

RADIO FAN-FARE

COMBINING RADIO DIGEST

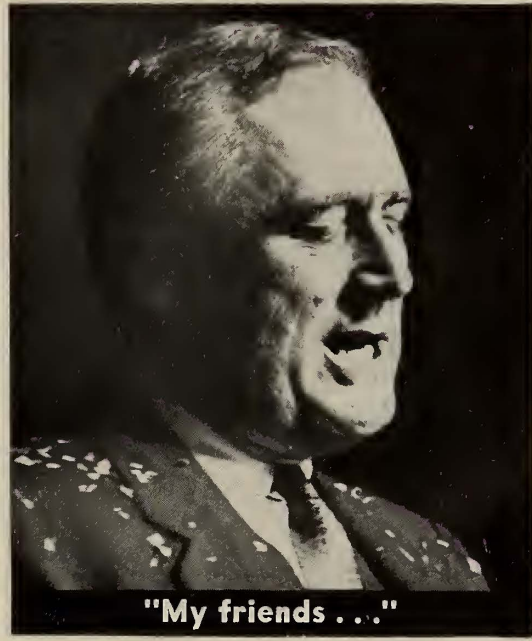
Radio digest programs illustrated

WILL ROOSEVELT RULE WITH RADIO?

ED WYNN'S NEW CHAIN PLAN



"This'll kill you ..."



"My friends ..."



—they gamble for her

IS RADIO RUINING YOUR CHILD?

"I KNEW JANE FROHMAN WHEN..."

Including **PROGRAM FINDER** *Feature*

TK 6540
-R4



Fred Waring calls them THE SECOND EDITION

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



SLIPPING and GRIPPING



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

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

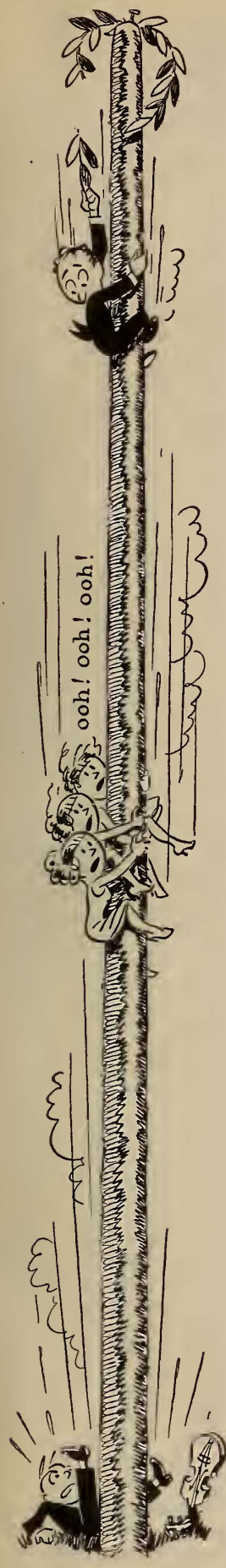
We understand Ed plans to stay on the air right through the summer, which takes courage. Our guess is that now is nearly the right time for him to take the holiday from radio that he has certainly earned many times over. But we should want the good old Fire Chief back after his vacation, by all means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

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

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

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

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



1933 4 [III] 26

↓ SLIPPING

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

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

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

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

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



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



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



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



GRIPPING ↑

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

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

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

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

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

(Continued on page 5, right hand column)

↓ SLIPPING

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

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

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

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

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

(Continued on page 6, left hand column)



JACK PEARL
He built a lovable character . . .



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



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



GRIPPING ↑

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

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

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

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

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

(Continued on page 6, right hand column)

↓ SLIPPING

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

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

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

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

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

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



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



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



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



GRIPPING ↑

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

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

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

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

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

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

—TUNA



"GUS" NOW "WRITES" AMERICAN ALBUM



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

Will
ROOSEVELT
Rule by Radio?

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



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

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

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

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

"We appreciate our modern miracles, of course, but

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

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

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

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

favor of the more conservative candidate.

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

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

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

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



this would be inconsistent with his democratic principles.

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

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

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

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

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

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

(Continued on page 50)



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

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

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

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

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

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

Boris took a deep breath, gulped, and said, "Heads!"

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

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

"I knew

JANE FROHMAN

when..."

By JACK C. TAYLOR

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

TUNEFUL TOPICS

by Rudy Vallée

YOU'RE MINE, YOU

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

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

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



TWO TICKETS TO GEORGIA

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

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

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

"STRIKE ME PINK" MUSIC

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

After Buddy left the gang to be-

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

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

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

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

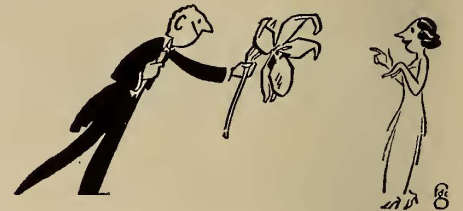


DANCING THE DEVIL AWAY

Howard Johnson, Jack Meskill and Vincent Rose . . .

