open to men and women who have mastered the technique of radio presentation. Read how you, too, can prepare yourself for your share in Broadcasting.

But talent alone may not bring you Broadcasting success. You must have a thorough and complete knowledge of the technique of this new industry. Many a singer, actor, writer or other type of artist who had been successful in different lines of entertainment was a dismal failure before the microphone. Yet others, practically unknown a short time ago have risen to undreamed of fame and fortune. Why? Because they were trained in Broadcasting technique, while those others who failed were not.

Yet Broadcasting stations have not the time to train you. That is why the Floyd Gibbons School of Broadcasting was founded—to bring you the training that will start you on the road to Broadcasting success. This new easy Course gives you a most complete and thorough training in Broadcasting technique. It shows you how to solve every radio problem from the standpoint of the Broadcast—gives you a complete training in every phase of actual Broadcasting. Now you can profit by Floyd Gibbons' years of experience in Broadcasting. Through this remarkable course, you can train for a big paying Broadcasting position—right in your home—in your spare time—entirely without giving up your present position or making a single sacrifice of any kind—and acquire the technique that makes Radio Stars. Out of obscure places are coming the future Amos 'n' Andys, Graham MacNamees, Olive Palmers, and Floyd Gibbonses—why not be among them?



Complete Course in Radio Broadcasting by FLOYD GIBBONS

A few of the subjects covered are: The Studio and How it Works, Microphone Technique, How to Control the Voice and Make it Expressive, How to Train a Singing Voice for Broadcasting, The Knack of Describing, How to Write Radio Plays, Dramatic Broadcasts, How to Develop a Radio Personality, Sports Announcing, Educational Broadcasting, Radio Publicity, Advertising Broadcasts, Program Management, and dozens of other subjects.

Send for Valuable FREE Booklet

An interesting booklet entitled "How to Find Your Place in Broadcasting" tells you the whole fascinating story of the Floyd Gibbons School of Broadcasting. Let us show you how to qualify for a leading job in Broadcasting. Let us show you how to turn your undeveloped talents into money. Here is your chance to fill an important role in one of the most glamorous, powerful industries in the world. Send for "How to Find Your Place in Broadcasting" today. See for yourself how complete and practical the Floyd Gibbons Course in Broadcasting is. No cost or obligation. Act now—send coupon below today. Floyd Gibbons School of Broadcasting, Dept. 3K61, U. S. Savings Bank Building, 2000 14th Street, N.W., Washington, D. C.

This Book Sent To You FREE

Floyd Gibbons School of Broadcasting,
Dept. 3K61, U. S. Savings Bank Building,
2000 14th Street, N. W., Washington, D. C.

Without obligation send me your free booklet, "How to Find Your Place in Broadcasting," and full particulars of your home study course.

Name Age

Address

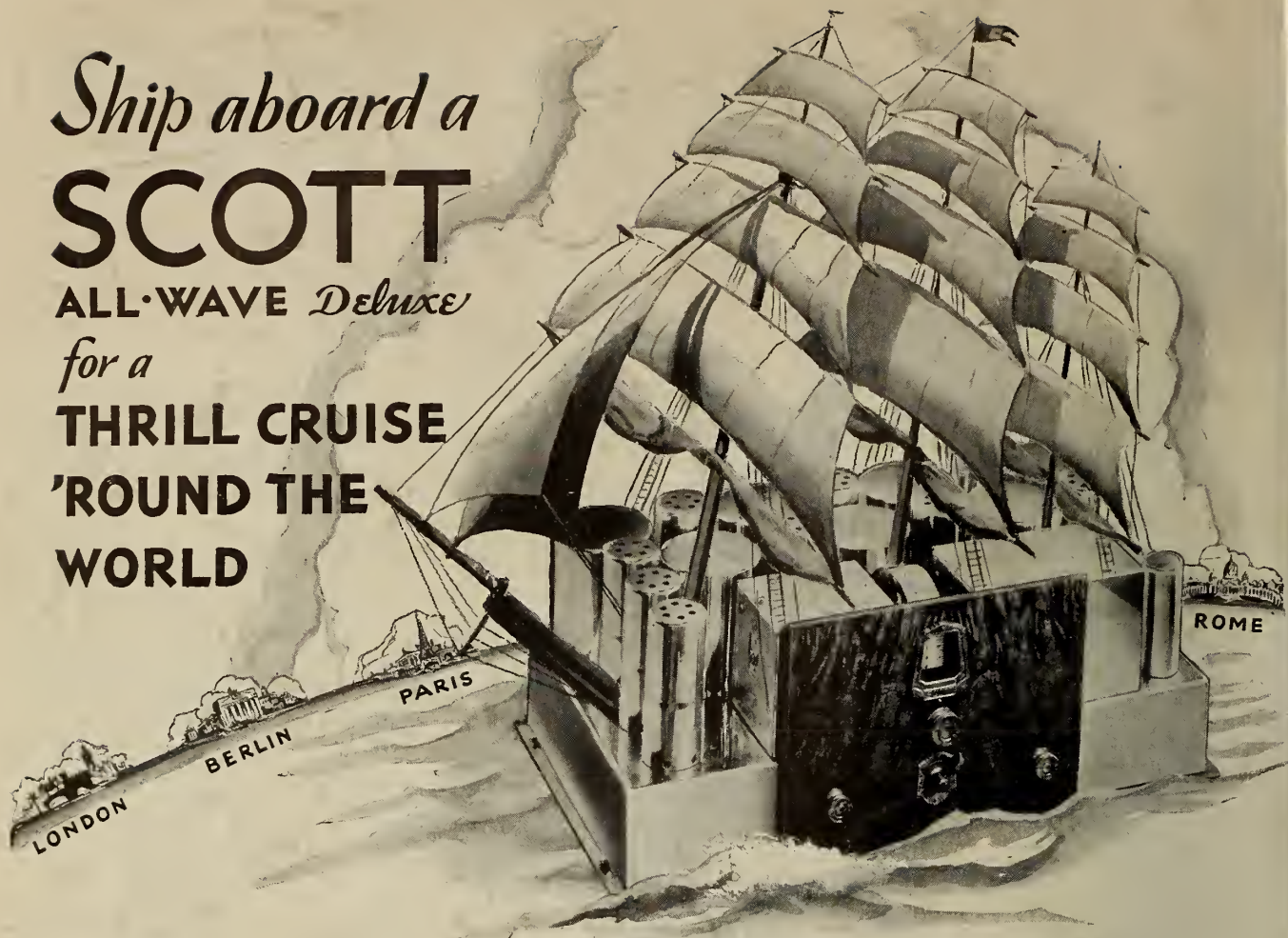
City State

Ship aboard a SCOTT

ALL-WAVE *Deluxe*

for a

THRILL CRUISE
'ROUND THE
WORLD



If you're an adventurer at heart (and aren't we all?) you'll glory in the thrills of cruising the ether-waves via a SCOTT ALL-WAVE *Deluxe* Radio.

Sit right in your own comfortable living room . . . there's no sea-bag to pack, no dunnage to stow, no passports to secure. Just the twist of a single, simple tuning dial and it's "Ho! You're off for strange lands of romance and allure!"

Supreme for Stay-at-Home Listeners

First a shake-down cruise in home waters. Listen in on American broadcast stations near and far—coast-to-coast is an easy jaunt. Discover the marvelous capability of this dream ship to carry you anywhere at your will . . . with a delightful fidelity of tone that puts you right into the sending studio, giving you every word of speech and every note of music with a glorious perfection that transcends all previous heights of mechanical sound reproduction. Your own ears will tell you so . . . and the evidence is backed up by scientific laboratory findings that prove SCOTT radio reproduction to be the closest to perfection yet attained.

As a first venture in short wave reception listen-in on the crime wave as reported by police calls from one end of the land to the other . . . eavesdrop on gossipy amateur wireless telephony "hams", and hear the air-planes and their ground stations talk back and forth.

Hear Canada and Mexico

Now venture farther! Roam the air-waves to Canada and Mexico. Hear something different . . . something typical of these near-by foreign lands broadcast on wave bands from 15 to 550 meters. Don't fret about the rumors you may have heard that these countries are soon to change wave-lengths . . . your SCOTT can be equipped to receive on all bands between 15 and 4,000 meters at a small extra charge.

Listen-in On All of Europe

And now you've "got the feel of your ship." Head out into the open . . . start on a fascinating exploration cruise for radio joys that are new and different.

Here's England, first! GSB, at Daventry, is sending out the news of the day for the benefit of Colonial

listeners-in . . . there's peppy music from a famous London hotel . . . and at signing off time (midnight in London, but only 6 P.M. Central Standard Time) the chimes of Big Ben, atop the Houses of Parliament, clang sonorously as though you were actually there to hear them in person.

Slip your moorings once again. Cross the Channel and lend an ear to Radio Colonial, Pontoise, France. It's bringing you Parisian music and typically French entertainment.

Varied Programs from Far Countries

Distance still lures you? Then set your course for Germany . . . in a jiffy you're listening to Zeesen, with programs of glorious symphony orchestras, and perhaps a speech by "Handsome Adolph" that will give you a different viewpoint on Hitlerism.

Make port at Madrid, in sunny Spain, and hear EAQ broadcasting typical National music. Announcements from this station are considerably made in English as well as Spanish.

Then swing south to Rome and hear the voice of 12RO's woman announcer tell you it's "Radio Roma, Napoli," that's on the air. Most likely the following musical program will be opera direct from LaScala, in Milan, or some other musical treat worth going actual miles to hear—and you'll be listening to it, with purity of tone and richness of reproduction that's truly amazing, without stirring from your easy chair at home.

And now for an adventure-trek that holds a supreme "kick" for the radio sensation-seeker! Sail away "down under." Listen in to VK2ME or VK3ME, in Sydney and Melbourne, Australia. Hear the call of that famous Kookaburra bird, listen with delight to an interesting and varied program of music and talks on the commercial and scenic attractions of the Antipodes.

Owners' Reports Show Real Ability

And these are but a few of the interesting places to be visited by means of your SCOTT ALL-WAVE *Deluxe* Receiver . . . F. L. Stitzinger, for instance, is a Scott owner who in a six-month's period received 1588 programs from 41 stations in 22 foreign lands. A. G. Luoma got 1261 programs from 75 different stations in 26 countries, and some 200 other SCOTT owners reported reception of 16,439 programs from 320 stations in 46 countries during the same time.

"Can such startling radio performance be true?"

you ask. Do you doubt that any but radio professionals can enjoy the delights of exploring the air-waves the world over, far from the too-familiar programs of broadcast stations here at home? Do you think that it may be possible, but feel that the cost of sufficiently able equipment is more than you can afford for entertainment?

New Value at Moderate Cost!

Then set your mind at ease! For such performance is actually possible . . . we gladly prove it to you, and back the proof by an iron-clad guarantee of consistent foreign reception.

Laboratory technique, employing the world's most skillful, specially trained engineers and craftsmen in custom-building a receiver constructed to the highest standards of perfection known in radio, makes possible the super-performance of the SCOTT ALL-WAVE *Deluxe* for any radio-user, regardless of his experience or skill in operating. In this set top efficiency is coupled with absolute simplicity of tuning.

Prohibitively high priced? Not at all! You can have a SCOTT, and enjoy the supreme thrill of mastering the air-waves of all the world, at moderate cost.

Get Complete Details—Mail Coupon!

Because the SCOTT ALL-WAVE *Deluxe* is one of the truly fine things of the world, custom-built for those discriminating people who demand the best, it is not distributed broadcast, to be casually picked up here, there, or anywhere. To get full particulars regarding it, absolute PROOF of its performance, and all the information you require, simply send the coupon below direct to the modern scientific laboratories where it is built.

E. H. SCOTT RADIO LABORATORIES, INC.
4450 Ravenswood Ave., Dep't D-93, Chicago, Ill.

Tell me how I can have a SCOTT ALL-WAVE *Deluxe* to take me radio world-cruising. Include all technical details, proofs of performance, and complete information.

Name

Address

City State

OCTOBER

OCT - 3 1933

15 CENTS

RADIO FAN-FARE

BURNS & ALLEN WERE GAGA EVEN THEN

CAN DANCE MAESTROS DANCE?



ETHEL SHUTTA . . . A house divided by chocolate and tea . . . GEORGE OLSEN

(See page 24)

JEFF MACHAMER • F. G. COOPER

RUDY VALLEE • HARRY EVANS

GOSSIP • HUMOR • REVIEWS



HERBERT MITCHELL

ROSARIO BOURDON

Famous as a composer, concert soloist on the 'cello, and conductor, Rosario Bourdon has just begun his seventh year as leader of Cities Service Orchestra. Before Mr. Bourdon entered radio he had studied, written, or played music in most of the large countries of the world. He was born in Montreal, in 1881, and by the time he was thirteen he had attended the Montclair School and the Jesuit College in Montreal and the Quebec Musical Academy. Then he went to the conservatory in Ghent, Belgium, and at fourteen became soloist with the Kursaal Orchestra of Ostend. Mr. Bourdon once worked in a Canadian saw mill and he swears that it was there he first had the idea of becoming a 'cellist. He composes best before breakfast and he likes baseball, football, golf, and tennis. But he says that movie love scenes annoy him to the point of madness.



THE TALK OF THE AIR

What's wrong with Radio?

WE keep hearing rumors that radio is not all it might be and you may have read some rather critical statements of programs in the pages of this magazine. Several bits of news have come to our notice lately, indicating not only what may be wrong with radio but also what improvement may be expected soon. In the first place, it looks as if both the networks and the independent stations will be able to sell more of their time to advertisers during the coming year than they have ever sold before. In this event there can be no excuse for inferior programs on the grounds of economy.

And consider the bulletin from Professor Frank N. Freeman, educational psychologist at the University of Chicago, who recently conducted an intelligence test among radio fans. Professor Freeman's figures show that the intelligence of radio audiences is probably higher than the intelligence of the population as a whole, and that radio programs are probably pitched at too low an intellectual level at present.

"It seems to be a common opinion," remarks the professor, "that the average intelligence of the radio audience is only as high as that of the thirteen-

or fourteen-year-old child. I am sure that there is a large group of highly intelligent radio listeners, and that it is advisable to keep this group in mind when planning programs."

SINCE the beginning of radio, broadcasters have talked much and done little about improving their product. Actually they have known practically nothing about who listens to their programs and they have been afraid to take many chances with anything but moron entertainment. We believe the radio people would be willing to try increasing the quality of their programs if they were sure of a good alibi in case the experiment did not work. Professor Freeman's tests, and others like them, should provide that alibi.

THEN there's the question of who writes the stuff you hear and how it's written. *Variety* prints this:

Stipend for the dramatic serial writer in radio has taken an appreciable boost the past few months. Freelance confectors of the continued plot are now averaging \$50 a 15-minute installment. Not so long ago \$25 was the usual return and \$35 was considered high.

So far radio hasn't developed from

its own continuity writing field one notable specialist in the serial craft. For this class of material it's still depending on newspapermen and the pulp boys, the latter's knack of turning them out in reams being a heavy asset.

Top men among the serial authoring coterie for radio are Bob Andrews and Roland Martini. . . . At the height of their typewriter pounding Andrews ran up a record of 40,000 words a week, involving 22 programs, and Martini had a total of 30,000 words a week with 13 programs.

Shades of Galsworthy! John might be considered to have been fairly prolific, but he had a wonderful week any time he turned out 4,000 to 5,000 words of good writing. And although *Variety* mentions \$50 as the price of a 15-minute script, the price for those used on the majority of stations will continue being nearer \$5 or \$10 for the average sustaining program. (And in many cases the writer will be given the opportunity of doing it for nothing just "for the valuable experience.")

NEXT let's consider the future of announcers: Columbia has now issued a handbook of "don'ts" which

should help the present situation. For instance, the announcer who tells the radio audience what it has been thinking, through the use of some such phrase as "You have just been enjoying . . .", is singled out for rebuke. Under the heading, "Avoiding Comments on Quality," Columbia's handbook has this to say about the practice of divining audience reactions:

"After a speech has been given over the network, do not turn to the speaker and say: 'Thank you, Mr. So-and-so' or 'we appreciate your having spoken' or make any comment of that nature.

"Rather—give just a straight announcement of what has been on the air. In other words, 'You have just listened to Mr. So-and-so talking on such-and-such a subject,' without any additions such as 'the brilliant talk of' or 'the interesting address of' or anything else.

"Avoid the use of such phrases as 'You are being *entertained* by.' Nor should you say: 'We hope you have enjoyed so-and-so as much as we have here in the studio.'"

Announcers also are cautioned against excess wordage of all kinds. An organ is to be referred to merely as an organ and not as "the mighty organ" or "the great organ." Ad libbing of song numbers is to be as concise as possible because "the announcer is apt to become tiresome if he attempts to ad lib extended descriptions of some of the selections played or of the setting." (And how!)

Also included in the manual is a list of program restrictions. One of these forbids direct solicitation of

funds by speakers. It is pointed out that in a few instances after a speaker's continuity has been read and approved by the continuity department, he may attempt to inject spontaneous pleas for money in an already approved script. The production man or announcer is instructed to read every speaker's script just before he goes on the air and cut any last-minute insertions of such a character.

"Please bear in mind," reads the rule, "that, though we should be tactful and polite in all instances, these instructions apply regardless of the importance or prominence of the speaker."

IN commercial programs, the instructions repeat the recently formed CBS rule of permitting no more than two price announcements in a 15-minute program, providing the sales talk lasts no longer than one and one half minutes; three price mentions in a half-hour program if the sales talk is restricted to six minutes; and five price mentions in an hour show with only six minutes of sales talk.

Other restrictions which the announcers and production men must enforce in commercial programs forbid exaggerated or doubtful claims; misleading statements; infringement of other sponsors' rights through plagiarism or imitation of program ideas or copy slant; doubtful medical advertising; reflection on competitors' goods; speculation promotion; slanderous, obscene, vulgar or repulsive announcements; overloading of a program with advertising, or any advertising matter that may be deemed injurious to Columbia, broadcasting in

general, or honest advertising and reputable business.

Hail Columbia! It's a step in the right direction and undoubtedly many other stations will follow suit in your new deal.

ALL of which brings us to the difficult matter of good and bad taste in radio. Try as they will, the broadcasters have not been able to beat the movies in bad taste, but they have frequently been accused of not caring whether their programs were in good taste or not, so long as they could make them show a profit. The critics have much evidence on their side. Personally, we believe good taste in radio is increasing and, therefore, we were considerably surprised the other day when we learned of certain auditions that Columbia was holding for a prospective client. The program was not bought, happily, because the advertiser did not like it—not because Columbia had any objections to broadcasting it over its network. The person to be featured on the proposed program was the most famous living member of one of Europe's former royal families. The sponsor was Ex-Lax.

• • •

IT'S contagious, that Kentucky Colonel dialect of Al Jolson's. Al had been rehearsing for several hours at the Times Square NBC studio. The boys in Paul Whiteman's band had sat on the stage all that time accompanying Jolson in his musical numbers. Benny, a little Russian violinist with a thick Russian accent, chopped away with his bow—grunting a guttural remark from time to time. Suddenly Paul, on the stand, darted a question at Benny. He blinked his eyes and replied, "Ah couldn't tell yo'-all that, Mistah Whahtman." His Russian ancestors rolled round in their graves.

So infectious is Al's dialect that a Broadway wisecracker claims Jolson has the Harlem-born elevator operator in the studio talking like a Mississippi River boat pilot.

At a rehearsal a few days ago, Al confessed to the use of a strange theatrical device when he made the picture, "The Jazz Singer." One of the outstanding parts of that famous picture, you'll recall, was Jolson's singing, in Hebrew, of the song, *Kol Nidre*. Audiences throughout the country were enraptured, as Jolson, eyes directed heavenward and hands upraised, sang this ancient Jewish



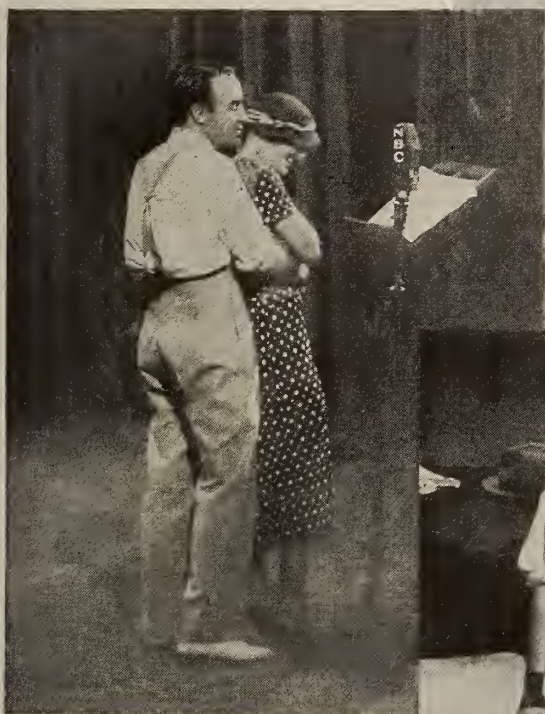
"O. K., Pete. I'll get him on the next chorus!"

NESTLE'S CANDY KIDS

WALTER O'KEEFE AND ETHEL SHUTTA . . . rehearsing a close-harmony duet—with gestures. The title of the song is, "When I'm Nestling With You For Nestle's." On the right they break clean as they come out of the clinch. (George Olsen probably just walked in. Yes, he's her husband. See the story on page 24.)



And here Walter gets all excited as he talks about his product. "Gee whit-taker, folks," he says, "you must eat Nestle's Chocolate. It will make your hair grow, whiten your teeth, soften your skin, improve your mind" . . . or have we got this mixed up with three other plugs?



DON BESTOR . . . showing what the well dressed maestro will wear. And his music is as slick as his wardrobe.



Left—"Now, ladies and gentlemen, I have the honor to present that gorgeous singer of songs, Ethel Shutta." Then (right) Walter steps back and makes a face, just to get the gorgeous singer giggling and make her work harder.



song with great feeling. Al now admits that the heaven-watching eyes were glued to a canvas drop on which were painted, in large letters, the Hebrew words of *Kol Nidre*.

• • •

ON the radio in this country Morton Downey's fame as a whistler is second only to his renown as a singer. But while his whistling here has brought forth only a few letters of complaint and some packages of birdseed, it almost resulted in his arrest in London.

During his recent trip abroad Mort was walking through Burlington Arcade, near Piccadilly, whistling a popular air. A policeman accosted him and threatened to arrest him for disturbing the peace. Mort pleaded for release, saying that he made his living as a whistler in America.

"All right," replied the bobby, "I'll let you go, because you'll never make it doing that here. Move on."

• • •

SIGMUND SPAETH, the Tune Detective, who always gets his tune . . . or his man . . . has gone in for boop-a-dooping.

In his regular programs, the eminent scholar of things musical fills in passages where he loses track of the words with a healthy boop-boop-a-doop!

"It always helps me out of a hole," says Sig, "and everybody knows the words don't mean a thing anyway."

• • •

THE reason Jimmie Mattern insisted on seeing Fred Waring's Pennsylvanians in action as soon as he arrived in New York was because he feels that he owes his life indirectly to Fred.

After a few days in the Siberian wastes near Anadyr, Jimmie was on the point of going out of his mind. Then he stumbled onto a small store which boasted a phonograph with one record—"In My Gondola" by Fred Waring's Pennsylvanians. Jimmie says he played it until it was worn out, but he thinks it kept him from going mad because it was his only contact with civilization.

• • •

IRV COBB goes all other authors five better in his new book, "One Way to Stop a Panic." He has long been opposed to the idea of having forewords written for his volumes, saying that forewords either try to establish alibis for what follows or just do a bit of moralizing.

But something has apparently happened to the Cobbian mind, for his new work shows a marked reversal of policy. Instead of having one foreword, he has written six of them which pop up at you in various parts of the book.

When Irv isn't broadcasting his own program, he may often be found listening to the various sounds emanating from rehearsals and broadcasts in other studios. Cobb has been particularly intrigued by the technique of various announcers. In the reception room the other day he defined a radio announcer as "a studio grandee with a drawing room manner and a gold-plated set of oratorical tonsils. Even when he's gargling a sore throat a radio announcer sounds eloquent."

• • •

ALL the stories you've read about Tony Wons being injured in France during the World War and being brought home to die are the bunk. Tony was in the war, but the doctors didn't become interested in him until long afterwards.

• • •

ADD similes: "As uninformed as a radio publicity department."

