

# 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.

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#### 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.)

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#### 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.

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#### 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.

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#### 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.

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#### 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.

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↓ **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.

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↓ **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.)

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↓ **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.

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↑ **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,

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# THE MAXWELL HOUSEHOLD



CHARLES WINNINGER—hearty old coffee-drinking Captain Henry of the Showboat.



DON VOORHEES—maestro of the excellent Showboat band.

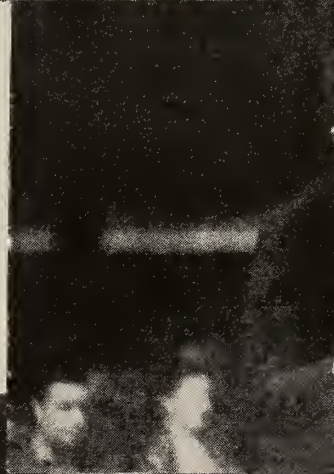


ANNETTE HANSHAW—southern torch singer (who can't read a note) . . . and Scrappy Lambert—head man of the quartet.



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"

"PARDON *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.



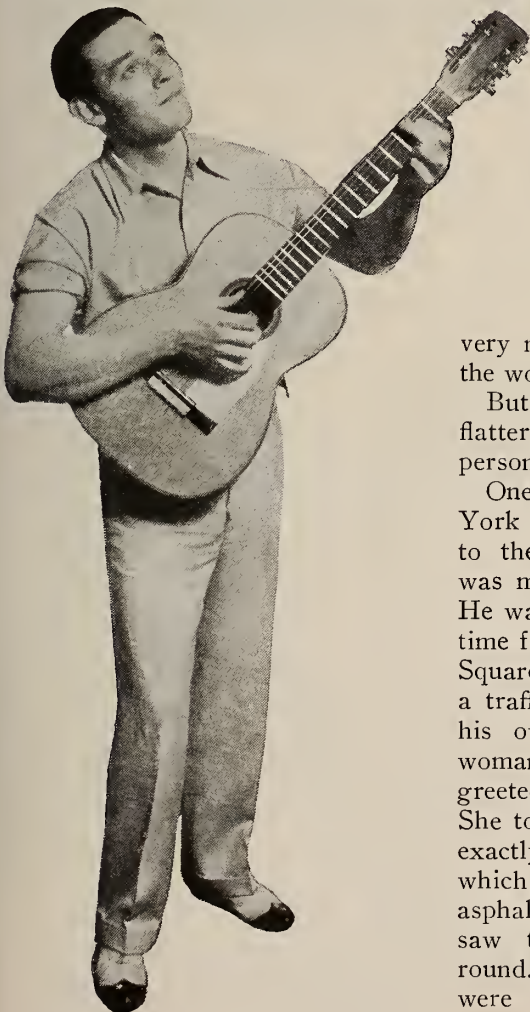
Unlike other Mexican boys, who are mostly too indolent for active sport, he has lived for athletics all his life. He captained his baseball nine in military school, and was boxing champion. That was all he cared about in the world then, except swimming, at which he copped a flock of trophies.

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.

**B**EFORE 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.

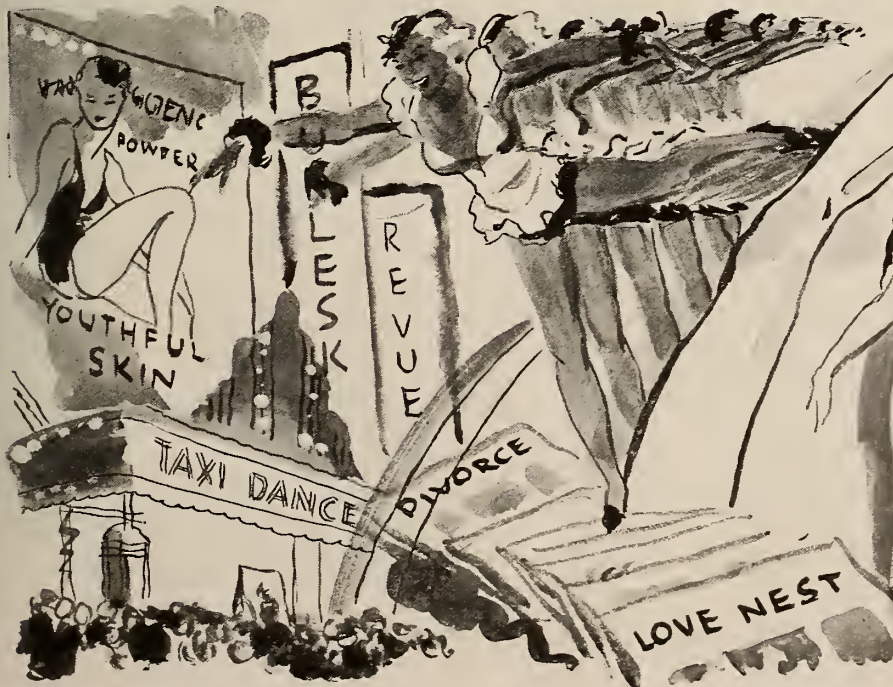
Dr. Taylor's father was an evangelist and his mother was a settlement worker. These occupations were their life work and thus the Voice received in boyhood the inspiration to serve humanity. Trained first for the clergy, the Voice later turned to surgery and music and made rapid strides in both fields. 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.

**T**HROUGH 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)

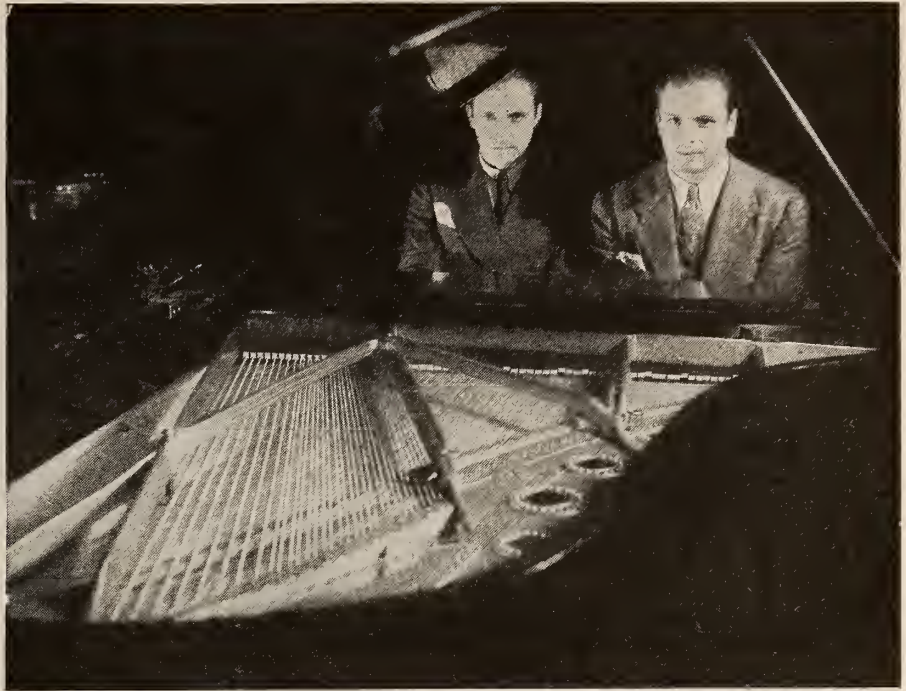
**Cast**—Pond's Players (orchestra) under Victor Young, Ilka Chase, Hugh O'Connell, Lee Wiley, and Paul Small

**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



**ILOMAY BAILEY**

... she and Lee Sims survived shake-ups in their show



**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)

**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

**P**ICK 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."

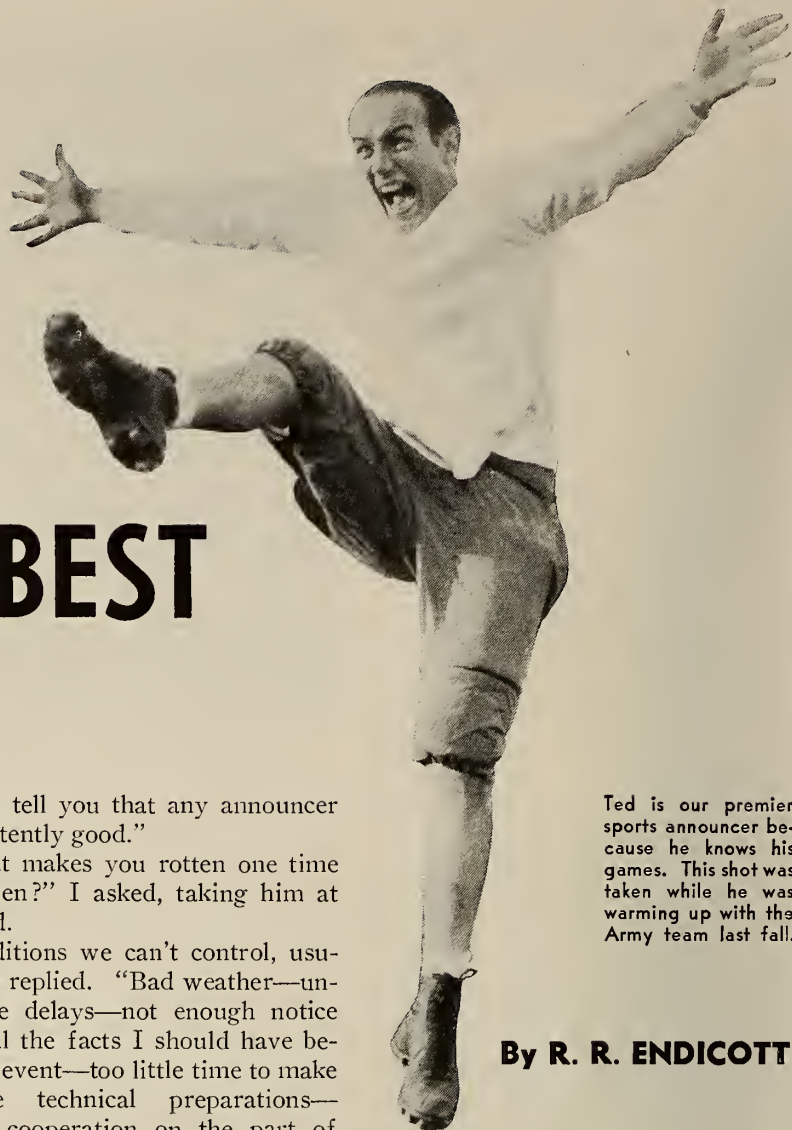
"What makes you rotten one time out of ten?" I asked, taking him at his word.

"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.

**T**HE 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



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 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.

"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."

