

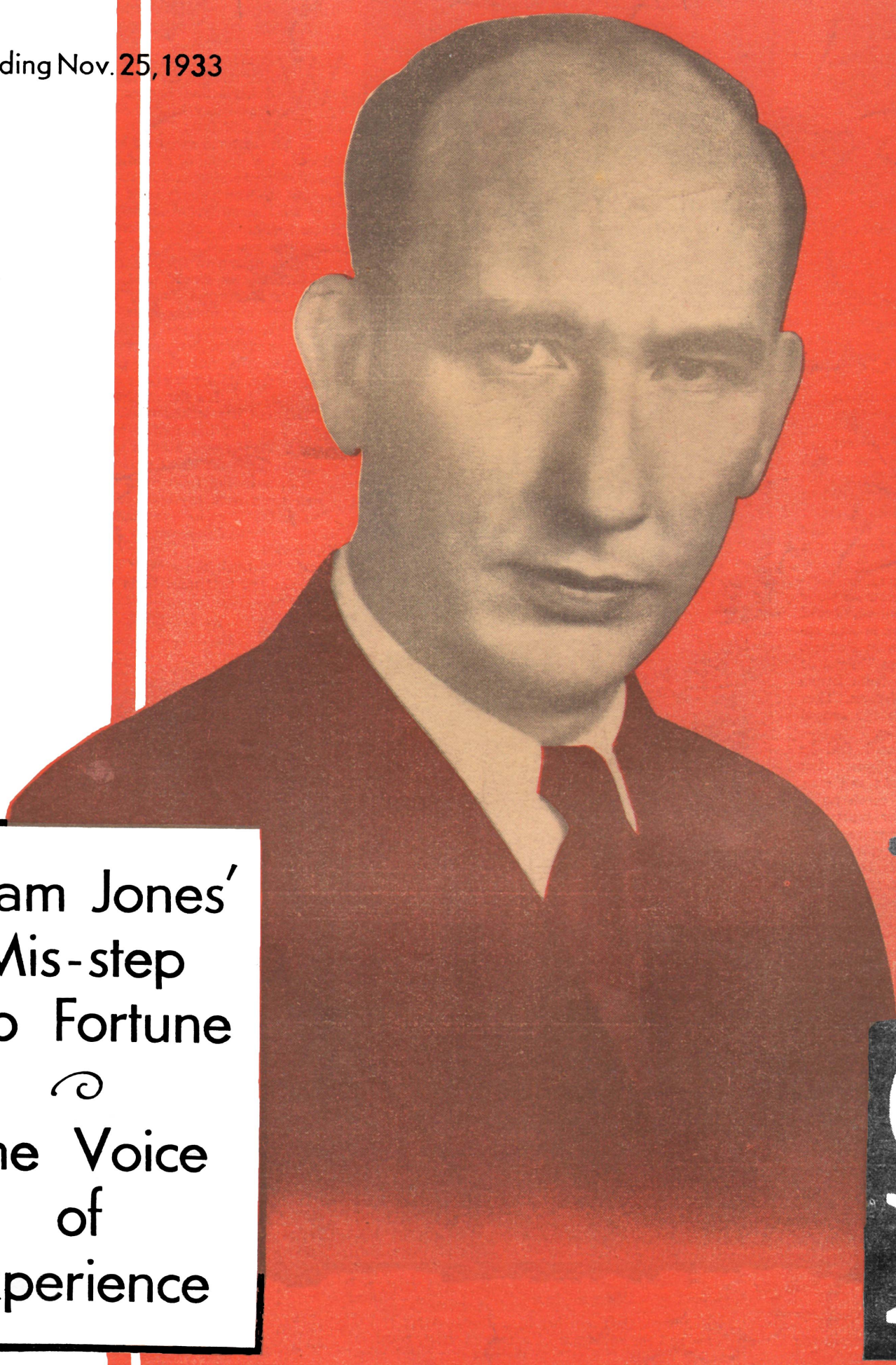
Radio Guide

New York, N. Y.
Week Ending Nov. 25, 1933
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5¢



Isham
Jones



Isham Jones'
Mis-step
into Fortune
~
The Voice
of
Experience



6,000,000 PUPILS IN ONE MUSIC CLASS

The TOT SINGER of TORCH SONGS



Above, you are treated to a glimpse of Mary Small's infectious smile; at right, a moment of repose during a vacation in the country.



voice of professional quality, up to the time Mary obtained her first engagement to sing over the air. True, when Mary was five, she attended a children's party, where she sang a popular song. Mary's mother was amazed that Mary had picked up the words and could carry a melody. But that was cute and amusing—at a children's party, when Mary was only five.

THEN one happy evening Mary's father—who had once been a singer himself, by the way—came home and told her mother that he had taken Mary to the leading radio station in Baltimore. Told her also that the result of one audition there, had won for Mary a chance to sing over the air. No one was more astonished than Mother.

The night that Mary sang, keeping that first engagement, she was heard by the Three X Sisters. They were unstinted in their admiration. Later, when the Three X Sisters were playing a vaudeville engagement at the Hippodrome Theater in Baltimore, Mary's parents took her backstage to meet them. In the group was George Browning, dramatic critic of the Baltimore Post, one of Mary's ardent boosters. Mary really went back-stage to get the Three X Sisters' autographs.

They asked her to sing. She had their autographs, so why not? Mary did. From her little throat, there issued the volume and the substance of a mature voice, equal in depth and in quality, it is said, to the best that Ethel Merman and Ruth Etting have produced.

All heard—and looked at her in awe. Surely this must be a woman full grown, to produce such stirring notes. They couldn't believe their eyes when taking a second look at her, they saw a child not yet into her teens, producing such a flaming, heart-quickenning billow of torch song.

If you tune in late on one of eleven-year-old Mary Small's programs, you may mistake her for Merman

The sisters took action at once. They called in their professional manager, Ed Wolf—summoned him by phone, in fact. He came at once to listen (and he admits he came also to scoff). He left as Mary's manager. And he managed to get her on the Rudy Vallee program that blazed Mary's name into radio history.

Since then Mary has sung on a number of network programs. She has been a guest at the mansion of no less a person than Mayor Jackson of Baltimore, and Governor Ritchie of Maryland. She has met Buster Keaton, Fay Bainter, Moran and Mack—and a host of other celebrities. And she has the autograph of every one of them!

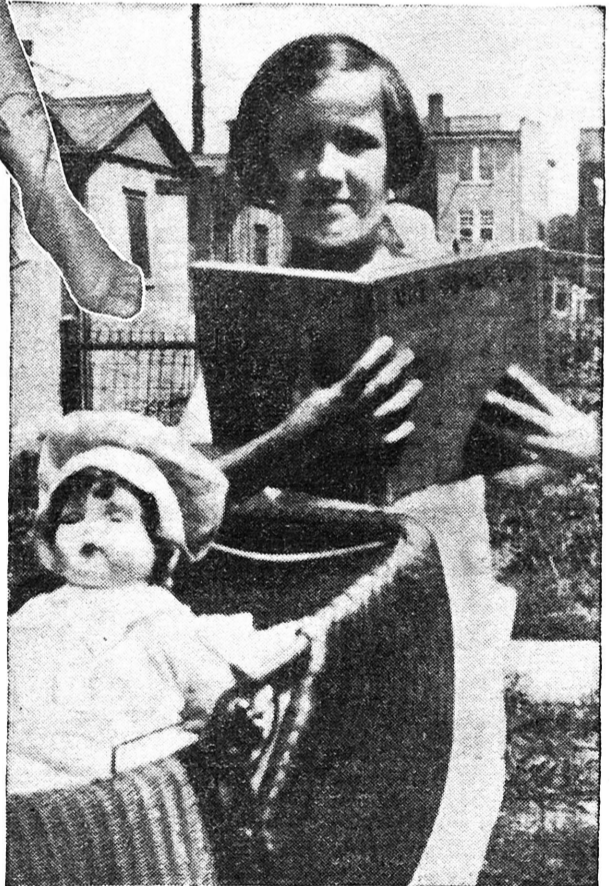
WE share the enthusiasm for Mary that is rightfully Mary's due. And in strict justice it must be charged that our enthusiasm has carried us to unnecessary heights of glowing praise; pause and consider the full fact:

Singers of torch songs are known to give more of themselves in the singing of one of their numbers than even an opera star who sings a full role. The nature of the song requires it. Torch songs must stir—they must stimulate—they must electrify. Audiences must get every ounce a singer has, or the audience won't respond with electrifying, immediate reaction. And this is especially true with radio audiences, unseen to the singer who must stir them from afar—actually at second-hand.

Stars of musical comedy and stars of the air wear themselves out putting over torch songs. Adult stars. Strong women with the physical equipment necessary to sustain them through trying performances.

There is a real reason for this expenditure of unusual energy. Did you ever stop to consider what a torch song really is? It's the inspiration to the downtrodden—the fire that has incited whole nations to revolution—the divine fire that has moved millions to overturn world-history. To put over a torch song—and we mean to *put it over!*—requires the latent smoldering pain that comes from years of suffering from open wounds only partly healed. Torch songs have expressed in their essence the suffering of whole life-times, have expressed in one person the epitome of generations of suffering by a whole nation. Maturity—adulthood!

Giving torch songs their proper consideration in this light, the fire that must be in them can be readily understood.



With "Alice in Wonderland" and her doll in the back yard of her home in Baltimore, Mary is just like any other little girl of her age.

Yet here is Mary, a child of eleven. That child can stir an audience of torch-song fans extending from coast to coast, numbering millions. At second-hand. And she does it with apparently as little effort as it takes for one of her precious autographs!

Do you wonder that we rave? Tune in on Mary Small some time—and see if you don't share our enthusiasm!

CINDERELLA had to have a foot the exact size and shape of the Prince's slipper to move into the magic palace—Alice had to step through the looking-glass to meet the Duchess and the White Queen. Mary Small has stepped into a magic fairyland more enchanting than either Cinderella or Alice dreamed existed. And Mary's as human and normal for a girl of her age as your own daughter.

Over-night Mary flashed into fame, when radio listeners from coast to coast heard her sing over the air on Rudy Vallee's program. Her praises were sung by all who heard her—from the critics whose job it is to tune in and appraise, to the humble owners of one-tube sets in Pudunk. And what happened? Mary, who had listened to Vaughn de Leath, the Three X Sisters, Ethel Merman, Ruth Etting and a flock of other celebrities, became one of them. They took her to their hearts instantly, and made her one of their enchanted inner circle of radio celebrities.

What was the magic wand that Mary waved? Did she have the exact foot that fitted the Prince's slipper? Far from it. She merely stood up before the mike and sang.

If the truth must be told, Mary would much rather skip down the street and play hop-schotch or jacks with the other little girls of her own age. In Baltimore, where she lives, she has many friends. And to her credit it must be recounted that she had a host of friends before she dreamed of singing over the air. She's all healthy normal eleven-year-old, is Mary.

And here's a secret about her that few people know: Mary would rather collect autographs than do anything else. She started her collection with the autograph of the milkman on her street, the corner grocer where her mother buys Mary's spinach. (Oh no, Mary doesn't eat her spinach; she kicks about that the same as do other little girls elsewhere!) These men were celebrities in her life.

Do you know what happened on the very night that Mary electrified the country from coast to coast, with her sensational debut? Vaughn de Leath came up to embrace her as soon as she had finished singing. And what did Mary do? She asked Vaughn, celebrated radio star and Mary's idol for years: "Please will you give me your autograph?"

"Gladly, I'll be only too pleased, Mary," Vaughn told her. And—wonder of wonders!—Vaughn added: "But, Mary, it will be an honor to have yours. Will you please me by signing *my* autograph book?"

It was then that Mary realized that she had pleased her audience, for what greater compliment could anyone pay her than to ask for an autograph? This was talking Mary's own language!

Mary had the same beginning that millions of other girls have had in American homes all over the country. She showed no unusual kinks. No efforts were made to make of her a child prodigy; her parents were much too sensible for that. It is doubtful if Mary ever was called upon to recite "The Charge of the Light Brigade" when the parson came to call. Certainly she never was asked to entertain the visitors with a song.

Bearing this out, another secret from Mary's astonishing young life—incredible as it may seem!—is that Mary's own mother didn't know that Mary had a singing

Mis-Stepping the Way to Fortune

Isham Jones, mine boy, was careless and two ore cars turned over. If that had not happened, he might still be a miner instead of a bandleader

By Hilda Cole



ISHAM JONES

... he could play a bull fiddle at the age of five ...

WHEN a boy of five can play "Pop Goes the Weasel" on a bass fiddle that is taller than he is, and with only one lesson, at that, it just couldn't turn out any other way. He simply has to become a bandsman. So you have Isham Jones.

Look at him now. Big, serious, dreamy-eyed. Imagine how cute he must have looked when his coal miner father stood him on the dining room table one night after work, leaned the huge fiddle against his shoulder, placed the bow in his tiny fingers, and let him draw it experimentally across the strings. His little eyes lit as the deep sound filled the room. And before he went to bed, he had played, over and over again, "Pop Goes the Weasel". That was forty years ago.

The child had been begging for weeks to be allowed to play that fiddle, and once he demonstrated his remarkable ear for music, his father hurried home every night after a hard day far down underground, and applied himself to his son's musical education.

Pretty soon, father Jones could change the key on his violin, as he accompanied his young son, and the little boy, effortlessly, would change with him. Father Jones, who was reckoned quite a hand himself with the fiddle, had never seen anything quite like it.

He did not know then, the rugged miner, the years of struggle and despair which would bridge the gap between that five-year-old child's first young triumph with the fiddle and the fame that would come to him in later life. And I do not believe that he realized, there in that rough mining town, what a sensitive, artistic moody child he had sired.

There in his childhood town, all the men worked in the iron mines. Isham's father, and all his brothers, were miners. So, when he left school, Isham went down into the depths of the earth, too, with his dinner pail. It didn't matter that he hated it. He went. But always he was moody and unhappy.

One day, while he dreamed idly, his mind far from the black mine pit, two ore cars were upset because of his inattention. Isham picked up his dinner pail, his hat, and his coat, and left the mine. He never returned.

When the family moved to Saginaw, Michigan, a short time after that, Isham resumed his schooling, and at night, after he had done his lessons, he sat up until far into the morning, composing. "Midsummer Dreams," his first published composition, was brought out when he was eleven years old.

While he attended school, young Isham taught himself to play every instrument available. He seemed even then to possess an incredible genius for mastering anything that would emit a musical note. Entirely self-taught, today he can pick up any instrument in the orchestra—piccolo, banjo, trombone, clarinet, what have you—and play it with a masterly precision that amazes the most finished musicians.

THE piano came to him naturally when he was nine years old. The family purchased a piano, and he just sat down before it and played it. That was all there was to it. When he was fifteen, he decided he would specialize on the saxophone, and, after he had mastered that instrument, quickly, surely, just as he had mastered all the rest, he formed his own dance orchestra there in Saginaw.

When Isham finished high school, he went to work in the daytime, and kept on with his orchestra at nights. You can understand that better when you look at him. Big framed, rugged, only a youth with his tremendous reserve of vitality could stand the strain of playing dance music until one, two, three o'clock in the morning, and then piling out of bed at five o'clock to hurry off and do a hard day's work. "Ish" as they called him then, did it—for two years. When he was seventeen, he found he could make more money by sticking to his music, so he quit working in the daytime, and started, in earnest, to carve out his career. A long and laborious undertaking it was, too.

Isham played in bands around Saginaw, and saved his money assiduously. Finally, he had a sufficient cash reserve

to warrant his belief that he was ready to storm Chicago. There he made the rounds of agencies. When they wanted a saxophone player, he was on the job. If they called for a banjoist, he was Johnny-on-the spot. A piano, a fiddle, a trumpet; let them name the instrument, and Isham was on hand. The agents began to regard him as the answer to their prayer.

Free-lancing around with bands was all right, and it provided a living, but Isham had then, and still has, an overwhelming yearning to compose. In his spare time back in those Chicago days, he besieged publishers' offices, until one day he overcame the resistance of Henry Waterson, who put him on as a staff writer at \$25 a week. Isham had been making more than that, but money then, as now, was not of paramount importance. He seized the opportunity eagerly.

The term "staff writer" has a much grander sound than Isham's real duties merited. For in addition to "staff writing", he found that he also had to man the piano and rehearse vaudeville acts using the Waterson tunes, as well as accompany song pluggers about the city, playing the company's hits while the pluggers dutifully warbled them.

But he was making progress, just the same, for it was at about that time that his earliest hits found their way into print. Remember "I'll See You In My Dreams" and "The One I Love Belongs to Somebody Else?" You hear them still. And then, during the war, while he drilled in khaki, through Isham's head hummed the melody of "We're In the Army Now." It was whistled and sung by dough-boys everywhere—here, in the trenches, in the streets and cafes of Paris.

SOME time, during the climb to fame of any given star of the air, the screen, or the stage, comes a decisive moment, a moment when opportunity seized means a skyrocket to success. For Isham, that moment came when he walked into a New York agency just in time to hear that Paul Beise, famous orchestra leader of the time, had gone off to New York and left the orchestra at the Rainbow Gardens without a baton wielder, and incidentally, without a tenor saxophone player. Isham had never before held a baton, but he could do about everything else, including some highly fancy work with a tenor sax, so the agency reasoned they might take a chance on his proficiency with the stick.

"Go on out, Farmer," they urged, so the Farmer went on out.

He was a little diffident about taking the baton, but soloing with every instrument in the band was right down his alley. The owner of Rainbow Gardens, Fred Mann, talked him out of his reluctance to act as leader, and that, briefly, is how Isham Jones, the versatile musician, became the Isham Jones, orchestra leader whom you know now.

Little by little, there at Rainbow Gardens, he worked in specialty musicians, and only he, I suppose, has any definite idea how many "names" were built up in that band. Louis Panico, first featured cornetist in any orchestra; John Kuhn, ace tuba player; Carol Martin, star trombonist; Roy Bargy, Paul Whiteman's Roy Bargy—they're just a few.

It wasn't long before Isham became melody monarch of the middle west. Five years at College Inn, Chicago, will tell you that. And the railroads waxed prosperous merely on the New York managers who made futile trips to attempt to woo him away from Chicago. He refused persistently until an offer came from the swanky El Fey Club, an offer so lucrative that it simply couldn't be passed

up. The El Fey was then the hottest of all New York's hot spots. You couldn't get in the place any night unless you wore evening clothes. Frank Bering came all the way from Chicago for Isham's opening there, and they wouldn't even let him and his party in because they'd neglected to bring their dinner jackets! Isham pleaded and stormed, but Bering and his friends never got past the first door. That's the kind of ultra-ultra spot El Fey was in those days.

Five years ago, surfeited with triumphs, rich, Isham decided to give up the business of leading a band and devote all his time to writing. Remember, I told you before he'd always felt that way. Now he could gratify his ambition. So he bought a pleasantly luxurious home in Florida, and settled down there. You've known people, maybe, who always wanted to do something, and then, when finally they were able, found they didn't want to, after all. You've heard of men who worked and slaved for years so they'd be able to loaf through their declining years, and then, when the time came, were unhappy and restless because there wasn't any office to hurry off to every morning. Well, it was that way with Isham Jones. The lure of the life of a bandsman was too strong.

HIS present orchestra, which he organized when he decided to return to active leadership, is composed entirely of college men. From Harvard, Yale, Dartmouth, Purdue, Stanford—from all over, they come, these fellows. And they play as Isham wants them, alternately sweet and hot.

Isham has been happily married for thirteen years. A year ago the Joneses adopted a baby boy, David Richard Jones. They live in beautiful duplex apartment on the west side of New York, and Isham walks to his CBS radio broadcasts of "The Big Show," on which he appears with Gertrude Niesen and Lulu McConnell, and to his nightly appearances at the Hotel Commodore. "The Big Show," incidentally, despite his years of broadcasting, is Isham's first commercial, but this season he will have more periods on the air than any other Columbia remote band.

Golf is his passion, when he is not leading his orchestra or composing. He was runner-up a couple of years ago for the left-handed championship of the United States, and it is not unusual for him to shoot in the sixties. He golfs left-handed, but holds his baton with his right.

His composing is done whenever he happens to get the urge. Three o'clock in the morn- (Continued on Page 19)

They SAW LINCOLN BLOW the FOAM off HIS BEER

Or rather that's what they thought they saw. It was really Pedro de Cordoba, who had slipped into the Carnegie Hall restaurant for a stein during a short interlude in the dress rehearsal for "Roses and Drums"

By Hollister Noble

LEISURELY diners and patrons of the arts who wandered into the restaurant of New York's famed Carnegie Hall a few weeks ago were somewhat startled to see Abraham Lincoln sitting alone at a nearby table blowing the lace collar off a stein of Manhattan's best brew.

There was the great statesman, himself, with melancholy mien, deep lines etched in his distinguished countenance, his figure clad in a rusty old fashioned frock coat and baggy trousers. Quaint old shoes adorned his feet. The startled diners were even more startled when the dignified figure of our Civil War President drew what appeared to be important papers of state from the tail of his frock coat, glanced at them a moment and then, looking straight at the cashier, cried out:

"I tell you, Cameron, better war that that the Union of these United States be broken."

A moment later an elderly lady at a nearby table heard the great statesman mutter into his beer:

"Mr. Seward, I believe Grant can take Richmond."

Just about the time the diners were wondering whether to call Bellevue or the police, Lincoln adjusted his glasses, paid a check of twenty cents, and strode away into the gloom of Carnegie Hall's corridors. Someone finally broke the news to a startled populace that Mr. Lincoln was Pedro de Cordoba, the eminent actor, studying his script in costume for the fall inaugural program of "Roses and Drums," a carefully prepared broadcast with scenery and all presented on the stage of Carnegie Hall.

There is something in Pedro de Cordoba of the priest, something of the courtier. He is like a mellow, mildly ironic Spanish padre with a richly endowed nature, alternately tasting the joys of classical interests and then plunging into the humor and character of human types about him. There is something royal and sacerdotal in the temper of his mind—like a fine piece of steel from Toledo or a friendly aristocrat of Granada blooming in a modern environment. You've probably heard his friendly readings and philosophy with Will Osborne's Orchestra, or listened to his remarkable interpretations of foreign diplomats on the "March of Time," or in more intimate roles, appreciated his fine portraits of Lincoln in the "Roses and Drums" series of Civil War days.

PEDRO is tall, dark, distinguished, somewhat somber in repose. And as Abraham Lincoln, he is, curiously enough, more faithful to the legend of Lincoln than Lincoln himself. He has made a prolonged study of Lincoln, and Pedro's Lincoln is the portrait of a man who, in spite of bearing the sorrows of the world upon his shoulders, has a quiet smile and a bit of humor for everyone. His Lincoln is a grave and graceful man with a rich sonorous voice, whereas the real Lincoln was awkward and angular, with a penetrating, harsh, and high pitched voice. Moreover, Pedro's rich and colorful background as a star of the legitimate stage, as a veteran troupier playing Shakespeare in mining towns and George Bernard Shaw in rural communities, as a student of music and a great lover of poetry, has developed and brought out in him a strong personal philosophy of friendliness and fortitude which he has been able through the medium of radio, to carry far beyond the intimate circle of immediate friends who found his wit and wisdom so inspiring.

And yet Pedro de Cordoba, in spite of his marked Castilian appearance and Latin personality, was born in Manhattan in 1881, the son of a New York broker. There is distinguished blood in the family. Pedro's mother was Mathilde Bienbar, who has considerable talent for painting. Moreover, Pedro counts himself a direct descendant of Gonsalvo de Cordoba, a great military leader called "El Grand Capitan" of Spain. Pedro's early years—before he entered upon his brilliant career in the theater—were much like those of any other American boy. He went to public school in New York, conducted the DeWitt Clinton High School Orchestra—he plays the violin well today—played baseball on the school team, and enjoyed a great thrill

when he visited Chicago's World Fair with his parents in 1893.

But when Pedro was about fifteen years old his artistic interests and his commercial career began to part company. It seems that Pedro discovered opera librettos, and the discovery deprived several New York business firms of a promising young office boy. For Pedro's first summer job was as office boy with an oil company for \$3 per week. And having been filled with the glamor and music and atmosphere of the famous Metropolitan Opera House during the winter, Pedro smuggled opera scores, librettos, and songs by the score into his boss's office. Three weeks later he was fired for reading opera librettos during office hours. Nothing daunted, Pedro got another job even more to his liking. He had charge of two office boys—one six feet three inches high, the other three feet six inches high, according to Pedro's recollection. All went well until Pedro discovered Wagner and Beethoven and started studying their scores. He was fired because he failed to hear any one of a dozen bells, buzzers, and other signals summoning him to the inner sanctum.

MEANWHILE, as a student at St. Francis Xavier and Seton Hall College, de Cordoba found that he was a good Latin student and an even better baseball player. But his interests became more and more artistic, equally divided between music and the theater. In fact, one of his most prized possessions is a valuable old Dutch violin which he has used for years. But at the age of 21 young Pedro had his first taste of the footlights when he struggled into the tinny embrace of an old suit of armor and strode on the stage of a Toronto theater as a mailed knight in E. H. Southern's production of "If I Were King"—with three lines a night and \$30 per week.

Pedro rattled and clanked without mishap through this minor part for several weeks and gradually there opened before him the beginnings of his brilliant career in the theater. In fact, the roster of Pedro de Cordoba's roles seems to list most of the outstanding companies and productions in the past thirty years. He toured with William Faversham's company in 1914. He has appeared time and again with Margaret Anglin and Mrs. Fiske. He played Lord Windermere in "Lady Windermere's Fan." For years he was a distinguished member of the E. H. Sothorn—Julia Marlowe Company. He has played Shakespearean roles and those of G. B. Shaw up and down and across the continent. More recently, he played in a number of Broadway productions, notably as "Hannibal" opposite Jane Cowl in "The Road to Rome."

And long, long ago he heard the call of Hollywood. In fact, one of the early calls almost finished his career. Most of us remember the first great motion picture version of "Carmen" with Wallace Reid and Geraldine Farrar. What more appropriate than a real, romanitic Spaniard in the dashing role of Escamillo? So Pedro got the job. And Pedro, with his Spanish blood aroused by this melodrama of his ancient fatherland and by the excitement of Bizet's music, insisted as a real Spaniard upon entering the ring during the dashing bull fight scenes. Even the stony hearted movie directors urged Pedro to stay on the right side of the road. But Pedro strode bravely into the ring, bowed low to Hollywood's assembled "Sevillian" society—and dodged just in time to escape the rush of an enraged bull. The bull turned around and charged again. On the third charge the bull tore off a tassel of de Cordoba's jacket, and Pedro, along with everyone else on the lot, decided he had had enough.

He had another narrow escape while playing Shakespeare and Shaw in Butte, Montana. Always curious, Pedro went to one of the big mines, descended to a gallery, and was peering over the rail deep down into one of the pits when some instinct made him withdraw his head just as a huge elevator shot down the shaft.

From Hollywood to Broadway and back through the provinces, Pedro toured in one show after another. Then came radio, and this remarkable personality, so fond of



PEDRO DE CORDOBA

... like a fine aristocrat of old Granada ... in a modern environment ...

the flavor of the past, but with an inexhaustible curiosity concerning the present, was soon heard over the air waves—his first broadcasts, a series of Shakespearean readings. And it is in radio that the many facets of his brilliant career have all been brought into play. For instance, Pedro considers his musical training and intuition of inestimable advantage in presenting successful broadcasts of poetry and philosophy.

The timbre of the speaking voice, the shading of a phrase, the accent of a syllable, all employ musical qualities, especially in reading or speaking, as Pedro so often does, to orchestra accompaniments. Moreover, Pedro speaks French, Spanish, and Italian like natives of those countries. He has read the literatures of these lands in their native tongues, and this background brings to his personal philosophy a richness and depth and sense of tradition most unusual today.

He married Eleanor Mary Nolan a few years ago and their favorite pets today are three active youngsters, Pedro, Jr., nearly five years old, Paul, 2 years old, and Michael, a little more than a year old. From their father they all inherit a passion for tapioca pudding, and the whole gay family likes nothing better than a vacation in the country, a tramp through the mountains, or an informal tour of Europe. With all his tastes for the classics, de Cordoba follows the baseball scores and the movies—proclaiming Edward G. Robinson his favorite movie actor, with Helen Hayes and Katharine Hepburn runners-up and Katharine Cornell his favorite on the stage.

In fact, Pedro de Cordoba is like some humorous priest of old Spain walking our streets today—vastly entertained and interested by today's people and events and interests and thoroughly a part of them. His quick appreciation of radio's possibilities, his great versatility in different programs and roles, all attest his talent for the air waves. But most important of all, some profound part of Pedro embraces the past and draws nourishment for the present from the music, the poetry, the theater, and the rich drama of those distant days and lands which have all helped to create and develop in him one of the most richly endowed personalities of the air.

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HOME LIFE vs. CAREERS—It's a DRAW

YOU'D think that when a couple of the great stars of the stage, really and truly in love, settled down so definitely and finally that they named their lovely rural estate "Dunrovin," they'd stay settled, wouldn't you? Of course you would—but you'd be wrong.

At any rate, you'd be wrong in the case of Frank Crumit and Julia Sanderson, two more shining instances of stage stars who have achieved immeasurably greater stardom through the belated medium of the radio.

For Frank and Julia quit the footlights. They quit with a finality that no managers' pleas could move. They quit to stay quit. That Dunrovin pretty well establishes that. And if you need any further evidence that their departure from the glamor of the footlights was for good and all, consider the fact that Frank entered the brokerage business in Springfield, Mass., and commuted daily from the Crumit estate in Long Meadow, to his office in the city.

Frank and Julia were no longer of that nebulous group we call "stage people". They became just folks—like you and me; somewhat better situated financially, perhaps, but just folks, all the same. While Frank was at the brokerage office, Julia was giving teas, attending to her rock garden, going to ladies' aid meetings, and her sewing circle, and now and then spending an afternoon at bridge. That kind of people; you know the life they lead. Gone forever was the mysterious glamour of curtain calls, first nights, after-the-show suppers, rehearsals, travelling, and all of that.

One peaceful night, in the luxuriously appointed library of Dunrovin, Julia was ensconced in her favorite easy chair with a piece of diaphanous embroidery, and Frank, tiring of his book, strolled over to the console and twisted the dial. But let him explain.

"Somehow I caught the spirit of that program," he remembers. "My ambitions for activity sprung into being again. Thought I might get into radio. Julia and I talked it over, and it wasn't long before we were on the Acousticon Hour over the NBC network."

Just like that, it happened—this return to the public that once acclaimed them both when they rollicked together through "Tangerine," "No, No, Nannette," "Queen High," "Oh, Kay, and the other dramatic vehicles in which they starred so long on the musical comedy stage.

Strange people, these Crumits. An odd mixture of those two widely separated categories of humanity—just folks and stage people. And, not to be too trite, combining the best features of each. Let us consider them separately, and perhaps you will understand them better.

Julia was born to the stage. Her father played in a Philadelphia stock company, and she made her parents' lives pretty miserable until they ceased their objections to her following the stage as a career. At the age of thirteen, she attended school in the mornings, rehearsed in the afternoons, and played with Forepaugh's Stock Company at night. Another battle ensued when she was fifteen, and wanted to join the chorus of a Shubert show. She won that battle, too, and her unremitting effort won her two understudy roles, and finally a Shubert contract. From then on the climb to stardom, while perforce slow, was sure and uninterrupted.

THE CRUMITS AT HOME

Above at right, Frank and Julia at the bird bath in the rear of their home. Lower right, a restful moment on the verandah at Dunrovin. Below, bicycling is one of their favorite sports.



The Crumits, with radio, have solved the problem that has shattered many a romance of the stage

By Dorothy Coulet

Her real career began when she caught the eagle eye of that great showman, Charles Frohman, who featured her in "Sunshine Girl".

"Marion Davies," she recalled, "was in the chorus of that show. When we opened in Washington, President Taft gave me an enormous armful of roses. Nothing but radio ever thrilled me so much."

SHE played in a long line of Frohman shows, until that master of his art met his tragic death in one of the world's historic maritime disasters.

She recalls Frohman's extraordinary technique in the handling of his stars. None of the fanfare, the build-up, the press agentry that attends the present-day crop of stage notables.

"I was brought up in the Frohman tradition of being seen as little as possible," Julia reminisces. "Mr. Frohman even used to send my dressing room furniture from one city to another so I would feel more at home. Always there was a carriage or a car waiting at the stage door so that no beau could have the opportunity of escorting me home."

After Frohman's death, Julia, like the other Frohman stars, was at something of a loose end, and she drifted about in a half dozen mediocre shows until she finally was starred in "Tangerine" with Crumit. It was love at first sight.

"Life began then," she sums it up simply.

Frank Crumit's first personal appearance—just imagine the big kid—was on a high school football field in Jackson, Ohio. He hit that line like a couple of pile drivers on the loose, and he was no slouch on the baseball field or the track, either. Let's skip his educational career. He was graduated from the University of Ohio as a full-fledged electrical engineer, and thus equipped, joined two of his fraternity brothers in a team that played midwest vaudeville houses as "The Three Comedians". I don't know about the two frat brothers, but Frank was one comedian from the very start. All he had to do was to go out there, and they started to laugh.

"Betty Be Good," the "Greenwich Village Follies" and phonograph records that sold in the millions were further steps up fame's ladder. Then "Tangerine". There Crumit

met the beautiful Miss Sanderson, and it was just one of those things. They don't happen often, but when they do—He fell in love with her at precisely the same moment she fell in love with him. He parrots after her:

"Life began then."

A long career of stage work followed their marriage, but they will both tell you that if they hadn't quit the footlights when they did, their marriage would have gone the way of a good many other romances of the stage. Trouping doesn't make for domesticity, and it was domesticity that they both wanted. So they quit, definitely and finally, as I told you before, and built Dunrovin.

And they are still, for that matter, done rovin', for radio, their new vehicle, is not (Continued on Page 15)



JACK of ALL TRADES but HE'S the MASTER too

Deems Taylor, a study in contradictions, has burlesqued and also written grand opera. He is a philosopher with a sense of humor and one of radio's newest sensations

THE college boy who regaled fraternity smokers with an uproarious burlesque of grand opera, using as 'props' a varied assortment of straw and felt hats; the 'master of ceremonies' of the current Kraft program with Paul Whiteman, who keeps both actors and audience in gales of merriment with his pungent wit—who would believe these are the famed Deems Taylor, America's outstanding composer of serious music and one of the foremost composers of the world?