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

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



AN ORCHID TO YOU

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

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

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

I CAN'T REMEMBER

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

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

JUST A LITTLE FLOWER SHOP AROUND THE CORNER

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

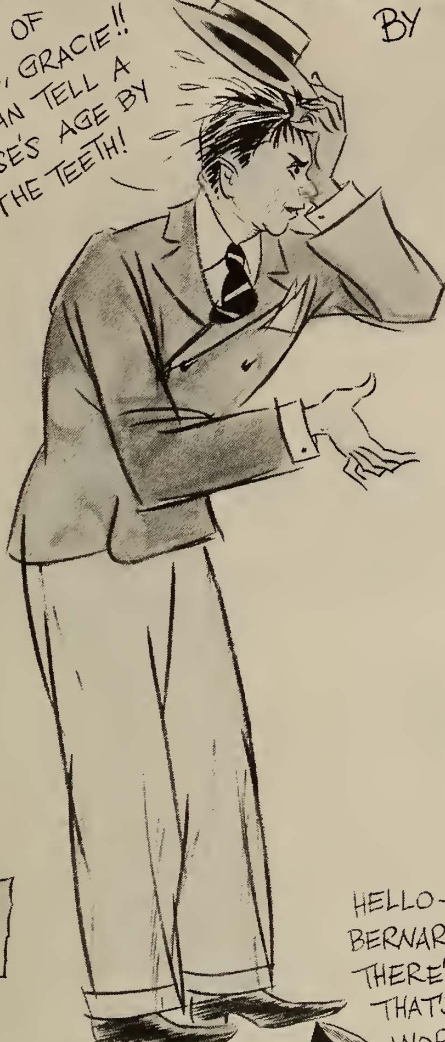
(Continued on page 50)

"RADIO-GRINS"

BY JEFFERSON MACHAMER

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

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



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

DID YOU RING, SUH?



BURNS AND ALLEN

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

YAH! HE SAID HE VAS DRAVELLING ON HIS FACE - SO THE CONDUCTOR POONCHED IT!!

MR. SHAW ON THE WIRE, MR. BENNY

SO - THIS MOVIE ACTOR REFUSED TO PAY HIS FARE?



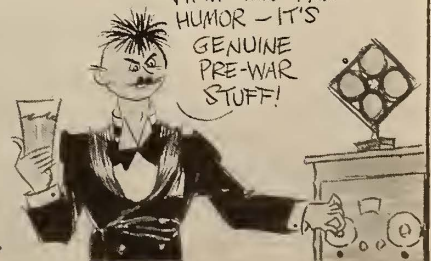
JACK PEARL

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

SHARLIE VAS NOT DERE!

JEFFERSON MACHAMER

JACK BENNY



Is RADIO ruining your CHILD?

By MR. & MRS. LESLIE H. ALLEN

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(Continued on page 49)



COURTESY LIFE MAGAZINE

THE CHILDREN'S HOUR

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

ALL SINGERS SHOULD MARRY

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

BY HOPE HALE

Formerly Editor, Love Mirror

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

"You have had unhappy experiences?" I probed.

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

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

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

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

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

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

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

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

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

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

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

ED WYNN'S

New Chain Plan

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

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

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

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

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

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

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



Aylesworth—WEAF



Paley—WABC



Ed—WYNN

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

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

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

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

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

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

RADIO FAN-FARE PROGRAM FINDER

Introducing

A Greater Service to Radio Listeners

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

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

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

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

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

How to Use Radio Fan-Fare Program Finder

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

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

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

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

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

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

THE PUBLISHERS

RADIO FAN-FARE PROGRAM FINDER

DAY BY DAY SCHEDULE

Start Hrs.	Key	Index	Program Description
SUNDAY MORNING			
8:00	1	WEAF L25	Chamber Music
8:00	1	WJZ N16	Medley, organ and vocal
9:00	1	WEAF T32	Male Chorus
9:00	1	WABC C2	Columbia Junior Bugle
9:00	1	WJZ C9	NBC Children's Hour
9:30	1/2	WABC G3	Modern Living Health Talk
10:00	1/2	WJZ T29	Southland Sketches, Folk Songs
10:00	1/2	WABC W2	Columbia Church of the Air (Protestant)
10:30	1/2	WABC J1	Aeolian String Quartet
10:30	1/2	WJZ P5	Waldorf-Astoria Organ Recital
11:00	1/2	WABC T3	Rhoda Arnold and Charles Carlile, Duets
11:00	1/2	WEAF T38	Hill Billy Songs
11:00	1	WJZ J3	Chamber Music
11:15	1	WEAF N9	Major Bowes Capitol Family, Medley
11:30	1	WABC S5	Salt Lake Tabernacle Choir and Organ (WABC added at 11:45)