• • •

LENNY HAYTON, that ambitious young maestro, has turned out a new song, "Dizzy Fingers." When the first printed copies were placed in his hands, he glanced through one to see if everything was all right. But everything wasn't all right. There was one wrong note sticking out prominently in the chorus. So Maestro Hayton ordered every copy already off the press destroyed and the edition reprinted.

Lenny is well known as a hard and thorough worker. He was the lone individual burning the midnight oil (by special dispensation of the authorities) in the New York's Public Library the other evening. Requiring an orchestration of an aria from Puccini's "Tosca" for Grace Moore, Lenny was unable to buy a score at short notice. So he worked all night making his own special arrangement of the aria from the library's only score.

• • •

ALTHOUGH they have made innumerable personal appearances in vaudeville and motion picture houses and in movie "shorts," there still are people who will not believe the Mills Brothers use only one musical instrument—the guitar. When they returned to the air recently for

their first broadcast in many weeks, a phone call came in immediately after their program. It was from a lady who was having trouble with an apartment full of guests. They had just listened to the Mills' program, but not one of them would believe that all the oompahs and things were created by the voices of the boys.

• • •

JANE FROMAN put on her show under rather trying circumstances last week. On Friday afternoon a lingering siege of sinus trouble became acutely irritating, but despite her discomfort Jane stepped up to the mike at her appointed time. As soon as the last notes of the program's theme song had been played by Jacques Renard's Orchestra, however, she hurried from the studio to the office of a doctor who was waiting to perform an operation on her nose.

• • •

ZEKE, of the hillbilly team of Annie, Judy, and Zeke, is having his own troubles these days finding moss for his horned toad. He brought this odd pet with him from the foothills of Georgia when the outfit came North to broadcast. Zeke says if you want to find out how rare moss is on Broadway just go out and try to buy some.

• • •

DURING one of his recent discussions on "the human side of the news," Edwin C. Hill told of some of the thrills of deep sea diving. Among the narratives he recounted was one concerning Jane Gail. Several years ago Miss Gail, a motion picture actress, dove into the shark-infested waters off Bermuda as part of a role in a film she was making. "Despite the dangers," Hill said, "Miss Gail is alive today to tell the story." Ed should know because Jane is now Mrs. Hill!

• • •

JULIUS TANNEN, the "chatter-box" star of half a dozen Earl Carroll "Vanities," could hardly be called retiring in his new beer program with Phil Spitalny's band. But Julius turned out to be a rather modest fellow when he dropped around to the studios for the first rehearsal of the show. The production man in charge of the program introduced himself and, in a sort of relations-cementing manner, said:

"I've seen you quite often on the stage, Mr. Tannen."

"My sympathy, sir," replied Julius.

—The Editors



CLAY FOOT

DRAWING BY F. G. COOPER

a stricken toe (pardon me, Mr. Atwell)—I mean foe. Shall we run down the list together? As if we wouldn't anyway . . .

LOOKA—there's Guy Lombardo. Smooth rhythms from his side of the floor. Crooked, weaving, puffing, grunting Guy on ours. Attention, Gracie Allen . . . looka George Burns. A dancing dope! Switch from cigars to those supposedly milder cigarettes and pipe the guy at the helm . . . Lenny Hayton . . . a good bandmaster but what a dancer, what a dancer! Or, as the Greeks might have said if they could have found words for it, "What a dancer!"

Smiling George Olsen occasionally steps out from behind his teeth to favor the ladies with a two or three step . . . but maybe I was wrong when I said "favor." As a dancer he is, to quote many previously happy ladies, not so forte. (Mr. Olsen disclaims being even eighteen, let alone forte.)

Still, not all orchestra leaders are terrible and a few have even been known to gallop gracefully when left somewhat alone on the dance floor.

Let's check them off quickly as we become nonchalant with a borrowed butt and an air of *sang froid*:

Ben Bernie in the witness chair chortles, "Yowzir, yowzir, boss, ah sho does dance . . . why, ah was ah hooper before ah tuhned maestro. Sho nuff."

Rudy Vallee in the now warmed witness chair croons, "Heigh-ho, ah sho nuff does, sho nuff."

Meyer Davis, from wherever he is, lisps, "Does ah dance? Why, honey chile, ah used to run a dancing school, sho nuff."

But now let's desert these synthetic Southerners and contemplate (with the above *sang froid*) the spectacle of Jacques Renard, ponderous pachyderm of the old school, whirling gay ladies about with ease at the St. Celia or any local ballroom. Cruising nearby under a heavy load is B. A. Rolfe, another portly youth who twirls about with *joie de vivre* and a lady. Ozzie Nelson is also in this chain gang and he nods politely to Buddy Rogers, who isn't bad—if he says so himself. Phil Harris

smothers a chuckle as he admires himself and those Harlem honeys—Ellington, Calloway, and Henderson—as they trip the light fantastic. Scotti, of the Montclair, goes in for the Scottische, of course.

ONLY a small group remains to snivel in the corner. Roger Wolfe Kahn remembers Hannah Williams and her many attempts to teach him steps. Fred Waring can be seen nightly with his two sweet girl singers, Priscilla and Rosemary Lane. They toss a coin to see who dances with him. The loser *has* to! Eddie Duchin, maestro and ex-pharmacist, is still a drug on the dance floor. Freddie Martin, whose theme song is "I Cover The Waterfront," is all at sea in the waltz. Leo Reisman gets so absorbed in listening for new rhythms that he can't dance to *any* band.

I could tell you more about hundreds of these maestros, but I must be off for my dancing lesson. I must be off . . .



FOR THE LOVE OF MIKE

By RUTH ANDREWS

THE atmosphere in Studio K was electric in more ways than one. It was surcharged with sinister static, most of which was generated by the glitter in Fay Allen's otherwise beautiful eyes. Her lips, which ordinarily shamed the proverbial bow of Cupid, were drawn tightly over little white teeth that ground inaudibly. The knuckles of her hand holding the tiny uke were livid; but the color of her face and exceedingly pretty neck was the red of an angry sunburn. Diminutive—a volcano in a teacup, perhaps, but nevertheless a volcano!

Tod Wallace sat before the concert grand, his chin grim and defiant—eyes steely gray. The nostrils of his adonic nose dilated perceptibly as he breathed, and there was something ominous in the deliberate way he ran his fingers through his black hair. The toe of his right shoe tapped the pedal; then reached out, hooked Fay about the ankle, and dragged her nearer the piano. The corner of his mouth screwed up unpleasantly and she read his lips, rather than heard his off-stage whisper:

"Keep away from that mike—you little hog, you! Maybe someone would like to hear the piano in this theme song."

As the announcer approached the microphone, Fay ground her French heel, worn but still pointed, into her singing partner's foot; then winced as a vicious kick scraped a run in her silken calf.

The announcer addressed the unseen audience: "And now, the Sweethearts of the Air leave us until tomorrow at the same time . . ."

Fay Allen stroked her uke as Tod's left hand felt out the first soft chord of their closing melody. Their voices mingled in the close harmony of a contralto and tenor:

*Hand in hand and heart in heart,
Along life's twisting road,
With roses' bloom our path is strewn—
True love's an easy load.*

In a pause between measures Tod reached out and roughly dragged Fay back from the mike. Her right hand darted to his wrist and, when he fingered the keys again, spots of blood were on the cuff of his dress shirt. His lips moved silently in words that were not written on the script. Then:

*A kiss each night—each morn a smile,
As Time flies unaware.
With love our guide, naught can divide
The Sweethearts of the Air!*

THE final twang of the uke faded simultaneously in Studio K and in the speaker hidden behind a reproduction of Raphael's cupids in Studio H. There were three men in the latter studio—the manager of the broadcasting company's commercial department and two clients. The commercial manager broke the moment of respectful silence.

"Well, gentlemen, how did you like that? Good, eh?"

One of the men flicked his cigarette meditatively with his little finger. "I should say their theme song is a bit er-too-er-well, rather sentimental."

"Aw, no, Harris," the third man interrupted. "That's just what the public want. They like to hear two people sing about how much they love each other. It's the old hokum, but it's always sure-fire."

"Yes, I guess you're probably right," agreed the other. "Except for that theme song I think they're swell."

Back in Studio K, Fay and Tod glared mutely at each other until the operator in the control room waved through the soundproof glass that they were off the air. Tod spoke to the announcer:

"We'll rehearse in here if it's okay."

"Okay. K Studio is clear for the next two hours."

The inner door closed behind the announcer and the lights went out in the control room.

Fay erupted in harsh grating laughter. "Ha! Ha ha ha! Rehearse! Rehearse what?"

Tod Wallace turned on her savagely. "Ha! Ha ha ha! Ditto for everything. I wouldn't play another program with you, you little hog, if they'd give me a coast to coast hookup and a thousand bucks to boot—"

"Who's a hog? It's just self preservation, that's all. With you imitating a boiler factory on the piano, nobody'd hear me if I climbed into the mike!"

"Who the devil wants to hear you anyway?"

"I suppose you think they want to hear you? You!" Fay threw up her hands. "Oh Lord—and to think I gave up vaudeville to marry you. Cook your breakfasts in a filthy flat, slave, rehearse, and what do I get out of it? A radio career! Ha! Ha again! Twenty dollars a week

on a sustaining program and abuse from a maniac with professional jealousy."

Tod started at the domed ceiling as if praying that the powers above would forgive the blasphemy. He shook his head sadly. "Professional jealousy. My God! What next? What next? All you know is what I've taught you—"

"You taught me—you—Good Lord!"

"Pardon *me*. My error. I should have said tried to teach you. You can't be taught. You're tone deaf. You can't even find the notes on the uke. You don't even know the difference between A sharp and B flat."

"I do so know the difference."

"Yeh—I thought so. There isn't any!"

"Oh, shut up!"

"And so you gave up vaudeville for me? Well, if it hadn't been for you, I'd be in Europe now on a concert tour."

Fay snorted derisively. "You—Europe! With that below the only way you'd get to Europe'd be on a cattle boat. Concert tour! Ye gods! All you do is thump with your left hand and work a tremolo with your right that makes that Steinway sound like a player piano in a tenth rate dance hall. Europe . . ."

Tod's fingers played a rapid rat-tat-tat on high C. Kay's rage flared too quickly for the safety valve of words. In a flash of motion

she flung her uke's carrying case. Tod caught it and returned the serve—with precision. Kay's hand went to her eye.

"You beast! You're the vilest—lowest—"

THE studio door opened, and the commercial manager entered with his clients. Kay dove into her pocket-book and came up powdered wisely and too well. The manager made the introductions—

"Gentlemen—Fay and Tod, the Sweethearts of the Air. This is Mr. Harris—Mr. Carruthers, of the Maiden's Dream Perfume Company. They are bringing out a new perfume which you have inspired—their Sweetheart perfume. They are interested in starring you two in a series of weekly programs. I'll leave you folks to fight it out." The door swung noiselessly behind the commercial manager.

Fay and Tod shook their heads simultaneously.

"Nothing doing!" declared Tod.

Fay agreed. "Mr. Wallace and I have decided definitely to appear on no more programs together."

Neither Mr. Harris nor Mr. Carruthers seemed properly disappointed. Both Miss Allen and Mr. Wallace observed, with slight pique, that Mr. Carruthers appeared pleased.

"Well, well—"Mr. Carruthers rubbed
(Continued on page 48)

Illustrated by GILBERT BUNDY



"Keep away from that mike—you little hog, you! Maybe someone would like to hear the piano in this theme song."

REVIEWING THE CURRENT PROGRAMS

By DYAL TURNER

"NESTLE'S CHOCOLATEERS"

(NBC-WJZ Friday at 8:00 PM-EST)

Cast—Ethel Shutta, Walter O'Keefe, Don Bestor's Orchestra.

Comment—Judging by the first program of this series, it looks as if the sponsors have picked themselves a real air show. In the first place, Walter O'Keefe is about the nearest thing to home folks that the radio has found. He's thoroughly at ease in the capacity of announcer, performer, and master of ceremonies. And he sounds just like what he is—



CAROL DEIS

... she deserves more to do

a clever, good-natured, happy-go-lucky young bird, with a swell sense of humor, and a lack of self-importance which keeps him from smelling of ham. And he is fortunate in his repertory of comedy material, as most of the stuff he has used on the stage and down in Barney Gallant's night club can be used on the air with a bit of re-dating, and a once-over lightly with Flit.

Ethel is, of course, a foolproof radio attraction. She knows how to sing songs, and she knows how to sell 'em. Furthermore, she fits in perfectly with Walter's type of kidding, and between them they should give you many happy moments.

And certainly there can be no complaints about Don Bestor's band. Okay all the way.

The Plug—If the sponsors keep their paws off Walter's sense of humor, he'll continue to pull the sting out of the ballyhoo just as he did



GEORGE M. COHAN

... he should talk more

Opinion—Should go to town with the customers.

"GULF HEADLINERS"

Comment—It is impossible to bat out a review every time these Sunday evening shows switch stars. They change comedians oftener than they advise you to change your oil. So this squib is just to bring the program up to our press date.

The big news of the shows so far was Will Rogers' act with Fred Stone. Their teamwork was a riot, and should be repeated.

George M. Cohan was better on the second program than on the first. His stories in song are cleverly put together and tuneful. Although they offer nothing new they are undoubtedly good popular stuff. (And Al Goodman may take as many bows as he likes for his accompaniments.) In my humble opinion, however, Mr. Cohan would please even more people if he sang less and talked more. Ten minutes of almost continuous singing by one person is too much—unless he happens to be a Lawrence Tibbett. Mr. Cohan is due to go off the air soon, but some sponsor will surely bring him back.

Carol Deis (former winner of an Atwater Kent audition), who has appeared occasionally with Mr. Cohan, is exceptionally good. She should be given an opportunity to do more.

Opinion—These Gulf shows maintain a remarkably high standard of entertainment. In addition to an interesting comedian or speaker, they offer the splendid singing of James Melton and the Revelers; the excellent and colorful music of Al Goodman's band; and Harold Tighe's pleasant announcing and unobjectionable advertising blurbs. The definite personality and consistent pace of the programs indicate that some smart bird is directing them.



JULIUS TANNEN and PHIL SPITALNY

... they're snowed under with superlatives

"THE SALAD BOWL REVUE"*(NBC-WEAF Friday at 9:00 PM-EST)*

Cast—Fred Allen, Portland Hoffa, Phil Duey, Jack Smart, Roy Atwell, Ferde Grofe's Orchestra

Comment—Mr. Allen's first program for his new sponsor was a disappointment. But since then Fred seems to have hit his stride and his material is not only better, but it is also presented with more of the typical Allen showmanship. Fred's humor, at its best, is a nice blend of some of the oldest and worst gags ever resurrected, and others that are

has an orchestra that is as fine as you would expect it to be. And it seems as if Mr. Grofe, or some other good judge of music, should insist on giving Phil Duey better spots on the program. His singing merits it.

The Plug—Except for the unobjectionable and often amusing advertising which Fred Allen springs occasionally, the plugs are just the same old—oh well, you know.

Opinion—At its best this program offers the best comedy now on the air. And the Grofe music is not excelled nor equalled by more than a handful of radio orchestras.

**ROY ATWELL**

... he gets his usual share of laughs.

**THE HUMMINGBIRDS**

Margaret Speaks, Dorothy Greeley, and Katherine Cavalli are the Hummingbirds, Nightingales, and Snow Queens. The man is Whispering Jack Smith, with whom the girls made their first real success in radio.

as fresh as a kid with his first long pants. The good thing about Fred's bad gags is that—thanks to his unemotional, twangy delivery—the worse the gag is the funnier he can make it sound. The bad thing about Fred's good gags is that—because of this same delivery—they never seem so funny as they really are. The Allen personality gives us, however, one of the most unique and fundamentally amusing characters in radio. We should be grateful for even this much relief from the legion of not very funny fellows with completely stale material.

Portland Hoffa makes a perfect stooge for her husband. Her assumed ingenuousness is a delight. Roy Atwell gets his usual share of laughs with his usual word mix-ups, and the veteran radio actor, Jack Smart, is excellent in the sketches.

The musically brilliant Mr. Grofe

THE OLDSMOBILE PROGRAM*(CBS-WABC Tuesday and Thursday at 10:30 PM-EST)*

Cast—Ted Husing, Barbara Maurel, Leon Belasco's Orchestra, the Hummingbirds, and Kenneth Roberts

Comment—Mr. Husing is the star, and while he is not exactly downhearted about himself, he knows how to pat himself on the back without straining a verbal elbow. Ted may consider himself a radio success now because he has joined the ranks of reminiscers. When they allow you to make a living reminiscing, you're in. Ted exhumes a flock of anecdotes which are labelled "Stories Of Championship Performance," and O. K., but something should be done about the spectators who burst in with, "My, how exciting!" and "Too, too thrilling!" This, of course, is

supposed to get old John Radio Fan all worked up. For some reason the birds who run this air business believe that old John is not capable of a single voluntary emotional reaction. Always he's got to be tipped off. Now he's supposed to get excited. Now he's supposed to applaud. Now he's supposed to laugh. And, quite frankly, I think old John is getting a bellyfull of it, to put it plainly. (And Ted. Just as a personal favor, the next time you are discussing a contest do not say they had the game "figuratively won." Tck, tck.)

Barbara Maurel's "songs of romance" are well chosen and well sung—Leon Belasco's music is al-

(Continued on page 45)

**TONY WONS**

... Ring Lardner cheered him

POPULAR TUNES

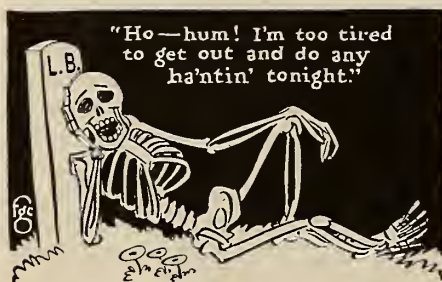
An Analysis and Opinion

By RUDY VALLEE

"LAZY BONES"

By Hoagy Carmichael and John Mercer. Published by the Southern Music Publishing Co., Inc.

I'm starting my department this month with "Lazy Bones" because I'm tremendously enthusiastic about this recent hit. And because I find that our audiences share my enthusiasm.



You might expect a person with as odd a name as Hoagy Carmichael to have some unusual talent. Hoagy's genius lies in being able to "sell" almost anything he plays. His outstanding hit was "Stardust" and for the past few years he has been writing tunes for the Southern Music Publishing Co. It was at their suggestion that Hoagy and I got together one Sunday not long ago and wrote "Old Man Harlem." At the time we realized it would never be a good seller, but it has been a good tune for the dance bands. When last heard from, Hoagy was in the Balkans collecting ideas for unusual tunes and when he comes back he'll find that in "Lazy Bones" he has written a song which beats "Stardust" in popularity.

Johnny Mercer, who wrote the lyrics for "Lazy Bones," is a chap with fine breeding and background. Until now he has written little stuff of the commercial type, his lyrics having been for the better kind of musical comedy music. In writing the verses of a great commercial success Johnny has not, however, compromised at all with the quality of his work, for the lyrics of "Lazy

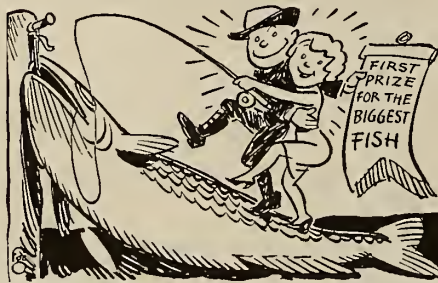
Bones" are highly intelligent and amusing.

One of the greatest tributes to the song is the fact that when it was first played and sung on our Fleischmann broadcast the audience applauded enthusiastically — *even though a glass curtain was between them and us*. That, to you who know your broadcasting, is proof enough that they were greatly pleased.

"WALTZING UP THE SCALE"

By M. K. Irving and Otis Spencer. Published by E. B. Marks Music Corp.

The two gentlemen who wrote "Waltzing Up The Scale" would probably deny that they are amateurs, but so far as I know their names have not echoed within the walls of Tin Pan Alley during the past four or five years. Now they have written a creditable waltz, different in construction and thought. The solfeggio notes of the scale are the mainstay of the lyrics and the melody goes up the scale at the beginning of each phrase. Thus "Waltzing Up The Scale" is unusual



enough to provide a welcome relief from the more familiar type of song.

"MY LAST YEAR'S GIRL"

By Lou Alter and Arthur Swanstrom. Published by Leo Feist, Inc.

Both choruses of this one have clever lyrics, which are somewhat reminiscent of "Kitty From Kansas City." Arthur Swanstrom wrote them. You may recall that he and Bobby Connelly were the producers of that grand show, "Sons O' Guns,"

which featured Lili Damita and Jack Donohue. Now that lean days have fallen on musical comedy, Arthur has gone back to his first love—lyric writing.

Lou Alter is a young, aristocratic looking individual who came down from Boston to write Broadway's and New York City's first musical expression in "Manhattan Serenade." Many of Lou's piano suites and some of his popular tunes are well known. Helen Morgan, who is a close friend of his, has introduced and popularized several of his best songs. Lou has always written the better type of melody and lyrics and I was a trifle surprised, therefore, to learn that he is the author of the odd little idea expressed in "My Last Year's Girl." He probably did it for diversion.



"TO BE OR NOT TO BE IN LOVE"

By Allie Wrubel and Ed Grennard. Published by Harms, Inc.

The chorus of this one is unusual because it has only about 20 measures. The story is the old Bill Shakespeare idea set to music and a good piece of work, too.

Being the schottische type of melody, it lends itself particularly to dancers of the Ray Bolger school, who bring out their best steps, kicks, and taps to that rhythm. Tunes of this type are best when played as the Lombardos play them, which is probably one of the reasons that their music is so enjoyable on the dance floor. This song—"Lazy Bones"—and "Don't Blame Me" will probably be our greatest commercial successes on the Bluebird records.

"DONT BLAME ME"

By Dorothy Fields and Jimmie McHugh. Published by Robbins Music Corporation.

More than a year ago in Detroit, Lew Leslie's "Klowns in Clover" show opened with a good cast and fine songs by Dorothy Fields and Jimmie McHugh. The depression drove the revue out of Detroit into

(Continued on page 47)

MARY McCoy

RAY LEE JACKSON

"This is Schumann-Heink speaking"—it was the voice of opportunity.

Not so many years ago in Great Bend, Kansas, Laura Townsley McCoy was born. When she was three she began taking piano lessons. At nine she made her first public appearance as a musician. A few years later she got a job singing over a Kansas City radio station. One evening, three years ago, she was called to the telephone after one of her broadcasts. A voice said, "Miss McCoy, this is Ernestine Schumann-Heink speaking. I have enjoyed your program and I wish you would come over to my hotel. I'd like so much to talk to you." Madame Schumann-Heink was on her Golden Jubilee tour and when her entourage left Kansas City, Laura went along as companion and assisting artist to the famous contralto. Together they toured the nation, the young soprano alternating with the famous singer in the recitals. The next summer Laura lived at the Schumann-Heink home in California, where the diva coached her protegee in operatic roles and taught her vocal technique. That fall Laura came to New York and the Shuberts gave her the lead in "My Maryland." She played Barbara Frietchie, and changed her name to Mary because it was simpler than Laura Townsley. You'll enjoy Mary's songs on the Richfield Country Club programs. Away from the mike Mary is a demon horseback rider and an aviation enthusiast. She isn't afraid of stunt flying, but roller coasters in amusement parks terrify her.



PEGGY KEENAN and SANDRA PHILLIPS

This pair of redheaded youngsters once loaded a couple of midget pianos into an 18-passenger plane and banged away for dear old publicity's sake while the ship soared two miles up in the air over New York. It was the "first successful broadcast of music from an airplane in flight", but just what it proved we couldn't tell you. Since then the girls have done all their stunts on land. Right now they are polishing off a combination of classical and jazz tunes for Johnson's Auto Polish. Peggy and Sandra don't write out any musical score for their programs. They merely get together in one of the big Columbia studios, decide which classics they'd like to scramble

with which jazz melodies, and then work on the arrangements until they get something they like. After rehearsing the mixture until they think it jells, they put it in their show—and it usually makes novel and interesting entertainment. Both Peggy and Sandra are musicians from way back. Peggy got her start in Los Angeles when she was six and worked her way up to recitals in Paris and Berlin. Sandra is a Berwick, Pennsylvania, gal who started teasing the piano when she was four. She finally made her debut in vaudeville as accompanist for Howard Marsh. Neither of the girls is married, which just goes to show how dumb bachelors are.