The versatility of this rare and extraordinary man has upset no end of traditions in this hard-headed world. Not enough was it to prove that, even in the least regarded of American professions, a composer can raise himself to fame by his bootstraps. And that without sensationalism, without compromise of good work, he could actually make his living by it. This is just the best known of his achievements. Once for all Deems Taylor has smashed that old saw about the jack of all trades, for never was genius more versatile. Yes, it sounds like a paradox, but at one time or another Taylor has made himself extremely successful as a newspaper man, as critic, as linguist, as translator of prose and poetry, as painter, as editor, and as public speaker, as well as composer.

It's a long list, and it would be impossible to any one less practical and clear-thinking than Deems Taylor. In fact, he destroyed another tradition when he proved that a man may be essentially practical in his manner of living, thinking, and working, and yet achieve international distinction as a creator of highly imaginative music.

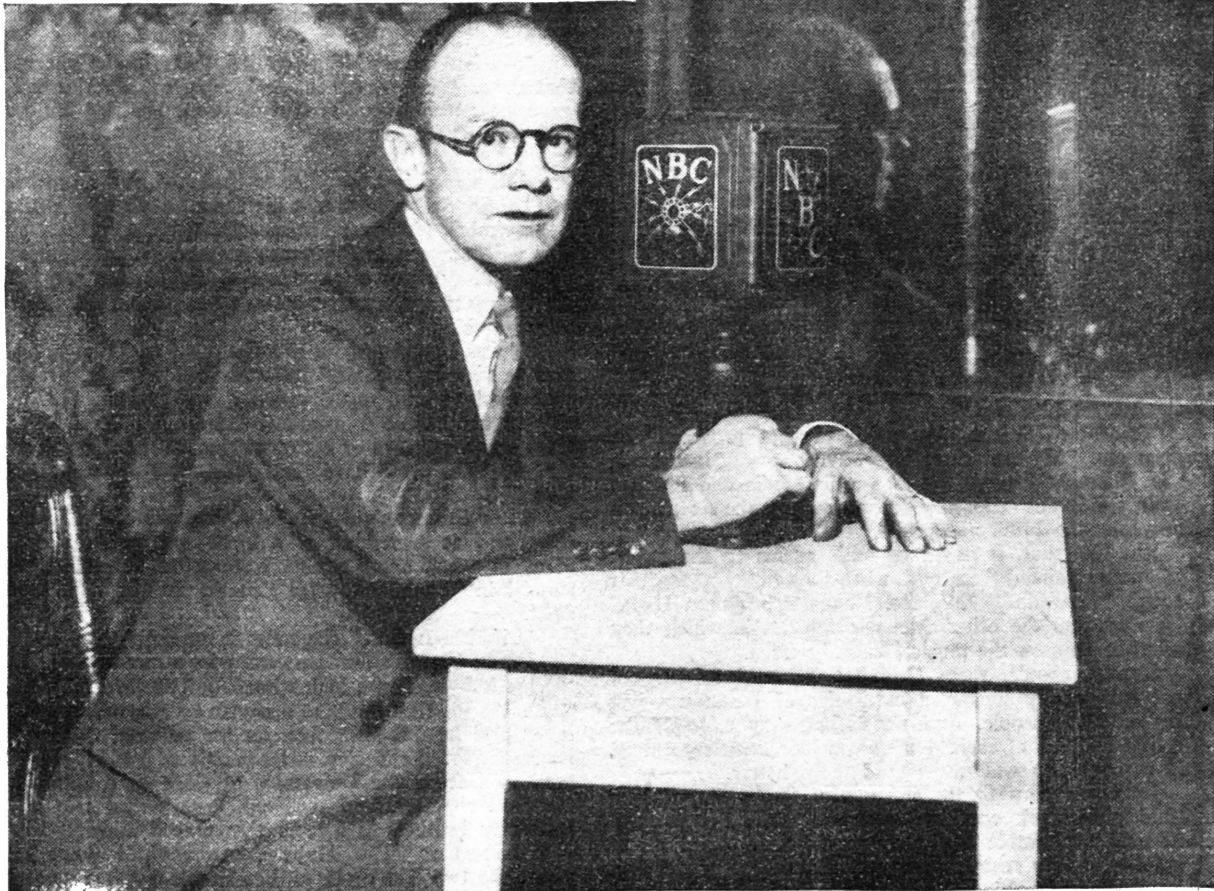
So far from the popular image of the pale, long-haired, effeminate, temperamental composer, Deems Taylor has keen, clear-cut features, eyes that are always laughing behind his seriousness. He is a philosopher with a grand sense of humor, who delights in the whimsicalities of the world—a witty and keen philosopher who has never wasted any time trying to impress people. His well-colored mind is as clear-cut as his simplicity of manner. Its actions are as quick and direct as his movements. It's easy to see how he accomplished so much.

DEEMS TAYLOR knew plenty of the serious side of life. The days after college were a struggle between the meagre salary paid a budding journalist and the ever-rising cost of living. But those years were the foundation of a distinguished journalistic career. Four years as editor of a house organ for Western Electric Company put him on his feet. Successively he wrote a humorous column, and made a name for himself as music and dramatic critic in 1927 that gave him the editorship of *Musical America*. He even found time for two exciting and adventurous years as war correspondent for the Tribune in France.

The desire for musical expression, however, never let him lose sight of his objective of musical composition. Within five years after his graduation from New York University he was studying harmony and counterpoint under Oscar Coon. Characteristically enough, instead of logically following up these studies with further technical instruction, Deems Taylor accomplished the rest of his musical education through his own research. As a composer he is entirely self-taught, and it is the opinion of reliable critics that he has done an extremely good job of it.

To that opinion the whole musical world has given tremendous approval. In 1927 his opera, *The King's Henchman*, was performed at the Metropolitan. Brilliant as such events usually are, this world premiere was accorded wild enthusiasm and recorded as one of the most dazzling of operatic premieres. Not long afterward, Deems Taylor stood with Secretary of State under President Coolidge, the Chairman of the Board of General Electric Company, the President of the American Museum of Natural History, and the professor of literature at Yale University, to receive his doctor's degree from a great American university.

Convincing testimony also that a few days following that famed premiere the Metropolitan Board of Directors commissioned him to write another American opera. This was *Peter Ibbetson*, performed in 1931. Like *The King's Henchman*, this opera received high admiration from critics



DEEMS TAYLOR

... his creative mind and imagination have not sapped his intense practicality. ...

both here and abroad. Even the hostile British critics recognized its unmistakable marks of genius.

Altogether, he has written more than fifty compositions. He is one of the few American writers who have had their compositions performed abroad. He has proved to the world not only that "commercial-minded" Americans will honor and support well-directed musical talent, but that the country which builds motor cars at the rate of one per minute can also produce music to take its place with the best of Germans, French and Italians.

EVEN this wide-spread success, however, was known only to music-lovers. Most Americans learned to know Deems Taylor just a few months ago, when he made his first radio appearance on the Kraft program with Paul Whiteman and Al Jolson. The combination, to say the least, was unusual. Taylor himself was astonished when the idea was first put to him. What was he to do? Just what he was supposed to do was never made very clear. The first broadcast and the Deems Taylor versatility settled that. It was up to him and nobody worried.

Ostensibly, his part on the program consisted of merely introducing artists and musical numbers. Not much opportunity for display in that. And with the characteristic Taylor simplicity he didn't try to make any. But those few two- and three-minute spots he packed with wit so keen and pungent that for the first time in radio performers missed their cues for helpless laughter. When he calmly announced that "Romona, her back to the wall and her fingers full of piano keys," would attempt to sing *Dinah*, it was not hard to picture her struggling with a fit of laughter in the pause before she sang.

Small wonder that Deems Taylor is one of the few men in radio work who is given the privilege of ad-libbing at will over the big networks. Up to the last minute not even he himself knows what he will say. During rehearsals he often answers his cue with: "Mr. Deems Taylor will announce the next number, with comments to be thought up later," and so continues until his time is up. That night

he never fails to produce the promised remarks and equally unflinching laughter.

AS A music critic, Deems Taylor interpreted many symphony programs by radio. He says his present job of interpreting the modern and semi-classical music Whiteman plays is much harder. It is simply a matter of audiences.

"Working with the symphony or the opera on the radio meant I had a very definite type of audience," he says, "which knew at least the fundamentals of music. Naturally it was not difficult to explain in language with which they were familiar. This new audience is made up of a very different group. They may be just as appreciative of good music, but their knowledge of it is limited. At the same time I know I am talking to thousands of music lovers who are eager to learn something of the modern music Mr. Whiteman has been playing. So I must make my discussions clear to one and worth while to the other."

Deems Taylor is immensely interested in the development of American musical composition. He believes in the young composer and has helped many of them in placing their work. The advice he gives them—unusually enough—is just what he has practiced all his own life: "Get to be professional," and "Make every thing you do count."

How closely he hews to his own favorite maxim is nowhere better illustrated than in his radio work. For, there before the mike, his time limited to a couple of minutes, he must, above all else, make every word he speaks count. And how well he succeeds is best measured perhaps, by the instant and tremendous popularity into which he has leaped as a radio personality.

Mr. Taylor's reputation primarily as a music critic was something of a handicap when he first came to the airwaves, for in the vast territory lying west of the Hudson river, there was little suspicion that one so notoriously erudite could, at the same time, be so glibly entertaining. That is an impression of the versatile Taylor made short work of in overcoming.



DR. WALTER DAMROSCH

at the piano in the Times Square Studios of the NBC. As he plays and leads the orchestra he also explains through the microphone the points that he wishes to emphasize to his youthful audience.

MUCH has been written about Dr. Walter Damrosch and his Friday morning broadcasts to the school children of America. It is common knowledge that he has proved the most successful of many ventures into the field of educational broadcasting, and that it recently began its sixth successive season over the coast-to-coast networks of the National Broadcasting Company. It is also generally known that Dr. Damrosch's class is estimated at more than six million students, but it may be of interest to explain how this figure is reached.

The difficulty of determining the number of listeners to any radio broadcast is obvious; however, in the case of the NBC Music Appreciation Hour there is a factor which makes it possible to count noses—or ears—with rather less than the normal probability of error. This is the Instructor's Manual, furnished to schools by the National Broadcasting Company. A record is kept of the distribution of manuals, and when a school reports the number of pupils listening to the broadcasts it is a simple matter to establish the ratio of listeners to manuals for that school. Records for the past year show that the average ratio for schools throughout the country was 100 to 1 and that the number of manuals distributed was more than 65,000; whence the figure quoted above.

Somewhere in one of his lessons Mark Twain tells of a shipwrecked "Portugee" who, when rescued after days of famine, was reported to have eaten 148 bananas. The report, says the author, was exaggerated. The actual figure was only 147. Now, there may be some who consider that the Portugee's claim to greatness was nullified by that revelation, but it seems probable that most of his admirers still feel that his exploit was impressive.

Similarly, the total of Dr. Damrosch's pupils would remain staggering even if liberally discounted by the sceptical. Suppose we reduce it by fifty per cent—it still represents an increment of three million to the musically minded population of the country, and that is not counting the indeterminate but unquestionably huge number of adults who follow the Damrosch courses in their homes.

What is the secret of Dr. Damrosch's success with his vast unseen audience? It can hardly be his national prestige as a musician. That would attract but would not hold listeners; and that he does hold them is evidenced by the steady increase in their numbers from year to year. The explanation probably lies in his unique ability to humanize his subject. He regards music not merely as an esthetic experience but as a medium through which an enormous range of experiences may be interpreted. The objective of his teaching is to cultivate in his young listeners "not only a general perception of music as an art but, above all, a love for it as an expression of their own inner lives." He therefore dramatizes it before he analyzes it.

The instruments of the orchestra are introduced as anthropomorphic members of his "Musical Family" before their various functions and technical characteristics are discussed, and the expressive power of the music they produce is revealed before its structure or its history are

World's Greatest Music Class—6,000,000 Pupils

Dr. Walter Damrosch's Friday morning broadcasts to the school children of America are heard every week in 65,000 class rooms. He humanizes classical music

By Ernest La Prade

touched upon. He seeks to establish a relationship of affectionate intimacy between the listener and the music as a part of his own life; afterwards it is not difficult to focus the listener's attention on the music as a work of art.

Such is the theory underlying the four courses included in the Music Appreciation Hour. Series A, for beginners, introduces and explains the orchestra and shows how it may be made to speak a language that all can understand. Series B, for second-year students, begins where Series A leaves off and proceeds to arouse interest not only in the emotional values of music but in the structural elements of which it is composed—melody, harmony, rhythm and form. Series C is devoted largely to the study of form, describing and illustrating all the major forms from the canon to the symphony and symphonic poems; and Series D presents a chronological survey of music and composers from the 16th Century to the present time.

This has been the basic plan of the broadcasts from the first, but in detail they have changed and developed considerably. One of Dr. Damrosch's most characteristic traits is freshness and variety of approach. He is never content to repeat, he is never at a loss for a new idea. Each year in building his programs he finds a dozen ways to make them even better than the year before. This season, for example, he has introduced "review" numbers in the programs of Series A. These will be repetitions of numbers from the preceding program, selected by vote of the listeners themselves. This season, too, he has added to the usual repertory of orchestral compositions a wide variety of vocal music, ranging from the simplest folk-song to many-voiced madrigals, motets and fugues, and also much chamber

music, including sonatas, trios, quartets and quintets.

The listener who follows the course from the beginning of Series A to the end of Series D can claim acquaintance with representative examples of practically every type of composition except complete operas and oratorios.

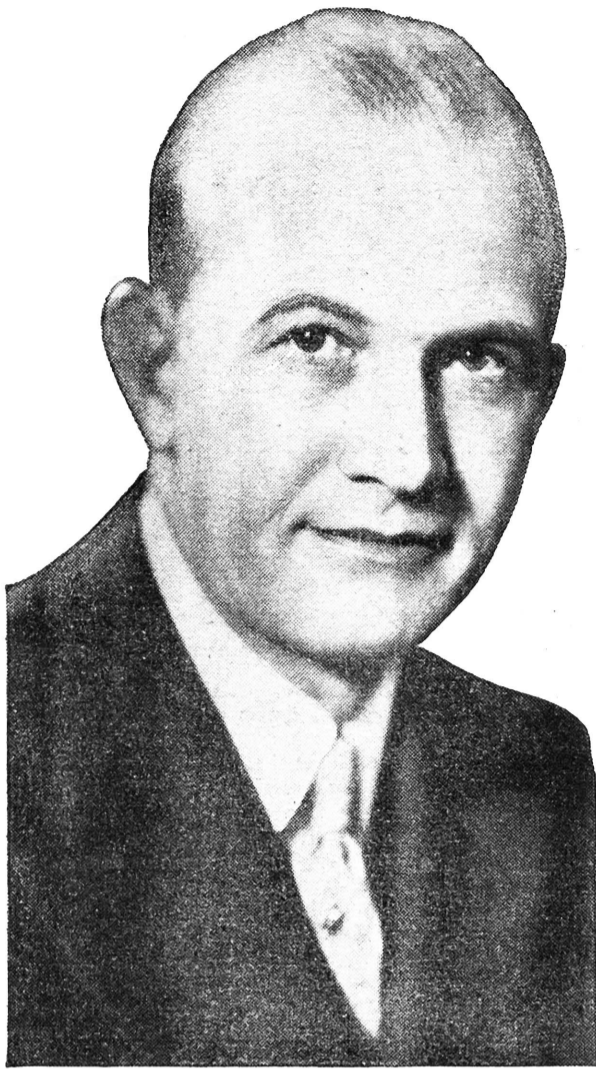
FROM all this it is evident that the Music Appreciation Hour is not merely a series of concerts broadcast over the radio. It is a carefully organized course with a definite objective, founded upon the scholarship and vitalized by the personality of one of the great musicians of the world. What will be the outcome?

It is generally agreed that exposure to good music is ordinarily sufficient to develop a love for it. The difficulty in the past has been that so few of our people could be exposed. Only those living in or near the largest cities had more than an occasional opportunity to hear a symphony or an opera.

But radio now brings the best of them into countless homes and thousands of schools, and, in addition, it brings a Damrosch to interpret them. The result can hardly be in doubt though it may not become fully apparent for ten or even twenty years. Of these youngsters who today constitute the Damrosch class of six million few will become professional musicians—fortunately for all concerned. Some, no doubt, as they grow up will tend to become devotees of the popular dance tune and will be inclined temporarily to regard good music as the bunk. But after they have settled down they will be likely to recall the beauties they once glimpsed in the works of the masters and wonder whether they may not be worth while to recapture.



IN THE KIWANIS CLUB COTTAGE CLASSROOM, ATLANTA
the pupils listen to Dr. Damrosch's broadcast under the supervision of Dr. Willis A. Sutton, superintendent of the Atlanta schools (seated), and Miss Anne McEireath, superintendent of Kiwanis Club classrooms.



Your Friend and Adviser
THE VOICE OF EXPERIENCE

Unappreciated

DEAR Voice of Experience: I am the mother of two fine boys, one 19 and the other 13. I am unfortunate in having been sick for 18 long years and cannot get out of the house for I am something like an invalid but can do everything the home needs like a well person.

My trouble is that my husband is never satisfied no matter what I do for him, because I am not able to go places with him. The fact that I have dragged myself around the house in order to keep a home for him and the boys means really nothing to him. Time after time he has laughed at my sickness, calling it laziness, and God knows there is nothing that hurts me more. I am trying to make the best of life, even though in sickness. I attempt to be as cheerful as possible. Now I would like to be well, but it seems that no doctor can really tell me what is wrong with me.

Mrs. S.
ANSWER: Certainly your husband is reprehensible for calling you lazy and for laughing at your illness, because even though you do not appear to be ill to him, there is something evidently wrong.

Two statements attract my attention in your letter: the one in which you say that you are "something like an invalid, but can do everything at home like a well person;" and the other that "no doctor can really tell what is the matter."

If I were you I would call the County Medical Society and ask them to recommend a good psychiatrist, and I think in all probability that you will be surprised at his findings. All that I have to go by of course is just the few lines that you have written to me, but I think that I read much between those lines and I feel certain that if you do go to a psychiatrist you will never cease being thankful that I made the suggestion.

Taboo

DEAR Voice of Experience: I saw an advertisement recently in a magazine referring to the Rosicrucians AMORC. Please can you supply me with any information about this Society? I always listen with interest to your broadcasts and enjoy reading your page in RADIO GUIDE very much.

ANSWER: I appreciate, Curious, you having followed my broadcasts and your interest in my page in RADIO GUIDE, and, having followed me for this length of time, stop and think for a moment: Have you ever heard me deal with a subject which was controversial from a religious standpoint? Certainly not.

I have studied carefully the teachings of the Rosicrucians, both the exoteric and the esoteric branches, and they have many followers in this country as well as in the Orient, but for me to discuss the religious views of the Rosicrucians would be untimely either in my broadcasts or in these columns. Not knowing what your religious views

Your Problems Solved By The Voice of Experience

are I would be most ill-advised in suggesting that you study Rosicrucians unless you are religiously mature enough to make a comparative study not only of this religion but of many others.

I have said that I believe that there is much good in every religious creed and much harm in the intolerance that one religious group will have for another. Because of that intolerance which is so widespread, I have refrained from discussing the beliefs of any special group, although I have had questions asked me about a number of different religious faiths.

I, therefore, ask that you be tolerant in your attitude toward me for not making any specific comment on your question.

May — December

Dear Voice of Experience:

I am a young girl 21 years of age, and am in love with a man who is around 40. I have been going out with boys of my own age since I was around 15 and really found nothing attractive in them. I always felt that they were too young. This man that I love knows my feelings in this regard and likes me very much, but he always keeps saying that I am too young, that I only imagine I like him. How can I make him understand that I do love him and that age doesn't matter at all?

A. L.
ANSWER: But, A. L., you ask, "How can I make him understand that age doesn't matter at all" Age matters far more than you realize—of course not right now because you are just attaining maturity and he is still within the boundary of middle age. But ten or twelve or fifteen years from now things will be much different, and the very time when you are in your full bloom of maturity, unless he is a very unusual exception to the rule, his interests in the things that would at that time be most interesting to you will be practically nil.

I have in my files thousands of letters from girls who thought that they were in love with a man fifteen or twenty years older than they, and then found their disillusionment in marriage. I have a few where this great difference in age existed who have been married for a number of years and are still happy in that marriage; but as compared to the thousands, these few that I could count on the fingers of my hands are just enough to prove the rule.

A difference of six or eight years, if the woman is quite mature for her age and the man youthful for his, is not a deterrent as a usual thing to a happy marriage. But the difference you refer to is nineteen years—he is old enough to be your father. I can understand your admiration and respect and love for him, and I realize that it is mighty hard for you to see the great possibility of failure and the very small possibility of success should this man treat you seriously and offer you marriage. I dislike to disillusion you, but I would be most unfriendly if I did not offer you facts. I am not doubting your love for the man—I think he is wrong in saying that you are too young to love him—but I am questioning the life of that love should you two get married. Court his friendship—that's fine, but don't get serious, is the only sane advice that I can offer.

Be Brief, Please

I have before me a letter asking for an answer in RADIO GUIDE, which closes like this:

"He says that I am jealous and that I should get over it. I am a little jealous, but not as much as he says I am. Please advise me what to do. Answer as soon as you can." And it is signed, "Mrs. E. B."

Before coming to that statement, however, there are twelve pages of material. At the rate that the mail is coming in, let me sound this note of warning: Make your letters as brief as possible. Get all the facts in, but do it as though you were writing a telegram. Then you will be much more likely to get a reply. I am not deliberately passing this by, Mrs. E. B., but I simply have not the time with all my many activities to read so long a letter as you have written. Condense it for RADIO GUIDE and get your reply. Again let me say, if you will re-write your letter and make it brief, I will answer you in an early issue.

Interference

Dear Voice of Experience:

My granddaughter, 24 years old, eloped with and married a man of whom her parents disapproved. Then there was a child born. Later we learned that he was a married man at the time he married this girl, so she returned to her parents. Then she began seeing him on the sly, and now she is to become a mother again. She is making things most unpleasant at home in her arguments with her parents over this man. If her parents refuse her a home with them, she will return to him immediately.

As her grandmother, please advise me what to do.
Mrs. A. W.
ANSWER: While I appreciate, Mrs. A. W., your interest in your granddaughter which is only natural, I could

answer your letter in one word, were I so inclined. You have asked what you should do, and my answer would be "nothing."

This girl is 24 years of age, is a free moral agent, she knows that the man was married at the time that he married her, she has made her own bed, she does not ask outside interference even from her parents; in fact, she resents it. Therefore there is just one thing for all of you to do—allow her to live her own life as any free moral agent of legal age should be permitted to do.

I know this isn't the kind of advice you expected, but it is the only sane advice for me to give.

No Personal Replies

I have before me a letter with the full name and address of a man and his wife living on a farm in Illinois. The letter explains an accident that occurred on the farm in which the man was hurt and had to spend much time in a hospital. The farm was formerly owned by one man, is now owned by another, but full payment has not been made to the original owner. The question asked is which of these two men could be sued for the accident which was caused by the unsound condition of a building on the farm.

I am further admonished to answer by mail because these people do not want their names in print.

The only names that you will ever see me put in print in RADIO GUIDE are those of missing persons for whom relatives are seeking, or names of individuals of national importance to which reference is made regarding the NRA or something of that kind. I never divulge the names of those who write to me.

But I do not answer personal mail either. Just remember, I am not only getting the mail that comes to me from this column in RADIO GUIDE, but we are averaging about 3,000 letters per day in response to my broadcasts, and it would be an utter impossibility for me to even attempt to answer a small part of the many who request personal replies. My advice, then, to this farmer and his wife is that this is a legal matter and would require the advice of a lawyer or a Legal Aid Society. I am not in position to give advice of this kind. I am sorry.

Blood and Water

Dear Voice of Experience:

My husband and I have been married for 14 years. My mother has been kind and considerate to him at most times. Probably there have been occasional misunderstandings, but nothing of a serious nature. Yet he has never called her "mother," although while his mother lived I always called her by the name of "mother," even though we occasionally had our misunderstandings.

Likewise I have an only sister who has one little boy. My husband never recognizes this boy even to say "hello" to him. But my husband has nieces and nephews to whom I always try to be nice and luss over, and they show me their dolls and toys and report cards and I never fail to show my interest and appreciation of things that they are engaged in. My husband is a man of strong likes and dislikes, but one's own people are close and it hurts me so for him to treat them with such contempt that I have felt tempted to write to you many times.

Please answer in RADIO GUIDE and tell me how you would meet a condition such as that. Your answer will be of much consolation to me.

Distressed.
ANSWER: Your problem, my friend, is one that has distressed many, many wives before you, and I guess will continue to harass the minds of women as long as marriage exists. It is just another case of blood being thicker than water in the estimation of a man who is not emotionally grown up and one whose mother has very falsely trained him. If there were some way that I knew of by which he could be converted I would be glad to submit it to you. But a man of that type is not susceptible to argument, and no matter what you may do the chances are he will remain unchanged.

However, I would not allow that to affect my attitude toward his people at all. The fact that husband proves intolerant, egoistical, biased and emotionally immature, while it will cause you distress, should not influence you into accepting these negative characteristics either in a spirit of revenge or by virtue of your being mentally hurt. In fact, the one thing that might cause a change in him would be your ignoring his insulting attitude toward your people and continuing your friendly and sympathetic attitude toward his. After all, when each successive day is done and you rest your head on your pillow and recapitulate the events of the day, I know that you will be better satisfied if each night you can know within your own heart that you have treated your husband's people respectfully and have returned good for ill, than if you allowed his narrowness to impregnate itself into your actions. And when one has done his or her best, despite what others may have said or done, at least there is the self-assurance of having practiced the golden rule in the fact of adversity.

The VOICE that PASSETH UNDERSTANDING

If all radio performers were like Irene Wicker the sound engineers would be unemployed. She can reproduce all their noises with her vocal cords

ASK a million radio listeners-in what they think of pretty little Irene Wicker, and when you tabulate the votes, you'll find, it is sure, that they'll say she's a lovely lady. Then ask H. G. Ashbaucher. He will emit a low growl.

Which shows, if it could be said to show anything at all, that much depends on the way you look at things. Take those million radio listeners-in. They know Irene Wicker as The Singing Lady, and they are nearly one in their appreciation of her musical interpretations of the old familiar Mother Goose tales.

But, on the other hand, H. G. Ashbaucher is a sound effects expert, and he sits around the NBC studios in Chicago completely surrounded by heaps of washtubs, strawberry boxes, bicycle pumps, and other gewgaws necessary to his trade, implements of the illusions he creates. Mr. Ashbaucher can make of a fragile strawberry box a turbulent mountain stream; he can transform a prosaic washboard into a rippling, bubbling brook. But he is not in sympathy with the diminutive Miss Wicker.

Not that Mr. Ashbaucher dislikes Miss Wicker personally. Not at all. But Mr. Ashbaucher cannot help remembering always that if all radio artists were like Miss Wicker, he, Mr. Ashbaucher, would be out of a job. For when Miss Wicker gets up there before an NBC microphone, the master sound technician and all the little sound technicians can go across the street and get a cup of coffee. Miss Wicker has no use for sound technicians. That does not mean that she has no use for sound technicians personally. They may, as far as she is concerned, be sterling fellows. But they play no part in her broadcasts.

WHEN, in the course of her Mother Goose tales, it becomes necessary to create the illusion of an avalanche of rocks tumbling down a tree studded mountain side, or the giants of the sky roar thunder from on high, or for shrill-voiced folk of the forest to revel in the moonlight, Miss Wicker does these things with her remarkably flexible voice. And Mrs. Ashbaucher scowls enviously.

Many, many stories above the roar of Chicago's busy traffic, in the world's largest building, is a room of simple design. Softened by diffused lights and thickly carpeted, it contains a few inviting chairs and a piano. It might be the studio of a concert pianist. But the presence of a microphone reveals it as a broadcasting studio.

A demure and charming young woman stands on tip-toe before the microphone, her scant five feet two inches making her seem a tiny elf in the vastness of the high ceilinged room. She sings softly, sweetly, with great expression, into the microphone, and as she sings, volatile gestures, almost Latin in their expressiveness, make her seem to be singing to a visible audience. She is The Singing Lady—Irene Wicker.

A little apart, at the piano, a man's light fingers caper over the keyboard, his eyes glued on Miss Wicker's face for his cues. He has no written music, and what he plays might be from "Aida," from "Trovatore," a bit of Beethoven, or an obscure folk song. Or it might be a composition of the man at the piano—Allen Grant.

Then you will see the girl at the microphone suddenly raise her hand to her mouth, her fingers spread, palm held closely as from her throat issue sounds which, if you will close your eyes, will take you to a high, tree-clad hilltop, where a brook tumbles its vagrant way down the hillside.

Irene Wicker's long training on the stage, her singing range of three octaves, and a natural ability to mimic enable her to perform difficult transitions in voice with rapidity that is almost unbelievable, and with remarkable verisimilitude.

Miss Wicker writes, directs, takes all the roles, and sings the numerous parts in all her programs.

An illustration of The Singing Lady's rare versatility occurred a few weeks ago when she completed a Singing Lady program which she had written herself, hurried down in the elevator, sped in a taxicab to another station, and rushed into the studio there just as the clock pointed to the hour when she was scheduled to take a leading role in excerpts from Hendrick Ibsen's "Doll's House," "Anna

Christie," and play "The Life of Greta Garbo" all within a twenty-minute period.

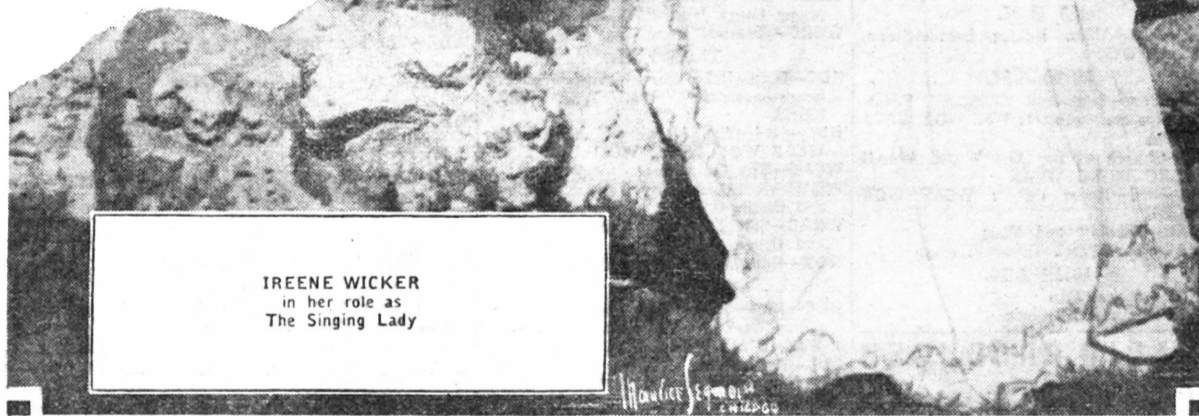
In her two years on the air, Miss Wicker has written more than five hundred thousand words of continuity, has collected nearly a thousand volumes of legends upon which she bases her broadcast scripts after exhaustive study, and has composed more than two thousand songs.

She works prodigiously. She spends hour upon hour in research in the voluminous library of her home before she writes the stories, simple little stories, too, for her Singing Lady broadcasts. She spends other countless hours practising and rehearsing until she is letter-perfect in the numerous voice changes the interpretation of the stories requires. She studies arduously classical and modern ballads for another program. And to her, it is all in a day's work, for she loves it.

AN OLD fashioned music box was the homely beginning from which the Singing Lady program sprung. Irene and her girl chum used to hurry home from school, to dramatize plays which Irene even then wrote prolifically, if not too artistically. Together they would race to Irene's home, books dangling from straps, don Irene's mother's dresses, and the play would go on.

It was often necessary for Irene to double in Cinderella—her own version—as the wicked step-mother and Cinderella herself. That, perhaps, marked the beginning of her wide versatility. She even recalls occasions when, beside the wicked step-mother and Cinderella herself, it was necessary because of the mechanical limitations of these early dramatics, that she take as well the parts of the fairy godmother, and the prince. The "orchestra" was the music box.

From those school days, Irene's love of the stage and its people grew, and its growth



IRENE WICKER
in her role as
The Singing Lady

culminated in a tremendous success on the legitimate stage in the role of Cleopatra in George Bernard Shaw's "Caesar and Cleopatra." That success led to an invitation to play the leading role in the first television broadcast from Chicago.

That broadcast was Irene's first appearance before the microphone, and it was not until two years later that she made her first commercial broadcast. Her radio idea was born then, but she wanted to perfect it. She went about that task as systematically as she always has tackled whatever problem has presented itself to her, and the manner of her solving it was, as usual, highly effective.

She left unanswered several offers for lucrative stage appearances which followed in the wake of her triumph in "Caesar and Cleopatra" in order to join the Goodman Theater Group in Chicago.

She specialized in plays for children, and carefully, painstakingly, she watched the reactions of her audiences,

making careful mental note of them. She observed their likes and dislikes. She found their imaginations vivid; learned that they were, oddly enough, far less gullible than the average adult audience. She came to a realization of their desire for knowledge, of their persistent, unsatisfied curiosity. And upon what she learned in this way, she based the idea of her Singing Lady programs.

The two main conclusions to which her studies led her were that the programs must be educational, and that they must be equally entertaining.

When her first program, built around what her minute study had revealed to her, had been outlined and finally perfected, she obtained an audition, which resulted in her first sponsored broadcast.

More programs followed in rapid succession, and in an amazingly short time, she became one of radio's busiest personalities. She estimates that, during the two years she has been on the air, her voice (Continued on Page 19)

LOG OF STATIONS

Table with columns: Call, Kilo-cycles, Power, Watts, Location. Lists various radio stations and their frequencies and power outputs.

Notice

These programs as here presented were as correct and as accurate as the broadcasting companies and RADIO GUIDE could make them at the time of going to press. However, emergencies that arise at the studios sometimes necessitate eleventh hour changes in program listings, time, etc.