Start Hrs.	Key	Index	Program Description
SUNDAY AFTERNOON			
12:15	1/4	WEAF BB3	Seeing the other Americas
12:15	1	WJZ N21	Medley, Symphony and Chorus
12:30	1/4	WABC T10	Emery Deutsch Orchestra, Standard Music
12:30	1/4	WEAF L27	Medley
12:45	1/4	WABC R33	Street Singer
1:00	1/2	WEAF O2	Garcia's Mexican Marimba Band
1:00	1/2	WABC W3	Columbia Church of the Air (Non-Protestant)
1:15	1/4	WJZ EB1	Cook Travelogues
1:30	1/2	WABC R19	Lazy Dan the Minstrel Man
1:30	1/2	WJZ W8	Sabbath Reveries
2:00	1/4	WABC Q10	Patter and Song
2:00	1/4	WJZ T36	Standard Music
2:00	1/2	WEAF K13	Pilgrims Chorus
2:15	1/4	WABC R2	Albert Bartlett the Tango King
2:15	1/4	WJZ F8	International Radio Forum
2:15	1/4	WABC* R13	Wendell Hall "Red-headed Music Maker"
2:30	1/2	WJZ S2	Northwestern Chronicle
2:30	1/2	WEAF O3	Joe Green's Marimba Band
3:00	1/2	WEAF A3	Lady Esther Serenade, Wayne King
3:00	1	WABC U3	Symphony Music
3:00	1	WJZ L26	National Opera Concert
3:00	1/4	WABC* L9	Sprague Warner Program
3:30	1/4	WEAF W5	The Radio Pulpit
4:00	1/4	WJZ C5	Dick Daring a Boy of Today
4:15	1/4	WJZ U4	Symphony Concert
4:30	1/2	WEAF K14	Choir
5:00	1/4	WABC B2	Poets Gold, Poetic Readings
5:00	1/4	WEAF L5	Impressions of Italy, Medley
5:00	1/2	WJZ W7	The World of Religion, Dr. Stanley High
5:15	1/4	WABC K4	Four Clubmen Quartet
5:30	1/4	WABC Q2	Frank Crumit and Julia Sanderson
5:30	1/4	WEAF O1	Clyde Doerr's Saxophone Octet
5:30	1/2	WJZ S4	Pages of Romance, Dramatic Sketch

Start Hrs.	Key	Index	Program Description
SUNDAY EVENING			
6:00	1/2	WEAF W1	Catholic Hour, Religious Service
6:00	1/2	WABC F12	The Lawyer and the Public
6:00	1/2	WJZ L24	String Quartet
6:30	1/2	WABC Z12	Roses and Drums
6:30	1/2	WJZ K12	Women's Octet
6:30	1/2	WEAF F25	Our American Schools
6:45	1/4	WJZ* C5	Dick Daring a Boy of Today
7:00	1/4	WABC N4	Fray and Braggiotti, Piano Team
7:00	1/4	WEAF T22	James Melton, Tenor, Standard Music
7:00	1/4	WJZ O6	Borrah Minevitch and Harmonica Rascals
7:15	1/4	WABC V2	Currents Event—H. V. Kaltenborn
7:15	1/4	WEAF Z8	Horse Sense Philosophy, Humorous
7:15	1/4	WJZ G2	Dr. Howard W. Haggard, Health Talks
7:30	1/4	WABC T27	Lon Ross Romany Troupe
7:30	1/2	WEAF M36	Joe Moss Dance Orchestra
7:30	1/2	WJZ X8	Great Moments in History, Dramatic
7:45	1/4	WABC F19	Angelo Patri—"Your Child"
8:00	1	WEAF DD2	Chase and Sanborn Hour, Variety Show
8:00	1	WJZ N7	Riesenfeld's Viennese Program
8:00	1/2	WABC N5	The Gauchos, Vincent Sorey, Tito Guizar
8:30	1/2	WABC DD4	Chicago Variety Show
9:00	1/2	WABC R40	Manhattan Merry-Go-Round, Popular Music
9:00	1/2	WEAF D5	Gulf Program with Will Rogers

Start Hrs.	Key	Index	Program Description
SUNDAY EVENING, (cont'd)			
9:30	1/2	WABC T21	Andre Kastelanetz, Mary Eastman, Male Chorus
9:30	1/4	WJZ V10	Walter Winchell, news comment
9:30	1/4	WEAF T1	American Album of Familiar Music
9:45	1/4	WJZ R29	Pickens Sisters, Popular Songs
10:00	1/4	WEAF V7	David Lawrence talks on Current Government
10:00	1/4	WJZ T11	Phil Dewey, Fireside Songs, Standard Music
10:00	1/4	WABC DD6	Columbia Revue with John P. Medbury
10:00	1/4	WABC X9	John Henry, Black River Giant
10:15	1/4	WJZ M28	Vincent Lopez and Orchestra
10:15	1/2	WEAF T34	Standard Music, Concert and Orchestra
10:30	1/4	WABC K7	Madison Singers, chorus
10:45	1/4	WABC P8	Quiet Harmonies
10:45	1/2	WEAF X16	Sunday at Seth Parkers, Dramatic Sketch
10:45	1/2	WJZ Y5	Orange Lantern, Detective Sketch
11:00	2	WABC M9	Dance Orchestras
11:15	1/4	WABC* F19	Angelo Patri "Your Child"
11:15	1/4	WEAF Q3	Patter and Songs
11:30	1/4	WEAF T37	Standard Music, Orchestral
12:00	1	WJZ M10	Dance Orchestras
12:00	1	WEAF M11	Dance Orchestras