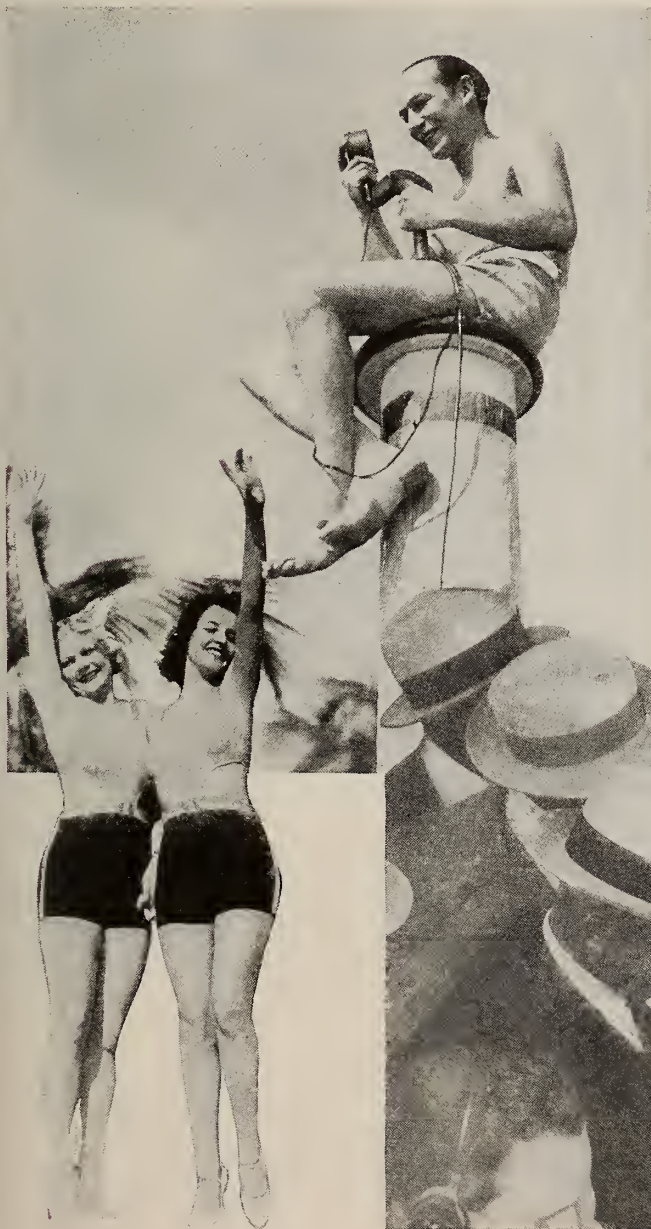
"DOES it ever happen," I asked, "that, when you are so desperate for a subject to talk about, you say something offensive to a large part of your audience? That is, do you ever inadvertently get in such hot water that you only make it hotter if you try to get out?"

"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



**T**HE 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 risqué 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.

**B**ARBARA 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**

**V**ARIOUS 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.

**I**T 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.

**O**NCE 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.

• • •

**T**HE 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 soiree, 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

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 hoey, 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.

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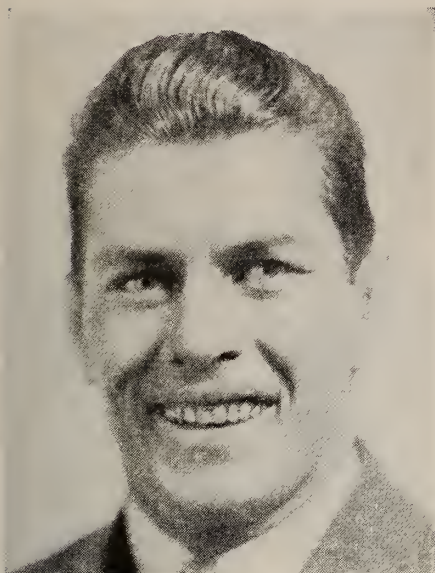
THE sweet things you hear about Ruth Etting are not the usual press agent imagination. I saw an incident recently that convinced me of this. When Miss Etting was starring in the late Flo Zeigfeld's "Hot Cha," there was a girl in the chorus named Mary Alice Rice. This girl, who is now doubling as a chorus 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

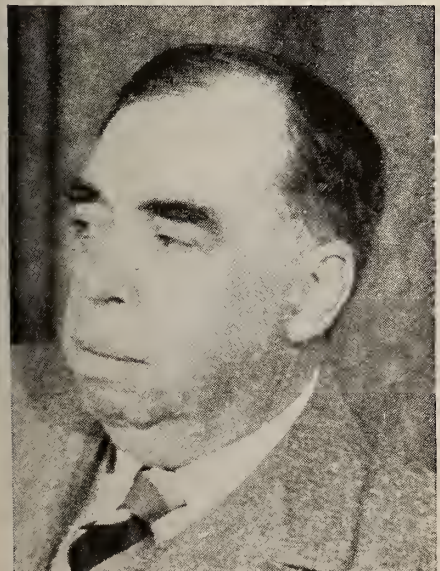
(Continued on page 50)



TUNNEY . . . is full of correct information



MARY ALICE . . . was visited by Ruth Etting.



COBB . . . invited acrobats and lion tamers.

# "I HATE TO ACT" says JOHN BATTLE

*Radio's Most Versatile Actor*

By ROBERT RANTOUL



**I**F 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:

**F**ROM 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 *Tydol Jubilee* show, which I write three times a week. At seven-thirty I went on the air for *Tydol* 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 *Tydol* script?"

"I got sandwiches and coffee sent into the studio," replied Battle, "and during rehearsals I was able to write parts of the *Tydol* 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."

**A**ND 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**

**T**O 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

**L**ET 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

**T**HE 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

**T**UBES 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

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I	Music—Band.....	29
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K	Music—Choruses, Glee Clubs, Quartets, etc.....	30
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T	Music—Standard and Folk Songs.....	34
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Y	Sketches—Detective and Mystery.....	37
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BB	Travel.....	37
DD	Variety Shows.....	37

#### A—BEAUTY

A1—BARBARA GOULD.	Thursday, ¼ hour.	M
10:45 AM—ED	9:45 AM—ES-ED	8:45 AM—CS 7:45 AM
WABC WAAB	WADC WCAO	KMBC KMOX
WKBW WDRC	WBBM WKRC	WGST WBRC
WCAU WJAS	WIK CKOK	WDSU KTRH
WEAN	WOWO WFBL	KOMA WCCO
	WSPD WJSV	
	WHEC WBT	
	WTR	

#### A—BEAUTY (Continued)

<b>A3—LADY ESTHER SERENADE</b> Sunday, ½ hour With Wayne King and Orchestra	<b>1:00 PM—CS</b> WIDX KSD WOC WHO WOW WDAF	<b>M</b> 12:00 PM KOA KDYL	<b>P</b> 11:00 AM KGW KHQ KGO KFI KOMO
<b>3:00 PM—ED</b> WEAF WTAG WEEL WCSH WGY WBEN WCAE WLIT WJAR	<b>2:00 PM—ES-CD</b> WLW WRC WTAM WWJ WJAX WFLA WWNC WIOD KYW	<b>6:30 PM—CS</b> WDMJ KSTP KVOO WKY WQAI KPRC WFSB WSM WSB	
<b>Tuesday, ½ hour</b> <b>8:30 PM—ED</b> WEAF WTAG WCAE WEEL WBEN WJAR WFL WGY WCSH	<b>7:30 PM—ES-CD</b> WRC WTAM WWJ WSAI WFBR WMAQ		
<b>Thursday, ½ hour</b> <b>9:30 PM—ED</b> WJZ WBZ WBZA	<b>8:30 PM—ES-CD</b> WBAL WGAR WJR WHAM WENR	<b>7:30 PM—CS</b> KWK KWCR KSO KOIL WREN	

#### B—BOOKS AND LITERATURE

<b>B1—AMERICA'S GRUB STREET SPEAKS—Mon. ¼ hour.</b> <b>5:45 PM—ED</b> WABC WJAS WCAU WLBZ WDRC WOKO WEAN WORC WHP CFRB WICC	<b>4:45 PM—ES-CD</b> WADC WJSV WBIG WKBN WBT WLWB WCAO WMBG WDAE WQAM WDBJ WSJS WDBO WSPD WFBL WWVA WFEA CKLW WHK WTAR	<b>3:45 PM—CS</b> KFAB WGST KFH WHAS KLRA WIBW KMBC WLAC KOMA WMT KRLD WODX KTRH WSFA KTSB WTAQ WACO WREC WDSU	<b>M</b> 2:45 PM KLZ KSL
<b>B2—POET'S GOLD, POETIC READINGS</b> Sunday, ¼ hour David Ross	<b>5:00 PM—ED</b> WABC WOKO WNAC WGR WDRC WIP WJAS WEAN WLBZ WICC WHP WORC CFRB	<b>4:00 PM—ES-CD</b> WCAO WHK CKOK WSPD WFEA WLWB WKBN WTAR WDBJ WTOC WQAM WDBO WSJS	<b>3:00 PM—CS</b> KMBC WFBM WMBD WGST WBRC WODD WREC WODX WSFA WLAC WTRH KRLD KTRH WIBW WTAQ WKBH KFAB WCCO WSBT WMT
<b>B3—GOLDEN TREASURY BREWSTER—Tuesday, ½ hour.</b> <b>4:00 PM—ED</b> WEAF WCSH WGY WTAG WJAR WCAE	<b>3:00 PM—ES-CD</b> WFBR WTAM WWJ WDAF WCKY WSAI WRC WMAQ	<b>2:00 PM—CS</b> WOW WOC WHO	<b>M</b> 8:00 AM KVOR KLZ

#### C—CHILDREN'S PROGRAM

<b>C1—ADVENTURE OF HELEN AND MARY—Saturday, ½ hour.</b> <b>11:00 AM—ED</b> WABC WOKO WNAC WKBW WDRC WCAU WJAS WPG WLBZ WORC CFRB	<b>10:00 AM—ES-CD</b> WADC WFBL CKOK WJSV WPSD WFEA WCAH WHEC WLWB WKBN WWVA WQAM WBIG WDAE WTOC WSJS	<b>9:00 AM—CS</b> KMBC WGST WODO WREC WODX WSFA WLAC WDSU KTRH KLRA WACO WTAQ WCO WMT	<b>M</b> 8:00 AM KVOR KLZ	<b>P</b> 7:00 AM KHJ KGIN KGB KFRG KOL KFPY
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LOCATES WHAT YOU LIKE BEST

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RADIO FAN-FARE PROGRAM FINDER

C—CHILDREN'S PROGRAMS (Continued)

C2—CDLUMBIA JUNIOR BUGLE—Sunday. 3/4 hour. 9:00 AM—ED 8:00 AM—ES-CD 7:00 AM—CS

C7—LADY NEXT DDDR—Monday, Tuesday and Thursday. 1/4 hour. Madge Tucker, Director 4:45 PM—ED 3:45 PM—ES-CD 2:45 PM—CS

C8—LITTLE DRPHAN ANNIE Monday, Tuesday, Wednesday, Thursday, Friday and Saturday. 1/4 hour Shirley Bell, Allan Baruck, Henrietta Tedro, Harry Cansdale

5:45 PM—ED 4:45 PM—ES-CD 4:45 PM—CS WJZ WBZ WBAL WJR KSTP KOIL

C9—NBC CHILDREN'S HOUR—Sunday. 1 hour. Milton Cross. 9:00 AM—ED 8:00 AM—ES-CD 7:00 AM—CS

C10—NURSERY RHYMES Tuesday. 1/4 hour Lewis James, Milton Cross 3:45 PM—CS 2:45 PM 1:45 PM

C11—PAUL WING THE STRDY MAN—Monday, Wednesday and Friday. 1/4 hour. 5:45 PM—ED 4:45 PM—ES-CD

C13—THE SINGING LADY—Mon., Tues., Wed., Thurs. and Fri. 1/4 hour. 5:30 PM—ED 4:30 PM—ES-CD 3:30 PM—CS

C14—SKIPPY—Mon., Tues. Wed. Thurs., Fri. and Sat. 1/4 hour. 5:30 PM—ED 5:30 PM—ES-CD

C15—DON LANG, TRUE ANIMAL STORIES—Monday and Friday. 1/4 hour. 5:00 PM—ED 4:00 PM—ES-CD 3:00 PM—CS

C16—STAMP ADVENTURER'S CLUB—Friday. 1/4 hour. 9:00 PM—ED 6:00 PM—ES-CD

D—COMEDIANS

D1—PHIL BAKER, THE ARMDUR JESTER—Friday. 1/2 hour. The Armour Jester, Harry McNaughton, Roy Shield, Merrie-Men, Neil Sisters.