- 8:00 A.M. NBC—Blue—Tone Pictures; George Blake, organist; mixed quartet: WJZ WBZ WBZA
8:15 A.M. NBC—Red—Melody Hour: WFAF
8:30 A.M. CBS—Artist Recital: WABC
9:00 A.M. NBC—Blue—Children's Hour; vocal and instrumental concert; recitations and dramatic reading: WJZ KDKA WBZ WBZA

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Your Handwriting is a picture of your present capacity and those unused abilities and talents that could be developed for immediate success. Find out about yourself—have your character and personality analyzed—and then step forward confidently to realize your ambitions in social and business life.

- WNAU—Uncle Bob Houghton, children's program
10:30 A.M. NBC—Blue—Samovar Serenade; Balalaika orchestra; tenor: WJZ KDKA
1:00 P.M. NBC—Blue—National Youth Conference, speakers and male chorus: WJZ WBZ WBZA
2:00 P.M. NBC—Blue—Bar X Days and Nights: WJZ WBZ WBZA KDKA

- 1:30 P.M. NBC—Blue—National Youth Conference, speakers and male chorus: WJZ WBZ WBZA
2:00 P.M. NBC—Blue—Bar X Days and Nights: WJZ WBZ WBZA KDKA
3:00 P.M. NBC—Blue—To be announced: WJZ WBZ WBZA KDKA
3:15 P.M. WNAU—To be announced

- 5:15 P.M. NBC—Red—Romances of Science, drama: WFAF WTAG WCSH WGY
5:30 P.M. NBC—Blue—Grand Hotel, dramatic sketch: WJZ WBZ WBZA KDKA
6:00 P.M. NBC—Blue—Schulman String Quartet: WJZ WBZ WBZA KDKA
6:30 P.M. NBC—Blue—To be announced: WJZ WBZ WBZA KDKA

- WCAU—Kelberin and Levine
WNAU—To be announced
8:45 P.M. WAAU—To be announced
9:00 P.M. NBC—Blue—Headliners; Will Rogers, Al Goodman's Orchestra; The Revelers, quartet: WJZ WBZ WBZA KDKA
11:00 P.M. CBS—Guy Lombardo's Orchestra: WABC WDRB WYAC

Monday, Nov. 20

Vera Van 6:30 P.M. CBS

Bandstand and Baton

8:00 A.M. NBC—Blue—Morning Devotions; Mixed Trio: WJZ KDKA WBZ WBZA... 8:15 A.M. NBC—Blue—Don Hall Trio: WJZ KDKA WBZ WBZA... 8:25 A.M. WGY—Radio Billboard... 8:30 A.M. NBC—Blue—Lew White, organist: WJZ KDKA WBZ WBZA... 8:45 A.M. WAAB—Bob White's Scrap Book... 8:55 A.M. WCAU—Dr. Wynne Health Talk... 9:00 A.M. NBC—Blue—Breakfast Club: WJZ... 9:15 A.M. CBS—Vincent Sorey's Orchestra: WDRS... 9:25 A.M. WNAC—Arthur Tracy, "The Street Singer"... 9:30 A.M. CBS—Metropolitan Parade: WABC WDRS... 9:45 A.M. NBC—Red—Florenda Trio: WEAFF WEEL... 10:00 A.M. NBC—Blue—Josephine Gibson; Hostess Counsel: WJZ WBZ WBZA KDKA... 10:15 A.M. NBC—Blue—Clara, Lu 'n' Em; Louise Starkey, Isabelle Carothers and Helen King, gossip: WJZ WBZ WBZA KDKA... 10:30 A.M. CBS—The Merry-makers, orchestra: WABC... 11:00 A.M. NBC—Blue—Singing Strings, string ensemble: WJZ KDKA WBZ WBZA... 11:15 A.M. CBS—Morning Moods: WABC WEAN... 11:30 A.M. CBS—Tony Wons with Keenan and Phillips, pianists: WABC WEAN WNAC... 11:45 A.M. CBS—Ben Alley; tenor and artists: WABC... 12:00 Noon NBC—Blue—Gene Arnold and his Commodores: WJZ WBZ WBZA KDKA... 12:15 P.M. NBC—Blue—Wendell Hall, songs: WJZ... 12:25 P.M. WEAN—Lucy Lee's Shopping News... 12:30 P.M. NBC—Blue—National Farm and Home Hour; guest speakers: Walter Blaufuss'... 12:35 P.M. CBS—Concert Miniatures: WABC WNAC... 12:45 P.M. KDKA—Ernie Holst's Orchestra... 1:00 P.M. CBS—George Hall's Orchestra: WABC... 1:05 P.M. WOR—New Jersey Club Women's Hour; Hon. Harold J. Hoffman... 1:15 P.M. NBC—Red—Dick Fiddler's Orchestra: WEAFF WEEL WTAG WCHS... 1:20 P.M. WCAU—Harold Knight's Orchestra... 1:25 P.M. WEAN—Dr. Royal S. Copeland's Health Talk... 1:30 P.M. NBC—Blue—Pauline Alpert, pianist: WJZ... 1:35 P.M. NBC—Blue—Smack-out, comedy sketch with Marion and Jim Jordan: WJZ... 1:45 P.M. NBC—Blue—Wendell Hall, songs: WJZ... 1:55 P.M. WNAC—Dr. Royal S. Copeland's Health Talk... 2:00 P.M. CBS—Family Welfare, speaker: WABC... 2:05 P.M. CBS—The Round Towners Quartet: WABC... 2:15 P.M. CBS—The Romance of Helen Trent: WABC... 2:20 P.M. NBC—Blue—Babes in Hollywood, sketch with Florence and Arthur Lake: WJZ... 2:25 P.M. WAAB—Piano Recital featuring Donald Van Wart... 2:30 P.M. CBS—American School of the Air: WABC... 2:35 P.M. NBC—Blue—The Syncopators; dance orchestra: WJZ... 3:00 P.M. NBC—Red—Airyclopedia: WEAFF WCHS... 3:05 P.M. CBS—Oahu Serenaders: WABC WEAN... 3:15 P.M. WAAB—Weather Forecast; News Flashes... 3:30 P.M. NBC—Blue—Casino Orchestra: WJZ... 3:45 P.M. WAAB—Harry E. Rodgers, organist... 4:00 P.M. NBC—Blue—Betty and Bob, dramatic sketch: WJZ WBZ WBZA KDKA... 4:15 P.M. NBC—Blue—Words and Music: WJZ... 4:30 P.M. NBC—Blue—Words and Music: WJZ... 4:35 P.M. CBS—Artist Recital; Crane Calder, bass; Mildred Rose, soprano: WABC WDRS... 4:45 P.M. CBS—Ye Happy Minstrel and Tiny Band: WABC WCAU WEAN WORC WNAC... 4:50 P.M. NBC—Red—The Lady Next Door, children's program: WEAFF WTAG WEEL... 5:00 P.M. NBC—Blue—Casino Orchestra: WJZ... 5:05 P.M. WOR—Program Resume... (CONTINUED ON NEXT PAGE)

WEEL—Contract Bridge, Mrs. Charles Geissler... 10:45 A.M. CBS—Pedro De Cordoba; Will Osborne's Orchestra: WABC WEAN WNAC WCAU WDRS... 11:00 A.M. NBC—Blue—Singing Strings, string ensemble: WJZ KDKA WBZ WBZA... 11:15 A.M. CBS—Morning Moods: WABC WEAN... 11:30 A.M. CBS—Tony Wons with Keenan and Phillips, pianists: WABC WEAN WNAC... 11:45 A.M. CBS—Ben Alley; tenor and artists: WABC... 12:00 Noon NBC—Blue—Gene Arnold and his Commodores: WJZ WBZ WBZA KDKA... 12:15 P.M. NBC—Blue—Wendell Hall, songs: WJZ... 12:25 P.M. WEAN—Lucy Lee's Shopping News... 12:30 P.M. NBC—Blue—National Farm and Home Hour; guest speakers: Walter Blaufuss'... 12:35 P.M. CBS—Concert Miniatures: WABC WNAC... 12:45 P.M. KDKA—Ernie Holst's Orchestra... 1:00 P.M. CBS—George Hall's Orchestra: WABC... 1:05 P.M. WOR—New Jersey Club Women's Hour; Hon. Harold J. Hoffman... 1:15 P.M. NBC—Red—Dick Fiddler's Orchestra: WEAFF WEEL WTAG WCHS... 1:20 P.M. WCAU—Harold Knight's Orchestra... 1:25 P.M. WEAN—Dr. Royal S. Copeland's Health Talk... 1:30 P.M. NBC—Blue—Pauline Alpert, pianist: WJZ... 1:35 P.M. NBC—Blue—Smack-out, comedy sketch with Marion and Jim Jordan: WJZ... 1:45 P.M. NBC—Blue—Wendell Hall, songs: WJZ... 1:55 P.M. WNAC—Dr. Royal S. Copeland's Health Talk... 2:00 P.M. CBS—Family Welfare, speaker: WABC... 2:05 P.M. CBS—The Round Towners Quartet: WABC... 2:15 P.M. CBS—The Romance of Helen Trent: WABC... 2:20 P.M. NBC—Blue—Babes in Hollywood, sketch with Florence and Arthur Lake: WJZ... 2:25 P.M. WAAB—Piano Recital featuring Donald Van Wart... 2:30 P.M. CBS—American School of the Air: WABC... 2:35 P.M. NBC—Blue—The Syncopators; dance orchestra: WJZ... 3:00 P.M. NBC—Red—Airyclopedia: WEAFF WCHS... 3:05 P.M. CBS—Oahu Serenaders: WABC WEAN... 3:15 P.M. WAAB—Weather Forecast; News Flashes... 3:30 P.M. NBC—Blue—Casino Orchestra: WJZ... 3:45 P.M. WAAB—Harry E. Rodgers, organist... 4:00 P.M. NBC—Blue—Betty and Bob, dramatic sketch: WJZ WBZ WBZA KDKA... 4:15 P.M. NBC—Blue—Words and Music: WJZ... 4:30 P.M. NBC—Blue—Words and Music: WJZ... 4:35 P.M. CBS—Artist Recital; Crane Calder, bass; Mildred Rose, soprano: WABC WDRS... 4:45 P.M. CBS—Ye Happy Minstrel and Tiny Band: WABC WCAU WEAN WORC WNAC... 4:50 P.M. NBC—Red—The Lady Next Door, children's program: WEAFF WTAG WEEL... 5:00 P.M. NBC—Blue—Casino Orchestra: WJZ... 5:05 P.M. WOR—Program Resume... (CONTINUED ON NEXT PAGE)

WCAU—Blue and Silver Minstrels... 1:00 P.M. CBS—George Hall's Orchestra: WABC... 1:05 P.M. WOR—New Jersey Club Women's Hour; Hon. Harold J. Hoffman... 1:15 P.M. NBC—Red—Dick Fiddler's Orchestra: WEAFF WEEL WTAG WCHS... 1:20 P.M. WCAU—Harold Knight's Orchestra... 1:25 P.M. WEAN—Dr. Royal S. Copeland's Health Talk... 1:30 P.M. NBC—Blue—Pauline Alpert, pianist: WJZ... 1:35 P.M. NBC—Blue—Smack-out, comedy sketch with Marion and Jim Jordan: WJZ... 1:45 P.M. NBC—Blue—Wendell Hall, songs: WJZ... 1:55 P.M. WNAC—Dr. Royal S. Copeland's Health Talk... 2:00 P.M. CBS—Family Welfare, speaker: WABC... 2:05 P.M. CBS—The Round Towners Quartet: WABC... 2:15 P.M. CBS—The Romance of Helen Trent: WABC... 2:20 P.M. NBC—Blue—Babes in Hollywood, sketch with Florence and Arthur Lake: WJZ... 2:25 P.M. WAAB—Piano Recital featuring Donald Van Wart... 2:30 P.M. CBS—American School of the Air: WABC... 2:35 P.M. NBC—Blue—The Syncopators; dance orchestra: WJZ... 3:00 P.M. NBC—Red—Airyclopedia: WEAFF WCHS... 3:05 P.M. CBS—Oahu Serenaders: WABC WEAN... 3:15 P.M. WAAB—Weather Forecast; News Flashes... 3:30 P.M. NBC—Blue—Casino Orchestra: WJZ... 3:45 P.M. WAAB—Harry E. Rodgers, organist... 4:00 P.M. NBC—Blue—Betty and Bob, dramatic sketch: WJZ WBZ WBZA KDKA... 4:15 P.M. NBC—Blue—Words and Music: WJZ... 4:30 P.M. NBC—Blue—Words and Music: WJZ... 4:35 P.M. CBS—Artist Recital; Crane Calder, bass; Mildred Rose, soprano: WABC WDRS... 4:45 P.M. CBS—Ye Happy Minstrel and Tiny Band: WABC WCAU WEAN WORC WNAC... 4:50 P.M. NBC—Red—The Lady Next Door, children's program: WEAFF WTAG WEEL... 5:00 P.M. NBC—Blue—Casino Orchestra: WJZ... 5:05 P.M. WOR—Program Resume... (CONTINUED ON NEXT PAGE)

CLYDE LUCAS will leave Chicago and the Columbia network November 22 for Houston, Texas. And the question, "What is wrong with Lucas?" arises again. Last summer, when even the thoughts of the prevalent near-zero weather were remote, Lucas came out of the west and entered Cleveland's Rainbow Gardens, with a wide NBC network pick-up. Immediately critics and fans everywhere hailed his music with superlatives tumbling one upon another. But two weeks later, Lucas was out of the Rainbow Gardens. Shortly after that, he was found at the Blossom Heath, Detroit. WJR publicity men acclaimed him as the savior of the Motor City's night life. And just as suddenly, he disappeared from WJR's programs. Then, late in autumn, he took over the LaSalle hotel, in Chicago. The pick-up there was local at first, over WBBM. Then split Columbia networks were added, later coast-to-coast broadcasts. Radio critics and night-club reviewers were exceptionally enthusiastic. Now, without warning, he leaves the Windy City. But press agents claim he is already

contracted for another appearance along Lake Michigan's shores after the first of the year. LITTLE JACK LITTLE is settled in the Lexington hotel, New York City, and latest arrangements give him three Columbia pick-ups every week. Little is a Columbia artist, and the Lexington, with Ernie Holst's orchestra, has been NBC for some time. Dick Humber, in the Ritz-Carlton hotel, has taken over most of the vacated NBC Hoist pick-up times, and Holst is heard over KDKA from the William Penn Hotel, Pittsburgh. Maurice Lees is directing the concert ensemble afternoon work from the Pennsylvania hotel, and over NBC now. MARK FISHER opened at the Baker hotel, Dallas, November 11, over WFAA. He is another who is press agented for a return to Chicago in time for New Years. Herbie Kay and Bernie Cummins have as yet found no permanent employment for the winter. Arlie Collins and Karl Rich do their muckicking from WLW and Cincinnati spots now.

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IF ISN'T necessary to be a "star" to make good money in broadcasting. There are hundreds of people in Broadcasting work who are practically unknown—yet they easily make \$3,000 to \$5,000 a year. Of course, the "stars" often make \$15,000 to \$50,000 a year. If you have talent—if you Floyd Gibbons have a good speaking voice, Famous Radio can sing, act, write, direct, broadcast or sell—then here is an amazing new method of practical training that fits you—right in your own home in your spare time—for the job you want. Millions of dollars paid to trained talent every year. Men and women unknown today will be the high salaried Graham McNamees, Kate Smiths and Floyd Gibbons of tomorrow. The Floyd Gibbons School will train you in the technique of broadcasting so that you, too, may qualify for one of the big paying broadcasting jobs open to men and women of talent and training. Our FREE book gives full particulars regarding our Course. It tells you how to prepare for a good position in Broadcasting—how you can turn your hidden talents into money, without giving up your present job or making a single sacrifice of any kind. Send coupon for free book.

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Ben Bernie and all the Lads 9:00 P.M. NBC

Radio Gags—Boners

(TUESDAY CONTINUED)

12:55 P.M. WOR—Ohman and Arden, "The World's Most Beautiful Waltzes"
1:00 P.M. CBS—Marie, the Little French Princess: WABC WCAU WNAC
NBC—Red—Market and Weather Reports: WEA
KDKA—National Farm and Home Hour (NBC)
WAAB—The Circus Marathon
WCSH—Lyman B. Chipman Co. Program
WGY—Albany on Parade
WOR—Dr. Wynne's Health Talk
WORC—Palmer Merchants Program
WTAG—News
1:05 P.M. WOR—Musical Revue
1:15 P.M. CBS—Reis and Dunn, comedy and songs: WABC WDR
WAAB—Stock Market quotations and news
NBC—Red—Emil Velasco, organist: WEA
WTAG WEEI WTIC
WCAU—Ohman and Arden, Waltzes
WNAC—The Shopper's Exchange
1:20 P.M. WCAU—Harold Knight's Orchestra
1:25 P.M. WEAN—Dr. Royal S. Copeland's Health Talk
1:30 P.M. NBC—Blue—Merrie Men Male Quartet: WJZ
CBS—Easy Aces, drama: WABC WCAU
NBC—Red—Dick Fiddler's Orchestra: WEA
WGY WEEI WCSH WTAG
KDKA—Ernie Holst's Orchestra
WAAB—Farm Flashes
WBZ-WBZA—"I Cover Rhode Island," Maurice Moglever
WDR—Farm Adjustment News
WEAN—Billy Lossez' Ensemble
WOR—Bide Dudley, Theater Club of the Air
WTIC—History in the Secondary Schools
1:45 P.M. CBS—"Painted Dreams," drama: WABC WCAU
NBC—Blue—Smack Out, comedy duo: Marion and Jim Jordan: WJZ
WAAB—Sam Bittel's Orchestra
WBZ-WBZA—Gov. Ely's Committee on Street and Highway Safety
WEAN—Sam Bittel's Orchestra
WOR—Freddy Farber and Edith Handman, variety act
WTIC—Dick Fiddler's Orchestra (NBC)
1:50 P.M. WBZ-WBZA—Organ Miniatures, Doris Tirrell
1:55 P.M. WNAC—Dr. Royal S. Copeland's Health Talk
2:00 P.M. NBC—Blue—Musical Originalities; tenor; soprano; Wendell Hall; Orchestra: WJZ WBZ WBZA
CBS—Ann Leaf at the Organ: WABC WNAC WDR WEAN
NBC—Red—Merry Madcaps; Orchestra: WEA WEEI WCSH WTIC WTAG
KDKA—Four Aces
WAAB—Matinee Notes
WCAU—Dr. Copeland Health Talk
WGY—Miricle Esmond, soprano
WOR—Dr. Arthur Frank Payne, The Psychologist Says
2:05 P.M. WCAU—Lyn Murray
2:15 P.M. CBS—Romance of Helen Trent: WABC WCAU
WGY—Household Chats
WOR—Grin and Bear It, comedy and songs
2:30 P.M. NBC—Blue—The Widow and Angel: WJZ
CBS—American School of the Air: WABC WNAC WEAN WDR
NBC—Red—Vocal Soloist: WEA WGY WJZ
KDKA—Home Forum
WAAB—The Last of the Mohicans
WBZ-WBZA—Pickwick Papers, drama
WCAU—Women's Club
WCSH—Food Hour
WEEI—Food Hour
WOR—Otis Holly, soprano
WTIC—New England Kitchen
WTAG—Food Hour
2:45 P.M. NBC—Blue—Words and Music: WJZ
NBC—Red—How to Deal with Your Children's Problems at Home, Rudolph S. Fried: WEA WGY
WAAB—Piano Recital presenting Donald Van Wart, pianist
WEAN—Tolerance Tour Speakers
WOR—Tamerlayne, talk
WTIC—Piano Capers, Johnny Marion
3:00 P.M. NBC—Blue—Rochester Civic Orchestra: WJZ KDKA
CBS—Metropolitan Parade: WABC WDR WEAN WNAC
NBC—Red—Blue Room Echoes, string ensemble: WEA WTAG WTIC
WAAB—News Flashes

WBZ-WBZA—Tillotson, Wilson Studio Musicale
WCAU—Tea Dansant
WCSH—Popular Musicale
WEEI—Del Castillo, organist
WOR—Charles Lochridge, bridge
3:15 P.M. WAAB—To be announced
WBZ-WBZA—Health, Dr. Copeland
WCAU—Women's Club of the Air
WCSH—Blue Room Echoes (NBC)
WOR—Show Boat Boys, harmony team
3:30 P.M. CBS—"Crime, Its Cause and Cure," talk: WABC WDR WEAN WNAC
NBC—Red—Women's Radio Review; Claudine MacDonald; orchestra: WEA WGY WCSH WTAG
WAAB—Sandy's Hi-De-Ho Orchestra
WBZ-WBZA—Home Forum Cooking School; Mildred W. Carlson
WCAU—Irene Thomson, soprano
WEEI—Reading Circle
WOR—Newark Museum Talk
WTIC—The Mixing Bowl; Florrie Bishop Bowering, director
3:45 P.M. WAAB—Harry E. Rodgers, organist
WOR—Leo Freudberg's Orchestra
4:00 P.M. CBS—U. S. Navy Band, patriotic period: WABC WDR WEAN WNAC
NBC—Blue—Betty and Bob, dramatic sketch: WJZ KDKA WBZ WBZA
NBC—Red—Ed Kirkaby's Orchestra: WEA WTAG WGY WCSH
WAAB—Hits and Encores
WCAU—Around the Theater with Powers Gouraud
WEEI—News Despatches; Stock Exchange Quotations
WOR—Dr. H. I. Strandhagen: What's Beneath the Skin
4:15 P.M. NBC—Blue—Mouth Health, talk: WJZ
KDKA—Congress of Clubs
WEEI—Ed Kirkaby's Orchestra (NBC)
WNAC—Spotlighting Modern Education
WOR—Love Racketeers, vocal duo
4:30 P.M. NBC—Blue—Meredith Wilson's Orchestra: WJZ
CBS—News Flashes: WABC WDR WDR WEAN WNAC
NBC—Red—Jack and Loretta Clemens: WEA WCSH WTAG WEEI WGY
KDKA—News; Markets
WBZ-WBZA—Through the Looking Glass, beauty talk
WCAU—Thru the Looking Glass, beauty talk
WOR—Mrs. Marion Booth Kelley, current topics
4:35 P.M. CBS—Enoch Light's Orchestra: WABC WNAC WDR WEAN
4:45 P.M. NBC—Blue—Harry Owens' Orchestra: WJZ KDKA WBZ WBZA
CBS—Ye Happy Minstrel and Tiny Band: WABC WCAU WEAN WORC WNAC WDR
NBC—Red—The Tattered Man; Children's show: WEA WTAG WEEI WCSH
WGY—Stock Reports
WOR—William Hargrave, baritone
5:00 P.M. NBC—Red—Daughter of the Regiment, male chorus; Arlene Jackson, songs: WEA WGY WTAG WEEI WCSH
CBS—Skippy, children's playlet: WABC WEAN WCAU WDR WAAB
WBZ-WBZA—Agricultural Markets; E. J. Rowell
WNAC—Five O'Clock Revue
WOR—Studio Orchestra
5:05 P.M. WOR—Program Resume
5:15 P.M. CBS—On the Air Tonight: WABC
NBC—Blue—Babes in Hollywood, sketch: WJZ
CBS—Phil Regan, tenor: WEAN WORC WAAB WDR
KDKA—Kiddies' Club
WBZ-WBZA—The Monitor Views the News
WCAU—Sam Moore and Agnes Anderson
WOR—Paul Gruppe, cellist; Samuel Quincy, pianist
5:20 P.M. CBS—Phil Regan, tenor: WABC
5:30 P.M. NBC—Blue—Singing Lady, nursery jingles, songs and stories: WJZ WBZ WBZA KDKA
CBS—Jack Armstrong, All American Boy: WABC WNAC WDR WCAU WEAN
NBC—Red—Dr. Dolittle, sketch: WEA WTAG WEEI
WAAB—Melody Mart
WCSH—Merchant's Air Review
WGY—Princess Nacoomie Wigwam Club
WOR—Kay Costello, songs; Eddie Lambert, piano
5:45 P.M. CBS—Family Welfare Committee, speaker: WABC
NBC—Blue—Little Orphan Annie; Children's playlet: WJZ WBZ WBZA KDKA

CBS—George Hall's Orchestra: WEAN
WORC WCAU WAAB WDR
WCAU—Tea Dansant
NBC—Red—Nursery Rhymes; Milton Cross and Lewis James: WEA WTAG WEEI
WCSH—Mahdi the Magician, drama
WGY—Uncle Ned and the Harmoncers
WNAC—Sam Bittel's Orchestra
WOR—Open Sesame; adventure story
5:50 P.M. CBS—George Hall's Orchestra: WABC
6:00 P.M. NBC—Blue—NRA Talk: WJZ
CBS—Buck Rogers in the Twenty-fifth Century: WABC WDR WCAU WEAN WAAB
NBC—Red—Mme. Frances Alda, soprano: WEA WTAG
KDKA—News, Pat Haley
WBZ-WBZA—Hank Keene's Hill Billies
WCSH—Dance Marathon
WEEI—The Evening Tattler
WGY—Evening Brevities
WNAC—Football by Jack Ingersoll
WOR—Uncle Don
6:05 P.M. NBC—Blue—Henry King's Orchestra: WJZ
6:15 P.M. CBS—Bobby Benson and Sunny Jim: WABC WDR WORC WEAN WCAU WAAB
KDKA—Sports; Program Preview
WBZ-WBZA—Happy Landings; drama with Mitzi Green
WCSH—Al Buck's Sports Review
WGY—Ma Frasier's Boarding House, comedy sketch
WNAC—Jacques Fischer's Orchestra
6:30 P.M. NBC—Blue—Mary Small, juvenile singer: WJZ
CBS—Betty Barthell, songs: WABC WORC WAAB WDR WEAN
NBC—Red—Midweek Hymn Sing; vocalist and organ: WEA
KDKA—Evensong
WBZ-WBZA—Sports Review, Bill Williams
WCAU—Harold Knight's Orchestra
WCSH—Mitzi Green in "Happy Landings"
WEEI—News Despatches
WGY—Cowboy Band
WNAC—Hotel Brunswick Orchestra
WOR—Mitzi Green in "Happy Landings" WTAG—News
6:35 P.M. WTAG—Mid Week Hymn Sing (NBC)
6:40 P.M. WEEI—Piano Selections
6:45 P.M. NBC—Blue—Lowell Thomas: Today's News: WJZ WBZ WBZA KDKA
CBS—Little Italy: WABC WAAB WEAN WDR WCAU
NBC—Red—Cheerio Musical Mosaics; Jan Peerce, male chorus, orchestra: WEA WTAG
WNAC—The Merry-Go-Round
WCSH—White Cross Nite Club
WEEI—Leopold Morse Mimics
WGY—Dramatic Sketch
WOR—Frances Hunt, songs
WORC—Weather Report
7:00 P.M. NBC—Blue—Amos 'n' Andy: WJZ WBZ WBZA KDKA
CBS—Myrt and Marge, back-stage drama: WABC WNAC WDR WEAN WCAU
NBC—Red—Mountaineers; hillbilly songs: WEA
WAAB—News Flashes
WCSH—Community Chest
WEEI—The House of Eden
WGY—Felix Ferdinand's Burgomasters
WOR—Ford Frick, sports resume
WORC—Heralding the News
WTAG—The Sizzlers (NBC)
7:15 P.M. NBC—Blue—National Advisory Council: WJZ WBZ WBZA
CBS—Just Plain Bill, drama: WABC WNAC WCAU
NBC—Red—Billy Batchelor, dramatic sketch: WEA WTAG WGY WCSH
KDKA—Marvelous Melodies
WAAB—Jacques Fischer's Orchestra
WDR—Captain Tim, adventures with stamps
WEAN—News Flashes
WEEI—After Dinner Revue
WOR—Purdy Brothers; Arthur Allen and Parker Fennelly
7:30 P.M. CBS—Jack Denny's Orchestra; Jeannie Lang, Paul Small: WABC WCAU WORC WDR
NBC—Red—Lum and Abner, skit: WEA WGY WCSH WTAG WEEI
KDKA—Lois Miller, organist
WAAB—The Circus Marathon
WEAN—James Roosevelt Series
WNAC—James Roosevelt Series
WOR—"Terry and Ted"; adventure story
7:45 P.M. NBC—Blue—Don Carney's Dog Stories: WJZ KDKA WBZ WBZA
CBS—Poake Carter; Newscasting: WABC WCAU WNAC
NBC—Red—The Goldbergs; comedy sketch: WEA WTAG WEEI WCSH WGY

One dollar will be paid for each gag or boner published

Gags and Boners submitted for this column must be identified by the call letters of the station, and the time. Unless this information is given, entries cannot be considered.
October 31, WCCO—6 p. m.: Announcer: "Skippy hopes that you are all brushing your feet with Phillips toothpaste."—Lorraine Anderson, Ishpeming, Mich.
October 31, WBOW—8:30 p. m.: Announcer (describing runaway boy): "He is wearing blue overalls, is seventeen, and is five and one half inches tall."—R. B. Walsh, Terre Haute, Ind.
November 9, WGN—11:45 a. m.: Announcer: "For Wisconsin, Friday unceasingly cold with rising temperatures."—Karl Kenline, Dubuque, Iowa.
October 29, WJLW—10:45 p. m.: Announcer: "The scene takes place in a large small town."—I. Wolper, Charleston, S. C.

November 2, WGN—6:58 p. m.: Pierre Andre: "She'll see him if he isn't disgusted as someone else."—C. W. Reid, Minneapolis, Minn.
October 27, CBS—Myrt and Marge—9:45 p. m.: Announcer: "People are rushing backward and forward."—Mrs. Bert Dahl, Huron, S. D.
October 26, WIP—10:27 p. m.: Earl Fagan: "Don't fail to forget the derby."—Floyd Crosby, Trenton, N. J.
October 26, WGAS—6:20 a. m.: Announcer: "Only seventeen more days to see the World's Fair. Don't forget to see the beautiful buildings. You will never miss them."—Helen Zichell, Harvey, Ill.
October 28, WTAM—3:14 p. m.: Graham McNamee: "Last night the rain came down in torrents, but this afternoon we were pleasantly surprised by a beautiful sunrise."—Kathryn Languth, Barberton, O.

