

# Radio 5¢ Guide

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His Roommate's View  
Of Louis Dean  
By Douglas D. Connah



Lanny Ross Is Still  
Studying Music  
By Lewis Y. Hagy

*Lanny Ross*

Gladys Swarthout, the "Met's Good Little Boy," By Mark A. Luescher



LOUIS DEAN  
... a grand guy ...

WHAT," queried the gentleman from RADIO GUIDE, "do you know about Louis Dean? I have in mind writing a piece about him."

"What," I queried right back, rhetorically, "don't I know about Louis Dean? That worthy hog-caller is my room-mate—and what I know you might not print."

He weighed the facts and decided to overlook the last remark. "Why not dish out the dirt on Dean yourself?" he suggested. "I resign and you shall write the story, but bear in mind that RADIO GUIDE is a paper that goes into the home."

And thus it transpired that I am setting out to give you the lowdown on Louis. I'll try not to put him on the spot by violating confidences (aside to the subject: what a chance to get even for that little episode of last week, my good man!). I'll also attempt to exercise due restraint and curb a deep-knowing desire to set forth some delightful little items which shouldn't be glorified in newsprint. So, here goes.

It was in February, 1931, that I first met that blithe spirit and grand fellow. He had but recently embarked on his present career as Columbia announcer, and I was just embarking on mine as chronicler of the whims, foibles, fancies, and past crimes of the folk of radioland. His home-town paper was in the mood for a local-boy-makes-good story about him, so he was the first of the wave-slaves I sought out for questioning. That, as cartoonist Briggs would have said, was "the beginning of a beautiful friendship," and just two years ago we merged our bachelor quarters, which have been in operation ever since.

Through the good offices of those rare comics, Colonel Stoopnagle and Budd, the gentleman in question has become widely known as "Louis—the Dean of Announcers."

DEAN of announcers or no, he is certainly one of the best. I am in a natural position to be prejudiced, but I know I'm far from alone in the opinion that as a commercial announcer he's just about at the top of the heap. I've heard that view often affirmed and reaffirmed both in the trade—by sponsors, advertising men, and radio performers and executives—and out of it, by countless listeners. Enthusiasm is one of his most pronounced characteristics, and he puts everything he has into the continuity he reads. As a result, you'll usually find him announcing for some of the air's biggest advertisers. Before he arrived on the radio scene he was a salesman, and he believes the salesmanship training he had is an invaluable asset to his announcing.

Lou is a stickler for his work, and the matter of pronunciation is one of his pet subjects. I know of no one more meticulous in that regard, and his well-thumbed copy of Dr. Vizetelly's little blue book is his Bible. Before a program he never fails to look up any word that might embody the slightest shade of doubt, and he often gets involved in heated arguments over pronunciation, both with his colleagues and in social gatherings, nearly always ending as the winner.

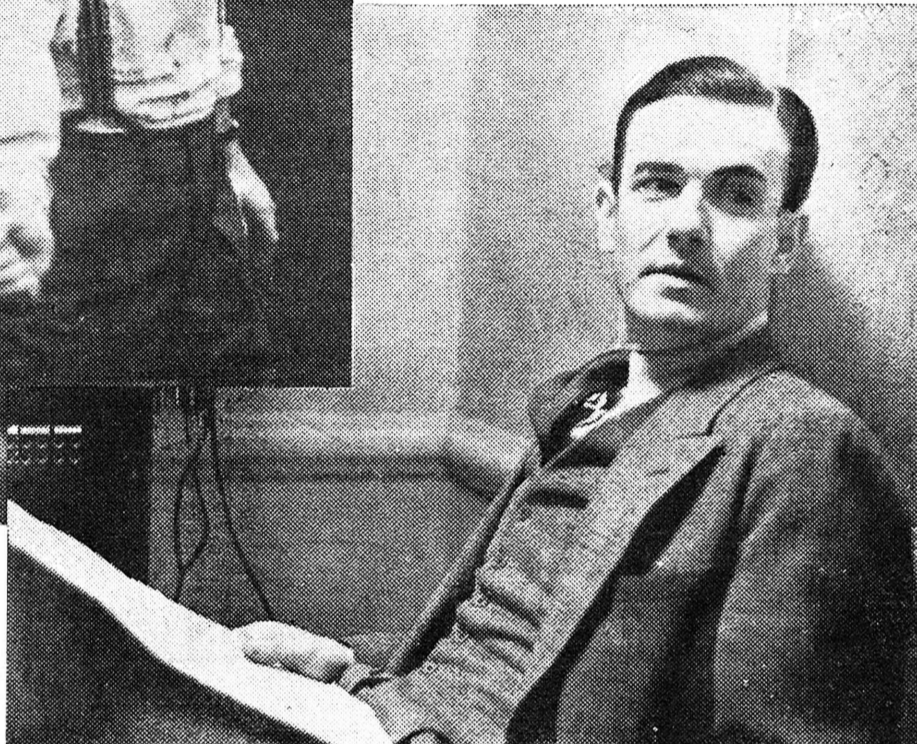
As far as Louis Dean is concerned, he regards his present position as an announcer, which many might consider an enviable goal in itself, as merely a step in his

career. Eventually he hopes to become a program executive, with program building, planning, and producing as his major activities, although I doubt that he'll abandon announcing entirely for a long time to come. He enjoys it too much.

He has served in such various capacities as announcer, program producer and director, station manager, continuity writer, air-time salesman, and even as minstrel-singer and radio columnist. It all started while he was sales representative in upper New York state for a phonograph company, and the introduction of broadcasting methods into recording stimulated his interest in radio. He and a friend bought a small upstate station and ran it—right into the red. Even though it was a flop, it was valuable ex-



... He takes his ping-pong seriously ...



HEY, YOU!

What are you doing with that camera? Can't a guy rest for a minute in the control room between announcements?

## Louis—DEAN of Announcers

*A Really Intimate  
Betrayal by Room-  
Mate of CBS's Ace*  
By Douglas Connah

perience for an ambitious youngster. He was called to WGY, Schenectady, which was then making radio history as a pioneer station, and there he gained a complete and versatile background. Incidentally, while at Schenectady, he broke in one of his roommates, a young man named Jimmy Wallington, as a WGY announcer. Lou and Jimmy now occupy similar positions across the fence as young and prominent announcers of the two rival networks. There have been several instances lately when they have represented their rival camps in broadcasting the same affair.

From Schenectady he shuffled off to Buffalo, as program director and announcer for the Buffalo Broadcasting Company. There it was that he fell in with Chase Taylor, brokerage house vice-president with a sense of humor, who liked to fool around as a radio continuity writer in his spare time. They originated a program which was the embryo of the present Stoopnagle and Budd act, and when the crash came, Taylor gave up stocks and bonds entirely for radio, joining a young BBC announcer, Wilbur Budd

Hulick, to form the act of Stoopnagle and Budd. Some time later than Lou, they brought it to New York and the Columbia network, and he was chosen as their announcer. He has been with them ever since, during their rise to radio stardom.

It was towards the end of 1930 that he came to New York, where he was an NBC announcer for a time. He soon switched chains to CBS, and before long he gained a wide reputation as possessor of one of radio's most pleasing voices. Meanwhile he has also announced many electrical transcriptions and served as a phantom movie voice.

HIS CAREER before radio hardly presaged what was to come. He was born in Valley Head, Alabama, a small farm community where his grandfather was, and is, justice of the peace, general storekeeper, and the town's leading citizen. His boyhood was occupied with milking the family cows, clerking at the store, and getting switched at the little red schoolhouse. Then high school in Birmingham, two years at Washington and Lee University in Virginia, and another year or so studying music.

And now for a more personal view of the gentleman. Although he is the only CBS announcer who was born on a farm, he is paradoxically the most urbane member of that staff, and man-about-town is a fitting characterization for him. He likes to be well surrounded by friends, to "do the town" in grand style, to sing, dance, and make merry in general. Hearty, exuberant, and affable, he makes a cheery host. He knows his New York well, and one of his favorite pursuits is showing the town to out-of-town friends. He's an excellent dancer, and, as an epicure, he knows just which kitchens house the most palate-provoking chefs. Whoever the young lady, he happens to squire, she can be sure her escort shines as sartorially superb. He's as fastidious about his appearance as the season's most popular debbie, and I'll wager he takes as long to dress. In case you care, he leans to double-breasted suits in the daytime, either blue or grey, and he wears them well.

Lou qualifies as one of radio's most eligible bachelors. He finds the fair sex most alluring, and the fair sex, in turn finds him most attractive—I can vouch for that. A family man in spirit, he might long since have succumbed to Cupid's darts, but for his definite theory of marital success which deplores "radio widows." He believes the long and irregular hours of a radio announcer are no help for a young man

embarking on the seas of matrimony. To indulge in a flight of fancy, based on impressions and observations, as well as remembered snatches of past conversations, I'd say that his ideal girl would be a brunette—slight, attractive, and vivacious. She might well be of the stage—ingenue type—but decidedly not flashy, and she'd be a good dancer, and modish in dress. She would be sophisticated, yet a good sport, and have plenty of common sense. The nagging type would never do, and I know he'd demand a sense of humor and a good disposition in his ideal.

As a faithful Boswell (not to be confused with a sister team), it would hardly be fair to pat him on the back all the time. So I might add that, although he's punctual on the job, he revels in unpunctuality off it. If he has an appointment for 9:30 you'll surely see him by 11:00. That, although he is a raconteur *par excellence* and always has a good story on tap, he is prone to drag it out with his own involved embellishments. That he laughs at his own jokes, and his laugh is the heartiest of ear-splitting affairs indeed. And that, if encouraged, he may "put on the dog," as we so quaintly phrased it in the dear old college days, and try to impress you as a big shot. That he is generous to a fault and will spend his last nickel to see a friend enjoy himself. And those, my dear friends, are the worst things I can find to say about the best of friends.



...Lanny finds time to read...



...and also to play the old harmonica...



...Not a country estate but the terrace of Lanny's penthouse...

# Success Hasn't Spoiled HIM

*Lanny Ross Realizes It Is Just as Hard to Hold That Public as It Was to Win It*

By Lewis Y. Hagy

LANNY ROSS' voice is always interfering with something. Personally, I would not care particularly what my voice interfered with as long as it brought me the renown and financial return that his brings him. For that matter, Mr. Ross does not particularly care what his voice interferes with, either.

Five years ago, in 1928, he made the Olympic track team. But he didn't go to the Olympic games because he was engaged at that time in a European tour with the Yale Glee Club. Three years later, Lanny was offered a position with a law firm upon his graduation from the Columbia Law School. But on the same day, he also was offered a commercial broadcast. Inasmuch as the return from the commercial broadcast was precisely eight times greater than that offered by the law firm, you need no paper and pencil to figure why Lanny once more permitted his voice to interfere.

And once in a while, when the going gets a little tough, he has a tinge of regret.

"A lawyer can say, 'I will have this indictment quashed because in the case of *The People vs. Zilch*, 20 N. Y. 364, a similar indictment was quashed' but you can't go out there and say to an audience, 'Come on, now. Like this song because it panicked 'em last week in Hackensack,'" he points out.

What he means, in the tort game, there is some logic, but when you are a radio entertainer, you are wholly at the mercy of the whims of about 8,000,000 persons.

The chances are that Lanny Ross would have become quite a big shot as a member of the bar. Apparently, he has the knack of achieving success at the things he undertakes. While I never saw him run, I know he was a success at that, because twice he gave young Mr. Ray Barbuti an excellent rear view of Lanny Ross, and I have seen young Mr. Barbuti run. Certainly Lanny Ross has made a success of singing.

"In 1928, corporation reports offered plenty of work for a young and ambitious lawyer," he said. "And today, if I'd gone into a law office, look at all the insolvency cases there would be to handle."

But the regrets, faint in any case, over his lost legal career fade utterly when he is reminded concretely every Thursday night, at 8 o'clock, that there is nothing insolvent about the concern which sponsors the Showboat program.

The first singing of any import that Lanny ever did was when, as a boy, he sang for two years with the choir of the Cathedral of St. John the Divine. Then, when he entered Yale, he went out for the Glee Club, and made it without very much effort.

INCIDENTALLY, if I ever write a book entitled "1000 Interesting Facts" it will mention that Rudy Vallee, who was one class ahead of Lanny Ross at Yale, tried out for the Glee Club but didn't make it. And is that Glee Club's face red!

In 1928, the year that Lanny Ross was busy making the Olympic track team, preparing for examinations that would entitle him to a Yale sheepskin, and singing with the Glee Club, some Yale alumni who were connected with the Jeddo-Highland Coal Company decided that a few stars of the Yale Glee Club could be used to advantage on the radio by way of advertising Jeddo-Highland coal. Lanny Ross was among the eight they selected, and there was his first commercial broadcast.

But there is nothing like a commercial broadcast to interfere with preparing for college examinations, so that first commercial lasted only about a month.

That summer, Lanny and the sixty members of the Yale Glee Club toured Europe, and when he returned in the fall, Lanny found himself at something of a loose end. "When you've been going to college for four years," he explained, "you feel sort of lost when you graduate. So I entered the Columbia Law School."

However, you have to have something to use for money at Columbia Law School, so Lanny cashed in on his voice. He did a number of small commercial broadcasts while studying how to spring gun molls and incorporate corporations and one thing and another.

On the day he graduated, he received the two offers—

one to have his name painted on a law office door, and the other which led ultimately to his name being limned in incandescent bulbs at 50th Street and Broadway.

Incidentally, it is interesting to note that Lanny's first broadcast—that was the one for the coal company—was over WJZ, which had just moved into 711 Fifth Avenue.

"There were cement bags lying all around the place," he reminisced. "It wasn't entirely finished, and the plaster hadn't been put on the lathes yet."

(Editor's note: It is now finished, however).

At the time that Lanny Ross took up radio work in a serious way, Rudy Vallee was just approaching the height of his fame, and young men all over the world were having dreams of becoming crooners. So nothing could have been more natural than that Lanny Ross should croon. But they stopped him.

And because he has a beautiful voice, it was a very simple matter for Lanny Ross to get up there and sing, and win his fame because he has a very beautiful voice.

Although the volume of Lanny's fan mail, and the fact that feminine handwriting predominates in each bundle indicates that he goes over particularly well with the fair sex, Lanny is a bachelor, and as far as I was able to find out, has every prospect of continuing to be one. And if you don't believe I am something of a finder-outer, I may as well tell you that I found out what his correct first name is.

BUT I am not going to tell you. Why should I spill everything all in one story? Maybe some day I will have occasion to write another piece about Lanny Ross, and that will come in handy then.

But here is an interesting tid-bit, if you like tid-bits. His middle name is Patrick, and you would think that was Irish, wouldn't you? Well, it isn't. It's Scotch. Or perhaps I should say Scottish, because I would not care to imply that there is anything Scotch about Lanny. I mean anything Scotch in the way you use the term.

For two years Lanny has held a fellowship at the Julliard School, and he has never made the mistake that persons who achieve fame frequently fall into. He has never stopped studying. Indeed, I gathered he has something of a passion for study—a driving desire to perfect things. He hopes someday to become a concert singer—a great concert singer, I mean. And I imagine the chances are that if he wants to, he will.

There is a general impression that in radio work, or on the stage, or in the movies, once you have "arrived" life there upon becomes all beer and skittles, and you then have nothing further to do but collect the attendant heavy money, and beam upon your thousands of admirers.

I thought of that while I talked to Lanny Ross. We were discussing an erstwhile radio star who, a year and a half ago, was much more talked of than Lanny Ross will probably ever be.

"What has become of him?" I asked, and as I did I reflected that the popularity and the success Lanny Ross has achieved is the kind that will preclude anyone's asking 'What has become of him?' a year and a half from now. Or ten years from now, for that matter.

Because he has achieved what he has achieved by hard work, and he knows he has to work hard to stay there.

"It's a lot like a perpetual track meet," he explained. "A competitor at your shoulder all the time. You can't ever coast or take things easy."



...It's practice that makes perfect, take it from Lanny...



THE AUTHOR  
A restful moment on her estate at Haverford, Pa.

# Mike FRIGHT and Other Things

WHY it's perfectly simple. You just walk in quietly, sit down at the microphone, read your speech, walk out quietly—and it's all over," said my friend.

She, being an old hand at the game, had come with me for my first time on

the air, to comfort me and give me some pointers. We were sitting in the ante-room of the broadcasting studio and I was waiting in anguish for my turn. I had wedged myself down into the corner of a big soft chair so that other people in the room should not be too conscious of my palsied appearance. I was considerably disturbed by the impression that the elevator system of the Chrysler Building had transferred itself to my interior. It was, I told myself, a bad dream. Men in shirt sleeves and women with music cases rushed back and forth. Everyone was in a hurry.

As I walked into the room where the microphone was, I felt that the bad dream had turned into a nightmare. The little man, with the sheaf of papers, pushed me into a chair and, with strange contortions of his face, indicated that the moment was approaching and silence was in order. My speech was clipped together and folded down the center so that when I spread it out on the table it crackled mightily, thereby disturbing the little man.

The minute hand of the clock crept around to the hour and suddenly he pressed a mysterious button, leaned toward me across the table, and, in a voice of great sweetness, announced my name, and subject. The title of my speech I recognized but not my name, which he mispronounced with imagination. I had an uncontrollable desire to laugh or cough. I cleared my throat instead and thought of my restraint with pride. I MUST begin.