D—COMEDIANS (Continued)

D2—BEN BERNIE'S BLUE RIBBDN ORCHESTRA—Tuesday. 1/2 hour. 9:00 PM—ED 8:00 PM—ES-CD

D3—PHIL CDDK AND HIS INGRAM SHAVERS—Mon., Wed., Fri. 1/4 hour. 8:45 PM—ED 7:45 PM—ES-CD 6:45 PM—CS

D5—GULF HEADLINERS—Sunday. 1/2 hour. 9:00 PM—ED 8:00 PM—ES-CD

D7—ED WYNN AND THE FIRE CHIEF BAND—Tuesday. 1/2 hour. 9:30 PM—ED 8:30 PM—ES-CD 7:30 PM—CS 8:30 PM 5:30 PM

E—FOOD

E1—FRANCES LEE BARTDN Tuesday and Thursday. 1/4 hour 11:15 AM—ED 10:15 AM—ES-CD 9:15 AM—CS

E2—BETTY CRDCKER—Wednesday and Friday. 1/4 hour. 10:45 AM—ED 9:45 AM—ES-CD 8:45 AM—CS

E3—FORECAST SCHOOL OF COOKERY—Saturday. 1/4 hour. Mrs. A. M. Goudiss. 11:00 AM—ED 10:00 AM—ES-CD 9:00 AM—CS

E5—RADID HOUSEHLDL INSTITUTE Wednesday and Saturday. 1/4 hour 11:15 AM—ED 10:15 AM—ES-CD 9:15 AM—CS

E8—VISITING WITH IDA BAILEY ALLEN—Thursday. 1/4 hour. M 10:15 AM—ED 9:15 AM—ES-CD 8:15 AM—CS 7:15 AM

F—GENERAL

F1—AMERICAN LEGIDN PROGRAM Thursday. 1/4 hour 4:45 PM—ED 3:45 PM—ES-CD 2:45 PM—CS 1:45 PM

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

F-GENERAL (Continued)

Table with columns for station call letters, time, and program name. Includes F3-COLUMBIA EDUCATIONAL FEATURES.

Table with columns for station call letters, time, and program name. Includes F4-COLUMBIA PUBLIC AFFAIRS INSTITUTE.

Table with columns for station call letters, time, and program name. Includes F7-GULF PROGRAM.

Table with columns for station call letters, time, and program name. Includes F8-INTERNATIONAL RADIO FORUM.

Table with columns for station call letters, time, and program name. Includes F13-MAGIC OF SPEECH.

Table with columns for station call letters, time, and program name. Includes F14-MEET THE ARTIST.

Table with columns for station call letters, time, and program name. Includes F17-TALKS BY PRESIDENT'S CABINET.

Table with columns for station call letters, time, and program name. Includes F19-CHEERIO.

Table with columns for station call letters, time, and program name. Includes F20-THE POLITICAL SITUATION.

Table with columns for station call letters, time, and program name. Includes F22-VOICE OF EXPERIENCE.

F-GENERAL (Continued)

Table with columns for station call letters, time, and program name. Includes Wednesday 1/4 hour.

Table with columns for station call letters, time, and program name. Includes F23-WOMEN'S RADIO REVIEW.

Table with columns for station call letters, time, and program name. Includes F24-YOUR CHILD.

Table with columns for station call letters, time, and program name. Includes F25-OUR AMERICAN SCHOOLS.

G-HEALTH

Table with columns for station call letters, time, and program name. Includes G1-ADVENTURES IN HEALTH.

Table with columns for station call letters, time, and program name. Includes Fri 1/4 hour.

Table with columns for station call letters, time, and program name. Includes G3-MODERN LIVING HEALTH TALK.

Table with columns for station call letters, time, and program name. Includes G4-TOWER HEALTH EXERCISES.

Table with columns for station call letters, time, and program name. Includes G5-ACADEMY OF MEDICINE.

H-HOME AND GARDEN

Table with columns for station call letters, time, and program name. Includes H1-AMERICAN TAXPAYERS.

Table with columns for station call letters, time, and program name. Includes H2-BENJAMIN MOORE TRIANGLE CLUB.

Table with columns for station call letters, time, and program name. Includes H5-NATIONAL FARM AND HOME HOUR.

I-MUSIC-BAND

Table with columns for station call letters, time, and program name. Includes I1-MUSIC OF THE AMERICAS.

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)

Table with columns for days (Thursday, Friday), times (4:00 PM, 3:00 PM, 2:00 PM), and stations (WABC, WCAO, WKBW, etc.).

Table for U. S. NAVY BAND on Tuesday, 1/2 hour, with columns for times (4:00 PM, 3:00 PM, 2:00 PM) and stations (WABC, WJAS, WCAO, etc.).

Table for GOLDMAN BAND CONCERT on Wednesday, 1 hour, with columns for times (9:00 PM, 8:00 PM, 7:00 PM) and stations (WJZ, WBZ, KDKA, etc.).

Sun. 1/2 hr. 9:30 PM—ED—WJZ Network.

J—MUSIC—CHAMBER

Table for COMPINSKY TRIO on Sunday, 1/2 hour, with columns for times (1:30 PM, 12:30 PM, 11:30 AM) and stations (WABC, WAB, WDR, etc.).

J2—MADISON ENSEMBLE—Tues., Fri., and Sat. 1/2 hour. 1:30 PM—ED—WABC Network.

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

J4—CHAMBER MUSIC—Sun. 1/4 hr. 1:15 PM—ED—WJZ Network. 1/2 hr. 1:00 PM—ED—WEAF Network.

J5—BEETHOVEN CHAMBER OF MUSIC—Sun. 1/2 hr. 6:00 PM—ED—WJZ Network

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

K2—CONTENTED PROGRAM—Mon. 1/2 hr. 10:00 PM—ED—NBC Network—Jean Arnold, Lullaby Lady, Morgan L. Eastman.

Table for ETHEL HAYDEN AND ARTHUR LANG on Wednesday, 1/4 hr., with columns for times (5:45 PM, 4:45 PM, 3:45 PM, 2:45 PM) and stations (WABC, WDR, WEAN, etc.).

Table for MANHATTAN MOODS on Sunday, 1/2 hour, with columns for times (2:30 PM, 1:30 PM, 12:30 PM, 11:30 AM) and stations (WABC, WCAU, WDR, etc.).

K—MUSIC—CHORUSES, GLEE CLUBS, QUARTETS, ETC. (Continued)

K8—THE MASTER SINGERS—Tuesday, 1/2 hour. 11:30 PM—ED—WJZ Network Charles Baker.

Table for ROUND TOWNERS QUARTET on Wednesday, 1/4 hr., with columns for times (4:15 PM, 3:15 PM, 2:15 PM, 1:15 PM) and stations (WABC, WAAB, WDR, etc.).

K12—L'HEURE EXQUISE—Sunday, 1/2 hour. 6:30 PM—ED—WJZ Network. George Dilworth, Director.

K13—PILGRIM'S CHORUS—Sunday, 1/2 hour. 2:30 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.

K16—THREE PEPPERS AND GEORGE WERDER—Sat. 1/4 hr. 2:15 PM—ED—WABC Network.

K17—THE PIONEERS, MALE QUARTET—Thurs. 1/4 hr. Gene Abridge 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, 1/2 hour. 7:30 PM—ED WEAF WTAG WJCH WTIC WJAR

L—MUSIC—CLASSICAL

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

Table for GRANDE TRIO on Wednesday, 1/2 hour, with columns for times (3:00 PM, 2:00 PM, 1:00 PM) and stations (WEAF, WEEI, WESH, etc.).

Table for BEN GREENBLATT, PIANIST on Tuesday, 1/4 hour, with columns for times (11:45 AM, 10:45 AM, 9:45 AM) and stations (WABC, WAC, WDR, etc.).

Table for IMPRESSIONS OF ITALY on Sunday, 1/2 hour, with columns for times (5:00 PM, 4:00 PM, 3:00 PM, 2:00 PM) and stations (WEAF, WJZ, WDR, etc.).

Table for LA FORGE BERUMEN MUSICALE on Thursday, 1/2 hour, with columns for times (3:00 PM, 2:00 PM, 1:00 PM, 12:00 PM, 11:00 AM) and stations (WABC, WDR, WEAN, etc.).

Table for MAUDE ROONEY, CONTRALTO on Thursday, 1/2 hr., with columns for times (10:45 PM, 9:45 PM, 8:45 PM, 7:45 PM) and stations (WABC, WAAB, WDR, etc.).

Table for CHARLES GILBERT SPROSS on Friday, 1/4 hour, with columns for times (3:00 PM, 2:00 PM, 1:00 PM) and stations (WEAF, WESH, WBN, etc.).

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)

<b>L11—PARK CENTRAL STRING ENSEMBLE—Friday ½ hour. 12:30 PM—ED—WEAF Network. Esther Velas, Violinist.</b>				
<b>L12—DINNER MUSIC.</b> Monday, Wednesday, Thursday, Friday and Saturday. ½ hour. 6:00 PM—ED WEAF WSSH WCYK WFWC WJAR WFI WLS WFBR CKGW WSAI WIOD WWJ WMAQ	4:00 PM—CS KSD WIBA WSMB KPRC KVOO WQAI KTBS WSM WMC WOC WHO WDAY WDAF WKY WAPI KFYR	<b>M</b> 3:00 PM KOA KDYL	<b>P</b> 2:00 PM KPO KFSD	
<b>L13—CDNCERT MEDLEY—Thurs. ¼ hour. 7:30 PM—ED—WJZ Network. Maria Rosanoff, Emily Wickunas Adoll Schmid.</b>				
<b>L14—MADAME BELLE FDRBES CUTTER AND DRCESTRA—Wed. ½ hour</b>				
3:15 PM—ED WABC WOKO WNAC WGR WDRC WIP WJAS WEAN WPG WLBZ WICC WHP WORC CFRB	2:15 PM—ES-CD WADC WCAO WBBM WHK CKOK WFBL WSPD WJSV WCAH WFEA WLBW WHEC WWVA WDBJ WTOC WQAM WDBO WDAE WSJS	1:15 PM—CS WFBM WMBD WGST WDOD WREC WSFA WLAC WDSU KRLD KTRH KLRA WIBW WACO WTAQ KFAB WISN WSBT WMT	12:15 PM KVOR KLZ KSL	
<b>L15—ESSEX HDUSE ENSEMBLE—Tues. and Fri. ½ hour. 1:30 PM—ED—WEAF Network. Richard Himber.</b>				
<b>L17—MEDLEY—Wed. ½ hour. 4 PM—ED—WEAF Network. Christiaan Kriens.</b>				
<b>L18—SAVITT STRING QUARTETTE—Sat. ½ hr.</b>				
2:30 PM—ED WABC WOKO WNAC WGR WDRC WCAU WJAS WEAN WPG WLBZ WICC WHP WORC	1:30 PM—ES-CD WADC WCAO WBBM WHK CKOK WFBL WSPD WJSV WCAH WFEA WLBW WHEC WWVA WDBJ WTOC WQAM WDBO WDAE WSJS	12:30 PM—CS KMBC WFBM WMBD WGST WDOD WREC WODX WSFA WLAC WDSU KSCJ KTRH KLRA KTSa WIBW WACO WTAQ KFAB WISN WSBT WMT	<b>M</b> 11:30 AM KVOR KLZ KSL	<b>P</b> 10:30 AM KHJ KOIN KGB KFRC KOL KFPY
<b>L19—ALEX SEMMLER—Friday. ¼ hour.</b>				
3:15 PM—ED WABC WOKO WGR WDRC WIP WJAS WPG WLBZ WICC WHP WORC CFRB	2:15 PM—ES-CD CKOK WHK WSPD WFBL WLBW WFEA WTAR WHEC WMBG WDBJ WQAM WTOC WSJS WDBO	1:15 PM—CS KMBC WFBM WDOD WBRC WLAC WDSU KRLD KTRH KFBH WTAQ KFBH WTAQ WISN WCCO WSBT WMT	<b>M</b> 12:15 PM KVOR KLZ KSL	<b>P</b> 11:15 AM KHJ KOIN KGB KFRC KOL KFPY
<b>L21—KATHLEEN STEWART—Thursday. ¼ hour. 4:15 PM—ED—WEAF Network.</b>				
<b>L22—STRING SYMPHONY—Wed. ½ hour. 7:30 PM—ED—WJZ Network. Frank Black.</b>				
<b>L23—INSTRUMENTAL MUSIC—Wed. ¼ hour. 10:30 AM—ED—WEAF Network. Sylvia Altman, Julian Altman, Urban Intondi.</b>				
<b>L25—MELDDY HDUR—Sun. 1 hour. 8:00 AM—ED—WEAF Network.</b>				
<b>L26—NATIDNAL DPERA CONCERT—Sun. 1 hr. 3:00 PM—ED—WJZ Network.</b>				
<b>L27—TID BITS—Sunday. ½ hour. 12:30 PM—ED—WEAF Network.</b>				
<b>L28—NINO MARTINI, TENDR, HDWARD BARLOW AND THE COLUMBIA SYMPHDNY DRCESTRA—Tuesday. ½ hour.</b>				
9:30 PM—ED WABC WOKO WNAC WKBW WDRC WJAS WEAN WLBZ WICC WHP WORC CFRB	8:30 PM—ES-CD WCAO WBBM CKOK WSPD WJSV WFEA WLBW WKBN WLBW WDBJ WMBG WQAM WDBO WDAE	7:30 PM—CS KMBC WFBM WDOD WREC WODX WSFA WLAC WDSU KTRH KLRA KTSa WIBW WTAQ KFH WISN WCCO WMT	6:30 PM KVOR KLZ KSL	
Friday. ½ hour. 8:00 PM—ED—WABC Network				
<b>L29—HDEL PIERRE CDNCERT ENSEMBLE—Monday. ¼ hour. 1:15 PM—ED—WEAF Network.</b>				
<b>L30—HDWARD BARLDW AND SYMPHDNY DRCESTRA—Monday, Wednesday, Thursday. ½ hour. 10:45 PM—ED—WABC Network.</b>				