The history of Betty Barthell in radio is another one of those Horatio Alger stories. Only a little more than a year ago Betty was just a Nashville, Tennessee, belle who hadn't even considered becoming a professional entertainer. But then one day Betty sang a song at a charity bazaar or some such social function, and the manager of a local radio station heard her. He haled her into the studio and persuaded her to broadcast. She scored an immediate hit and it wasn't long before the networks got enthusiastic. Now the listeners who belong to the Richfield Country Club are tuning in to hear the dark haired, soft voiced southern gal chant ditties of young love under a great, big yaller Dixie moon.

BETTY BARTHELL



ARLENE JACKSON

**Her first opportunity was an
accident—to somebody else**

Lady Luck wandered into station KFI, Los Angeles, one day just as Arlene Jackson was being told that she might get an audition—in six weeks or so. Arlene was leaving the studio when an entertainer who was scheduled to go on the air phoned and said an accident would prevent arrival on time for the broadcast. Arlene was called back and asked if she could do the program without any rehearsal. Could she! And how! Half an hour after she stopped singing she was signing a contract. And in another year she was in New York on a network program. If that wasn't the friendship of Lady Luck, it was probably the fruit of long study and hard work. At the ripe old age of three Arlene entertained a church sociable by rendering that touching ballad, "Dolly, I'm Sorry I Broke You." At six, Miss Jackson first got chummy with a piano. Later she studied voice, dramatics, and piano at the Toronto Conservatory of Music, and at sixteen landed her first contract as piano soloist on a Chautauqua circuit. She toured Canada, then went into vaudeville, and later journeyed to England to play in London musical comedies. Next came more trouping in the United States and Canada. Arlene's now on the Buick program and doing nicely, thank you. She works hard and likes it. Every time she broadcasts she's nervous as a kitten and won't sing unless she has a handkerchief to massage in her fist.



RAY LEE JACKSON

SLIPPING *and* GRIPPING

PEOPLE have been complaining about uncomplimentary things we've said in this department. Some ask whether we say nice things only if we're paid for it. The answer is "Yes." You should see all the bon bons radio artists have sent us so we'll say they're lovely. (We sent out a circular letter telling them we had a "sweet tooth.") And the fruit! We've had fruit, too, because the news got around that we'd do it for a big red apple. So they sent us watermelons. Now we've had to establish a scale of rates (we can't live *entirely* on fruit and candy) and we ask that radio artists be governed accordingly. Hereafter a contralto will be "soothing" for a carton of Chesterfields, an actor or actress will give a "powerful, convincing performance" for a new pair of shoes (size 13), and a torch singer will get us "in a lather" for a new suit (\$16.85—two pairs of pants). A comedian can be "screamingly funny" if he'll buy us a new radio, a writer might be able to "hold us completely absorbed" with a month's rent, a soprano could perhaps "put us in a dither" by buying us a trip to Bermuda, and an announcer might possibly persuade us that he has "a beautifully mellow delivery, utterly without unction"—in return for a Rolls Royce. The tariff may seem a trifle steep, but we've just found out what some of the other writing boys are getting. A couple of issues ago we made the mistake of being complimentary without getting a thing for it, but never again. From now on the boys and girls must "kick in" (as we used to say when we were just a mugg) or we pan 'em. Of course, if they should kick in with a really good performance, that would melt us a little and we'd give them kind words, but not the pretty phrases mentioned above.

And if we don't get out of this business pretty soon we'll have to mail out another circular letter

and ask them all to send us some cocaine.



GOOD FOR WHAT AILS YOU—*A & P Gypsies*

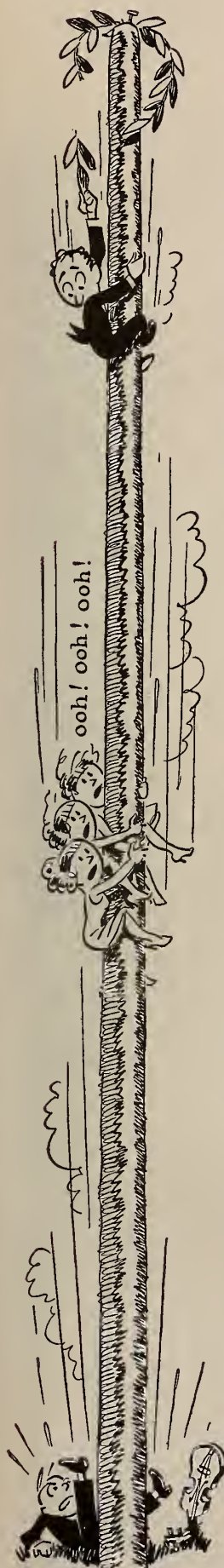
... Still an entertaining program. Nothing spectacular and no tricks—just music carefully selected for quality and variety, Harry Horlick's good band. Frank Parker's pleasant singing, and advertising that doesn't make you bristle.

Jack Frost's Melody Moments ... Conventional orchestra-and-singer type of show with Josef Pasternack as the satisfactory wand-waver and John Fogarty, Phil Duey, and the Melody Singers taking turns warbling the old timers. Advertising only fair, with cracks against "unidentified sugar" which made us realize, with a start, that all along we've been eating *identified* sugar without even *dreaming* that we were doing it.

American Album of Familiar Music ... with Gus Haenschen's Orchestra, Frank Munn, Elizabeth Lennox, and Ohman and Arden. This one deserves all of its tremendous popularity.

Light Opera Gems ... Harold Sanford's Orchestra and guest soloists doing well by that grand songwriting team, Gilbert and Sullivan.

The Voice of Experience ... Good human interest stuff that has swept the country. Too bad there are now so many imitators because, unless this type of program is done exceedingly well, it's nothing but simon pure advice-to-the-lovelorn drivel. In the case of *The Voice of Experience*, we object strenuously to his plugging his sponsors. It makes the listener wonder about the honesty of *The Voice's* opinions on the human problems he discusses. *The Voice* has mentioned RADIO FAN-FARE in a couple of his programs and we're grateful for the free advertising, but those plugs were entirely voluntary on the part of *The Voice*. If he hadn't approved of the recent



article about him in FAN-FARE he could have panned us and we wouldn't have kicked.

John B. Kennedy . . . A trenchant writer whose comments combine sharp humor with horse sense. On our list of required listening.

Death Valley Days . . . Well done Western hokum with friendly personalities in the *Old Ranger* (Tim Frawley) and *The Lonesome Cowboy* (John White). Popular with the Old Folks At Home. Advertising O. K.

The Cuckoo Hour . . . We'd like to recommend anything that kids the ridiculous aspects of radio, but these programs should sound funnier than they do. Perhaps the edge is taken off the stuff burlesqued by Raymond Knight and his troupe by the fact that it's on tap for any listener eighteen hours a day over several hundred stations. Adelina Thomason, Mary McCoy, Eustace Wyatt, and Jack Arthur are the other Cuckoos who deserve a hand.

• • •

➔ **TAKE 'EM OR LEAVE 'EM**—*Just Relax* . . . We like what Will Cuppy writes for *The New Yorker*, but the same kind of humor, as put on by him and Jeanne Owen, doesn't jell on the air.

Ralph Kirbery . . . Pretty good voice, but anyone who is called *The Dream Singer* goes to bat with two strikes on him as far as we're concerned.

One Man's Family . . . Sermons that usually sound like sermons with ideas that will be startling only to shut-ins. Popular on the Pacific Coast for several years, this program is now on the networks. By taking up the problems of a "typical" family it attempts to be outspokenly modern. Somehow it all doesn't seem to carry conviction. Sorry.

Contented Program . . . Good music but the rest is pretty dull unless you like your singing and your sentiment saccharine. There's also poetry of the homely philosophy type. Need we say more?

• • •

➔ **PIPE THIS**—You can't hate a guy who starts a program by saying, "If hokum's what you want, hokum's what you're gonna get 'cause that's what we've got plenty of"—who calls his entertainment a "disturbance"—who refers to the other performers as "ham actors" and "opera stars of the crossroads"—and who says, "My kingdom for an actor!" That's Pat Binford, folks—the truly appealing master of ceremonies of that row-de-dow Corn Cob Pipe Club show. New entertainers keep bobbing up on these programs and most of them are good. We wish there was space to mention the names of all we've enjoyed. The only regulars who miss are the comedians, *Sawdust and Moonshine*. They need



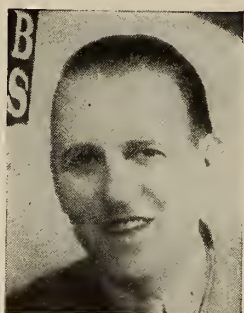
MORTON DOWNEY

As popular as ever, but sponsors are taking their time. Camel's nibbling



BARBARA MAUREL

She's too good not to be featured. Are ye listenin'?



WILLARD ROBISON

His sermons would please even a confirmed atheist



ANN ELSTNER

She made the hillbilly's heart throb. Swell actress

fresher jokes. Squire Hicks has a swell radio voice. There are, in fact, almost no bad spots in this friendly, impromptu program. You're bound to like its unpretentiousness. Even the advertising is good, except when they make statements like "Men who do things are usually found to be pipe smokers." That's the bunk.

• • •

➔ **WANTED: A FLOCK OF SPONSORS**—Nobody can say Columbia isn't putting on the sales pressure these days, what with all its unsponsored talent. Prospects either won't pay the price or are taking their time, knowing that if they lose one act they can get another just as good, and maybe for less. Bing Crosby has wanted too much money for radio, as he can make plenty in the movies. Morton Downey, as popular as ever, was piped to St. Louis to interest the beer boys. No go. Camels are nibbling for Mort, Jane Froman, and Stoopnagle and Budd. Kate Smith, still a tremendous attraction, is willing to talk terms, but wants to look all around first and get just the right spot. She has plenty of work right now anyway—doing an Elsie Janis as chairman of the stage, screen, and radio entertainment committee of the NRA. With John Mills completely recovered after his attack of pneumonia, the Mills brothers and Don Redman's band are back on the networks, but with no advertising to sweeten the weekly pay check. We can't see that their enforced vacation hurt their value to sponsors, and they were certainly going great guns when they went out from under the ether. Connie, Martha, and Vet are back from Europe with Connie's mumps all gone, and the gals are wondering who's going to find a place for them in his ballyhoo budget. They're still the class of the field, but, with all the sister teams that have been imitating them, the public may be getting a bit fed up with that brand of harmony. All we can say to this raft of talent is, "Happy landings . . . in some nice soft appropriations."

• • •

➔ **BOUQUETS**—Barbara Maurel has a huge following among those who prefer something slightly classical. Her singing deserves to be featured more than it is . . . Willard Robison's "Syncopated Sermons" and his "Deep River" programs will please even an atheist, probably because they're so unlike real sermons . . . The Southernaires—now *there's* a negro quartet worth losing a little shuteye on Sunday to hear. They've been on the NBC network three years and should be moved to a later spot so more people can hear them . . . Those exchange programs from Canada are good. Caro Lamoureux, the soprano, and everyone else on the *Sous Les Ponts De Paris* half-hour (Continued on page 49)

THAR'S "OLD GOLD" IN THEM STILL

JOHNNY DAVIS . . . is the "scat singer" of the band. Note the hands. Scat singers always rub the thumb and forefinger together as they yell, "Skeet'n Scat'n Hi-de-ho." Silly?



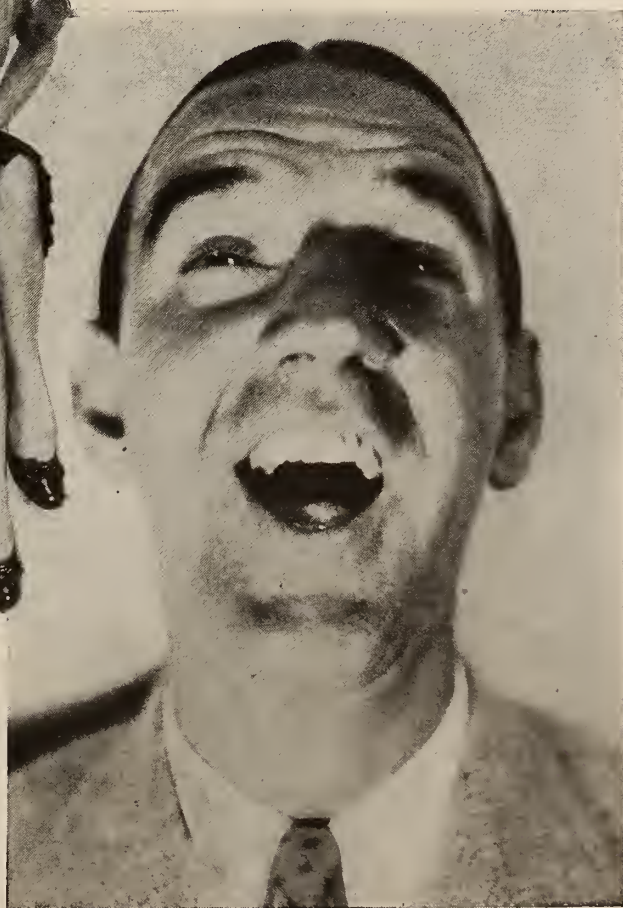
THE BAND . . . in action, with Poley and Johnny at the mike, Fred Waring waving the stick, brother Tom at the piano, and the Lane Sisters, Babs Ryan, and Mandy Lou looking on. Fred calls his mother in Tyrone, Pa., after each broadcast for her criticism.

BABS RYAN . . . christened Blanche, plays the piano and sings with her two brothers. When she was fourteen she taught music in the home village of Davidson, Tenn. Blonde—5 ft. 3 in.—112 pounds—calls all her friends "Tootsie."



PRISCILLA LANE . . . of the Lane Sisters. Fred and Mandy Lou at the other mikes. (Mandy Lou, by the way, is a college graduate.)

POLEY McCLINTOCK . . . has that foghorn voice you hear at odd moments. When not creating giggles with his froggish croaks, Poley plays the drums.



THE PERSONAL



GRAND DUCHESS MARIE . . . "I beg your pardon. I'm afraid I didn't catch the name."



SIGMUND SPAETH . . . said "Reminiscent of what?"—and was my friend's face red!



LEON BELASCO . . . gasped. The pianist blew a sax—the drummer puffed a harmonica.

THE first time I met George Olsen (who's been doing such a swell job on the Chase and Sanborn Tea program) was in Havana, Cuba. You know, the place where the Presidents always wear their hats, because they never know when they may be leaving. George was playing at the Casino, one of the swellest pastime spots in the world. Not only was he playing with his band, but he was playing with the Casino roulette wheels, and the evening we arrived he hit the house for eight thousand berries.

The gang I was with included Ray Bill, publisher of this magazine; Clair Maxwell, prexy of *Life*; Bill Curley, managing editor of *The New York Evening Journal*; Rodney Boone, Hearst ad executive; and the artists, McClelland Barclay and Jefferson Machamer. Mr. Olsen wears what is usually described as a million dollar smile. This night it was a million and eight thousand dollar smile, and he welcomed us in grand style. (Or, rather, eight-grand style.)

Everything was hunky dooley until someone in the party remembered that I knew the routine of the Five-Step. In case you don't remember it, this was a dance introduced by George White in one of his "Scandals" and it was danced to a tune of the same name. Mr. Bill and Mr. Maxwell also had a slight knowledge of the steps. I can't explain it now, but it seemed like a good idea at the time for us to show the other Casino guests how the thing went. So George agreed to play the tune. In fact, he insisted. Some of the guests liked it, and one very, very nice Cuban boy threw me a rose. I think he took it out of his hair. But a moment later I heard a dark, squat gentleman saying, "This is an outrage. These Americans should be asked to leave." This bird must have had something on the management, because they seemed to concur in his opinion.

However, it was a very nice party while it lasted, and George was charming. As I remember it, he even agreed to leave with us.

AND speaking of policemen, did you ever hear how George started his courtship with his wife,

Ethel Shutta? (Ethel has just started a new series of programs with Walter O'Keefe for Nestle's Chocolate.) At the time, Ethel was appearing in "Louis The Fourteenth," with Leon Errol, and also singing one number in the "Follies." To get from one theatre to the other and back again, Mr. Zeigfeld arranged for a motorcycle escort which led her through traffic.

In addition to this double shift Ethel was rehearsing for "Sally." One day she complained that her music was not being played right. Mr. Zeigfeld said, "Speak to the leader, Mr. Olsen, and he'll do something about it." He did—and how! That night when she stepped in her car to travel from "Louis The Fourteenth" to the New Amsterdam Theatre, where the "Follies" were playing, she found a man in the back seat. "I'm Olsen," he said. "I came to discuss your music." From then on she found George waiting every night, and he didn't quit discussing music with her until she finally said "Yes."

But he always complained that he had to woo her under police surveillance.

• • •

AND in case you are one of the thousands who admire Miss Shutta's work on the air, you may be interested (if you don't already know it) in the pronunciation of her name. The accent is on the last syllable, and the word should be pronounced as if it were written "Shu-tay." (Shu as in "shut.")

• • •

HERE is one of those stories that sound like gags . . . except that you can't make up gags about such people and get away with it. I was invited to lunch one day—a very nice lunch—and seated next to me was a lady. She was past middle age, had an accent, and was perfectly charming. We chatted, she told me a very amusing story, I told her my latest one, and we had a perfectly swell time.

A few weeks later I attended a dinner at the Central Park Casino given by Miss Beth Leary, famous for her parties. I was talking to my hostess before dinner when I saw her turn suddenly to greet a newly ar-

TOUCH

By HARRY EVANS

rived guest, and as she took the woman's hand she dropped a curtsey. "Either that's *somebody* or her foot slipped," I says to myself. And then taking another look I recognized my former luncheon partner.

"Hello, my friend," she said cordially, giving me a warm handclasp. "How are you, and what new stories have you for me?"

"So you two know each other," said Miss Leary, with a slightly quizzical expression.

"Oh, yes indeed," said my friend graciously, turning to me, "but I am afraid you must tell me again who you are."

"I'm Harry Evans, of New York," I said, being cute. "And now you must tell me who *you* are."

Miss Leary's face was a study.

"This is the Grand Duchess Marie," she said in a coldly calm voice, "of Russia."

The situation was saved by Marie's laugh, and I never heard a heartier one. When she stopped I said,

"I'm really very sorry, but I guess I didn't catch the name the first time we met."

What happened? She requested that our hostess seat us next to each other at dinner, we gossiped, we swapped stories, we danced—and I never hope to meet a sweeter, more regular person.

All this is apropos of radio because the Grand Duchess has appeared several times on the air, and right now several sponsors are trying to get her signature on contracts.

• • •

THIS social error reminds me of one a friend of mine pulled when we were both the guests of Fred G. Cooper (who illustrated pages 10 and 11) at the Dutch Treat Club. This organization, as you may know, is composed of the most famous writers, artists, editors, actors, and musicians in New York.

After a pianist had played one of his recent compositions, a gentleman at the next table leaned over to Fred and said, "Good tune—and an original idea."

"Do you think so?" said my friend. "It sounded like a steal to me."

"A steal on what," said the gentleman at the next table, politely.

"Well, I don't know exactly," my friend dodged, "but it's a steal all right."

When the gentleman turned back to his companions, my friend whispered to Fred,

"That guy don't know what he's talking about. What's his name?"

"Sigmund Spaeth," said Fred.

• • •

THERE have been some interesting tennis matches during the past few months. For instance, there were the Davis Cup matches, the Wightman Cup matches, the Southampton and Newport Invitation Tournaments, and the United States National Championships. But standing out as the most unusual tennis encounter of the year was the recent meeting of Paul Whiteman, NBC maestro, and Dudley Field Malone, internationally known lawyer, at the Atlantic Beach Club. I speak as one of the two eyewitnesses of this struggle. The other was the artist James Montgomery Flagg, who was Mr. Malone's weekend guest.

It happened late on a Saturday afternoon, after all the regular tennis hounds had perspired and retired from the courts. I was walking down the equally deserted beach when a tennis ball suddenly fell at my feet. Looking around and seeing no one, I concluded that the ball must have come from the tennis courts, though how it could travel that far from home I couldn't imagine. Picking up the ball with the intention of returning it, I trudged over to the courts and there I saw the explanation.

Paul was serving. On his first ball, Dudley ducked, the ball whistled past his ear and hit the backstop on the fly. The next one floated over the net, Dudley charged in with the speed of an antelope and swung at it from Port Arthur, as the boys say. Socko! The ball cleared the backstop by fifty feet and, as Paul ran over to try to get a general idea of where it finally landed, Dudley said, "Aw, the hell with it."

They played four more points, looked around, walked solemnly to the net, shook hands, and started off the court.



LILLIAN EMERSON HARTS . . . society girl found hiding in the "Show Boat" chorus.



PAUL WHITEMAN . . . he and Dudley Field Malone have their own peculiar tennis rules.



KATE SMITH . . . will not sing "Without Love," because it recalls a most unhappy experience.

"What's the matter?" I asked. "Don't go, fellows. It's fun. Are you tired?"

They both smiled blandly and shrugged their shoulders. Then I looked around and saw the answer. They had run out of tennis balls. When I offered to lend them some more Paul said,

"No thanks. We never play longer than a dozen balls. That's how we know when the game's over."

• • •

A LITTLE later I was telling some people about the match, and I mentioned the distance I saw Mr. Whiteman get on his last drive.

"You think that was a wild shot?" snorted Mr. Flagg. "Boy, you didn't see anything. I went out to retrieve a couple of balls they hit, but after I located them I couldn't bring them back."

"Why not," I inquired.

"Because," Jim replied, "I didn't have a guest card to the Lido Club."

(Editor's Note: The Lido Club is several miles from the Atlantic Beach Club . . . at least.)

• • •

LATER that evening Kate Smith dropped in at the club for dinner with her manager, Ted Collins, and Mrs. Collins. There's a three-some you seldom see separated. We had a swell time swapping radio gossip, and finally fell to discussing songs. When I asked her which of the recent crop of ditties she enjoyed singing most, she said,

"There have been so many good tunes lately it is hard to pick one. But I really believe my favorite of the past few months is 'The Last Roundup.'"

Then I had what I thought was a real inspiration.

"Look here," I exclaimed in the heat of my hunch, "why don't you ever sing some of the songs you featured in the show, 'Flying High'? For instance there's 'Without Love.' Say, if any one song really established your popularity on Broadway and led to your radio success, it was that one."

Kate shook her head slowly, and all the fun went out of her expression.

"I've had plenty of requests to sing it," she said grimly, "but I'll never sing a song from that show again as long as I live."

Glancing up at Ted, I got one of those unmistakable looks. Then I

(Continued on page 46)

THE SALAD BOWL REVUE

a mixture of crisp wit and musical dressing

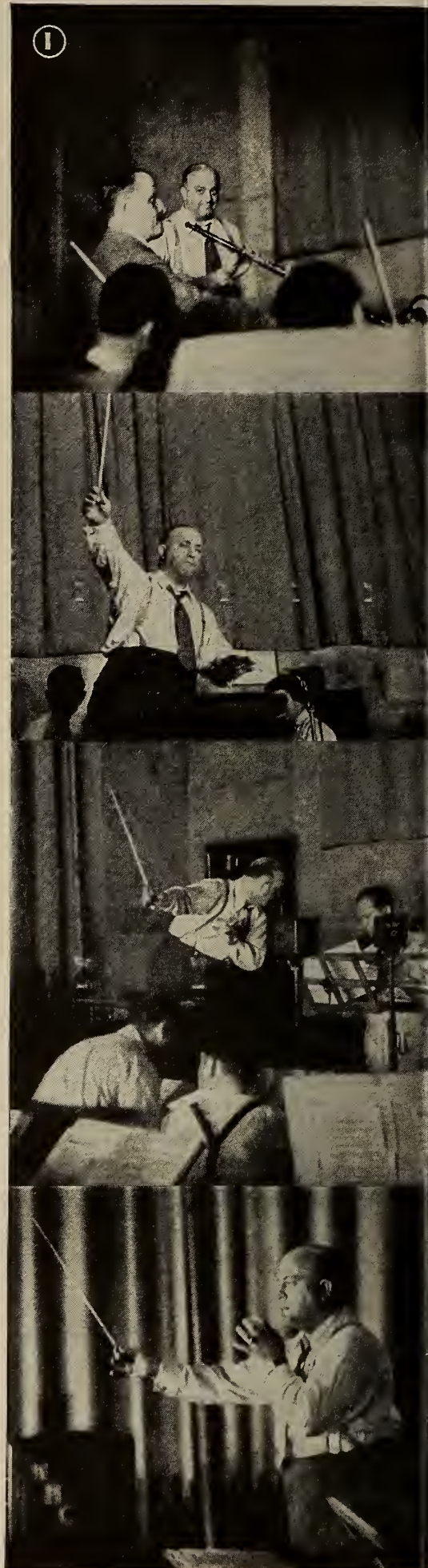
1. FERDE GROFE, famous maestro, in four characteristic poses. First—contemplating the oboe player, as that gentleman fixes his mouth and gets set for a solo flight. Second—quieting the brass and lifting the strings. Third—listening intently to Phil Duey's vocal delivery, as he keeps the band in perfect coordination. And fourth—sustaining a note, preparatory for a crescendo finish.