I remember a furtive question running through my mind just as I started to read. I wondered why the announcer had spoken with such caressing gentleness. And then I concentrated on the page before me. That, it appears, was a mistake. It would have been of real value to me, if I had followed his example. Instead, I turned my face to the microphone and in a full round voice, declaimed the words that I had written. The announcer who had left the room, came running back at the end of the second sentence, and picking up the mike, moved it six inches further away from me. I was really flattered. So my voice carried as well as that!

I settled down to my speech. Those clips of which I had been so proud were very inconvenient. They kept catching the pages and confusing me. I got more and more nervous. I had not had time to re-read the end of the speech because I had written it hastily. I tried putting my elbow on the table and resting my cheek on my hand.

There, that was more comfortable. That was the way I sat at home and read. The announcer came bounding in again. What a restless little man he was! Picking up the microphone again, he practically pushed it down my throat. I was so frightened by his look and the morbid thought that in his eye was murder and in his hand a weapon which would make short work of me, that I lost my place.

By an enormous effort of concentration I found the wretched sentence again and finished with a flourish. I sat back happily—and then I happened to glance at the clock. Was it possible I had only talked eight minutes? And I had been supposed to fill in fifteen! The announcer was frantically motioning through a glass partition to an orchestra in another studio to play. I was reassured as I saw them start in but the announcer was still feverish. Pressing a little button which shut off our microphone and wiping his brow, he ushered me out to my friend.

To begin with, my furtive clearing of my throat had sounded like the brakes of a locomotive.

Then, my voice, trained at school and college and later by experience in speaking from a platform, had boomed forth with deafening reverberation and great artificiality. My lack of preparation, as I neared the middle of my speech and sank my head into my hand, had caused a sudden disappearance of my words so that I could not be understood. My failure in timing had run me short, and given the whole fifteen minute period an amateurish lack of balance.

Less hardy souls would have slunk out of the studio, praying only to forget, but I was angry and unabashed. I WOULD learn to do

the thing correctly.

My next opportunity to broadcast came unexpectedly. I went with the same friend to a large department store for whom she had been doing radio monologues. I myself had some writing business to transact with them. I emerged from the office of the editor of their publication, flushed with pride because I had sold her a number of articles. At the same moment my friend came out of another door with the head of the publicity department. She fixed me with a commanding eye and said, "Mr. X wants a half hour dialogue as a special feature radio program instead of my usual fifteen minute monologue. I said I thought you could stay over in New York and do it with me."

THE floor rose up unpleasantly before me. I gulped and nodded my acquiescence, however, for I had learned enough about trying anything once from experience with editors. My friend and I were turned over to a brisk and efficient buyer who took us through the various departments where we were to cull material for our "humorous sketch."

I knew nothing about merchandising. I had left my glasses at home and had only my lorgnettes. These I perched on top of my nose while I made list upon list of enticing tools and foods.

That night in our hotel bedroom with the thermometer hanging between ninety and one hundred degrees my friend and I wrote and cut and typed and rehearsed until 2 a. m.

At seven-thirty we were up again and by eight forty-five we were at the studio ready to go on. That was my first professional radio experience and nothing could ever be worse.

Since then I have done a number of special feature dialogues for department stores, advertising a special sale or some particular publicity stunt, and each time, I think, I have learned more of the simple tricks which make speaking over the air a success.

In the first place, I had to learn to time every speech, not by reading it to myself, with one eye on a watch, but by sitting in front of a clock, where I could count the seconds, and reading it aloud. I found that a pencil mark in the margin, indicating the passage of each five minutes, helped enormously in keeping an even pace when I read it later into the microphone.

Then I had to learn, with great reluctance, to forego

the declamatory style so dear to me, and instead to speak as softly and naturally as possible. It was a long time before I did not sound like Portia or Lady Macbeth, but by concentration on the fact that I must talk as if I were having an everyday conversation with my friends, I finally achieved something more in keeping with a modern radio delivery.

After timing the speech and practicing sufficiently so as not to make an oration, I would urge anyone who is going on the air to get to the studio at least twenty minutes before he is scheduled. The average announcer is a busy man who may or may not have learned your name, your mission, and the amount of time allotted to you, correctly. I have had to write my name and an announcement, in frenzied haste, just as the period before me was signing off. You should always ask to see what has been written and make him SAY your name so that you know he can pronounce it right. I have heard Yarnall turned into Arnold or YARNELL right before my very ears, until I learned to make sure that the announcer knew it was pronounced YARNALL.

In the second place, it is not always expected that you will prefer sitting down at the microphone and you want to have plenty of time to explain to the announcer that, with a sheaf of papers, you are more comfortable sitting than standing. No matter what he says do not let him persuade you to the contrary, for nothing is as comforting as that table on which to put your manuscript.

The amateur may wonder what the virtue is of sitting at a table to broadcast. I can only say that it spells more comfort and security than any other one thing. Instead of having to hold a manuscript in a hand, shaking so that you are constantly aware of your nervousness, you can lay all your papers flat before you.

I was fascinated to watch the technique of a famous crooner one day when I was given the opportunity to sit in on one of his programs. The orchestra was blaring away but he, standing before his microphone, was whispering into it so softly that I could not hear him although I was sitting only six feet away. An announcer came in to ask if I would not like to come into the outer room to hear how it sounded. I crept out on tip-toe and shut the door behind me and there, over the loud speaker, came the crooner's voice firm and resonant and dominating the orchestra. I was astounded but they told me that, in the control room, was a "mixer" which cut down the volume of the orchestra and increased that of his voice. That was easy for them to do. The real trick lay in the individual quality of tone which could only be gotten by that scarcely-more-than-whispering into the mike.

IF that is true of crooning it is also true to a certain extent of speaking. Keep your voice soft—much softer than you do in ordinary conversation—and let the man in the control room fix the volume for you. It will enhance the quality of your voice one hundred percent. You can learn much more from the crooner in this respect than from the opera star whose radio technique is quite different and who sings at full voice into the microphone.

With your five minute intervals accurately jotted down in the margin and your eye on the clock, you can regulate your tempo with precision. The passionate desire of the amateur is to hurry over the opening sentences. Nothing gives away your fright more than an onrush of words in the beginning and then a meaningless pause while you catch your breath. Take it as slowly as you can and when you pause, let it be with a purpose; to drive home a point, or if you have said something funny. It establishes a sense of intimacy with your audience and they feel that you and they are having a private chuckle together. I have heard many a good joke spoiled on the air because you didn't have time to laugh before the speaker hurried on to his next sentence.

To any woman broadcasting, I would say, "Don't be caught at the microphone with uncomfortable accessories, either on your head or about your neck." A hat with a brim should be cast aside before you sit down because it interferes with your view of that all-important clock and also can interfere seriously with your voice carrying straight across the mike. You want to be as comfortable as possible and if a hat prevents your seeing and talking easily, you have only added to your nervous strain and minimized your chance of success. I found that it was also better to take off any pearls or beads in which I fancied myself. Being near-sighted, I always wear a pair of lorgnettes on a chain and they nearly drove me crazy, knocking against the table and catching on my manuscript the first time I went on the air. After that, I always took them off with any beads I had on, and with spectacles firmly perched on my nose, started out in workmanlike costume as well as mood.

All these suggestions may seem unimportant and trifling but each or all of them may make the difference between success and failure.

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# Leon BELASCO

## Roved to FAME

**O**N Christmas Day, 1914, the strains of a violin came from an open window into the garden of a pretty little home in the European section of Harbin, in Manchuria. Little Leonid Seminovitch Berladsy listened raptly as his beautiful young mother's deft fingers coaxed soft music from the violin.

"Ah," said neighbors, "Madame Doctor Berladsy is playing again. How beautifully the madame doctor makes music!"

Suddenly, as though an unseen hand had snatched the bow from hers, the music ceased. There was a sharp cry in the stillness. Then a woman sobbing. Little Leonid Seminovitch Berladsy took unobtrusive leave of the room, for he did not like to see his mother's tears, and he did not quite understand what it was all about.

He only knew that a man had brought a message to his father, the doctor, and that when his mother heard it, she suddenly dropped her violin, and sobbed bitterly, while his father sought to comfort her.

That very day, Dr. Berladsy patted little Leonid on the head, kissed his wife a fond good bye, and went away to join his Russian Siberian Cossack regiment in the world war.

"Be a good boy," he told little Leonid, "and remember to obey your mother, and practice your music faithfully, so you will be able to play me a welcome when I come back."

And little Leonid dutifully did as he was told, and practiced his music faithfully, and played his father a welcome years later, when he came home from the war unscathed.

But even then, the good physician, joyous in his homecoming, never dreamed that one day his boy's violin would send out its magic music to millions of radio listeners, or that the little boy was to become Leon Belasco, famous orchestra leader atop the swanky St. Moritz Hotel in far off New York.

The departure to join his regiment in the world war was not novel to Dr. Berladsy, for he had been called away to the wars before, and perhaps had he not been, you might never have heard of Leon Belasco. Three years after Leon was born, in Odessa, Russia, Dr. Berladsy was called to the colors at the outbreak of the Russian-Japanese war, in 1905.

On that occasion, Dr. Berladsy's wife, a noted musician who had sacrificed her career to marry the prominent physician of her native city, took her children to travel through Europe.

**W**HEN hostilities finally ceased, and she received word from her husband that he had come through unscathed, he told her to rejoin him at Harbin. He had decided at the close of the war to settle in Manchuria, and practice medicine there instead of returning to his native Odessa.

The Oriental glamour of his boyhood in picturesque Manchuria instilled into the little boy a wanderlust that has never been stilled, and which was to lead him into the far corners of the globe in his pursuit of elusive fame.

It was there in Manchuria that Leon received his first musical training from his gifted mother who, since her marriage, had become a music teacher both in Odessa and after the family settled in Harbin. Although Mrs. Berladsy specialized in the piano, she was an equally gifted violinist, and when it came time for little Leonid to begin his musical studies, he chose the violin because he had heard so many of his mother's young pupils incessantly practicing scales all during his childhood that he had formed a boyish aversion to the piano.

There were six other little European boys who grew up with Leonid in the Harbin colony, and all learned music from his mother. Two were killed in the war, one is in business in Los Angeles, one became insane, one committed suicide after a tragic romance, one studied medicine and is now practicing with Leon's father in Manchuria, and the other is the noted radio orchestra maestro, Leon himself.

When he was twenty years old, the Manchurian doctor's dreamy son had not the slightest idea of the career upon which he would embark. He did not care to follow in the footsteps of his father, and make medicine his profession; the life of a business man, with its regular hours and monotonous routine was equally distasteful. As to

### Young Orchestra Ace Circled Globe in His Pursuit of Stardom

By Donald Couper

music—he had studied, to be sure, but the study of music had been as much a part of his education as the study of languages or arithmetic, and he had no idea of making it his life work.

Indeed, if he might be said to have been fitted for anything, it would have been to become an explorer, for already the desire to rove had caught him in its grip. He persisted in his desire, until he finally won the consent of his parents, and with their dubious blessing, he betook himself to Tokio.

In the busy helter-skelter of the big Japanese city, young Leonid, then twenty, satisfied at least his desire for variety, for in turn he was a hotel clerk, a dancer, and finally a musician. He had brought along his violin because he liked to play it; he had no idea then of using it to earn his livelihood. But he found that it was his most lucrative source of revenue.

**I**NDEED, so much money did it bring in there in Tokio that Leonid soon found himself with a sizable bank balance. He had become a rabid movie fan, and spent every moment of his spare time in one or another of the Tokio cinema palaces, where he followed avidly the silver sheet adventures of Bill Hart, Charles Ray, Harry Carey, Anna Q. Nilssen, and other stars of the day. He decided he would like to see the places where movies were made.

A hasty calculation showed him that after paying his passage to San Francisco, he would have \$200 left, and to Leon then, \$200 looked like enough money to last an indefinite time. So he booked passage, and landed in California.

But he soon learned that America was not the land of plenty he had pictured. He found that jobs were scarce, and that \$200 was not nearly so much money in San Francisco as it was in Tokio. Frantically he searched, all day long, day in and day out, for a job, while his little hoard dwindled at an alarming rate.

One day, when he had little except some small change left from his capital, Anna Pavlowa came to San Francisco. Young Leon, hungering for a chat with a fellow-Russian, visited the famous danseuse at her hotel. She gave him a letter to a Honolulu steamship line, which landed him a job in the orchestra of one of the line's Hawaii ships.

That was the last time in all of his checkered career that Leon was ever broke.

By the time the Honolulu engagement terminated, he was on his feet again financially, and he had learned more about American people. It was much easier for him to land a job, and he next found himself where he had longed to be when he was back in Tokio—on a movie lot. He obtained work with the old Famous Players-Lasky company, playing inspirational music on sets. He played for Leatrice Joy, Adolphe Menjou, and for the late Paul Bern when the latter was directing "Dressmaker of Paris."

Leon there discovered that when you are engaged in work that you love, amid pleasant surroundings, and congenial people, four years can slip by practically unnoticed. One day it dawned on him that he had been in California all that time.

"So what?" he said. "So I keep on working and making more money, but nothing ever happens. Everything is the same. I am getting settled. I am in a rut. I must do something about that."

Whereupon, characteristically, he did. He withdrew from the bank \$9,000 which he had salted away, threw up his job despite the offer of a raise from the movie company, and embarked upon a leisurely trip around the world. He stopped off in Paris to see his mother; in Harbin to pay his respects to Dr. Berladsy, his father.

By the time he arrived in New York, time on his hands had begun to pall, and he felt a yearning to get back to work. Which, perhaps, was just as well, because there was not very much left of the \$9,000 with which he had started out.



LEON BELASCO

. . . in turn, he was a hotel clerk, a dancer, and finally a musician . . .

But getting a job presented little difficulty now, and Leon soon found himself a member of the orchestra on the liner Leviathan. In the same orchestra was an obscure young singer, with a high pitched voice, who held a brass instrument which he did not play, but which made him look quite impressive.

The young singer was addicted to practical jokes, and there were times when he got in the hair of the temperamental Russian, but even so there was a buoyant comradeship about him which won him a place in the heart of Leonid Seminovitch Berladsy, and the two became fast friends.

Indeed, so close did they become that one day the singer, a chap named Morton Downey, told the violinist he ought to change his name.

"Leon Seminovitch Berladsy!" Downey exclaimed. "Why it sounds like a contagious disease! Why don't you give your friends a break and shorten it up a few syllables?"

The Russian pondered a moment, shrugged his expressive shoulders, and agreed.

"Ver' well, Mort," he said. "Leon Belasco to you." And that is how he also became Leon Belasco to you.

**A** FEW months after the engagement aboard the Leviathan terminated, Belasco's telephone bell aroused him from a sound sleep at three o'clock one morning.

An excited Downey was on the other end of the line.

"Say, Leon, get a band together for me right away quick," he pleaded. "We open Saturday."

The sleepy violinist was roused into instant wakefulness. Then and there he went to work, lining up musicians by telephone, routing them out of their beds or their favorite early morning haunts. That was on a Thursday, and by Saturday, Belasco had the musicians assembled and rehearsed, and was ready for the radio broadcast debut over a CBS network Saturday night.

The rest you know; Downey's rapid climb to fame as a radio star, and Belasco's to his present eminence as an ace orchestra leader.

Perhaps that chance friendship aboard the Leviathan was a bit of good fortune for Downey as well as Belasco, for together they began their climb toward the peaks and found the climbing not an unpleasant task. Each, perhaps, might be credited in fame's official box score with an assist, for while doubtless each by virtue of the fact that he had the stuff would probably have scaled the heights singly, there is no doubt but that their teamwork was a help to both.

# Stoopnocracy Department *Conducted by Col. Stoopnagle & Budd*

**T**HINGS are indeed unpeachy! In fact, we might venture to say that stuff in the world of Stoopnocracy is un-ducky!

Come, come, youse Stoopnocrats, and rally to the cause on account of nobody's writing us any funny stuff any more. Ah, us. (That's plural for "Ah, me.") Here we were literally whizzing along, lickety-split. Phew! Some whizzing! And suddenly, quicker than you

can say "Jackuel Q. Stooprobobinson," everybody doesn't have any ideas for stuff to be disinvented.

Well, we were up against it, that's what we were. Up against it. Puzzled is no name for what we were, let us tell you. Then, in desperation, we jumped up, grabbed the telephone and frantically began dialing some of Stoopnocracy's standbys.

The first mug we called was Filbert Cheval Chapeaux, the fellow who designs the straw hats worn by work-horses. He didn't have any ideas. In fact, he wasn't even at home.

We said "shucks" to ourselves a few times and once again put our shoulders to the wheel. The next of our old cronies whom we called was J. Eustace Shush, who makes the "SILENCE" signs for motion picture houses. He wasn't much of a help either on account of he had just

gone out to start a whispering campaign against a couple of guys.

Then we called Ishmael Unh, the fellow who makes pullman-car windows hard to open. He certainly wasn't any help. No siree, Bobnagle. He was out too—out playing a game of Into-the-herring-barrel with Uncle Alice.

As a last resort we called Gushie Softboil, plushstroker in a sofa factory. Sofa as he was concerned, he was a flop. He can't speak pretty good English.

Having culled practically everybody of note, we culled over some ideas of our own, a few of which we will now present, we're afraid.

On account firemen have to wear themselves out a-clanging and a-sirenning away to so many fires, we decided to fix things up for them. The result was Stoopnagle and Budd's patented building roller, for rolling buildings into the river when there's a fire, thus saving millions of dollars worth of fire apparatus. The only difficulty with this is that our invention would substitute building-rolling-chiefs for fire chiefs, and if there weren't any more fire chiefs what would happen to poor Ed Wynn? Ah us, again.