M—MUSIC—DANCE

<b>M1—HDEL LEXINGTDN DANCE DRCESTRA—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.</b>				
<b>DON BESTORS ORCHESTRA—Tues., Thurs. ¼ hour. 6:15 PM—ED—WABC Network.</b>				
<b>M2—LEDN BELASCO AND HIS ORCHESTRA Saturday. ½ hour. 8:30 PM—ED—WABC Network</b>				
<b>M3—FRED BERRENS AND HIS ORCHESTRA—Monday. ¼ hour. 5:15 PM—ED—WABC Network.</b>				
<b>M4—HDEL BILTMORE CONCERT ENSEMBLE—Saturday. ½ hour. 1:30 PM—ED—WEAF Network. Friday. Saturday. ½ hour. 11:30 PM—ED—WEAF Network. Harold Stern.</b>				
<b>M6—ART COOGAN'S ORCHESTRA—Monday. ¼ hour. 6:15 PM—ED—WABC Net.</b>				
<b>M7—COLLEGE INN ORCHESTRA—Wed. ¼ hr. 12:05 AM—ED—WEAF Network. Ben Bernie.</b>				
<b>M8—COTTDN CLUB ORCHESTRA—Tues. and Fri. ½ hr. 12:00 AM—ED—WJZ Network. Thursday. ½ hour. 12:05 AM—ED—WEAF Network.</b>				
<b>M9—DANCE MUSIC—Sunday. 2 hours. 11:00 PM—ED—WABC Network.</b>				
<b>M10—DANCE MUSIC—Sun. 1 hr. 12:00 Mid—ED—WJZ Network. Including Leo Reisman.</b>				

M—MUSIC—DANCE (Continued)

<b>M11—DANCE MUSIC—Sun. 1 hr. 12:00 Mid.—ED—WEAF Network. Including Ted Black, Charlie Kerr.</b>				
<b>M12—DANCE ORCHESTRAS—Mon. 1½ hrs. 11:30 PM—ED—WABC Network. Including Ted Lewis, Leon Belasco, Ozzie Nelson.</b>				
<b>M13—DANCE ORCHESTRA—Wed. 1½ hrs. 11:30 PM—ED—WABC Network.</b>				
<b>M14—DANCE DRCESTRAS—Thurs. 1½ hrs. 11:30 PM—ED—WABC Network. Including Ted Lewis, Glen Gray.</b>				
<b>M15—DANCING IN THE TWIN CITIES—Thurs. ½ hr. 12:30 AM—ED—WJZ Network.</b>				
<b>M16—GUS ARNHEIM AND HIS DRCESTRA From San Francisco. Sat. ½ hour.</b>				
12:30 AM—ED WABC WKBW WCAU WOKO WEAN WNAC WICC	11:30 PM—ES-CD WADC WHK WBT WJSV WCAO WLBW WDAE WMBG WDBJ WQAM WDBO WSJS WFBW WSPD WHEC WTAR	10:30 PM—CS KFAB WFBM KLRA WGST KMBC WHAS KOMA WISN KTRH WLAC KTSa WMBD WACO WMT WBRW WSBT WDOB WREC WDSU	9:30 PM KLZ KSL KVOR	
<b>M17—EDGEWATER BEACH HDEL 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.</b>				
<b>M18—PHIL HARRIS AND HIS DRCESTRA—Phil Harris and Leah Ray. Friday. 9:00 PM—ED—½ hour. WJZ Network.</b>				
<b>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.</b>				
<b>M20—BUDDY HARROD AND HIS DRCESTRA—Thurs. ½ hour.</b>				
12:00 N—ED WABC WOKO WGR WNAC WIP WDRC WEAN WJAS WLBZ WPG WORC CFRB	11:00 AM—ES-CD WCAO WBBM CKOK WSPD WFEA WLBW WKBN WTAR WDBJ WMBG WTOC WQAM WDBO WSJS	10:00 AM—CS KMBC WFBM WMBD WGST WBRW WDOB WREC WODX WSPA WLAC WDSU KRLD KTRH KTSa WACO KFH WTAQ WKBH WISN WSBT WMT	9:00 AM KVOR KLZ KSL	8:00 AM KHJ KOIN KGB KFRC KOL KFPY
<b>M21—BILLY HAYS AND HIS ORCHESTRA—Mon. ½ hr.</b>				
1:00 PM—ED WABC WOKO WAAB WGR WDRC WCAU WEAN WLBZ WICC WHP WORC CFRB	12:00 N—ES-CD WBBM WHK CKOK WFBL WSPD WFEA WLBW WHEC WKBN WTAR WDBJ WMBG WTOC WQAM WDBO WSJS	11:00 AM—CS KMBC WGST WBRW WDOB WREC WODX WSPA WLAC WDSU KTRH KTSa WTAQ WKBH KFAB WISN WCCO WSBT WMT	10:00 AM KVOR KLZ	9:00 AM KHJ KOIN
<b>M23—CLAUDE HDPKINS' ROSELAND DRCESTRA—Wednesday. ½ hour.</b>				
3:45 PM—ED WABC WJAS WAAB WLBZ WDRC WOKO WGR WORC WHP WPG WIP CFRB	2:45 PM ES-CD WADC WLBW WBG WMBG WCAO WQAM WDAE WSJS WDBJ WSPD WDBO WTOC WFBW WWVA WFEA CKLW WHK WTAR WJSV	1:45 PM—CS KFAB WDOB WDSU KLRA WFBM KMBC WHAS KOMA WISN KRLD WMT KTRH WODX KTSa WSBT WACO WSPA WBRW WTAQ WCCO WREC	12:45 PM KLZ KSL KVOR	
<b>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.</b>				
<b>M27—ST. REGIS DANCE DRCESTRA—Monday. ½ hour. Meyer Davis.</b>				
12:00 Mid.—ED WJZ	11:00 PM—ES-CD WBAL WJR WCKY WSYR WGAR WENR WHAM WBZ WBZA WREN added at 12:15 AM ED Wed. Fri. ½ hour. 11:00 PM—ED—WEAF Network.	10:00—PM—CS KOL KWCR KSO		
<b>M28—VINCENT LOPEZ AND ORCHESTRA—Sunday. ½ hour. (Starts July 9)</b>				
6:30 PM—ED WJZ WBZ WBZA KDKA	5:30 PM—ES-CD WBAL WJR WGAR WLW WHAM WMAQ	4:30 PM—CS WMC KSO WJDX KWK WREN WTMJ WIBA KSTP WSM WSB KPRC WQAI WSMB WKY WBAP	3:30 PM KOA KDYL	2:30 PM KOMO KHQ KGW KGO KFI
<b>M29—HOTEL PIERRE DANCE ORCHESTRA—Wednesday. ½ hour. Irving Rose.</b>				
12:30 AM—ED WJZ WBZ	11:30 PM—ES-CD WBAL WENR WCKY WGAR WHAM WLW WSYR	10:30 PM—CS KOL KWK KPRC WBAP KSO WKY KTSB WREN KWCR		
Thursday 2:00 PM—ED. ½ hour—WEAF Network Saturday. 12:05 Mid.—ED. ½ hour—WEAF Network.				
<b>M30—HOTEL SHDREHAM ORCHESTRA—Saturday. ½ hour. 12:30 AM—ED—WJZ Network. Maxine Lowe.</b>				

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, 1/2 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 WDDO KSL KGB  
 WEAN WPG WJSV WCAH WREC WODX KFRG  
 WLBZ WICC WLBW WHEC WLAC WDSU KOL  
 WHP WORC WDBJ WTOC KTRH KLRA KVI  
 CFRB WQAM WDBO WIBW WACO KFPY  
 WDAE WSJS WISN WCCO WSBT WMT

**M34—MERRY MADCAPS—Saturday, 1/2 hour. 3:00 PM—ED—WEAF Network.**  
 Norman L. Cloutier Orchestra, Fred Wade.

**M35—HOTEL McALPIN ORCHESTRA—Wed. 1/2 hr. 11:30 PM—ED—WEAF Network.**  
 Thurs. 1/4 hr. 11:15 PM—ED—WEAF Network. Sam Robbins.

**M40—PALAIS D'OR ORCHESTRA—Thurs. 1/4 hr. 1:15 PM—ED—WEAF Network.**  
 Wed. 1/2 hr. 2:00 PM—ED—WEAF Network.

**M41—PALMER HOUSE ORCHESTRA—Wednesday, 1/2 hour. 11:30 PM—ED—WEAF Network.**  
 Richard Cole.

**M42—DANCE MUSIC HOTEL PENNSYLVANIA RDDF—Saturday, 1/2 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, 1/4 hour—11:15 PM—ED—WEAF Network. 12:00 Mid ED—WJI Network.**

**M43—RADIO TROUBADDURS—Tues., Thurs. 1/2 hr. 3:15 PM—ED—WJZ Network.**  
 Sat. 1/2 hr. 3:00 PM—ED—WJZ Network. Mary Steele.