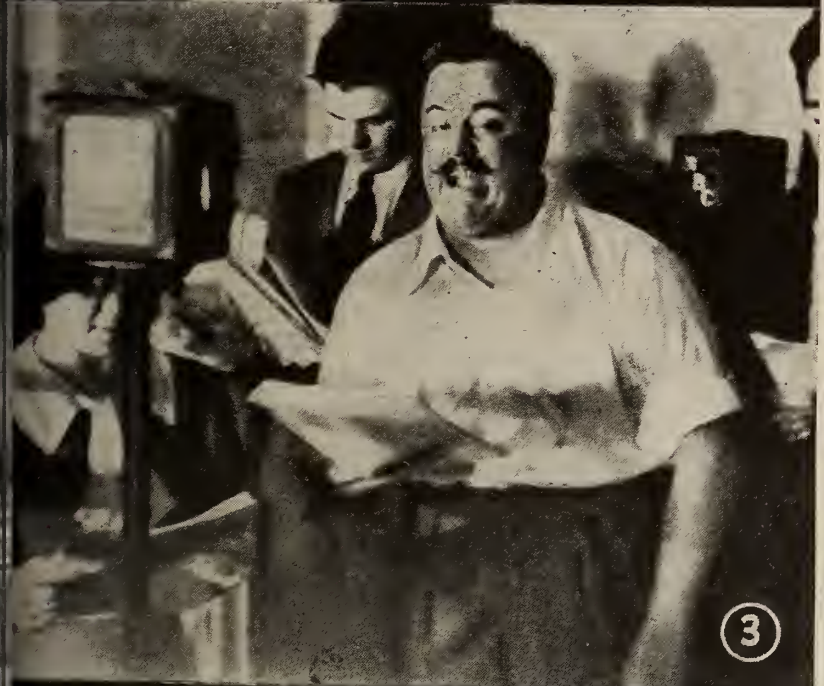
2. PORTLAND HOFFA, Fred Allen's wife and stooge, looking surprisingly sophisticated as she prepares to deliver one of her ingenuous inanities.

3. JACK SMART, veteran air actor. And he is not singing. He's acting. When Jack acts, he acts out loud.

4. PHIL DUEY, between numbers, listens to the announcer. What is he thinking? Well, what do you think when you listen to announcers?

5. FRED ALLEN, prize funny man, looking just as unfunny as these boys sometimes do when they are being humorous over the air. In the first pose he stops up one ear and tries to hear himself think while the singing is going on. In the second and third he assumes his usual nonchalant pose as he hands out laughs. And in the fourth (looking a bit like Jimmy Walker) he seems particularly unhappy as he pulls what is probably the best laugh of the show.





FAN-FARE'S HUMOR CAFETERIA

(RADIO COMEDIANS HELP YOURSELVES)

Minister: Macpherson, I haven't seen you at church lately.

Macpherson: Oh, dinna bother yesel' aboot that, meenister. Ye havena lost ma' bu'siness. I'm not gang anywhere else.
—*Tit-Bits*

You can't blame the bankers for being sentimental about their golf. It's about the only thing they have that is still above par.
—*Judge*

"How can I get my husband to tell me about his business affairs?" a wife asked Dorothy Dix.

Try to get him to buy a new car.

—*Atlanta Journal*

First Man (in art museum)—Look! Here's the Mona Lisa.

Second Man—Aw, come on! That dame's smile reminds me of my wife's when she thinks I'm lying.

—*Cleveland Plain Dealer*

An historian announces that women used cosmetics in the middle ages. Women still use cosmetics in the middle ages.
—*Punch*

Lecturer (giving radio audition): Of course, you all know what the inside of a corpuscle is like.

Studio Official: Most of us do, but you'd better explain it for the benefit of them as have never been inside one.
—*Red Cat*

Did you hear of the Hollywood actress who went to Reno for a divorce and had to wire back for her husband's name?
—*Passing Show*

As the doorman ran down the club steps to open the car door, he tripped and rolled down the last four steps.

"For heaven sake, be careful!" cried the club manager. "They'll think you're a member."
—*Le Rire*

Some folks don't even like to get up to see the dawn of a new era.

—*Atlanta Constitution*

"Can I sell you a burglar alarm?"

"No, but if you've got anything that will keep my wife from waking up when one visits us, trot it out."
—*Benton Times*

Mother: What did your father say when you smashed the new car?

Son: Shall I leave out the swear words?

Mother: Yes, of course.

Son: He didn't say a word.

—*Indiana Bored Walk*

Steamships, stabilized, lose their roll, whereas business, treated the same way, gets it back.
—*Arkansas Gazette*

"How's your daughter's golf?" asked one grande dame of another.

"Oh, she is going another in less and less every week."

"Yes, I know. But how about her golf?"
—*Answers*

A professor at an American university complains that many of his lady undergraduates are more interested in love-affairs than in work. Putting the heart before the course, so to speak.
—*Punch*

Landlady: A professor formerly occupied this room, sir. He invented an explosive.

New Roomer: Ah! I suppose those spots on the ceiling are the explosive.

Landlady: No'm, they're the professor.
—*Annapolis Log*

One way to assure the peace of the world would be to arrange that a nation couldn't have another war until it had paid for the last one.

—*American Lumberman*

"Let me see," said the young man, thoughtfully. "I've got to buy flowers and chocolates and theatre tickets and—"

"Doing mental arithmetic?" asked his friend.

"Sentimental arithmetic," he sighed.
—*Pastime*

"A crocodile is harmless as long as he is occupied," says an African explorer. Still, we shan't take any chances on being the occupant.

—*Atlanta Journal*

Teacher: Now, if I write "n-e-w" on the blackboard, what does that spell?

Johnny: New.

Teacher: Now I'll put a "k" in front of it and what have we?

Johnny: Canoe.

—*Boston Transcript*



"And now, kiddies of the Wee Folks Club, you will all be glad to know that 14-year-old club member Osa Sahib of Ceylon, India, just had a baby."

LEAH RAY

**she was
elected
to a
fraternity!**



How these youngsters do it is beyond us. Two years ago Leah Ray was in high school in Norfolk, Virginia, averaging 94 in all her school work, editing the school paper, and monopolizing the whole football squad. Then she and her folks went to Hollywood, and it wasn't long before she was featured with Phil Harris's orchestra at the swanky Cocoanut Grove. Maurice Chevalier dropped in one night, heard her sing, and immediately cast her for a prominent part in his picture, "A Bedtime Story"—although she had never had either stage or movie experience. For a gal one year out of high school to make the grade in two such hard-boiled spots as Hollywood and Broadway—well, she must have what it takes, that's all! And here's another amazing thing about Leah: She belongs to one of the oldest and largest fraternities for college men! Last year the Stanford University Chapter of Alpha Tau Omega initiated Leah and, whenever the brothers gather in convention, she's on hand to sing their favorite college ditties. Leah is now broadcasting from New York's Pennsylvania Roof, and we recommend that you tune in on her pronto.

BIG PRIZE CONTEST

By R. R. ENDICOTT

THE Big Prize Contest, of which the broadcasters are the high priests, got its original start selling papers, so to speak. You recall the white hot competition among the nation's youth twenty years ago for Shetland ponies, catcher's mitts and shiny new bikes with, yes sir, coaster brakes! Tame stuff, surely, when one realizes that today any child, with much less effort, can become eligible for a Grand Prize of \$5,000 merely by letting a few simple rules guide him to answer properly the question, "How can I avoid Bird Cage Mouth?" or "Why do Reed's Irradiated Radishes prevent Social St. Helena?"

The whole technique of the Big Prize Contest has, therefore, changed. It is now the headline act on the Big Time, combining the best features of medicine show and pony contest glorified with better than Ziegfeldian artistry. It is designed to appeal to everyone, so the crowds are pulled in here with a hot-cha-cha and there with a bit of Brahms. The stakes have been multiplied many thousand times, making the Big Prize Contest more popular than any other indoor or outdoor sport.

It is not my intention to minimize the importance of the Big Prize Contest as a social phenomenon by treating it lightly. Neither is it my intention to disparage the suppliers of radio entertainment or the makers of advertisements. After all, whether you like what they do or not, their main job is to give the most people what they most want. Unquestionably, right now, they want contests—chances at big money. And advertisers are willing to give them these chances provided they think they can foresee a profit for themselves. Recently there were so many contests on one of the networks that officials of the company began to hear rumblings of "Nothing but contests," "Lotteries," "Cheap entertainment," "Monotonous," and so on. Now if there is anything a network likes to give its radioafts, it is variety, so a big decision, neatly combining good business with a high feeling for art, was

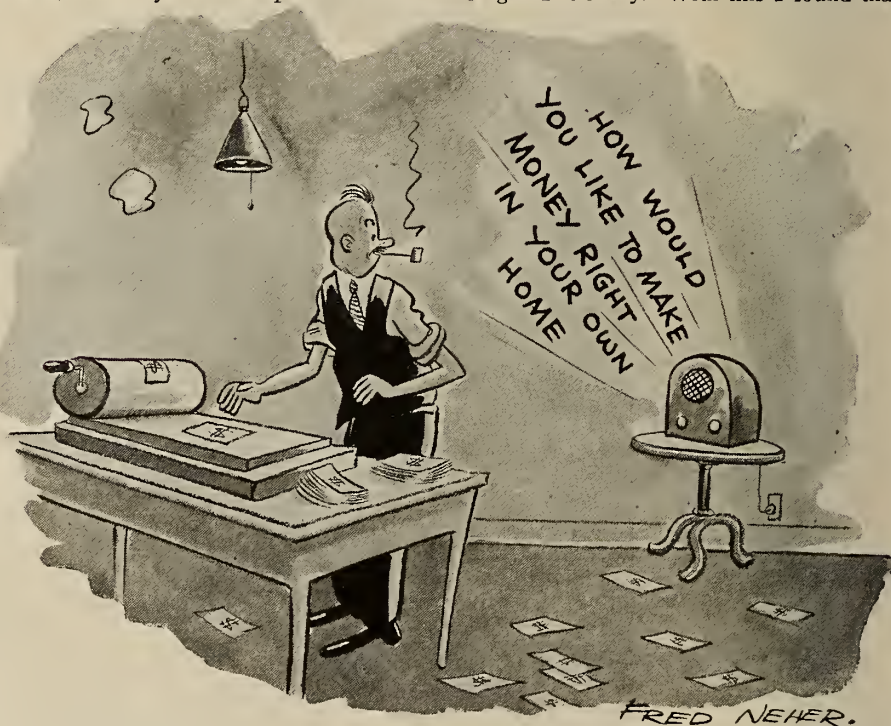
reached: no new contests until one then running was over.

Radio is, of course, the logical medium for carrying the tidings of easy money to the folks because it makes possible a combination of come-on music and the barker's spiel—the old medicine show technique. And add the fact that in the advertising business, as in every other, it is easier and safer to copy than to create (and usually more profitable) and you have the answer to why contests fill the air. Some show a sales profit above the cost of ballyhoo, overhead and prizes; others do what is known in the trade as a swell educational job. The rest are also-rans, but as yet their sponsors either

gentleman who wrote to one of our largest national advertisers as follows:

Last night you announced, on your radio program, prizes for the largest number of words made from the letters in your trade name. It is likely to cause you many a moment of anguish and I suggest that you take out insurance against—well, against a lot of things. It's this way:

Several months ago I heard a peanut company out in Iowa announce that prizes would be given to those who formed the letters in "Happy Days Peanuts" into the largest number of words. Just as diversion I started. Soon I saw it was more of a job than I thought. So I decided to take a small dictionary of about a thousand pages and make the list systematic. Well, I spent spare time for four evenings and then concluded that I'd better get a larger dictionary. With this I found that



don't know it, won't admit it, or don't know what to do about it. Meanwhile many people benefit from them, in ways various and strange.

CONSIDER the word "game" which apparently fascinates millions of people. It is always deceptively simple at first. Its knotty complications never appear until the contestant has gone so far that he will not stop. In fact, he can not, for letters haunt him and mists of words blur his reason.

Your heart will go out to this

my first list was entirely inadequate so I started all over again.

In all it took me eight evenings and two afternoons, fully eighteen hours. I finally had a list of 1,100 words. The prizes were ten watches and some bags of peanuts. When the contest closed the programs stopped. The awards were never broadcast. I never learned who won.

I lay awake nights spelling words and trying to memorize them to copy next morning, only to forget them. I had nightmares in which I thought I had been shipwrecked in an endless sea of alphabet soup. My wife plead with me to quit. No, I said. I never quit unless I'm licked but (Continued on page 49)



RAY LEE JACKSON

Rudy Vallee picked Phil Harris to follow him at the Pennsylvania Roof, New York, and if you know how particular Rudy is, that means something. Phil has had a phenomenal rise in the musical world. He and his orchestra were a tremendous hit for eighteen months at Hollywood's famous Cocoanut Grove. Then they moved on to Chicago's College Inn where they scored another amazing success. Phil has made a couple of movies. One, a short called "So This Is Harris," got good reviews. The other, a feature called "Melody Cruise," proved that Phil is not well suited for romantic movie roles. When he was a student at Lebanon Military Academy he organized his first band. It was made up of his classmates, and after graduation he took them on a tour of the United States and Australia. On his return he went into the Beverly Wilshire Hotel in Los Angeles and has never been away from California for long since. At times there is something reminiscent of the late Bert Williams in Phil's deep and sonorous singing voice. Then, again, he displays vocal mannerisms which bring Harry Richman to mind.

PHIL HARRIS

**Bert Williams' low notes—
Harry Richman's style**

PEGGY DAVIS

**the champion
long distance
radio commuter**

It's gratifying to be able to say truthfully that Peggy's radio acting is equal to her beauty. Nothing further need be said on that point. Peggy plays leading roles in the "Princess Pat" program which is broadcast over an NBC network from Chicago. She can claim the long distance commuting record for radio artists. A year ago she married Hugh Whipple, an announcer who talks to 'em from a Davenport, Iowa, station. Now Peggy makes the trip to Chicago for each of her broadcasts. Although she's only a little more than twenty, Peggy has been in radio about three years. Before that she played in stock a year. She was born in Northumberland, England, educated at Ward-Belmont School in Nashville, Tenn., and at National Park Seminary in Washington. Peggy's a blonde with brown eyes, and without high heels measures five feet three.

LATEST GOSSIP

heard around the studios of

LOCAL STATIONS

Collected by
BARRY STEVENS

KMOX—St. Louis

MERYL FREIDEL, the live wire in charge of spreading the good news at KMOX, reminds us of this and that: KMOX gets many of its sound effects from a comedian known as Checkerboard Sam, whose versatile vocal chords can imitate a pack of hounds chasing and killing a wild cat, two dogs getting a hog out of a potato patch, and early morning on a farm—starting with the rooster and going through the whole routine of barnyard noises. Anybody who needs a little more noise in his life should get in touch with Sam . . . That program with Art Gilham, the well known whispering pianist, and Tommy the Office Boy is one you shouldn't miss. Art, by the way, recently had a railroad car named after him—"The Art Gilham Special." It was put exclusively at his disposal for a trip to the World Fair in Chicago. This was the first time any railroad has ever been so nice to a radio performer . . . Dick Macaulay's "Knutkrackers" sketches should be heard, by all means. Dick is author and chief knutkracker. Not long ago Dick kidded sponsors who offer gifts in return for coupons. He offered a free "Holy Moses Pneumatic Hammer" and the fans sent him stacks of phony cigar bands and three paper monkey wrenches . . . KMOX got a letter the other day from a deaf man in Arkansas, saying he listens constantly to programs by putting a small steel file between his teeth and then touching his radio set. Station engineers explain that steel is sensitive enough to pick up a wide range of frequencies such as are used in modern broadcasting equipment . . . Carl Hohengarten,

KMOX musical director, is a real trouper. A few minutes before an important dramatic audition last week one of the cast phoned he couldn't make it. Frantic search around the studio revealed no actor who could take the part. Although he had never done a dramatic part and with only a few minutes to go over the script, Carl did the job so well that only the producer and the other actors knew a substitute had been used . . . Marvin E. Mueller, youngest announcer for KMOX, is a second Phil Cook. Marv has forty characters he can step into quicker than you can say KMOX . . . Tuesday is audition day at KMOX and about one hundred aspirants to radio fame come in for tryouts. They're of all ages, from all walks of life, and they often travel a good many miles for a chance before the mike. Last week brought a frail, bent, poorly dressed woman of seventy who played concert piano compositions with delicate hands that still showed evidence of artistic sensitivity, but now refused to do the bidding of their owner. Another hopeful was a young boy of seven who, with dotting mother standing close by, did imitations of famous people. And next came a trio of young girls full of hot-cha music; and so on and on and on. Ralph Stein, in charge of auditions at KMOX, is fortunately a swell judge of human nature. With infinite patience he listens to everybody, sympathetically breaks the news to those who won't do, suggests the proper training to those who show promise, and gets all excited over the rare "find" who possesses the talent which good radio shows require . . . J. L. Van Volkenburg, president of KMOX, is probably the youngest

man in radio to hold such a prominent position. Van is only 29 years old. He used to have an act on the Keith circuit. He is a good musician and singer, and knows the entertainment business inside and out. Smart fellow. His life story is almost too good to be true. Too bad Horatio Alger didn't know about him . . . And here's a tip for other radio stations to follow: KMOX has a program, "The Exchange Club," on which ideas and suggestions sent in by listeners are broadcast for the benefit of other listeners. Harold E. Bolande, staff announcer, is the originator and "broker of ideas" of the program. The suggestions range from novel home-making ideas to offers for exchanging services for commodities, like dental service for a sewing machine, or general repairing for a violin. The program has become so popular that it's impossible to broadcast every idea received. So the KMOX Exchange Bulletin has been started. It's published once a week and prints all the ideas not given over the air. Subscribers are charged enough to cover the cost of printing and mailing, and the bulletin now has a circulation of ten thousand . . . Here's one for the book: Two listeners, one in Fulton, New York, and the other in Pine Bluffs, Arkansas, liked the KMOX Farm Folks Hour so much that they actually paid for advertisements in their local newspapers to tell other people how good it was so they could enjoy it, too. There are *real* radio fans for you!

KYA—San Francisco

EUGENE MANCINI, romantic tenor who gained wide popularity as conductor of the "Souvenirs of Italy" program, is now giving a song

recital every Monday evening. Already the fan mail has proven that Eugene is one of KYA's greatest drawing cards . . . Bob Robb, the Sports Reviewer, has a brand new commission in the U. S. Army. Bob is a second lieutenant in the Military Intelligence Reserve. . . . If you're at all interested in art, don't miss that new series of talks by Helen Gordon Barker. Helen gives out dope on the Old Masters that any layman can understand. . . . And while you're at it, be sure and catch the act put on three times a week by Eb and Zeb, those funny, funny fellows from Corn Center. . . . Virginia Miller, staff pianist, is celebrating her tenth year in radio. Judging from her looks, Virginia must have started broadcasting when she was in grammar school. . . . Ted Maxwell and Bernice Berwin, well known NBC dramatic players, are worth hearing in that new skit: "Jack and Ethel in Roads to Hollywood." . . . G. Donald Gray, announcer and staff baritone, is passing out cigars. Are you going to tell the youngster what the "G" stands for, Don? . . . Donald Novis is good in that "Strange Adventures in Strange Lands" show on Friday nights. . . . The San Francisco Department of Education is now using KYA regularly for broadcasting timely announcements to teachers and educators. . . . Lester Malloy, high school student announcer who has broadcast weekly editions of high school news for the last twenty months, is now writing a radio column for a newspaper syndicate. Ten papers print Lester's stuff. Nice going, boy. . . . A prom-

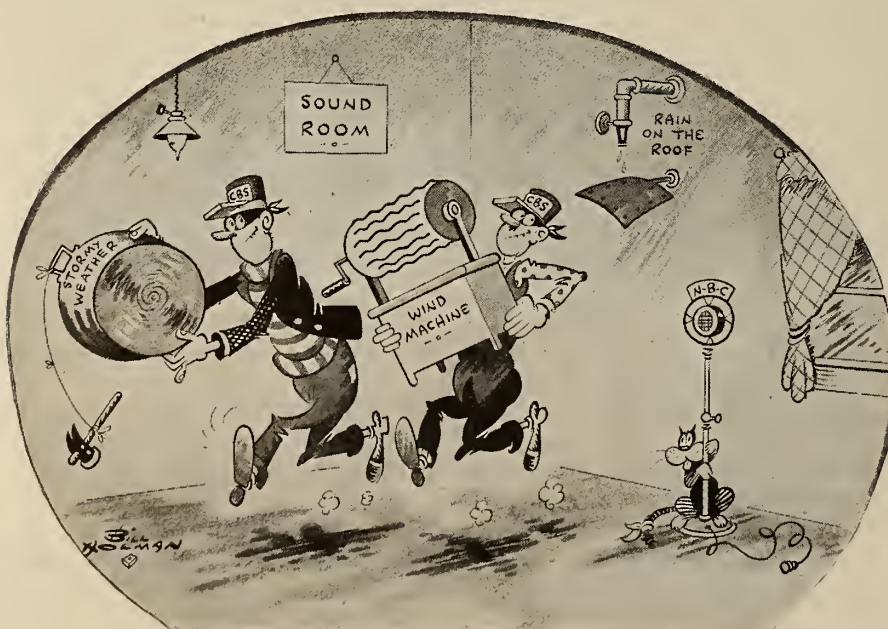
inent railroad official tries to set his watch daily by the government time signal relayed by KYA from Mare Island. If he misses the signal he always calls up and gets the correct time. . . . Chef Hanges has found his fan mail a constant blow to his self-respect. Listeners can't seem to get his name right. The latest laugh he got was a letter which started "Dear Chympanzie."

WSM—Nashville

CHUCK and Ray, the Harmony Slaves, featured for several years with the Sinclair Minstrels, sing with a card index at their elbows. Whenever a request comes in for a number a card is whipped out of the file and the boys give the listener what he wants. Chuck and Ray have on file all of the popular songs of the last thirty-five years and they have never repeated a number except by urgent request. . . . When WSM was started in 1925 it had a ten-foot office and one secretary, Zena Jones. Although the station now employs about 100 people, almost every business transaction still passes through the hands of Zena. Quiet and unassuming, Zena has never had nor wanted publicity. But those who know the reasons for the success of WSM will gladly tell you that the station has had few assets so valuable as the intelligence and pleasant personality of Zena Jones. . . . Except for the Eifel Tower, which has recently been used for broadcasting, WSM's new single antenna (878 feet high) is the tallest broadcasting structure in the world. On a stormy day the tip of the an-

tenna pierces the low-lying clouds and acts as a lightning rod, discharging the clouds that become charged with electricity. During the discharge, a blue haze appears around the ball on top of the flagpole which caps the antenna. When the charge in the clouds becomes too great, a bolt of lightning runs down the tower and goes into the ground, although it is not visible more than a quarter of the way down. WSM's gigantic lightning rod thus clears the atmosphere for miles around and is a protection instead of a danger to the immediate community. . . . Facts about WSM's Grand Old Opry: Oscar Stone, the fiddler with Dr. Humphrey Bates and his Possum Hunters, is the father of ten children, and Arthur Smith, head of the Dixie Liners, has just as many. Arthur can play a fiddle until it burns. He says he can play about four hours straight and no one has yet dared to doubt his word. DeFord Bailey, the little hunchbacked colored boy who is the harmonica wizard of the Saturday night shindig, receives letters every week from all over the country asking him what special kind of instrument he plays. The answer is that they're just ordinary little mouth organs. It's the way DeFord handles them that makes them sound different. The Delmore brothers, Alton and Rabon, learned to play those guitars that way a good many years ago down in Alabammy. After picking cotton in the hot sun all day they turned to music for diversion in the evening. These two soft spoken but hard fisted boys now have a large repertory of old folk songs that sound as if they might have come out of the Ark itself. Uncle Ed Poplin and the other members of the Poplin Band drive the seventy-five miles between Lewisburg and Nashville every Saturday night just to play in the Grand Old Opry. There's nothing too good we can say about Fred Shriver, the beloved member of the Opry company who passed away a few weeks ago. Blind from infancy, Fred educated himself and studied music. He never whimpered about his affliction. Tapping his way around the city, he did his daily work with a smile and a good word for everybody. He considered that his mission was to entertain people. His entire life was a shining example of courage of the highest order. Little Jimmie Sizemore, the five-year-old radio star,

(Continued on page 38)



Stealing their thunder

MARGARET McDONALD

Not only is Margaret one of radio's outstanding charmers, through her portrayal of Dorothy Regent in the "Chandu" series (over the Don Lee stations along the Pacific Coast), but she also is very much in demand in the movie studios between her broadcasts. She has a face the camera loves to touch (and one that doesn't have to be retouched). For the past three years Margaret has been so busy playing Dorothy Regent, making electric transcriptions, and doing film work, that she hasn't had time for any sort of a vacation. However, we will reserve our sympathy for gals not so generously endowed with talent and good looks.