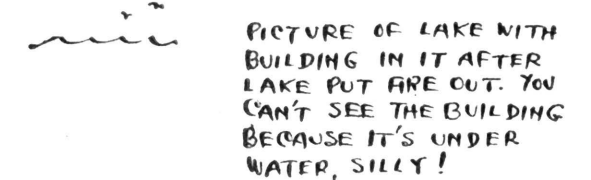
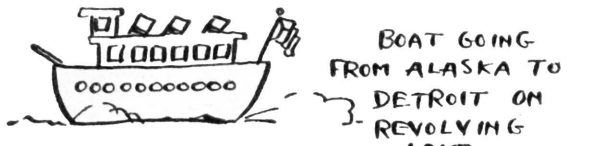
Then there's our new revolving lake, so that ships may go from place to place without using their engines. There are some peachy illustrations of this disinvention hereabouts, so we won't need to tell you any more about that.

We've got to go into hiding now to perfect our latest opus. It's a horizontal elevator for taking you to your office after you've reached your floor in the regular elevator.

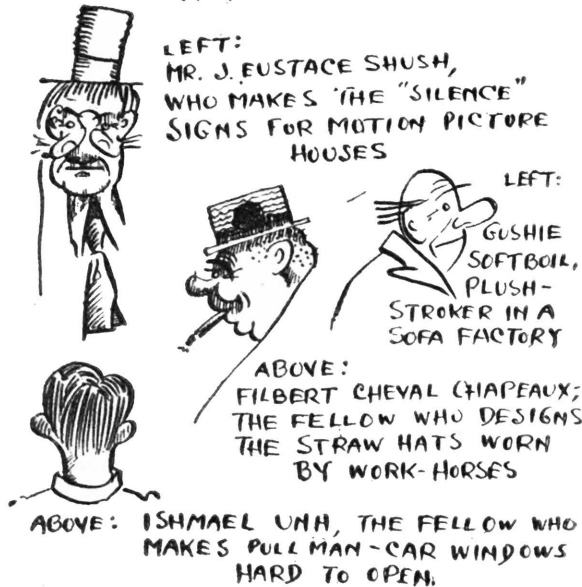
Before we go we wish to lament. Disinventions, that's what we want from youse Stoopnocrats. Ideas.

Butter-ball paddles are indeed perplexing objects, no?

*If, for no reason at all, you want to become a Stoopnocrat, send an idea for a disinvention to Colonel Stoopnagle and Budd, care of RADIO GUIDE, 112 Fourth Ave., New York. You will be enrolled on the Great Stoopnoscroll and will receive one of these ducky buttons designed by the Colonel.*



SOME OF THE PROMINENT PEOPLE WE HAVE INTERVIEWED, PRACTICALLY:



LEFT: MR. J. EUSTACE SHUSH, WHO MAKES THE "SILENCE" SIGNS FOR MOTION PICTURE HOUSES

LEFT:

GUSHIE SOFTBOIL, PLUSH-STROKER IN A SOFA FACTORY

ABOVE: FILBERT CHEVAL CHAPEAUX; THE FELLOW WHO DESIGNS THE STRAW HATS WORN BY WORK-HORSES

ABOVE: ISHMAEL UNH, THE FELLOW WHO MAKES PULLMAN-CAR WINDOWS HARD TO OPEN.

## From Floorwalker to Radio Star

By Ernest S. Colling

**M**ISTER Teeeebo!" "Say, Gloria! Lamp that frowzy-lookin' dame over at Gloves. Know who that is? It's Mrs. Van de Ruytz, 'r I'm a Spanish onion!"

"Her? Buyin' bargain mitts? Why, she—"

"Please, young lady; I am rather in a hurry!"

"Mister Teeeebo! Mister Teeeebo!"

Enter R. U. E., a Young Floorwalker. It is 5:29 p. m., and from the way he walks, you just know the Y. F.'s doggies feel as if they'd been pickled in brine. He okays the charge, while the salesgirls mentally purr over him. Then the closing gong sounds, and he drags himself to the hall bedroom that he calls home.

For half an hour he lies on the bed with his shoes off, wishing that he could stay there and rest and rest and—but it's got to be done; so he pulls himself together with a groan and limps to a street car on which he rides for half an hour uptown. Then a brownstone-front house, whose hallway smells of the ghosts of departed cabbage; a dismal room furnished principally with a piano; an excitable little man with wild hair; and an hour of scales and vocal exercises that apparently get nowhere and mean nothing except more torture for the aching feet.

For a year this was the almost daily routine of a certain young Conrad Thibault, erstwhile embryo chemical engineer who had an idea that he could become a great singer. He had come from school, where he studied chemistry, to the big city, fired with ambition which was largely inspired by the confidence and encouragement of the choir-master of the church in Northampton, Mass., at which he was baritone soloist. A distinguished fellow-citizen, who was then President of the United States, also had shown an interest in him and had urged him to make the most of his undoubted talent.

But even a future great artist must eat, and to provide for this annoying but necessary detail, young Conrad got himself a job as a floorwalker at a Fifth Avenue department store. The pay was good enough to supply the eats and the cash for lessons, and it seemed like a pretty soft job when he took it. But he soon found that

he was in error—it wasn't a job, but a walking marathon of eight hours daily that left him dog-tired at night.

For a year, Thibault kept it up with a stiff upper lip, walking miles and miles in the hot, close atmosphere of the store, and studying and practicing long hours each evening. It was a pretty ghastly experience, but it did two things for the young singer: it let him prove to himself that he had the guts to carry a thing through, once he had started it; and it taught him to be a real trouper, which means putting on the show in spite of hell and high water.

So Conrad went back home, sang for awhile with a dance orchestra—and jumped from that into Grand Opera!

The choir-master was at the bottom of that, too, in a way; for it was he who urged Thibault to try for a scholarship at the Curtis Institute of Music Philadelphia. He tried, and won under wraps, which in music parlance means about four arias and a couple of recitatives. He started his studies under the great baritone, Emilio de Gogorza,



CONRAD THIBAULT

...jumped from dance orchestra to opera...

and at the beginning of his second term, he was given a contract by the Philadelphia Grand Opera Company.

Thibault continued his work at the Curtis Institute for five years, meanwhile appearing regularly with the opera company and advancing from small parts to leading roles. During the summers he went abroad and polished up his high notes and low notes with the best European teachers.

Completing his studies, the young baritone took up the more lucrative work of making classical records and soon became a "best seller." Last year he was chosen, with Rose Bampton, the glittering young star of the Metropolitan Opera Company, to make the Victor "Brahms Album," a series of records issued in connection with the Brahms Centennial observance.

Thibault also did some radio work while in Philadelphia, and when he later came to New York, he fitted in immediately on some featured programs over National Broadcasting Company networks, notably the "Through the Opera Glass" series with Archer Gibson last year.

This work appealed to the singing ex-floorwalker—"twice the money and half the work," he says—and now he is confining his efforts almost exclusively to broadcasting. At present, Conrad Thibault is featured on two outstanding NBC programs, the Maxwell House Show Boat on Thursdays, and the Philip Morris program with Ferde Grofe on Monday, Wednesday and Saturday evenings each week, both over NBC-WMAQ networks.

**P**ERHAPS the road over which Conrad Thibault had to travel to fame was somewhat rock-strewn, but the difficulties that beset his path are now definitely in the asset column. For, where many stars might be inclined, once they had arrived, to shirk the monotonous work that is required in order to keep on being a star, all this singing ex-floorwalker needs to do to make his present work seem easy is to let his memory slip back to those floorwalking days.

Then, no matter how hard he must work now, this present existence seems just one beautiful bed of roses.

And gradually, the youthful baritone is winning wider and more favorable recognition for his radio work, and critics have been almost unanimous in their predictions that his future holds even more brilliant success than that which he already has achieved.

# The Metropolitan's "Good Little BOY"

**I** LOVE to sing over the radio, if for no other reason because then I have a chance to dress like a girl and wear ruffles and long skirts."

That is how Gladys Swarthout, charming young mezzo-soprano of the Metropolitan Opera Company who has been heard frequently on the NBC network and who is known as the "Met's Good Little Boy," feels about it.

"You see," she protests, "I have to sing so many boys' parts at the Metropolitan. It's forever boots, boots, boots, doublet and hose, cloaks and swords, gold braid and tassels! I rarely ever get a chance in opera to put on anything filmy and floating. And although I long in my soul to sing Juliet, the management looks at me and says I'm built to sing the saucy page boy Stefano. So into Stefano's socks and buskins I go, and from there into the Cossack boots of the young Tsarevich in 'Borish Godounov' and from there into the lace and satin of Nicklausse in the 'Tales of Hoffman' and from there into the tights of Brezio Silla in 'Forza del Destino.' One of the few chances I've had to be feminine in opera came this season when I sang Mrs. Deane in 'Peter Ibbetson'—and then, of course, there was Mallika, the priestess in 'Lakme.' I loved both of them. And I enjoy concerts, too—it's a relief to be a girl for a change."

And when Miss Swarthout appears at the NBC studios she is always faultlessly attired—a stunning figure. Dark, slender, animated and beautiful, she attracts attention and admiration everywhere, and she prides herself in getting "dressed up" for her unseen audience on the air.

So in spite of the fact that she is rated the most captivating boy in opera, Miss Swarthout, herself, in person, is an even more charming girl. Only a few years ago, this gifted young singer came out of the West—from a place with the enchanting name of Deep Water located near Kansas City in Missouri—and crashed the portals of the Chicago opera almost without effort. Three summers at the Ravinia Park, opera and the Metropolitan was bidding

*Gladys Swarthout on  
The Air Escapes from  
Male Attire at Last*

By Mark A. Luescher

for her services. During the past season there, her New York vogue has progressed by leaps and bounds.

But throughout all this ever-increasing popularity her "boy" roles seem to dominate her career. In this connection Miss Swarthout has a number of rather amusing and interesting reminiscences.

"One of the best tributes I ever had to my make-

up as a boy came quite unconsciously from Deems Taylor," the prima donna says. "It was during the opera 'Romeo and Juliet' which was being broadcast by NBC from the Metropolitan stage. Mr. Taylor was describing the singers as they came out to take their curtain calls. I was singing the part of the saucy page boy Stefano, and Mr. Taylor, glancing at me quickly as I came before the curtain, announced to the radio audience that I was Romeo!"

With all her experience in "boy" parts, Miss Swarthout is infinitely feminine. She represents a new order of things at the Metropolitan. She belongs to that group which is graced by Lucrezia Bori, Lily Pons, Queena Mario and Anna Case, typical ladies of fashion and charm.

**M**ISS SWARTHOUT often reminds music lovers of the delightful Alma Gluck, who was so great a favorite a decade ago. This was recalled when Miss Swarthout began her first series on the radio. At that time, she announced that her programs would be popular and that her more serious arias would be relieved with well known standard songs. She was shocked to find that some of the radio editors misconstrued her statement and printed that "the distinguished diva of the opera, Gladys Swarthout will 'go tin pan alley' when she sings on the radio."

That was an exaggeration of a basic idea she had to humanize and popularize her programs. By nature, Miss Swarthout is not "stiff" nor austere—she's a real person and she has a definite idea of what the public wants.

Miss Swarthout decided to temper her programs for the radio public with semi-popular numbers, following the example of Alma Gluck.

Miss Swarthout is still in her twenties. She has the manners and preferences of a debutante. She does not wish to be stilted and set. She wishes freedom and plenty of latitude. When she joined the Metropolitan, she was the youngest mezzo-soprano ever cast for principal roles. Her whole story is remarkable from the very beginning. At the age of thirteen she pinned up her curls and, calmly announcing she was nineteen, applied for the position of contralto soloist in a Kansas City church. She sang for the choir-master, and the maturity of her voice dispelled the suspicions of the choir-master as to the accuracy of her statements about her age. He gave her the job.

"I had been wanting that job ever since I was seven years old," Miss Swarthout confides. "It wasn't so much that I wanted to sing as that I so disliked the way the incumbent contralto held her music. She held her arms out rigidly stiff from her body with the sheet of music swaying up and down. I remember telling mother after one service one Sunday that I was going to be contralto soloist some time and show that woman how she should hold her music. That was the sole motive which resulted in my making my threat good. "I apparently was born



GLADYS SWARTHOUT

"... I have a chance to dress like a girl ..."

with a mature voice," says Miss Swarthout. "It wasn't to my credit that I was able to sing professionally so early. It was due to the formation of my throat and vocal cords. I did not have to work hard to develop my voice, though I have worked very hard to acquire the finesse which makes for an artistic interpretation of operatic roles."

The long hard road that leads to success in opera was never travelled by Gladys Swarthout. Ordinarily would-be opera stars spend years studying and coaching both here and in Europe before they even think of attempting an operatic debut. But at the time of her engagement by the Chicago Opera Company a few years ago, this young singer from Missouri did not know a single complete operatic role. She had sung in concert and had listened to her friends urge her to make an attempt at opera. Finally the friends took matters in their own hands and arranged an audition for her in Chicago. She went there, sang a few of the operatic arias she had learned for her repertoire and a few days later she was amazed to be confronted with a contract for the following season.

But if she had neglected her operatic repertoire before this audition, she made amends during the summer preceding her debut. In those few weeks, she learned twenty-three roles. She absorbed operatic music through every pore. With a sweep of energy worthy of her Middle West heritage, she accomplished what she had to do.

**F**ROM the offstage shepherd in "Tosca" she passed on to the onstage shepherd in "Tristan." Role after role followed until at the end of that first season the records showed that she had sung in more than fifty percent of the total number of performances. Her first plunge into opera had given her experience and to spare.

Once in the theater, nothing could keep her out. It was Mary Garden who pointed out to her the value of attending rehearsals, even if she was not singing in the opera under production. After such sound advice, most mornings would find the young novice down at the theater, score in hand, listening to rehearsals and watching what not to do. She carried this enthusiasm with her to Ravinia during three summers. Then came the climax three seasons ago when the Metropolitan opened its doors to her. She made her debut there as La Cieca in "Gioconda" and immediately gave evidence of her powers. Since then, she has sung all the important mezzo roles in the Italian and French repertoire, and earned for herself an enthusiastic New York following. During these three years, she established a record, making fifty-six appearances during the season, the largest number of any member of the company. She is considered one of its most valuable members. This season her performances of Stefano in "Romeo and Juliet," Mrs. Deane in "Peter Ibbetson" and Adalgisa in "Norma" were among those broadcast over the National Broadcasting Company's network directly from the stage of the Metropolitan Opera House.

Today she has achieved her ambition. After success in the principal grand opera auditoriums of her native land and in concert throughout America, Miss Swarthout has met that larger, more cosmopolitan citizenship—the radio audience. Her reactions indicated that she won them, too. And she can be a radio girl!



... as Niejata in "Sadko" ...

... as the page boy Stefano in "Romeo and Juliet" ...

LOG OF STATIONS

Table with 4 columns: Call Letters, Kilo-cycles, Power-Watts, Location. Lists stations like KDKA, WAAB, WABC, WBZ, WBZA, WCAU, WCSH, WDRC, WEA, WEAF, WEEI, WGY, WJZ, WNAC, WOR, WTAG, WTIC.