WAAB—Hotel Brunswick Orchestra
WDR—Norman Hapgood
WEAN—Norman Hapgood
WOR—De Marco Girls and Frank Sherry, tenor, orchestra
8:00 P.M. NBC—Blue—Crime Clues, mystery drama: WJZ WBZ WBZA KDKA
CBS—Elmer Everett Yess: WABC WDR WEAN WNAC
NBC—Red—Julia Sanderson and Frank Crumit, soloists: WEA WEEI WGY WTAG WCSH
WAAB—Bette Brooks, contralto
WOR—Radio Vanities; Ferde Grofe's Orchestra; Jean Sargent, Frank Parker, tenor; and Fred Utel, M.C.
8:15 P.M. CBS—Singin' Sam; Harry Frankel, baritone: WABC WNAC WCAU WDR WEAN
WAAB—A Master of Mystery Story
WOR—NRA Program
8:30 P.M. NBC—Blue—Adventures in Health, Dr. Herman N. Bundesen: WJZ WBZ WBZA KDKA
CBS—The Voice of Experience: WABC WNAC WDR WEAN WCAU
NBC—Red—Wayne King's Orchestra: WEA WEEI WGY WCSH WTAG
WOR—Frank and Flo and Basil Ruysdael
WORC—Riverview Orchestra
8:45 P.M. CBS—Modern Male Chorus: WABC WCAU WORC WDR WEAN WNAC
NBC—Blue—Trade and Mark; Scrappy Lambert and Billy Hillpot, songs and comedy; Nat Shilkret's Orchestra: WJZ WBZ WBZA KDKA
WAAB—Harry Maier's Band
WOR—National Orchestral Assn., Julia Bustoba, violinist
9:00 P.M. CBS—California Melodies; Raymond Paige's Orchestra: WABC WDR WCAU WEAN WNAC
NBC—Blue—Musical Memories; Edgar A. Guest, poet; Alice Mock, soprano; Vocal trio; Josef Koestner's Orchestra: WJZ KDKA WBZ WBZA
NBC—Red—Ben Bernie's Orchestra: WEA WEEI WTAG WCSH WGY
WAAB—Hughie Connor's Orchestra
9:15 P.M. WAAB—Harry E. Rodgers at the Console
WOR—Tom Blaine with Freddy Martin's Orchestra
9:30 P.M. NBC—Blue—Men of Daring; Dramatic sketch: WJZ
CBS—Nino Martini, tenor, and Columbia Symphony Orchestra; Howard Barlow, Conductor: WABC WDR WEAN WNAC
NBC—Red—Don Voorhees' Band; Male Quartet; Ed. Wynn, comedian; Graham McNamee: WEA WTAG WCSH WEEI WGY
KDKA—To be announced
WAAB—Meyer Davis' Orchestra
WBZ-WBZA—Barn Dance
WCAU—David G. White
WOR—National Orchestral Assn. Concert
WTIC—The Travellers Hour; Orchestra
9:45 P.M. WAAB—News Flashes; Weather Forecast
WCAU—Newspaper Adventures
10:00 P.M. NBC—Blue—Ortiz Tirado, tenor: WJZ KDKA
CBS—The Legend of America: WABC WAAB WDR WCAU
NBC—Red—Lives at Stake, musical program, dramatic sketch: WEA WTAG WEEI WCSH WGY

WBZ-WBZA—Billy Lossez' Orchestra
WEAN—Fabien Savitzky; Professor Rogers
WNAC—Fabien Savitzky; Professor Rogers
WOR—"Blubber Bergman, the Shirt Tailsman"
10:30 P.M. NBC—Blue—Irene Wicker, songs; Gallicchio's Orchestra: WJZ KDKA
CBS—Columbia News Service: WABC WDR WEAN WAAB
NBC—Red—Madame Sylvia of Hollywood: WEA WTAG WGY WEEI
WBZ-WBZA—Tessie the Typist, skit
WCAU—To be announced
WCSH—Parker's
WNAC—"Over the Cameraman's Shoulder" with Alton Blackington
WOR—Eddy Brown, violinist and the Miniature Symphony
WORC—Charles Frederick Lindsley, readings
10:45 P.M. CBS—New World Symphony Orchestra: WABC WAAB WEAN WDR
NBC—Red—Robert Simmons, tenor; Jerry Sears' Orchestra: WEA WTAG WEEI
WBZ-WBZA—Late News Flashes
WCAU—Vincent Travers' Orchestra
WCSH—Harmon Agency
WGY—Piano Pals, Dorothy Sherman and Monica Leonard
WNAC—Weather Forecast; News Flashes
11:00 P.M. NBC—Blue—The Leaders, male trio: WJZ
NBC—Red—John B. Kennedy, current events: WEA WCSH WGY
KDKA—Sport Review
WBZ-WBZA—Weather and Sports Review
WCAU—Boake Carter, news
WEEI—Weather, Road, Fishing Forecasts; News Dispatches
WNAC—Ranny Weeks' Orchestra
WOR—"Moonbeams"
WTAG—News Bulletin
11:15 P.M. NBC—Blue—The Poet Prince; Anthony Frome, tenor: WJZ
CBS—Gertrude Niesen, songs: WABC WDR WEAN WORC WAAB
NBC—Red—Benny Meroff's Orchestra: WEA WEEI WCSH WTAG WGY
KDKA—Ernie Holst's Orchestra
WBZ-WBZA—Lew Conrad's Orchestra
WCAU—Ben Greenblatt, pianist
11:30 P.M. NBC—Blue—Paul Whiteman's Orchestra: WJZ WBZ WBZA
CBS—Isham Jones' Orchestra: WABC WDR WNAC WEAN WCAU
NBC—Red—Meyer Davis' Orchestra: WEA WTAG WCSH WEEI
WGY—Paradise Show Boat Orchestra
WOR—Ozzie Nelson's Orchestra
12:00 Mid. NBC—Blue—Phil Harris' Orchestra: WJZ WBZ WBZA
CBS—Vincent Lopez' Orchestra: WABC WNAC WEAN WCAU
NBC—Red—Rudy Vallee's Orchestra: WEA WEEI
KDKA—Marty Gregor's Orchestra
WOR—Anthony Trini's Orchestra
12:30 A.M. NBC—Blue—Harry Sosnik's Orchestra: WJZ WBZ WBZA
CBS—Ace Brigode's Orchestra: WABC WNAC WCAU WEAN
NBC—Red—Reggie Childs' Orchestra: WEA WGY WEEI
KDKA—Tent Club
1:00 A.M. CBS—Claude Hopkins' Orchestra: WABC WCAU—Missing Persons Reports

Wednesday, Nov. 22 Reis and Dunn 9:00 A.M. CBS John McCormack 9:30 P.M. NBC

8:00 A.M. NBC—Blue—Morning Devotions; mixed trio: WJZ KDKA WBZ WBZA CBS—Salon Musicale; Vincent Sorey, Conductor: WABC WCAU NBC—Red—Organ Rhapsody, Dick Liebert: WEAJ WESH WGY WEEI—Weather; Morning News WDRG—The Shoppers' Special WEAN—The Shopper's Exchange WNAC—Shopping Around the Town WOR—Freddy Farber and Edith Handman WTAG—Gene and Glenn (NBC) 8:15 A.M. NBC—Blue—Don Hall Trio: WJZ KDKA WBZ WBZA—Jack and Jerry Foy with Billy Bandon WESH—Morning Devotions WEEI—Caroline Cabot's Shopping Service WGY—Bradley Kincaid, mountain ballads WOR—Something for Everyone WORC—Musical Time Table 8:30 A.M. NBC—Blue—Low White, organist: WJZ KDKA WBZ WBZA CBS—Sunny Melodies: WABC WCAU NBC—Red—Cheerio; inspirational talk and music: WEAJ WGY WEEI WTAG WESH WAAB—Francis J. Cronin, organist WOR—Martha Manning, sales talk 8:45 A.M. WAAB—Bob White's Scrap Book WCAU—Rise and Shine WEAN—Popular Pleasantries; Francis J. Cronin, Organist 8:55 A.M. WCAU—Dr. Shirley Wynne's Health Talk WEAN—General Mills Program WNAC—Dr. Shirley Wynne's Health Talk 9:00 A.M. NBC—Blue—The Breakfast Club, dance band: WJZ KDKA CBS—Reis and Dunn, comedy and songs: WABC WDRG WCAU WEAN WNAC NBC—Red—To be announced: WEAJ WGY WTAG WESH WAAB—The Shopper's Special WBZ-WBZA—Talk by Miss Virginia Reade WOR—"Our Children" with Mary Olds; Edward Nell, Jr., baritone; Geo. Shackley, organist 9:15 A.M. CBS—Vincent Sorey's Orchestra: WDRG WORC WCAU WNAC NBC—Red—Land Trio and White: WEAJ WGY WEEI WTAG WESH CBS—The Three Gems; Jay Dennis, Ted Reese and Jane Wells, comedy and songs: WABC WEAN—The Globe Trotter: News Flashes WOR—Miss Kath'rine 'n' Calliope 9:25 A.M. WNAC—Eddie Dunstetter and Quartet 9:30 A.M. CBS—Metropolitan Parade: WABC WORC NBC—Red—Bradley Kincaid, the Mountain Boy: WEAJ WEEI WESH KDKA—Style and Shopping Service WBZ-WBZA—Breakfast Club, orchestra WCAU—Words and Music WDRG—Don Ross, the serenader WEAN—Don Ross, the serenader WGY—Scissors and Paste WNAC—Don Ross, the serenader WTAG—Organ Selections 9:45 A.M. NBC—Red—Breen and de Rose, songs and ukulele: WEAJ WEEI WESH KDKA—News, Minute Manners WCAU—Metropolitan Parade (CBS) WDRG—Metropolitan Parade (CBS) WEAN—Metropolitan Parade (CBS) WGY—Magic Hour WNAC—Metropolitan Parade (CBS) WOR—Shopping with Jean Abbey WORC—Two Pianos and Soloist WTAG—WTAG Radio Kitchen 10:00 A.M. NBC—Blue—Josephine Gibson, Hostess Counsel: WJZ KDKA WBZ WBZA CBS—Gordon, Dave and Bunny: trio: WABC WAAB WDRG WEAN WCAU NBC—Red—The Mystery Chef: WEAJ WEEI WESH WEN WGY WNAC—Buddy Clark, soloist WOR—Pure Food Hour WORC—Clinton Community Program 10:15 A.M. NBC—Blue—Clara, Lu 'n' Em; Louise Starky, Isabelle Carothers and Helen King, gossip: WJZ WBZ WBZA KDKA CBS—Bill and Ginger, popular songs: WABC WNAC WCAU WEAN WAAB NBC—Red—Morning Home Circle; household philosophy: WEAJ WESH WEEI WTAG WGY WDRG—Memory Lane; Melvill Crowell, baritone WORC—Memory Lane; Melvill Crowell, baritone 10:30 A.M. NBC—Blue—Today's Children; Sketch: WJZ WBZ WBZA KDKA CBS—In the Luxembourg Gardens: WABC WAAB WEAN WDRG NBC—Red—The Three Scamps: WEAJ WEEI WTAG WESH WCAU—Patsy Darling and Knickerbockers WGY—Market Basket WNAC—V. E. Meadows, beauty talk WORC—Whitinsville Community Program

10:45 A.M. NBC—Blue—Irma Glen, organist: WJZ KDKA CBS—Pedro de Cordoba; Will Osborne's Orchestra: WABC WEAN WNAC WCAU WDRG NBC—Red—Betty Crocker, cooking talk: WEAJ WTAG WEEI WESH WAAB—The Coconut Grove Orchestra WBZ-WBZA—Duke Dewey's Hickory Nuts 11:00 A.M. NBC—Blue—Four Southern Singers, Negro quartet: WJZ KDKA WBZ WBZA CBS—Cooking Close-ups; Mary Ellis Ames: WABC WNAC WDRG WEAN WCAU NBC—Red—Juan Reyes, pianist: WEAJ WESH WTAG WAAB—Martha Lee's Cooking School WEEI—Edison Program WGY—Skip, Step and Happiana WOR—Joseph Bier, baritone WORC—Morning Melodies 11:15 A.M. NBC—Blue—Singing Strings, string ensemble: WJZ CBS—The Four Showmen, male quartet: WABC WNAC WDRG WORC WCAU WEAN NBC—Red—Radio Household Institute; dramatization: WEAJ WTAG WESH WGY WEEI KDKA—Sammy Fuller WAAB—Shopping with Dorothy Dean WBZ-WBZA—Women's Club News; Frances A. Blanchard WOR—"Around the Wheel of Events"; Mary L. Roberts 11:30 A.M. NBC—Blue—U. S. Army Band: WJZ WBZ WBZA KDKA CBS—Tony Wons; "Are You Listenin'": WABC WNAC WORC WEAN WDRG NBC—Red—Betty Moore, interior decorator talk: WEAJ WEEI WGY WTAG WCAU—Fur Trappers Program WOR—Ann Stevens' Thrift Hour, Sales Talk, Bamberger 11:45 A.M. CBS—Ben Alley, tenor: WABC NBC—Red—Fields and Hall, comedy and songs: WEAJ WEEI WTAG CBS—Dancing Echoes: WORC WEAN WDRG—Variety Musical Program WGY—Georgia Wildcats WNAC—News from the Stores 11:50 A.M. WNAC—Correct Time, Weather Report 12:00 Noon NBC—Blue—Eva Taylor, crooner: WJZ KDKA CBS—The Voice of Experience: WABC WDRG WCAU WNAC WEAN NBC—Red—Gene Arnold and the Commodores: WEAJ WTAG WEEI WGY WAAB—Going Forward with Salem WBZ-WBZA—The Monitor Views the News WOR—Allen Meaney the Musical Doctor WORC—Francis J. Cronin, organist 12:15 P.M. CBS—Gypsy Nina, songs: WABC NBC—Red—Johnny Marvin, songs: WEAJ CBS—Smilin' Ed McConnell: WDRG WCAU WORC WNAC WEAN NBC—Red—Organ Rhapsody: WEAJ KDKA—Four Aces WBZ-WBZA—New England Agriculture; Weather; Agricultural Market Reports WEEI—News Dispatches; Stock Quotations and Produce Market Reports WGY—Salts and Peanuts, songs WOR—Variety Entertainment WTAG—Raymond Morin, pianist 12:30 P.M. NBC—Blue—National Farm and Home Hour; guest speakers; Walter Blaufuss' Orchestra: WJZ WBZ WBZA CBS—News Flashes: WABC WNAC WCAU WDRG WEAN NBC—Red—On Wings to Song: WEAJ KDKA—News; Markets WEEI—Farmers Produce Market Reports WGY—Farm Program WOR—Alexander Haas' Gypsy Ensemble WORC—Heralding the News WTAG—Produce Market Report; Farm Flashes 12:35 P.M. CBS—Mischa Raginsky's Ensemble: WABC WCAU—A Woman Looks at the World WDRG—The Ad-liner WEAN—Weather Forecast 12:45 P.M. KDKA—Ernie Holst's Orchestra WCAU—The Noontimers WEAN—Around the Town WEEI—"At Bit of This and A Bit of That" with Caroline Cabot WTAG—Shopping in the Mart WORC—To be announced 12:55 P.M. WOR—Ohman and Arden, "The World's Most Beautiful Waltzes" 1:00 P.M. CBS—Marie, the Little French Princess: WABC WNAC WCAU NBC—Red—Market and Weather Reports: WEAJ KDKA—Farm and Home Hour (NBC) WAAB—The Circus Marathon

WGY—Albany on Parade WOR—Dr. Wynne's Health Talk WORC—Leominster Community Program WTAG—News Bulletins: Weather Report 1:05 P.M. WOR—Musical Revue 1:15 P.M. CBS—The Playboys, piano trio: WABC WDRG NBC—Red—Close Harmony: WEAJ WEEI WTAG WGY WAAB—Stock Market Reports WCAU—Ohman and Arden, Waltzes WNAC—The Shopper's Exchange 1:20 P.M. WCAU—Harold Knight's Orchestra 1:25 P.M. WEAN—Dr. Royal S. Copeland's Health Talk 1:30 P.M. NBC—Blue—Merrie-Men, Male Quartet: WJZ CBS—Easy Aces, drama: WABC WCAU NBC—Red—Orlando's Ensemble: WEAJ WTAG WEEI WESH WGY KDKA—Ernie Holst's Orchestra WAAB—Farm Flashes WBZ-WBZA—Strolling Tom WDRG—Better Business Bureau; Uncle Sam at Your Service WEAN—Piano Recital; Pauline Dueth Barry WOR—Rosalind Genet, interviewing Sigmund Spaeth, author 1:45 P.M. CBS—"Painted Dreams," drama: WABC WCAU NBC—Blue—Smack Out, comedy duo; Marion and Jim Jordan: WJZ WAAB—Sam Bittel's Orchestra WBZ-WBZA—Governor Ely's Committee on Street and Highway Safety WDRG—Jean Talcott, songs; Harold B. Smith, pianist WEAN—Sam Bittel's Orchestra WOR—Sirens of Song, vocal trio; orchestra 1:55 P.M. WNAC—Dr. Royal S. Copeland's Health Talk 2:00 P.M. NBC—Blue—Musical Originalities; tenor; soprano; Orchestra: WJZ WBZ WBZA KDKA CBS—The Captivators: WABC WDRG WEAN WNAC NBC—Red—Dick Fiddler's Orchestra: WEAJ WEEI WTAG WESH WAAB—Matinee Notes WCAU—Dr. Copeland Health Talk WGY—Don Dixon, songs WOR—Dr. Arthur Frank Payne: The Psychologist Says 2:05 P.M. WCAU—Virginia Baker 2:10 P.M. WCAU—Today on WCAU 2:15 P.M. CBS—Romance of Helen Trent: WABC WCAU CBS—Artist Recital: WNAC WDRG WEAN WGY—Matinee Players WOR—Grin and Bear it, comedy and songs 2:30 P.M. CBS—American School of the Air: WABC WDRG WEAN WNAC NBC—Blue—Babes in Hollywood: WJZ WBZ WBZA NBC—Red—Two Seats in the Balcony, revue: WEAJ WESH WGY WTAG KDKA—KDKA Home Forum WAAB—The Last of the Mohicans WBAL—Elsa Baklor, soprano WCAU—Women's Club of the Air WEEI—New England Kitchen of the Air WOR—Rutgers Home Economics 2:45 P.M. WAAB—Piano Recital featuring Donald Van Wart NBC—Blue—Southern Symphonies, Theodor Hahn Jr.'s Orchestra: WJZ 3:00 P.M. CBS—Manhattan Moods: WABC WDRG WEAN WNAC NBC—Red—Golden Treasury, poetry readings by John Brewster: WEAJ WTAG WESH KDKA—Southern Symphonies (NBC) WAAB—News Flashes WCAU—Diane and Ten University Men WEEI—Del Castillo, organist WOR—Charles Lochridge: Bridge 3:15 P.M. WBZ-WBZA—"Health", Dr. Royal S. Copeland WAAB—To be announced WCAU—Women's Club of the Air WOR—To be announced 3:30 P.M. CBS—La Forge Berumen Musicale: WABC WNAC WDRG WEAN NBC—Red—Woman's Radio Review, talk; orchestra: WEAJ WEEI WESH WGY WTAG WAAB—Boston School Committees Series WBZ-WBZA—Home Forum Cooking School; Mildred W. Carlson

WCAU—The Modernairs WOR—Y. M. C. A. Spanish Lesson; Professor Maxine Itturida 3:45 P.M. NBC—Blue—The Widow and Angel, comedy sketch: WJZ WAAB—Harry E. Rodgers, organist WCAU—Back Stage, drama KDKA—Human Values WOR—Leo Freuderg's Orchestra 4:00 P.M. NBC—Blue—Betty and Bob, drama: WJZ KDKA WBZ WBZA CBS—Claude Hopkins' Orchestra: WABC WNAC WDRG WEAN NBC—Red—Pop Concert: WEAJ WTIC WTAG WESH WAAB—Hits and Encores WEEI—News Despatches; Stock Exchange Quotations WGY—Business and Professional Woman's Club WOR—Dr. H. I. Strandhagen; What's Beneath the Skin 4:10 P.M. WGY—International Broadcast (NBC) 4:15 P.M. NBC—Blue—Rhythmic Serenade: WJZ WBZ WBZA KDKA—Utility Hall WCAU—Claude Hopkin's Orchestra (CBS) WESH—Hope Jackson, Cook WEAN—Rev. Herbert E. Macombie; "Problems in Personal Psychology" WEEI—Pop Concert (NBC) WNAC—New England Teachers Association Program WOR—Fran and Burke; songs and music 4:30 P.M. NBC—Blue—Aviation as a Hobby, Casey Jones: WJZ WBZ WBZA CBS—News Flashes: WABC WCAU WDRG WEAN WNAC NBC—Red—Texas Cowgirl, Songs of the Range: WEAJ WEEI WGY WESH KDKA—Frances Ingram, talk WOR—Guy Hunter, blind entertainer WTAG—Neil Parrow, pianist WTIC—Walter Dawley, organist 4:35 P.M. CBS—Educational Features: WABC WNAC WDRG WEAN WCAU—Topics by C. P. Shoffner 4:40 P.M. WGY—Talk, "The Mind Age" 4:45 P.M. NBC—Blue—Morin Sisters, harmony trio: WJZ CBS—Ye Happy Minstrel and Tiny Band: WABC WCAU WEAN WDRG WNAC NBC—Red—The Lady Next Door, children's program: WEAJ WGY WEEI WTAG WESH KDKA—News and Markets WOR—Through the Hollywood Looking Glass with Frances Ingram 5:00 P.M. NBC—True Railroad Adventures, dramatic sketch: WJZ WBZ WBZA CBS—Skipper, children's sketch: WABC WDRG WEAN WAAB WCAU NBC—Red—Ed Kirkaby's Orchestra: WEAJ WTIC WESH WTAG WESH KDKA—Uncle Tom and Betty WESH—Community Chest; Merchants Air Review WEEI—Alice Matthews Rogers; piano revue WGY—Stock Reports WNAC—Five O'Clock Revue WOR—Studio Orchestra WORC—To be announced 5:15 P.M. NBC—To be announced: WJZ CBS—Jack Brooks, tenor; orchestra: WDRG WORC WAAB NBC—Red—"Winnie, the Pooh", dramatization of children's story: WEAJ WGY WEEI WESH CBS—On the Air Tonight: WABC KDKA—Kiddies' Club WBZ-WBZA—The Monitor Views the News WCAU—Sam Moore and Agnes Anderson WEAN—Uncle Red's A B C Club WOR—Gypsy Orchestra and Robert Reud "Town Talk" WTAG—Thrills and Stamps, Captain Tim Healy WTIC—Stanley Karnasiewicz, baritone 5:20 P.M. CBS—Jack Brooks, tenor; orchestra: WABC 5:30 P.M. NBC—Blue—The Singing Lady; nursery jingles, songs and stories: WJZ WBZ WBZA KDKA CBS—Jack Armstrong, All American Boy: WABC WNAC WDRG WCAU WEAN NBC—Red—Adventures of Tom Mix and his Straight Shooters: WEAJ WEEI WTIC WTAG WGY WESH WAAB—Melody Mart WOR—Hazel Arth, contralto; orchestra WORC—Melody Mart 5:45 P.M. NBC—Blue—Little Orphan Annie; Children's Playlet: WJZ WBZ WBZA KDKA CBS—Cowboy Tom: WABC WORC WAAB WCAU

NBC—Red—Wizard of Oz, dramatization: WEAJ WTIC WTAG WEEI WESH WGY WDRG—Douglas A. Smith baritone; Joseph Soifer, pianist WEAN—Sam Bittel's Orchestra WNAC—Sam Bittel's Orchestra WOR—The Count of Monte Cristo 6:00 P.M. NBC—Red—Xavier Cugat's Orchestra: WEAJ WTAG CBS—Buck Rogers in the Twenty-fifth Century, skit: WABC WDRG WCAU WEAN WAAB NBC—Blue—Richard Himber's Orchestra: WJZ WBZ WBZA KDKA—News, Pat Haley WESH—Dance Marathon WEEI—The Evening Tattler WGY—Evening Brevities WNAC—Football, Jack Ingersoll WOR—Uncle Don WTIC—Wrightville Clarion 6:15 P.M. CBS—Bobby Benson and Sunny Jim: WABC WAAB WDRG WEAN WORC WCAU KDKA—Sports Resume WESH—Al Buck's Sports Review WGY—Joe and Eddie, comedy sketch WNAC—Ranny Weeks' Orchestra 6:30 P.M. NBC—Blue—Irene Beasley, blues singer: WJZ CBS—Vera Van, contralto: WABC WAAB WEAN WDRG WORC NBC—Red—Back of the News in Washington; George R. Holmes: WEAJ WGY KDKA—Evensong WBZ-WBZA—Sports Review, Bill Williams WCAU—Lucy Grey Black interviews WESH—Randall MacAllister WEEI—News Despatches; Farm News WNAC—Detectives Black and Blue, skit WOR—Stanley Meehan, tenor and orchestra WTAG—News Bulletins: Weather Report WTIC—Songs Without Words, Julius Nussman, director 6:40 P.M. WEEI—Piano Selections 6:45 P.M. CBS—George Hall's Orchestra: WAAB WDRG NBC—Red—Jan Peerce, tenor; orchestra: WEAJ CBS—Music Box: WABC WCAU NBC—Blue—Lowell Thomas, Today's News: WJZ WBZ WBZA KDKA WESH—Your Folks and Mine, Drama WEAN—Marvelous Melodies WEEI—Your Folks and Mine; drama WGY—Red Davis, sketch WNAC—Marvelous Melodies WOR—To be announced WORC—Weather Report; Musical Interlude WTAG—Your Folks and Mine, Drama WTIC—Your Folks and Mine; drama 7:00 P.M. NBC—Blue—Amos 'n' Andy: WJZ WBZ WBZA KDKA CBS—Myrt and Marge, back-stage drama: WABC WNAC WEAN WDRG WCAU NBC—Red—Shirley Howard, vocalist; Milton Rettenberg, pianist; guitar and male trio: WEAJ WTIC WTAG WEEI WGY WESH WAAB—News Flashes WOR—Ford Frick, sports resume WORC—Heralding the News 7:15 P.M. NBC—Blue—Gems of Melody; John Herick, baritone; Harold Sanford's Orchestra: WJZ WBZ WBZA KDKA CBS—Just Plain Bill, drama: WABC WNAC WCAU NBC—Red—Billy Batchelor, dramatic sketch: WEAJ WTAG WGY WESH WAAB—Jacques Fischer's Orchestra WDRG—To be announced WEAN—News Flashes WEEI—After Dinner Revue WOR—Harry Hershfield WORC—To be announced WTIC—Merry Madcaps 7:30 P.M. NBC—Blue—Potash and Perlmutter, humorous sketch: WJZ WBZ WBZA KDKA CBS—Music in the Air: WABC WNAC WDRG WCAU WEAN NBC—Red—Lum and Abner, skit: WEAJ WESH WTAG WGY WEEI WAAB—The Circus Marathon WOR—"Terry and Ted", adventure story; Don Carney 7:45 P.M. NBC—Blue—Irene Rich, Informal Chats on Hollywood: WJZ WBZ WBZA KDKA CBS—Boake Carter, newscaster: WABC WNAC WCAU NBC—Red—The Goldbergs; comedy sketch: WEAJ WESH WEEI WGY WTAG WAAB—Hotel Brunswick Orchestra WDRG—Bethany Girls' Quartet WOR—Gabriel Heatter, news commentator WORC—Clara, Bee and Eda, harmony trio WTIC—News and Views of the Time

Waring

10:00 P.M.
CBS

MUSIC IN THE AIR

By Carleton Smith

(WEDNESDAY CONTINUED)

8:00 P.M.
NBC—Blue—Crime Clues, mystery drama; WJZ WBZ WBZA KDKA
CBS—Phil Ducey, Frank Luther and Jack Parker, with Vivian Ruth, soloists: WABC WNAC WDRC
NBC—Red—Bert Lehr, comedian; George Olsen's Orchestra; WEAFF WTAG WCHSII WTIC WEEI WGY
WAAB—Twentieth Century Ensemble
WCAU—Marvelous Melodies
WEAN—Twentieth Century Ensemble
WOR—Detectives Black and Blue, drama
8:15 P.M.
CBS—Edwin C. Hill, "The Human Side of the News": WABC WCAU WDRC WEAN WNAC
WAAB—Harry E. Rodgers at the console
WOR—Billy Jones and Ernie Hare
8:30 P.M.
NBC—Red—Waltz Time; Frank Munn, tenor; Abe Lyman's Orchestra; WEAFF WGY WTAG WCHSII
CBS—Albert Spalding, violinist; Conrad Thibault, baritone; Don Voorhees' Orchestra; WABC WDRC WCAU WNAC WEAN
NBC—Blue—Dangerous Paradise, sketch; WJZ KDKA WBZ WBZA
WAAB—"As I See It" with Richard D. Grant
WEEI—Conrad's Stage Show of the Air
WOR—New Deal On Main Street
WORC—To Be Announced
WTIC—New Deal on Main Street
8:45 P.M.
NBC—Blue—Red Davis, dramatic sketch; WJZ KDKA WBZ WBZA
WAAB—Cecilian Mixed Quartet
WORC—To be announced
9:00 P.M.
NBC—Blue—Warden Lawes in 20,000 Years in Sing, drama; WJZ KDKA WBZ WBZA
CBS—Irvin S. Cobb, humorist; Orchestra: WABC WDRC WNAC WEAN WCAU WORC
NBC—Red—Troubadours; Guest Artist; Orchestra: WEAFF WGY WTAG WCHSII
WAAB—Rhythm Twins; Freddie and Herbie Gilbert
WEEI—Summerfield's Program
WOR—To be announced
WTIC—Russian Balalaika Orchestra
9:15 P.M.
CBS—Alexander Woolcott, the Town Crier; WABC WDRC WEAN WCAU WNAC
WAAB—Meyer Davis' Orchestra
WOR—The Metropolitan Revue
WORC—Song Recital
WTIC—Don Bestor's Orchestra
9:30 P.M.
NBC—Blue—John McCormack, tenor; William Merrigan Daly; orchestra: WJZ WBZ WBZA KDKA
CBS—Guy Lombardo's Orchestra; Burns and Allen, comedy team: WABC WCAU WDRC WNAC WEAN
NBC—Red—Leo Reisman's Orchestra; Phil Ducey, baritone: WEAFF WTAG WCHSII WGY WEEI
WTIC—The Travelers Hour; Christiana Kriens' Orchestra
9:45 P.M.
WAAB—News Flashes; Weather Forecast
10:00 P.M.
NBC—Blue—Pedro Via's Orchestra: WJZ KDKA
CBS—Fred Waring's Orchestra; Moran and Mack, comedians: WABC WDRC WEAN WCAU WNAC WORC
NBC—Red—Corn Cob Pipe Club of Virginia, barnyard music; male quartet: WEAFF WTIC WTAG WEEI WCHSII WGY
WAAB—Hughie Connor's Orchestra
WBZ-WBZA—Ray Perkins and Shirley Howard
10:15 P.M.
WBZ-WBZA—Joe and Bateese
WOR—Harlan Eugene Reed
10:30 P.M.
NBC—Blue—Music Magic; soprano, baritone, orchestra: WJZ
CBS—Columbia News Service: WABC WDRC WEAN WAAB
NBC—Red—National Radio Forum: WEAFF WTAG WTIC WGY WEEI
KDKA—Around the Cracker Barrel
WBZ-WBZA—Low Conrad's Orchestra
WCAU—To be announced
WCHS—Parker's Program
WNAC—Sid Reinherz and Charles Conom, tenor
WOR—De Marco Girls; Frank Sherry, tenor; Orchestra
WORC—Wrestling Matches
10:45 P.M.
CBS—Mark Warnow Presents, Gertrude Nielsen, soprano; Male Quartet; Orchestra: WABC WDRC WEAN WAAB
KDKA—Marty Gregor's Orchestra
WBZ-WBZA—Last Minute News Flashes
WCAU—Herb Gordon's Orchestra
WCHS—To be announced
WNAC—News Flashes
WOR—Pauline Alpert, whirlwind pianist
WTIC—Studio Program

EGON PETRI will play this Sunday evening the Busoni transcription of Bach's Concerto in D minor and the Choral Preludes: "Awake, the Voice Commands," "In Thee is Joy," "I Call to Thee" and "Rejoice, Beloved Christians," with the *NBC Symphony*, under the direction of *Frank Black*. (WJZ at 8 p.m.)

Bach is a composer whose works show to advantage the Dutch pianist's philosophy of interpretation. Bach's music reflects an enormous discipline in emotion and in craftsmanship. So does Mr. Petri's piano playing.

"As nearly as an artist can, I should like to resemble a perfect wireless set, one that reproduces the music without any fault or imperfection, and without coloring the interpretation by temperament or by personality."

This statement by Mr. Petri suggests as nearly as words can his notion of piano-playing. In short, his is objective playing. Mr. Petri offers an intellectual approach to works of art. Grasping the composition, in large and in detail, he keeps his own personality quite in the background, letting the music tell its own story. This does not mean that Petri lacks emotion. In order to play Bach, Chopin or Liszt as he does, he must have an understanding of musical ideals in the time of these composers, and especially of their individual ideals. From this comprehension he necessarily feels the work which he interprets. Thus he recreates, according to his lights, the mood, the desire, the aspiration of the composer.

Petri's artistic objective is different from that of the performer who seeks to make his own powers of magnetism felt. His is not the same sort of interpretation as you get from the singer, for instance, who says: "I am not concerned with the composer's markings. My job is to make an impression on the consciousness of my audience."

We, as radio listeners, are more familiar with the latter method of interpretation. It is more colorful. A personality is always interesting, sometimes charming, intriguing. It at least arrests attention. We want to feel "it" on the stage, in politics, in the movies, as well as in the concert hall. We are in tune with the sound of "big names," the product, in part, of publicity. Exploited personality, however, does not always serve well the cause of art. Especially, it does not suit the works of Bach.

Petri's Bach

YOU WILL FIND that Mr. Petri elevates the Bach concerto far above mere ingenious laboratory experimentation. Of course, whether it is a useful thing for a piano to attempt the reproduction of organ effects is an open question.

Busoni, who was Petri's early teacher, achieves with superb musicianship and ingenuity his objective in making the transcription, as well as in putting the feeling of the original words into the choral preludes.



JOSEF LHEVINNE
The distinguished Russian pianist will be guest of the N. Y. Philharmonic Symphony on Sunday, November 19, at 3 p. m. over the CBS-WABC network.

His arrangement of the concerto is rich and full, extremely difficult, but at least exemplary of the texture and the grand character of Bach's music.

Mr. Petri plays the work with strict demarcation of dynamics, as if he were using an antique instrument of several keyboards. In like spirit, he gains the effect of sharply distinguished registers, and quite wonderfully suggests upon the piano that technique of emphasis natural to its mechanical opposite, the organ.

The end of this is to remind us to Bach's own era, and to give us through his music that healthy feeling of being a small part of the cosmic.

(CBS-WABC at 9 p. m.) *Mr. Stokowski starts his nightly series.*

FREDERICK STOCK will not conduct the broadcast performance of the *Chicago Symphony Orchestra* during the NBC welcoming festivities to Radio City (NBC-WJZ at 10 p. m. November 18). There will be a guest conductor from Austria.

Gossip

WRITING OF BUSONI calls to mind the story of the girl who, when introduced to the great pianist's wife, inquired, "Oh, are you Mrs. Bach-Busoni? . . . Perhaps *Lucrezia Bori* had something to do with the choice of "Peter Ibbetson" for the opening of the Met season on December 26. . . . If you enjoy choral singing and some exquisite music, tune in *Father Finn's* Paulist Choristers next Monday evening (NBC-WJZ at 8:30 p. m.). . . . *Lawrence Tibbett*, winner of the American Academy of Arts and Letters' gold medal for good diction on the stage, has been around the country this season singing a recital program entirely in English. The six former winners of this award are dramatic actors, this being the first time that the medal has gone to a singer. . . . *Howard Hanson*, whose opera, "Merry Mount," is to have its first stage presentation at the Met in February, may be heard directing the *Eastman School Symphony Orchestra* (NBC-WJZ, Thursday at 3:15 p. m.). . . . An addition to the broadcast repertoire of *Nino Martini* is the famous *Preis lied* from Wagner's "Die Meistersinger" (CBS-WABC Sunday at 9 p. m.).

JOHN McCORMACK chooses his own selections. Without having the slightest information about it, I'll venture that no advertising agent, nor sponsor's wife, gives him advice on songs to sing. Consequently, his programs are natural, spontaneous . . . his own. His advance list for this week (Nov. 22, NBC-WJZ at 9:30 p. m.) includes the aria "Gloire Al Canto Mio" from Petri's early opera "Euridice," Schubert's "Ave Maria," and Cadman's "Candle Light," and "Nelly my Love and Me," "Soft are your Arms" and "The Irish Emigrant". . . . Too bad *Albert Spalding* isn't allowed to play uninterruptedly for a half-hour, or at least for fifteen minutes, without the abrupt and insensitive clash of mood and music that destroys the effectiveness of his playing.



"STAR STATIC" GAME PRIZE WINNERS

These two ladies won \$600 in the Radio Guide Star Static Game, awards for which were announced in a recent issue. Left, Faye Scott, 227 Linn St., Peoria, Ill., winner of \$500 first prize and right, Virginia L. Robinson, 1730 Fifth St., Portsmouth, O., winner of \$100 third prize. Although many entries were received none was entirely correct.