Start Hrs.	Key	Index	Program Description
MONDAY MORNING			
6:45	1 1/4	WEAF G4	Tower Health Exercises
7:30	1/4	WJZ Q3	Patter and Song
8:00	1/4	WJZ Q11	Patter and Song
8:00	1/2	WEAF P3	Organ Rhapsody, Doc Whipple
8:30	1/4	WEAF K15	Glee Club
9:00	1/4	WJZ W6	Morning Devotions, Religious Music
9:00	1/2	WEAF Z4	Cheerio, Inspiration and Song
9:00	1/4	WABC Q9	Tony Wons, Patter and Song
9:15	1/2	WJZ M60	Dance Band
9:15	1/4	WABC Q15	Goldy and Dusty, Silver Dust Twins
9:30	1/4	WABC R35	Popular Music, Fred Berrens
9:45	1/4	WJZ Q14	Patter and Song
9:45	1/4	WABC R18	Little Jack Little, Vocalist, Pianist
9:45	1/4	WEAF V3	Anne Hard, Current Events
10:00	1/2	WABC T18	Standard Music, Emery Deutsch
10:15	1/4	WJZ Z5	Clara, Lu 'n' Em, Humorous Sketch
10:30	1/4	WABC R24	Popular Music, Fred Berrens
10:45	1/4	WABC R7	Will Osborne Orchestra, Pedro De Cordoba
10:45	1/4	WJZ H3	The Cellophane Program, Emily Post
11:00	1/4	WABC F22	The Voice of Experience
11:00	1/2	WABC T23	Morning Moods, Standard Music
11:30	1/2	WABC M46	Rhythm Kings, Fred Berrens
11:45	1/4	WABC* R7	Will Osborne Orchestra, Pedro De Cordoba
11:45	1/4	WABC R31	Rhythm Kings, Popular Music

Start Hrs.	Key	Index	Program Description
MONDAY AFTERNOON			
12:00	1/4	WEAF R39	Popular Songs
12:00	1/4	WJZ Z16	Variety Show
12:30	1/2	WABC T8	Concert Music, Emery Deutsch
12:30	1/4	WJZ N10	Male Quartet
12:45	1/4	WJZ T25	Dance and Song
1:00	1/2	WABC M21	Dance Orchestra
1:05	1/2	WJZ N22	Medley, Organ and Vocal
1:15	1/2	WEAF M59	Golden Pheasant Dance Orchestra
1:30	1/4	WABC R28	Popular Music
1:30	1	WJZ H5	National Farm & Home Hour, Talks
2:00	1/4	WABC F18	National Student Federation of America
2:00	1	WEAF DD14	Revolving Stage, Variety Show
2:15	1/4	WABC L11	Sylvia Sapira, Clavichord
2:30	1/4	WABC R5	The Captivators, Popular Music
2:45	1/2	WABC P1	Ann Leaf at the Organ
3:00	1/2	WJZ Z2	Betty and Bob, Humorous Sketch
3:15	1/4	WABC T7	Salon Orchestra, Standard Music
3:30	1/2	WEAF F23	Women's Radio Review
3:45	1/4	WABC O5	Meissner Electronic Piano
4:00	1/2	WABC M58	Dance Orchestra
4:00	1	WJZ DD20	Radio Guild
4:30	1/2	WABC T6	Artists' Recital, Standard Music
4:45	1/4	WEAF C7	Lady Next Door, for Children
5:00	1/4	WABC C15	Don Lang, True Animal Stories
5:15	1/4	WJZ C5	Dick Daring, a Boy of Today
5:15	1/4	WABC M3	Berrens' Orchestra, Brad Reynolds, Tenor

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

TELLS YOU WHAT, WHEN AND WHERE

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RADIO FAN-FARE PROGRAM FINDER

DAY BY DAY SCHEDULE

Table with columns: Start Hrs., Key, Index, Program Description. Section: MONDAY AFTERNOON (cont'd). Rows include programs like 'The Singing Lady, for Children' and 'Tito Guizar, Mexican Tenor'.

MONDAY EVENING

Table with columns: Start Hrs., Key, Index, Program Description. Rows include programs like 'Reis and Dunn, Novelty Orchestra', 'Happy Wonder Bakers', and 'The Goldbergs, Dramatic Sketch'.

TUESDAY MORNING

Table with columns: Start Hrs., Key, Index, Program Description. Rows include programs like 'Tower Health Exercises', 'Cheerio, Inspiration and Song', and 'Goldy and Dusty, The Silverdust Twins'.

Table with columns: Start Hrs., Key, Index, Program Description. Section: TUESDAY MORNING, (cont'd). Rows include programs like 'Anne Hard, Current Events', 'Mystery Chef, Food Talk', and 'Your Child, Lectures'.

TUESDAY AFTERNOON

Table with columns: Start Hrs., Key, Index, Program Description. Rows include programs like 'Popular Songs', 'Variety Show', 'Buddy Harrod Dance Orchestra', and 'Freddie Berrens Dance Orchestra'.

TUESDAY EVENING

Table with columns: Start Hrs., Key, Index, Program Description. Rows include programs like 'Reis and Dunn', 'Classical Songs, Frances Alda', and 'The Devil Bird'.

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

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RADIO FAN-FARE PROGRAM FINDER