STUART BUCHANAN and Betty Webb of the "Omar Khayyam" show on KHJ, Los Angeles. "I loaf you," says Omar, as he hugs the jug and prepares to take a bough.



MARY ROSETTI and Alan Rogers have just received twenty pounds of new gags by air mail. They're two of the principal funsters of "The Royal Order Of Optimistic Doughnuts" program on KNY, Los Angeles.



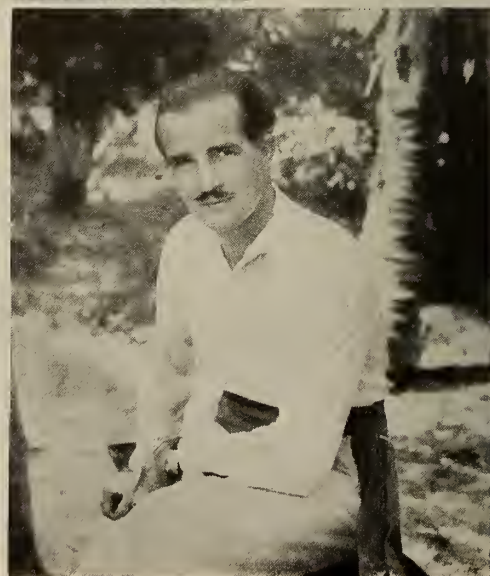
GINGER, one half of "Bill and Ginger," the popular harmony team that broadcasts from WCAU, Philadelphia. Ginger used to be a dancer, and her real name is Virginia Baker.

ALL OVER

DIANA CHASE, the Boston deb who gave up Society for the thrills of Broadway and radio. Her rich soprano is heard over WINS, New York.



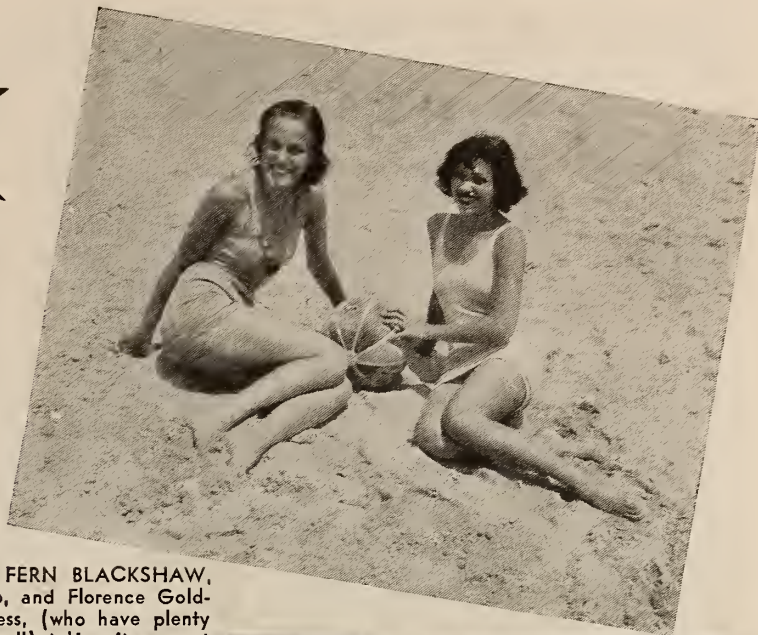
TIM RYAN, star of "Tim Ryan's Nite Club" on KPO, San Francisco, was born in New Jersey, raised in Oklahoma, got his stage start in Texas, and covered the country in vaudeville with his present radio partner, Irene Noblette. Swell team of air performers.



FRANK NOVAK, The One Man Band, plays twenty instruments and can be heard over lots of local stations in the recorded "Outdoor Girl" programs.

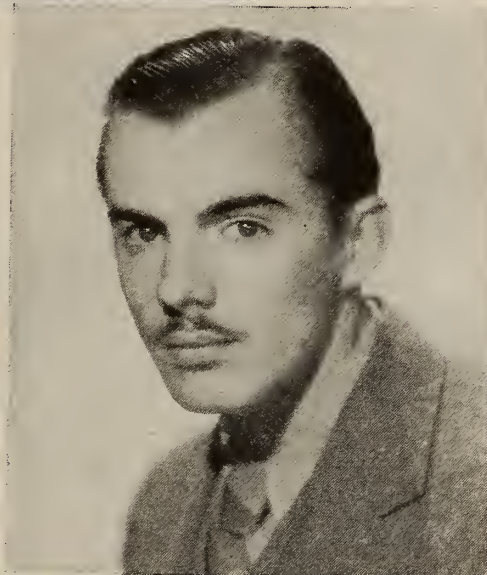
THE DIAL

ART GILHAM, "The Whispering Pianist," who ad libs his way through the program of the Enterprise Cleaning Company over KMOX, St. Louis.



FLORA FERN BLACKSHAW, contralto, and Florence Golden, actress, (who have plenty on the ball) taking it easy at Cincinnati's Coney Island after a hard day at WLW.

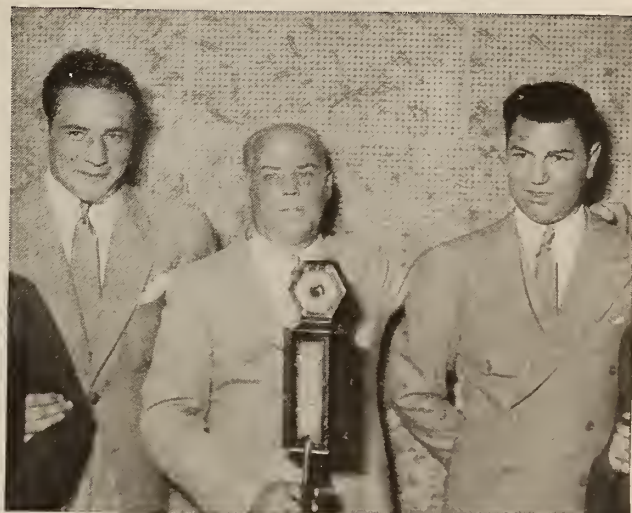
"JOE TWIRP," who is the stuttering reporter (and very funny) in the "Royal Order Of Optimistic Doughnuts" skits on KNY, Los Angeles. Joe is radio's Roscoe Ates. If you've seen Mr. Ates on the screen you'll appreciate the compliment



EILEEN WENZEL, famous "Follies" and "Vanities" beauty, has been heard in a series of beauty talks on WMCA, New York. The rumor is that a sponsor is about to sign Eileen up for another series.



BETTY WEBB (without her drapes this time) is the talented Glenvale, California, girl who plays Mercedes in "The Count Of Monte Crisco" every weekday night over WOR, Newark; WBBM, Chicago; KNX, Los Angeles.



COL. BOB NEWHALL, WLW's Mail Pouch Sportsman, interviews the royalty of sport on his weekly broadcast. Recently Jack Dempsey and Max Baer gave Bob's fans the low-down.

once got 13,000 letters after one fifteen minute broadcast. He and his dad just finished a personal appearance tour through the south and middle west during which they broke fifty-one house records over a period of six months. . . . Arthur "Tiny" Stowe, the popular announcer and continuity writer, went home to Texas for his vacation. Velma Dean, Tiny's wife, has been headlining in vaude-

to plan his programs so that they will appeal to the whole family and he has become a welcome visitor in tens of thousands of homes. His deep and mellow voice carries with it a friendliness that will not be denied. Dean thinks that radio is a great help to humanity in many ways. He says, for example, that it gives people a chance to express themselves in writing letters, which is good business for

Creek, Davella, Wooten, Hyden, Dry Hill, Stinnett, Beech Fork, Pippa-pass, Bolyn, Vest, Mars Fork, and Thousand Sticks. Several of the receiving sets put into service are battery sets donated by Kentuckians and residents of nearby states. Mountaineers from miles around come to the centers regularly to listen to educational broadcasts from the university and to other worth while programs. Already this method of instruction by radio has been a tremendous success because of the eagerness of the "students" to obtain information and training that they could not otherwise get.



ville in Texas this summer. She is back now, singing the blues with the two other members of the Three On A Mike trio. . . . Don't let anybody tell you that religious broadcasts don't have a big following. Especially when the speakers are as interesting as Dr. James I. Vance, Dr. Roger T. Nooe, Dr. John L. Hill, and Dr. Ralph W. Sockman. . . . Freddie Rose, the veteran composer and entertainer who is now on the staff of WSM, has just released five brand new songs. Most of Freddie's ditties are what are known as "heart songs." Freddie says he writes about the everyday sparks from the grindstone of life. His latest sparks are: "In My Book Of Dreams," "That Old Leather Pocketbook Of Mother's," "I Am In The Spell Of The Night," "So Happy," and "To Think It Had To Happen To Me." . . . Ole Bill, the Shield Man who broadcasts for the National Life and Accident Insurance Company every evening, has been in radio for more than ten years. His real name is Dean Yocom. He began life on a farm in Kentucky and studied music with several prominent teachers in Chicago. Dean tries

Uncle Sam and releases a lot of steam that might break out in more dangerous ways. To prove his point, Dean showed us a letter he got last week: "My Dear Friend—I come to you in a great hour of trouble because I believe you are someone whom I can really trust. I hope you will advise me to the best of your ability in this grave matter and answer me as you would a member of your own family in trouble. The question I am about to ask is more serious than life and death and the inevitability of taxes. I dare not even sign my name, so think this over carefully and give me your undivided attention. The question is, 'Will Jeff ever be as tall as Mutt?'"

• • •

THE University of Kentucky is doing fine work in bringing educational opportunities, through radio, to the sparsely settled and inaccessible sections in the eastern part of the state. Many new "listening centers" have just been established in the Kentucky mountains where schools are few and far between. The names of the communities where the centers have been established may interest you: Caney

HERE AND THERE

WHEN an orchestra leader can keep the personnel of his band intact for three years without a change in the line-up, it's a pretty good indication that he knows how to get the best out of his men and that the orchestra has become "smooth" through working together for such a long period. Norman Cloutier has done this very thing with his Merry Madcaps. Norm has been a member of the WTIC (Hartford, Conn.) staff since 1926 and is now associate musical director of that station, in charge of dance music broadcasts. Before taking up radio he was a bank clerk, with violin playing and orchestra directing as a sideline. When he found himself writing sharps and flats instead of dollar signs and percentage symbols in his ledgers, he resigned his bank job—to the benefit both of the bank and himself—and devoted all his time to music. . . . Eddie Peabody, master of the banjo and thirty-one other instruments, is certainly pulling the customers into the Safeway stores with his lively program over KDYL (Salt Lake City). . . . Nancy Garner, the Corsicana, Texas, gal who sopranos over WFAA (Dallas), is a niece of John Nance Garner. Remember him?

Please send us news of your favorite station

We should appreciate receiving all publicity releases about programs and artists (with pictures) from independent radio stations, as well as bits of gossip or unusual information from radio fans about their favorite performers and programs. We'll print all we have room for. Please send them to Gossip Editor, RADIO FAN-FARE, Room 400, 420 Lexington Ave., New York City.

Here's a girl who's burned plenty of young men up. There's something about that throaty voice that gets 'em. Stay away, television! Frances is a contralto by accident. While she was in a Florida boarding school she had her tonsils out. And the first time she sang after that her lyric soprano had entirely disappeared! During Frances' four years at Southern College she sang on a commercial program over a Tampa station. Rudy Vallee, vacationing in the south, visited the studio and heard her. A week later she was a guest star on a Fleischmann program broadcast from New Orleans. It was a good start, but only after months of hard work did she become a star. Frances is just past twenty-one and weighs about 100 pounds. Her complexion is dark and she has coal black hair. When she sings you could shoot a machine gun on the University of Florida campus and not hit a soul. All the lads are squatting, moon-eyed, around their radios, and thinking of the days when Frances was the belle of their hops. You can't blame, can you?

FRANCES LANGFORD



SHORT-WAVE FAN-FARE

A Department of Radio Information

Conducted by **ZEH BOUCK**, The Circuit Judge

WHEN winter comes, old man Boreas will undoubtedly bring along with him the usual improvement in short-wave receiving conditions—notably on the 13 to 25 meter band. Long distance short-wave communication is, actually, far less affected by seasonal variations than is long-wave reception. (This is partly because short-wave reception is consistently carried on between winter and summer hemispheres, and partly because summer static is less violent on the high frequencies.) But, even so, generally improved reception should be noted in the U. S. A. as cold weather sets in. Noise on the 25 to 50 meter band should be reduced, fading will be less severe and of slower periods—unless some unsuspected sun-spots go off on a rampage.

RECEIVING SHORT-WAVES

THERE are available to the short-wave broadcast fan several methods of receiving signals below the conventional broadcast band. If he already possesses a good broadcast receiver, and does not care to splurge in the way of short-wave investment, he can supplement his present equipment with an adaptor or a convertor.

The adaptor is the cheapest—and also the least efficient—system of short-wave reception. It consists of a device, often incorporating only one tube, which is plugged into the detector socket of the broadcast receiver. The detector tube itself is removed, and usually placed in the adaptor. The adaptor, technically, is nothing more than a short-wave receiver—seldom a good one—which utilizes part of the broadcast receiver for amplification and reproduction. The section of the broadcast receiver which contributes the real efficiency on the broadcast waves is eliminated.

The convertor is a more complicated and effective arrangement which is connected between the antenna and ground and the broadcast receiver. It converts the short-wave signal to a broadcast wave and turns it over to the broadcast set where it goes through the usual processes. The convertor system therefore utilizes the full efficiency of the receiver itself. The principal drawback to the convertor is the probability of a high noise level—due usually to poor matching between the convertor and receiver. If, in operating a convertor, you find the noise considerably worse than on the broadcast waves, take the matter up with a good serviceman and tell him, with a perfectly straight face:

"I'm not satisfied with the signal-to-noise ratio on short-waves, and suspect that a lack of impedance balance between the output of the convertor and the input circuit of the receiver is the fault. I sug-

gest that you investigate this—probably changing the input circuit to a better match at the intermediate frequency. I'd do it myself, only my signal generator and output meter are packed-up somewhere in the garage with the Russian crown jewels."

If he's not enough of an engineer to make the alteration, have him communicate with the makers of the convertor and receiver for detailed information on the most efficient method of combining the two units.

Best short-wave results will be secured with a high grade, single control short-wave superheterodyne, operated altogether independently of your broadcast receiver. However, the most satisfactory all around combination is, as we explained last month, an all-wave receiver. There are several excellent ones on the market.

GENTLEMEN ONLY!

ZFB, Hamilton, Bermuda, on 29.8 meters, provides one side of the international daytime 'phone channel with WNB, New York. With the exception of some ship-to-shore communication, this is the only traffic of any importance that is usually unscrambled—that is, intelligible on the usual home receiver. The fact that speech may occasionally be of dubious articulation can be blamed on the well known characteristics of the Bermudian land telephone system, rather than on deliberate messing up by an inverter.

We publish this information in order that all of us—gentlemen of course—will eschew the portion of the dial surrounding 29.8 meters and not eavesdrop on private conversations, particularly when they are of a confidential nature. To date we have heard three telephoned requests for additional funds, one bride asking personal information from her mother, and one description of the ingredients and technique going into the manufacture of a Planter's Punch.

However, most of the ZFB—WNB conversations are explanations by the Hamilton operator of why the party at Paget, or Warwick, or Tuckertown cannot be reached for several hours—usually because he is at Elbow Beach, or at the Mid-Ocean course, or the Riddle's Bay links, or cycling, or has just hung out a "Please do not disturb" sign at the bar.

CUCKOOS AND BUGLE CALLS

IDENTIFYING sounds, borrowed from the zoo and laboratory, seem to be the same order of *sine qua non* to short-wave radio that the theme song was to the early talkie.

Station VE9HX, Halifax, N. S., broadcasts a four gong signal before each half

hour announcement. VE9HX is on the air daily, from 8:30 A. M. to 11:30 A. M., and from 5:00 P. M. to 10:00 P. M., on 49 meters.

CT1AA takes a tip from the ultimate fate of short-wave fans, and broadcasts the notes of the cuckoo bird before and after broadcasts, and occasionally before announcements or between selections. CT1AA is Lisbon, Portugal, broadcasting Tuesdays and Fridays on 31.2 meters. Best reception is from 4:00 to 8:00 P. M.—EST.

Rabat, Morocco (no call letters), accompanies announcements with the beat of a metronome. Rabat is on 32.3 meters, daily, and is heard best early in the afternoons in the eastern part of the United States.

VK3ME, Melbourne, Australia, 31.5 meters, reverts to the zoo, opening and closing the program with the laughing notes of the kookaburra bird (page Doctor Traprock!). VK3ME may be received in America early Sunday mornings—about 5:00 A.M.—EST.

Station T14NRH, plumb on 31 meters, goes in for bugle calls between selections. We prefer the bugle calls. T14NRH is located in Heredia, Costa Rica, and broadcasts a daily schedule from 5:00 to 7:00 P. M.—EST.

Daventry, England (GSE, 25.3 meters, GSD, 25.5 meters, GSC, 31.3 meters, GSB, 31.5 meters, and GSA, 49.6 meters), broadcasts a 1000 cycle tuning signal for fifteen minutes preceding each transmission.

DJD, Zeesen, Germany, takes piano lessons and plays six chords over and over for hours at a time. Transmission follows no set schedule and is on 25.5 meters. The piano is excellent.

We had an idea that we had discovered a new one the other day—up here in our rural listening post. The characteristic signal was the faint tinkle of a bell, and it stumped us every time we tried to center the carrier. When we finally discovered that it was all over the dial our suspicions were aroused. A quick investigation disclosed that it was Guernsey—cow, not England—just outside the shack.

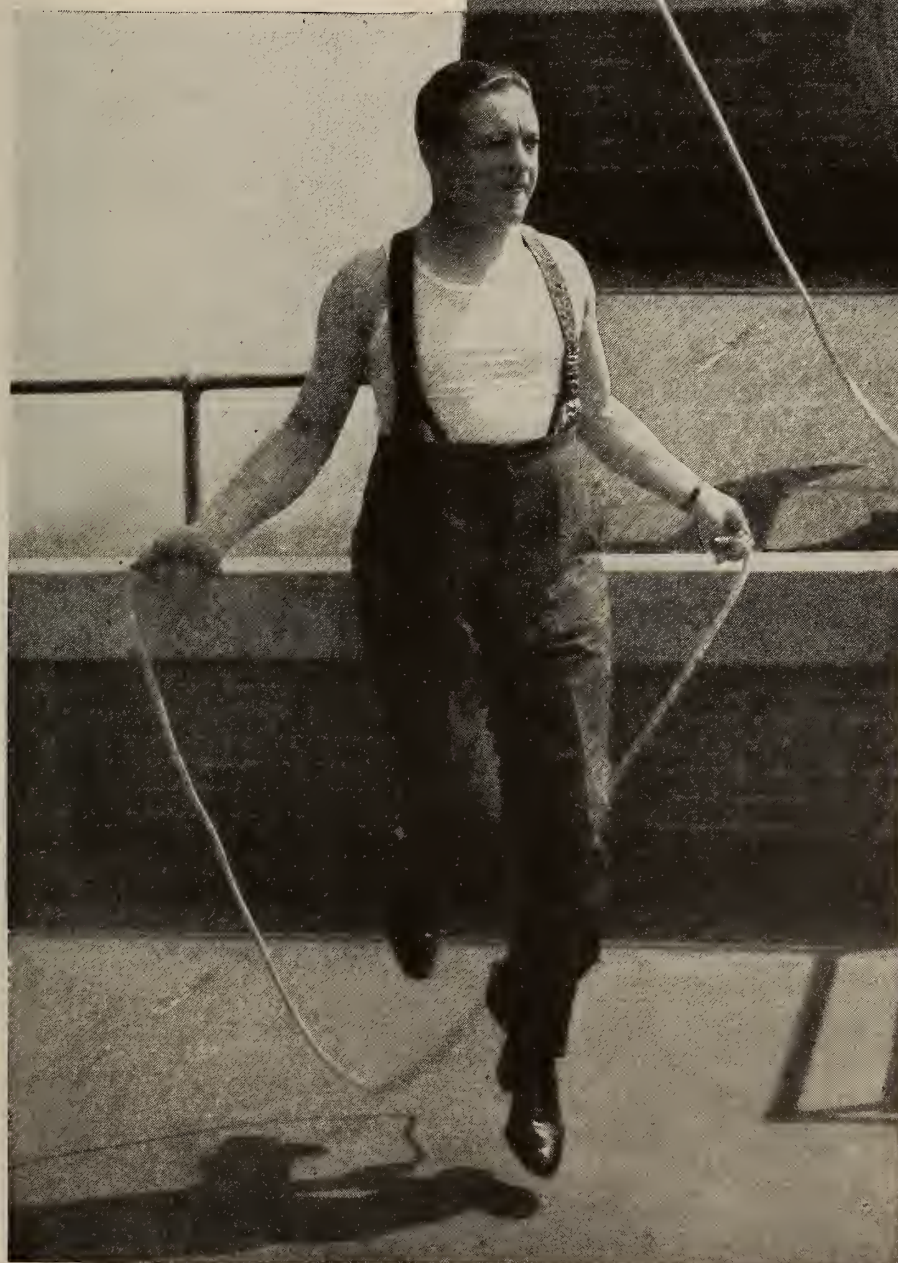
SHORT-WAVE ANTI-NOISE ANTENNAS

JUST what can be done in the way of noise reduction on amateur short-wave antennas is a matter of much argument pro and con—the con part being taken, for the greater part, by the manufacturers of such equipment. These devices work on the basis that if the antenna is high and clear, artificial static, caused by automobiles, power line leakage, etc., will be

(Continued on page 48)

FREEMAN F. GOSDEN

Here we see Amos 'n' Andy doing their daily exercise on the balcony of their office high up in a Chicago skyscraper. It seems a little odd, doesn't it, to realize that the boys are really big business men in Chicago besides being in the taxicab business in Harlem? This exercising is not just a publicity stunt, either, we'll have you know. The boys would never be able to do all the work they do unless they kept in the best possible trim. And just think what would happen if one of them became ill and couldn't go on the air! They're now starting the fifth year of their Pepsodent program and we hope that the next four will be even more successful than the last. Amos 'n' Andy fully deserve their great success. They have written every word that they



have spoken on the air—more than two million words—which would be no small writing job for several men to do in the same time. One of the amazing things about the partnership is the harmony with which Gosden and Correll work. Correll (Andy) is the balance wheel of the combination. His is the jovial personality that always moves on an even keel. Gosden is the dynamo that drives hard as long as there is an ounce of energy left. Both boys live the parts of their brain children when they are writing the scripts or are in the studios. At other times they regard them as separate characters—two people whom they know very well, but who are in no way connected with the everyday personalities of Messrs. Gosden and Correll.

CHARLES J. CORRELL

"OH, WHAT'S AN INNOCENT GAL TO DO?"

By MARGARET D. WORTHINGTON

IT'S getting so you don't know what to believe with all the magazines, newspapers, and now radio advertising everything as the best. If people believed all they heard and saw they would be crazy in no time at all.

Take the radio program that advertises Tangee lipstick. I bet no girl will come right out and say that she lets her friend kiss her and that it doesn't come off—the lipstick I mean. I know my friend says, "What do you put that stuff on for? You know I hate it." But a girl can't go around looking as if she were sick or something. I think this stuff about it giving you more charm is a lot of bunk, too, as I don't see any new men rushing around to date me up.