11:00 P.M.
NBC—Blue—Mountain Music; William Wirges' Orchestra; Macy and Smalle, songs and piano; WJZ
CBS—Presenting Mark Warnow: WABC
NBC—Red—Meyer Davis' Orchestra; WEAFF WGY WCHS WTIC
KDKA—Sports
WBZ-WBZA—Weather and Sports Review
WCAU—Boake Carter, talk
WEEI—Weather, Road, Fishing forecasts and News Dispatches
WNAC—Meyer Davis' Orchestra
WOR—"Moonbeams"
WTAG—News Bulletins; Weather Report
11:15 P.M.
NBC—Blue—The Poet Prince; Anthony Frome, tenor; WJZ WBZ WBZA
CBS—To be announced: WABC WDRC WEAN WORC WAAB
NBC—Red—The King's Jesters: WEAFF WTAG WEEI WTIC WGY WCHS
KDKA—Happy Felton's Orchestra
WCAU—The Meistersinger
11:30 P.M.
NBC—Blue—Enric Madriguera's Orchestra: WJZ
CBS—Ozzie Nelson's Orchestra: WABC WDRC WEAN WNAC WORC
NBC—Red—Don Bestor's Orchestra: WEAFF WTAG WCHS WTIC

WCAU—Vincent Travers' Orchestra
WEEI—Jack Denny's Orchestra
WGY—Paradise Show Boat Orchestra
WOR—William Scott's Orchestra
11:45 P.M.
CBS—Ozzie Nelson's Orchestra: WABC
KDKA—Marty Gregor's Orchestra
WCAU—Ernie Valle's Orchestra
12:00 Mid.
NBC—Blue—Charlie Kerr's Orchestra: WJZ WBZ WBZA
CBS—Eddie Duchin's Orchestra: WABC WNAC WCAU WEAN
NBC—Red—Ralph Kirbery, baritone: WEAFF WTIC WGY WEEI
KDKA—Marty Gregor's Orchestra
WOR—Reggie Childs' Orchestra
12:05 A.M.
NBC—Red—Carlos Molina's Orchestra: WEAFF WGY WTIC WEEI
12:30 A.M.
NBC—Blue—Henry King's Orchestra: WJZ WBZ WBZA
CBS—Little Jack Little's Orchestra: WABC WNAC WCAU WEAN
NBC—Red—Harry Sosnik's Orchestra: WEAFF WGY WTIC WEEI
KDKA—Tent Club
1:00 A.M.
CBS—Enoch Light's Orchestra: WABC
WCAU—Missing Persons Reports

Programs

JOSEPH LHEVINNE will play Chopin's piano concerto No. 2 in F minor on the Philharmonic program November 19 (CBS-WABC at 3 p. m.). *Bruno Walter* will conduct Bach's *Weiner Tocata* in C major. The symphony on this program is Beethoven's Seventh, which Wagner termed the "apotheosis of the dance". . . . Mr. Walter conducts only four more broadcasts before he leaves for a tour of Europe, which includes all the principal musical centers except those in Germany.

There is a Philadelphia Symphony broadcast Friday, November 24 (CBS-WABC at 2:30 p. m.) and on the following Tuesday

HOME LIFE VS. CAREERS

By Dorothy Goulet

(Continued from Page 5)

the stern taskmaster that they found the legitimate stage. For it is in the quietude and peace of Dunrovin that they prepare their script for the Blackstone Plantation and the Bond Bakers programs which they have made so popular. Then they go to New York for their broadcasts, and hurry back home. None of the long sleeper hops, incommensurate hotel rooms, and hastily snatched restaurant meals. Not a bit of it. You ought to see Dunrovin.

They both have hobbies that contribute to their happiness and contentment. Frank likes a good stud poker game, and in the upholstered basement of Dunrovin is a spacious room where such gatherings can be, and are, held regularly. Frank also finds time to sandwich its details in with his radio work. He writes songs—seven or eight a year. He has always maintained that average. Indeed, it was Frank Crumit who wrote the famous "Buckeye Battie Cry" which has sent so many of his Alma Mater's football teams out to

victorious gridiron battles. And in collaboration with Grantland Rice, his lifelong friend, he also wrote "Come on Commodore," for Rice's Alma Mater, Vanderbilt University. Frank's golf game is almost good enough to land him a pro job at a country club if he ever tires of radio. He shoots consistently in the 70's.

Julia has not given up her sewing circle, her bridge clubs, her ladies aid, or any of the other affiliations which are a part of the life of the well-to-do suburban matron.

By the way, that giggle of hers—some of you like it and some of you don't—but you who don't will just have to make the best of it. There is nothing of the stage about that giggle. It is just her own, like her blonde hair, her big gray eyes, and her shell-like pink and white complexion.

But there they are, the two of them, with their memories of glamorous stage nights, and perched on greater heights of fame than ever they were in what they would have called their hey-day. A pretty picture, they make—two people very much in love.

Thursday, Nov. 23 Edward MacHugh ^{10:00 A.M.}_{NBC} Elmer Everett Yess ^{8:00 P.M.}_{CBS}

8:00 A.M.
 NBC—Blue—Morning Devotions; mixed trio: WJZ KDKA WBZ WBZA
 CBS—Salon Musicale, Vincent Sorey's Orchestra: WABC WCAU
 NBC—Red—Radio City Organ, Richard Liebert: WEAFF WWSH WGY
WDRB—Shoppers' Special
 WEAN—The Shopper's Exchange
 WEEI—Meteorologist Talk; morning news
 WNAC—Shopping Around the Town
 WOR—Variety Act, produce reporter and weather
WORC—Morning Watch
 WTAG—Gene and Glenn (NBC)
 WTIC—Collin Driggs, organist
8:10 A.M.
 WOR—Daily Produce Reporter
8:15 A.M.
 NBC—Blue—Don Hall Trio: WJZ KDKA WBZ WBZA—Jack and Jerry Foy with Billy Brandon
 WWSH—Morning Devotions
 WEEI—Caroline Cabot's Shopping Service
 WOR—Al Woods, songs and patter
 WORC—Musical Time Table
8:30 A.M.
 NBC—Blue—Lew White, organist: WJZ KDKA WBZ WBZA
 NBC—Red—Cheerio; inspirational talk and music: WEAFF WWSH WGY WTIC
WAAB—Francis J. Cronin, organist
 WEAN—Providence School Committee Program
 WOR—Martha Manning, talk
8:45 A.M.
 CBS—Havens and Mack: WABC WEAN—Bob White's Scrap Book
 WCAU—Rise and Shine
 WEAN—Bob White's Scrap Book
8:55 A.M.
 WCAU—Rise and Shine
 WNAC—Dr. Wynne Health Talk
9:00 A.M.
 NBC—Ted Black's Orchestra: WEAFF WTIC
 CBS—The Eton Boys; Male Quartet: WABC WORC WDRB WCAU WNAC
 WEAN
 NBC—Blue—The Breakfast Club, dance band: WJZ KDKA
 WAAB—The Shopper's Special
 WBZ WBZA—Virginia Reade, talk
 WWSH—Morning Trade Review
 WEEI—Clothes Institute
 WGY—Forrest Willis, crooner
 WOR—George Jordan, Jr., talk
 WTIC—Women's Radio Bazaar
9:15 A.M.
 NBC—Red—Landt Trio and White: WEAFF WTIC WWSH WGY
 CBS—In the Luxembourg Gardens: WABC WDRB WCAU
 WEAN—The Globe Trotter; News Flashes
 WOR—Miss Katharine 'n' Calliope, talk
9:25 A.M.
 WNAC—The Mystic Glove
9:30 A.M.
 NBC—Red—Bradley Kancaid, the Mountain Boy: WEAFF WTIC WWSH WGY
 KDKA—Style and Shopping Service
 WBZ WBZA—Breakfast Club (NBC)
 WCAU—Words and Music
 WORC—Don Ross, the serenader
 WEAN—Don Ross, the serenader
 WNAC—Don Ross, the serenader
9:45 A.M.
 CBS—The Mystery Chef, recipes: WABC WEAN WORC WCAU WAAB

'R'you listenin'

NEW PROGRAM

TONY WONS SCRAP BOOK

Added feature.
 Brilliant two piano team
 Keenan & Phillips.

Sponsored by makers of
JOHNSON'S WAX

WCAU
 Monday and Thursday
 11:30-11:45 A.M. E.S.T.

COLUMBIA CHAIN

NBC—Red—Wife Saver, Allan Prescott:
 WEAFF WTIC WTIC WWSH WGY
 KDKA—News; Work-a-day Thots
 WDRB—Ray Felletter, pianist
 WNAC—The Yankee Mixed Quartet
 WOR—Sherman Keene's Orchestra
10:00 A.M.
 NBC—Blue—Edward MacHugh, The Gospel Singer: WJZ KDKA
 CBS—Bill and Ginger, songs: WABC WAAB WCAU WDRB WEAN
 NBC—Red—Breen and de Rose, vocal and instrumental: WEAFF WWSH WTIC WEEI
WBZ WBZA—The Gospel Singer
 WGY—Georgia Wildcats
 WNAC—The Voice of the Apothecary
 WOR—Pure Food Hour
 WTIC—Banjo Twins
10:15 A.M.
 NBC—Blue—Clara, Lu 'n' Em; Louise Starky, Isabelle Carothers and Helen King, gossip: WJZ WBZ WBZA KDKA
 CBS—Visiting with Ida Bailey Allen: WABC WAAB
 NBC—Red—Morning Parade, variety musical: WEAFF WTIC WWSH WEEI
 WCAU—V. E. Meadows, beauty talk
 WDRB—McMullen Cooking School
 WEAN—McMullen Cooking School
 WGY—Skip, Step and Happiana
 WNAC—McMullen Cooking School
 WORC—McMullen Cooking School
 WTIC—Shopping Around
10:30 A.M.
 CBS—Carson Robinson's Crazy Buckaroos: WABC WAAB WCAU
 NBC—Blue—Today's Children; sketch: WJZ WBZ WBZA KDKA
 WWSH—Swift and Co. Program
 WEEI—The Happy Rambler
 WGY—Shopping Bag
 WTIC—Swift and Co. Program
 WTIC—Happy Rambler
10:45 A.M.
 NBC—Blue—Magic Moments; Marcella Shields and Walter Scanlon, comedy team; Pollock and Lawnhurst, piano team; Food Talk: WJZ WBZ WBZA KDKA
 CBS—Melody Parade: WABC WAAB WEAN WORC WDRB
 WCAU—Bud Shays, songs
 WEEI—School of Cookery
 WGY—School of Cookery
 WNAC—Song Album, Joan Martin, soprano
 WTIC—Morning Parade (NBC)
 WTIC—Pop Concert; Christiaan Kriens, director
11:00 A.M.
 NBC—Blue—Four Southern Singers Quartet: WJZ KDKA WBZ WBZA
 CBS—Sunny Side Up: WABC WDRB WCAU WEAN WNAC
 NBC—Galaxy of Stars: WGY
 WAAB—Uncle Ted the Farm and Garden Expert
 WWSH—School of Cookery
 WEEI—Friendly Kitchen Program
 WOR—Nell Vinick, beauty talk
 WORC—Morning Melodies
 WTIC—School of Cookery
11:15 A.M.
 NBC—Red—Cooking School with Frances Lee Barton: WEAFF WTIC WTIC WWSH WGY
 CBS—Sunny Side Up: WABC
 NBC—Blue—Singing Strings: WJZ KDKA—Sammy Fuller
 WAAB—Shopping with Dorothy Deaa
 WBZ WBZA—Carl Lamson Musicale
 WCAU—School of Cookery
 WOR—School of Cookery
 WORC—Sunny Side Up (CBS)
11:30 A.M.
 NBC—Blue—Rhythm Ramblers; Orchestra; Edna Odell, contralto; Charles Howard, tenor: WJZ WBZ WBZA KDKA
 CBS—Tony Wons with Keenan and Phillips: WABC WNAC WEAN WCAU
 NBC—Red—U. S. Navy Band: WEAFF WTIC WWSH WGY WTIC
 WDRB—Everyone likes Sponge Cake
 WOR—Ann Stevens' Thrift Hour
 WORC—Marlboro Community Program
11:45 A.M.
 CBS—Academy of Medicine, speaker: WABC WORC WEAN
WBZ WBZA—The Monitor Views the News
 WCAU—Red Hot and Blue
 WDRB—Phil Boudini, one-man accordion band
 WNAC—News from the Stores
 WOR—To be announced
 WTIC—Minute Manners
11:50 A.M.
 WNAC—Correct Time, Weather Report
12:00 Noon
 NBC—Red—Henrietta Schumann, pianist: WEAFF WTIC WWSH WGY
 CBS—The Voice of Experience: WABC WDRB WCAU WNAC WEAN
 NBC—Red—Cheri MacKay; Merry Macs, harmony team: WGY
 NBC—Blue—Gene Arnold and his Comedians: WJZ KDKA WBZ WBZA
 WAAB—Francis J. Cronin at the console
 WOR—Allen Meaney, The Musical Director
 WORC—Francis J. Cronin, organist

12:15 P.M.
 NBC—Blue—Ward and Muzzy, piano duo: WJZ
 CBS—Connie Gates, songs: WABC WNAC WDRB WORC WEAN
 NBC—Red—Johnny Marvin, songs: WEAFF WTIC
 KDKA—Four Aces
 WBZ WBZA—Agriculture Market Report
 WCAU—Lucy Grey Black Interviews
 WWSH—Farm Flashes; Stocks; Weather
 WEEI—News Despatches
 WGY—Salt and Peanuts, songs
 WOR—Variety Entertainment
12:25 P.M.
 WEAN—Lucy Lee's Shopping News
12:30 P.M.
 NBC—Blue—National Farm and Home Hour; Walter Blaufuss' Orchestra: WJZ WBZ WBZA
 CBS—News Flashes: WABC WNAC WCAU WORC WEAN WDRB
 NBC—Red—On Wings of Song, string trio: WEAFF
 KDKA—News, Markets
 WAAB—Stock market quotations and news
 WWSH—Dance Marathon
 WEEI—Boston Farmers Produce Market Report
 WGY—WGy Farm Program
 WTIC—Produce Market Report: Farm Flashes
 WTIC—Farm and Home Forum
 WOR—To be announced
12:35 P.M.
 CBS—George Scherban's Russian Gypsy Orchestra: WABC WNAC
 WCAU—A Woman Looks at the World
 WDRB—The Ad-liner
 WEAN—News Flashes
 WTIC—Farm Flashes
12:45 P.M.
 KDKA—Ernie Holst's Orchestra
 WAAB—Farm Flashes
 WCAU—The Noontimers
 WWSH—On Wings of Song (NBC)
 WEAN—Around the Town
 WEEI—"A Bit of This and a Bit of That" with Caroline Cabot
 WGY—Stock Reports
 WORC—Concert Miniatures (CBS)
 WTIC—On Wings of Song (NBC)
12:55 P.M.
 WOR—Albert Bartlett, the Tango King
1:00 P.M.
 CBS—Marie, the Little French Princess: WABC WNAC WCAU
 NBC—Red—Market and Weather Reports: WEAFF
 KDKA—Farm and Home Hour (NBC)
 WAAB—The Circus Marathon
 WWSH—To be announced
 WGY—Albany on Parade
 WOR—Dr. Wynn's Health Talk
 WORC—Danielson Community Program
 WTIC—News Bulletins; Weather Report
 WTIC—Blue Room Echoes; Joseph Blume's Orchestra
1:05 P.M.
 WOR—Musical Revue
1:15 P.M.
 CBS—Reis and Dunn, comedy and songs: WABC WDRB WAAB
 NBC—Red—Ortiz Tirado, tenor: WEAFF WEEI WTIC
 WCAU—Albert Bertlett, The Tango King
 WEAN—General Mills Program
 WNAC—The Shopper's Exchange
1:20 P.M.
 WCAU—Harold Knight's Orchestra
1:25 P.M.
 WEAN—Dr. Royal S. Copeland's Health Talk
 WTIC—How Clean Is Clean, Earle Borman
1:30 P.M.
 NBC—Blue—Rex Battle's Concert Ensemble: WJZ WBZ WBZA
 NBC—Red—Maurice Lee's Ensemble: WEAFF WTIC WWSH WGY WTIC
 CBS—Easy Aces, drama: WABC WCAU WAAB—Luncheon Music
 WDRB—Farm Adjustment News
 WEAN—Going Forward with Providence
 WOR—Bide Dudley; Theatre Club of the Air
1:45 P.M.
 CBS—"Painted Dreams," drama: WABC WCAU
 WAAB—Sam Bittel's Orchestra
 WBZ WBZA—Governor Ely's Committee on Street and Highway Safety
 WDRB—Otto Neubaum and Cliff Benson, piano and songs
 WOR—Freddy Farber and Edith Handman, variety act
1:55 P.M.
 WNAC—Dr. Royal S. Copeland's Health Talk
2:00 P.M.
 CBS—Ann Leaf at the organ: WABC WDRB WNAC
 NBC—Blue—Musical Originalities; tenor; soprano; orchestra: WJZ WBZ WBZA KDKA
 NBC—Red—Dick Fiddler's Orchestra: WEAFF WWSH WTIC

WAAB—Matinee Notes
 WCAU—Dr. Copeland Health Talk
 WEEI—Silver Lining Hour
 WGY—Paul Curtis, tenor; Floyd Haer, baritone
 WOR—Dr. Arthur Frank Payne; The Psychologist Says
 WTIC—Playhouse Matinee
2:05 P.M.
 WCAU—The Warwick Sisters
2:15 P.M.
 CBS—The Romance of Helen Trent: WABC WCAU
WBZ WBZA—To be announced
 WEEI—Sketch (NBC)
 WGY—Household Chats
 WOR—Grin and Bear It, comedy and songs
2:30 P.M.
 NBC—Blue—Babes in Hollywood, sketch with Arthur and Florence Lake: WJZ
 CBS—American School of the Air: WABC WNAC WDRB WEAN
 NBC—Red—Trio Romantique: WEAFF WGY
 KDKA—KDKA Home Forum
 WAAB—The Last of the Mohicans
 WCAU—Women's Club of the Air
 WWSH—Food Hour
 WEEI—Food Hour
 WOR—Genevieve Pitot, piano recital
 WTIC—Food Hour
 WTIC—New England Kitchen
2:45 P.M.
 NBC—Blue—The Pioneers, Male Quartet: WJZ KDKA
 NBC—Red—"An Unique Art: Japanese Colorprints," Huger Elliott: WEAFF
WBZ WBZA—Chickering Hour
 WGY—Barnacle Bill, the Sailor
 WOR—Tamerlayne, talk
 WTIC—Daytime Dancers, Luther Martin, director
2:55 P.M.
 WOR—Health Talk by Dr. Royal S. Copeland
3:00 P.M.
 NBC—Blue—Words and Music: WJZ
 CBS—Metropolitan Parade: WABC WDRB WEAN WNAC
 NBC—Red—Echoes of Erin: WEAFF WEEI WTIC WWSH
 KDKA—Federation Penna. Women
 WAAB—News Flashes
 WCAU—Tea Dances
 WGY—Antoinette Halstead, contralto
 WOR—Charles Lochridge, bridge
 WTIC—Daytime Dancers
3:15 P.M.
 NBC—Blue—Eastman School Symphony Orchestra: WJZ KDKA
 NBC—Red—The Upstaters, male quartet: WEAFF WTIC WWSH WGY
 WAAB—To be announced
WBZ WBZA—"Health", Dr. Royal S. Copeland
 WCAU—WCAU Women's Club of the Air
 WOR—Show Boat Boy, harmony team
 WTIC—Studio Variety Program
3:20 P.M.
 WBZ WBZA—Duke Deye's Hickory Nuts
3:30 P.M.
 CBS—National Student Federation Program: WABC WDRB WEAN WNAC
 NBC—Red—Woman's Radio Review, Claudine Macdonald orchestra: WEAFF WTIC WWSH
 WAAB—Sandy and his Hi-De-Ho Orchestra
WBZ WBZA—Home Forum Cooking School; Mildred W. Carlson
 WCAU—Bon Bon Buddies
 WEEI—Reading Circle
 WOR—Byron Holiday, baritone and orchestra
 WTIC—The Mixing Bowl with Florrie Bishop Bowring
3:45 P.M.
 CBS—Curtis Institute of Music Program: WABC WDRB WEAN WNAC WCAU
 WAAB—Harry E. Rodgers, organist
 WOR—Leo Freudberg's Orchestra
4:00 P.M.
 NBC—Blue—Betty and Bob, drama: WJZ KDKA WBZ WBZA
 NBC—Red—Winters and Weber, organists: WEAFF WGY WTIC
 WAAB—Hits and Encores
 WWSH—Y. W. C. A. Program
 WEEI—News Despatches; Stock Exchange Quotations
 WOR—Dr. H. I. Strandhagen
4:15 P.M.
 NBC—Blue—International Broadcast from London; speech: WJZ WBZ WBZA
 KDKA—To be announced
 WEEI—Winters and Weber, Organ Duo (NBC)
 WGY—Through the Hollywood Looking Glass with Frances Ingram
 WNAC—New England Teachers Association Program
 WOR—Love Racketeers, vocal duo
4:30 P.M.
 CBS—News Flashes: WABC WNAC WDRB WCAU WEAN
 NBC—Red—Tea Dansant, Loretta Clements, pianist: WEAFF WTIC WWSH WEEI

KDKA—News and Markets
 WBZ WBZA—Songs and Impersonations
 WGY—Carmelo Cascio, pianist
 WOR—Waltz Time; orchestra
4:35 P.M.
 CBS—American Legion Speaker: WABC WNAC WDRB WEAN
 WCAU—Tango Tunes
4:45 P.M.
 NBC—Thursday Special; soprano, baritone, orchestra: WJZ
 CBS—Ye Happy Minstrel and Tiny Band: WABC WCAU WEAN WDRB WNAC
 NBC—Red—The Lady Next Door, children's program: WEAFF WEEI WTIC
 CBS—Artists Recital: WORC
 KDKA—Billy Leech
WBZ WBZA—Songs and Impersonations
 WWSH—Westbrook Hour
 WGY—Stock Reports
 WOR—Jimmie Briery, baritone; orchestra
5:00 P.M.
 CBS—Skippy, children's playlet: WABC WEAN WCAU WDRB WAAB
 NBC—Red—Musical Varieties: WEAFF WTIC WWSH
WBZ WBZA—Agricultural Markets; E. J. Rowell
 WEEI—Neapolitan String Quintet
 WNAC—Five O'Clock Revue
 WOR—Studio Orchestra
 WORC—To be announced
5:05 P.M.
 WOR—Program Resume
5:15 P.M.
 NBC—Blue—Dance Orchestra: WJZ
 CBS—George Hall's Orchestra: WEAN WORC WAAB WDRB
 CBS—On the Air Tonight: WABC KDKA—Kiddies Club
WBZ WBZA—The Monitor Views the News
 WCAU—Sam Moore and Agnes Anderson
 WGY—Santa Claus and Mickey Mouse
 WOR—Gypsy Orchestra and Robert Reud "Town Talk"
5:20 P.M.
 CBS—George Hall's Orchestra: WABC
5:25 P.M.
 WOR—Kay Costello, songs; Eddie Lambert, piano
5:30 P.M.
 NBC—Blue—The Singing Lady; nursery jingles, songs and stories: WJZ WBZ WBZA KDKA
 CBS—Jack Armstrong, All American Boy: WABC WNAC WDRB WCAU WEAN
 NBC—Red—Adventures of Dr. Dolittle, sketch: WEAFF WTIC WEEI
 WAAB—Melody Mart
 WWSH—Dramatization
 WGY—Smiling Ed McConnell, songs
 WOR—Kay Costello, songs; Eddie Lambert, piano
 WORC—Melody Mart
5:45 P.M.
 NBC—Blue—Little Orphan Annie, children's playlet: WJZ WBZ WBZA KDKA
 CBS—Stamp Adventurer's Club: WABC WEAN WORC WCAU WDRB WAAB
 NBC—Red—Ray Heatherton, baritone: WEAFF WTIC
 WWSH—Mahdi the Magician, drama
 WEEI—Sam Curtis' Radio Chat
 WGY—Uncle Ned and his Harmonizers
 WNAC—Sam Bittel's Orchestra
 WOR—"Open Sesame"; adventure story
6:00 P.M.
 NBC—Blue—Dick Messner's Orchestra: WJZ
 CBS—Buck Rogers in the Twenty-fifth Century, skit: WABC WDRB WORC WCAU WEAN WAAB
 NBC—Red—Xavier Cugat's Orchestra: WEAFF WTIC
 KDKA—News, Pat Haley
WBZ WBZA—Hank Keene's Hill Billies
 WWSH—Dance Marathon
 WEEI—The Evening Tattler
 WGY—Evening Grevities
 WNAC—Football, Jack Ingersoll
 WOR—Uncle Don
6:15 P.M.
 CBS—Bobby Benson and Sunny Jim: WABC WAAB WEAN WDRB WORC WCAU
 KDKA—Sport Resume
WBZ WBZA—Happy Landings, drama with Mitzi Green
 WWSH—Al Buck's Sports Review
 WGY—Sports Parade; Jim Healey
 WNAC—Jacques Fischer's Orchestra
6:30 P.M.
 NBC—Blue—Old Songs of the Church; vocalists with organ: WJZ
 CBS—Eddie Dooley, the Football Reporter: WABC WDRB WEAN WORC WCAU WNAC
 NBC—Red—John B. Kennedy: WEAFF WTIC
 KDKA—Evensong
 WAAB—Harry E. Rodgers at the Console
WBZ WBZA—Sports Review, Bill Williams
 WWSH—Mitzi Green in "Happy Landings"
 WEEI—News Despatches; Concert Pianist
 WGY—Cowboy Band
 WOR—Mitzi Green in "Happy Landings"

Show Boat 9:00 P.M.
NBC

(THURSDAY CONTINUED)

6:45 P.M.

NBC—Red—Sizzlers Trio: WEAF
CBS—Little Italy: WABC WDRG WAAB
WEAN WCAU
NBC—Blue—Lowell Thomas, Today's News
WJZ WBZ WBZA KDKA
WCSH—Henley Kimball Co.
WEEI—To be announced
WGY—Country Club
WNAC—The Merry-Go-Round
WOR—Frances Hunt, songs
WORC—Weather Report
WTAG—Worcester Powers Coke Presentation

6:55 P.M.

WOR—Intimate Hollywood News

7:00 P.M.

NBC—Blue—Amos 'n' Andy: WJZ WBZ
WBZA KDKA
CBS—Myrt and Marge, back-stage drama:
WABC WNAC WDRG WCAU WEAN
NBC—Red—Mountaineers, hillbilly songs:
WEAF
WAAB—News Flashes
WCSH—Moe and Nell
WEEI—The Edison Program
WOR—Ford Frick, Sports Resume
WORC—Heralding the News
WTAG—The Sizzlers (NBC)

7:15 P.M.

NBC—Blue—Three Musketeers, dramatic
sketch: WJZ WBZ WBZA
CBS—Just Plain Bill, drama: WABC
WNAC WCAU
NBC—Red—Billy Batchelor, dramatic
sketch: WEAF WTAG WGY WCSH
KDKA—Marvelous Melodies
WAAB—Jacques Fischer's Orchestra
WDRG—Captain Tim; Stamp Club
WEAN—Music on Parade; Orchestra and
Mary Phillips, soloist
WEEI—After Dinner Revue
WOR—Purdy Brothers; Arthur Allen and
Parker Fennelly

7:30 P.M.

NBC—Blue—Cyrena Van Gordon, soprano;
orchestra: WJZ
CBS—Jack Denny's Orchestra; Jeannie
Lang, Paul Small, vocalists: WABC
WDRG WCAU
NBC—Red—Lum and Abner, skit: WEAF
WGY WCSH WTAG WEEI
KDKA—Lois Miller, organist
WAAB—The Circus Marathon
WBZ-WBZA—Laprel Brothers, quartet
WNAC—Voice of the 'Cello
WOR—"Terry and Ted", adventure story;
Don Carney, narrator

7:45 P.M.

NBC—Blue—Concert Footlights: WJZ
CBS—Boake Carter; newscaster: WABC
WNAC WCAU
NBC—Red—The Goldbergs; comedy
sketch: WEAF WCSH WTAG WEEI
WGY
WDRG—Brunswick Orchestra
KDKA—News of the Air
WAAB—Brunswick Orchestra
WBZ-WBZA—Tessie the Typist
WEAN—News Flashes
WOR—Al and Lee Reiser, two pianos;
John Kelvin, tenor
WORC—New England Council Program

8:00 P.M.

NBC—Blue—Captain Diamond's Adven-
tures: WJZ KDKA WBZ WBZA
CBS—Elmer Everett Yess: WABC WNAC
WDRG WCAU WEAN
NBC—Red—Rudy Vallee's Orchestra;
guest artists: WEAF WTAG WEEI WGY
WCSH
WOR—De Marco Sisters and Frank Sher-
ry, tenor

8:15 P.M.

CBS—Singin' Sam; Harry Frankel, bari-
tone: WABC WDRG WCAU WNAC
WEAN
WAAB—New England Council
WOR—Harrison Grey Fiske, "Little Old
New York"
WORC—To be announced

8:30 P.M.

CBS—Harlem Serenaders; Hall Johnson
Singers; Claude Hopkins' Orchestra:
WABC WDRG WORC WEAN WNAC
NBC—Blue—Adventures in Health; Dr.
Herman Bandesen; dramatized health
talk: WJZ WBZ WBZA KDKA
WAAB—"Ebb Tides", dramatization
WCAU—"New Deal on Main Street"
WOR—Lone Star Rangers with Tex Ritter

8:45 P.M.

NBC—Blue—The Revelers, Quartet: WJZ
KDKA WBZ WBZA
WEAN—"Mo and Nel"

9:00 P.M.

NBC—Blue—Death Valley Days; dramatic
program: WJZ KDKA WBZ WBZA
CBS—Dedication of WJSU Studios: WABC
WDRG WEAN WNAC
NBC—Red—Captain Henry's Show Boat;
Lanny Ross, tenor: WEAF WGY WTAG
WCSH WEEI
WAAB—Harry E. Rodgers at the console
WCAU—Herb Gordon's Orchestra
WOR—To be announced

9:15 P.M.

WAAB—Meyer Davis' Dance Band
WCAU—Newspaper Adventures
WOR—Frank and Flo, the strollers

There was a Commander named Settle,
Who had a gondola of metal,
To pierce stratosphere,
He tried high a year
Until he had listeners a-nettle.

The announcers who were to relate
The stratosphere flight could be late
Because the balloon,
Though it may ascend soon,
I doubt they will ever inflate.

PERHAPS you've noted the in-
creased concentration on the
kilocycles the past few weeks
of the proprietary medicine
makers and the get-fat-get-lean aid
salesmen?

If you've wondered, here's the
answer. A proposed amendment to
the federal pure food and drugs act
would bar medical advertising from
the airwaves (and other media as
well). So, just to take advantage
of a good thing before Congress
convenes and passes (if it does)
the bill, the proprietary remedy lads
are buying all available time on the
air.

They hope to sell while the sell-
ing's good. What their next move
will be is in doubt, but they are
going together to lobby against the
legislation. Failing, no doubt there
will be a test case pushed through
to the Supreme Court to establish
the constitutionality of the act.

One wonders what such a law
would do to many favorite programs
with a good health appeal. What
will happen to Rudy Vallee's Vari-
ety Hour, the Crime Club, Yeast
Foamers, Galaxy of Stars, Gene Ar-
nold and his Commodores, Circus
Days, the NBC Barn Dance, the
Big Show, American Album of Fam-
iliar Music and Albert Spalding?

It must have been "hard" for
Columbia to issue that state-
ment that they would not carry
hard liquor advertising after the
repeal. . . . How about NBC?
. . . . Which reminds us to hand
CBS a plum for that excellent
dramatic show which portrayed
the rise and fall of prohibition.

9:30 P.M.

CBS—Columbia Dramatic Guild: WABC
WNAC WEAN
NBC—Blue—Wayne King's Orchestra:
WJZ WBZ WBZA KDKA
WDRG—Tony Pestrutto's Club Hollywood
Orchestra
WOR—Elsie Thompson, organist

9:45 P.M.

WAAB—News Flashes
WOR—Percy Waxman, interviewing the
authors

10:00 P.M.

CBS—Deep River; Willard Robison,
Evangelist of Rhythm: WABC WDRG
WCAU
NBC—Blue—"Hands Across the Border,"
program to Canada; Soloists and or-
chestra: WJZ KDKA WBZ WBZA
NBC—Red—Paul Whiteman's Orchestra;
Deems Taylor, master of ceremonies:
WEAF WCSH WTAG WEEI WGY
WAAB—Hughie Connor's Orchestra
WEAN—Fabien Sevitzky, Professor Rogers
WNAC—Fabien Sevitzky; Professor Rogers
WOR—Merle Johnston's Saxophone Quar-
tet

10:15 P.M.

WAAB—Willard Robison's Orchestra
(CBS)
WOR—Harlan Eugene Read

10:30 P.M.

CBS—Columbia News Service: WABC
WEAN WAAB WDRG
NBC—Blue—Echoes of the Palisades; Ar-
cher Gibson, organist; mixed chorus:
WJZ KDKA
WBZ-WBZA—Lew Conrad's Orchestra
WCAU—To be announced
WNAC—"Over the Cameraman's Should-
er" with Alton Blackington
WOR—"The Jolly Russians," featuring
Adia Kuznetzoff and Nicolina
WORC—Cocoanut Grove Orchestra
WTAG—Organ Melodies

10:45 P.M.

CBS—Gladys Rice, soloist; concert or-
chestra: WABC WAAB WDRG WEAN
WORC
WBZ-WBZA—Late News Flashes
WCAU—Vincent Traver's Orchestra
WNAC—Weather Forecast; News Flashes

11:00 P.M.

NBC—Blue—Three Scamps, male trio:
WJZ WBAL

What's What:

THAT INTESTINAL AIL-
MENT, which has reached the epi-
demic stage, nailed Ann Courtney,
chief NBC-Chi hostess, but she's
better now and soon to come home
from the hospital. . . . As this goes
to press, Phil Baker is anxiously
awaiting Doc Stork, and Beetle
promises the baby will be an acro-
bat, he hopes. . . . Everyone's com-
menting on Pearl's "Meet the
Baron" film, so here goes: It isn't
half as funny as his broadcasts, and
why was Durante injected? . . . Ber-
nie's handsome chorister, Frank
Prince, dropped 26 pounds on ad-
vice of his doctor, and now can't
quit losing weight. Add to that a
threatening appendix. . . . One of
her admirers insists that Irene Beas-
ley is so good she shouldn't sing on
Ford programs. . . . only Lincoln.
Heh! But the gal is good.