DAY BY DAY SCHEDULE

Start Hrs.	Key	Index	Program Description	Start Hrs.	Key	Index	Program Description
TUESDAY EVENING, (cont'd)				WEDNESDAY AFTERNOON, (cont'd)			
9:00	1/4 WABC	X3	Easy Aces	5:45	1/4 WEA	C11	Paul Wing, the Story Man, for Children
9:00	1/2 WEA	D2	Ben Bernie's Blue Ribbon Orchestra	5:45	1/4 WABC	R8	Do Re Mi Female Trio, Popular Songs
				5:45	1/4 WJZ	C8	Little Orphan Annie
TUESDAY EVENING, (cont'd)				WEDNESDAY EVENING			
9:00	1/2 WJZ	T26	Willard Robison Orchestra, Folk Music	6:00	1/2 WEA	L12	Waldorf-Astoria Orchestra, Classical
9:15	1/4 WABC	R34	Andre Kostelanetz Dance Orchestra	6:15	1/4 WJZ	C5	Dick Daring, a Boy of Today
9:30	1/4 WABC	L28	Nino Martini and Symphony Orchestra	6:15	1/4 WJZ	C6	King Kill Kare and Adolph
9:30	1/4 WEA	D7	Ed Wynn and Fire Chief Band	6:30	1/4 WABC	R23	Happy Wonder Bakers
9:30	1/4 WJZ	Q7	Tune Detective, Sigmund Spaeth	6:30	1/4 WEA	V4	News in Washington, William Hard
10:00	1/2 WABC	DD8	Five Star Theatre	6:30	1/4 WABC*	C14	Skippy
10:00	1/2 WJZ	T17	Household Musical Memories, Edgar A. Guest	6:45	1/4 WJZ	V8	Lowell Thomas, Today's News
10:00	1/2 WEA	X11	Lives at Stake, Dramatic Sketch	6:45	1/4 WJZ*	C8	Little Orphan Annie, for Children
10:30	1/4 WABC	V5	Edwin C. Hill—The Human Side of the News	6:45	1/4 WABC	X10	Just Plain Bill (after May 22, 7:30 p. m.)
10:45	1/4 WABC	R1	Howard Barlow, Symphony Orchestra	7:00	1/2 WJZ	Z1	Amos 'n' Andy
11:00	1/4 WJZ*	Z1	Amos 'n' Andy	7:15	1/4 WEA	BB4	Burton Holmes, Century of Progress
11:15	1/4 WABC*	R34	Threads of Happiness	7:15	1/4 WJZ	R21	Everett Marshall, Al Mitchell's Orchestra
11:30	1/4 WABC	M8	Dance Orchestra	7:15	1/4 WABC	Z3	Buck Rogers in the Year 2433
11:45	1/4 WJZ*	G1	Adventures in Health, Dr. Bundesen	7:30	1/4 WABC	R41	Dolph Martin's Orchestra, Travelers Quartet
12:00	1/2 WJZ	M8	Cotton Club Dance Orchestra	7:30	1/4 WABC*	C4	The Devil Bird
12:00	5M WEA	T20	Ralph Kirbery in Song (Standard)	7:30	1/4 WJZ	L22	String Symphony, Classical
12:30	1/2 WEA*	D2	Ben Bernie's Blue Ribbon Orchestra	7:45	1/4 WEA	X7	The Goldbergs, Dramatic Sketch
12:30	1/2 WJZ	M17	Edgewater Beach Dance Orchestra	7:45	1/4 WABC	V1	Boake Carter
WEDNESDAY MORNING				8:00	1/4 WABC	F22	The Voice of Experience
6:45	1 1/4 WEA	G4	Tower Health Exercises	8:00	1/2 WJZ	Y2	Enos Crime Clues, Mystery Sketch
7:30	1/4 WJZ	Q3	Patter and Song	8:00	1/4 WEA	T5	Chase and Sanborn, Fannie Brice, George Olson
8:00	1/4 WEA	P3	Organ Rhapsody, Doc Whipple	8:30	1/4 WABC	R17	La Palina Presents Kate Smith
8:00	1/4 WJZ	Q11	Patter and Song	8:30	1/2 WEA	R38	Woodbury Program, Popular Music
8:30	1/4 WEA	K15	Glee Club	8:45	1/4 WJZ	D3	Phil Cook and Ingram Shavers, Comedy
9:00	1/4 WJZ	W6	Morning Devotions, Religious Music	8:45	1/4 WABC	R14	Hot from Hollywood
9:00	1/4 WEA	Z4	Cheerio, Inspiration and Song	9:00	1/4 WABC	F7	Gulf Program, Irvin S. Cobb
9:00	1/4 WABC	Q9	Tony Wons, Patter and Song	9:00	1/4 WEA	T4	Ferde Grofe's Orchestra, with Ranny Weeks
9:15	1/4 WJZ	M60	Dance Band	9:00	1/4 WJZ	Y1	Adventures of Sherlock Holmes
9:15	1/4 WABC	Q15	Goldy and Dusty, The Silver Dust Twins	9:15	1/4 WABC	M32	Manhattan Serenaders, Dance Music
9:30	1/4 WABC	G3	Modern Living Health Talk	9:30	1/4 WABC	DD16	Robert Burns Panatela Program, Guy Lombardo, Burns and Allen, Phil Regan
9:45	1/4 WEA	V3	Anne Hard, Current Events	9:30	1/4 WEA	L7	Mischa Levitzki
9:45	1/4 WJZ	Q14	Patter and Song	10:00	1/4 WJZ	N12	Revelers Quartet