8:00 a.m. EDT ↔ 7:00 a.m. EST NBC-Blue-Tone Pictures; George Blake, organist; mixed quartet; Mary Merker, soprano; Helen Janke, contralto; Richard Maxwell, tenor; Curt Peterson, baritone; WJZ WBZ WBZA

9:00 a.m. EDT ↔ 8:00 a.m. EST NBC-Blue-Children's Hour; vocal and instrumental concert; recitations and dramatic reading; WJZ KDKA WBZ WBZA

9:30 a.m. EDT ↔ 8:30 a.m. EST NBC-Red-One Man Band; Frank Novak; WEA WGY WCHS

10:00 a.m. EDT ↔ 9:00 a.m. EST NBC-Blue-Southland Sketches; South-ernaires male quartet; WJZ KDKA WBZ WBZA

10:15 a.m. EDT ↔ 9:15 a.m. EST WCAU-The Jolly Man

10:30 a.m. EDT ↔ 9:30 a.m. EST NBC-Blue-Organ Recital; Irene Harding, organist; violin soloist; WJZ KDKA CBS-Harrisburg Variety Show; WABC WDRC WEAN WCAU WORC

10:45 a.m. EDT ↔ 9:45 a.m. EST WBZ-WBZA-Safety Crusades; sketch WOR-The Modern; instrumental trio

10:50 a.m. EDT ↔ 9:50 a.m. EST KDKA-Joint Christian Science Church Services

11:00 a.m. EDT ↔ 10:00 a.m. EST CBS-Children's Hour; WABC WCAU NBC-Blue-Morning Musicale; guest artist; string quartet; WJZ WBZ WBZA

11:15 a.m. EDT ↔ 10:15 a.m. EST NBC-Red-Major Bowes' Capitol Family; Marir Silveira, soprano; Hannah Klen, pianist; Nicholas Consentino, tenor; Richard Dennis, tenor; Tom McLaughlin, baritone; Four Minute Men, male quartet; Waldo Mayo, violinist; orchestra WEA

11:30 a.m. EDT ↔ 10:30 a.m. EST CBS-Salt Lake City Tabernacle Choir and Organ; WORC

11:45 a.m. EDT ↔ 10:45 a.m. EST CBS-Salt Lake Tabernacle Choir and Organ; WABC

12:00 Noon EDT ↔ 11:00 a.m. EST NBC-Blue-Baby Rose Marie; songs; WJZ

12:15 p.m. EDT ↔ 11:15 a.m. EST NBC-Red-Seeing the Other Americas; Edward Tomlinson; WEA WTAG WCHS WGY

12:30 p.m. EDT ↔ 11:30 a.m. EST CBS-Emery Deutsch's Orchestra; WABC WAAB WCAU WORC

1:00 p.m. EDT ↔ 12:00 Noon EST CBS-Fred Feibel at the Organ; WABC WAAB WDRC WCAU

1:15 p.m. EDT ↔ 12:15 p.m. EST NBC-Blue-Palmer House Concert Ensemble; WJZ WBZ WBZA KDKA

1:30 p.m. EDT ↔ 12:30 p.m. EST NBC-Blue-Sabbath Reveries; talk by Dr. Charles L. Goodell; male quartet; WJZ WBZ WBZA

1:45 p.m. EDT ↔ 12:45 p.m. EST WOR-The Nomad, baritone and pianist

2:00 p.m. EDT ↔ 1:00 p.m. EST NBC-Blue-Summer Idyll; Louise Bernhardt, contralto; Orchestra; WJZ WBZ WBZA KDKA

2:15 p.m. EDT ↔ 1:15 p.m. EST NBC-Blue-Report on London Economic Conference; WJZ

2:30 p.m. EDT ↔ 1:30 p.m. EST NBC-Blue-Jan Garber's Orchestra; WJZ WBZ WBZA KDKA

3:00 p.m. EDT ↔ 2:00 p.m. EST NBC-Blue-National Opera Concert, soloist and orchestra; WJZ KDKA WBZ WBZA

3:15 p.m. EDT ↔ 2:15 p.m. EST WCAU-To be announced

3:30 p.m. EDT ↔ 2:30 p.m. EST NBC-Red-The Radio Pulpit; Dr. Ralph W. Stockman; WEA WEEI WTAG WCHS WGY

3:45 p.m. EDT ↔ 2:45 p.m. EST WAAB-Jimmy Russo's Orchestra

4:00 p.m. EDT ↔ 3:00 p.m. EST NBC-Blue-Gould and Scheffler, piano duo; WJZ

4:15 p.m. EDT ↔ 3:15 p.m. EST NBC-Blue-Symphonette; Cyril Pitts, tenor; Orchestra; WJZ KDKA

4:30 p.m. EDT ↔ 3:30 p.m. EST NBC-Blue-King's Chapel Choir, twenty-five male voices; WJZ WBZ WBZA

4:45 p.m. EDT ↔ 3:45 p.m. EST WOR-Vera Brodsky and Harold Triggs, two pianos

5:00 p.m. EDT ↔ 4:00 p.m. EST NBC-Blue-The World of Religion; "Religious News of the Week," Stanley High; quartet; WJZ WBZ WBZA

5:15 p.m. EDT ↔ 4:15 p.m. EST CBS-Bright Interlude; Melodeers Quartet; Orchestra; WABC WNAC WDRC WCAU WEAN WORC

5:30 p.m. EDT ↔ 4:30 p.m. EST NBC-Blue-Pages of Romance; drama; WJZ KDKA WBZ WBZA

6:20 p.m. EDT ↔ 5:20 p.m. EST CBS-Ballad Hour; WABC

6:30 p.m. EDT ↔ 5:30 p.m. EST NBC-Blue-L'Heure Exquise, women's octet; Fred Hofsmith tenor; WJZ KDKA

6:45 p.m. EDT ↔ 5:45 p.m. EST WBZ-WBZA-L'Heure Exquise, women's octet (NBC)

7:00 p.m. EDT ↔ 6:00 p.m. EST NBC-Blue-Borrah Minevitch's Harmonica Rascals; WJZ WBZ WBZA

7:15 p.m. EDT ↔ 6:15 p.m. EST NBC-Blue-Report on London Economic Conference; WJZ

7:30 p.m. EDT ↔ 6:30 p.m. EST NBC-Blue-Great Moments in History; drama; WJZ WBZ WBZA KDKA

7:45 p.m. EDT ↔ 6:45 p.m. EST CBS-Gertrude Niesen, soprano; WABC WNAC WDRC WCAU WORC

7:50 p.m. EDT ↔ 6:50 p.m. EST WOR-WOR Spotlight; Merle Johnston, conductor

8:00 p.m. EDT ↔ 7:00 p.m. EST NBC-Blue-Reisenfeld's Viennese Program; WJZ KDKA WBZ WBZA

8:15 p.m. EDT ↔ 7:15 p.m. EST WOR-John B. Kennedy; "Looking Over the Week"

8:30 p.m. EDT ↔ 7:30 p.m. EST CBS-Chicago Variety Program; WABC WAAB WDRC

8:45 p.m. EDT ↔ 7:45 p.m. EST NBC-Blue-Floyd Gibbons, The World's Fair Reporter; WJZ WBZ WBZA KDKA

9:15 p.m. EDT ↔ 8:15 p.m. EST WOR-WOR Spotlight; vocalists and orchestra

9:30 p.m. EDT ↔ 8:30 p.m. EST NBC-Blue-Maria Carreras, Spanish concert pianist; WJZ KDKA WBZ WBZA

9:45 p.m. EDT ↔ 8:45 p.m. EST NBC-Blue-Phil Ducey and his Fireside Songs; WJZ KDKA

10:00 p.m. EDT ↔ 9:00 p.m. EST NBC-Blue-Mountain Music, Macy and Snalle; WJZ

10:15 p.m. EDT ↔ 9:15 p.m. EST NBC-Blue-Green Brothers, novelty orchestra; WJZ WBZ WBZA KDKA

10:30 p.m. EDT ↔ 9:30 p.m. EST WEAN-Columbia Revue (CBS)

10:45 p.m. EDT ↔ 9:45 p.m. EST NBC-Blue-Orange Lantern, mystery drama; WJZ KDKA

11:00 p.m. EDT ↔ 10:00 p.m. EST CBS-Pancho's Orchestra; WABC WEAN WDRC WNAC

11:15 p.m. EDT ↔ 10:15 p.m. EST NBC-Blue-Marion Green's Chanty Men; Songs of the Sea; male chorus; WJZ WBZ WBZA

11:30 p.m. EDT ↔ 10:30 p.m. EST NBC-Blue-Night Song; Lew White, organist; Trio Romantique, vocalists; WJZ WBZ WBZA KDKA

12:00 Mid. EDT ↔ 11:00 p.m. EST NBC-Blue-Dance Nocturne; William Stoess' Orchestra; WJZ KDKA WBZ WBZA

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Monday, June 19

Grub Street 5:45 P.M. EDT

Harry Reser 8:00 P.M. EDT

Minstrels 9:00 P.M. EDT

8:00 a.m. EDT ↔ 7:00 a.m. EST  
 NBC—Blue—Martha and Hal, songs and patter: WJZ  
 CBS—Salon Musicale: WABC  
 NBC—Red—Organ Recital: WEAJ WTAG WEEI WCSH  
 KDKA—KDKA Kiddies' Klub  
 WBZ-WBZA—Musical Clock, orchestra  
 WCAU—Wake up and smile with Eric Wilkinson  
 WORC—The Shoppers' Special  
 WEAN—Rhode Island Information Service  
 WGY—Jack and Jerry Foy, hill billy boys  
 WNAC—Boston Information Service Program; musical selections; shopping news  
 WORC—Morning Watch  
 8:05 a.m. EDT ↔ 7:05 a.m. EST  
 WOR—Al Woods, songs  
 8:15 a.m. EDT ↔ 7:15 a.m. EST  
 NBC—Blue—Yoichi Hiroaka, Japanese xylophonist: WJZ  
 KDKA—Artists' Service Revue  
 WCAU—The Jolly Man  
 WCSH—Morning Devotions  
 WEEI—Meteorologist Talk; News Flashes  
 WGY—Organ Rhapsody (NBC)  
 WOR—Al Woods, songs and patter  
 WORC—Musical Time Table  
 8:30 a.m. EDT ↔ 7:30 a.m. EST  
 NBC—Blue—Lew White, organist: WJZ KDKA  
 CBS—Sunny Melodies; vocal and instrumental: WABC  
 NBC—Red—Morning Glee Club: WEAJ WCSH WTAG WEEI WGY  
 WAAB—Francis J. Cronin, organist  
 WBZ-WBZA—Weather and Temperature Reports  
 WCAU—The Time Table  
 WEAN—High School Quarter Hour  
 WOR—Martha Manning, talk  
 8:45 a.m. EDT ↔ 7:45 a.m. EST  
 NBC—Red—Harding Sisters, piano duo: WEAJ WEEI WTAG WGY WCSH  
 WBZ-WBZA—Shopping Values, Jean Abbey  
 WEAN—Francis J. Cronin, organist  
 WOR—Musical Novelettes; orchestra  
 WORC—Francis J. Cronin, organist  
 9:00 a.m. EDT ↔ 8:00 a.m. EST  
 NBC—Blue—Morning Devotions; Kathryn Palmer, soprano; Joyce Allmand, contralto; Richard Dennis, tenor; organist: WJZ KDKA  
 CBS—Little Jack Little, vocal and piano: WABC WAAB WDRG WEAN WORC WCAU  
 NBC—Red—The Harmonians, girls' vocal trio: WEAJ WCSH WGY  
 WBZ-WBZA—Talk by Miss Virginia Reade  
 WEEI—Caroline Cabot, shopping service  
 WNAC—Nine O'clock Revue  
 WOR—Miss Kath'rine 'n' Calliope, talk  
 WTAG—Worcester Shut In Society  
 9:15 a.m. EDT ↔ 8:15 a.m. EST  
 NBC—Blue—Breakfast Club, dance orchestra: WJZ  
 CBS—Silver Dust Twins: WABC WDRG WORC WCAU  
 NBC—Red—Florinda Trio: WEAJ WEEI WCSH  
 KDKA—Morning Parade  
 WAAB—Request selections, shopping news  
 WEAN—The Globe Trotter; News Flashes  
 WGY—James Kerr, tenor  
 WTAG—Ernest Johnson, organist  
 9:30 a.m. EDT ↔ 8:30 a.m. EST  
 NBC—Red—Cheerio; inspirational talk and music: WEAJ WTAG WEEI WCSH WGY  
 CBS—Modern Living, health talk: WABC WCAU WEAN WNAC  
 KDKA—Breakfast Club (NBC)  
 WBZ-WBZA—Breakfast Club (NBC)  
 WDRG—Harold B. Smith, pianist  
 WOR—Thrifty Suggestions  
 WORC—Morning Melodies  
 9:45 a.m. EDT ↔ 8:45 a.m. EST  
 CBS—Reis and Dunn, comedy and songs: WABC WDRG  
 WCAU—Words and Music  
 WEAN—Two pianos and soloist  
 WNAC—Two pianos and soloist  
 WOR—WOR Ensemble  
 WORC—Two pianos and soloist  
 9:55 a.m. EDT ↔ 8:55 a.m. EST  
 KDKA—Piano Classique  
 10:00 a.m. EDT ↔ 9:00 a.m. EST  
 NBC—Blue—Four Southern Singers; Negro quartet: WJZ WBZ WBZA  
 CBS—In the Luxembourg Gardens: WABC WEAN WNAC WCAU WORC  
 NBC—Red—Breen and de Rose, vocal and instrumental duo WEAJ WEEI WGY WTAG WCSH  
 KDKA—Sally Clover and the Clovergrams  
 WDRG—Variety Musicale Program; popular selections  
 WNAC—Buddy Clark, soloist; Leon Kahn, pianist  
 WOR—Marketing Club of the Air  
 10:15 a.m. EDT ↔ 9:15 a.m. EST  
 NBC—Blue—Clara, Lu 'n' Em; skit: WJZ WBZ WBZA KDKA  
 CBS—Bill and Ginger, popular songs: WABC WNAC WCAU WEAN  
 NBC—Red—Morning Parade, variety musicale WEAJ WCSH WGY  
 WDRG—Jane and John, dramatization  
 WEEI—Del Castillo, organist

WNAC—Jane and John, dramatization  
 WOR—Walter Ahrens, baritone and orchestra  
 WORC—In the Luxembourg Gardens (CBS)  
 10:30 a.m. EDT ↔ 9:30 a.m. EST  
 CBS—The Merry-makers, orchestra: WABC WCAU WAAB  
 NBC—Blue—Today's Children; Sketch: WJZ WBZ WBZA  
 KDKA—Style and Shopping Service  
 WDRG—"The Lin-X Song Men"  
 WEAN—"The Lin-X Song Men"  
 WGY—Market Basket  
 WNAC—"The Lin-X Song Men"  
 WOR—To be announced  
 WORC—"The Lin-X Song Men"  
 10:45 a.m. EDT ↔ 9:45 a.m. EST  
 CBS—Pedro De Cordoba; Will Osborne's Orchestra: WABC WEAN WNAC  
 NBC—Blue—Irma Glen, organist: WJZ WBZ WBZA  
 CBS—Organ Melodies: WCAU  
 KDKA—To be announced  
 WAAB—In the Master's Music Room  
 WDRG—Masters Music Room  
 WEEI—Bridge Talk Mrs. Charles Geissler  
 WGY—Morning Parade, variety musicale (NBC)  
 WOR—Morning Musicale  
 WORC—Master's Music Room  
 11:00 a.m. EDT ↔ 10:00 a.m. EST  
 NBC—Blue—Singing Strings; String Ensemble: WJZ WBZ WBZA KDKA  
 CBS—Voice of Experience: WABC WCAU WDRG WNAC WEAN  
 NBC—Red—Hour of Memories; U. S. Navy Band: WEAJ WTAG WCSH WGY  
 WAAB—Martha Lee's Cooking School  
 WEEI—Friendly Kitchen Program  
 WOR—The International Songbird, songs in all languages  
 WORC—Oxbridge Community Program  
 11:15 a.m. EDT ↔ 10:15 a.m. EST  
 CBS—Morning Moods: WABC WDRG WNAC WEAN WCAU  
 WAAB—Request Selections; Shopping News  
 WBZ-WBZA—Constance Ellinwood, soprano  
 WEEI—U. S. Navy Band (NBC)  
 WOR—Nell Vinick, beauty talk  
 WORC—Grafton Community Program  
 11:30 a.m. EDT ↔ 10:30 a.m. EST  
 NBC—Blue—Rhythm Ramblers, dance orchestra; Edna Odell, contralto; Dick Teala, tenor: WJZ WBZ WBZA  
 CBS—The Playboys, piano trio: WABC WNAC WEAN WDRG  
 KDKA—Euphemia Yardley, soprano  
 WCAU—Polly Jenkins' Ploowboys  
 11:45 a.m. EDT ↔ 10:45 a.m. EST  
 CBS—Rhythm Kings: WABC WDRG WEAN  
 KDKA—"Laws Affecting Women"; Ella Graubart  
 WBZ-WBZA—Metropolitan Stage Show  
 WCAU—Play Fiddle Play  
 WNAC—Five Minute Stories from real life  
 WOR—Beauty Talk; V. E. Meadows  
 12:00 Noon EDT ↔ 11:00 a.m. EST  
 NBC—Blue—Gene Arnold and his Commodores: WJZ  
 CBS—George Hall's Orchestra: WABC WDRG WORC  
 NBC—Red—Johnny Marvin, tenor: WEAJ WEEI WGY  
 KDKA—Dr. Curtis Howe Springer  
 WAAB—Francis J. Cronin, organist  
 WBZ-WBZA—The Monitor Views the News  
 WCAU—Fur Trappers; Pete Woolery, tenor  
 WCSH—News Flashes; musical interlude  
 WEAN—Lucy Lee's Shopping News  
 WNAC—News Flashes; Weather Report  
 WOR—Your Unseen Friend  
 12:15 p.m. EDT ↔ 11:15 a.m. EST  
 NBC—Blue—Pat Barnes, impersonations: WJZ WBZ WBZA KDKA  
 NBC—Red—Catherine Fields, soprano: WEAJ  
 WCAU—Agnes Anderson, songs  
 WCSH—Farm flashes, Stocks and weather  
 WEAN—George Hall's Orchestra (CBS)  
 WEEI—News Despatches; Stock Exchange Quotations  
 WGY—Salt and Peanuts, songs  
 WNAC—George Hall's Orchestra (CBS)  
 WOR—Beautiful Lady; Sales Talk  
 WTAG—Lucille Peterson, soprano  
 12:20 p.m. EDT ↔ 11:20 a.m. EST  
 WOR—Musical Program  
 12:30 p.m. EDT ↔ 11:30 a.m. EST  
 NBC—Blue—The Merrie-Men, male quartet: WJZ WBZ WBZA  
 CBS—Concert Miniatures: WABC WNAC WCAU  
 NBC—Red—String Ensemble direction Esther Velas, violinist: WEAJ WCSH WGY  
 KDKA—Jack Pettis' Orchestra  
 WAAB—Stocks and Shopping News  
 WDRG—Hartford Prosperity Hour  
 WEAN—Billy Lossez' Concert Ensemble  
 WEEI—Farmers Produce Market Report  
 WOR—Carnegie Hall Organ Recital, Alex Richardson at the Console  
 WORC—News Reports  
 WTAG—Produce Market Report; Farm Flashes

For Your Album



FREDDIE MARTIN

One of the youngest of the better-known orchestra leaders in the country . . . learned to shoulder responsibilities at an early age, having become an orphan at three . . . childhood recollections are centered around the Knights of Pythias orphanage at Springfield, O. . . became active at the orphanage in athletics and dramatics . . . broke both legs in a football game and spent nearly two years on crutches . . . thus disabled, he turned to free hand drawing, which he still dabbles in today, and music, which has become his forte . . . led the orphanage band at Springfield . . . attended high school in Cleveland and purchased a saxophone with his meagre savings while working in a grocery store . . . became leader of the school orchestra and, later, as a salesman of musical instruments, called on Guy Lombardo and his band. Carmen Lombardo took an interest in him and taught him many of the finer points of saxophone technique . . . he progressed so well that when Guy Lombardo went on tour he insisted that the band Freddie was then playing with be substituted for the Lombardo group . . . received an offer to tour Finland with an American band . . . drove to New York, parked his car in a vacant lot and sailed. Returning from Scandinavian countries he joined a ship's orchestra sailing from London to New York . . . arriving in New York he was greatly surprised to find his car just where he had left it . . . then followed a year in vaudeville but his big opportunity came when the Bossert Hotel in Brooklyn asked him to organize a band and play there . . . is now a featured Columbia network artist . . . has a home on Long Island and employs only Finnish servants, with whom he converses in their native language . . . hobby is amateur movies.