By now you've read or heard
that good old Jimmy Wallington
took the 1933 good diction medal
award. Past winners were Cross,
Bach, Holbrook and Ross. Watch
RADIO GUIDE for a big page on
Jimmy.

JACK PEARL GETS a new one
out of a confession that he's using
an old one. He told a wheeze about
his Cousin Hugo being a pilot on a
farm. Charlie said, "That's an old
joke. I'm surprised at you for tell-
ing it." The Baron came back with,
"I know it, but he's an old pilot."
Incidentally, Cliff "Sharlie" Hall
has been stealing so many laughs from
Jack on the program that Jack's be-
ing ribbed about how good a straight
man he is for Cliff. . . . Howard Pe-
trie received a flock of congratula-
tions on his birthday, the 22nd. . .
Al and Lee Reiser, the two-piano
team, are not brothers but cousins.
. . . We wonder what the woman who
reads the tea leaves each week for
Alice Faye, Vallee's missus and hot-
charmer, tells her. . . This isn't a
fairly story, but once upon a time
Dick Humber managed Vallee. Now
it's just the opposite—Rudy has



One of the loveliest girls in radio is Babe Miller, vocalist with Barney Rapp's
orchestra heard over CBS before he recently went on tour. It's Louis Dean,
the announcer, taking in her smile. Hasn't she a beautiful voice?

taken Dick under his wing. . . Rudy's
contract at the Hollywood Restaura-
nt has been extended twelve weeks
due to capacity business. . . Don
Voorhees never uses a baton to di-
rect his orchestra, always a pencil.

Moscow's getting all set to ex-
change programs with us when
the recognition is arranged. Typi-
cal American tunes will be fea-
tured in the relayed shows.

Inside Pickups

REASON SPONSORS have balk-
ed at hiring the Casa Loma band
is that they have to sell for \$3,000
because they're out of town men
and would have to pay stand-by
musicians. . . . Ruth Etting is under
a two weeks' option at \$1,750 to a
prospective sponsor. . . . NBC spent
a whole year building up Borrah
Minnevitich and his mouth harp
choir, only to have his manager sell
them to a New York local sponsor
on WOR. . . . The day after Frank
Black, NBC's general musical di-
rector, blasted the so-called classic
composers in a local paper for "lay-
ing down" by refusing to write for
radio, Paul Whiteman announced
his composer's scholarship. The big
lad doesn't miss a trick. . . . Happiest
guy in the world over Ruth Cam-
bridge's success as a radio narrator
is Walter Winchell, her boss for
whom she's been subbing.

Rumors continue to float
through about big executive
changes in the larger of the large
networks, but why bother you
about them. You're not inter-
ested.

CAMEL CIGARETTES, thinking
hard about the Casa Loma band,
are still hunting for an unusual

master of ceremonies. . . Victor
Young, the maestro, has junked
"pop" songs a while and is now
hard at work on a serious composi-
tion. Maybe he's after the White-
man award. . . . It is in George
Beatty's contract that he must stick
to his "Broken Arms" comedy mat-
terial for at least six weeks. . . .
Harmonians are off the NBC after
eight months of broadcast. . . . David
Freedman turned down a lucrative
offer to head the scenario depart-
ment of one of the major film com-
panies; too much radio script work.
. . . If Lew White, NBC, organist,
were to accept all radio fan invita-
tions to stop over at their homes
while he is enroute to that Florida
convention, he would reach St.
Petersburg in 1935.

Plums and —

NBC IS TO BE congratulated
upon the excellence of the programs
dedicating the Radio City studios.
Armistice night, we spent several
enjoyable hours listening to the fes-
tivities. The London two-way relay,
with General Harbord and Owen D.
Young conversing with David Sar-
noff, was of rare quality. One weak
note—or make it two—were the con-
tributions of Amos 'n' Andy and
Will Rogers. The former were fine
until they told a couple of bewil-
dered jokes that fell with a dull
thud, and Rogers was noticeably
nervous, not himself.

Vallee wins plums again, this
time for Richie Craig's grand
comeback appearance on Thurs-
day, November 9.

LAST, BUT NOT least, here are
many plums for the present series
of Easy Aces. They are better than
ever.

8:00 A.M.
NBC—Blue—Morning Devotions; mixed trio: WJZ KDKA WBZ WBZA
CBS—The Ambassadors, male quartet: WABC WCAU
NBC—Red—Organ Rhapsody, Richard Liebert: WFAE WCSH WGY
WDR—The Shoppers' Special
WEAN—The Shoppers' Exchange
WEEI—Meteorologist, Talk; News Flashes
WNAC—Shopping Around the Town
WOR—Freddy Farber and Edith Handman
WORC—Morning Watch
WTAG—Gene and Glenn (NBC)

8:15 A.M.
CBS—Sunny Melodies; Mark Warnow's Orchestra: WABC WCAU
NBC—Blue—Don Hall Trio: WJZ KDKA WBZ-WBZA—Jack and Jerry Foy with Billy Brandon
WCSH—Morning Devotions
WEEI—Caroline Cabot's Shopping Service
WOR—Something for Everyone; Ernest Nastzger
WORC—Musical Time Table

8:30 A.M.
NBC—Blue—Lew White, organist: WJZ KDKA WBZ WBZA
NBC—Red—Cheerio; inspirational talk and music: WFAE WEEI WGY WTAG WCAU
WAA—Francis J. Cronin, organist
WOR—Martha Manning, talk

8:45 A.M.
CBS—Havens and Martin, piano team: WABC
WCAU—Rise and Shine
WEAN—Going Forward with Attleboro

8:55 A.M.
WNAC—Dr. Shirley Wynne's Health Talk

9:00 A.M.
NBC—Blue—Breakfast Club, dance orchestra: WJZ KDKA
CBS—The Melodeers: WABC WDR WCAU WCAU WEAN WNAC
NBC—Red—To be announced: WFAE WTAG WCAU
WBZ-WBZA—Talk by Miss Virginia Reade
WEEI—Clothes Institute
WGY—Georgia Wildcats
WOR—Our Children, with Mary Olds; Edwin Nell, Jr., baritone

9:15 A.M.
CBS—Metropolitan Parade: WORC WDR WCAU
NBC—Red—Landt Trio and White: WFAE WEEI WTAG WCAU
CBS—The Three Gems; Jay Dennis, Ted Reese and Jane Wells, comedy and songs: WABC
WEAN—The Globe Trotter: News Flashes
WGY—Dottie and Bill, the Married Melodists
WNAC—Anna De Forest, beauty specialist; musical interlude
WOR—Miss Kath'rine 'n' Calliope, talk

9:25 A.M.
WNAC—The Mystic Glove

9:30 A.M.
CBS—Metropolitan Parade: WABC WEAN WNAC
NBC—Red—Bradley Kincaid, the Mountain Boy: WFAE WEEI WCAU WCAU
KDKA—Style and Shopping Service
WBZ-WBZA—Breakfast Club, orchestra (NBC)
WCAU—Words and Music
WDR—Ann Page Household Chat
WOR—Webster Community Program
WTAG—Organ Selections

9:35 A.M.
WDR—Metropolitan Parade (CBS)

9:45 A.M.
NBC—Red—Al and Lee Reiser, piano duo: WFAE WCAU WEEI
KDKA—News, Minute Manners
WCAU—Mario deCampo, tenor and organ
WOR—WOR Ensemble
WORC—Metropolitan Parade (CBS)
WTAG—WTAG Radio Kitchen

10:00 A.M.
NBC—Blue—Josephine Gibson, Hostess Counsel: WJZ WBZ WBZA KDKA
CBS—Gordon, Dave and Bunny: WABC WAA WDR WCAU WEAN WORC
NBC—Red—The Mystery Chef, recipes: WFAE WCAU WEEI WTAG WGY
WNAC—Song Album; Walter Kidder, baritone
WOR—Marketing Club of the Air, Claire Sugden

10:15 A.M.
NBC—Red—Morning Home Circle, household philosophy: WFAE WTAG WCAU WEEI
CBS—Bill and Ginger, popular songs: WABC WEAN WNAC WCAU
NBC—Blue—Clara, Lu 'n' Em; Louise Starky, Isabelle Carothers and Helen King, gossip: WJZ WBZ WBZA KDKA
WAA—Phantom Fingers
WDR—Harold B. Smith pianist
WOR—The Singing Cowboy
WGY—Mid-Morning Devotions
WORC—Crockerville Mountaineers

10:30 A.M.
NBC—Blue—Today's Children; Sketch: WJZ WBZ WBZA KDKA
CBS—Carson Robison's Crazy Buckaroos: WABC WAA WDR WCAU WEAN
NBC—Red—The Story Singer: WFAE WCAU
WCSH—Swift Program

WEEI—Irving Kaufman, the Happy Rambler
WGY—Market Basket
WNAC—V. E. Meadows, beauty talk
WOR—College Art Association Lecture
WTAG—Swift Program

10:45 A.M.
NBC—Blue—Singing Strings, string ensemble: WJZ
CBS—Pedro de Cordoba; Will Osborne's Orchestra: WABC WEAN WNAC WCAU WDR
NBC—Red—Betty Crocker, cooking talk: WFAE WTAG WCAU WEEI
KDKA—Sammy Fuller
WAA—Cocanut Grove Orchestra
WBZ-WBZA—Duke Dewey's Hickory Nuts
WOR—WOR Ensemble
WORC—Whitinsville Community Program

11:00 A.M.
CBS—Cooking Close-ups; Mary Ellis Ames WABC WNAC WDR WCAU WEAN
NBC—Blue and Red—Music Appreciation Hour; Walter Damrosch's Symphony: WFAE WJZ KDKA WBZ WBZA WTAG WEEI WCAU
WAA—Martha Lee's Cooking School
WOR—What to Eat and Why, C. Houston Goudiss
WORC—Morning Melodies

11:15 A.M.
CBS—"Big Freddy" Miller, songs and patter: WABC WNAC WEAN WCAU WDR
WAA—Shopping with Dorothy Dean

11:30 A.M.
CBS—Tony Wons, "Are You Listenin'": WABC WEAN WNAC WORC WDR WCAU—Fur Trappers
WOR—Ann Stevens' Thrift Hour

11:45 A.M.
CBS—Ben Alley, tenor: WABC
CBS—Dancing Echoes: WORC WAA WCAU
WCAU—Patsy Darling and the Knickerbockers
WDR—Variety Musical Program
WNAC—News from the Stores
WOR—To be announced

11:50 A.M.
WNAC—Time, Weather Report

12:00 Noon
NBC—Blue—Rosalie Wolfe, soprano; Orchestra: WJZ KDKA
CBS—The Voice of Experience: WABC WCAU WDR WNAC WEAN
NBC—Red—Gene Arnold's Commodores: WFAE WTAG WEEI WGY WCAU
WAA—Going Forward with Quincy
WBZ-WBZA—The Monitor Views the News
WOR—Sherman Keene's Orchestra
WORC—Noonday Musicale; Francis J. Cronin, organist

12:15 P.M.
NBC—Blue—Wendell Hall, songs: WJZ
CBS—Gypsy Nina, songs: WABC WDR WNAC WORC WCAU WEAN
NBC—Red—Johnny Marvin, songs: WFAE WTAG
KDKA—Four Aces
WBZ-WBZA—New England Agriculture; Weather; Agricultural Market Reports
WCSH—Farm Flashes; Stocks; Weather
WEEI—News Dispatches; Stock Exchange Quotations; Produce Market Reports
WGY—Salt and Peanuts, songs
WOR—Variety Entertainment

12:25 P.M.
WEAN—Lucy Lee's Shopping News

12:30 P.M.
NBC—Blue—National Farm and Home Hour; guest speakers; Walter Blaufuss' Orchestra: WJZ WBZ WBZA
CBS—News Flashes: WABC WNAC WCAU WDR WEAN
NBC—Red—Rex Battle's Concert Ensemble: WFAE
KDKA—News; Markets
WCSH—Dance Marathon
WEEI—Farmers Produce Market Reports
WGY—WGY Farm Program
WOR—Organ Recital; Robert Bedell
WORC—News Reports
WTAG—News Flashes

12:35 P.M.
CBS—George Hall's Orchestra: WABC WNAC
WCAU—A Woman Looks at the World
WDR—The Ad-liner
WEAN—News Flashes
WTAG—Farm Flashes

12:45 P.M.
KDKA—Ernie Holst's Orchestra
WCAU—The Noontimers
WCSH—Main Appliance Co.
WEAN—Around the Town
WEEI—"A Bit of This and a Bit of That" with Caroline Cabot
WOR—George Hall's Orchestra (CBS)
WTAG—Shopping in the Mart

1:00 P.M.
CBS—Marie, the Little French Princess: WABC WCAU WNAC
NBC—Red—Market and Weather Reports: WFAE
KDKA—Farm and Home Hour (NBC)
WAA—The Circus Marathon
WCSH—Lyman B. Chipman Program
WGY—Albany on Parade

WOR—Dr. Wynne's Health Talk
WORC—Barre Merchants Program
WTAG—News Bulletins, weather report

1:15 P.M.
CBS—The Playboys, piano trio: WABC WDR
NBC—Red—Dick Fiddler's Orchestra: WFAE WTAG WEEI
WAA—Stock Market Quotations and News
WCAU—Albert Bartlett
WCSH—Dream Makers
WNAC—The Shoppers' Exchange

1:20 P.M.
WCAU—Doris Havens, pianist

1:30 P.M.
NBC—Blue—Merrie-Men, quartet: WJZ
CBS—Easy Aces, drama: WABC WCAU
NBC—Red—Orlando's Concert Ensemble: WFAE WEEI WCAU WTAG
KDKA—Ernie Holst's Orchestra
WAA—Farm Flashes
WBZ-WBZA—Strolling Tom
WDR—Farm Adjustment News
WEAN—Providence Firms You Should Know
WGY—Skip, Step and Happiana
WOR—Bobby Burns, Poetry Club of the Air

1:40 P.M.
WDR—The Songs of the Violin

1:45 P.M.
CBS—"Painted Dreams," drama: WABC WCAU
NBC—Blue—Smack Out, comedy duo; Marion and Jim Jordan: WJZ
WAA—Sam Bittel's Orchestra
WBZ-WBZA—Governor Ely's Committee on Street and Highway Safety
WEAN—Going Forward with New London
WGY—Balkan Melodies (NBC)
WOR—Afternoon Musicale

1:55 P.M.
WNAC—Dr. Royal S. Copeland's Health Talk

2:00 P.M.
NBC—Blue—Musical Originalities; tenor; soprano; Orchestra: WJZ WBZ WBZA KDKA
CBS—Mark Warnow's Novelty Orchestra: WABC WDR WNAC
NBC—Red—Magic of Speech; Vida Sutton: WFAE WCAU WEEI WTAG
WAA—Matinee Notes
WCAU—Virginia Kendrick, soprano
WEAN—Going Forward with Attleboro
WGY—Don Dixon, songs
WOR—Dr. Arthur Frank Payne; The Psychologist Says

2:15 P.M.
CBS—Romance of Helen Trent: WABC WCAU
WGY—Household Chats
WOR—Grin and Bear It, comedy and songs

2:30 P.M.
NBC—Blue—Babes in Hollywood, sketch with Arthur and Florence Lake: WJZ WBZ WBZA
CBS—Philadelphia orchestra, Leopold Stokowski, conductor WABC WNAC WDR WEAN
NBC—Red—Friday Steeplechase, variety show with orchestra and soloists: WFAE WTAG WGY WCAU
KDKA—Home Forum
WAA—The Last of the Mohicans
WCAU—Women's Club of the Air
WEEI—New England Kitchen of the Air
WOR—New York Newspaper Women's Club, talk

2:45 P.M.
NBC—Blue—Words and Music: WJZ WBZ WBZA
WAA—Piano Recital featuring Donald Van Wart
WOR—Tamerlayne, talk

3:00 P.M.
NBC—Blue—U. S. Marine Band: WJZ KDKA
WAA—News Flashes
WBZ-WBZA—Books and Authors
WCAU—Hits of Yesterday
WEEI—Friday Steeplechase (NBC)
WOR—Charles Lochridge, bridge

3:15 P.M.
WAA—To be announced
WBZ-WBZA—"Health", Dr. Royal C. Copeland
WCAU—Women's Club of the Air
WOR—To be announced

3:30 P.M.
CBS—Harrisburg Variety Program: WABC WCAU WNAC WDR WEAN
NBC—Red—Woman's Radio Review; orchestra; Claudine MacDonald: WFAE WCAU WEEI WTAG
WAA—Harry E. Rodgers, organist
WBZ-WBZA—Home Forum Cooking School; Mildred W. Carlson
WOR—Radio Garden Club

3:45 P.M.
WOR—Leo Freudberg's Orchestra

4:00 P.M.
NBC—Blue—Betty and Bob, drama: WJZ KDKA WBZ WBZA
CBS—Artist Recital: WABC WNAC WEAN WDR WCAU
NBC—Red—May We Present; orchestra; soloists: WFAE WTAG WCAU
WAA—Hits and Encores

WEEI—News Dispatches; Stock Exchange Quotations
WGY—Book News, Levere Fuller
WOR—Dr. H. I. Strandhagen; What's Beneath the Skin
WTIC—Walter Dawley, organist

4:15 P.M.
NBC—Blue—Rhythmic Serenade: WJZ
WBZ-WBZA—Little Star, Joan Ruth
KDKA—Utility Hall
WCSH—Margaret Whittier, soloist
WEEI—May We Present (NBC)
WGY—Billy Rose, tenor
WNAC—New England Teachers Association Program
WOR—Mildred Cole, contralto; orchestra

4:30 P.M.
NBC—Blue—Ed Kirkaby's Orchestra: WJZ
CBS—News Flashes: WABC WCAU WDR WEAN WNAC
NBC—Red—Talk by S. B. P. Mais, "The Modern Columbus": WFAE WTAG WEEI WTIC WGY
WBZ-WBZA—Doris Tirrell, pianist
WCSH—Musical Program

4:35 P.M.
CBS—U. S. Army Band: WABC WNAC WCAU WEAN WDR
KDKA—News and Markets
WBZ-WBZA—Health Clinic
WCSH—Margaret Whittier
WOR—Rhythm Rogues, comedy and songs

4:40 P.M.
WBZ-WBZA—Doris Tirrell, pianist

4:45 P.M.
KDKA—Ed Kirkaby's Orchestra (NBC)
WBZ-WBZA—Firenze Orchestra
WCSH—Loring Short and Harmon Program
WOR—William Hargrave, baritone; the California Vagabond

5:00 P.M.
NBC—Blue—To Be Announced: WJZ
CBS—Sippy, children's playlet: WABC WDR WEAN WAA WCAU
NBC—Red—Norman L. Cloutier's Modern Concert Orchestra: WFAE WTIC WTAG WCAU
KDKA—Uncle Tom and Betty
WBZ-WBZA—Agricultural Markets, E. J. Rowell, reports
WEEI—Health Forum; Dr. L. Burbank
WGY—Stock Reports
WNAC—Five O'Clock Revue
WOR—Studio Orchestra
WORC—Funfest

5:10 P.M.
WEEI—Piano Selections

5:15 P.M.
CBS—On the Air Tonight: WABC
CBS—Phil Regan, tenor: WDR WEAN WAA
KDKA—Kiddies' Club
WBZ-WBZA—The Monitor Views the News
WCAU—Sam Moore and Agnes Anderson
WEEI—Y. M. C. A. News
WGY—Norman L. Cloutier's Modern Concert Orchestra (NBC)
WOR—Shirley About New Jersey
WTAG—Adventures and Thrills with Capt. Jim Healey

5:20 P.M.
CBS—Phil Regan, tenor: WABC

5:30 P.M.
NBC—Blue—The Singing Lady; nursery jingles, songs and stories: WJZ WBZ WBZA KDKA
CBS—Jack Armstrong, All American Boy: WABC WNAC WDR WCAU WEAN
NBC—Red—Adventures of Tom Mix and his Straight Shooters: WFAE WEEI WTIC WTAG WGY WCAU
WAA—Melody Mart
WOR—Kay Costello, songs; Eddie Lambert, piano
WORC—Melody Mart

5:45 P.M.
NBC—Blue—Little Orphan Annie; children's skit: WJZ WBZ WBZA KDKA
CBS—Cowboy Tom: WABC WAA WORC WCAU
NBC—Red—Wizard of Oz, dramatization: WFAE WTIC WTAG WEEI WCAU WGY
WDR—Harold B. Smith, pianist
WEAN—Sam Bittel's Orchestra
WNAC—Sam Bittel's Orchestra
WOR—Count of Monte Cristo

6:00 P.M.
NBC—Blue—Henry King's Orchestra: WJZ WBZ WBZA
CBS—H. V. Kaltenborn: WABC WAA WDR WEAN
NBC—Xavier Cugat's Orchestra: WFAE WTIC
KDKA—News, Pat Haley
WCAU—The Canadians
WCSH—Dance Marathon
WEEI—The Evening Tattler, skit
WGY—Evening Brevities
WNAC—News; Weather
WOR—Uncle Don
WTIC—Wrightwell Clarion

6:15 P.M.
CBS—Bobby Benson and Sunny Jim: WABC WDR WORC WCAU WAA WEAN
KDKA—Sports, Program Preview
WBZ-WBZA—Joe and Bateese
WCSH—Al Buck's Sports Review
WGY—Joe and Eddie, comedy sketch
WNAC—Ranny Weeks' Orchestra

6:30 P.M.
NBC—Blue—Three X Sisters, harmony trio: WJZ
CBS—Eddie Dooley, the Football Reporter: WABC WORC WCAU WDR WEAN WAA
NBC—Red—Irene Beasley, blues singer: WFAE WTIC
KDKA—Evensong
WBZ-WBZA—Sports Review, Bill Williams
WCSH—Parkers Program
WEEI—News Dispatches; Farm News
WGY—Florence Rangers
WNAC—Detectives Black and Blue, skit
WOR—The Boys Club
WTAG—News Bulletin

6:35 P.M.
WTAG—Ware Pratt Program
WEEI—Piano Selections

6:45 P.M.
CBS—George Scherban's Russian Gypsy Orchestra WABC WAA WDR
NBC—Blue—Lowell Thomas; Today's News: WJZ WBZ WBZA KDKA
NBC—Red—Family Welfare Committee of New York City WFAE
WCAU—Harold Knight's Orchestra
WCSH—Your Folks and Mine; Drama
WEEI—Your Folks and Mine, Drama
WEAN—Marvelous Melodies
WGY—Red Davis, sketch
WNAC—Marvelous Melodies
WOR—Pauline Alpert, the Whirlwind pianist and orchestra
WTAG—Your Folks and Mine; Drama
WTIC—Your Folks and Mine; drama

7:00 P.M.
NBC—Blue—Amos 'n' Andy: WJZ KDKA WBZ WBZA
CBS—Myrt and Marge, back-stage drama: WABC WDR WNAC WCAU WEAN
NBC—Red—Shirley Howard, vocalist; Milton Rettenberg, pianist; guitar and male trio: WFAE WTIC WTAG WGY WCAU
WAA—Weather Forecast; News Flashes
WOR—Ford Frick, sports resume
WORC—Heralding the News

7:15 P.M.
NBC—Blue—Three Musketeers, drama: WJZ WBZ WBZA
CBS—Just Plain Bill, drama: WABC WNAC WCAU
NBC—Red—Billy Batchelor, dramatic sketch: WFAE WTAG WGY WCAU
KDKA—Silvertoppers
WAA—Jacques Fischer's Orchestra
WDR—Phyllis Chevalier, songs
WEAN—News Flashes
WEEI—After Dinner Revue
WOR—To be announced
WTIC—Mountain Melodeers

7:30 P.M.
NBC—Blue—Potash and Perlmutter, humorous sketch: WJZ KDKA WBZ WBZA
CBS—Music on the Air: WABC WNAC WDR WCAU WEAN
NBC—Red—Circus Days, drama: WFAE WGY WEEI
WAA—The Circus Marathon
WCSH—Uncle Ned, the Weather Man
WOR—"Terry and Ted", adventure story; Don Carney, narrator
WTAG—Uncle Ned, the Weather Man
WTIC—String Ensemble

7:45 P.M.
NBC—Blue—Irene Rich; Informal Chats on Hollywood: WJZ KDKA WBZ WBZA
CBS—Boake Carter, newscaster: WABC WCAU WNAC
NBC—Red—The Goldbergs; comedy sketch: WFAE WTIC WEEI WCAU
WAA—Hotel Brunswick Orchestra
WDR—Pick and Pat
WEAN—Hotel Brunswick Orchestra
WOR—Al and Lee Reiser; John Kelvin, tenor; orchestra
WORC—Organ Tones
WTIC—Studio Variety Program

8:00 P.M.
NBC—Blue—Ethel Shutta, Walter O'Keefe, Don Bestor's Orchestra: WJZ KDKA WBZ WBZA
CBS—Phil Dues, Frank Luther and Jack Parker, with Vivian Ruth, vocalist: WABC WNAC WDR WORC
NBC—Red—Jessica Dragonette, soprano and the Cavaliers; Grantland Rice, football talk: WFAE WTIC WCAU WGY WEEI WTIC
WCAU—Marvelous Melodies
WEAN—Billy Lossez' Concert Ensemble
WOR—Detectives Black and Blue, drama

8:15 P.M.
CBS—Edwin C. Hill; "The Human Side of the News": WABC WDR WCAU WNAC WEAN
WAA—Bette Brooks, contralto
WOR—The Loafers, Billy Jones and Ernie Hare

8:30 P.M.
CBS—The March of Time, dramatized news events: WABC WDR WCAU WEAN WNAC
NBC—Blue—Dangerous Paradise, sketch: WJZ KDKA WBZ WBZA
WAA—As I See It" with Richard D. Grant
WGY—WGY Farm Forum
WOR—"That's Life," dramatized news

Phil Harris

9:00 P.M. NBC

SHORT WAVE-DX

By Melvin Spiegel

(FRIDAY CONTINUED)

8:45 P.M.

NBC-Blue-Red Davis, dramatic sketch: WJZ WBZ WBZA KDKA WAAB-The Modern Minstrel WOR-Wee Willie Robyn, tenor; Marie Gerard, soprano

9:00 P.M.

NBC-Blue-Phil Harris' Orchestra; Leah Ray, blues singer: WJZ KDKA WBZ WBZA

CBS-Irvin S. Cobb, humorist; Orchestra: WABC WNAC WDRC WCAU WEAN WORC

NBC-Red-Fred Allen, comedian; Ferde Grofe's Orchestra: WEAF WTIC WGY WTAG WEEI WWSH

WAAB-Harry E. Rodgers, organist WOR-"The Talk of the Town," Revue of Music, Comedy and Drama, Jacob Ruppert

9:15 P.M.

CBS-Threads of Happiness; Tommy McLaughlin, baritone; Andre Kostelanetz: WABC WCAU WNAC WDRC WEAN WAAB-Meyer Davis' Orchestra

WOR-To be announced

9:30 P.M.

NBC-Blue-Phil Baker, the Jester; Mabel Albertson, actress; Harry McNaughton; orchestra; male quartet, harmony trio: WJZ WBZ WBZA KDKA

CBS-All America Football Show: WABC WNAC WDRC WCAU WEAN WORC

NBC-Red-Lee Wiley, songstress; Victor Young's Orchestra: WEAF WTIC WTAG WWSH WGY

WEEI-Fur Program

9:45 P.M.

WAAB-News Flashes

10:00 P.M.

NBC-Blue-Iron Master; Narrator and Band: WJZ KDKA WBZ WBZA

CBS-Olsen and Johnson, comedians; Harry Sosnik's Orchestra: WABC WEAN WDRC WORC WCAU WNAC

NBC-Red-First Nighter, drama: WEAF WEEI WTIC WTAG WWSH WHAM WGY WSYR

WAAB-Hughie Connor's Orchestra WOR-"Blubber Bergman The Shirt Talesman"

10:15 P.M.

WOR-Harlan Eugene Read

10:30 P.M.

NBC-Mario Cozzi, baritone; orchestra: WJZ

CBS-Columbia News Service: WABC WAAB WORC

NBC-Red-Lum and Abner Sociable: WEAF WGY WTAG WWSH WTIC WEEI KDKA-Samuel DiPrimio, tenor

WBZ-WBZA-Lew Conrad's Orchestra WCAU-Alias Edward Taylor

WDRC-Nick Parkyakakas the Greek Orator

WEAN-Nick Parkyakakas "The Greek Orator," Candidate for Mayor

WNAC-Nick Parkyakakas, "The Greek Orator," Candidate for Mayor

WOR-"Musik Shoppe," musical revue

10:45 P.M.

CBS-Symphonic Strings: WABC WAAB WEAN WDRC

NBC-Blue-Headline Hunter, Floyd Gibbons: WJZ WBZ WBZA KDKA-Tent Club

WCAU-Vincent Travers' Orchestra

WNAC-Weather Forecast; News Flashes

11:00 P.M.

NBC-Blue-The Three Jesters: WJZ

CBS-Symphonic Strings: WABC

NBC-Red-Meyer Davis' Orchestra: WEAF WWSH WGY WTAG

KDKA-Sports and News

WBZ-WBZA-Sports review; Bill Williams

WCAU-Boake Carter, news

WEEI-Weather, Road and Fishing forecasts; News Dispatches

WNAC-Hughie Connor's Orchestra

WTIC-Merry Madcaps; Norman Cloutier's Orchestra

WOR-"Moonbeams"

11:15 P.M.

NBC-Blue-Autumn Stars, Dr. R. H. Baker, astronomer: WJZ KDKA

CBS-The Boswell Sisters: WABC WDRC WEAN WORC WAAB

WBZ-WBZA-Late News Flashes

WCAU-Ernie Valle's Orchestra

WEEI-Meyer Davis' Orchestra (NBC)

WOR-"Moonbeams"

11:30 P.M.

NBC-Blue-Reggie Childs' Orchestra: WJZ WBZ WBZA

CBS-Isham Jones' Orchestra: WABC WDRC WEAN WNAC WCAU

NBC-Red-Jack Denny's Orchestra: WEAF WTAG WTIC WWSH WEEI

KDKA-Ernie Holst's Orchestra

WGY-Paradise Show Boat Orchestra

WOR-Ozzie Nelson's Orchestra

12:00 Mid.

NBC-Blue-Cab Calloway's Orchestra: WJZ WBZ WBZA

CBS-Glen Gray's Orchestra: WABC WNAC WEAN WCAU

NBC-Red-Ralph Kirbery, the Dream Singer: WEAF WTIC WGY WEEI

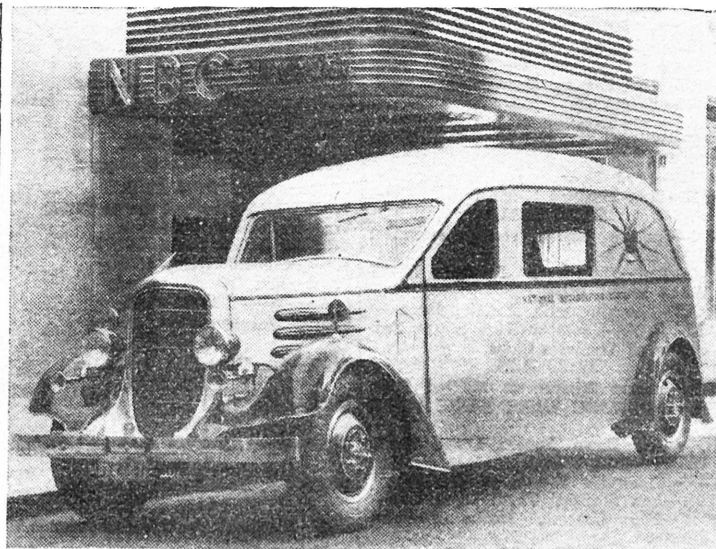
MOE LUFF, of New York City, sends us the following DX information:

WOPI, 1500 kc., 100 watts, located at Bristol, Tenn., broadcasts the third Wednesday of the month from 3 to 7 a. m. EST. XES, 1020 kc., 500 watts, at Tampico, Mexico, broadcasts the first and third Saturday mornings, beginning at 1:45 a. m. It is necessary to enclose ten cents to receive a verification from this station. WOS, 630 kc., 500 watts, at Jefferson City, Mo., broadcasts the second Sunday of the month from 3 to 4 a. m.

WFDV, 1500 kc., 100 watts, at Rome, Ga., broadcasts every Sunday at 2 a. m. WBBZ, 1200 kc., 100 watts, at Ponca City, Okla., broadcasts police information daily after midnight. WAAM, 940 kc., 300 watts, at Jersey City, N. J., broadcasts Mondays, 11:45 to midnight, giving DX tips for the Newark Evening News DX Club. WORC, 1280 kc., 500 watts, at Worcester, Mass., broadcasts DX programs at midnight.

KFXE, 920 kc., 500 watts, at Denver, Colo., broadcasts daily from 2 1000 watts, at Jacksonville, Fla., will to 3 a. m. EST. WJAX, 900 kc., broadcast its eighth anniversary program beginning Nov. 30 at 1 p. m. and continuing to 7 a. m.

XGOA, 682 kc., 75 kilowatts, at Nanking, China, broadcasts from 5 a. m. to daybreak. CFPL, 730 kc., 100 watts, at London, Ont., broadcasts daily; 9 a. m. to 1 p. m. and 5:30 to 11 p. m. EST. CFQC, at Saskatchewan, Canada, has changed frequency from 890 kc. to 1230 kc.



Two new aids to NBC—their mobile transmitter car parked under the modernistic marquee at the entrance of their new home in Radio City. The automobile transmitter, to be used in reporting special news events, has a range of 100 miles when parked and fifty when in motion. Its flashes will be to stations linked with the NBC networks.

WICI, Ithaca, N. Y., denied renewal of license. WLBC, Muncie, Ind., increased from 50 watts to 100 watts. CFCA, Toronto, Canada, deleted. XETM, Matamoros, Mexico, deleted. ZL2YA, 720 kc., 5000 watts, Wellington, New Zealand, will broadcast a DX program daily from 4 a. m. EST to daybreak. 10BP, 1200 kc., 25 watts, Wingham, Ont., will broadcast DX programs on Dec. 10, Jan. 10 and Feb. 10 from 4:30 to 6:30 a. m. EST.