I'm also kind of disappointed in Walter Winchell. I always read every line he writes and I know he tells the truth about most people even though it hurts, but I can't say the same for the lotion he advertises. Maybe I haven't used it long enough, but I got a bottle at Woolworth's and used it almost all up the first couple of nights. I didn't see any change and so I couldn't figure why I should buy more. Walter's sponsor says it will give you charm and that you will be alluring, but I fail to see it. My friend didn't notice it. All he said was, "What is that funny smelly stuff on your hands?" He smelled it because I tried patting his face as I've seen the stars do in the movies, but he didn't like it. So I guess I'll just keep on using Lifebuoy so they can't say I've got B.O. I thought maybe that lotion might help my nails grow but I guess they don't make it for that purpose. Anyway, it didn't help.

My skin is rather dark and I thought from what they said on the radio that maybe that Linit stuff would help make it white. But I tried it and as far as I can see my skin is just as dark as ever and I have to use just as much powder as always. Linit does smell nice but is sort of gritty on the bottom of the tub. Maybe the water was not hot enough to melt all the powder. Any-

way, it wasn't very comfortable. I'd like to see some of these girls they claim have all that charm just from using a package of some kind of bath salts. Nobody I know ever gets that kind of results.

And doesn't it make you mad to hear all the things they say about coffee? They say "you can do it better on dated coffee." What can you do any better? I tried a can of it to compare with the nineteen-cent kind from the A & P which I have been using. I didn't find that I did anything any better on dated coffee. I was late at the office just as often and hated getting up just as much. I got just as sick of trying to curl my hair. I don't think they make those tests on real people. They must use some sort of a mechanical thing which accelerates results because I can't see one bit of difference between the kind of coffee we've always used and the kind they advertise. My mother says she wishes I'd not be such a sucker and buy everything advertised over the radio, but I say to her that she's not progressive. I ask her, "How can you learn anything unless you try new things?" But I guess she wins because we never see anything different after I go and buy the stuff. I guess I ought to take my money and get a permanent wave instead. I wish they would advertise a good place where I could get my hair done to look like Joan Crawford's for about \$5, but now that I consider it, I don't recall ever hearing anything advertised over the air that I really wanted and could also afford to buy.

It's a good thing I don't care much about smoking. I try to do it once in a while just to make my friend mad, but that's about all. I listen to the radio to try and find out which one won't hurt my throat and what I hear just about drives me crazy. One minute they tell you not to smoke a cigaret that's toasted and the next minute they say to smoke one that *is* toasted because it is better for your throat. Then in about fifteen minutes they say that another kind is the only kind that

satisfies, and next you hear about a smooth one. Well, honestly, I am just *sick* from trying to find which one of them is right for me. I guess I'll just have to use one of each in order to be sure that I have the right one, but as long as I don't smoke more than one a day I guess none of them will hurt me.

My friend says he would go crazy if he paid any attention to all the gasoline programs on the air. He says gas is gas and all the poppycock they say about it won't make his car go any faster. I am certainly glad to hear that as you have no idea what a reckless driver he is. He is just a daredevil. I always tell mamma that if I don't come home she'll know I've been killed in an auto accident as my friend just doesn't care *how* he drives. I really like fast driving, but I have to scream and pretend I don't or there's no telling what he might do. He's very funny that way. He says that soon when you buy a gallon of gasoline you'll be disappointed unless a rabbit jumps out of each can.

I pride myself on being modern, but I do think that some things are better left unsaid. Honestly, it seems as if nothing is in bad taste any more. I thought I'd just die when my friend and I were listening to a program and the announcer started to talk about a laxative. I felt that if I turned the program off it would make things worse because my friend might not have noticed it. I've observed that sometimes when I'm talking to him he's paying no attention to me so I was hoping that he wouldn't notice that program. Well, you could have knocked me down with a crowbar when he said he guessed he'd try some of that stuff sometime. He said he remembered his mother used to give him sulphur and molasses in the spring and he guessed it was about the same thing. I just could not answer him, I felt so terrible. I really felt that I wanted to write to the station and give them a piece of my mind. They don't seem to care how they embarrass us young women these days.

SHOW BOAT ON SHORE LEAVE

LAST Sunday some of the Maxwell House Show Boat troupe decided it was about time to get away from it all so they piled into a car, rode up to the Westchester-Biltmore Country Club, and had themselves a time. The club photographer thought it was a good chance to get a bit of publicity so he stalked the stars. As long as we're printing his pictures, we'll fill up what space is left with some stuff about the boys and girls which you may not know.

Lancelot Patrick (Lanny) Ross, that old lawyer from Columbia, is about to tangle with the talkies. Paramount has just given him a five year contract. Lanny goes to Hollywood in January. They'll pipe his tenor into the Show Boat program from one of the West Coast stations.

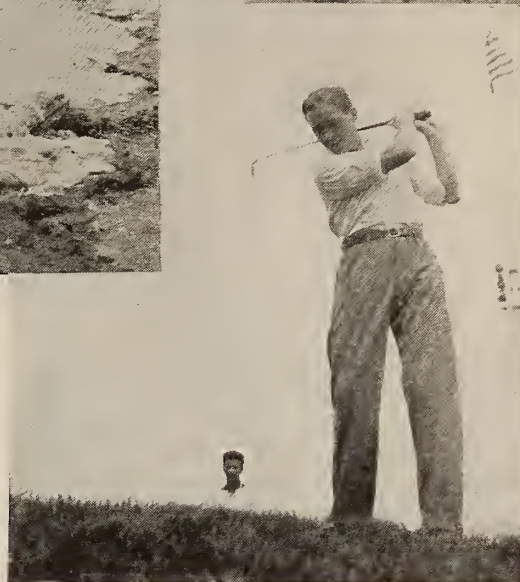
Lanny, by the way, almost had a chance recently to be a Sir Lancelot and rescue a fair maiden in distress. Annette Hanshaw was ill for two weeks and couldn't sing on the program. The script writers were in a fix because they knew listeners would expect her absence to be explained. The brain trust finally decided to have Annette kidnapped (now *there* was an original idea!) and then have Lanny gallop up on his charger, knock the kidnappers for a flock of home runs, and bring little Annette back to her breathless public.

The plan was vetoed by the NBC officials (and quite wisely) because of the recent McMath kidnapping in Massachusetts which was supposedly

CHARLES WINNINGER



ANNETTE HANSHAW



LANCELOT PATRICK ROSS



MURIEL WILSON



LANNY ROSS

ANNETTE HANSHAW

CONRAD THIBAUT

"inspired" by a radio kidnapping.

Conrad Thibault, who not so long ago was a floorwalker, is celebrating his first anniversary this month as a network warbler. Now he is featured on three important commercial programs: Maxwell House, Buick, and Phillip

Morris. That's a phenomenal record, Conrad, and you deserve all your success.

Muriel Wilson isn't far behind Conrad in the amount of time she puts in on the air. Besides being the Show Boat's heavy love interest she charms the radioafts (Good God! We're writing like Winchell!) in Light Opera Gems, Light Opera Nights, and National Opera Company programs. Muriel was born in New York City and still lives in the same house where she let out her first high note. She used to have a job checking up on people who failed to pay their income taxes.

Charles Winninger, a Black River, Wisconsin, boy, started entertaining the folks publicly when he was seven. Crashing New York at twenty-three, he did everything possible to get the critics to notice his work. Finally Alan Dale, the famous play reviewer, summed up a Winninger performance with this line: "Something with a German accent came on the stage." Charlie now chuckles constantly when he talks into the microphone. Maybe he's still thinking about Mr. Dale's remark.

VOICE OF THE LISTENER

Time after time I have purchased the different radio magazines published in the East only to be disappointed. If you want western subscribers you must give western news. Mrs. Dorothy Clark, 1437 Chestnut Street, San Francisco.

• • •

Happening to write the following poem to David Ross in appreciation of his poetry and lovely voice reaching me way over here, thousands of miles away, I thought you might like to put it in your magazine.

To David Ross

On wings of music clear
Through waves of atmosphere,
A voice enchanting, bold,
Dispenses poet's gold.

Through clouds up in the sky
O'er mountains steep and high,
A poet's dreams well told
Rings out your poet's gold.

Your hour of poet's gold
Brings memories of old
To me, my golden share—
The bounty of the air.

The past is far and gone
And life is nearly done;
A heart that's growing cold
Is warmed by poet's gold.

Theodore Carmen, 919 Stone Street, Los Angeles, California.

• • •

I like to read the VOL department in the finest radio magazine yet published, RADIO FAN-FARE.

I have read a lot of All-Star Orchestras as submitted by other readers of your magazine but just because some of them know the names of some of the players in those orchestras they like to tell the world about it. Here's my idea of what I call a real All-Star Orchestra.

Piano	Harry Sosnik
Piano	Johnny Johnson
Banjo	Harry Reser
Drums	Abe Lyman
Bass	Isham Jones
Trombone	Buddy Rodgers
1st Trumpet	Lebert Lombardo
2nd Trumpet	Arthur Weems
1st Sax	Rudy Weidof
2nd Sax	Merle Johnson
3rd Sax	Clyde Doerr
Director	Ben Bernie
Arranger	Ted Weems
Vocalists—Bing Crosby, Ruth Etting, Irene Taylor, Arthur Jarret, Rudy Vallee	

Why don't you give us the lowdown on some of the leading song writers? I'm sure the readers would be interested in reading about the boys who give us the tunes our favorite orchestras play. By the way, will some of you song writers write to me? Especially you amateur melody composers.

Please give us the story of Isham Jones, will you?

With best wishes to the best radio magazine, I remain, Norman Robinson, Calumet, Michigan.

I have been a reader of Radio Digest for years and felt very sorry when it began slipping and finally ended in FAN-FARE, which would be more appropriately Pan Fare. Taking an example from your magazine, I am going to criticise, but I hope that my criticism will be constructive.

First, I do not like the pictures. They are too small and are very poorly printed and arranged. One good picture of an artist is better than many poor ones.

Second, the same artists are played up month after month, with only fragmentary write-ups. One good write-up is worth several sketchy ones.

Third, the department which I particularly dislike, "Slipping and Gripping." In a very short time an artist becomes a dear member of the family and one does not like to have him or her publicly annihilated. Just because Tuna has indigestion and is a little deaf in the left ear, must we forsake our favorites? The only way to judge the success of a program is by popular vote, and even that is limited. It is humanly impossible for an artist to register 100%, twelve months of the year. Tuna has only been on the job four months and is showing signs of skidding. After all, what is one man's (or woman's) opinion?

Perhaps you are not aware that you have a very dangerous rival in the magazine called "Radio Stars." This is just a friendly tip.

I wonder if you are courageous enough to print this honest if severe opinion of your publication.—J. L. Nesibeth, Uniontown, Pennsylvania.

• • •

During the past several months I have become an interested reader of your publication and consider it the best radio magazine on the newsstands. This is due not only to your excellent articles, but also to your frank criticism of current programs and popular songs. I particularly admire your practice of not being afraid to mention names in these criticisms, a characteristic notably absent in other radio publications.—J. Walter Lord, 4314 Roland Court, Baltimore, Maryland.

• • •

Please send me your next number; the one I have is marked Summer Number.

It really is the best radio magazine printed. I also think that a lot of your criticisms have helped, for some of these programs have either got a lot better, or gone off the air entirely.

We like the music of Richard Himber of the Essex House, New York, and the singing of Joe Marsh; also the Hotel Lexington music.

We like Ben Bernie, too, but we know what he is going to say and play before he

starts; if he were not so likeable, it would be very tiresome.

Thanks again for the pleasure your magazine gives us.—Mrs. Charles F. Keene, Hotel Park Lane, Chicago.

• • •

Your stories are interesting; the pictures are new! I'm particularly grateful for the picture and story of Conrad Thibault. The story alone has made me a Thibault listener. I shouldn't be surprised if I'd break out and echo the "call for Philip Morris"—all of which is neither here nor there, but no doubt would please the sponsor.

The most consistent complaint I hear is the absence of the "Voice of the Listener." No doubt you'll find room for it in your next issue. My only criticism, outside of that, is of your proof reader . . .

Other than that, I congratulate you. You've made a rapid stride toward perfection. Keep it up—and the best of luck.—Mary E. Lauber, 119 West Abbottsford Avenue, Germantown, Philadelphia, Pa.

• • •

I have read the last two issues of your magazine. "Tuneful Topics" by Rudy Vallee, "Radio-Grins," and "Reviewing The Current Programs" appeal to me the most of your monthly features. More informal and "action" photographs of radio performers (like those you have in the Summer Number) will improve the magazine. O. L. Lee, San Francisco, California.

• • •

The last issue is very good, but I like to read more about the artists. Marie Thellaberger, 132 North Pearl Street, Covington, Ohio.

• • •

I have just received a copy of your very excellent radio magazine. It is quite the best thing of its kind I have ever seen. Len Hunt, News Editor of "Rhythm," 202 High Holborn, W.C. 1, London, England.

• • •

Today I received a copy of your magazine and I want to say that I like it very much. . . . Harold L. Roberts, 116 Hobart Street, Jackson, Michigan.

• • •

I suggest that you run a sort of contest in your magazine in the near future, to note whether the subscribers are willing to pay ten cents more (twenty-five cents in all). If so, you could improve your magazine just that much more. There was a time when I paid thirty-five cents for RADIO DIGEST and it was worth it. Prices are going up and you ought to charge more also. Norman Richard, 3240 Rochester Avenue, Detroit, Michigan.

REVIEWING THE CURRENT PROGRAMS

Continued

ways worth while—and the Hummingbirds add a great deal to the program with their humming, incidental singing, instrumental imitations, and clever arrangements. General Motors seems to think a lot of this vocal group. Besides being the Hummingbirds, they are the Nightingales on the Buick program and the Snow Queens of the Frigidaire show.

The Plug—You've already guessed that it's tied up with Husing's tales of championship performance. There's also a lot of chat about Oldsmobile being the Style Leader and about smart centers, smart people, and smart cars. All in all a pretty weak attempt to be sophisticated.

Opinion—A good musical show bearing the almost inevitable burden of silly advertising. The whole program would be greatly improved if they eliminated 80% of the blurbs, took the high hat off the other 20%, and got some personality and a little less technical perfection into the talks. As it stands, it's a rather chilly fifteen minutes.

• • •

"LITTLE KNOWN FACTS ABOUT WELL KNOWN PEOPLE"

(NBC-WEAF Sunday at 5:30 PM-EST)

Cast—Dale Carnegie, Harold Sanford's Orchestra, John Holbrook

Comment—An interesting program. Dale Carnegie sounds a bit like Ed Hill and his material is also human interest stuff. It's unfortunate, perhaps, that anyone who now talks over the air about people in a warm and friendly fashion is immediately compared to Mr. Hill, whether there is any conscious imitation or not. However, Mr. Carnegie's material is not enough like Mr. Hill's to cause a conflict. Harold Sanford's music is as pleasing as Mr. Carnegie's talks.

The Plug—Sensible advertising well handled by John Holbrook.

Opinion—An appealing, unpretentious show which will entertain you. It is a pleasure to recommend it.

• • •

"THE GOLDENROD REVIEW"

(CBS-WABC Friday at 8:30 PM-EST)

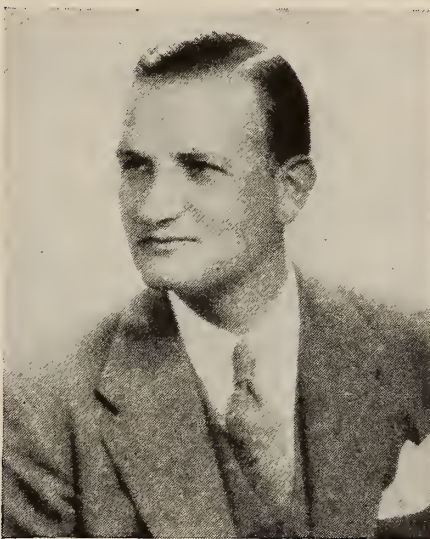
Cast—Julius Tannen, Phil Spitalny's Orchestra, Ethel Pastor, the Goldenrod Singers, and Harry Von Zell

Comment—When are the radio people going to learn that it's bad showmanship to give a program too much ballyhoo? The more you promise, the more critical your audience. In "The Goldenrod Review" the announcer describes what's coming as the "fastest moving" variety show on the air. It turns out to be a conventional orchestra-comedian-singer-chorus program. The announcer describes Julius Tannen as "the sharpest wit on the Main Stem."

Mr. Tannen is, actually, a moderately amusing comedian who used to be a favorite on the Keith circuit and in musical comedy, but who has never really clicked on the air. The announcer also claims too much for Mr. Spitalny, Ethel Pastor, and the Goldenrod Singers. Of all the members of the cast Mr. Spitalny and the chorus come closest to living up to the superlative. Miss Pastor, who is in the show only occasionally, has a voice almost as good as you're told it's going to be. Misrepresenting the talents of the artists not only hurts their reputation, but disappoints the audience.

The Plug—Here again the claims seem too strong. And if Goldenrod Beer is as different from the advertising as the entertainment is from the ballyhoo—I'll take vanilla.

Opinion—This would be a good program if the exaggeration were eliminated and if Mr. Tannen could bring the quality of his weaker sallies closer to his best brand of humor. Phil Spitalny and the singers will surely be enjoyed by most radio fans.



DON ROSS

(CBS-WABC Tuesday and Thursday at 2:30 PM-EST)

Comment—This program, sponsored by Pontiac, is an experiment to determine whether it's smart to advertise automobiles directly to the housewife by radio. The idea is to catch her off her guard, so to speak, with a romantic approach in the middle of the afternoon. Don Ross is using the vagabond stuff on the gals and telling them what a wonderful car the Pontiac is to vagabound around in. This writer has never cared much for shows in which the singer goes folksy and tries to wheedle and cajole the audience into doing something. And I'm a little tired of hearing anyone get cues for sales talks from song titles. Don Ross has a rich voice which should appeal to the women and it's too bad he can't just sing and let someone else sell the medicine.

Plug—It may be a big success in rural sections although I should think that even the farmers would be getting pretty sick of the synthetic down-country stuff by now.

Opinion—Don Ross will probably make money for his sponsor, but I think he'd make more if he changed his act.

• • •

TONY WONS

(CBS-WABC Sunday at 10:45 AM and Monday and Thursday at 11:30 AM-EST)

Cast—Tony Wons, Peggy Keenan, Sandra Phillips, Andre Baruch

Comment—Tony the Boy Wons is the same old Tony, which means that millions of listeners will keep on thinking there's nobody like him. And other millions will agree, only they won't mean it the same way. (Which reminds me of the cheer Ring Lardner suggested for him: "Tony Wons, Tony twice, holy jumping") But it certainly is true that homespun philosophers, such as Tony and Edgar Guest, give enjoyment, encouragement, and courage to perfectly estimable people everywhere. I believe that Mr. Wons does what he tries to do well, although I don't see eye to eye with him when he stops right smack in the middle of a smear of philosophy, and whispers, "Say, you're listenin' to me, aren't you?" It gives too many anti-Wonsers a chance to talk back.

The Peggy Keenan-Sandra Phillips piano team is one you'll want to hear, no matter how you feel about Tony.

The Plug—It wouldn't be so bad if they left out the dramatized part ("Why John, that can't be our old car. It looks just like *new*!"). And say, Mr. Baruch, how's to relax a little?

Opinion—Swell entertainment for Wonsers. Good double piano work. And a chance for those who do not crave Mons. Wons to get a lot of venom out of the system.

• • •

"JACK ARMSTRONG—ALL AMERICAN BOY"

(CBS-WABC Monday through Saturday at 5:30 PM-EST)

Comment—The Rover Boys are back, only this time one of them is a girl. Why is one a girl? Because girls can eat Wheaties, too, and if girls want to get big and strong so they can bust guys in the snoot when guys get frisky, why then girls had better eat Wheaties so they'll get big and strong, etc. I doubt if the original Rover Boys would seem so completely impossible to me now as Jack Armstrong and his little friends do. Jack and Betty and Billy talk as no boy or girl talks. At least, none I know. The conversation is all carried on in clipped sentences delivered in a staccato manner: "Can't be done. Too risky. Tell you what. Guard the door. Don't show yourself. Yell if he comes. What? No. Won't work. Better guard the door." Every incident is supposed to offer a big

thrill, with Jack, the Master Mind, and his two unimaginative but plucky little friends outwitting the big bad bully and X13 and his "desperate gang of international criminals."

The Plug—If you eat Wheaties you'll be like Jack Armstrong—you'll make the football team—you'll catch the international criminals who are trying to steal the secret of your crash-proof airplane—you'll be able to fight for your honor when you get to be a big girl. But to find out all the amazing things you will be able to do you must listen to Jack Armstrong—and is it worth it?

Opinion—The idea of presenting tales for tots that attempt to work the wee ones into a lather of excitement seems foolish and short-sighted. In the first place, it arouses the antagonism of parents, as has been proved by the letters that have flooded the studios objecting to thrillers. Then, too, if the interest of the kiddies is to be held, each episode has to be more exciting than the one before, and pretty soon the hard-pressed script writers have to resort to stuff that has a definitely bad effect on youngsters. And some of the attempts to create excitement become so far fetched that even the gullible adolescents are no longer taken in.

"RED DAVIS"

(NBC-WJZ Monday, Wednesday, and Friday at 8:45 PM-EST beginning Sept. 25th)

Cast—Jack Roseleigh, Curtin Arnall, Ethel Blume, Marion Barney

Comment—The Davis family (father,

mother, Red, and a kid sister) is another one of those "typical American families" (which are usually so unlike any other American family you ever heard of). The Davises, however, are pretty believable home folks. The sketches are frequently amusing, and, even if the writing and acting are a trifle exaggerated, we should still be grateful for the program because it is not filled with the usual phony radio "thrills."

The Plug—Pretty reasonable advertising, comparatively. The Beech-Nut people deserve so much credit for resisting the temptation to put on a synthetic thriller that I hope the show greatly increases the sales of their products.

Opinion—While "Red Davis" is pretty conventional stuff, with no more humor than the average comic strip, it should be successful. Certainly Red is much more of an All American boy than Jack Armstrong is. And, in my naive way, I still believe that people prefer naturalness to the usual affectations of the child radio hero. (It may interest you to know that "Red Davis" is the same story that had a short sustaining run over the NBC about a year ago. It was called "Red Adams" then. This is the first time that an abandoned sustaining script has been dusted off and sold to a sponsor.)

THE PERSONAL TOUCH

(Continued)

remembered. A girl who was in that show had once told me something about a feud between Kate and one of the other members of the cast. The girl said the affair

had made Kate miserable night after night. I took it the way you take a lot of other chatter you hear on Broadway—with a grain of salt. But this story was true—so true that the mere mention of that show, years later, can change Kate Smith's entire mood in a moment.

• • •

WALKING along Broadway the other evening, I dropped in at The Silver Dollar to get some clams. (They sell you a cocktail with five clams for ten cents.) And who should I run into at the clam counter by Lillian Emerson Harts and her husband. Lillian is the society gal who has been appearing in Broadway shows the past two years.

"What are you doing here?" I asked.

"Just came from a Maxwell House broadcast," said Lillian. And so it developed that one of my very good friends is a radio performer and I didn't even know it. She sings in the Maxwell House chorus. Good actress, Lillian, with a very nice singing voice, and when television comes along . . . well, take a look at her photograph.

• • •

LEON BELASCO was the victim of a perfect practical joke the other day. It was framed by Kay Binford, Leon's guitarist, and Kay told me about it in a restaurant a few nights ago.

The idea of the thing was a fake broadcast, and it was entered into not only by the lads in the band, but by two Columbia Broadcasting officials. At ten o'clock the orchestra was playing as usual on the roof of the St. Moritz Hotel, when Leon was suddenly called to the phone.

"Hello, Leon? This is Jim, at Columbia. A program that was supposed to go on the air at ten-thirty has just been called off and we've got to have you to fill in for fifteen minutes, so get all set and I'll send a man right over."

Click went the receiver, and Leon was left with nothing to do but get set. Between dance numbers he made up a routine of selections and gave special instructions to the men in the band. The radio man arrived and got the microphone hooked up. At eleven, Leon, a trifle nervous and excited because he had been so rushed, mounted the platform and stood anxiously waiting for the signal. The sound man nodded, and Leon waved his baton. To his amazement the entire band came in right in the middle of his upbeat, but he followed them and they went through their theme song. On the last note the entire brass section was flat. Leon blinked his eyes, glared at the men, but carried on. There was nothing else he could do. The announcer said,

"Leon Belasco and his masters of harmony will now play 'Lazy Bones'—as only they can play it."

"No, no," Leon whispered, making frantic gestures. "Not 'Lazy Bones.' We will play 'Stormy Weather'."

The announcer was calmly looking up at the ceiling and didn't hear him. With a look of desperation Leon waved his arms, and the band started playing "Look What I've Got." Leon couldn't believe his ears, and his jaw dropped down on his chest. On the second chorus there was a sudden movement in the orchestra, and Leon's eyes almost popped out.