12:45 p.m. EDT ↔ 11:45 a.m. EST  
 NBC—Blue—Rhythmic Serenade, dance orchestra: WJZ  
 WAAB—Farm Flashes  
 WBZ-WBZA—Massachusetts State College Forum  
 WEEI—Del Castillo, organist  
 WORC—Concert Miniatures (CBS)  
 WTAG—String Ensemble (NBC)  
 1:00 p.m. EDT ↔ 12:00 Noon EST  
 NBC—Blue—Vic and Sade, comedy skit: WJZ  
 CBS—Billy Hays' Orchestra: WABC WAAB WORC  
 NBC—Red—Market and Weather Reports: WEAJ  
 KDKA—News Reeler; Piano Classique  
 WBZ-WBZA—New England Agriculture, E. J. Rowell  
 WCAU—Harold Knight's Orchestra  
 WCSH—To be announced  
 WEAN—Rhode Island Information Service  
 Selected Music and shopping news

WGY—Albany on Parade  
 WNAC—Boston Information Service Program; musical selections, shopping news  
 WOR—Human Understand; Ben J. Sweetland  
 WTAG—News and Weather Report  
 1:15 p.m. EDT ↔ 12:15 p.m. EST  
 NBC—Blue—Weather Reports: WJZ  
 NBC—Red—Hotel Pierre Concert Ensemble: WEAJ WEEI WTAG WCSH  
 KDKA—Business news; market reports  
 WOR—Tiffin Music; orchestra  
 1:20 p.m. EDT ↔ 12:20 p.m. EST  
 NBC—Blue—Ralph Ginsberg's Ensemble: WJZ  
 1:30 p.m. EDT ↔ 12:30 p.m. EST  
 NBC—Blue—National Farm and Home Hour, guest speakers: WJZ WBZ WBZA KDKA  
 CBS—George Scherban's Russian Gypsy Ensemble: WABC WAAB WEAN WORC  
 NBC—Red—Harold Stern's Orchestra: WEAJ WEEI WTAG WCSH  
 WCAU—Cecil and Sally; The News Spot  
 WGY—WGY Farm Program; talk  
 WOR—Club Women's Hour  
 1:45 p.m. EDT ↔ 12:45 p.m. EST  
 WCAU—Irene Thompson, soloist; Orchestra  
 WDRG—Market Bulletin  
 2:00 p.m. EDT ↔ 1:00 p.m. EST  
 CBS—Round Towners Quartet: WABC WDRG WAAB WEAN WCAU  
 NBC—Red—The Revolving Stage; short sketches; incidental music: WEAJ WTAG WCSH  
 WEEI—Neapolitan Dutch Girls, Instrumental Quintet  
 WGY—Gordon Trio, women's vocal trio  
 WNAC—Spotlighting Municipal Affairs  
 WOR—Helen King, graphologist  
 WORC—Clinton Dance Marathon  
 2:15 p.m. EDT ↔ 1:15 p.m. EST  
 CBS—Caroline Gray, pianist: WABC WNAC WDRG WEAN WORC  
 WAAB—Request Program and Shopping News  
 WCAU—Radio Debuts  
 WGY—WGY Household Chats  
 WOR—Anson Depue, tenor

2:30 p.m. EDT ↔ 1:30 p.m. EST  
 CBS—The Captivators; orchestra: WABC WNAC WDRG WCAU WEAN WORC  
 NBC—Blue—Aircyclopedia, Walter Casey: WJZ WBZ WBZA  
 KDKA—KDKA Home Forum  
 WEEI—New England Kitchen of the Air  
 WGY—The Revolving Stage; sketches and incidental music (NBC)  
 WOR—N. J. Audubon Society; Beecher S. Bowerditch, speaker  
 2:45 p.m. EDT ↔ 1:45 p.m. EST  
 NBC—Blue—Sisters of the Skillet, songs and patter: WJZ  
 WBZ-WBZA—New England Sketchbook; Harriet Hathaway  
 WOR—Mildred Cole, contralto  
 3:00 p.m. EDT ↔ 2:00 p.m. EST  
 NBC—Blue—Betty and Bob; drama: WJZ KDKA WBZ WBZA  
 CBS—Ann Leaf at the Organ: WABC WCAU WNAC WDRG WEAN WORC  
 NBC—Red—"High Diving and Life Guards," Bob Benson, world's youngest high diver: WEAJ WTAG WCSH WEEI  
 WAAB—Weather Report, News Flashes  
 WOR—"Consumer Information Service"; Talk by William B. Duryee  
 3:15 p.m. EDT ↔ 2:15 p.m. EST  
 NBC—Blue—Monday Matinee; orchestra; Edna Odell, contralto; Dick Teala, tenor: WJZ KDKA WBZ WBZA  
 NBC—Red—Henrietta Schumann, pianist: WEAJ WCSH WEEI  
 WAAB—Piano Recital; Donald Van Wart  
 WCAU—Tropical Islanders  
 WGY—Ella Becker Boyce, contralto  
 WOR—Kenneth King, bass baritone  
 WTAG—Earle Clement, baritone  
 3:30 p.m. EDT ↔ 2:30 p.m. EST  
 CBS—Columbia Salon Orchestra: WABC WDRG WAAB WORC WEAN  
 NBC—Red—Woman's Radio Review, orchestra; Claudine MacDonald, speaker: WEAJ WGY WCSH WTAG  
 WBZ-WBZA—Home Forum Cooking School  
 WCAU—Blue and Silver Minstrels; Jean Moore's Band  
 WEEI—WEEI Reading Circle  
 WNAC—Yankee Network Players, under the direction of Ben Hadfield  
 WOR—Organ Recital; Robert Pereda  
 3:45 p.m. EDT ↔ 2:45 p.m. EST  
 NBC—Blue—Happy Jack Turner, vocalist: WJZ  
 KDKA—Human Values

Program listings are correct when published by RADIO GUIDE, but sale of time by stations and networks and national emergencies often cause deviations which the stations cannot foresee.

4:00 p.m. EDT ↔ 3:00 p.m. EST  
 NBC—Blue—Radio Guild, dramatization: WJZ WBZ WBZA KDKA  
 CBS—Frank Westphal's Orchestra: WABC WDRG WCAU WAAB WEAN WORC  
 NBC—Red—Winters and Weber, organ duo: WEAJ WTIC WTAG WCSH  
 WEEI—To be announced  
 WGY—Book News, Levere Fuller  
 WOR—Ariel Ensemble, house orchestra  
 4:15 p.m. EDT ↔ 3:15 p.m. EST  
 WGY—Winters and Weber, organists (NBC)  
 4:30 p.m. EDT ↔ 3:30 p.m. EST  
 CBS—Columbia Artist Recital; Crane Calder, bass; Rhoda Arnold, soprano: WABC WAAB WEAN WDRG WORC  
 NBC—Red—Ray Heatherton, baritone: WEAJ WTAG WCSH WGY  
 WCAU—Love Letters to Janet Joyce  
 WEEI—Del Castillo, organist  
 WNAC—Harry E. Rodgers, organist  
 WOR—Walter Feldkamp's Orchestra  
 WTIC—Contract Bridge; Theodosia Emery  
 4:45 p.m. EDT ↔ 3:45 p.m. EST  
 NBC—Red—The Lady Next Door, children's program: WEAJ WTAG WCSH  
 WCAU—Baroness DeCichiny, soloists; Orchestra  
 WGY—"What's New in the Berkshires"; S. W. Ashe  
 WTIC—Alphonse Liberty, hill billy songs  
 5:00 p.m. EDT ↔ 4:00 p.m. EST  
 NBC—Blue—Tom Gerun's Orchestra: WJZ KDKA  
 CBS—Don Lang; True Animal Stories: WABC WDRG WEAN WNAC WCAU WORC  
 NBC—Red—Whispering Banjos: WEAJ WTAG WCSH WTIC  
 KDKA—Market Reports  
 WAAB—Hits and Encores  
 WBZ-WBZA—Agricultural Markets; E. J. Rowell  
 WGY—Stock Reports and Police Notices  
 WOR—Jingaleers

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Crime Clues 8:00 P.M. EDT

Wayne King 8:30 P.M. EDT

Ben Bernie 9:00 P.M. EDT

Lives at Stake 10:00 P.M. EDT

(TUESDAY CONTINUED)

12:30 p.m. EDT ↔ 11:30 a.m. EST
NBC—Blue—Rex Battle's Concert Ensemble: WJZ
CBS—Concert Miniatures; Mildred Rose, soprano: WABC WNAC WEAN
NBC—Red—Don Antonio's Orchestra: WEAFF WWSH WGY
KDKA—Jack Pettis' Orchestra
WAAB—Stock Market Quotations
WBZ-WBZA—Loew's M-G-M Variety Hour
WCAU—The Country Store
WDRG—Hartford Prosperity Hour
WEEI—Boston Farmers Produce Market
WOR—Esther Velas String Ensemble
WCRG—News Flashes
WTAG—Produce Market Report
12:45 p.m. EDT ↔ 11:45 a.m. EST
WAAB—Farm Flashes
WEEI—Del Castillo, organist
WOR—Occasional Rarebits
WCRG—Concert Miniatures (CBS)
WTAG—Don Antonio's Orchestra (NBC)
1:00 p.m. EDT ↔ 12:00 Noon EST
NBC—Blue—Vic and Sade, comedy sketch: WJZ
CBS—Marie, the Little French Princess: WABC WNAC WCAU
NBC—Red—Market and Weather Reports: WEAFF
KDKA—News Reeler; Weather Report; Piano Classique
WAAB—Meyer Davis' Orchestra
WBZ-WBZA—Agriculture Markets; E. J. Rowell
WCSH—To be announced
WEAN—Rhode Island Information Service
WGY—Albany on Parade
WOR—Human Understanding; Ben J. Sweetland
WCRG—Holliston Hour
WTAG—News Reports; Weather
WTIC—Blue Room Echoes; Charles Killmer, baritone
1:15 p.m. EDT ↔ 12:15 p.m. EST
CBS—Harold Knight's Orchestra: WABC WAAB WCAU WOR
NBC—Blue—Weather Reports: WJZ
NBC—Red—Popular Varieties; Erva Giles, soprano; Joe White, tenor; Joe Biviano, accordionist; pianist: WEAFF WTAG WEEI WCSH
KDKA—Business news; market reports
WNAC—Musical selections; shopping news
WOR—Jack Arnold Press' Orchestra
1:20 p.m. EDT ↔ 12:20 p.m. EST
NBC—Blue—Ralph Ginsberg's Concert Ensemble: WJZ
1:30 p.m. EDT ↔ 12:30 p.m. EST
NBC—Blue—National Farm and Home Hour, guest speakers; orchestra: WJZ WBZ WBZA KDKA
CBS—Madison String Ensemble: WABC WAAB WORC WEAN
NBC—Red—Richard Humber's Concert Ensemble: WEAFF WTAG WCSH WEEI WTIC
WCAU—Cecil and Sally
WGY—WGY Farm Program
1:45 p.m. EDT ↔ 12:45 p.m. EST
WCAU—"Songs of the Shows" with Mary Garden and George Johnson
WCAU—The Noontimers
WDRG—Madison Ensemble (CBS)
WOR—Midday Diversions; orchestra
WTIC—D. A. R. Broadcast
2:00 p.m. EDT ↔ 1:00 p.m. EST
CBS—Ann Leaf at the Organ: WABC WCAU WEAN WDRG WNAC
NBC—Red—The Merry Madcaps, dance orchestra; Fred Wade, tenor: WEAFF WEEI WTAG WTIC WCSH
WAAB—Musical Selections; shopping news
WGY—Piano Recital
WORC—Clinton Dance Marathon
2:15 p.m. EDT ↔ 1:15 p.m. EST
WGY—Household Chats
WOR—Keyboard Cruises; Milton Kaye, pianist
WORC—Ann Leaf at the Organ (CBS)
2:30 p.m. EDT ↔ 1:30 p.m. EST
NBC—Blue—Synchopators; dance orchestra: WJZ WBZ WBZA
CBS—The Voice of Experience: WABC WNAC WDRG WEAN WORC WCAU
NBC—Red—Russell Johns, baritone: WEAFF WTAG WEEI WCSH
KDKA—KDKA Home Forum
WGY—Piano Chats, Edith Cook Smith
WOR—"Let's Ask Mr. Gould; Lawrence Gould, psychologist
WTIC—Musique In Time; Christiaan Kriens, director
2:45 p.m. EDT ↔ 1:45 p.m. EST
NBC—Blue—Sisters of the Skillet; songs and patter: WJZ WBZ WBZA
CBS—Columbia Salon Orchestra: WABC WNAC WDRG WEAN WORC
NBC—Red—"Accidents in First Air," Dr. L. F. Bishop: WEAFF WCSH WEEI WGY WTAG WTIC
WCAU—The Knickerbockers
WOR—Peggy Carroll, contralto
3:00 p.m. EDT ↔ 2:00 p.m. EST
NBC—Blue—Betty and Bob, dramatic sketch: WJZ WBZ WBZA KDKA
CBS—Columbia Artist Recital; Mildred Rose, soprano; Roger Kinne, baritone: WABC WCAU WDRG

NBC—Red—Vocal Art Quartet; mixed voices: WEAFF WEEI WCSH WGY WTAG WTIC
WAAB—Weather Report; news flashes
WOR—Newark Museum Lecture; Dorothy Gates
3:15 p.m. EDT ↔ 2:15 p.m. EST
NBC—Blue—Radio Troubadours; orchestra with Mary Steele, contralto: WJZ KDKA
WAAB—Columbia Artist Recital (CBS)
WBZ-WBZA—Al Hewitt's Orchestra
WOR—Hawaiian Knights with Mildred Cole; Hawaiian Ensemble
3:30 p.m. EDT ↔ 2:30 p.m. EST
CBS—Frank Westphal's Orchestra: WABC WAAB WDRG
NBC—Red—Women's Radio Review; talks; Orchestra: WEAFF WCSH WGY WTAG
WBZ-WBZA—Home Forum Cooking School
WCAU—Cabaret
WEEI—WEEI Reading Circle
WOR—Show Boat Boys, harmony duo and patter
WTIC—The Mixing Bowl
3:45 p.m. EDT ↔ 2:45 p.m. EST
NBC—Blue—Meredith Wilson's Orchestra: WJZ
KDKA—Congress of Clubs Period, Mable King, contralto
WOR—Nina Quartin, coloratura soprano; orchestra
4:00 p.m. EDT ↔ 3:00 p.m. EST
CBS—U. S. Navy Band Patriotic Period: WABC WAAB WCAU WDRG
NBC—Red—The Golden Treasury; readings from poetry: WEAFF WGY WCSH WTAG
KDKA—Meredith Wilson's Orchestra (NBC)
WBZ-WBZA—Meredith Wilson's Orchestra (NBC)
WEEI—Stock Exchange Quotations
4:15 p.m. EDT ↔ 3:15 p.m. EST
NBC—Blue—Jack Walton's Orchestra: WJZ KDKA
WBZ-WBZA—Screen Scrap Book; Wayne H. Latham, movie review
WEEI—To be announced
WOR—"Hi-Bo Boys"; singing trio
4:30 p.m. EDT ↔ 3:30 p.m. EST
CBS—The Melodeers: WABC WCAU WAAB WDRG
NBC—Red—Jane Pickens, soprano: WEAFF WTAG WCSH WGY WEEI
KDKA—Business News; market reports
WBZ-WBZA—Health Clinic
WOR—Ariel Ensemble; orchestra
4:45 p.m. EDT ↔ 3:45 p.m. EST
NBC—Blue—"Music as Recreation," Howard Hanson, American composer: WJZ WBZ WBZA
CBS—Memories Garden: WABC WAAB WDRG
NBC—Red—Lady Next Door; Children's Show: WEAFF WTAG WGY WCSH WEEI
KDKA—Riggs and Moke
WCAU—Days Parade with Gilbert Condit
5:00 p.m. EDT ↔ 4:00 p.m. EST
NBC—Blue—Tom Gerun's Orchestra: WJZ KDKA
NBC—Red—Melodic Thoughts; guest artist; orchestra: WEAFF WTAG WCSH WEEI
WAAB—Hits and Encores
WBZ-WBZA—Agricultural Markets; E. J. Rowell
WCAU—Gypsy Music Makers (CBS)
WCAU—Gypsy Music Makers (CBS)
WGY—Stock Reports and Police notices
WORC—Gypsy Music Makers (CBS)
5:15 p.m. EDT ↔ 4:15 p.m. EST
CBS—Fred Berrens' Orchestra: WABC WDRG
WBZ-WBZA—Tom Gerun's Orchestra (NBC)
WCAU—Sam Moore's Meeting
WEAN—Two pianos and soloist
WGY—Melodic Thoughts; orchestra (NBC)
WNAC—Two Pianos and Vocalist
WOR—Hazel Arth, contralto
WORC—Two Pianos and Soloist
5:30 p.m. EDT ↔ 4:30 p.m. EST
NBC—Blue—The Singing Lady: WJZ WBAL WBZ WBZA KDKA
CBS—Skippy; children's playlet: WABC WNAC WDRG WCAU WEAN
NBC—Red—Schirmer and Schmitt, piano team: WEAFF WEEI WCSH WGY WTAG
WOR—Indian Pow-Pow; Lone Bear
WORC—Melody Mart
5:45 p.m. EDT ↔ 4:45 p.m. EST
NBC—Blue—Little Orphan Annie; Children's playlet: WJZ WBZ WBZA KDKA
CBS—George Hall's Orchestra: WABC WORC WEAN WNAC
NBC—Red—Nursery Rhymes; Milton Cross and Lewis James: WEAFF WTAG WCSH WEEI WGY
WCAU—Fur Trappers
WDRG—Maghi's Magic Circle, drama
WOR—"The Autograph Album"; Mrs. Thomas F. Madigan
6:00 p.m. EDT ↔ 5:00 p.m. EST
NBC—Blue—Teddy Black's Orchestra: WJZ
CBS—Reports on London Economic Conference: WABC WAAB WCAU WORC WEAN