9:45	1/4 WABC	R18	Little Jack Little, Piano, Song	10:00	1/4 WABC	DD13	Old Gold Program, Fred Warings Pennsylvanians, Geo. Givot and "Mandy Lou"
10:00	1/4 WABC	Q4	The Oxol Feature	10:00	1/4 WEA	DD7	Corn Cob Pipe Club of Virginia, Variety
10:15	1/4 WABC	T18	Standard Music, Vincent Sorey	10:15	1/4 WJZ	D8	Irene Franklin and Jerry Jamagin
10:15	1/4 WEA	K5	Quartet	10:30	1/4 WABC	V5	Edwin C. Hill, Human Side of News
10:15	1/4 WJZ	Z5	Clara, Lu 'n' Em, Humorous Sketch	10:30	1/2 WABC*	BB2	Exploring America with Conoco, Carveth Wells
10:30	1/4 WEA	L23	Instrumental Music, Classical	10:45	1/4 WEA	U2	Light Opera Gems, Channon Collinge
10:45	1/4 WABC	R7	Pedro de Cordoba, Will Osborne Orchestra	11:00	1/4 WJZ*	Z1	Amos 'n' Andy
10:45	1/4 WEA	E2	Betty Crocker, Food Talk	11:00	1/4 WEA	M27	St. Regis Dance Orchestra
11:00	1/4 WABC*	F22	The Voice of Experience	11:15	1/4 WABC	R18	Little Jack Little, Vocalist, Pianist
11:00	1/4 WJZ	I1	U. S. Army Band	11:15	1/4 WJZ*	R21	Everett Marshall, Al Mitchell's Orchestra
11:15	1/4 WEA	E5	Radio Household Institute, Food Talk	11:30	1/4 WEA	M35	Hotel McAlpin Orchestra
11:45	1/4 WABC*	R7	Friendly Philosopher, Popular Music	11:30	1/4 WJZ	K8	Master Singers, Chorus
WEDNESDAY AFTERNOON				11:30	1 1/2 WABC	M13	Dance Orchestras
12:00	1/4 WEA	R39	Popular Songs	12:00	5M WEA	T20	Ralph Kirbery, Baritone
12:00	1/4 WJZ	Z16	Variety Show	12:00	1/4 WJZ	M41	Dance Orchestra
12:30	1/4 WJZ	N10	Male Quartet	12:05	1/4 WEA	M7	College Inn Dance Orchestra
12:30	1/4 WABC	T8	Concert Miniatures, Emery Deutsch	12:15	1/4 WJZ*	Y1	Adventures of Sherlock Holmes
12:45	1/4 WJZ	T25	Dance and Song	12:30	1/4 WJZ	M42	Hotel Pennsylvania Dance Orchestra
1:05	1/4 WJZ	N22	Medley, Organ and Vocal	12:30	1/4 WEA	M17	Edgewater Beach Dance Orchestra
1:15	1/4 WABC	M19	George Hall Dance Orchestra	THURSDAY MORNING			
1:30	1/4 WABC	J2	Madison Ensemble, Chorus	6:45	1 1/4 WEA	G4	Tower Health Exercises
1:30	1/4 WABC	T28	Scherban's Russian Gypsies Orchestra	7:30	1/4 WJZ	Q3	Patter and Song
1:30	1 1/4 WJZ	H5	National Farm and Home Hour	8:00	1/4 WJZ	Q8	Wife Saver, Humorous Sketch
2:00	1/4 WEA	M40	Palais D'or Dance Orchestra	8:00	1/4 WEA	F4	Radio City Organ
2:00	1/4 WABC	P1	Ann Leaf at the Organ	8:30	1/4 WEA	K15	Glee Club
2:30	1/4 WABC	T6	Artist Recital, Standard Music	9:00	1/4 WJZ	W6	Morning Devotions, Religious Music
2:30	1/4 WJZ	M50	Dance and Song	9:00	1/4 WEA	Z4	Cheerio, Inspiration and Song
2:45	1/4 WABC	R31	Rhythm Kings, Popular Music	9:00	1/4 WABC	Q9	Tony Wons, Patter and Song
3:00	1/4 WJZ	Z2	Betty and Bob, Humorous Sketch	9:15	1/4 WJZ	M60	Dance Band
3:00	1/4 WEA	L3	Grande Trio, Instrumental, Classical	9:15	1/4 WABC	Q15	Goldy and Dusty
3:15	1/4 WABC	L14	Madame Belle Forbes Cutter	9:30	1/4 WABC	G3	Modern Living Health Talk
3:30	1/4 WEA	F23	Women's Radio Review	9:45	1/4 WJZ	Q14	Patter and Song
3:45	1/4 WABC	K3	The Eton Boys, Male Quartet	9:45	1/4 WABC	R18	Little Jack Little, Piano
4:00	1/4 WEA	L17	Medley, Classical	9:45	1/4 WEA	V3	Anne Hard, Current Events
4:00	1 1/4 WABC	M23	Dance Orchestras	10:00	1/4 WEA	E4	Mystery Chef, Food Talks
4:45	1/4 WABC	F6	Going to Press, by Editors	10:00	1/4 WABC	T18	Luxembourg Gardens, Standard Music
4:45	1/4 WEA	A4	Vincent Sorey's Orchestra, Beauty Talk	10:15	1/4 WJZ	Z5	Clara, Lu 'n' Em, Humorous Sketch
5:00	1/4 WABC	R5	The Captivators, Popular Music	10:15	1/4 WABC	E6	Ida Bailey Allen, Radio Home Makers
5:15	1/4 WJZ	C5	Dick Daring, a Boy of Today				
5:30	1/4 WJZ	C13	The Singing Lady, for Children				
5:30	1/4 WABC	C14	Skippy				