DISCARD YOUR AERIAL

New Scientific \$1.00 Invention
DOES AWAY WITH AERIAL
ENTIRELY

Just place an F & H Capacity Aerial Eliminator within your set—forget outdoor aerial troubles—move your set freely, anywhere.

BETTER TONE AND DISTANCE GUARANTEED

Sensitivity, selectivity, tone and volume improved. After tests, the F & H Capacity Aerial Eliminator was chosen by the U. S. Government for use in Naval Hospital.

WE PREDICT THIS TYPE OF AERIAL
WILL BE USED PRACTICALLY ENTIRELY
IN THE FUTURE.

EACH TESTED ON ACTUAL
1127-MILE RECEPTION

Connected by anyone without tools in a moment. No light socket connection; no current used. Fully concealed (size 1½" x four inches).

Satisfied Users Throughout The
World

Cape Town, S. Africa—Received Capacity Aerial Eliminator and find it a very remarkable instrument. Our nearest station 1000 miles away comes in with full loud-speaker volume. I have also listened on my loud speaker to six overseas stations 6000 miles away, among them being London, Finland, etc. Kindly send us 72 more F & H Capacity Aerial Eliminators. Signed: Copper Slingsby Company.

Schenectady, N. Y.—I take pleasure in expressing my real satisfaction with the Capacity Aerial Eliminator. I can get with loud speaker-volume, KFI, Los Angeles, 3000 miles away. It is not only satisfactory—it is wonderful. Signed: Robert Woolley.

F. & H. RADIO LABORATORIES
Dept. 33 Fargo, N. Dakota

TRY ONE 5 DAYS AT OUR
RISK! SEND NO MONEY

Mail coupon at once—pay postman \$1.00 plus few pennies postage upon delivery; if not entirely satisfied return in 5 days and your \$1.00 will be refunded without question, or sent postpaid, if you remit personal check, M-O or dollar-bill.

—JUST MAIL THIS COUPON—

F. & H. RADIO LABORATORIES,
Dept. 33, Fargo, N. D.

Send F. & H. Capacity Aerial. Will pay postman \$1 plus few cents postage. If not pleased will return within 5 days for \$1 refund.

Check here if sending \$1 with order—thus saving postage cost—same refund guarantee. Check here if interested in dealer's proposition.

NAME.....

ADDRESS.....

TOWN..... STATE.....

"Look what I've got, look what you've got" went the music, and Leon looked. The guitar player had a clarinet; the pianist was blowing a saxophone; the bass violinist was picking a mandolin; the first trumpet player was poised expectantly over the xylophone; and the drummer was puffing happily on a harmonica. Everybody was perfectly serious. Leon gestured desperately at the announcer. He was still looking at the ceiling. It was more than anybody could stand.

"Say, you idiots," Leon howled. "What is this anyhow? Are you crazy?"

And without a word every man in the orchestra dropped his instrument. Leon's face was worth going miles to see.

"Don't raise your voice at me that way," said the bass violinist. "Who do you think you are, anyway?"

And with that he picked up his instrument and stalked off the platform—followed by the entire orchestra.

Leon looked over at the announcer, and that gentleman was doubled up on the floor. Then Leon got it, and what he said was a classic of descriptive adjectives.

When you run into Mr. Belasco now, all you have to do to set him off is to whistle the first few bars of "Look What I've Got."

THEY WERE GAGA EVEN THEN

(Continued)

played a town in which they had friends, they would be driven to a swanky hotel, wait for a moment in the lobby, and then sneak out to a cheaper one!

Playing the Palace Theatre for the first time! They were on the bill for one week, and made such a success that the manager said he'd hold them over if they changed their routine. In those days Burns and Allen hardly dared change a line of their act for fear of ruining something that they knew was successful. So they decided that, rather than stay over and take a chance of spoiling their excellent record, they'd turn down the extra week and leave. However, Georgie Jessel, who had great faith in the ability of Burns and Allen, called up the Keith office, said he was George Burns, and okayed the second week. So Georgie and Gracie had to change their act—and the new one was a wow.

The time Burns and Allen followed Ethel Barrymore in the "Twelve Pound Look," and everyone in the audience flocked to see Ethel. Burns and Allen were moved from second after intermission to number two on the bill—a humiliating thing! They used to arrive at the theatre early and leave late—to avoid meeting anybody.

Breaking in on the air. Eddie Cantor asked Gracie to go on with him, and George agreed to split the act. Gracie had everybody in stitches, including Eddie and the orchestra. Ten days later Burns and Allen made their debut with Rudy Vallee, and shortly after that were signed for Robert Burns Panatela. George and Gracie thought names they used, such as Clap-saddle and Dittenfest, would be unduplicated, and therefore safe to use on the air. But they heard from both the Dittenfests of Virginia and the Clapsaddles of Pennsylvania. George wrote to the Dittenfests and told them to get in touch with the Clapsaddles, possibly to form a club!

Burns and Allen making "International House"—in Hollywood during the earth-

quake! George started to run into an archway on the set, and Gracie ran into what she thought was an elevator. George dashed back to get Gracie and discovered her still standing in the movie prop elevator. At least, she would have died in character.

Gracie going into Macy's to buy a rolling pin for her cook. The sales girls all recognized her and began to stare and whisper, which got Gracie so fussed that she was ashamed to admit she'd come to buy a rolling pin. (She thought it sounded silly.) So she bought a table—which she didn't need at all!

Burns and Allen, vacationing at Palm Springs. George got on a bicycle and tried to show his wife what a big outdoor man he was. Gracie got on another bicycle and rode down a hill with her feet on the handle bars—scaring George almost to death!

George and Gracie being stopped by a motorcycle cop the other day in Central Park. "Pull over to the curb, you," the cop bellowed. "What do you think you're doing?" "Well," began Gracie, in spite of George's warning look, "it was this way. I saw you riding behind us sort of fast, so I thought you wanted to race, and I didn't want to spoil your fun, so I raced." George holding his breath. "Good Lord, what a story!" said the cop. "You sound like Gracie Allen." Gracie giggled. "No wonder," she chirped, "I am Gracie Allen." She proved it, the cop laughed, shook hands and rode off. As Gracie stepped on the gas, George patted her on the shoulder, shook his head and said, "Boy, what a life! Never a dull moment."

POPULAR TUNES

(Continued)

Chicago, but conditions were almost as bad there and the venture had a short life.

Some of the music was too good for any depression to kill, however, and "Hey Young Feller" became a nationwide hit. "Don't Blame Me," the really outstanding song of the show, was not released for general consumption until recently, although I hoped Robbins would release it earlier.

Ever since Katherine Perry, a clever colored girl, introduced the song on one of our Thursday night broadcasts recently it has been used by the best bands and vocalists. It may well become a sweeping hit, for it has a good melody and Dorothy Fields has done an excellent job with the lyrics.

"MISSISSIPPI BASIN"

By Andy Razaf and Reg Foresythe.
Published by Joe Davis, Inc.

Here is another "Blue Prelude," except that this time the scene is Dixie. Andy Razaf, the talented colored boy who wrote "S'posin'" and "My Fate Is In Your Hands," and who has shown real talent in lyric writing, has now given us an unusually good "Song Of The Bayou" type of melody and lyric.

He and his collaborator have kept in mind the limitations of the average dance orchestra vocalist and I am grateful that they have put in no exceptionally low or high notes. I thank them, too, for the beautiful middle part of the chorus.

Diminutive Joe Davis, the publisher, used to manage Rudy Wiedoeft. Joe ar-

YOU SAID IT!

1934

WINDS LIKE A WATCH

Ask your dealer to show you a Nozac (no sack). Demand both 1 and 2 in the fountain pen you buy. Compare the Nozac with any other sackless pen. It alone provides quick, easy filling by positive mechanical action and at a glance reveals the ink supply. \$5.00 and more. Other Conklins \$2.75, \$3.50 and more. Pencils \$1.00 and up.

VISIBLE INK SUPPLY

The Conklin Pen Co.

Chicago Toledo San Francisco

*Proved by over 2 years of general public use.

CONKLIN NOZAC

SATISFACTION GUARANTEED

ranged for me to meet Rudy in 1921 when I first came to New York. I've never forgotten Joe's courtesy and I hope he has all the good luck in the world with this song.

"I MAY BE DANCING WITH SOMEBODY ELSE"

By Phil Kornheiser. Published by Miller Music, Inc.

Phil has recently become one of the chief executives of Miller Music and this song is his first job for them. For more than 20 years Phil has been one of the most prominent creators of popular songs and I wish him great success with his latest. It is extremely tuneful and lends itself easily to a bright fox trot tempo. I enjoy singing it as one of our opening numbers.

"IT MIGHT HAVE BEEN A DIFFERENT STORY"

By Ray Klages, Jimmy Monaco, and Jack Meskill. Published by Donaldson, Douglas & Gumble, Inc.

Another one of those depressing songs. But Tin Pan Alley wouldn't be itself without its preponderance of Dixie-Mammy songs and its unrequited love stories.

When two old masters like Ray and Jimmy team with a comparative newcomer like Jack, something unusual is bound to happen, and for the kind of song it is, they wrote a good one. Dance bands will find the melody easy and enjoyable to play. For the sake of good old Mose Gumble, of the publishing company, I sincerely hope the song surpasses his fondest expectations.

FOR THE LOVE OF MIKE

(Continued)

his hands together—"that fits in more or less with what I had in mind. We were just listening to your program over in Studio H, and it occurred to me that it might be a good idea to make a substitution for one of you—Miss Allen. May I be perfectly frank?"

Fay raised her eyebrows inquiringly. "Of course."

"Well, Miss Allen, I don't think you've got a voice suited to the kind of entertainment we have in mind. I really think we need a singer with a little more training for your end of the program. You see—"

Tod exploded. "More training! How do you get that way? Fay here's one of the finest little natural born singers that ever faced the mike. And even if she hasn't gone the rounds of a half dozen conservatories of music, she can teach a lot of concert stars technique, control, and expression. And she handles that uke of her's like Kreisler does his Strad. Listen—I'm willing enough to go on any program you want. But as far as Sweethearts of the Air is concerned you couldn't substitute Lily Pons for Fay."

"I'M INCLINED to agree with Wallace," Harris interrupted. "I rather like Miss Allen's voice. It has a charming quality. And also, Carruthers, we must bear in mind that the sweetheart angle is better exemplified in the female voice. I think what we should do is re-

tain Miss Allen, and ask Mr. Wallace if he is willing to step aside. You were frank before, Carruthers, so I'm sure I'll be pardoned for expressing my candid opinion. You have a technique, Wallace, a sort of player piano technique—no offense meant, you understand—which hardly fits in with the program we are planning. And your voice is not quite what we should like to have. I really think—"

"I for one don't care what you think," Fay interrupted. "And while everybody's being so frank I don't mind telling you that as a judge of music you may be a good perfume manufacturer. If it wasn't for him plugging away and trying to inject something really high class in radio programs, Tod'd be in Europe right now on the concert stage. And that goes for his voice as well as his piano. Tod can do anything he wants. I won't stand in his way. But as far as I'm concerned, I wouldn't play Sweethearts of the Air with Lawrence Tibbett. So there!"

Carruthers and Harris exchanged puzzled looks. Peabody expressed his bewilderment—

"But Miss Allen—Mr. Wallace. We were banking on at least one of you. And we had planned to start rehearsals this week. We wanted to open in Paris next month—"

"Paris!"—both Fay and Tod at once.

"Why, yes—you see, we want to give a Parisian flavor to our Sweetheart perfume. So we were going to make our first broadcast from gay Páree by means of short-waves with a nationwide long-wave

hookup over here. Now if you two won't sing alone—won't you reconsider the possibility of teaming up again? You can name your own figure. We bow to your superior knowledge of music. We are trying to do exactly what you have been trying to do—put something really good on the air."

Fay searched her pocketbook for lipstick. Tod took a deep breath.

"We'll have to think it over," he said.

"We'll get in touch with you tomorrow," Fay added.

Carruthers and Harris nodded, said goodbye, and left.

AS THE door closed behind them, Mr. Harris smiled. "Very nice work, Bill. I think we can pat ourselves on the back. Excellent psychology."

Carruthers agreed. "But I think we'd better share the credit with the control operator who forgot to cut Studio K off from Studio H when they went off the air. Which reminds me that we might be able to see how things are working out . . ."

The two men stopped before the portals of Studio H. As they opened the inner door, they turned and grinned at each other complacently. From the speaker behind the cupids came the sound of music—the soft twang of a uke, a racing treble tremolo, and two voices in close harmony—

Hand in hand—heart in heart . . .

SHORT-WAVE FAN-FARE

(Continued)

picked up almost altogether by the down lead. A leadin which will not pick up the noise (nor a radio signal either) is accordingly designed—the idea being that such disturbances are not powerful enough to reach way up to the aerial. This may be so for some disturbances, but certainly does not hold for ignition interference from passing cars. Our own listening post is located some four hundred feet from a main highway, and when the receiver is tuned to maximum sensitivity in the neighborhood of 20 meters (where this interference is at its worst) autos can be detected well over a quarter of a mile away. Obviously, a noise reduction leadin would do us no good at all—and, as a matter of fact, would only reduce signal strength.

A noise reduction leadin will be effective only when the down lead passes through a noise area which is greatly attenuated by the time it reaches the antenna. The prevalence of such conditions is, as we have suggested, subject to argument. In the average installation, the short-wave fan should not condemn the equipment if it fails to reduce the effects of artificial static to the expected degree.

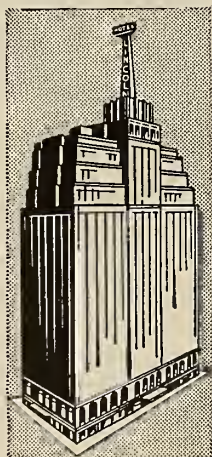
THE LINGUIST AT DJA

DJA, broadcasting daily from Zeesen, Germany, on 31.3 meters, puts over an excellent program of music and news broadcasts. Announcements are made in French, Spanish, English, and German. The French and Spanish announcements are couched in typical high school technique—presumably so, anyway, because we can understand them. We take it the English announcements are of the same variety, because we can't understand them. The German is excellent.

IN THE HEART OF NEW YORK



TO STAY AT THE LINCOLN ... IS A HAPPY REMEMBRANCE



Special suites and sample rooms for visiting sales representatives.

An interesting cosmopolitan atmosphere . . . Cheerful Rooms . . . Pleasant Service . . . Fine Restaurant . . . Moderately Priced . . . Around the corner are theatres, clubs and glamorous Times Square . . .

Conveniently accessible to railroad terminals, steamship piers, the business and shopping centers . . .

"A Perfect Hotel for The Visitor"

ROOM with PRIVATE BATH,
RADIO and SERVIDOR

\$2.50 single
per day

\$3.50 double
per day

Special weekly and monthly rates.

HOTEL LINCOLN

JOHN T. WEST, Manager

44th to 45th Sts.—8th Ave.—New York

UNDER NEW MANAGEMENT "A RELIANCE HOTEL"

ODDS FROM THE ENDS OF THE EARTH

RECENTLY, while tuning the short-wave bands, I came upon a program of current Broadway dance music. The reception was of almost perfect fidelity and of almost local volume. Among the tunes I enjoyed were: "I Cover The Waterfront," "A Night In June," "Maybe I Love You Too Much," and others familiar to the American listener. The orchestra, with its fast, novel, and scintillating tempo, was not a bit hard to listen to. I could hardly believe I wasn't listening to a local broadcast until I heard the accented announcement: "Hello, radio friends, this is Roy Fox and the boys playing for you from the Kit Kat Restaurant, London, over the British Empire Short-Wave Station, at Daventry."

IF WE think our reception is marred by too many program alterations, we should glance for consolation at similar conditions across the seas. One station, "Radio Paris" of the French capital, makes a point of announcing details of its broadcasts three times daily. Three times a day, they believe, is often enough to keep the public informed of changes in the transmitting schedule! Most foreign stations are government owned, of course, and there are no enormous salaries to lure the stars. Thus the program director faces such frequent obstacles as artists refusing to take part in a scheduled broadcast unless they receive additional rewards, authors holding out because they think their rights have been infringed upon, the occurrence of unexpected and conflicting engagements more important to the talent's time, etc. The station manager considers it fortunate that he has the phonograph always by his side.

REBELLIOUS natives in parts of Africa are being greeted with a new

kind of radio reception—in place of bombs! Government airplanes have been equipped with microphones, powerful amplifiers, and loud speakers so that warnings, in the natives' own languages, may be addressed to them. The booming voices from the sky leave the tribesmen awestruck, and this ingenious device has often made it unnecessary to bomb a village.

WCAU, the modern 50kw. transmitter located outside of Philadelphia, is greatly enjoyed by European radio fans. In fact, during the winter months, WCAU is heard better than their short-wave station, W3XAU. While reception fades and is distorted on the low waves, the same program is heard clearly on 1170 kcys. The listeners across the Atlantic are extremely well pleased with our "snappy" programs, as they refer to them, and many overseas set owners will stay up until the wee small hours of their morning to hear a favorite program from the land of the free—at least the land of free dialing, for in Europe listeners are taxed every time they use their radio receivers.

RADIO Station KGU, Honolulu, was forced to change its transmitting frequency because KOIN, Portland, Oregon, with no more power, was received in sections of the Islands better than the home station! KOIN is over 2,000 miles from Hawaii and operates on the same channel as did KGU. High mountains, which shield the Hawaiian transmitter's radiations from parts of the Territory, get the blame for this phenomenon. When the natives tuned in American jazz instead of Hawaiian guitars, it was time for KGU to make a change!

—GEORGE LILLEY

SLIPPING AND GRIPPING

(Continued)

should be heard. And *Singing Strings*, with Millicent Russell and Anton Young, is pleasant entertainment . . . Ray Collins and Stephen Fox are good actors. Columbia has just started to build Stephen up in a big way and is referring to him as "the outstanding male actor in radio." Ever generous, we forgive the tautology and wish Stephen luck. The movies are after him and we hope he "makes good." Radio's loss is radio's loss, we always say . . . The "Betty Boop Frolics" is a mad skit, with Betty (Bonnie Poe) sounding like a road show of Jeannie Lang, and *Ferdinand Frog* giving imitations of Poley McClintock. But still we like it. Alois Havrilla is the announcer and he's one of the best in the business, except when he puts on the Ritz . . . That old Kentucky colonel, Bradley Kincaid, who's known as the Cumberland mountain minstrel and broadcasts from Schenectady, is one of the few people we can bear listening to when we get up out of the wrong side of the bed . . . Another is Cheerio, whose morning half-hours must bring about as much happiness to people as any programs on the air . . . "Today's

Children" with Irna Phillips, Walter Wicker, Bess Johnson, Lucy Gilman, Freddy Van, and Jean McGregor is a well acted, wholesome program which might be made a little more exciting without overstimulating the young . . . "The Optimistic Mrs. Jones" with George Frame Brown (formerly Matt Tompkins, mayor of Tompkins Corners) offers a couple of amusing characterizations, and some stuff which could be stepped up to first class entertainment . . . Clara, Lu 'n' Em are starting their fourth year on the air and they're just as amusing and worth listening to as ever. But the advertising is certainly written on the assumption that the listeners are half-wits. It goes in strong for soft soaping the audience, but, considering that the sponsor is Super Suds, perhaps that's the most appropriate kind of plug, after all. . . . Phil Ohman and Victor Arden—there's a great piano team, folks . . . Ann Elstner—gosh, we wouldn't want to forget her because she's one of the finest actresses in radio. Too bad her *Hillbilly Heart Throbs* program, with Frank Luther's amusing trio, was discontinued. It was one of the best shows on the air. You can hear Ann now in *Mountain Music* and in *Miss Lilla*.

—TUNA

BIG PRIZE CONTEST

(Continued)

my stubbornness was foolish. For a month my eyes have ached badly. I have had to go to an oculist twice and get a new set of glasses. It will cost about twenty-five dollars for eye trouble. I already had a watch and I've decided that peanuts aren't very good for one anyway. And why spend eighteen hours on words, and punish your eyes and nerves and pocketbook when you can buy a bag for a nickel. What saps we are!

I write this as a friendly warning against suits for nervous breakdowns, loss of eyesight, and loss of earnings by some members of the family as a result of your contest.

Now consider some statistics of the contest held by the company warned against lawsuits: There were twelve prizes totalling \$250, first prize \$100. The rules were broadcast only twice. The contest lasted only ten days. But more than a hundred thousand people sent in lists and some thirty thousand of the lists exceeded a thousand words. The winning list had twenty-six thousand. So, multiplying the probable number of hours of work per list by the number of contestants, we get more than one million hours of work for a total of \$250 cash—less than one-quarter of one-tenth of one cent per hour. How a Chinese coolie would laugh if he knew!

WHEN such contests were new it was believed advertisers would benefit because contestants would say the name of the product over and over as they thought of words. Actually, contestants dissect the trade name into letters, list them alphabetically, and never think of the name again as a whole until, in a greatly befuddled and unretentive mental condition, they write it on the envelope that is to hold their entry. Unless, therefore, they have to buy the product to enter, the advertiser probably loses money because now there are so many big word marathons that no single one makes much impression even when it is going on.

But the contests *do* help paper and pencil manufacturers, alienists, oculists and psychiatrists. Also the telephone and telegraph companies. Often those who finally deliver themselves of a list of a few hundred words (out of a possible 35,000) wire or phone, at a cost of from one to five dollars, to plead with the judges to cross out a word that was put in by mistake, or to put in a word that has just been thought of, or not to disqualify entries that are late, "because the postman forgot to pick them up."

What's more, publishers of encyclopedias, dictionaries, glossaries and other reference works have been refreshed by a mild flutter in their bus-

iness lately. Such books available in public places are quickly mutilated or stolen by contestants, or borrowed and never returned. Those who fail to lay even a gentle hand on free copies have actually been discovered buying their own. Many a hoarded dollar left the mattress when the New York Public Libraries were compelled, because of plunder and pillage, to remove from their shelves those books that would be of help in current contests.

WE may dismiss the big word contest by saying that it is becoming far less enticing to the millions of people who have made what they consider supreme attempts without ever winning. There does seem, however, to be a long and incandescent future for the mammoth slogan contest and for the super-stupendous educational contest. No mere lull in bad times is going to stop the folks from toying with possibilities for getting rich quick. And certainly no such mild antidote as common sense will ever convince them that they are not all potential writers of snappy advertising copy.

The person who is painstaking and intelligent, therefore, is almost certain to have his entry among the one or two per cent that reach the finals. He will then be in competition, of course, with the professional contestants, who are increasing rapidly. They spend many days on each contest, send in many entries, and go to elaborate lengths to have the entries different in wording, handwriting, signature and geographical origin. This they do by having correspondents in many parts of the country. The belief persists, rather without foundation I think, that sponsors of contests spread the winners thickest where their products need promotion most. Unquestionably this used to be the practice, on the theory that if a winner was picked in Dubuque all the unsuccessful entrants for miles around would think they had *almost* won.

SOME of the slogan and letter contests have attracted more than two million entries. About eighty or ninety per cent are eliminated by the judges with no more than a glance, because some contest rule is broken. It has been learned that people who can't follow rules don't write very good answers. For even in contests that cost a dollar to enter most of the entries are unbelievably bad.

The comparatively few papers that remain after the first examination are read more carefully until there are left only a few more than the total number of prizes. These papers are then turned over to the "official"

judges, usually minor celebrities, whose glamor and prestige lend elegance and dignity to the contest. If their critical opinions are not always worth all they are paid for them, the best entries still win, because men from the advertising agency are standing ever ready to guide an expert's erring judgment back to the opinion he is supposed to reach.

The names of the major winners once decided upon, the advertising boys start the check-up to see whether the winners are "worthy." Standards vary with contests. Here is one an advertising man told me: "We've got to be sure none of them are Niggers, or hunks, or anything like that."

It is distressing to have to report that contestants are even more suspicious of advertisers (and with less cause, as I shall presently show) than are advertisers of contestants. Naturally it is difficult for the man who has spent days on his entry and wins no prize to avoid harsh thoughts. Especially if the winning answers are made public is he able to convince himself that his differed from them only by a word or two and that *his* words actually were better. Any Big Prize Contest leaves in its wake a heavy cloud of active ill will, or at least the tolerant assumption that the contest was crooked. Some outraged contestants actually sue, presenting evidence to prove that the winners were picked out of a hat. Most of the losers, however, just say to themselves, "Sure it's a racket, but what of it? Somebody wins, and if I go into enough of them maybe some day I'll get a break."