NBC—Red—Navigating the World's Biggest Balloon: WEAFF WCSH
KDKA—Press News Reeler; Weather Report; Sport Review
WBZ-WBZA—Famous Sayings; Sports Review; Bill Williams
WDRG—The Vikings; Male Quartet
WEEI—The Evening Tattler
WGY—Arm Chair Chats
WNAC—Baseball scores, news flashes, weather reports
WOR—Uncle Don
6:15 p.m. EDT ↔ 5:15 p.m. EST
CBS—On the Air Tonight: WABC
NBC—Red—Dinner Music: WEAFF
CBS—Don Bestor's Orchestra: WAAB WDRG WORC
KDKA—Weather; News Reports
WBZ-WBZA—Happy Landings; drama with Mitzi Green
WCAU—Tonight at WCAU
WCSH—Mahdi's Magic Circle; drama
WEAN—Voice of the Trumpet
WGY—News Items; baseball scores
WNAC—Voice of the Trumpet
6:20 p.m. EDT ↔ 5:20 p.m. EST
CBS—Don Bestor's Orchestra: WABC
WCAU—Sporting Page; Baseball Scores
6:30 p.m. EDT ↔ 5:30 p.m. EST
NBC—Blue—Kathryn Newman, coloratura soprano: WJZ
CBS—George Scherban's Russian Gypsy Orchestra: WABC WAAB WDRG
NBC—Red—Mid-week Hymn Sing: WEAFF WGY WCSH
KDKA—Pittsburgh Spotlights
WBZ-WBZA—Elmer Jaffee's Orchestra
WCAU—Harold Knight's Orchestra
WCSH—Al Buck's Sport Review
WEAN—Baseball Scores, news flashes and weather
WEEI—News Dispatches
WNAC—The Game of the Century; Interview with Baseball Personalities
WOR—Mitzi Green; "Happy Landings"
WORC—Baseball Interviews
WTAG—Baseball Scores; News Reports, Weather
6:40 p.m. EDT ↔ 5:40 p.m. EST
WEEI—The Sign of the Red Apple
WOR—Jack Berger's Concert Orchestra
6:45 p.m. EDT ↔ 5:45 p.m. EST
NBC—Blue—Lowell Thomas; Today's News: WJZ WBZ WBZA KDKA
CBS—Just Plain Bill, children's sketch: WABC WAAB WCAU
NBC—Red—James Melton, tenor; string ensemble: WEAFF WTAG WGY
WCSH—White Cross Night Club
WDRG—A Boy, A Girl, Their Melodies
WEAN—Coventry Mixed Trio
WEEI—Buddy and Blake, Detective Story
WNAC—Racing Results; Hill Billy George
WOR—Muriel and May Muth, popular harmonies
WORC—Clinton Dance Marathon
6:50 p.m. EDT ↔ 5:50 p.m. EST
WOR—Chet Saeffer, humorous talk
7:00 p.m. EDT ↔ 6:00 p.m. EST
NBC—Blue—Amos 'n' Andy: WJZ WBAL WBZ WBZA KDKA
CBS—Gypsy Nina, songstress: WABC WNAC WDRG WCAU WEAN
NBC—Red—Rex Cole's Mountaineers: WEAFF
NBC—Red—The Three Keys, negro harmony trio: WTAG WEEI
WAAB—Baseball scores, news flashes
WCSH—Interlude, news flashes
WGY—Annette McCullough, crooner
WOR—Ford Frick, Sport Resume
WORC—News Flashes
7:15 p.m. EDT ↔ 6:15 p.m. EST
NBC—Blue—National Advisory Council: WJZ KDKA WBZ WBZA
CBS—Buck Rogers in the Year 2433: WABC WNAC WCAU
NBC—Red—Concert Ensemble: WEAFF WEEI
WAAB—Meyer Davis' Orchestra
WCSH—Chandu, the Magician; drama
WDRG—Building the Robbins Nest
WEAN—Meyer Davis' Orchestra
WGY—Joe and Eddie, comedy sketch
WOR—"Raising Junior"; sketch
WORC—Meyer Davis' Orchestra
WTAG—Concert Ensemble
7:30 p.m. EDT ↔ 6:30 p.m. EST
CBS—Jack Dempsey's Gymnasium: WABC WCAU
NBC—Red—Ben Alley, tenor; Paul Sabin's Orchestra: WEAFF
WAAB—New England Council Program
WCSH—Happy Landings, drama
WDRG—New England Council Program
WEAN—New England Council Program
WEEI—The Edison Salute
WGY—Alabama Minstrels
WNAC—Harry E. Rodgers, organist
WOR—Musical Revue; Orchestra; soloist
WORC—New England Council Program
WTAG—Dandies of Yesterday
7:45 p.m. EDT ↔ 6:45 p.m. EST
NBC—Blue—Ray Heatherton, baritone: WJZ KDKA
CBS—Poake Carter; Newscasting: WABC WCAU WNAC
NBC—Red—The Goldbergs; comedy sketch: WEAFF WTAG WEEI WCSH WGY
WAAB—O'Leary's Irish Minstrels

WBZ-WBZA—Bill Williams, commentator; Harry Michaels and Al Zimmerman, piano duo
WEAN—O'Leary's Irish Minstrels
WOR—Pauline Alpert, the Whirlwind Pianist; Orchestra
WORC—Harry E. Rodgers, organist
8:00 p.m. EDT ↔ 7:00 p.m. EST
NBC—Blue—Crime Clues; mystery drama: WJZ WBZ WBZA KDKA
CBS—Mary Eastman, soprano: WABC WNAC WDRG WEAN WORC
NBC—Red—Julia Sanderson and Frank Crumit, soloists: WEAFF WEEI WGY WTAG WCSH
WAAB—Boston Symphony Orchestra
WCAU—Soloists: Moe and Nell, sketch
WOR—To be announced
8:15 p.m. EDT ↔ 7:15 p.m. EST
CBS—The Magic Voice, drama: WABC WCAU WNAC WEAN WDRG
WOR—The Grenadiers Revue
WORC—To be announced
8:30 p.m. EDT ↔ 7:30 p.m. EST
CBS—Kate Smith; songs: WABC WCAU
CBS—The Dictators; dance orchestra: WORC WEAN WDRG WAAB
NBC—Blue—Adventures in Health: WJZ WBAL WBZ WBZA KDKA
NBC—Red—Wayne King's Orchestra: WEAFF WEEI WGY WCSH WTAG
WNAC—Interview with William Chamberlain, Secretary, Eastern Horse Club
WOR—Eddy Brown, violinist; Miniature Symphony Orchestra
8:45 p.m. EDT ↔ 7:45 p.m. EST
CBS—Hot from Hollywood; Abe Lyman's Orchestra; Irving Kaufman: WABC WNAC WCAU WDRG WEAN
NBC—Blue—Floyd Gibbons, The World's Fair Reporter: WJZ WBZ WBZA KDKA
WAAB—Morey Pearl's Orchestra
WORC—Morey Pearl's Orchestra
9:00 p.m. EDT ↔ 8:00 p.m. EST
NBC—Blue—Ortiz Tirado, Mexican tenor: WJZ KDKA WBZ WBZA
CBS—Wayfaring Men, drama: WABC WNAC WDRG WCAU WEAN WORC
NBC—Red—Ben Bernie's Orchestra: WEAFF WEEI WTAG WCSH WGY
WAAB—Rhythm Twins
WOR—Frank and Flo; the Tea Timers; vocal duo and patter
9:15 p.m. EDT ↔ 8:15 p.m. EST
CBS—Fray and Braeggiotti, piano team: WABC WNAC WDRG WEAN WCAU WORC
WAAB—Huston Ray's Orchestra
WOR—Al and Lee Reiser, two pianos
9:30 p.m. EDT ↔ 8:30 p.m. EST
NBC—Blue—Goldman Band Concert: WJZ
CBS—Nino Martini, tenor; Columbia Symphony Orchestra: WABC WDRG WEAN WORC WORC WNAC
NBC—Red—Ed Wynn and the Fire Chief Band: WEAFF WTAG WCSH WGY WEEI
WCAU—Talk by Gov. Gifford Pinchot
WOR—Footlight Echoes; soloists and orchestra
9:45 p.m. EDT ↔ 8:45 p.m. EST
WAAB—Baseball scores, news flashes
WCAU—Virginia Baker, songs; Andy Arcari, accordionist
10:00 p.m. EDT ↔ 9:00 p.m. EST
NBC—Blue—Musical Memories; Edgar A. Guest, poet; vocalists: WJZ KDKA WBZ WBZA
CBS—California Melodies; Raymond Paige's Orchestra; Guest Stars: WABC WAAB WEAN WDRG WCAU WORC
NBC—Red—Lives at Stake, musical program, dramatic sketch: WEAFF WTAG WEEI WCSH WGY
WNAC—"As I See It" with Richard D. Grant
10:15 p.m. EDT ↔ 9:15 p.m. EST
WNAC—Meyer Davis' Orchestra
WOR—Harlan Eugene Read
10:30 p.m. EDT ↔ 9:30 p.m. EST
NBC—Blue—Miss Lilla; Southern dramatic sketch: WJZ KDKA
CBS—California Melodies; Raymond Paige's Orchestra, guest stars: WABC WDRG WEAN WORC WAAB
NBC—Red—National Radio Forum: WEAFF WEEI WGY WTAG WCSH
WCAU—Vincent Travers' Orchestra
WBZ-WBZA—Hum and Strum with Benny McLaughlin
WNAC—Street of Dreams songs
WOR—National Radio Forum
10:45 p.m. EDT ↔ 9:45 p.m. EST
CBS—Light Opera Gems; Channon Colledge, conductor: WABC WAAB WDRG WEAN WORC
WBZ-WBZA—Late News Flashes
WCAU—Piano Ramblings; Ben Greenblatt
WNAC—Baseball Scores; weather report
11:00 p.m. EDT ↔ 10:00 p.m. EST
NBC—Blue—Pickens Sisters, harmony trio: WJZ
NBC—Red—Jack Denny's Orchestra: WEAFF WGY WCSH
KDKA—Sport Review
WBZ-WBZA—Weather and Sports Review
WCAU—Boake Carter, talk
WEEI—Weather, Road, Fishing Forecasts; News Dispatches
WNAC—Eddie Lane's Orchestra

WOR—Moonbeams; vocalists; string trio
WTAG—News Bulletins; Weather Report
11:15 p.m. EDT ↔ 10:15 p.m. EST
CBS—Charles Carlile, tenor: WABC WDRG WNAC WEAN WORC
NBC—Blue—The Poet Prince: WJZ
KDKA—Last Minute News Flashes
WBZ-WBZA—Herbert Marsh's Orchestra
WCAU—The Meistersinger
WEEI—Jack Denny's Orchestra (NBC)
WGY—Skip, Step and Lena
WTAG—Ernie Holtz' Orchestra (NBC)
11:30 p.m. EDT ↔ 10:30 p.m. EST
NBC—Blue—The Master Singers, sixteen male voices: WJZ WBZ WBZA
CBS—Jerry Freeman's Orchestra: WABC WNAC WDRG WCAU WEAN WORC
NBC—Red—Talkie Picture Time: WEAFF WCSH WTAG WEEI
KDKA—Jack Pettis' Orchestra
WGY—Huston Ray's Orchestra
12:00 Mid. EDT ↔ 11:00 p.m. EST
NBC—Blue—Mills' Orchestra: WJZ KDKA WBZ WBZA
CBS—Glen Gray's Orchestra: WABC WNAC WCAU WEAN
NBC—Red—Ralph Kirbery, the Dream Singer: WEAFF WGY
WOR—Neil Golden's Orchestra
12:05 a.m. EDT ↔ 11:05 p.m. EST
NBC—Red—Harold Stern's Orchestra: WEAFF WGY
12:30 a.m. EDT ↔ 11:30 p.m. EST
NBC—Blue—Mark Fisher's Orchestra: WJZ KDKA WBZ WBZA
CBS—Isham Jones's Orchestra: WABC WNAC WEAN WCAU
NBC—Red—Sam Robbins' Orchestra: WEAFF WGY
1:00 a.m. EDT ↔ 12:00 Mid. EST
CBS—Dance Orchestra: WABC
1:30 a.m. EDT ↔ 12:30 a.m. EST
CBS—Charles Barnett's Orchestra: WABC

WANTED

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RADIO GUIDE

423 Plymouth Court, Chicago, Ill.

Name ..... Address ..... Town ..... State .....

Wednesday, June 21

8:00 a.m. EDT ↔ 7:00 a.m. EST
NBC-Blue-Martha and Hal, songs and patter: WJZ
CBS-Salon Musicale: WABC
NBC-Red-Organ Recital: WFAE WEEI WTAG WBSZ

WAAB-Memory Lane, Melvin Crowell, baritone
WOR-Rhyme and Rhythm; Ann Brae and Rae Velda
10:30 a.m. EDT ↔ 9:30 a.m. EST
NBC-Blue-Today's Children; Sketch: WJZ WBSZ

12:45 p.m. EDT ↔ 11:45 a.m. EST
NBC-Blue-Rhythmic Serenade, dance orchestra; Mary Steele, contralto: WJZ WBSZ
WAAB-Farm Flashes
WCAU-The Noontimers

3:45 p.m. EDT ↔ 2:45 p.m. EST
CBS-Claude Hopkins' Orchestra: WABC WAAB WDRS
WOR-John Morelli, tenor
4:00 p.m. EDT ↔ 3:00 p.m. EST
NBC-Blue-Southern Symphonies, featuring Theodore Hahn, Jr.'s Orchestra: WJZ KDKA

WBZ-WBZA-Essex House Ensemble (NBC)
WCAU-Tonight at WCAU
WEAN-Voice of the Violin
WGY-News Items; Baseball Scores
WNAC-The Voice of the Violin

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Phil Harris 9:00 P.M. EDT

Jack Benny 10:00 P.M. EDT

First Nighter 10:30 P.M. EDT

SHORT WAVE-DX

By Melvin Spiegel

(FRIDAY CONTINUED)

12:25 p.m. EDT ↔ 11:25 a.m. EST WOR—Musical Program
12:30 p.m. EDT ↔ 11:30 a.m. EST NBC—Blue—The Merrie-Men, male quartet: WJZ WBZ WBZA
CBS—Concert Miniatures: WABC WNAC WEAN
NBC—Red—String Ensemble, direction Esther Velas: WFAW WWSH WGY

CBS—Columbia Salon Orchestra: WABC WDRG
NBC—Red—Sonata: WFAW WWSH WGY WEELI WTAG
WCAU—The Radio Drama League
WEAN—Baseball Game
WNAC—Baseball Game

WEEI—Bud, the Radio Scoutmaster
WNAC—Nantasko, the Clown with Betty and Bill
WOR—Pauline Alpert, the Whirlwind Pianist and Orchestra
WTAG—Melodic Wanderings

DEAR SIR: Last Saturday morning I heard a station that sounded like W2XBF or WQXBF on 1180 kilocycles at 6:30 a.m. Eastern Daylight Time.

Mr. Vincent C. Berberich, 841 Tonnele Ave., North Bergen, N. J., would like a log of short wave stations.

Mr. Berberich, I haven't any logs to spare but I recommend that you write the International Short Wave Club at P. O. Box 713, Klondyke, Ohio, for information on how to get an up-to-date log.

The American Radio Relay League will hold its annual convention in Chicago this year. It will be held at the Medinah Athletic Club on August 3, 4 and 5.

Jack Gaydos, secretary for the Chicago DX Radio Club, informs (unfortunately too late for advance publication) that KGNO was to broadcast on 1340 kc. with a new power of 250 watts on the night of June 10 and morning of June 11. Perhaps you heard it.