**M44—POND'S PROGRAM—Fri. 1/2 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 WCSH 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 WOW KOA KGO  
 WEEI WJAR WTAM WLW WDAF KSTP KDYL KFI  
 WCSH WFI WWJ WOC WSB WSMB  
 WGY WBEN WHO WCAE WBAP  
 CKGW CFCF WMAQ

**M47—GENE QUAW HOTEL COSMOPOLITAN ORCHESTRA—**  
**Friday, 1/2 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.**  
 WCSH WEEI  
 WJAR WTAG  
 WTIC

**M49—VINCENT SOREY AND HIS ORCHESTRA—**  
**Tuesday, 1/4 hour. 11:15 AM—ED—WABC Network**

**M50—SYNCOATORS—Tues., Wed. 1/4 hr. 2:30 PM—ED—WJZ Network.** Harold Stokes, Dick Teela.

**M51—HAL THOMPSON'S ORCHESTRA—Saturday, 1/2 hour. 3:30 PM—ED—**  
**WABC Network.** Shirley Howard.

**M55—VILLAGE BARN ORCHESTRA—Fri. 1/2 hr. 12:30 AM—ED—WJZ Network.**  
 Ted Black.

**M56—WALDORF ASTORIA ORCHESTRA—Jack Denny.**  
**Monday, 1/2 hour.** Thursday, 1/2 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  
 WCSH WFI

**M57—WEALTH OF HARMONY—Saturday, 1/2 hour. 3:30 PM—ED—WJZ Network.**  
 Joseph Gallicchio, Edward Davies.

**M58—FRANK WESTPHAL'S DANCE ORCHESTRA—Mon. 1/2 hr. 4:00 PM—ED—**  
**WABC Network. Tues. Thurs. 1/2 hr. 3:30 PM—ED—WABC Network.**

**M60—BREAKFAST CLUB—**  
**Mon., Tue., Wed., Thur., Fri., Sat. 1/2 hour. 9:15 AM—ED—WJZ Network**

N—MUSIC—MEDLEY PROGRAMS

**N1—A. AND P. GYPSIES—Monday, 1/4 hour. Harry Horlick, 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 GDNOCERT—Fri. 1 hr. Jessica Dragonette, The Cavaliers,**  
**Henry Shope, Frank Parker, John Seagle, Elliot Shaw, Lee Montgomery, Frank**  
**Banta, Rosarie Bourdon.**  
**8:00 PM—ED** 7:00 PM—ES-CD 6:00 PM—CS **M**  
 WEAF WTIC WFBR WRC WDAF WOC 5:00 PM  
 WCSH WCAE WTAM WWJ WDAI WHO KOA  
 WLIT WGY WSAI KYW KSD WOW KDYL  
 WBEN WTAG WSAI KYW KTBS WKY  
 CKGW WEEI WEBC KVOO  
 WJAR WFAA KTBS

M—MUSIC—MEDLEY PROGRAMS (Continued)

**N4—FRAY AND BRAGGIOTTI—Saturday, 1/4 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 WKBN KMBC WFBM KVOR  
 WDRC WORC WCAO WLBW KMOX WGST  
 WGR WNAC WDBJ WQAM KOMA WISN  
 WDBO WSJS KTRH WLAC  
 WFBL WSPD WACO WODX  
 WFEA CKLW WBRW WSBT  
 WHEG WHEC WCCO WSAF  
 WDDO

**Tuesday and Thursday, 1/4 hour. 9:15 PM—ED—WABC Network.**

**N6—JACK FROST MELLODY MDMENTS—Mon. 1/2 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. 1/4 hr.**  
**8:00 PM—ED** 7:00 PM—ES-CD 6:00 PM—CS  
 WJZ WBZ WBAL WSJR KWK KWCR  
 WBZA KDKA WGAR WCKY KSO WREN  
 WMAL WLS KOLL

**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 WFBR WRC WDAF KFRY 8:15 AM 7:15 AM  
 WTAG WLIT WTAM WFLA WAPI WSMB KOA KFSD  
 WGY WWSA KPRC WBCB KDYL KGO  
 WIOD WWNC WHO WBA KHQ  
 WMAQ WKY WBP KSTP KTR  
 KTBS WOI WOC KGW  
 WOC KOMO

**N10—MERRIE MEN QUARTET—Mon., Wed., Fri. 1/4 hr. 12:30 PM—ED—WJZ**  
**Network.** Wesley Summerfield, Elliot Stewart, Bob Geddes, Norman Gordon,  
 Earl Lawrence.

**N14—THE SOUTHEASTERN REVUE—Thurs. 1/2 hour. 4:30 PM—ED—WJZ Network.**

**N15—THURSDAY SPECIAL—Thursday, 1/2 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, 1/2 hour.**  
 Aima Kitchell, Selma Johanson, Chester Evers, Earl Waldo. **M**  
**9:00 PM—ED** 8:00 PM—ES-CD 7:00 PM—CS 12:00 PM  
 WEAF WTAG WFBR WRC WSM WSB KOA  
 WEEI WJAR WIOD WWJ WAPI KSD  
 WGY WCAE WCKY WDAF WOC WDO  
 WFI WCSH WRVA WWNC WBA 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—RADID CITY GDNOCERT—Sunday, 1 hour. 12:15 PM—ED—WJZ Network.**  
 Erno Rapee, Director.

O—MUSIC—NOVELTY

**O1—CLYDE DOERR'S SAXOPHONE OCTET—Sunday, 1/2 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 WCSH WSMB WFAA  
 WOI KTBS  
 KTHS

**O4—THE HAPPY RAMBLER—Thursday and Friday, 1/4 hour. 10:30 AM—ED—WEAF**  
**Network.** Irving Kaufman, Lucy Allen.

**O6—BORRAH MINEVITCH AND HIS HARMONICA RASCALS. Sunday, 1/4 hour.**  
**7:00 PM—ED** 6:00 PM—ES-CD 5:00 PM—CS **M**  
 WJZ CFCF WBAL WCKY KSO KOIL 4:00 PM  
 WBS WRVA WREN WBA KDYL  
 WWNC WIOD WBC WDAY KOA  
 WFLA KFYR WSMB KVOO  
 WLS KPRC KTBS  
 WOI WKY  
 KWK

P—MUSIC—ORGAN

**P1—ANN LEAF AT THE ORGAN—Tuesday, Wednesday, Thursday, 1/2 hour. Also on**  
**WABC Network, Monday at 3:00 PM—ED.** **M**

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

**P2—LARRY LARSEN—Saturday, 1/4 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**  
**1/2 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 WCSH

LOCATES WHAT YOU LIKE BEST



# RADIO FAN-FARE PROGRAM FINDER

## P—MUSIC—ORGAN (Continued)

**P5—WALDORF ASTORIA ORGAN RECITAL—Sunday, ¼ 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 KVOR  
 WDRC WPG WCAO WQAM KOMA WMT  
 WGR CFRB WDAE WSJS KTRH WODX  
 WJAS WDBJ WSPD WCO WSBT  
 WBO CKLW WDO WDTAQ  
 WFBL WTR 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. M**  
 8:00 PM—ED 7:00 PM—ES-CD  
 WEAF WTAG WRC WTAM  
 WEEI WJAR WWJ  
 WSH 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 WCAH WJSV KFH KFAB  
 WORC WWA WHEC  
 WTR

**Q4—THE DXDL FEATURE—Wednesday, Friday, ¼ hour. Dave Grant, Gordon Graham and Bunny Coughlin. M**  
 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. Assisted by Novelty Orchestra. M**  
 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  
 WDO WWA WFEA WSA  
 WHEC WTR KTRH WTAQ  
 WHK WBBM WDSU WREC  
 WJSV WGST

**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 WWA  
 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 WBG WLBW KFH WHAS KLZ  
 WDRC WOKO WBT WMBG KMBC WISN KVOR  
 WEAN WORC WDBJ WQAM KOMA WLAC  
 WGR CFRB WDBO WSJS KTS WMT  
 WJAS WNAC WFBL WSPD WACO WODX  
 WFEA CKLW WBRC WSA  
 WKBN WDSU WREC  
 WGST

**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 WSA WFLAC  
 WORC WSBT

**R4—GENE ARNDL AND THE COMDDRES—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 DORNE 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 KRDL WCCO  
 WTR 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  
 WABC WOKO WADC WCAO WFBM WGST KVOR  
 WGR WJR WHK CKOK WDO WREC  
 WNAC WGR WFBL WSPD WSA WLAC  
 WDRC WCAU WCAH WLBW WDSU KRDL  
 WJAS WEAN WHEC WWA KTRH KLRA  
 WPG WLBZ WKBN WBG KTS WLBW  
 WHP CFRB WDBJ WTCO KFH WTAQ  
 WQAM WDBO 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 WSA WSA KOMA WCCO KGB  
 KFRC  
 KOL  
 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 EGO  
 WGY WBEN WIS WJAX WDAY WSM KDYL KFI  
 WIOD WPI WSB KWY WSB KGW  
 WKC WSMB WKC WSMB KOMO  
 KTBS KPRC KTB WOI KHQ

**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  
 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 WDO WREC  
 WJAS WEAN WLBW WWA WSA WLAC  
 WPG WLBZ WBG WDBJ WDSU KRDL  
 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 KVOR  
 WAAB WKBW CKOK WFBL WMBD WGST KLZ  
 WDRC WCAU WSPD WFEA WBRC WDO  
 WJAS WEAN WLBW WTR WREC WODX  
 WPG WLBZ WMBG WQAM WLAC WDSU  
 WICC WHP WDBO WSJS KTRH WLBW  
 WORC CFRB WCO WMT

**Friday, ¼ hour. 10:30 PM—ED—Same 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

R—MUSIC—POPULAR (Continued)

**R19—YEASTFADAMERS—Sunday, 1/2 hour.**  
Jan Garber and His Orchestra.

<b>2:30 PM—ED</b> WJZ WBZ WBZA KDKA	<b>1:30 PM—ES-CD</b> WBAL WHAM WJAR WJR WLV WRVA WPTF WVNC WIS WIOD WFLA WJAX WSYR WMAL KYW	<b>12:30 PM—CS</b> KWK WREN KOIL WTMJ WIBA KSTP WEBC WDAY KFYR WSM WSB WAPI WJDX WSMB KTHS KVOO KWCR WOAI WFAA WMC KSO KTBS	<b>11:30 AM</b> KOA KGIR KDYL KGW KFI KOMO KHQ	<b>P</b> KTAR KFS KGO KGFSD KTAR KHQ
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**R21—EVERETT MARSHALL—AL MITCHELL'S ORCHESTRA—Mon., Wed., 1/4 hour.**

<b>7:15 PM—ED</b> WJZ WBZ WBZA KDKA	<b>6:15 PM—ES-CD</b> WBAL WMAL WJR WSYR WCKY <b>10:15 PM</b> KYW	<b>9:15 PM—CS</b> KWK KWCR KGO KOLL WREN WBA KSTP WEBC WMC WDAY KFYR WSB WJDX WSMB WKY KPRC KTHS WOAI WTMJ WFAA	<b>8:15 PM</b> KDYL KFI KGW KOMO KHQ	<b>P</b> KGO KFI KGW KOMO KHQ
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**R23—THE HAPPY WNDER BAKERS—Mon., Wed. and Fri. 1/4 hour**

<b>6:30 PM—ED</b> WABC WDRC WAAB WORC WICC WKBW WMAS	<b>5:30 PM—ES-CD</b> WHEC
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**R24—THE MERRYMAKERS—Monday, 1/4 hour. 10:30 AM—ED—WABC Network.**  
Fred Berrens, Conductor.

**R25—GERTRUDE NIESEN—Sunday, 1/4 hour.**

<b>7:45 PM—ED</b> WABC WJAS WCAU WOKO WDRC WORC WGR WNAC	<b>6:45 PM—ES-CD</b> WADC WHEC WBT WJSV WCAO WKBN WDAE WLBW WDBJ WQAM WDBO WSJS WFBL WSPD WFEA CKLW	<b>5:45 PM—CS</b> KFH WDSU KMBC WFBM KMOX WGST KOMA WISN KTRH WLAC WACO WODX WBRC WSBT WCCO WSFA WDOD WTAQ	<b>4:45 PM</b> KLZ KVR	<b>M</b> KVR
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**Saturday 1/4 hour 10:45 PM—ED—WABC Network**  
Freddie Rich's Orchestra

**R27—WILLIAM O'NEAL—Monday, 1/4 hour. 11:15 PM—ED—WABC Network.**

**R32—SINGIN' SAM THE BARBASOL MAN—Monday, 1/4 hour.**

<b>8:00 PM—ED</b> WABC WOKO WNAC WGR WDRC WCAU WJAS WEAN	<b>7:00 PM—ES-CD</b> WADC WCAO WGN WKRC WHK CKOK WFBL WSPD WJSV	<b>6:00 PM—CS</b> KMBC WFBM KMOX WCCO
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**R33—THE STREET SINGER—Monday, Wednesday, Friday, 1/4 hour.**  
Arthur Tracy.