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

TELLS YOU WHAT, WHEN AND WHERE

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RADIO FAN-FARE PROGRAM FINDER

DAY BY DAY SCHEDULE

Table with columns: Start, Hrs., Key, Index, Program Description. Section: THURSDAY MORNING, (cont'd). Programs include 'The Happy Rambler, Novelty Music' and 'Morning Moods, Standard Music'.

Table with columns: Start, Hrs., Key, Index, Program Description. Section: THURSDAY AFTERNOON. Programs include 'Buddy Harrod and his Orchestra' and 'Medley, Organ and Vocal'.

Table with columns: Start, Hrs., Key, Index, Program Description. Section: THURSDAY EVENING. Programs include 'Current Events, H. V. Kaltenborn' and 'The Goldbergs'.

Table with columns: Start, Hrs., Key, Index, Program Description. Section: THURSDAY EVENING, (cont'd). Programs include 'Capt. Henry's Maxwell House Show Boat' and 'Ralph Kirbery in Song, Standard'.

Table with columns: Start, Hrs., Key, Index, Program Description. Section: FRIDAY MORNING. Programs include 'Tower Health Exercises' and 'Morning Devotions, Religious Service'.

Table with columns: Start, Hrs., Key, Index, Program Description. Section: FRIDAY AFTERNOON. Programs include 'Popular Songs' and 'The Grab Bag, Choruses and Glee Clubs'.

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

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RADIO FAN-FARE PROGRAM FINDER

DAY BY DAY SCHEDULE

Table with columns: Start, Hrs., Key, Index, Program Description. Section: FRIDAY AFTERNOON, (cont'd). Rows include Dick Daring, a Boy of Today; Skippy; Little Orphan Annie, for Children.

FRIDAY EVENING

Table with columns: Start, Hrs., Key, Index, Program Description. Section: FRIDAY EVENING. Rows include Waldorf-Astoria Orchestra, Classical; Phil Cook and His Ingram Shavers; The First Nighter, Dramatic; Irene Franklin and Jerry Jarnagin; Little Jack Little; St. Regis Dance Orchestra.

SATURDAY MORNING

Table with columns: Start, Hrs., Key, Index, Program Description. Section: SATURDAY MORNING. Rows include Tower Health Exercises; Vass Family, Chorus, Folk Song; Little Orphan Annie, for Children.

Table with columns: Start, Hrs., Key, Index, Program Description. Section: SATURDAY MORNING (cont'd). Rows include Forecast School of Cookery; Concert Miniatures, Standard Music; Sprague Warner Program Orchestra, Standard and Classical.

SATURDAY AFTERNOON

Table with columns: Start, Hrs., Key, Index, Program Description. Section: SATURDAY AFTERNOON. Rows include Popular Songs; Variety Show; Hotel Kenmore Dance Orchestra; Merry Madcaps, Dance and Tenor; Little Orphan Annie, for Children; Tito Guizar, Mexican Tenor.

SATURDAY EVENING

Table with columns: Start, Hrs., Key, Index, Program Description. Section: SATURDAY EVENING. Rows include America's Grub Street Speaks; Little Orphan Annie, for Children; The Magic Voice, Elsie Hitz; Ferde Grofe's Orchestra, with Ranny Weeks; Saturday Night Dancing Party; Ted Fiorito Dance Orchestra, San Francisco.

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RADIO FAN-FARE PROGRAM FINDER