IT should be emphasized that a heavy majority of Big Prize Contests are entirely on the level; the sponsors and their advertising agents go to much trouble and expense to make the judging fair.

And, take our word for it, attempts at fraud among contestants are common. In fact, they are so frequent and so patent that one begins to wonder if one's fellow man, given a choice, is really honest, as the good books say. In one of the largest contests ever held there were hundreds of thousands of duplicate entries, all of poor quality, and even many hundreds run off on multigraph or printing press. Parents filled out entries and gave their ages as twelve to fourteen in order to get the special consideration given to children. Most of these cheats believed that the contest was dishonest or would be judged haphazardly. They decided, accordingly, to increase the chances in their favor. Even the final judges received scores of letters, a few threatening, but most of them suggesting a split of the prize money.

Many contestants try to be, or just are, "different." Some write their entries in verse, and what verse! Usually, too, these lyricists write: "Please note, this is a poem." Some fill the paper with their life story, or a plea for help in their present misfortunes. There are those who ridicule the contests or write perfectly irrelevant wisecracks and sign names like Franklin Roosevelt, Gandhi, or Cleopatra. (This often happens in the pay-as-you-enter contests.) There are diatribes against the product advertised, the Government, capitalism and what not. Oddly enough, there are almost no papers covered with obscenity—and I confess I don't know why after seeing all the other things entrants have thought of to do.

If there is a rule that a certain contest blank must be used you may be sure that thousands of people will say to themselves, "Well, now, they don't really mean that. If I make my entry unusual enough they'll surely give it special consideration." All kinds of whimsies that take days and even weeks to make are sent in: a beautiful silk patchwork quilt with embroidered words and pictures; tricky electric displays; large books bound in leather with professional art work inside; a volume bound in velvet with a gold cloth bookmark tipped with ermine; wagons, automobiles and airplanes with answers lettered on the sides; and hundreds of less ambitious attempts to be "different."

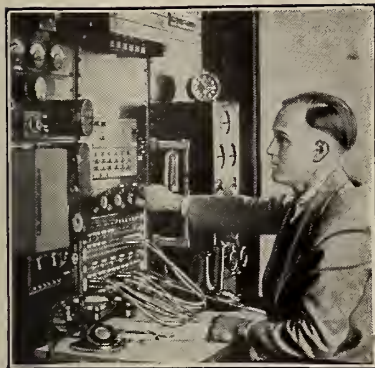
In most of such entries the quality of the answers is low indeed; almost always simple words are misspelled. A newspaper ran a contest in which entrants were supposed to assemble pieces of photographs of the Presidents as published by the paper daily. One man sent in as his entry a model in wood of the White House, large enough to fill a small bedroom. He neglected to include pictures of the Presidents. He received nothing but the silent maledictions of the contest manager who had already been sent over a carload of similar handicraft.

So America's Prize Sideshow goes, playing to full houses day and night all over the land. Listen for yourself, tonight. As the crooner's voice fades away, as the band is stilled, the barker, radio script in hand, begins: "And now, ladies and gentlemen, and kiddies too, here is the good news you have been waiting for. Here is how *you* may win \$5,000. Just follow a few simple rules—just write a few simple words—and have the time of your life doing it. ('Smile in voice' here according to the script.) Here is all you have to do . . ." And you and I and millions more who say a cynical "Oh, yeah?" are reaching, even while we say it, for our pencils.

Learn at Home to Make More Money



**I'll train You Quickly for
Radio's GOOD spare time
and full time Jobs . . .**



Jobs in Broadcasting Stations are fascinating, interesting, and pay well.



Set servicing has paid many N. R. I. men \$200 to \$1,000 a year for their spare time. Full-time men make as much as \$40, \$50, \$65 a week.



Television, the coming field of great opportunities, is covered in my course.

Some Other Jobs N.R.I. Trains Men For

Broadcast Engineer.
Operator in Broadcast Station.
Aircraft Radio Operator.
Operator of Airway Beacons.
Service Man on Sound Picture Apparatus.
Operator of Sound Picture Apparatus.
Ship Operator.
Service Man on Public Address Systems.
Installation Engineer on Public Address Systems.
Sales Manager for Retail Stores.
Service Manager for Retail Stores.
Auto Radio Installation and Service Man.
Television Broadcast Operator.
Set Servicing Expert.

Mail Coupon for FREE Information

Why slave your life away in a no-future job? Why skimp, why scrape trying to pay your bills? I'll train you quickly for the live-wire field—the field with a future—RADIO. \$50, \$60, \$75 a week—that's what many Radio Experts make. \$5, \$10, \$15 a week extra money—that's what many of my students make in their spare time shortly after enrolling. My free book tells you about Radio's spare-time and full-time opportunities—about my tested training—about my students and graduates—what they are doing and making. Get this book. Be a Radio Expert. The Radio field is big enough to absorb many more properly trained men.

I'll train you for jobs like these

Spare-time and full-time Radio Servicing, Operating, Broadcast, Aircraft Radio, Commercial Land, Ship, and Television stations. A Radio service business of your own. I'll train you for these and other good jobs in the manufacture, sale, and service of Radio, Talking Movie, Sound, and Television apparatus. My FREE book tells you about the many moneymaking opportunities in Radio.

Save—learn at home in your spare time

You don't have to leave home and spend \$500 to \$1,000 to study Radio. I'll train you quickly and inexpensively right in your own home and in your spare time for a good Radio job. You don't need a high school or college education. Many of my successful graduates didn't even finish grade school. My amazingly practical 50-50 method of training—half with lessons, half with Radio equipment—gives you broad practical experience—makes learning at home easy, fascinating, practical, and rapid.

Turn your spare time into money

My book shows how my special training, instruction material, plans, ideas and my seventeen years experience training men for Radio careers help many students make \$200 to \$1,000 a year quickly in their spare time. My course is famous as "the one that pays for itself."

Your money back if not satisfied

I'm so sure you will be satisfied with my training that I agree in writing to refund every penny of your money if you are not entirely satisfied with my lessons and instruction service when you finish.

Find out what Radio offers you

Act today. Mail the coupon. My 64-page book will be sent free to any ambitious fellow over 15 years of age. It tells about Radio's opportunities—explains the eighteen star features of my course—shows letters of what others are doing and making. There is no obligation. Mail the coupon.

**J. E. SMITH President
National Radio Institute
Department 3KR3
Washington D. C.**

Here's Proof

\$50 to \$75 a week

"The National Radio Institute put me in a position to make more money than I ever made in good times. I am in the Radio service business for myself, where it is possible for me to make from \$50 to \$75 a week. Service work has increased because people, who in normal times would buy a new Radio, now are contented to have the old one 'pepped up.'"
—BERNARD COSTA, Box 83, Station "G," Brooklyn, N. Y.



"Made \$6,000 in 2 Years"

"Soon after the depression started, I found myself without a job, but I was well protected with N. R. I. training. I swung right to full-time Radio servicing and I have made over \$6,000 in a little over two years."
—W. L. SPARTY, Newark, N. J.



"\$500 a Year in Spare Time"

"Although doing spare-time Radio work only, I have averaged about \$500 a year extra in addition to my regular income. Full-time Radio work would net me many times that amount."
—EDW. H. FAWCETT, Slough Rd., Ledner, B. C., Canada.



"Good Position, Good Pay"

"I am Chief Operator at Radio Station WSMK. This is a good position with good pay. I have advanced in Radio right along. I recommend N. R. I. to anyone who wants to be successful in Radio."
—JOHN HAJDUK, Jr., 3 Broxey Apts., Southern Hills, Dayton, Ohio.



ACT TODAY

Without obligating me, send your book which points out the spare-time and full-time job opportunities in Radio and explains my amazingly practical 50-50 method of training men quickly and inexpensively at home in their spare time to be Radio Experts.

**J. E. SMITH, President
National Radio Institute, Department 3KR3,
Washington, D. C.**

NAME.....
ADDRESS.....
CITY.....
STATE.....

MAIL THIS for FREE 64 page book

Ship aboard a SCOTT

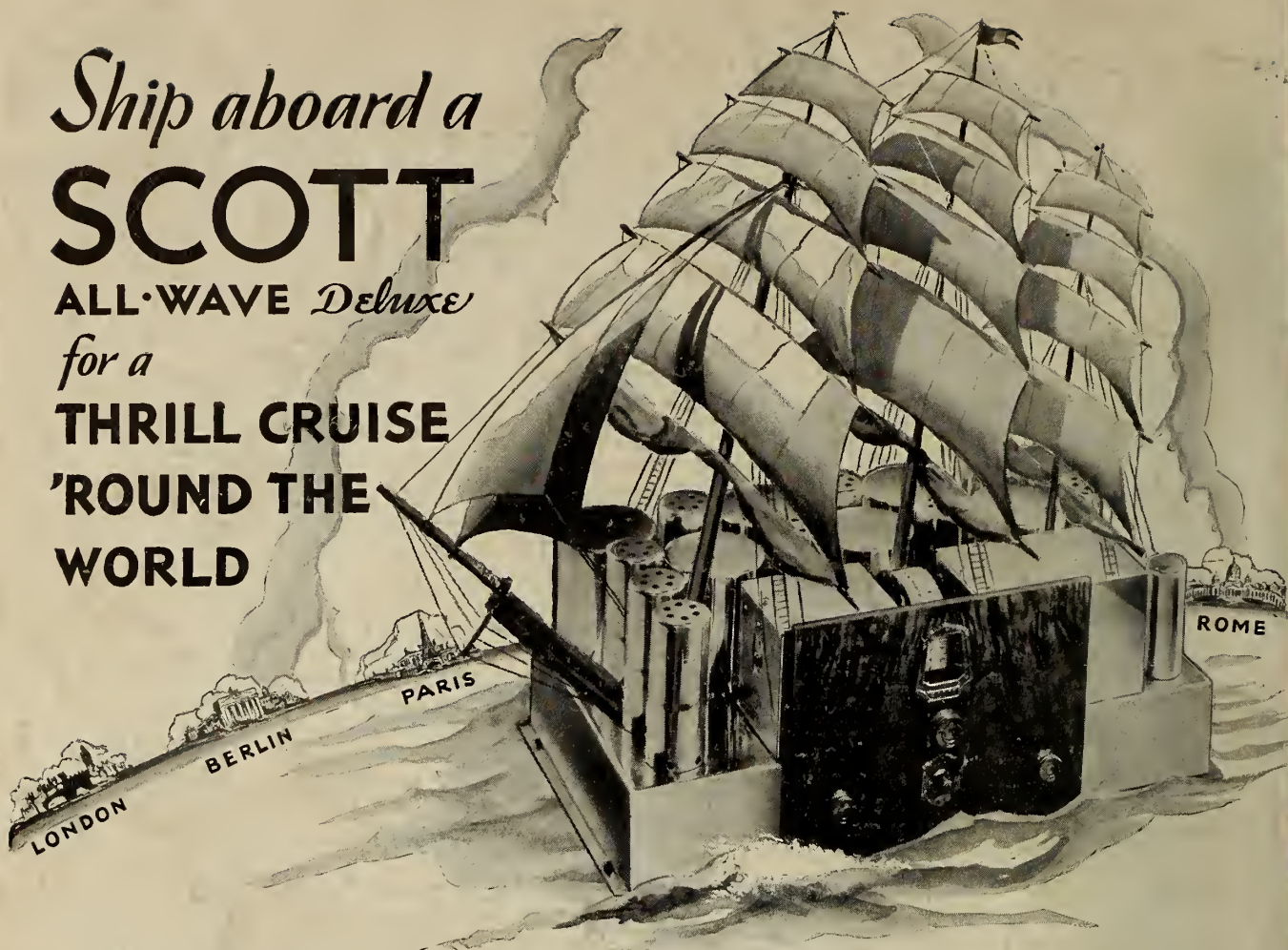
ALL-WAVE *Deluxe*

for a

THRILL CRUISE

'ROUND THE

WORLD



If you're an adventurer at heart (and aren't we all?) you'll glory in the thrills of cruising the ether-waves via a SCOTT ALL-WAVE *Deluxe* Radio.

Sit right in your own comfortable living room . . . there's no sea-bag to pack, no dunnage to stow, no passports to secure. Just the twist of a single, simple tuning dial and it's "Ho! You're off for strange lands of romance and allure!"

Supreme for Stay-at-Home Listeners

First a shake-down cruise in home waters. Listen in on American broadcast stations near and far—coast-to-coast is an easy jaunt. Discover the marvelous capability of this dream ship to carry you anywhere at your will . . . with a delightful fidelity of tone that puts you right into the sending studio, giving you every word of speech and every note of music with a glorious perfection that transcends all previous heights of mechanical sound reproduction. Your own ears will tell you so . . . and the evidence is backed up by scientific laboratory findings that prove SCOTT radio reproduction to be the closest to perfection yet attained.

As a first venture in short wave reception listen-in on the crime wave as reported by police calls from one end of the land to the other . . . eavesdrop on gossipy amateur wireless telephony "hams", and hear the air-planes and their ground stations talk back and forth.

Hear Canada and Mexico

Now venture farther! Roam the air-waves to Canada and Mexico. Hear something different . . . something typical of these near-by foreign lands broadcast on wave bands from 15 to 550 meters. Don't fret about the rumors you may have heard that these countries are soon to change wave-lengths . . . your SCOTT can be equipped to receive on all bands between 15 and 4,000 meters at a small extra charge.

Listen-in On All of Europe

And now you've "got the feel of your ship." Head out into the open . . . start on a fascinating exploration cruise for radio joys that are new and different.

Here's England, first! GSB, at Davenport, is sending out the news of the day for the benefit of Colonial

listeners-in . . . there's peppy music from a famous London hotel . . . and at signing off time (midnight in London, but only 6 P.M. Central Standard Time) the chimes of Big Ben, atop the Houses of Parliament, clang sonorously as though you were actually there to hear them in person.

Slip your moorings once again. Cross the Channel and lend an ear to Radio Colonial, Pontoise, France. It's bringing you Parisian music and typically French entertainment.

Varied Programs from Far Countries

Distance still lures you? Then set your course for Germany . . . in a jiffy you're listening to Zeesen, with programs of glorious symphony orchestras, and perhaps a speech by "Handsome Adolph" that will give you a different viewpoint on Hitlerism.

Make port at Madrid, in sunny Spain, and hear EAQ broadcasting typical National music. Announcements from this station are considerably made in English as well as Spanish.

Then swing south to Rome and hear the voice of 12RO's woman announcer tell you it's "Radio Roma, Napoli," that's on the air. Most likely the following musical program will be opera direct from LaScala, in Milan, or some other musical treat worth going actual miles to hear—and you'll be listening to it, with purity of tone and richness of reproduction that's truly amazing, without stirring from your easy chair at home.

And now for an adventure-trek that holds a supreme "kick" for the radio sensation-seeker! Sail away "down under." Listen in to VK2ME or VK3ME, in Sydney and Melbourne, Australia. Hear the call of that famous Kookaburra bird, listen with delight to an interesting and varied program of music and talks on the commercial and scenic attractions of the Antipodes.

Owners' Reports Show Real Ability

And these are but a few of the interesting places to be visited by means of your SCOTT ALL-WAVE *Deluxe* Receiver . . . F. L. Stitzinger, for instance, is a Scott owner who in a six-month's period received 1588 programs from 41 stations in 22 foreign lands. A. G. Luoma got 1261 programs from 75 different stations in 26 countries, and some 200 other SCOTT owners reported reception of 16,439 programs from 320 stations in 46 countries during the same time.

"Can such startling radio performance be true?"

you ask. Do you doubt that any but radio professionals can enjoy the delights of exploring the air-waves the world over, far from the too-familiar programs of broadcast stations here at home? Do you think that it may be possible, but feel that the cost of sufficiently able equipment is more than you can afford for entertainment?

New Value at Moderate Cost!

Then set your mind at ease! For such performance is actually possible . . . we gladly prove it to you, and back the proof by an iron-clad guarantee of consistent foreign reception.

Laboratory technique, employing the world's most skillful, specially trained engineers and craftsmen in custom-building a receiver constructed to the highest standards of perfection known in radio, makes possible the super-performance of the SCOTT ALL-WAVE *Deluxe* for any radio-user, regardless of his experience or skill in operating. In this set top efficiency is coupled with absolute simplicity of tuning.

Prohibitively high priced? Not at all! You can have a SCOTT, and enjoy the supreme thrill of mastering the air-waves of all the world, at moderate cost.

Get Complete Details—Mail Coupon!

Because the SCOTT ALL-WAVE *Deluxe* is one of the truly fine things of the world, custom-built for those discriminating people who demand the best, it is not distributed broadcast, to be casually picked up here, there, or anywhere. To get full particulars regarding it, absolute PROOF of its performance, and all the information you require, simply send the coupon below direct to the modern scientific laboratories where it is built.

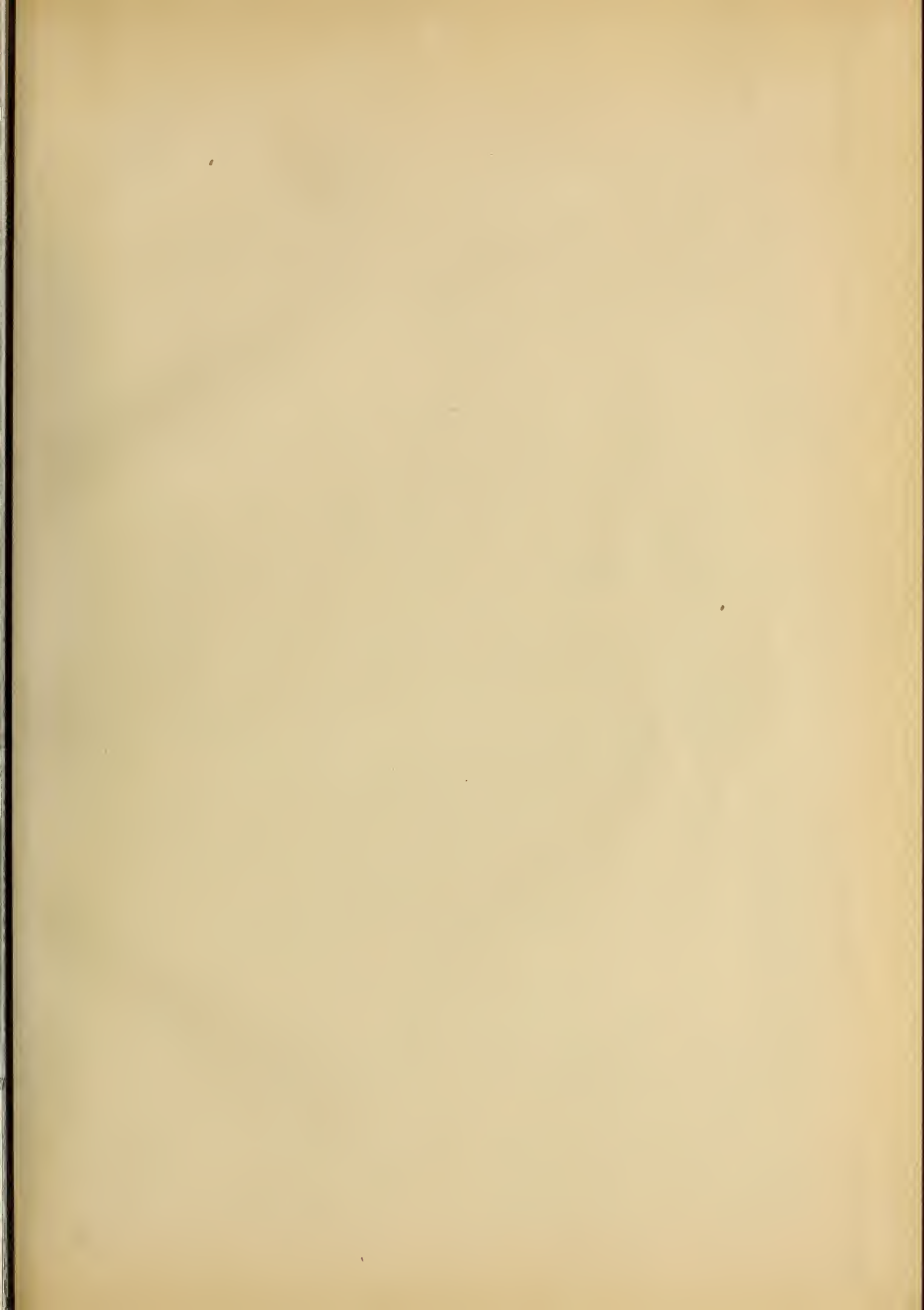
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4450 Ravenswood Ave., Dep't D-93, Chicago, Ill.

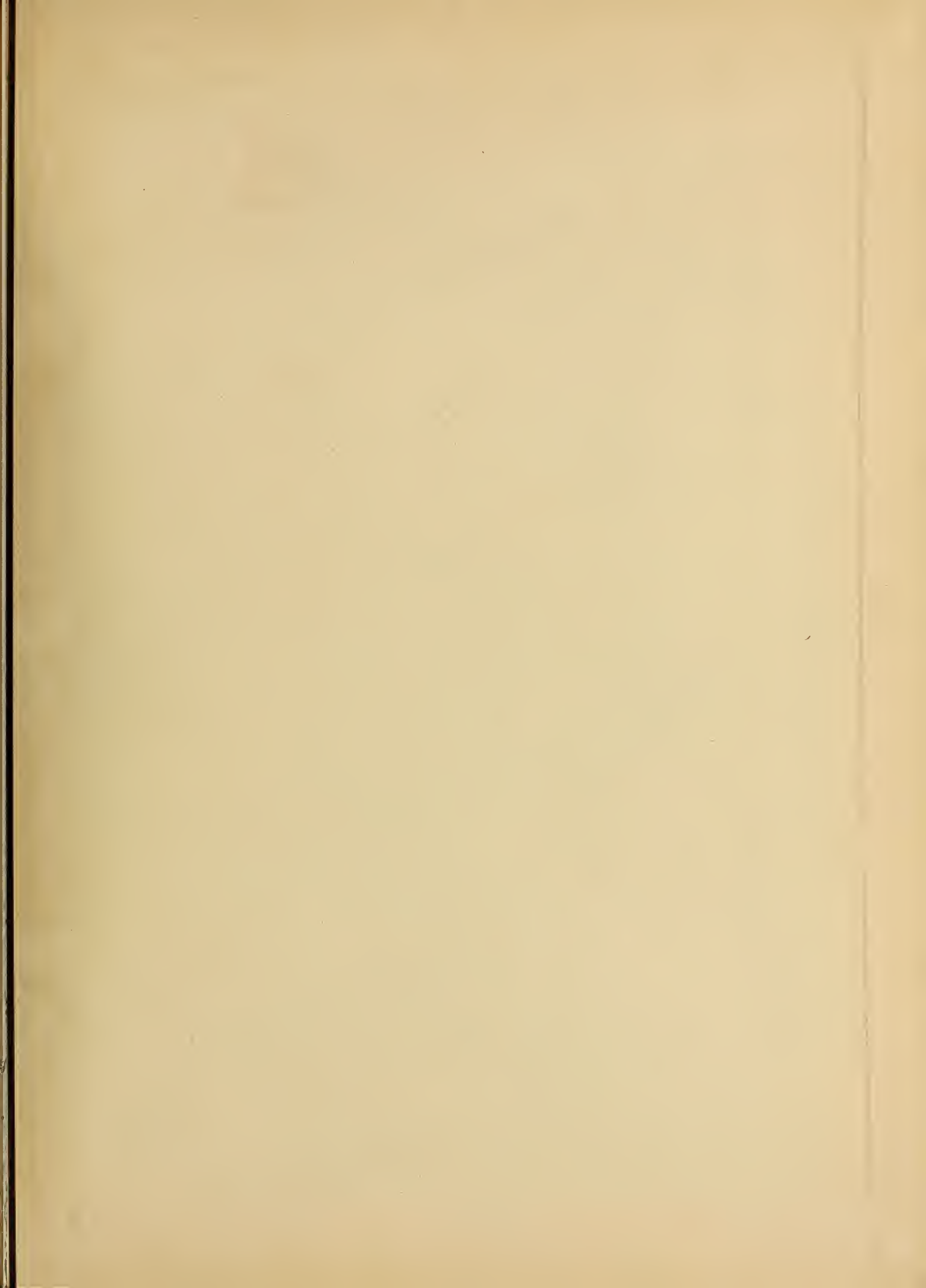
Tell me how I can have a SCOTT ALL-WAVE *Deluxe* to take me radio world-cruising. Include all technical details, proofs of performance, and complete information.

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