<b>9:15 PM—ED</b> WABC WGR WCAU WJAS WDRC WOKO WEAN WNAC	<b>8:15 PM—ES-CD</b> WADC WKRC WBT WSPD WCAO CKLW WFBL WGN WHK WOWO WJSV	<b>7:15 PM—CS</b> KMBC WFBM KMOX WHAS KRLD	<b>6:15 PM</b> KLZ KSL	<b>P</b> KFPY KFRF KGB KHJ KOIN KOL KVI
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**R37—MARK WARNDW'S NOVELTY DRCESTRA—Wednesday, 1/2 hour.**

<b>2:45 PM—ED</b> WABC WLBZ WCAU WOKO WDRC WORC WEAN WPG WGR CFRB WICC WNAC WJAS	<b>1:45 PM—ES-CD</b> WADC WHK WBIG WJSV WBT WLBW WCAO WMBG WDAE WQAM WDBJ WSJS WDBO WSPD WFBL WVVA WFEA CKLW WHEC WTAR	<b>12:45 PM—CS</b> KFH KLRA WFBM KMBC WGST KOMA WISN KTRH WLAC KTSa WODX WBRC WSBT WCCO WSFA WDOD WTAQ WDSU WREC	<b>11:45 AM</b> KLZ KSL KVR
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**Saturday, 1/2 hour. 4:15 PM—ED—Same Stations.**

**R39—JOHNNY MARVIN—Monday, Tuesday, Wednesday, Thursday, Friday, Saturday 1/4 hour. 12:00 N—ED—WEAF Network.**

**R40—MANHATTAN MERRY-GD-RDUND—Sunday, 1/2 hour.** Jean Sargent, David Percy, Gene Rodemich.

<b>9:00 PM—ED</b> WEAF WJAR WGY WTIC	<b>8:00 PM—ES-CD</b> WFBR WWJ WSAI WRC WENR	<b>7:00 PM—CS</b> KSD WOW WDAF WOC WHO
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**R41—DDLPH MARTIN'S DRCESTRA—Mon., Wed., Fri. 1/4 hour.** The Travelers Quartet.

<b>7:30 PM—ED</b> WABC WOKO WNAC WGR WDRC WCAU WJAS WEAN WLBZ WHP WORC	<b>6:30 PM—ES-CD</b> WCAO WFBL WJSV WFEA WHEC
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**R42—MELDDY PARADE—Tuesday, 1/4 hour. 10:45 AM—ED—WABC Network.**  
Vincent Sorey Conductor

**R43—PHIL REGAN, TENDR—Thursday, 1/4 hour. 11:15 PM—ED—WABC Network.**

S—MUSIC—RELIGIOUS

(See also Organ Music)

**S1—MID WEEK HYMN SING—Tuesday, 1/4 hour.**

<b>6:30 PM—ED</b> WEAF WTAG WGY	<b>5:30 PM—ES-CD</b> WIS WSAI WWJ WWNC WMAQ	<b>4:30 PM—CS</b> WDAF KSD KFYR WVOO WSB WOAI WIBA KTBS KTHS WJDX WOW	<b>3:30 PM</b> KGIR	<b>P</b> KGO KGW KFS KTAR KHQ
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**S3—OLD SONGS OF THE CHURCH—Thursday, 1/4 hour.**  
Kathryn Palmer, Soprano; Joyce Allmand, Contralto; Richard Dennis, Tenor; Lowell Patton, Organist; Arthur Billings Hunt, Basso an J Director.

<b>6:30 PM—ED</b> WJZ	<b>5:30 PM—ES-CD</b> WSYR	<b>4:30 PM—CS</b> KWK KWCR WREN
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**S5—SALT LAKE TABERNACLE CHDIR AND DRGAN—Sunday, 1 hour.**

<b>11:30 AM—ED</b> WOKO WPG WLBZ WHP	<b>10:30 AM—ES-CD</b> WCAO CKOK WFBL WSPD WFEA WLBW WKBN WDBJ WTOC WQAM WDBO	<b>9:30 AM—CS</b> KMBC WMBD WGST WDOD WREC WLAC WDSU KRLD KTRH WLBW WACO KFH WTAQ WKBH KFAB WCCO WSBT WMT	<b>8:30 AM</b> KVR	<b>P</b> KHJ KOH KGB KFRF KOL KFPY
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**WABC added at 11:45 AM—ED—for 1/4 hour.**

**S6—CATHEDRAL HDUR—Sunday, 1 hour.**  
Channon Collinge, Conductor.

<b>4:00 PM—ED</b> WABC WJAS WCAU WOKO WDRC WORC WEAN WPG WGR CFRB WICC WNAC	<b>3:00 PM—ES-CD</b> WADC WJSV WBT WKBN WCAO WLBW WDAE WMBG WDBJ WQAM WDBO WSJS WFBL WSPD WFEA CKLW WHEC WTAR WHK	<b>2:00 PM—CS</b> KFAB WDSU KFH WFBM KLRA WGST KMBC WISN KMOX WLAC KOMA WMBD KRLD WMT KTRH WODX WACO WSBT WBRC WSFA WCCO WTAQ WDOD WREC	<b>1:00 PM</b> KLZ
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T—MUSIC—STANDARD & FOLK

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

<b>9:30 PM—ED</b> WEAF WCSH WJAR WTAG WFI WGY WBEN WCAE WEEI	<b>9:30 PM—ES-CD</b> WCKY WFBR WRC WTAM WWJ WSAI WIOD WFLA WRVA WJAX WENR WPTF	<b>7:30 PM—CS</b> KSD WOC WHO WOW WSM WMC WSB WOAI WJDX KTHS WFAA WKY KPRC WSMB WAPI WTMJ KSTP WDAF	<b>6:30 PM</b> KOA	<b>5:30 PM</b> KGO KOMO KFI KGW KHQ
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**T2—ARCADIANS—Friday, 1/2 hour. 4:30 PM—ED—WJZ Network.** Ruth Kelly Bello.

**T3—RHDDA ARNDLD AND CHARLES CARLILE DUETS—Sunday, 1/2 hour. 11:00 AM—ED—WABC Network.**

**T4—FERDE GROFE'S DRCESTRA WITH CONRAD THIEBAULT—Mon. 1/4 hour.**

<b>8:45 PM—ED</b> WEAF WTIC WTAG WEEI WJAR WCSH WLIT WGY WBEN WCAE	<b>7:45 PM—ES-CD</b> WRC WTAM WWJ WLW	<b>6:45 PM—CS</b> WTMJ
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**Wednesday, Saturday, 1/4 hour.**

<b>9:00 PM—ED</b> WEAF WTAG WJAR WCSH WGY WFI WCAE WEEI WBEN	<b>8:00 PM—ES-CD</b> WWJ WTAM WRC WLW	<b>7:00 PM—CS</b> WMAQ KSTP WTMJ
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**T5—CHASE & SANBDNR TEA PROGRAM—Wednesday, 1/2 hour.** Fanny Brice, George Disen.

<b>8:00 PM—ED</b> WEAF WTIC WTAG WEEI WJAR WCSH WLIT WGY WBEN WCAE	<b>7:00 PM—ES-CD</b> WFBR WRC WTAM WWJ WSAI WCKY WLS	<b>6:00 PM—CS</b> KSD WOW WDAF WOC WHO
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**T6—CDLUMBIA ARTISTS, RECITAL—Tuesday, 1/2 hour.**

<b>3:00 PM—ED</b> WABC WOKO WCAU WORC WDRC WPG WGR CFRB WJAS	<b>2:00 PM—ES-CD</b> WADC WHK WBT WJSV WCAO WLBW WDAE WMBG WDBJ WQAM WDBO WSJS WFBL WSPD WFEA CKLW WHEC WTAR	<b>1:00 PM—CS</b> KFAB WDOD KFH WDSU KLRA WFBM KMBC WGST KMOX WISN KOMA WLAC KRLD WODX KTRH WSBT WACO WSFA WBRC WTAQ WCCO WREC	<b>12:00 N</b> KSL KVR
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**Monday, 1/2 hour. 4:30 PM—ED—WABC Network.**  
**Wednesday, 1/4 hour. 2:30 PM—ED—WABC Network.**

**T7—CDLUMBIA SALON ORCHESTRA—Monday, 1/2 hour. 3:30 PM—ED—WABC Network.**  
**Friday, 1/4 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

V-NEWS REPORTS (Continued)

V8-LOWELL THOMAS, TODAY'S NEWS—Mon., Tues., Wed., Thurs., Fri. 1/4 hour. 6:45 PM-ED 5:45 PM-ES-CD

V9-MERLE THORPE—Thursday, 1/4 hour. 7:45 PM-ED 6:45 PM-ES-CD 5:45 PM-CS 4:45 PM 3:45 PM

V10-INTERVIEW ON NATIONAL AFFAIRS—Sunday, 1/4 hour. Col. Louis McHenry Howe and Walter Trumbull.

V11-WORLD TODAY—Saturday, 1/4 hour. James G. McDonald. 7:45 PM-ED 6:45 PM-ES-CD 5:45 PM-CS

V12-WORLD ECONOMIC CONFERENCE FROM LONDON—Sunday, 1/4 hour. H. V. Kallenborn. 7:30 PM-ED 6:30 PM-ES-CD 5:30 PM-CS 4:30 PM

Also Tuesday and Thursday 1/4 hour 6:00 PM-ED-WABC Network Program scheduled for duration of World Economic Conference only

V13-ECONOMIC CONFERENCE FROM LONDON—Sunday, 1/4 hour. Wm. Hard. 2:15 PM-ED 1:15 PM-ES-CD 12:15 PM-CS 11:15 AM 10:15 AM

Also 1/4 hour Sunday, 7:15 PM-ED—and Friday 10:30 PM-ED-WJZ Network.

Wednesday, 1/4 hour. 9:15 PM-ED 8:15 PM-ES-CD 7:15 PM-CS 6:15 PM 5:15 PM

Also Monday, 1/4 hour, 8:30 PM-ED-WEAF Network. Program scheduled for duration of World Economic Conference only

W-RELIGIOUS SERVICES

W1-CATHOLIC HOUR—Sunday, 1/2 hour. 6:00 PM-ED 5:00 PM-ES-CD 4:00 PM-CS 3:00 PM 2:00 PM

W4-ELDER MICHAUX AND CONGREGATION—Saturday, 1/2 hour. 10:00 AM-ED 9:00 AM-ES-CD 8:00 AM-CS

W-RELIGIOUS SERVICES (Continued)

W5-THE RADIO PULPIT—Sunday, 1/2 hour. Dr. Ralph W. Sockman. 3:30 PM-ED 2:30 PM-ES-CD 1:30 PM-CS 12:30 PM 11:30 AM

W6-MORNING DEVOTIONS—Mon., Tues., Wed., Thurs., Fri., Sat. 1/4 hour, 9:00 AM -ED-WJZ Network. Kathryn Palmer, Joyce Allmand, Richard Dennis, Lowell Patton, Arthur Billings Hunt.