10BQ, 1380 kc., 15 watts, Brantford, Ont., broadcasts DX programs the second Saturday of each month from 3 to 4 a. m. EST. KOII, 1380 kc., 500 watts, Reno, Nevada, will broadcast on Dec. 10, Jan. 21 and Feb. 18 from 2 to 3 a. m. EST. KFXM, 1210 kc., 100 watts, San

Bernardino, Calif., broadcasts Sundays from 3 to 4 a. m. EST.

NBC Byrd Series

ACCORDING TO THE LATEST announcements, the National Broadcasting Company, in association with the General Electric Company, will transmit weekly Saturday night programs to Admiral Byrd's expedition. These features started November 11, and will be heard during the hours of 11 p. m. EST. and 12 midnight.

The first program was a special broadcast, especially arranged for the occasion, originating at the NBC studios in Radio City, New York. These programs will be relayed to the short wave transmitter W2XAF at Schenectady, N. Y.

The reply, sent out by the Byrd ship, is transmitted in code to America, and then translated and repeated over the air. Since Admiral Byrd and his men haven't any means to communicate with their homes other than radio, a portion of the time each week will be devoted to the reading of messages from relatives and friends.

W2XAF broadcasts on a wave length of 31.48 meters with 20 kilowatts power.

EAQ, in Spain, is heard again in the United States like a local. EAQ can be heard daily with a great deal of volume from 5:30 p. m. EST until about 7 when it begins to fade a great deal. It has a little less volume until 7:30 when it signs off. EAQ is on 30.4 meters.

MIS-STEPPING TO FORTUNE

By Hilda Cole

(Continued from Page 3)

ing, four o'clock, nine o'clock—if he's in bed when the fancy seizes him to compose, he gets up and composes. That's how his best known tunes were born, tunes such as "It Had To Be You," "Swinging Down the Lane," "I Can't Believe It's True," "If You Were Only Mine," "I'll Never Have To Dream Again," "Let's Try Again," "Why Can't This Night Go On Forever," "Honestly," and a score of others. Writer of the decade's most vivid and glamorous song hits, Isham Jones physically is a striking example of what you would not expect such a composer to look like. You could understand his writing "We're In the Army Now" but never, for

instance, "I'll See You In My Dreams." Or picture the man you think would have written "The Wooden Soldier and the China Doll." You would never for a moment ascribe that to a tall, muscular, ruddy fellow in a startlingly plain blue serge suit, would you?

But if you would look more closely, look into his moody deep blue eyes, then perhaps you might understand.

He laughs at inspiration, at the "Muses." "The muses never bothered me," he will tell you. "I'll just be clowning around the piano, and come across a melody."

But those who know him will dispute that, and I suppose you will have to judge for yourself.

THE VOICE THAT PASSETH UNDERSTANDING

(Continued from Page 9)

has been heard in programs which, were they presented at the rate of one a day, would cover a period of ten years.

She tabulates her fan mail to determine the varying popularity of her radio offerings, and on the basis of her listeners' written appreciations, she finds that the most popular of all is still the "Cinderella" of her school days. "Snow White" is second, and third comes one of the Singing Lady's own creations, "Copper Toes," an Indian legend. Of late, she has noticed a change in the trend of her hearers' favorites, which she cannot under-

stand, and which call for "Beethoven's Moonlight Sonata," "Michael Angelo," and "Handel."

Often it is amusing to ask someone who works hard—and offhand it would be difficult to name any one who works harder than Irene Wicker—what she would do if suddenly she found herself possessed of a million dollars. And Irene's reply to that question is a whole sotry, a story of her life and of her work told in a few brief words. For she will tell you she would keep right on being The Singing Lady.

That may be the secret of why she brings glad smiles and happiness to all but Mr. H. G. Ashbacher.

KDKA—Marty Gregor's Orchestra WOR—Eddie Lane's Orchestra

12:05 A.M.

NBC—Red—Ted Weems' Orchestra: WEAF WGY WTIC WEEI

12:15 A.M.

WGY—Emerson Gill's Orchestra

12:30 A.M.

CBS—Leon Belasco's Orchestra: WABC WNAC WEAN

NBC—Blue—Maxim Lowe's Orchestra: WJZ WBZ WBZA

CBS—Vincent Lopez' Orchestra: WCAU NBC—Red—Harry Sosnik's Orchestra: WEAF WTIC WEEI

KDKA—Tent Club

12:45 A.M.

WGY—Carlos Molina's Orchestra (NBC)

1:00 A.M.

CBS—Claude Hopkins' Orchestra: WABC WCAU—Missing Persons Reports

Advertisement for 'Chicago: A Century of Progress' book. Features a cover image with the text 'CHICAGO 1833 1933 A CENTURY OF PROGRESS'. Text includes 'FREE The Souvenir Supreme' and details about the book's content and availability.

8:00 A.M.
 NBC—Blue—Morning Devotions; mixed trio: WJZ KDKA WBZ WBZA
 CBS—Salon Musicale: WABC WCAU
 NBC—Red—Radio City Organ, Richard Liebert: WEA WWSH WGY
 WDR—The Shoppers' Special
 WEAN—The Shopper's Exchange
 WEEI—Meteorologist Talk; morning news
 WNAC—Shopping Around the Town
 WOR—Variety Act; Produce Reporter and weather
 WORC—Morning Watch
 WTAG—Gene and Glenn (NBC)
 WTIC—Collin Driggs, organist
8:10 A.M.
 WOR—Al Woods, songs and patter
8:15 A.M.
 NBC—Blue—Don Hall Trio: WJZ KDKA WBZ WBZA—Jack and Jerry Foy with Billy Brandon
 WWSH—Morning Devotions
 WEEI—Organ Rhapsody (NBC)
 WORC—Musical Time Table
8:30 A.M.
 NBC—Blue—Lew White, organist: WJZ KDKA WBZ WBZA
 NBC—Red—Cheerio; inspirational talk and music: WEA WWSH WWSH WTAG WGY WEEI
 WAAB—Francis J. Cronin, organist
 WEAN—Francis J. Cronin, organist
 WOR—Sherman Keene's Orchestra
8:45 A.M.
 CBS—The Ambassadors, male quartet: WABC WCAU
 WAAB—Bob White's Scrap Book
 WEAN—Bob White's Scrap Book
 WOR—Dogs' Tales; Richard Meaney
9:00 A.M.
 NBC—Blue—The Breakfast Club, dance band: WJZ KDKA
 CBS—In the Luxembourg Gardens; Emery Deutsch's Orchestra: WABC WDR WCAU
 WAAB—The Shopper's Special
 WBZ WBZA—Virginia Reade, talk
 WEAN—The Globe Trotter
 WEEI—Clothes Institute
 WOR—The Story Teller's House
 WTIC—Women's Radio Bazaar
9:15 A.M.
 NBC—Red—Lant Trio and White WEA WEEI WGY WTAG WWSH
 WBZ WBZA—Breakfast Club; orchestra (NBC)
 WEAN—In the Luxembourg Gardens (CBS)
 WOR—Miss Kah'rine 'n' Calliope, talk
9:30 A.M.
 NBC—Red—Bradley Kincaid, The Mountain Boy WEA WWSH WEEI WGY WTIC
 KDKA—Style and Shopping Service
 WCAU—Words and Music
 WTAG—Organ Selections
9:45 A.M.
 NBC—Red—The Wife Saver, Allan Prescott: WEA WEEI WTAG WWSH WTIC
 CBS—Reis and Dunn, comedy and songs: WABC WNAC WDR WCAU
 KDKA—News: Work a Day Thots
 WEAN—U.S. Dept. of Agriculture, William H. Hood
 WOR—To be announced
10:00 A.M.
 NBC—Blue—Edward MacHugh, Gospel singer: WJZ KDKA
 CBS—Frank Winegar's Orchestra: WABC WAAB WCAU WEAN WORC
 NBC—Red—Breen and de Rose, vocal and instrumental WEA WTAG WEEI WWSH
 WBZ WBZA—Home Forum Cooking School
 WDR—Juvenile Program
 WNAC—Buddy Clark, soloist
 WGY—Radio Billboard
 WOR—"The Children's Hour", musicale
 WTIC—The Mixing Bowl
10:15 A.M.
 NBC—Blue—Singing Strings; string ensemble: WJZ
 NBC—Red—Morning Parade variety musicale: WEA WTAG WEEI WWSH
 KDKA—Home Forum
 WBZ WBZA—Gospel Singer, Edward MacHugh
 WCAU—V. E. Meadows, beauty talk
 WNAC—Yankee Mixed Quartet
 WOR—Girl and Boy Scout News
10:30 A.M.
 CBS—Happy Days: WABC WNAC WCAU WEAN WORC
 KDKA—Helen Irwin
 WAAB—Little Journeys in Music
 WBZ WBZA—Singing Strings (NBC)
 WOR—The Story Teller's House
 WTIC—Morning Parade (NBC)
10:45 A.M.
 NBC—Blue—Littlest Girl, Billie Allen Huff: WJZ KDKA
 WAAB—Memory Lane; Melvin Crowell, baritone
 WBZ WBZA—Duke Dewey's Hickory Nuts
 WWSH—State Public Health Talk
 WGY—Georgia Wildcats
 WOR—Stamp Club; Sigmund Rothschild
11:00 A.M.
 NBC—Galaxy of Stars: WGY
 CBS—Adventures of Helen and Mary, children's program: WABC WNAC WDR WCAU WEAN

NBC—Blue—Four Southern Singers: WJZ WBZ WBZA KDKA
 NBC—Red—Alma Schirmer, pianist: WEA
 WAAB—The Feature Forecaster
 WWSH—Food Hour
 WEEI—Food Hour
 WOR—What to Eat and Why, C. Houston Goudiss
 WTAG—Food Hour
 WTIC—New England Kitchen
11:15 A.M.
 NBC—Spanish Idylls, string ensemble: WJZ KDKA
 NBC—Red—The Vass Family: WEA WEEI WTIC WGY
 WAAB—Shopping with Dorothy Dean
 WBZ WBZA—Massachusetts States Federation of Women's Clubs
11:30 A.M.
 CBS—Concert Miniatures: Mildred Rose, soprano: WABC WNAC WDR WCAU
 NBC—Red—Down Lovers Lane: WEA WWSH WEEI WTAG
 WGY—Children's Theater of the Air
 WOR—Ann Stevens' Thrift Hour, talk
 WTIC—Pop Concert, Moshe Paranov, director
11:45 A.M.
 NBC—Organ Melodies; Eddie Fitch, organist, Mary Steele soprano: WJZ KDKA
 WBZ WBZA—Adventuring with Postage Stamps
 WNAC—News from the Stores
 WOR—To be announced
 WTIC—Minute Manners
12:00 Noon
 CBS—Vincent Travers' Orchestra: WABC WDR WCAU WORC WGAN
 NBC—Red—Martha and Hal, comedy duo: WEA WWSH WTIC WEEI WTAG
 KDKA—Piano Classique
 WAAB—Going Forward with the South Shore
 WBZ WBZA—The Monitor Views the News
 WGY—Salt and Peanuts, songs
 WNAC—News from the Stores; News Flashes
 WOR—WOR Ensemble
12:15 P.M.
 NBC—Blue—Ward and Muzzy, piano duo: WJZ
 NBC—Red—NRA Talk WEA WTAG WTIC
 KDKA—Four Aces
 WBZ WBZA—4-H Club
 WWSH—Farm Flashes; Stocks; weather
 WEEI—News Dispatches
 WGY—Skip, Step and Happiana
 WNAC—Vincent Travers and His Orchestra (CBS)
 WOR—Variety Entertainment
12:25 P.M.
 WEAN—Lucy Lee's Shopping News
 WEEI—Del, Jack and Ray
12:30 P.M.
 NBC—Blue—Farmers Union Program: WJZ WBZ WBZA KDKA
 CBS—News Flashes: WABC WNAC WDR WCAU
 NBC—Red—On Wings of Song, string trio: WEA
 WWSH—Dance Marathon
 WGY—WGY Farm Program
 WOR—Huger Elliott, "Our Debt to Ancient Greece"
 WORC—News Flashes
 WTAG—Produce Market Report
 WTIC—Bulletins; Farm and Home Forum
12:35 P.M.
 CBS—Enoch Light's Orchestra: WABC WDR WCAU
 WCAU—The Noontimers
 WEAN—Globe Trotter
12:45 P.M.
 WCAU—Virginia Old Timers
 WEAN—Around the Town
 WWSH—School Librarian
 WOR—Dorothy Blumberg, pianist
 WORC—Enoch Light's Orchestra (CBS)
 WTAG—On Wings of Song (NBC)
12:55 P.M.
 WOR—Albert Bartlett, the Tango King
1:00 P.M.
 CBS—Harold Knight's Orchestra: WABC WCAU WDR
 NBC—Red—Ernie Holst's Orchestra
 WEA WTIC WWSH WGY WEEI
 WAAB—The Circus Marathon
 WNAC—The Shopper's Exchange
 WOR—Musical Revue
 WTAG—News Bulletins; Weather Report
1:15 P.M.
 WAAB—Matinee Notes
 WCAU—Albert Bartlett
 WTAG—Merle Jacob's Orchestra (NBC)
1:20 P.M.
 WCAU—Harold Knight's Orchestra (CBS)
1:30 P.M.
 NBC—Blue—Merrie Men, male quartet: WJZ WBZ WBZA
 CBS—Football Souvenir Program: WABC WDR WCAU
 NBC—Red—Rex Battle's Concert Ensemble: WEA WTAG WEEI WWSH WGY WTIC
 KDKA—Ernie Holst's Orchestra
 WCAU—Preview Football Game
 WOR—Rosalind Genet, books
1:45 P.M.
 NBC—Blue—Football Game: WJZ KDKA

CBS—Football Game: WABC WAAB WDR WCAU WNAC WEAN
 NBC—Red—Football Game: WEA WTIC WEEI WWSH WTAG
 WBZ WBZA—Smackout, comedy
 WOR—Columbia vs. Syracuse, football game; Eddie Dooley
1:55 P.M.
 WEAN—Produce Market Report
2:00 P.M.
 WBZ WBZA—Football Game (NBC)
 WEAN—Football Broadcast
 WLIT—Football Game (NBC)
 WGY—Football Game (NBC)
 WOR—Jazz Gazette, comedy
2:30 P.M.
 WOR—Genevieve Pitot, pianist
2:45 P.M.
 WOR—The Hitmakers, orchestra
3:15 P.M.
 WOR—Show Boat Boys
3:30 P.M.
 WOR—Byron Holiday, baritone; orchestra
3:45 P.M.
 WOR—Leo Freudberg's Orchestra
4:00 P.M.
 CBS—Mischa Raginsky's Ensemble: WABC WDR WCAU
 WAAB—Hits and Encores
 WEEI—News Dispatches
4:15 P.M.
 WWSH—Pennzoil
 WEEI—To be announced
4:30 P.M.
 NBC—Blue—Dance Masters; orchestra: WJZ WBZ WBZA KDKA
 CBS—News Flashes: WABC WCAU WDR WCAU WNAC
 NBC—Red—Week End Revue; novelty show: WEA WGY WWSH WTAG WEEI
 WOR—Lester Place and Robert Pascoello, The Piano Twins
4:35 P.M.
 CBS—Saturday Syncopators; orchestra: WABC WDR WCAU WNAC
 WCAU—Tea Dances
4:45 P.M.
 WOR—Jimmy Brierly, baritone
5:00 P.M.
 NBC—Red—Lady Next Door, children's program: WEA WGY WEEI WTAG
 CBS—Eddie Duchin's Orchestra: WABC WDR WCAU WAAB
 NBC—To be announced: WJZ
 KDKA—To be announced
 WWSH—Going Ahead with Sanford
 WNAC—Five O'Clock Revue
 WOR—"True Story Program," featuring Mabel Runions
5:05 P.M.
 WOR—Program Resume
5:15 P.M.
 CBS—On the Air Tonight: WABC WBZ WBZA—The Monitor Views the News
 WOR—The Flying Family
5:20 P.M.
 CBS—Eddie Duchin's Orchestra: WABC
5:30 P.M.
 NBC—Blue—Neil Sisters, harmony trio: WJZ WBZ WBZA
 CBS—Jack Armstrong, All American Boy: WABC WNAC WDR WCAU WEAN
 NBC—Red—Three Scamps, vocal and instrumental trio: WEA WEEI WTAG WGY WWSH
 KDKA—A Recreo, Bill and Alex
 WAAB—Melody Mart
 WOR—Indian Pow-Wow, Lone Bear
 WORC—Melody Mart
5:45 P.M.
 NBC—Blue—Little Orphan Annie; children's playlet: WJZ WBZ WBZA KDKA
 CBS—Spanish Serenade: WABC WAAB WDR WCAU WEAN
 NBC—Red—Arlene Jackson, vocalist: WEA WEEI WTAG WWSH
 WGY—Bradley Kincaid, mountain ballads
 WNAC—Football Scores
6:00 P.M.
 NBC—Blue—Richard Himber's Orchestra
 WJZ
 CBS—"Meet the Artist": WABC WAAB WDR WCAU
 NBC—Red—Xavier Cugat's Orchestra: WEA WTAG
 KDKA—News, Pat Haley
 WBZ WBZA—Hank Keene's Hill Billies
 WCAU—To be announced
 WWSH—Dance Marathon
 WEAN—High and Prep Schools Football Scores Roundup
 WEEI—The Evening Tattler
 WGY—Evening Brevities
 WNAC—Temperature; Weather Forecast
 WOR—Uncle Don
6:15 P.M.
 CBS—Mildred Bailey, songs: WABC WDR
 KDKA—Sports Resume
 WBZ WBZA—O'Leary's Irish Minstrels
 WCAU—Black Eagle Revue
 WWSH—Al Buck's Sports Review
 WEAN—Time; News Flashes
 WGY—Sports Parade; Jim Healey
 WNAC—The Motor Parade
6:30 P.M.
 NBC—Blue—Mary Small, juvenile singer: WJZ
 CBS—Eddie Dooley, the Football Reporter: WABC WDR WCAU WNAC

NBC—Red—Phil Spitalny's Orchestra: WEA WTAG WWSH
 KDKA—Evensong
 WAAB—Dinner Music
 WBZ WBZA—Sports Review, Bill Williams
 WEEI—News Dispatches, Concert Pianist
 WGY—Ma Frasier's Boarding House, comedy sketch
 WOR—Jack Berger's Orchestra
6:40 P.M.
 WEEI—Piano Selections
6:45 P.M.
 CBS—Ye Happy Minstrel: WABC WDR WCAU WNAC WEAN
 CBS—Tito Guizar, tenor: WORC
 NBC—Blue—Flying with Capt. Al Williams: WJZ
 NBC—Red—Grandmother's Trunk, musical narrative: WEA WEEI
 KDKA—To be announced
 WBZ WBZA—Program Preview
 WWSH—Randall and MacAllister
 WEEI—U. S. Tobacco Co. Program
 WGY—Doc Peyton's Orchestra
 WTAG—U. S. Tobacco Program
6:55 P.M.
 WGY—Radio Billboard
7:00 P.M.
 NBC—Blue—John Herrick, baritone: WJZ WBZ WBZA
 CBS—Frederic William Wile; The Political Situation in Washington Tonight: WABC WDR WCAU
 NBC—Red—Half Hour for Men with J. C. Nugent; male quartet: WEA
 KDKA—Happy Felton's Orchestra
 WAAB—News Flashes
 WWSH—Wayside Philosopher
 WEAN—Dramatic sketch
 WGY—Emerson Gill's Orchestra
 WNAC—Dramatization
 WOR—Ford Frick; Sports Resume
 WORC—Heralding the News
7:15 P.M.
 CBS—Jack Denny's Orchestra; Jeannie Lang, Paul Small vocalists: WABC WDR WCAU
 NBC—Blue—Three Musketeers, drama: WJZ WBZ WBZA
 WAAB—Jacques Fischer's Orchestra
 WWSH—Willis B. Hall
 WEAN—Jacques Fischer's Orchestra
 WEEI—After Dinner Revue
 WNAC—The Merry-Go-Round
 WOR—"Retribution," sketch
 WTAG—Meyer Davis' Orchestra
7:30 P.M.
 NBC—Blue—Trio Romantique: WJZ KDKA
 CBS—"The King's Henchmen"; Jane Froman; Charles Carlile, tenor; Fred Berrens' Orchestra: WABC WDR
 NBC—Red—Circus Days, dramatic sketch: WEA WTAG WWSH WEEI WGY
 WAAB—The Circus Marathon
 WBZ WBZA—The World in Review
 WCAU—Clyde Lucas' Orchestra (CBS)
 WEAN—Harry Rodgers at the Console
 WNAC—Harry E. Rodgers at the console
 WOR—Everett McCooey, baritone and orchestra
7:45 P.M.
 NBC—Blue—Football Scores: WJZ
 NBC—Red—Mountaineers, hill billies: WEA WTAG WEEI WGY WWSH
 WAAB—Hotel Brunswick Orchestra
 WBZ WBZA—Tessie the Typist, skit
 WEAN—The Old Apothecary dramatic sketch
 WNAC—The Old Apothecary, dramatic sketch
 WOR—To be announced
 WORC—Organ Tones
7:50 P.M.
 NBC—Blue—O'Leary Irish Minstrels: WJZ KDKA
8:00 P.M.
 NBC—Blue—Ray Perkins; Shirley Howard, Louis A. Witten, master of ceremonies; orchestra: WJZ
 CBS—Elmer Everett Yess: WABC WNAC WCAU WDR WCAU
 NBC—Red—Economics in the New Deal: WJZ WBZ WBZA
 KDKA—To be announced
 WWSH—Fifth Infantry Band
 WGY—Antoinette Halstead, contralto; male quartet; Rice String Quartet
 WOR—Little Symphony Orchestra, Phillip James, conducting; Gertrude Mittleman, soloist
8:15 P.M.
 CBS—Fray and Braggiotti, piano duo: WABC WCAU WEAN WNAC
 WAAB—"Getting the News While the Public Sleeps"
 WBZ WBZA—Ernie Holst's Orchestra
 WDR—Local Football Scores
8:20 P.M.
 WDR—Fray and Braggiotti (CBS)
8:30 P.M.
 NBC—Sous Les Ponts de Paris; Caro Lamoureux, soprano; Ludovic Huot, tenor; orchestra: WJZ KDKA
 CBS—George Jessel, comedian; Vera Van; Eton Boys; Fred Rich's Orchestra: WABC WNAC WCAU WEAN WDR
 NBC—Red—To be announced: WEA
 WAAB—Hughie Connor's Orchestra
 WBZ WBZA—Guardsmen; quartet
 WWSH—To be announced
 WEEI—Current Events Class of Boston University

8:45 P.M.
 WBZ WBZA—New England Community Singing Club, direction Gil Hamlin
 WWSH—Reingold Beer Program
 WEEI—Dramatization
 WGY—Utica Singers, Marion Williams, soprano; Roger Sweet, tenor; Muted Strings
9:00 P.M.
 NBC—Blue—Jamboree, variety show; Harold Stokes' Orchestra; WJZ KDKA WBZ WBZA
 CBS—Elder Michaux's Congregation: WABC WDR WCAU WEAN WNAC
 NBC—Red—Jack Pearl, "Baron Munchausen," Al Goodman's Orchestra; De Marco Trio; Robert Simmons, tenor; The Leaders, male trio: WEA WTAG WWSH WGY WEEI
 WAAB—Harry E. Rodgers at the Console
 WCAU—The Prisoner Speaks
 WOR—Robert McGimsey, whistler
9:15 P.M.
 WAAB—News Flashes; Weather Forecast
 WOR—Verna Osborne, soprano and orchestra
9:30 P.M.
 CBS—Concert Band: WABC WDR WCAU WAAB
 NBC—Red—Yacht Club Boys, songs and comedy; Vivian Ruth, soloist; Leo Reisman's Orchestra: WEA WEEI WGY WWSH WTAG
 WBZ WBZA—Sport eReview
 WEAN—Jacques Fischer's Orchestra
 WNAC—Jacques Fischer's Orchestra
 WOR—Bronx Marriage Bureau
9:45 P.M.
 KDKA—News, Sports
 WBZ WBZA—Late news flashes
 WOR—The Lowland Singers
10:00 P.M.
 NBC—Blue—Tales of the Titans: WJZ WBZ WBZA
 CBS—Byrd Antarctic Expedition from So. America: WABC WEAN WCAU WDR WCAU
 NBC—Red—Saturday Night Dancing Party; B. A. Rolfe's Orchestra; Lew White, Organist: WEA WEEI WGY WWSH WTAG
 KDKA—Behind the Law
 WAAB—Meyer Davis' Dance Band
 WOR—Anthony Trini's Orchestra
10:15 P.M.
 KDKA—Ernie Holst's Orchestra
 WEAN—Pietro D'Alphonso's Orchestra
 WOR—Kane and Kranner, comedy
10:30 P.M.
 NBC—Blue—Cuckoo Program with Raymond Knight and Adelina Thomason; orchestra direction Robert Armbruster: WJZ
 CBS—Columbia News Service: WABC WDR WCAU WEAN WNAC
 WBZ WBZA—News
 WNAC—"Over the Cameraman's Shoulder," with Alton Blackington
 WOR—Eddie Lane's Orchestra
10:45 P.M.
 CBS—Isham Jones' Orchestra: WABC WDR WCAU WAAB
 KDKA—News, Sports
 WEAN—Pietro D'Alphonso's Orchestra
 WNAC—Weather; News Flashes
11:00 P.M.
 NBC—Blue—National Barn Dance: WJZ KDKA WBZ WBZA WHAM WSYR
 NBC—Red—One Man's Family, sketch: WEA WGY WWSH WTAG WEEI
 WDR—Isham Jones' Orchestra (CBS)
 WEAN—Isham Jones' Orchestra
 WNAC—Meyer Davis' Orchestra
 WOR—Anthony Trini's Orchestra
11:15 P.M.
 CBS—Little Jack Little's Orchestra: WABC WDR WCAU WAAB
 WCAU—Herb Gordon's Orchestra
11:30 P.M.
 CBS—KMBC Dedication Program: WABC WCAU WNAC WDR WCAU
 NBC—Red—Hollywood on the Air; Guest Stars; Orchestra and Soloists: WEA WWSH WGY
 WEEI—News Dispatches
 WOR—Don Bestor's Orchestra
 WTAG—News Bulletins
11:45 P.M.
 WEEI—Hollywood on the Air (NBC)
 WTAG—Hollywood on the Air (NBC)
12:00 Mid.
 NBC—Blue—Reggie Childs Orchestra WJZ WBZ WBZA
 CBS—Portland Junior Symphony Orchestra: WABC WNAC WEAN WCAU
 NBC—Red—Carefree Carnival, Variety Show: WEA WTAG WEEI
 KDKA—Messages to Far North
 WGY—Paradise Show Boat Orchestra
 WOR—Sam Robbins' Orchestra
12:30 A.M.
 NBC—Blue—William Scott's Orchestra: WJZ WBZ WBZA WTAG
12:45 A.M.
 KDKA—Tent Club
 CBS—Ted Fiorito's Orchestra: WABC WDR WCAU WEAN
 KDKA—Marty Gregor's Orchestra
 WGY—Carefree Carnival (NBC)
1:00 A.M.
 CBS—Claude Hopkins' Orchestra: WABC WCAU—Missing Persons Reports

REVIEWING RADIO

By Mike Porter

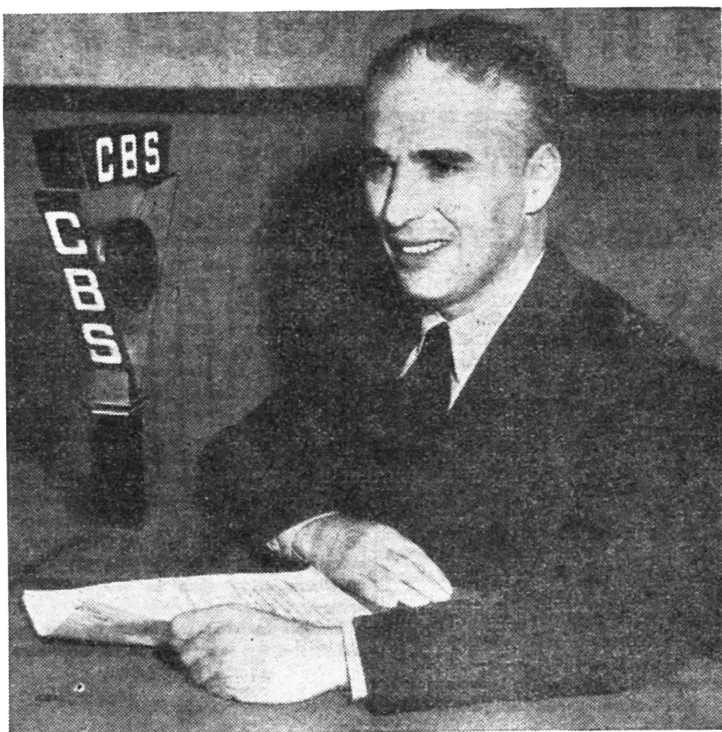
WITH Walter Winchell unfortunately off the job here in New York, I thought I might keep tradition alive by going around this week looking into keyholes. Imagine my surprise when on each occasion my eyes came into a direct line with the prying lamps of *Marty Lewis*—on the other side of the doors.

That drove me to keyholing exclusively in the kilocycle kiosks and I discovered, among other things, that *Fred Allen* will be out of job after December 1. And *Col. Louis McHenry Howe*, the medieval gnome, will fade out November 26.

To compensate, as you might say, for these vanishments, there'll be the fact that *Donald Novis* is back, and *Jimmy Melton*, too, with a Sunday sustaining, and *Frances Langford* is warbling whereabouts again with *Dick Leibert* massaging the console as a background. I discovered, also, that before you're through reading this, *Roxy* and his legion will have a week-night program in addition to his Sunday waftings.

Among other things one learns by eavesdropping on the band leaders in this region is, that while they love and respect *Paul Whiteman*, and praise him for offering a scholarship to composers who turn out the best stuff a la *Grosz, Suisse* and *Johnny Green*, few of them, least of all *George Hall*, believe *Whiteman* is on the right track of an American idiom.

Jazz concertos, graphic musical pictures of speakeasies, night clubs, etc., will perpetuate the gangster age, and not be idealistically representative of this country, it is pointed out. . . . What the bandsmen say is needed is more melody and a modified rhythm.



YES SIR, IT'S CHARLIE CHAPLIN

Just to put it on the record, here's a photograph of Charlie when he spoke for the first time, it is believed, over a national network. CBS made the comic audible when he talked for NRA. Did you note his British accent?

Among the bright sayings I recorded, was one by a mag writer who pointed out that since radio went in for big business, free air is a term that became obsolete, except as applying to auto tires. It could apply to *Plummer*, too, but

we won't go into that. I see that *Evans* was kind enough to place my name ahead of his in his list of things radio could do without. Frankly, I don't think radio could get along without *Plummer*.

Everything must have an opposite. You know: "Heat and cold," "dry and wet," "up and down," etc., and "entertainment and *Plummer*!"

Definitions

PEEPING INTO THE new NBC home in Radio City, I saw them grooming their newest find, *Dell Campo*, a baritone. Give him a listen on Tuesdays and see what YOU think.

It is interesting to note how *Leon Belasco*, the man who butchers the language more unmercifully than "*Oy Ratwell*," sizes up a radio studio. He says it is the tonsorial parlor where artists go to get their salaries shaved. And the trouble with radio artists, say the *Funny-boners* (at least their press agent says it), is that if you give one a finger he expects a big hand. But I like *Meyer Davis*' crack best. He quips: "Radio gives those who hate jazz an opportunity of enjoying it in secret."

Hot Stuff

RETURNING FOR A MOMENT to Radio City, there's a laugh in the experience of *George Milne*, divisional engineer. He got into his new office on a cold day. He knew that the radiators were controlled by thermostats, which in turn are regulated by thermometers. If the room temperature falls below 72, the radiator is turned on.

Milne knew the heat was on in the building, but he sat in his room and shivered for two hours. And then he began to inspect the thermostat. He finally discovered that his ra-

dio set has been installed beneath the control, and that its tubes were keeping the thermometer up to 80 degrees, while the rest of the room, with the radiator blissfully stopped, was only 61!

If you take a sly look and give a surreptitious listen to the music publishers, you'll find that in the past seven years the song hits have been as follows: 1927, "My Blue Heaven;" 1928, "Sonny Boy;" 1929, "Carolina Moon;" 1930, "Springtime in the Rockies;" 1931, "Goodnight Sweetheart;" 1932, "Shanty in Old Shantytown," and — yep, you guessed it, 1933, ah! "The Last Roundup."

Camel Plans

AH, SO YOU'VE HEARD that *Camel* has purchased two half hours a week at Columbia, have you? And now, the question is, who's going to fill 'em? Frankly, nobody hereabouts knows exactly. The auditions have been copious and frantic, but the outlook, as I see it, seems to favor the employment of *Glenn Gray* and his *Casa Loma* orchestra, and *Mildred Bailey* as the warbler. . . . *Mae West*, by the way, is actually dragging down \$7,500 a week for that *Honey Almond Cream* broadcast which starts next month, or as soon as the sponsor can clear time to one network or another.

Did you notice that *Ed Wynn's* "opera" last week was titled for a real giggle? It was called, "A Fool and His Money Are Soon Parted." Or maybe you've forgotten the *Amalgamated!*

Help Improve Radio Programs!

Tell Us Whether You LIKE or DISLIKE This Program and WHY

Win \$50 Weekly

FIRST PRIZE \$25
SECOND PRIZE \$10
and three prizes of \$5 each

CONTEST RULES

- Letters must be written in ink or typewriter on one side of the paper only and must not exceed 200 words in length.
- Everyone is eligible except employes of Radio Guide and members of their families.
- Each letter must be accompanied by the entry blank printed below or your tracing of the same.
- You may consult copies of Radio Guide at the offices of this publication or at public libraries. You do not have to purchase Radio Guide to enter the contest.
- The editors of Radio Guide shall be the judges in each weekly contest and their decision shall be final in each instance.
- All letters regarding the "ARMOUR" program must be in the office of Radio Guide on or before Saturday, December 2, to be eligible. Awards will be announced in the issue of the week ending December 23, on sale December 14.
- Address all entries to BETTER RADIO CONTEST, Radio Guide, 423 Plymouth Court, Chicago, Ill.
- Radio Guide reserves the right to publish any or all letters submitted.
- We cannot enter into any correspondence regarding the contest and no manuscript can be returned.