NBC—Red—The Goldbergs; comedy sketch: WFAW WTAG WEELI WWSH WGY
WDRG—S. S. Mayflower Orchestra
WEAN—Carl Moore's Orchestra

WBZ-WBZA—Fashionette, vocal trio
WOR—The Beggar's Bowl, music
10:15 p.m. EDT ↔ 9:15 p.m. EST KDKA—Bridge School of the Air
WBZ-WBZA—Herbert Marsh's Orchestra
WOR—Harlan Eugene Reed; news





## PLUMS AND PRUNES

+ + +

By Evans Plummer

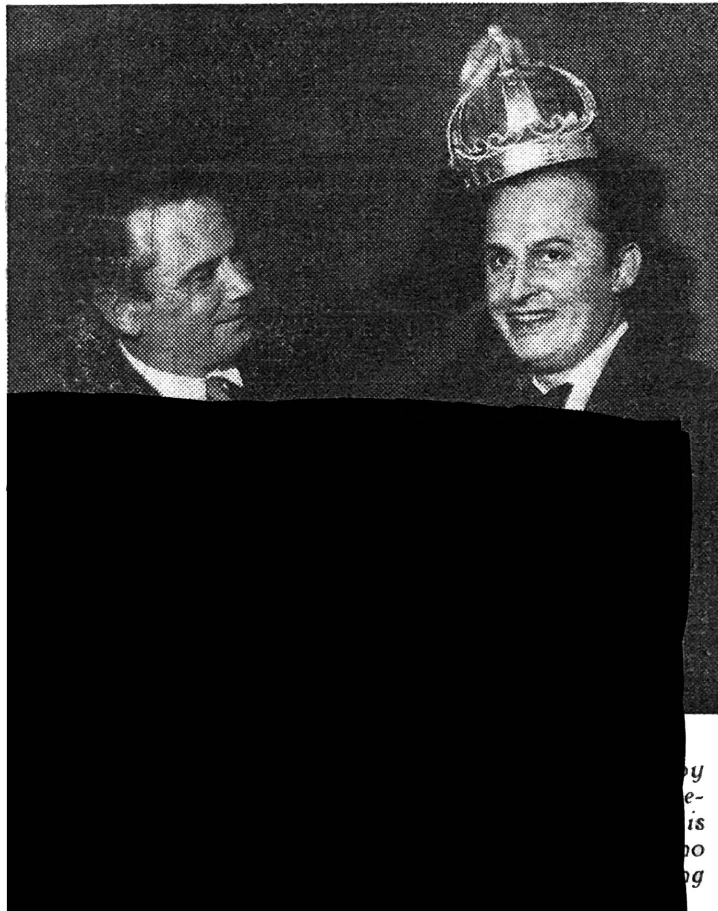
IT WAS 100 degrees in the shade the fretful morning after a hard World's Fair night when we heard them—a saxophone-accordion singing duo. Between their clever acrobatics on the two instruments, their golden voices sent the beautiful Kilmer "Trees" lyric into our apartment from the street below where they were singing for what they were tossed—*busking*, they called it when they talked to us after our curiosity had been aroused by their excellent musicianship.

Their act was a honey for the radio, we told them. Why were they not in a band? *Tom Mathews*, the saxophonist, who has a voice very much like *Arthur Tracy*, strange to say, explained.

"I've played in many name bands," he said, "but nowadays you know how that business is. I've been busking two and a half years and making a good living. We breathe fresh air—feel the warm sunshine beat down upon us. No smoky, smelly night clubs for us. And what is most important, *there's no kickback in the street!*"

Mathews introduced his Cuban accordionist, *Don Sayre*, to us, and instructed. "Just call us the *Buskers* if you are going to write us up; Tracy's spoiled the street singer billing."

All right *Buskers*, we are pleased to award you baskets of plums and recommend you to ambitious station and network program directors or alert advertisers. We'll be glad to tell them how to reach you!



## What's What

HOLLYWOOD, or the exhibit at the World's Fair which is called that, opened last Friday night with sufficient confusion to resemble the wildest Hollywood premiere, but with screen stars conspicuous by their absence and radio names predominating at the bow taking. The handful of movie folk included *Irene Dunne*, *Buddy Rogers*, *Claire Windsor*, *Grant Withers*, *Rin Tin Tin*,

(SATURDAY CONTINUED)

11:10 p.m. EDT ↔ 10:10 p.m. EST  
KDKA—KDKA Artist Bulletin

11:15 p.m. EDT ↔ 10:15 p.m. EST  
NBC—Blue—John L. Fogarty, tenor: WJZ  
KDKA—News Flashes  
WBZ-WBZA—Late News Flashes  
WEEI—Rudy Vallee's Orchestra (NBC)  
WGY—Skip, Step and Lena  
WTAG—Rudy Vallee's Orchestra (NBC)

11:20 p.m. EDT ↔ 10:20 p.m. EST  
KDKA—Messages

11:30 p.m. EDT ↔ 10:30 p.m. EST  
NBC—Blue—The Witching Hour; Georgia Graves, contralto; Male Quartet: WJZ KDKA

CBS—Ben Pollack's Orchestra: WABC  
WBZ WEAN WNAC WORC  
NBC—Red—Harold Stern's Orchestra:  
WEAF WWSH WTAG WGY WEEI  
WBZ-WBZA—Herbert Marsh's Orchestra  
WCAU—Penn A. C. Orchestra  
WOR—Ted Black's Orchestra

12:00 Mid. EDT ↔ 11:00 p.m. EST  
NBC—Blue—Mark Fisher's Orchestra:  
WJZ WBZ WBZA KDKA  
CBS—Don Bestor's Orchestra: WABC  
WNAC WEAN WCAU  
NBC—Red—Ralph Kirbery, the Dream Singer: WEAF WTAG WGY  
WOR—Johnny Ross' Orchestra

12:05 a.m. EDT ↔ 11:05 p.m. EST  
NBC—Red—Irving Rose's Orchestra:  
WEAF WTAG WGY  
WOR—Dance Orchestra NBC

12:30 a.m. EDT ↔ 11:30 p.m. EST  
NBC—Blue—Maxim Lowe's Orchestra:  
WJZ WBZ WBZA KDKA  
CBS—Gus Arnheim's Orchestra: WABC  
WNAC WEAN WCAU  
NBC—Red—Sam Robbins' Orchestra:  
WEAF WTAG  
WGY—Huston Ray's Orchestra

1:00 a.m. EDT ↔ 12:00 Mid. EST  
CBS—Claude Hopkins' Dance Orchestra:  
WABC

1:30 a.m. EDT ↔ 12:30 a.m. EST  
Orchestra: WABC

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*Jr.*, and master *Lee Duncan* and—oh yes—*Leo*, the MGM lion, who was growling in his cage. Society. Navy officials and an extremely rude mob of John Q. Public, intent upon spying and obtaining autographs from the stars, attended in force. *Jazz King Ben Bernie* made the best of a difficult job of handling the riot, and an unpleasant time was had by this chronicler, if no one else. Two huge radio studio theaters were go-

ing full tilt. Built about the large open dance floor and cafe at the end of which is a stage, were the sets; a New Orleans French Quarter, Algiers, the Brown Derby Restaurant, and an Old London street scene. These housed exhibits, interesting, side-showish or educational. In Old London, *Patricia Gordon* was showing the ladies how to make-up for the movies.

More comfortable was the prev-

ious night's opening of the Victor Vienna Cafe on the grounds. *Eddie Sheasby*—former Whiteman and Lombardo arranger—with a splendid 12-piece band, and another five-man Viennese group provided the music, which we hear, is apt to be picked up later in the season and sandwiched into the NBC *Show Boat* program.

Despite the heat, the rumor factories have continued. There's that one tale, for instance, that *Connie Boswell's* physician has given her but six months more to work with the trio, and then she must retire . . . and the other concerned *Myrt and Marge*, but that expired when Myrt was called to Hollywood to join Marge taking *Clarence* (Ray Hedge) *Tiffingluffer* along, and make a film . . . It's true, however, that "Hello World" *Henderson*, owner of Shreveport's KWKH, is trying to sell out for \$50,000; that the networks are being sued by the New Orleans newspapers who claim radio has no right to air news; that the *King's Jesters* bought their title back from Whiteman for \$400; and that the Congressmen are peeved at *Colonel Howe's* commercialization by RCA-Victor at \$900 a throw.

*I'm wondering how those same Congressmen condone their own acceptances of large fees for making speeches hither and yon in behalf of this and that—the "this and that" generally being matters seeking favorable legislation?*

## Plums and—

BERNARDINE FLYNN, *Vic's Sade*, rates another plum for a recent afternoon show she did in which she played Queen Elizabeth and also doubled as a giggling maid.

The National chain wins a basketful of juicy plums for "Hill-Billy Heart Throbs." It's a draw with "Tales of a Wayside Inn" and "Moonshine and Honeyuckle," if you liked them, which you must have, and a runner-up for CBS'

"John Henry." A pal asks me why advertisers pass up such naturals and, after empty-ump weeks of auditions, arrive at the unoriginal decision to sponsor an orchestra and tenor? The question is well put but difficult. No one can analyze the *great mentalities* of super account executives and advertising agency vice-presidents!

Undoubtedly the masses appreciated the fight news, but why should NBC have even bothered announcing the *Chicago Symphony* concert for last Thursday night and then clipping it after five minutes? A prune to NBC for disappointing and another prune to NBC for ending *Smack Out*, the Jordan sketch.

## Taglines

HEADMAN M. H. Aylesworth of NBC, was in Chicago last week attending the Radio Manufacturers Association dinner and doing the World's Fair. While there he announced *William E. Hedges*, veteran WMAQ manager, will assume the post at KDKA, Pittsburgh, effective June 15 . . . *Harry Horlick* and his *Gypsies* are due in Chicago June 26, and open July 1 at the World's Fair A&P Pavilion.

That old war horse, *Howard Thurston*, reports that now that he's magicking on the stage, his fan come to his dressing room and tell him they heard him on the air, and when on the air, they told him they had seen him on the stage . . . Don't believe that *Pat Kennedy* has split with Jazz King *Ben Bernie*. Truth is that Pat has arranged with Ben to do more theatrical work . . . But *Bill Cooper*, writer of the *Tales of the Foreign Legion*, has quit CBS and WBBM where he's finishing off as boss continuity man. Cooper goes independent, and already he is writing *Lives at Stake*, that very good Tuesday night NBC show.

## MUSIC in the AIR + By Carleton Smith

MUSIC," said *John Erskine* the other day, "is the only Art about which you cannot say a mean or sarcastic thing."

Which brings to mind the retort of *Samuel Johnson* to a woman who had played a sonata for him and asked him if he was fond of music. His reply: "No, madam, but of all noises, I think music is the least disagreeable." Perhaps this Johnsonian sneer is one of those exceptions that prove the rule.

At any rate, most of us, whatever our religious affiliations or lack of them, whatever our particular rung on the ladder of musical appreciation, whatever our leanings toward or away from the symphonies of *Beethoven* or the tunes of *Irving Berlin*, find some music in sustaining agreement with a spirit of generosity and of kindness to all men.

Recently, music has been widely used as a healing factor in hospital wards. Through the radio and by performing groups of artists, many thousands of patients have been soothed and comforted. An interesting observation by those sponsoring the work in psychopathic wards is that the very soothing, gentle pieces, played on the muted violin, are not the only safe offerings. A wide range of airs, including rollicking, vigorous and stirring ones, using all the instruments and voices, are now used.

*The songs which are most popular with patients of all types are "Mother Machree," "Mandalay," "East Side, West Side," "O Sole Mio," and "When Irish Eyes are Smiling."*

All the values of music, soothing

and otherwise, are brought to us by the radio. Let us make the most of them.

## Programs

THE finest independent station in America—WOR—is keeping up its high standard of intelligent presentations during the summer. The *Hall-Johnson Choir* was heard from Newark last Wednesday night and *Josef Lhevinne* is to the guest artist this week. On June 28, *Ruggiero Ricci*, who maintains his place near the top of the list of child prodigies on the violin, will play. *Philip James*, whose compositions about the radio station won NBC's prize last season, continues to direct the *Little Symphony* concerts every Saturday night on WOR.

*Summer Idyll* promises some lovely and choice songs (NBC-WLW Sundays at 1 p. m. CDT). After a lengthy honeymoon, *Louise Bernhardt*, the youthful contralto, returned to the air last Sunday on this program. She has heretofore shown a refined and impeccable taste in her choice of selections. The accompaniment is violin, harp, flute and piano.

The *Goldman Band* will have a full summer's work ahead of it. Within a few weeks, you can hear them four evenings a week until the middle of August. Mondays, beginning this week, you will hear them from 9:30 to 10 p. m. EDT (NBC-WEAF); Fridays they are to be heard from 10 to 10:30 p. m. (NBC-WJZ); Sundays, beginning June 25, from 9:30 to 10 p. m. (NBC-WJZ), and Wednesdays, after July 5, from

9 p. m. to 10 p. m. (NBC-WJZ). Let all lovers of band music rejoice!

## A Sample

SEVERAL correspondents have complained about the dearth of good musical programs these days. It is quite true that standards are not so high as in the winter. The "superlatively great" are not with us. But there are acceptable performances of the classics to be heard nearly every day. The summer sustaining features include generally artists and organizations that have established themselves on the air. If you stay at home some Sunday, for instance, you will hear (unless there have been recent changes):

*Alden Edkins*, bass-baritone (NBC-WEAF, 9:45 a. m.). Time quoted in Eastern Daylight Saving, as are all following.

*Salt Lake City Tabernacle Choir* (CBS-WABC at 11:30 a. m.)

*Radio City Concert* (NBC-WJZ at 12:15 p. m.)

*Sonata Recital* (NBC-WEAF at 1 p. m.)

*Compinsky Trio* (CBS-WABC at 1:30 p. m.)

*National Opera Concert* (NBC-WJZ, at 3 p. m.)

*Cathedral Hour* (CBS-WABC at 4 p. m.)

*Symphonette*, with *Cyril Pitts*, tenor, (NBC-WJZ at 4:15 p. m.)

*Chicago A Capella Choir* (NBC-WEAF at 4:30 p. m.)

*Beethoven Chamber Music Concert* (NBC-WJZ at 6 p. m.)

*Russian Symphonic Choir* (NBC-WEAF at 7:30 p. m.). Should have more outlets.

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# REVIEWING RADIO + + + + By Mike Porter

**M**R. WILL ROGERS, who is a better philosopher than a broadcaster, and who differs from most radio celebrities in that he doesn't care a damn about money, has a way of giving sponsors a headache. When approached regarding an imminent program, he boosts his price like an Arab bargainer—and when he gets it—he up and gives it away to some charity. He throws production men into panic by refusing to work with a script, or to regard seriously the time limits of a broadcast. Sponsors and network officials sit in an agony of suspense when he begins to talk, and wonder whether he will say something that will lead them into the labyrinths of litigation. He won't sign a contract exceeding seven weeks and when he wants to quit, he quits!

The *Gulf Oil* people have had a time with him, and when they found it impossible to sign up *Sir Harry Lauder*, from England, in his place, Will refused to do an extra program—the eighth in a series, for which he had signed to do only seven. Then the *Gulf* people tried to hire *W. C. Fields*, the stage comic, but the auditions proved him unfunny for the air—and so they decided upon *Fred Stone* for next Sunday's show.

*It's still supposed to be a great secret, but Rogers himself wasn't as funny as it had been hoped—and it's another secret that the Gulf people have fortified themselves, if the reports I hear are true—and insured a funny program by bringing Fred Allen back to the air for the remainder of the Gulf broadcasts. Allen has been off ever since the Limit shows folded up, and has been living the life of a recluse and building up several theoretical series on nonsensical, but highly original shows. You'll probably hear Fred barge into the Fred Stone bill this Sunday.*

## Sustainers Pass

THE day of the sustaining artist seems to have passed. And this means the eventual collapse of the artist bureaus of the broadcasting companies. The old routine was this:

A newcomer to the air, or an old-timer without a commercial, would make a contract with the artist departments, and be assigned to short spots, known as sustaining, and draw merely a nominal sum for their services until some prospective sponsor was overcome by their talent and hired them. This scheme worked well until the business of show-building for clients passed from the

network offices to advertising agencies, who soon learned the trick of producing, and decided to bring in their own talent, having no use for artists who had seen their day, or those who never would, in the agencies' opinion, amount to anything. And besides this, *why should the artist bureaus be paid commissions for the use of their contracted performers?*

What agencies want are new names, fresh stuff, novelty. This development, which was four years in materializing, forced the artist bureaus to the expedient of building up their own acts via the air and selling them to vaudeville in lieu of sponsors. But now, vaudeville is kicking up and wants only those who have become famous on big and memorable programs, or shows that are still commercially sponsored.

*John Royal*, in charge of NBC programs, has seen the handwriting on the wall, and realizing that there is some unaccountable sponsorship prejudice against sustaining acts, is proceeding to cancel them wholesale wherever possible, and by so doing, is cutting off the heads of many favorites and pets of the other NBC officials. That is why official trouble is brewing in the NBC camp.

The Columbia headquarters has found a much simpler solution of the situation—the CBS head men simply tell the sustainers whom they must have to fill unpurchased time, that they must work for nothing or merely coffee and cakes, and if they are not soon sold, they are replaced by newcomers eager to work gratis for the privilege of showing off their stuff.

## Going Lowbrow

IT APPEARS that the great bulk of the American radio audience just doesn't want to be cultured. Classical music and opera are poison to most of the listeners. This is a fact which accounts for the unpopularity of operatic stars on the air and an apathetic attitude, except in metropolitan centers, toward symphonic programs of great length. This may be deplorable, but it is true.

One gent who decided to make sure was *Freddy Rich*, who has the makings of a semi-classical band at CBS, but who wasn't getting on so well with that type of music, because he was neither popular nor classical and had competition in *Howard Barlow* on the one side and the dance bands on the other. So Mr. Rich decided to go "hot" and hereafter will do mostly the unquestionably popular tempos.

Another certification of this gen-

eral inclination to jazz is to be found in the case of *Everett Marshall*, who is currently caressing the song shops for love ballads and snappy tunes with which to replace his semi-classical offerings

hitherto characteristic of his mike work.