W7-THE WORLD OF RELIGION—Sunday, 1/2 hour. Dr. Stanley High. 5:00 PM-ED 4:00 PM-ES-CD 3:00 PM-CS 2:00 PM 1:00 PM

W8-SABBATH REVERIES—Sunday, 1/2 hour. 1:30 PM-ED-WJZ Network Dr. Charles L. Goodell

X-SKETCHES-DRAMATIC

X1-CAPTAIN DIAMOND'S ADVENTURES—Thursday, 1/2 hour. 8:00 PM-ED WJZ WBZ WBZA KDKA

X2-DEATH VALLEY DAYS—Thursday, 1/2 hour. Tim Frawley, Joseph Bell, Edwin W. Whitney, Joseph Bonime, Director. 9:00 PM-ED 8:00 PM-ES-CD 7:00 PM-CS

X3-COLUMBIA DRAMATIC GUILD—Sunday, 1/2 hour. 8:00 PM-ED 7:00 PM-ES-CD 6:00 PM-CS 5:00 PM

X4-FAMOUS LIVES—Friday, 1/4 hour. Lita Torgerson. 3:15 PM-ED 2:15 PM-ES-CD 1:15 PM-CS 12:15 PM

X5-THE FIRST NIGHTER—Friday, 1/4 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 7:00 PM 6:00 PM

X6-THE FOREIGN LEGION—Friday, 1/2 hour. 8:30 PM-ED 7:30 PM-ES-CD 6:30 PM-CS 5:30 PM 4:30 PM

X7-THE GOLDBERGS—Monday, Tuesday, Wednesday, Thursday, Friday, 1/4 hour. Gertrude Berg, James Waters. 7:45 PM-ED 6:45 PM-ES-CD 5:45 PM-CS

X8-GREAT MOMENTS IN HISTORY—Sunday, 1/2 hour. 7:30 PM-ED 6:30 PM-ES-CD 5:30 PM-CS 4:30 PM 3:30 PM

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

## X—SKETCHES—DRAMATIC (Continued)

**X9—JDHN HENRY—BLACK RIVER GIANT—**Sunday and Thursday. ¼ 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 WKBW KMOX WGST KVR  
 WDRC WORC WDAE WLBW KOMA WISN  
 WICC WPG WDBJ WQAM KRLL WLAC  
 WDBO WJSJ WDBO WSJS KTRH WMT  
 WFBL WSPD WBRC WODX  
 WFEA CKLW WFEA CKLW WDOD WREC  
 WHEC WTRAR WHEC WTRAR WBBM

**X10—JUST PLAIN BILL—**Monday, Tuesday, Wednesday, Thursday, Friday. ¼ hour.  
 6:45 PM—ED 6:45 PM—ES-CD  
 WABC WAAB WCAO WHK  
 WKBW WCAU CKOK WJSV

**X11—LIVES AT STAKE—**Tuesday. ½ hour.  
 10:00 PM—ED 9:00 PM—ES-CD M P  
 WEFB WEEI WFBR WENR WKY KPRC KDYL KFI  
 WCSH WTAG WRC WTM WTHS WHO KOA KOMO  
 WJAR WFT WWOI WAPI WOA KGO  
 WBEN WGY WMC WBAP WMC WODX KGW  
 KTBS WOC WDAF KSD KHK

**X13—MARIE, THE LITTLE FRENCH PRINCESS—**Tues., Wed., Thurs., Fri. ¼ hr.  
 Ruth Yorke and James Meighan M P  
 1:00 PM—ED 12:00 NR—ES-CD 11:00 AM—CS 10:00 AM 9:00 AM  
 WABC WGR WKRC WBBM KMBC WCCO KLZ KFPY  
 WCAU WNAC CKLW WCAU WBBM KMOX KSL KFRK  
 KGB  
 KHJ  
 KOIN  
 KOL  
 KVI

**X15—SOCDNYLAND SKETCHES—**Monday. ½ hour.  
 8:00 PM—ED  
 WEFB WTLIC  
 WTAG WEEI  
 WJAR WCSH  
 WGY WBEN

**X16—SUNDAY AT SETH PARKERS**  
 Sunday. ½ hour  
 10:45 PM—ED 9:45 PM—ES-CD M P  
 WEFB WJAR WFBR WRC WTMJ WIBA KGA KGO  
 WCSH WFT WTAM WWJ KSTP WEBC KOH KLZ  
 WGY WBEN WIS WRA WDAY KFYR KHK  
 WCAE CFCE WIS WJAX WSB WMC WMC  
 CKGW WTAG WIOD WFLA WBD WAPI WAPI  
 WEEI WNNC WCKY WJDX WOA WOA  
 KYW KTBS KPRC KTBS WBAP

**X17—ROSES AND DRUMS—**Sunday. ½ hour. M  
 6:30 PM—ED 5:30 PM—ES-CD 4:30 PM—CS 3:30 PM  
 WABC WGR WADC WJSV KFAB KTSA KLZ  
 WAAB WJAS WBT WKRC KLRA WBRC  
 WCAO CKLW WCAO CKLW KMBC WCCO  
 WHK WBBM WHK WBBM KMOX WDSU  
 KRLL WHAS  
 KTRH WREC

**X18—WAYFARING MEN—**Tues., Thurs. ¼ hour. M  
 9:00 PM—ED 8:00 PM—ES-CD 7:00 PM—CS 6:00 PM  
 WABC WKBW WADC WJSV KFAB WDOD KVR  
 WCAU WOKO WBT WKBW KFH WDSU  
 WDRC WORC WCAO WLBW KLRA WFBM  
 WEAN CFRB WDAE WMBG KMBC WGST  
 WICC WNAC WDBO WQAM KOMA WISN  
 WJAS WFBL WSJS KOMA WLAC  
 WFEA WSPD WFEA WSPD KRLL WSFA  
 WHEC CKLW WHEC CKLW WBRC WTAQ  
 WHK WTRAR WHK WTRAR WCCO WREC  
 WFBM

**X19—TRIPLE BAR X DAYS AND NIGHTS—**Saturday. ½ hour. M  
 Carson Robinson. 9:45 PM—ED 8:45 PM—ES-CD 7:45 PM—CS 6:45 PM  
 WABC WICC WADC WHK KFAB WGST KLZ  
 WAAB WJAS WBG WJSV KFH WHAS KSL  
 WCAU WLBZ WBT WLBW KLRA WIBW KVR  
 WDRC WOKO WCAH WMBG KMBC WISN  
 WEAN WORC WCAO WQAM KMOX WLAC  
 WHP CFRB WDAE WSJS KOMA WMBD  
 WDBJ WSPD WDBJ WSPD KRLL WMT  
 WDBO WVA WDBO WVA KTRH WODX  
 WFBL CKLW WFBL CKLW KTA WSFA  
 WFEA WTRAR WFEA WTRAR WCCO WTAQ  
 WHEC WTRAR WHEC WTRAR WDSU WREC  
 WFBM

**X20—JACK DEMPSEY'S GYMNASIUM—**Tuesday, Thursday, Saturday. ¼ hour.  
 7:30 PM—ED 6:30 PM—ES-CD  
 WABC WKBW WCAO WKRC  
 WCAU CFRB WHK

**X21—BUCK RDGERS 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

**X22—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 KRLL  
 WJAS WEAN WFBL WSPD  
 WJSV WBT

## X—SKETCHES—DRAMATIC (Continued)

**X23—VIC AND SADE—**Mon., Tue., Wed., Thurs., Fri., Sat. ¼ hr. 1:00 PM—ED—  
 WJZ Network. Van Harvey, Bernadine Flynn.

## Y—SKETCHES—Detective and Mystery

**Y2—END CRIME CLUES—**Tues. and Wed. ½ 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. ½ hour.  
 10:45 PM—ED 9:45 PM—ES-CD 8:45 PM—CS  
 WJZ WJZ WBAL WHAM KWCR WREN  
 WGAR WSJR 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  
 WEFB 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. ¼ hour. M P  
 7:00 PM—ED 6:00 PM—ES-CD 9:00 PM—CS 8:00 PM 7:00 PM  
 WJZ WBZ WLW WCKY KWK WREN KOA KHK  
 WBZA KDKA WMAL WRVA WDAF KOIL KDYL KGO  
 CKGW WPTF WFLA WTMJ KSTP KFI  
 WIOD WJR WSM WMC KGW  
 WGAR WHAM WSB WSBM KOMO  
 KTHS WBAP  
 KPRC WOA  
 WMAQ WENR WKY

**Z2—BETTY AND BOB—**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

**Z5—CLARA, LU 'N' EM—**Monday, Tuesday, Wednesday, Thursday, Friday. ¼ hour.  
 Louise Starky, Isabelle Carothers, Helen King. M  
 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 WEBC  
 WWNC WIS WDAY KFYR  
 WJAX WIOD WSM WSB  
 WFLA WHAM WAPI WSBM  
 WGN WJDX KVOO  
 KPRC WOA  
 WKY WBAP  
 KSTP

**Z6—CUCKDD PRDGRAM—**Saturday. ½ 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  
 WSJR KYW

**Z8—HDRSE SENSE PHILDSOPHY—**Sunday. ¼ hour. Andrew F. Kelly.  
 7:15 PM—ED 6:15 PM—ES-DC 5:15 PM—CS  
 WEFB WEEI WRC WTAM WDAF WOC  
 WJAR WLIT WWJ WMAQ WHO  
 WGY

**Z14—POTASH AND PERLMUTTER—**Monday and Wednesday. ¼ hour. 8:30 PM—  
 ED—WJZ Network.

## BB—TRAVEL

**BB3—SEEING THE DTHR AMERICAS—**Sun. ¼ hour. Edward Tomlinson.  
 12:15 PM—ED 11:15 AM—ES-CD 10:15 AM—CS  
 WEFB WCSH WSAI WTAM WOC WDAF  
 WFI WTAG WWJ WCKY WHO  
 WGY WJAR

## DD—VARIETY SHOWS

**DD1—BEST FODDS MUSICAL GRDCERY STDRE—**Friday.  
 ½ hour. Tom Howard, Jeannie Lang, Herbert Polesie,  
 The Singing Clerks, Harry Salter's Orchestra. M P  
 9:00 PM—ED 8:00 PM—ES-CD 7:00 PM—CS 8:30 PM  
 WEFB WTLIC WFBR WRC KSD WDAF KDYL  
 WTAG WEEI WTAM WWJ WJAS WCSH WMAQ KOA  
 WGY WBEN  
 WLIT

**DD2—CHASE & SANBDNR HDUR**  
 Sunday. 1 hour M P  
 Bert Lahr, Lee Sims, Ilomay 6:00 PM—CS 5:00 PM 4:00 PM  
 Bailey, Rubinoff Orchestra. KSD WOC KDYL KGO  
 WSB WTMJ KOA KHK  
 8:00 PM—ED 7:00 PM—ES-CD KSTP WEBC  
 WEFB WTLIC WTAM WWJ WDAY KFYR  
 WTAG WENR WLW WWNC WWNC KPRC  
 WCAE CFCE WIS WIOD WKY WMC  
 CKGW WJAR WFLA WPTF WJDX WSBM  
 WCSH WGY WFBR WRC KVOO WFAA  
 WMAQ WMAQ WOA WSM  
 WOW