RADIO GUIDE wants the honest opinions of listeners everywhere about the entertainment value of important sponsored programs on the networks. Fan mail is an uncertain guide because, with few exceptions, the people who do not like a program do not write to the sponsors or the stations. The sponsors and the broadcasting companies are doing their best to give you the kind of programs that you want but, in many cases, they are shooting in the dark because they do not know what you prefer in the way of entertainment.

RADIO GUIDE is now launching a campaign to improve radio programs by obtaining first-hand information for sponsors about your reactions to their presentations. You have a very definite opinion about every program to which you listen regularly. You have expressed it many times to your own family and friends. But the editors of RADIO GUIDE cannot meet you in your living room and talk it over with you. They must depend upon you to sit down and write your honest opinion about a certain sponsored network program each week—why you like or dislike it and your suggestion for improving its entertainment value.

Each week, RADIO GUIDE will select a sponsored network program upon which you will be asked to comment. In an adjoining column, you will find the rules of the contest and a summary of the weekly prizes which you can win.

Remember, literary ability will not influence the decisions of the editors, who will act as judges in the contest. Not the manner in which you express yourself but THE VALUE OF YOUR IDEAS is the important thing. TELL YOUR FRIENDS AND OTHER MEMBERS OF YOUR FAMILY TO ENTER THE CONTEST, TOO. The more, the merrier.

The program upon which you are asked to comment this week is:

The Armour Program

Phil Baker, Harry (Bottle) McNaughton, Beetle and Mabel Albertson, with music by Roy Shield's orchestra, the Neil Sisters trio and the Merrie-Men quartet, Friday at 9:30 p. m. EST, 8:30 p. m. CST.



PHIL BAKER

(Pin or paste this blank, filled out, to your letter)

ENTRY BLANK
Better Radio Contest
RADIO GUIDE

I have read the rules of this contest and agree to abide by them.

NAME
STREET and NO.
CITY STATE



Voice of the Listener



Readers writing to this department are requested to confine their remarks to 200 words or less. Anonymous communications will be ignored but the name of the writer will not be published unless desired. Address all letters to Voice of the Listener, Radio Guide, 423 Plymouth Court, Chicago, Ill.

More Collectors

Dear V. O. L.:

We have been enjoying RADIO GUIDE for several months and especially appreciate the guide to programs for each day in the week. We should like very much to see pictures and write-ups of Ted Weems and Frankie Masters, two of our favorite orchestras. We have enjoyed the articles and pictures of George Hall, another of our favorites.

We were interested in the letter of Mr. Gill of Ontario because we are also enthusiastic collectors of pictures and letters from radio stars. And we can beat your record, Mr. Gill. We have 105 photos and 90 cards and letters. We have found most of our favorites most kind in sending their pictures and in writing letters and cards, including Christmas Greetings. We wonder if anyone can beat our record?

We hope to see this printed and wish the best of success to RADIO GUIDE.

Mildred and Dorothy De Muth

Only Amusement

Springfield, Illinois

Dear V. O. L.:

Will take this opportunity to tell you how we appreciate RADIO GUIDE. It is the one weekly we allow ourselves to afford. The radio is our only amusement these days and a magazine like RADIO GUIDE makes it more interesting. It saves our nerves not to have to hunt for

a good program. We just depend on the list you have, and we also feel that we know our favorites personally through your interviews with them.

Mrs. F. M. Hinds

1 Bu. Plums

Chicago, Illinois

Dear V. O. L.:

I have been a constant reader of RADIO GUIDE for quite a long time, but never once have I seen anything mentioned about Glen Cross, who sings with the "Leaders Trio". I think he is one of the best vocalists on the air and I sure do hope to hear him soon. I also want to send a bushel of plums to the swellest orchestra on the air, Eddie Duchin.

Emily West

We're Tolerant

Marengo, Iowa

Sirs:

For some time I have been hunting a RADIO GUIDE, and seeing this on a news stand I bought it with the idea of subscribing for it. But I find the enclosed picture and paragraph. The loyal American citizens voted out booze a long time ago and as an American citizen I cannot subscribe for a paper printing such paragraphs. Sorry, for I think the programs seem fine.

Mrs. Pearl Spurlock

(Editor's Note: The picture showed four radio stars drinking beer).

Watch Out, Evans

Mayfield, Ky.

Dear Sir:

This is to inform you that you are going to be minus one nickel each week if Plummer doesn't stop picking on Al Jolson and Eddie Cantor. While I am not particularly fond of Cantor, I know many people do enjoy his programs and I can see no reason for Plummer's continual razzing. Jolson, however, is one of my favorites. I have been using Kraft's Miracle Whip since his first broadcast, but let them remove him from their program and I think I shall hie myself to the nearest grocery to call for some of Fred Allen's mayonnaise.

I think Marty Lewis is grand because he always writes such nice friendly things about the stars. In fact your whole magazine would be one hundred percent perfect if Plummer would be just a little less critical.

V. Murphy

Sax Tooting Art

Chicago, Illinois

Dear V. O. L.:

Thanks to F. L. D. of Atlantic City, N. J., for mentioning a subject dear to the heart of all sax tooters, their importance in the orchestra. It takes keen ears to recognize good quality in all ranges of the sax, although the best is produced in the baritone.

Now all the lovers of Wayne King's

music know that he has excellent tone quality. How does he produce that deep, rich harmony that accompanies most of his string solos? How many of his audience know just how valuable his two baritone players are? Not many. But, should he omit his saxophones for just one number, his popularity would be as dead as an orchestra never heard.

Let us also give credit to the trombone that forms so much a part of his perfect, smoothly rounded-off harmonies which make his orchestra. Do we of the audience realize that without those three musicians his beautiful music wouldn't be. I do, and I'm here to state that a more perfect tone quality cannot be found anywhere other than in Wayne King's orchestra.

So that is what we mean by the importance of the saxophone in the orchestra.

Another sax tooter,

Lucille Rider

Who's Worst?

Paterson, N. J.

Dear V. O. L.:

Being a RADIO GUIDE enthusiast and a habitual reader of your V. O. L., I am forced to write. Time and time again I have read letters concerning the best dance orchestra and leader on the air. Now that we know who is the best, why look any further? Let's find out who is the worst dance orchestra and leader on the air while we're at it. (now don't crowd me). What the air waves need mostly: female baritones and good wood wind music.

Al Derrick

How It Works

Geneva, Illinois

Gentlemen:

Lauri Laukkanen suggests that we express our appreciation of real music by writing in to this department. But after you have written it, how are you going to get it printed? I have written in praise of standard and symphonic band and orchestral programs, but only once got past the office waste-basket.

I have just figured out the game the broadcasting stations are playing. It goes like this:

The station publishes its schedule, and sprinkles in a few really good programs—the Singing Strings, one of the national service bands at Washington, maybe a symphony. Each of these counts one. Then, when the time comes, they substitute the Chinless Wonder, in hillbilly songs, or the Rank Sisters, in three-part harmony and voices like rusty files, or some cooking expert who tells how to make cheese-cake with only \$4.98 worth of ingredients. The punker the substitute program, the wider the contrast between what they promise us and what they actually give us, the higher score they rate; and if they can only substitute a ball game of some sort, it counts them a grand slam.

The CBS can not be too highly praised for standing pat and refusing to prostitute their service by cutting out part of the symphony's time and putting on some advertiser's junk. More power to them.

A. J. Blencoe

AWARDS IN THIRD BETTER RADIO CONTEST

The Third Better Radio Contest, covering the WLS National Barn Dance, drew letters from 1,381 readers of RADIO GUIDE. These letters were not up to the standard set by the comments received on "The Big Show" and "Myrt and Marge." The judges feel that entrants should make more careful analysis of the individual parts of the program: tell what is good and what is bad and why, and give more specific suggestions for improvement of the program as a whole.

First prize of twenty-five dollars in cash, is awarded to D. W. Casady, 335 Sherman Ave., Council Bluffs, Iowa, for his criticism published herewith. The judges, despite the fact that Mr. Casady's comment was far from representing the general sentiment of the contestants, considered his entry the best of those submitted because of his clear thinking and constructive suggestions.

Gaylard L. Bogardus, Box 861, Rutland, Ohio, wins second prize of ten dollars for his careful analysis. It is obvious that Mr. Bogardus gave thought to his review.

The three cash prizes of five dollars each go to Edward C. Commers, Snowy Range Ranch, Livingston, Montana; L. Gertrude Stanley, 2745 Collis Ave., Huntington, W. Va., and Wales J. Carver, 3129 Hazel St., Erie, Penn. Each of these three entrants gave good analyses of the NBC Barn Dance broadcast and suggestions for improvement.

The judges feel that HONORABLE MENTION should be accorded the following, as reward for the excellence of their comments:

Mrs. G. J. Korn, 617 N. Main St., Berrien Springs, Mich.

Mrs. F. G. Burt 1510 Medora St., South Bend, Ind.

Leslie C. Miller, 347 N. Felto St., Philadelphia Pa.

Fred C. Glass, 910 Belmont St., Davenport, Iowa.

Gwen Vandarwarka, 830 E. Hancock St., Appleton, Wis.

Lela Hall, New Diggings Wis.

Mrs. Rulauf Resetar, 607 W. Elm St., Carbondale Ill.

Louis E. Altwein, 1206 N. 13th St., St. Joseph, Mo.

Helen C. Lauber, 183 Shady Ave., Louisville N. Y.

Edna Brunow, 3361 N. 36th St., Milwaukee, Wis.

Owing to the fact that not even twenty percent of the letters told what artists they disliked as well as liked, it is impossible to give a correct summary of who are the ranking NBC Barn Dance favorites. However, 1,221 of the 1,381 letters or 88 percent voted for the program and 362 out of 383 letters, or 94 percent indicated a preference for Uncle Ezra. The table lists other preferred artists.

Perhaps the next most significant information yielded by the contest were the 167 letters, or twelve percent of all received, that complained of too much advertising.

The winners of the Fourth Better Radio Contest, covering the program "Dangerous Paradise," will be announced in RADIO GUIDE next week.

Paul Jeans, Editor
Evans Plummer Associate Editor
Lewis Y. Hagy, Associate Editor

Prize Winning Letters

First Prize \$25

To me, the National Barn Dance Program is a complete waste of time both to sponsor and listener. I live in a so-called "farming" section, but failed to recognize anything in this portrayal resembling any entertainment which goes on

out here. To my notion, this program serves more to antagonize listeners in the great farm belt, likewise the "hillbilly" section, neither of which it typifies. It might amuse some easterners having a false conception of other sections of our country, but even this is doubtful,

as the humor, music and artists presenting it are greatly inferior to the average.

Their advertising states this broadcast has been on the air for eight years; I am glad it has escaped me, heretofore.

I fail to see where the sponsors

secure value received for their expense, which must be large, using the network of stations they do.

I believe they would do well to change the entire character of this presentation, and, if a Barn Dance has to be the feature, bring it up-to-date and in keeping with the changing times—to do so should double the number of their listeners.

(Signed) D. W. Casady,
335 Sherman Ave.,
Council Bluffs, Iowa.

Second Prize \$10

The "National Barn Dance" program last Saturday evening, October twenty-eighth, was one of surprising variety, considering the name of the program.

The two poems were appropriate: the one about Halloween had a bit of philosophy in it that could be taken to heart by ultra-sophisticated folk.

The music for the most part was enjoyable: "Ida, just as sweet as apple cider" was a bit too jazzy to suit my taste, but "Over the Waves" pleased as usual, and the three songs of sentiment were pretty one of which I liked particularly well, "Keep a Light in Your Window for Me."

The two characters on the program which I thought were outstanding were Spareribs, whose Negro characterization was so vivid and real as to be deceptive; and Lula Belle, who possesses not so wonderful a voice, but one which is appealing, and particularly adapted to the kind of song she sang.

All in all, it was a good program—so enjoyable to me that I shall "listen in" regularly, although I never had before, being misled by the name of the program, and thus not realizing the variety presented.

(Signed)
Gaylard L. Bogardus
Box 861,
Rutland, Ohio.

Program: National Barn Dance

FIRST PRIZE, \$25.00

D. W. Casady, 335 Sherman Ave., Council Bluffs, Ia.

SECOND PRIZE, \$10.00

G. L. Bogardus, Box 861, Rutland, O.

\$5.00 PRIZES to

E. C. Commers, Snowy Range Ranch, Livingston, Mont.,
W. J. Carver, 3129 Hazel St., Erie, Pa., L. Gertrude
Stanley, 2745 Collis Ave., Huntington, W. Va.

"National Barn Dance" Scoreboard

How contestants rate the program as a whole and also the individual stars:

The Program		Uncle Ezra	
Number for	Number against	Percentage for	Percentage against
1,221	160	88%	12%
362	21	94%	6%

Comments and ratings on the other stars were scattering but the following percentages for: Lula Belle, 100%; Maple City Four, 92%; Red Foley, 92%; Georgie Goebel, 100%; Hank, 75%; Hal O'Halloran, 92%; Linda Parker, 100%; Mac and Bob, 100%; Three Little Maids, 100%; Cumberland Ridge Runners, 100%; Joe Kelly, 100%; Spareribs, 100%; Tom and Don, 100%.

ALONG THE AIRIALTO

With Martin Lewis

THIS column is being written the morning after the night before. In other words, the night before was quite hectic. It was the night that Smiling Abe Lyman and his music makers opened at the Hotel New Yorker. The lanky ork pilot is one of the most popular of the baton wavers Along the Airialto, which accounted for the huge turnout. Everybody who is anybody was among those present. If another couple tried to get in they would have had to climb onto the chandelier.

A few minutes after the clock struck twelve, a burst of applause rang out from the throng. The reason for the enthusiasm? Two of Lyman's colleagues were walking across the floor to take their places at a ringside table. They had left the respective night clubs where they were working and took time off to pay homage to their friend. When Abe saw them he jumped down from the bandstand, ran over to their table to extend a cordial welcome. Who were they, did you ask? Rudy Vallee and Paul Whiteman.

If I attempted to mention all the names of your ether favorites that were there, you would read nothing else but names for the rest of the column. Soooooo I'll just give you a columnist's eye view of what I saw as I made one attempt to dance around the crowded floor.

There certainly must be romance in the air. Last night, as at several other openings I've attended, I saw Phil Regan, the handsome warbler, and Vera Van, who seemed to be enjoying each other's company immensely. How's about it Phil and Vera? I'm sure my readers are interested. Then there was another couple that always seem to be enjoying each other's company (even though they are married)—Lee Sims and Ilomay Bailey. Bumped into them the other night at the St. Moritz Hotel, where Leon Belasco is drawing the crowds, and then again last night. Their perpetual smiles never seem to wear off. I certainly miss hearing them on the airwaves. Don't you?

Martha and Vet Boswell were also enjoying themselves. You know they just returned from the coast and Martha told me she met my boss on the train and said some nice things about me to him, not knowing he was my boss at the time. Thanks, Martha. I always did say you were a swell gal. I'll give you a cut when I get my raise. All told, it was one of the biggest turnouts ever to greet a maestro on his first night, and a good time was had by all.

Many columns ago I told you about Ella Logan, the gal whom Lyman found on Hal Kemp's podium in Chicago and whom he took to the coast with him. I told you of the sensation she created at the Coconut Grove in Los Angeles. Well, that night, making her initial appearance with Lyman in the east, she had the mob around her when she did her warbling in front of the mike. This gal has a style that's plenty different. Remember her name and remember it was Marty Lewis who predicted she'd get to the top.

Studio Chatter

MARION HOPKINSON, THE SOCIETY lass who plays the part of Mrs. Roosevelt on the *March of Time*, turned down an offer last week to go on the stage in order to continue with the news dramatizations. . . Which reminds us that another typewriter sponsor is planning to take to the CBS air with a Saturday night series of half-hours. . . That much ballyhooed trip of Bing Crosby's from Hollywood to New York, with weekly announcements of his postponement of plans, now seems to be little more than ballyhooey. Bing has now decided that he wants a rest; he's very tired. So tired, in fact, that he is trying to get a furlough from his broadcast



Four famous warblers caught paying homage to Abe Lyman at his recent opening. From left to right, around the table: Vera Van, Martha Boswell, Belle Baker and Vet Boswell. Phil Regan is behind Vera Van.

of four weeks or so. He has completed work on his picture, "Going Hollywood," with Marion Davies, and now is commuting weekly from Palm Springs to Los Angeles to do his airings. . . He probably won't come to New York at all until the beginning of 1934.

FRED WARING AND HIS GANG will spend two weeks in Ohio making personal appearances at the end of November and the beginning of December, one in Cincinnati and the other in Cleveland. . . That thick French accent of Claire Majette, mistress-of-ceremonies on the new CBS "Evening in Paris" Sunday half-hours, is the real thing. Her friends can assure you that she talks that way all the time. . . They say that M-G-M and Twentieth Century are both likely radio prospects for the coming season. . . That radio set manufacturer has renewed Boake Carter's CBS newscasts for the entire length of 1934. . . "Threads of Happiness," featuring Andre Kostelanetz, Tommy McLaughlin, and David Ross, may be a Sunday feature before long.

They're predicting big things for Patricia Dorn, who gets her first important assignment on the air in a new CBS commercial, due to start soon. But I'll lay even money they change the name to Patricia Dawn.

THE SPONSORS OF "Marie, the Little French Princess" are so pleased with the way that romantic series is going that they've signed on the dotted line for another long-term renewal. . . The recent elections in New York, involving LaGuardia, McKee and O'Brien, confused Jane Ace considerably, for she asserts that her father voted for William Jennings O'Brien all his life, and it was about time for him to stop trying. . . With the expression, "Where's Elmer?" running wild around the country, Gracie Allen has been asked frequently if Elmer is by any chance her missing brother. Gracie denies it, however, and says she doesn't want to be involved in any more man-hunts.

AMONG THE GUESTS of honor at the dinner celebrating Major Fiorello LaGuardia's election in the hotly-contested New York City

mayorality battle, was Nino Martini, Columbia's young Italian tenor. . . A salute to Plymouth—one sponsor that's open-minded enough to follow advice of the radio critics. Notice how they've changed the Elmer Everett Yess scripts, with a new cast and an entirely new spirit in the scripts. My one constant reader will remember my beefing about the show when it first started. Plenty of the radio critics panned it, so the sponsors went ahead and changed the whole spirit of the program in mid-course, an unprecedented step.

George Hall's wife believes in the saying, "Do as I say, but don't do as I do." She has helped quite a number of people along Radio Row take off much excess weight with her excellent diet but she herself can't resist the temptation to partake of sweetened victuals. Me too.

Conrad's Find

CON CONRAD IS THE MAN responsible for raising Russ Colum-



ROSEMARY LANE

... Hollywood may get her ...

bo from obscurity to stardom. Con just returned from the coast and he brought back with him a new find who is slated for a big build-up at CBS. He is the type the girls will go for in a big way. The newcomer will have his own orchestra and will be heard over the Columbia network as soon as they can clear the channels. . . Rosemary Lane, of Fred Waring's gang, took a screen test for Fox last week and it looks as if she will go to the coast to join her sister Lola, whom you've probably seen on the screen many times.

Whiteman's Award

FOR THE BENEFIT OF THOSE who may not have heard about the new Paul Whiteman award for the best American music, we print it here.

Declaring that there was urgent need for substantial encouragement of American composers seeking serious expression of the modern mood in music, Mr. Whiteman announced the institution of an annual award for the best American composition in modern form. To the winner, who must not be over thirty years of age, and who must be an American citizen, he will award annually a gold medal, to be known as the Whiteman Medal, together with a scholarship to one of the five important musical conservatories and sufficient money to finance and sustain him or her for a minimum period of one year.

Whiteman, who introduced Gershwin's "Rhapsody in Blue," and who otherwise has been a pioneer in fostering modern American music, has invited a tentative committee, of which Deems Taylor will be chairman, to help him select the prize-winning composition. Other members whom Whiteman hopes to have are Leopold Stokowski, Edwin Franko Goldman, George Gershwin and Robert A. Simon.

Professionals and amateurs both may compete, if they meet other qualifications. The compositions entered must be scored for orchestra, although the contestant does not have to score it himself. Piano copies alone will not be considered.

Two sponsors who haven't been able to make up their minds as

to what they'll offer are the former sponsors of Frank Munn and Virginia Rae and the face cream division of Amos 'n' Andy's sponsor.

More Chatter

YOU READ HERE MANY COLUMNS ago that the *Rhythm Boys* may quit Whiteman when their contract expired. Said contract expired, hence you now hear a new set of Rhythm Boys. These are John Mercer, Jack Goodman and Jerry (brother of "Stormy Weather" Harold) Arlen. You probably recall Whiteman's first set of Rhythm Boys which included Bing Crosby, Harry Barris and Al (brother of Mildred Bailey) Rinker. . . Freddie Rich is using his own "Penthouse" suite (which has attracted so much favorable comment) as his new theme on those four CBS periods he does each week. The number took him two years to write! Freddie is now at work on his latest effort, "Moods of the Range."

What's to become of the old, NBC studios in New York? Sound Studios, the largest radio transcription outfit, is reported dicker-ing to rent several studios to make 5,000 recorded sustaining programs using a new process.

Program Bits

EACH TUESDAY NIGHT at 10 p.m., EST, over the NBC-WJZ network, the *Cunard Lines* are going to take you on a mythical voyage out to sea. The scene will be the night club aboard ship. The talent will be the same that Nat M. Abramson, who is in charge of the entertainment for the steamship company, used on their summer cruises. Bernard Granville, well-known on the Broadway stage, will be master of ceremonies, and Sid Gary, who, you may recall, impersonated Eddie Cantor on those Ziegfeld broadcasts and was on CBS for half a year but couldn't get a break, will help entertain. Sydney Mann, whom they call "The Girl with the Violin Voice," will do the warbling, and Michael Markel's *Society Orchestra*, a newcomer to the airlines, will play for her as well as Gary. After the third broadcast the program will actually be broadcast from the *Mauretania* while on one of its cruises. A novel stunt and the idea sounds good.

I wonder if Ed Wynn listens to Phil Baker's broadcast, and if Phil listens to the Fire Chief's program? Wynn pulled a gag on Tuesday that Phil repeated Friday night and on the following Tuesday Ed Wynn told one of Baker's. And poor Milton Berle takes the rap for stealing gags!

Eddie Cantor's return, previously scheduled for last Sunday, was deferred a week to permit the comedian to complete his moving picture duties and come to New York for the first broadcast. Cantor and Rubinoff will travel east and take the microphones at the new Radio City studios of NBC in New York beginning this Sunday, November 19.

The *Boswell Sisters*, Connie, Martha and Vet, are back on the air and can be heard once more over a nationwide Columbia-WABC network every Monday and Friday from 11:15 to 11:30 p. m. EST.

Alexander Woolcott, the "Town Crier," who has been spinning his odd and entertaining yarns over CBS each Wednesday and Friday evening, starts on a new time schedule Monday, November 20. The new set-up brings him to the microphone from 9:15 to 9:30 p. m. EST every Monday and Wednesday. . . and I'll be back with you at this same space next week, so until then, HAPPY DAYS.

HIGHLIGHTS of the WEEK

SPECIAL

SUNDAY, NOVEMBER 19—Conclave of Nations; Turkish program with Turkish Ambassador speaking from Washington and Howard Barlow's Symphony Orchestra playing Turkish music. CBS-WABC network at 10:30 p. m.

THURSDAY, NOVEMBER 23—Dedication of WJSU's new studios. From Washington, D. C., CBS-WABC network at 9 p. m.

SATURDAY, NOVEMBER 25—Byrd Antarctic Expedition short wave broadcast, CBS-WABC network at 10 p. m.

KMBC Dedication Program, CBS-WABC network at 11:30 p. m.

COMEDY

SUNDAY, NOVEMBER 19—"Senator" Edward Ford and Harry Tighe, NBC-WEAF at 7 p. m.

Joe "Wanna Buy a Duck" Penner and Ozzie Nelson's orchestra, with Harriet Hilliard, vocalist, over NBC-WJZ network at 7:30 p. m.

Eddie Cantor with Rubinoff and his orchestra, NBC-WEAF network at 8 p. m.

Will Rogers, Revelers, and Al Goodman's orchestra, NBC-WJZ network at 9 p. m.

Jack Benny, Mary Livingstone and Frank Black's orchestra, NBC-WEAF at 10 p. m.

MONDAY, NOVEMBER 20—Side Show with Cliff Soubier, NBC-WJZ network at 8 p. m.

Minstrel Show, NBC-WJZ network at 9 p. m.

The Big Show, with Lulu McConnell, Gertrude Niesen and Isham Jones' orchestra, CBS-WABC network at 9:30 p. m.

TUESDAY, NOVEMBER 21—Ed Wynn, the Fire Chief, Don Vorhees' band, NBC-WEAF network at 9:30 p. m.

WEDNESDAY, NOVEMBER 22—Bert Lahr, George Olsen's music, NBC-WEAF at 8 p. m.

Irvin S. Cobb, Al Goodman's orchestra, CBS-WABC at 9 p. m. Also Friday.

Burns and Allen, CBS-WABC network at 9:30 p. m.

Moran and Mack, with Fred Waring's Pennsylvanians, CBS-WABC network at 10 p. m.

FRIDAY, NOVEMBER 24—Walter O'Keefe, Ethel Shutta and Don Bestor's orchestra, NBC-WJZ network at 8 p. m.

Fred Allen, Roy Atwell, Portland Hoffa, The Songsmiths, Ferde Grofe's orchestra, NBC-WEAF network at 9 p. m.

Phil Baker and Harry McNaughton, Roy Shield's orchestra, NBC-WJZ network at 9:30 p. m.

"Oley" Olsen and "Chick" Johnson, CBS-WABC network at 10 p. m.

SATURDAY, NOVEMBER 25—Ray Perkins, NBC-WJZ network at 8 p. m.

George Jessel, CBS-WABC network at 8:30 p. m.

Baron "Jack Pearl" Munchausen with Cliff "Sharlie" Hall, NBC-WEAF network at 9 p. m.

Ray Knight's Cuckoo program, NBC-WJZ network at 10:30 p. m.

MUSIC

SUNDAY, NOVEMBER 19—New York Philharmonic Symphony Orchestra; Bruno Walter, conductor, CBS-WABC network at 3 p. m.

NBC Symphony Concert, Igon Petri, concert pianist, Frank Black, conducting, NBC-WJZ network at 8 p. m.

American Album of Familiar Music with Frank Munn and Virginia Rea, NBC-WEAF network at 9:30 p. m.

MONDAY, NOVEMBER 20—Harry Horlick's Gypsies, Frank Parker, tenor, NBC-WEAF network at 9 p. m.

TUESDAY, NOVEMBER 21—Rochester Civic Orchestra, NBC-WJZ network at 3 p. m.

Howard Barlow's Symphony Orchestra, CBS-WABC network at 10:45 p. m.

WEDNESDAY, NOVEMBER 22—Albert Spalding, violin virtuoso, CBS-WABC network at 8:30 p. m.

THURSDAY, NOVEMBER 23—Eastman School Symphony Orchestra, NBC-WJZ network at 3:15 p. m.

FRIDAY, NOVEMBER 24—"Music Appreciation Hour" NBC-WEAF-WJZ networks at 11 a. m.

Philadelphia Orchestra, Leopold Stokowski, conducting, CBS-WABC network at 2:30 p. m.

Concert with Jessica Dragonette, NBC-WEAF at 8 p. m.

SATURDAY, NOVEMBER 25—Fray and Braggiotti, two swell pianos, CBS-WABC network at 8:15 p. m.

Portland Junior Symphony, CBS-WABC network at 12 midnight.

PLAYS

SUNDAY, NOVEMBER 19—True Railroad Adventures, NBC-WJZ network at 4 p. m., and Wednesday at 5 p. m.

Dream Drama, NBC-WEAF network at 5 p. m.

Roses and Drums, CBS-WABC at 5 p. m.

Romances of Science, NBC-WEAF at 5:15 p. m.

Grand Hotel, NBC-WJZ network at 5:30 p. m.

Talkie Picture Time, starring June Meredith, NBC-WEAF network at 5:30 p. m.

Engineering Thrills, NBC-WJZ network at 6:45 p. m.

Rin Tin Tin Thriller, CBS-WABC network at 7:45 p. m.

Mystery Guild "Men Love Dartmouth," CBS-WABC network at 8:30 p. m.



JAMES WALLINGTON

... Winner of 1933 radio diction award ...

MONDAY, NOVEMBER 20—Today's Children, Monday through Friday, 10:30 a. m., NBC-WJZ

Radio Guild Drama, NBC-WJZ network at 3 p. m.

Princess Pat romance drama, NBC-KDKA at 10:30 p. m.

K-Seven, Secret Spy Story, NBC-WEAF at 10:30 p. m.

TUESDAY, NOVEMBER 21—"Little Italy," CBS-WABC at 6:45 p. m., also Thursday.

Crime Clues, NBC-WJZ network at 8 p. m. Also Wednesday.

The Legend of America, CBS-WABC network at 10 p. m.

WEDNESDAY, NOVEMBER 22—Irene Rich in "Behind the Screen," also Friday, NBC-WJZ at 7:45 p. m.

Dangerous Paradise, with Elsie Hitz and Nick Dawson, NBC-WJZ network at 8:30 p. m., also Friday.

Warden Lawes in Twenty Thousand Years in Sing Sing, over NBC-WJZ network at 9 p. m.

THURSDAY, NOVEMBER 23—Death Valley Days, NBC-WJZ network at 9 p. m.

Columbia Dramatic Guild, CBS-WABC network at 9:30 p. m.

FRIDAY, NOVEMBER 24—March of Time, CBS-WABC network at 8:30 p. m.

The First Nighter, NBC-WEAF network at 10 p. m.

SATURDAY, NOVEMBER 25—One Man's Family, NBC-WEAF network at 11 p. m.

VOCALISTS

BING CROSBY—CBS-WABC network Monday, 8:30 p. m.

BOSWELL SISTERS—CBS-WABC network Monday and Friday at 11:15 p. m.

ETHEL WATERS—CBS-WABC Sunday at 7 p. m.

EVAN EVANS—CBS-WABC network Monday at 10:45 p. m.

FRANCES ALDA—NBC-WEAF Tuesday at 6 p. m.

GLADYS RICE—CBS-WABC Thursday at 10:45 p. m.

HELEN MORGAN—CBS-WABC Sunday at 2 p. m.

IRENE BEASLEY—NBC-WEAF network Monday and Friday at 6:30; NBC-WJZ Wednesday at 6:30 p. m.

JOHN McCORMACK—NBC-WJZ Wednesday at 9:30 p. m.

MILDRED BAILEY—CBS-WABC network Saturday at 6:15 p. m.

NINO MARTINI—CBS-WABC Tuesday at 9:30 p. m.

TITO GUIZAR—CBS-WABC network, Sunday at 12:30 p. m.

VIOLA PHILO—NBC-WEAF network Thursday at 11 p. m.

VARIETY

SUNDAY, NOVEMBER 19—The Seven Star Revue with Nino Martini, Erno Rapee's Orchestra, Jane Froman, Julius Tannen and Ted Husing, CBS-WABC network at 9 p. m.

MONDAY, NOVEMBER 20—Ship of Joy, with Hugh Dobbs, NBC-WEAF network at 9:30 p. m.

WEDNESDAY, NOVEMBER 22—The Troubadours, orchestra and guest star, NBC-WEAF at 9 p. m.

Corn Cob Pipe Club of Virginia, NBC-WEAF at 10 p. m.

THURSDAY, NOVEMBER 23—Rudy Vallee's orchestra and guest artists, NBC-WEAF network at 8 p. m.

Captain Henry's Show Boat, NBC-WEAF at 9 p. m.

Paul Whiteman's orchestra, Peggy Healy, Deems Taylor, Ramona, Jack Fulton, etc., NBC-WEAF at 10 p. m.

SATURDAY, NOVEMBER 25—WLS Barn Dance, NBC-WJZ network at 11 p. m.

Hollywood On the Air, NBC-WEAF network at 11:30 p. m.

Carefree Carnival, a full hour variety show from the Pacific coast, NBC-WEAF network at 12 midnight.

NEWS

ALEXANDER WOOLCOTT—"The Town Crier," CBS-WABC network, Monday and Wednesday at 9:15 p. m.

BOAKE CARTER—CBS-WABC network daily at 7:45 p. m., excepting Saturday and Sunday.

COL. LOUIS McHENRY HOWE, political interview, NBC-WEAF network Sunday at 10:30 p. m.

COLUMBIA NEWS SERVICE—CBS-WABC network, daily excepting Sunday at 10:30 p. m.

EDWIN C. HILL—CBS-WABC network Monday, Wednesday and Friday at 8:15 p. m.

H. V. KALTENBORN—CBS-WABC Sunday at 6:45 p. m.

WALTER WINCHELL—NBC-WJZ Sunday at 9:30 p. m.

FLOYD GIBBONS—NBC-WJZ Friday at 10:45 p. m.

J. C. NUGENT—Half hour for men, NBC-WEAF network, Saturday at 7 p. m.

LOWELL THOMAS—NBC-WJZ network daily at 6:45 p. m., excepting Saturday and Sunday.

SPORTS

MONDAY, NOVEMBER 20—Grantland Rice, NBC-WJZ at 10 p. m., and Friday, NBC-WEAF at 8 p. m.

THURSDAY, NOVEMBER 23—Eddie Dooley's Football Dope, CBS-WABC at 6:30 p. m. Friday, football forecasts; Saturday, football scores.

FRIDAY, NOVEMBER 24—"All America Football Show," with Christy Walsh and a prominent football coach as guest artist, CBS-WABC network at 9:30 p. m.

SATURDAY, NOVEMBER 25—Football Games, CBS-WABC and NBC-WJZ-WEAF networks at 1:45 p. m.

Football Scores, NBC-WJZ network at 7:45 p. m.