Wholesale desertions are under way by artists who find network bureaus of no advantage. *Frank*

*Parker* is among the latest deserter from the NBC artists service. *Lanny Ross* is another who prefers to freelance and therefore has ceased to be an exclusive artist for the *Showboat* programs.

## KNOW YOUR STARS? THEN TRY FOR THE \$1,000

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### Begin This Entertaining Pastime Today. The Rules:

**HOW TO COMPETE:** Cut the pieces in each group of jumbled stars printed in RADIO GUIDE weekly and paste them in their proper places to form pictures of the stars. Number each picture. Paste all of the stars in one group on a large piece of paper and label the paper "Group No. 1, Group No. 2, etc." Leave room at the bottom of paper to print your name and address plainly. Also room for names of stars, their sponsors and slogans used by sponsors on their programs. It is not necessary to buy a copy of RADIO GUIDE to compete. The pictures may be copied or traced. The RADIO GUIDE may be examined at public libraries or at its offices free of charge. The pictures may be pasted on paper, cardboard or in scrap books.

**HOLD PICTURES:** Star Static Contest is made up of 15 groups, one of which will appear weekly in RADIO GUIDE until the last of the series is printed. After pasting up these pictures, hold them all until you have completed the series.

**WHERE TO SEND ENTRIES:** When you have completed the series of 15 groups, send them by first class mail, postage prepaid, to Star Static Editor, RADIO GUIDE, 423 Plymouth Court, Chicago, Illinois.

**CLOSING DATE:** The last group will be published in issue of July 30-August 5. All entries must bear a postmark of not later than midnight, August 15.

**ELIGIBILITY:** Every person except employees of RADIO GUIDE or members of their families is eligible to compete.

**JUDGES:** A committee of judges will be appointed by RADIO GUIDE and all entrants agree to accept their decision as final.

RADIO GUIDE will return none of these entries and will not be able to correspond with entrants about this contest.

**PRIZES:** In event two or more contestants tie for any of the prizes, tying contestants will be required to submit a slogan suitable for use by RADIO GUIDE. The tying contestant for any prize whose slogan is declared best by the judges will be awarded the prize. After receiving proposed slogan, should the judges still declare a tie, duplicate prizes will be awarded.

### STARS ABOVE ARE AMONG EIGHT BELOW



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## The Editor's Mail Box

**L. M. Appleton, Wis.**—George Goebel, the "Little Cowboy" of WLS, is thirteen years of age, has light hair and blue eyes and has had voice training. He appears on the commercial blurbs for Pepsodent just before Amos 'n' Andy. A letter addressed to station WLS, 1230 West Washington Blvd., Chicago, will reach him. Lack of space prevents all letters sent to the Mail Box from being printed.

**R. D. W. V., Allentown, Pa.**—Thank you for the information that Mike and Herman are not off the air but are broadcasting for the Bond Bakers of Allentown over WSAW-WCBA daily excepting Sunday at 6:30 p. m. The Allentown station is on the 1400 kilocycle wave.

**Mrs. G. W. C., Durham, N. C.**—Ann Neil is one of the Neil Sisters trio, scheduled for 5 o'clock Fridays, and 5:30 Saturdays over the NBC-WJZ network. Also on Phil Baker's Armour program Friday

nights at 9:30 p. m. EDT.

**F. F. R., Hillsdale, Mich.**—The Country Club is still on the air. It goes over the Columbia Broadcasting System Monday nights at 10 p. m. and over the NBC red network Fridays at 10:30 p. m.

**E. M. F., Lyons, N. Y.**—Here is the cast of Betty and Bob: Beatrice Churchill plays Betty. Don Ameche is Bob, Betty Winkler as Marcia, George Hartford as Art Jacobson, Virginia Ross as Jane, Carleton Brickert as Mr. Drake, and Fanny May Baldrige as Gardenia. Minor characters are called in when script calls for additional players but the number is inconstant.

**D. C., Chicago, Ill.**—Lanny Ross' first name is Launcelot. Ozzie Nelson's first name is Oswald. Perhaps a reader knows the whereabouts of Jack Marlow, formerly of WJJD, but we have no information on his present whereabouts.



# HIGHLIGHTS of the WEEK

(Programs Listed in Daylight Saving Time)

## SPECIAL

MONDAY, JUNE 19—America's Grub Street Speaks; Horace Liveright, Publisher, "I've Known Them All," CBS-WABC network at 5:45 p. m.  
THURSDAY, JUNE 22—Wisconsin Day Program at Century of Progress; Gov. A. G. Schmedeman of Wisconsin, Gov. Horner of Illinois, Rufus Dawes, speakers, NBC-WJZ network at 11:30 a. m.  
SATURDAY, JUNE 24—Baccalaureate Address by William Lyon Phelps, Lampson President of English, Yale University, NBC-WEAF network at 9:30 p. m.

## COMEDY

SUNDAY, JUNE 18—Bert Lahr, Homay Bailey and Lee Sims with Rubinoff, NBC-WEAF network at 8 p. m. Fred Stone, Reveler's Quartet and Al Goodman's orchestra, NBC-WJZ network at 9 p. m.  
MONDAY, JUNE 19—Minstrel Show, NBC-WJZ network at 9 p. m.  
TUESDAY, JUNE 20—Ben Bernie and his band, NBC-WEAF network at 9 p. m. Ed Wynn, Graham McNamee and Don Vorhees' Band, NBC-WEAF network at 9:30 p. m.  
WEDNESDAY, JUNE 21—Fannie Brice and George Olsen's music, NBC-WEAF network at 8 p. m. Irvin S. Cobb, humorist, CBS-WABC network at 9 p. m., also Friday.  
Burns and Allen, with Guy Lombardo's orchestra, CBS-WABC network at 9:30 p. m.  
"Mandy Lou," Bill Melia and Fred Waring's orchestra, CBS-WABC network at 10 p. m.  
THURSDAY, JUNE 22—Guest comedians with Rudy Vallee's orchestra, NBC-WEAF network at 8 p. m. Molasses 'n' January, Captain Henry, Lanny Ross, Annette Hanshaw and Muriel Wilson on the Showboat, NBC-WEAF network at 9 p. m. Colonel Stoopnagle and Budd, William O'Neal, Jeannie Lang and Andre Kostelanetz' orchestra, CBS-WABC network at 9:30 p. m.  
Jack Pearl, the Baron Munchausen, NBC-WEAF network at 10 p. m.  
FRIDAY, JUNE 23—Tom Howard and Ted Bergman, Herbert Polesie and Harry Salter's orchestra, NBC-WEAF network at 9 p. m. Hugh O'Connell and Ilka Chase, with Lee Wiley, Paul Small and Victor Young's orchestra, NBC-WEAF network at 9:30 p. m. Phil Baker and Harry McNaughton, Roy Shield's orchestra, NBC-WJZ network at 9:30 p. m.

Jack Benny and Mary, James Melton and Frank Black's orchestra, NBC-WEAF network at 10 p. m. Lou Holtz with Grace Moore and Leonard Hayton's orchestra, CBS-WABC network at 10 p. m.  
SATURDAY, JUNE 24—Ray Knight's Cuckoo Program, NBC-WJZ network at 7:30 p. m.

## MUSIC

SUNDAY, JUNE 18—Radio City Concert with "Roxy" master of ceremonies, NBC-WJZ network at 12:15 p. m. Howard Barlow's Columbia Symphony Orchestra, CBS-WABC network at 3 p. m., also Monday and Wednesday at 10:45 p. m. American Album of Familiar Music, NBC-WJZ network at 9:30 p. m. Columbia Revue with Gertrude Niesen, Theo Karle, Carolyn Gray, Four Clubmen and Freddy Rich's orchestra, CBS-WABC network at 10:15 p. m.  
MONDAY, JUNE 19—Harry Reser's Eskimos, NBC-WJZ network at 8 p. m. Harry Horlick's Gypsies, Frank Parker, tenor, NBC-WEAF network at 9 p. m. Swedish Singers from Festival of Progress, CBS-WABC network at 9 p. m. Contented Program, NBC-WEAF network at 10 p. m.  
TUESDAY, JUNE 20—Fray and Braggiotti, piano team, CBS-WABC network at 9:15 p. m., also Thursday. Josef Koestner's Musical Memories, NBC-WJZ network at 10 p. m.  
WEDNESDAY, JUNE 21—Corn Cob Pipe Club of Virginia, NBC-WEAF network at 10 p. m.  
THURSDAY, JUNE 22—Century of Progress Festival Orchestra, Dr. Frederick Stock, conducting, NBC-WJZ network at 10 p. m., also Friday and Saturday.  
FRIDAY, JUNE 23—Concert with Jessica Dragonette, NBC-WEAF network at 8 p. m. Phil Harris' Orchestra Premiere Program, Leah Ray, vocalist, NBC-WJZ network at 9 p. m.  
SATURDAY, JUNE 24—Gilbert and Sullivan Gems, "Patience," NBC-WJZ at 9 p. m.

## PLAYS

SUNDAY, JUNE 18—Roses and Drums, CBS-WABC network at 6:30 p. m. Great Moments in History; "Robert Fulton and the Steamboat," NBC-WJZ network at 7:30 p. m. Columbia Dramatic Guild; Poe's "The Tell-Tale Heart," CBS-WABC network at 8 p. m. John Henry, Black River Giant, CBS-WABC network at 10 p. m., also Thursday.  
TUESDAY, JUNE 20—The Magic Voice, CBS-WABC

network at 8:15 p. m., also Saturday. Crime Clues, NBC-WJZ network at 8 p. m., also Wednesday.  
WEDNESDAY, JUNE 21—Monkey's Paw, NBC-WJZ network at 10 p. m.  
THURSDAY, JUNE 22—Death Valley Days, NBC-WJZ network at 9 p. m.  
FRIDAY, JUNE 23—Tales of the Foreign Legion, CBS-WABC network at 8:30 p. m. The First Nighter, NBC-WJZ network at 10:30 p. m.  
SATURDAY, JUNE 24—Bar X Days and Nights, CBS-WABC network at 9:45 p. m.

## VOCALISTS

ARTHUR TRACY, "The Street Singer"—CBS-WABC network Monday, Wednesday and Friday at 9:15 p. m. CHARLES CARELIE—CBS-WABC network Tuesday at 11:15 p. m. and Thursday at 7 p. m. DONALD NOVIS—NBC-WEAF network, 11:15 p. m. Sunday, and 8:30 p. m. Wednesday. JAMES MELTON—NBC-WEAF network, 7 p. m. Sunday, 6:45 p. m. Tuesday and 11 p. m. Thursday. KATE SMITH—CBS-WABC network, 8:30 p. m. Monday, Tuesday and Wednesday. NINO MARTINI—CBS-WABC network, 9:30 p. m. Tuesday and 8 p. m. Friday. MAUDE ROONEY—CBS-WABC network, 10:45 p. m. Thursday. OLGA, COUNTESS ALBANI—NBC-WEAF network, Monday at 7:30 p. m., Wednesday at 8:30 p. m. and Thursday at 7:15 p. m.

## NEWS

BOAKE CARTER—CBS-WABC network, daily excepting Saturday and Sunday, at 7:45 p. m. COL. LOUIS McHENRY HOWE—Interviewed on National Affairs by Walter Trumbull, NBC-WEAF network at 10 p. m. Sunday. EDWIN C. HILL—CBS-WABC network, Monday, Wednesday and Friday at 10:30 p. m. FLOYD GIBBONS, World's Fair Reporter—NBC-WJZ network, Sunday, Tuesday and Thursday at 8:45 p. m. LOWELL THOMAS—NBC-WJZ network, daily at 6:45 p. m., excepting Saturday and Sunday. H. V. KALTENBORN—Reporting World's Economic Conference in London, CBS-WABC network, Sunday at 12:30 and 7:30 p. m.; Tuesday and Thursday at 6 p. m. WILLIAM HARD—Reporting World's Economic Conference, NBC-WEAF network, Monday at 8:30 p. m. and Wednesday at 9:15 p. m. NBC-WJZ network, Sunday at 2:15 and 7:15 p. m., and Friday at 11:15 p. m.

# Along the AIRIALTO With Martin Lewis

THE NOVELTY of attending the openings of your favorite orchestra leaders at the various hotel and night spots has sort of worn off for this scribe, but nevertheless, we attend them so that we can report to you anything that may occur which we think you will like to read about.

For instance, Tuesday night we dashed over to the McAlpin roof where little *Sammy Robbins* and his boys were playing hosts. We take our seat and look around for familiar faces. Directly opposite us we spy *Roxy* and his gang which included *Al Jolson* and his very attractive wife, *Ruby Keeler*. The mammy singer sends word to Robbins to play a hot tune and the boys respond with "Forty-Second Street," bringing a big smile to Ruby's face. She grabs Al's hand and they get up on the floor to strut their stuff, and you can take it from me, if they ever lose their jobs and decide to work as a dancing team, they'd be a sensation.

Someone talked about *Walter Winchell*—they said it was remarkable how he can get a sponsor to permit him to talk about himself on a boast-to-boast network and get paid handsomely for doing it, meow. (Editor's Note—A pun is the Lewis form of wit).

The next night we are hurrying through the lobby of our hotel. We stop short and recognize familiar faces in the exclusive gown shop. We walk in and say hello to *Martha* and *Vet Boswell*, who are picking out their wardrobe for their trip to London. We sit down and offer our opinion as to what to select and what not to select. One word from us—and they pick what they please. We're having a lot of fun when all of a sudden we hear a lot of noise, we turn around and who should it be but *Polly Moran*. Incidentally, while we're about to mention her, we want to say, that as long as we have been listening to radio programs, never have we heard anyone as funny as she was on *Rudy Vallee's* Variety Show last Thursday night. Here's a real bet for some sponsor.

Now to get back to the gown shop. Polly and the Boswells do a little reminiscing; they recall the time that

Polly was playing a vaudeville engagement in New Orleans, she was one of *Connie's* favorite screen stars, so Connie waited at the stage door for Polly to come out and get an autographed picture from her. Miss Moran told her if she would come to her hotel the next day she would be glad to oblige her. Connie didn't sleep all that night and at 8:30 the following morning, she woke her up out of bed for the picture, and now Polly, recalling the incident, wants an autographed picture of the Boswell gals, but threatens to get them up out of bed early in the morning to get it!

Later that evening we attend the opening of *Harold Stern's* orchestra at the Biltmore. Nothing much happening so, with our colleague, *Mike Porter*, away we go to find some news, gossip, anything to write about. We realize summer is here and nothing startling is happening in radio, all is quiet "Along the Aerialto." So, next morning, we dig through our press releases to see what we can get out of them. The first thing we find is that somebody up at Columbia killed an artist last week but it didn't "take." It was done in a press release which read: "The Mills Brothers, who have been inactive since brother John succumbed to pneumonia two months ago, will resume their vaudeville appearances in New York with the week beginning July 7." But John is actually still alive—he's resting up for a month at Piqua, O.—doctor's orders.

## WE'RE TOLD

THAT: *Don Bestor* and *Ernie Holst*, two rival network band leaders, play golf weekly for novel stakes—the loser has to make a special orchestration for the winner's band.

THAT: The *Compinsky's*, the ace of chamber music trios, are going to take a vacation from the sweltering heat (lucky people) and will do their broadcasting from Camp Green Mansions this summer.

THAT: *Irvin S. Cobb's* contract has been renewed for thirteen more weeks.

THAT: *President Roosevelt* will officially open *Ed Wynn's* new chain late this month—still no definite date

set. Keep reading and we'll let you know.

*Singin' Sam* added an inch to his girth during the first few weeks of his vacation back on his farm in Indiana. Oh, for the life of a farmer! Even that would be heaven to me right now instead of having to pound away at these keys with the thermometer reading ninety-two degrees . . . And speaking of heat, I wonder if it's true that *Jane Froman* got all steamed up at *Vincent Lopez* and she quit him because she couldn't sing to his playing? We're not so wrong, after all, about his music . . . *Fran Frey*, who used to warble with *George Olsen's* outfit, has joined the *Meyer Davis* organization and may go out with a band of his own.

*Abe Lyman* is making the most of things while playing out at the Coconut Grove in Los Angeles. The lanky ork leader will appear in two pictures, one with *Joan Crawford*, *Clark Gable* and *Bob Montgomery* called "Dancing Lady"; the other with *Jimmy "Schnozzle" Durante* and *Lupe Velez* in the movie version of "Joe Palooka."

*Lanny Ross* is riding around in a brand new sport roadster and the handsome singer has all the gals looking when he drives by . . . *Eddie Duchin* and *Fannie Brice* will open the Ross Fenton Farms on Deal Lake in New Jersey June 23 . . . *Hugo Mariani* sailed last week with a group of musicians for the Argentine. He will spend several months in Buenos Aires and other South American cities filling theatrical engagements . . . They're putting the lights out in the studio during the *Crime Clues* broadcast. The director claims it helps develop suspense with his actors and lends atmosphere.

*Phil Harris*, the California sensation we told you about not so many columns ago, heads a new program June 23 at 9 p. m. EDT over an NBC-WJZ network. He will lead his orchestra and be his own master of ceremonies . . . Miss *Leah Ray*, whom you saw in the flicker "Bedtime Story," with *Chevalier*, will be with the Harris outfit . . . *Potash and Perlmutter*, those friendly enemy partners who have scored successfully in plays, motion pictures and short stories, go on the air over the NBC-WJZ network for a tri-weekly series beginning Monday, June 26, at 8:30 p. m.