# 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**

**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	N 16	Blake, George	Q 2	Crumit, Frank	N 10	Gordon, Norman
G 1	Adventures in Health	D 2	Blue Ribbon Orchestra	Z 6	Cuckoo Program	E 3	Goudiss, Mrs. A. M.
T 24	Albani, Countess Olga	K 17	Bodycombe, Aneurin	L 14	Cutter, Mme. Belle Forbes and Orchestra	A 1	Gould, Barbara
K 17	Albridge, Gene	2 X	Bonime, Joseph	M 57	Davies, Edward	DD 9	Grab Bag, The
Q 12	Allen, Grant	N 2	Bourdon, Rosario	N 15	Davies, Edward	Q 4	Graham, Gordon
E 6	Allen, Ida Bailey	N 9	Bowes, Major	M 27	Davis, Meyer	L 3	Grande Trio
O 4	Allen, Lucy	B 30	Breakfast Club	X 22	Dawson, Nick	Q 4	Grant, Dave
S 3	Allmand, Joyce	B 3	Brewster, John	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
L 23	Altman, Julian	X 5	Brickert, Carlton	X 20	Dempsey, Jack	Z 14	Greenwald, Joseph
L 23	Altman, Sylvia	DD 9	Brooks and Ross	S 3	Dennis, Richard	L 4	Greenblatt, Ben
X 5	Ameche, Don	G 1	Bundeson, Dr. Herman	W 6	Dennis, Richard	T 4	Grofe, Ferde Orchestra
T 1	American Album of Music	DD 16	Burns & Allen	M 56	Denny, Jack	T 17	Guest, Edgar
F 1	American Legion Program	K 14	Cain, Noble	T 8	Deutsch, Emery	T 15	Guizar, Tito
B 1	America's Grub Street	C 8	Cansdale, Harry	T 10	Deutsch, Emery	D 5	Gulf Headliners (Rogers)
Z 1	Amos 'n' Andy	R 5	Captivators	X 1	Diamond's Adventures, Capt.	F 7	Gulf Program (Cobb)
T 2	Arcadians	R 6	Carlile, Charles	K 12	Dilworth, George	T 1	Haenschen, Gus
Z 6	Armbruster, Robert	T 3	Carlile, Charles	O 1	Doerr, Clyde	M 19	Hall, George
D 1	Armour Jester, The	Z 5	Carothers, Isabelle	K 7	Do-Re-Mi (Trio)	DD 12	Hanshaw, Annette
M 16	Arnheim, Gus	V 1	Carter, Boake	R 9	Do-Re-Mi (Trio)	O 4	Happy Rambler
R 4	Arnold, Gene	S 6	Cathedral Hour	N 2	Dragonette, Jessica	R 23	Happy Wonder Bakers
DD 18	Arnold, Jean	W 1	Catholic Hour	T 11	Duey, Phil	V 13	Hard, William
K 2	Arnold, Jean	N 2	Cavaliers, The	T 36	Eastman, Mary	P 5	Harding, Irene
T 3	Arnold, Rhoda	DD 2	Chase & Sanborn Hour	T 21	Eastman, Mary	M 18	Harris, Phil
Y 2	Backus, Georgia	T 5	Chase & Sanborn Tea Program	K 2	Eastman, Morgan L.	DD 8	Harrisburg Variety Show
G 4	Bagley, Arthur	F 19	Cheerio	V 12	Economic Conference from London, H. V. Haltenborn	M 20	Harrod, Buddy
DD 2	Bailey, Ilomay	DD 23	Chesterfield Program	V 13	Economic Conference from London, Wm. Hard	K 3	Hayden, Ethel
R 1	Bailey, Mildred	DD 18	Chevrolet Program	M 17	Edgewater Beach Orchestra	M 21	Hays, Billy
K 8	Baker, Charles	N 2	Childs, Bill	T 29	Edmonson, William	DD 23	Hayton, Leonard
D 1	Baker, Phil	Z 5	Cities Service Concert	Y 2	Enos Crime Clues	T 18	Heatherton, Ray
T 32	Balladeers, The	DD 18	Clark, Fritz	L 15	Essex House Ensemble	C 1	Helen & Mary Adventure
N 2	Banta, Frank	DD 5	Clicquot Club Eskimos	R 9	Evans, Evan	X 9	Henry, John, Black River Giant
L 30	Barlow, Howard	M 34	Cloutier, Norman L.	R 10	Evening in Paris	W 7	High, Dr. Stanley
L 28	Barlow, Howard	F 7	Cobb, Irvin S.	N 17	Evers, Chester	V 5	Hill, Edwin C.
DD 15	Barthell, Betty	M 41	Cole, Richard	X 4	Famous Loves	L 15	Himber, Richard
R 3	Barthell, Betty	M 7	College Inn Orchestra	P 9	Feibel, Fred	T 1	Hirsch, Bertrand
R 2	Bartlett, Albert	U 2	Collinge, Channon	M 18	Fiorito, Ted and His Orch.	X 22	Hitz, Elsie
E 1	Barton, Frances Lee	S 6	Collinge, Channon	M 25	Fiddler, Dick	M 1	Hobst, Ernie
C 8	Baruck, Allan	T 6	Columbia Artist Recital	X 5	First Nighter	DD 23	Holtz, Lou
M 2	Belasco, Leon	C 2	Columbia Junior Bugle	M 17	Fisher, Mark	M 23	Hopkins, Claude
M 12	Belasco, Leon	DD 6	Columbia Revue	DD 11	Fleischmann Hour	N 1	Horlick, Harry
X 2	Bell, Joseph	L 28	Columbia Symphony Orch.	X 23	Flynn, Bernardine	Z 8	Horse Sense Philosophy
C 8	Bell, Shirley	R 4	Commodores, The	X 6	Foreign Legion	R 14	Hot from Hollywood
T 2	Bello, Ruth Kelly	J 1	Compinsky Trio	X 2	Frawley, Tim	T 17	Household Memories
DD 3	Benny, Jack	T 8	Concert Miniatures	N 4	Fray and Braggiotti	M 51	Howard, Shirley
X 7	Berg, Gertrude	DD 11	Connecticut Yankees	R 7	Friendly Philosopher, The	DD 1	Howard, Tom
D 2	Bernie, Ben	K 2	Contented Program	DD 10	Fugit, Merrill	V 10	Howe, Col. Louis McHenry
M 7	Bernie, Ben	M 6	Coogan, Art, Orchestra	K 17	Fulton, Dick	DD 25	Hulick, Budd
M 3	Berrens, Fred	D 3	Cook, Phil	M 57	Galliechio, Joseph	S 3	Hunt, Arthur Billings
R 24	Berrens, Fred	M 47	Cosmopolitan Hotel Orchestra	R 19	Garber, Jan	W 6	Hunt, Arthur Billings
L 6	Berumen, LaForge	M 8	Cotton Club Orchestra	N 10	Geddes, Bob	L 5	Impressions of Italy
Z 2	Betty & Bob	Q 4	Coughlin, Bunny	V 3	Gibbons, Floyd	D 3	Ingram Shavers
Q 6	Bill & Ginger	E 2	Crocker, Betty	P 10	Glen, Irma	F 8	International Radio Forum
M 4	Biltmore Hotel Ensemble	C 9	Cross, Milton	X 7	Goldbergs, The	L 23	Intondi, Urban
DD 3	Black, Frank	C 10	Cross, Milton	I 3	Goldman, Edwin Franko	F 19	Isles, J. Harrison
L 22	Black, Frank	Q 15	Cross, Milton	Q 15	Goldy & Dusty	T 19	Italian Idyll
M 11	Black, Ted					N 6	Jack Frost Melody Moments
M 55	Black, Ted						

**NOTE:** \*INDEX NUMBER refers to programs in *Classified Schedule* pages 27 to 38. To secure complete information regarding a particular program or an individual artist, locate the index number appearing at the left of the name on this page, in the *Classified Schedule*. Index numbers in the *Classified Schedule* are arranged alphabetically as to the letters which set off the different types of programs and numerically as regards the programs listed under each classification. See also, Note; page 27.

**FOLLOW YOUR FAVORITE STAR**

\*Notice of copyright. Method of arrangement copyrighted. Infringement will be prosecuted.





**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

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



**TITO GUIZAR**

*Continued*

English, even though I was singing in New York. She did not allow this to continue. She forced me to learn.

**B**UT 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-

phatic quality. "The answer is yes, 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.

**N**OW 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.

**H**ERE 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 "S'wonderful," 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**

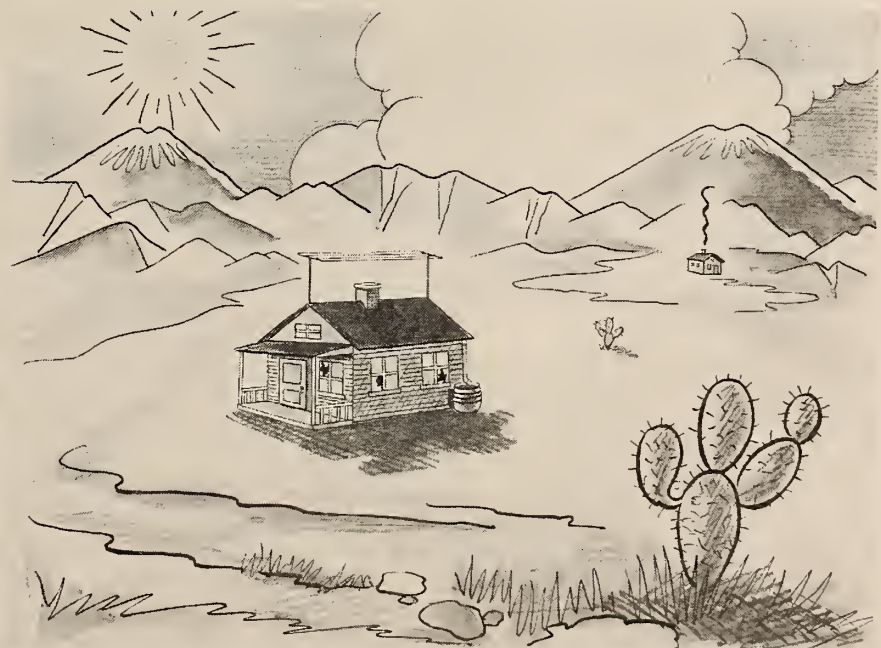
(NBC-WEAF, Sunday at 3:00 PM, Tuesday at 8:30 PM; WJZ, Thursday at 9:30 PM-EST)

**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 baritoning 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

## 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.....

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—low 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."

**A**T 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, 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."

"HAVE 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.

"AND 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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**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

## HOTEL MONTCLAIR

Lexington Avenue at 49th St. N.Y.C.

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.

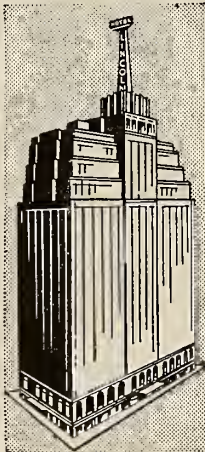
“During the actual broadcast we also got some breaks. You’ll recall that the climax of the evening was to come when Mr. Edison reenacted the lighting of the first electric lamp. When that happened, the whole of Mr. Ford’s Early American Village was to be flooded with electric light. Until then only candles 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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Conveniently accessible to railroad terminals, steamship piers, the business and shopping centers . . .

*"A Perfect Hotel for The Visitor"*

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RADIO and SERVIDOR**

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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"**

**I**NSTEAD 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

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 Ebets 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  
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**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.

**T**HE 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.

**B**UT 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."

**W**HEN Conrad and Madeleine returned to Philadelphia they



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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."

"HOW 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 antequate 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

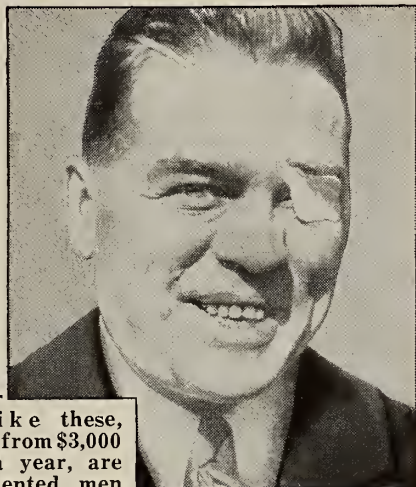
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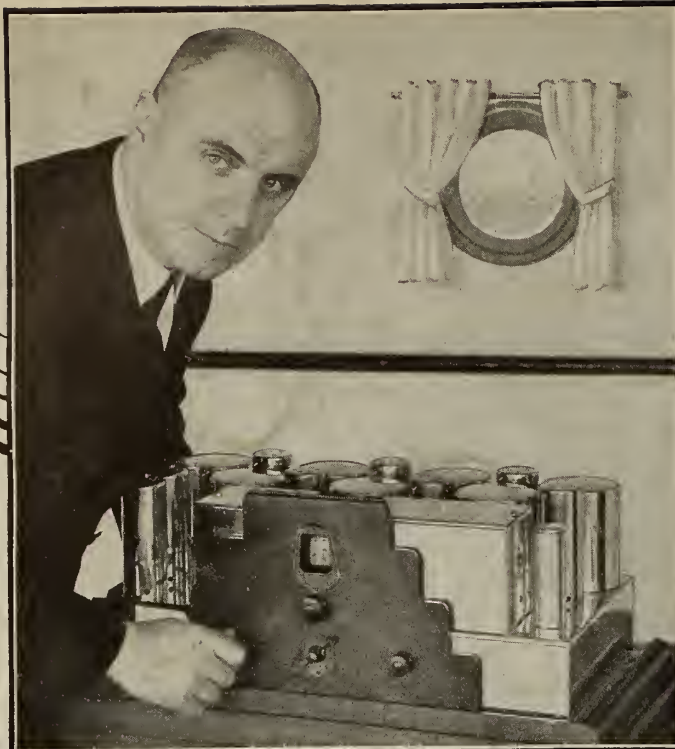
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