ARTIST SCHEDULE

Index	Artist	Index	Artist	Index	Artist	Index	Artist
N 1	A. & P. Gypsies	R 1	Carlile, Charles	N 11	Giles, Erva	U 4	Koestner, Josef
T 24	Albani, Countess Olga	R 6	Carlile, Charles	M 29	Gill, Emerson	DD 18	Kogen, Harry
L 1	Alda, Mme. Frances	T 3	Carlile, Charles	DD 13	Givot, George	R 34	Kostelanetz, Andre
Q 12	Allen, Grant	Q 6	Carlson, Wamp	X 7	Goldbergs, The	T 21	Kostelanetz, Andre
E 6	Allen, Ida Bailey	Z 5	Carothers, Isabelle	W 8	Goodell, Dr. Charles	L 17	Kriens, Christiaan
O 4	Allen, Lucy	V 1	Carter, Boake	N 10	Gordon, Norman	DD 2	Lahr, Bert
S 3	Allmand, Joyce	U 3	Cathedral Choir	Y 1	Gordon, Richard	DD 13	Lane Sisters, Priscilla and Rosemary
W 6	Allmand, Joyce	N 2	Cavaliers, The	E 3	Goudiss, Mrs. A. M.	C 15	Lang, Don
L 23	Altman, Julian	A 4	Chase, Dorothy	A 1	Gould, Barbara	DD 1	Lang, Jeannie
L 23	Altman, Sylvia	Z 4	Cheerio	Q 4	Graham, Gordon	P 6	Langford, Frances
M 24	Ambassador Hotel, Los Angeles	K 14	Chicago A Capella Choir	M 14	Grant, Dave	BB 1	La Prade, Malcon
X 5	Ameche, Don	DD 18	Childs, Bill	O 3	Gray, Glen	P 2	Larson, Larry
X 14	Ameche, Don	Z 5	Clara, Lu 'n' Em	L 4	Green, Joe	Q 6	Latham, Dwight
Z 1	Amos 'n' Andy	DD 18	Clark, Fritz	T 4	Greenblatt, Ben	V 7	Lawrence, David
H 4	Archer, Dean Gleason L.	DD 5	Clicquot Club Eskimos	N 5	Grofe, Ferde Orchestra	N 10	Lawrence, Earl
Z 6	Armbruster, Robert	M 34	Cloutier, Norman L.	T 15	Guizar, Tito	R 19	Lazy Dan, The Minstrel Man
DD 18	Arnold, Jean	F 7	Cobb, Irvin S.	T 17	Guizar, Tito	P 1	Leaf, Ann
K 2	Arnold, Jean	R 22	Coleman, Emil	T 1	Guest, Edgar	P 4	Leibert, Dick
T 3	Arnold, Rhoda	M 7	College Inn Orchestra	G 2	Haenschen, Gus	P 6	Leibert, Dick
Y 2	Backus, Georgia	U 2	Collinge, Channon	M 19	Haggard, Dr. Howard W.	T 1	Lennox, Elizabeth
G 4	Bagley, Arthur	DD 11	Connecticut Yankees	Q 3	Hall, George	L 7	Levitzi, Mischa
DD 2	Bailey, Iromay	Y 3	Connolly, Walter	R 13	Hall, Wendell	M 12	Lewis, Ted
K 8	Baker, Charles	D 3	Cook, Phil	DD 12	Hanshaw, Annette	M 14	Lewis, Ted
D 1	Baker, Phil	X 14	Corwine, Tom	V 3	Hard, Anne	M 1	Lexington, Hotel Dance Orchestra
T 32	Balladeers, The	M 47	Cosmopolitan Hotel Orchestra	V 4	Hard, William	M 7	Libuse, Frank
N 2	Banta, Frank	M 8	Cotton Club Orchestra	H 3	Harding Sisters (Irene and Mathilde)	R 18	Little Jack Little
T 14	Barclay, John	Q 4	Coughlin, Bunny	P 5	Harding, Irene	DD 3	Livingstone, Mary
R 1	Barlow, Howard	C 9	Cross, Milton	Y 1	Harris, Graham	DD 16	Lombardo, Guy
L 28	Barlow, Howard	C 10	Cross, Milton	M 24	Harris, Phil	M 27	Lopez, Vincent
DD 15	Barthell, Betty	Q 1	Crumit, Frank	M 20	Harrod, Buddy	M 28	Lopez, Vincent
R 3	Barthell, Betty	Q 2	Crumit, Frank	O 14	Harvey, Van	M 29	Lotus Garden Orchestra
R 2	Bartlett, Albert	L 14	Cutter, Madame Belle Forbes & Orchestra	M 21	Hays, Billy	Y 1	Love, Leigh
E 1	Barton, Frances Lee	M 57	Davies, Edward	N 22	Hays, Harvey	M 30	Lowe, Maxim
C 8	Baruck, Allan	N 15	Davies, Edward	X 9	Henry, John, Black River Giant	M 41	Low, Bert
A 4	Baxter, Gladys	R 20	Dawson, Nick	W 7	High, Dr. Stanley	K 2	Lullaby Lady
M 2	Belasco, Leon	R 7	De Cordoba, Pedro	F 21	Hill, Edwin C.	M 31	Lyman, Abe
M 12	Belasco, Leon	Z 7	Dempsey, Jack	V 5	Hill, Edwin C.	N 15	Lyon, Ruth
R 38	Belasco, Leon	S 3	Dennis, Richard	L 15	Himber, Richard	M 35	McAlpin Hotel Orchestra
X 2	Bell, Joseph	S 3	Dennis, Richard	N 3	Hiraoka, Yoichi	N 22	McCabe, Sara Ann
Y 1	Bell, Joseph	W 6	Dennis, Richard	T 1	Hirsch, Bertrand	DD 18	McCloud, Mac
C 8	Bell, Shirley	T 8	Deutsch, Emery	R 20	Hitz, Elsie	Q 10	McConnell, Ed, "Smiling"
T 2	Bello, Ruth Kelly	T 10	Deutsch, Emery	BB 4	Holmes, Burton	R 10	McCoy, Mug
DD 3	Benny, Jack	T 18	Deutsch, Emery	M 23	Hopkins, Claude	V 11	McDonald, James G.
X 7	Berg, Gertrude	T 11	Dewey, Phil	N 1	Horlick, Harry	X 14	McLain, Junior
D 2	Bernie, Ben	X 1	Diamond's Adventures, Captain	N 22	Howard, Charles	R 34	McLaughlin, Tommy
T 33	Berr, Nanette	K 12	Dilworth, George	N 22	Howard, Charles	D 1	McNaughton, Harry
M 3	Berrens, Fred	F 18	Dodge, Mrs. Cleveland E.	M 51	Howard, Shirley	F 23	MacDonald, Claudine
M 46	Berrens, Fred	O 1	Doerr, Clyde	DD 1	Howard, Tom	J 2	Madison Ensemble
R 6	Berrens, Fred	Q 3	Donaldson, Grace	T 14	Hufsmith, Fred	K 7	Madison Singers
R 24	Berrens, Fred	R 8	Do-Re-Mi (Trio)	Z 13	Hulick, Budd	N 8	Magic Tenor, The
R 35	Berrens, Fred	R 9	Do-Re-Mi (Trio)	S 3	Hunt, Arthur Billings	DD 13	Mandy Lou
L 6	Berumen, LaForge	N 2	Dragonette, Jessica	W 6	Hunt, Arthur Billings	DD 10	Mangano, Don
M 1	Bestor, Don	L 2	Eastman, Mary	L 23	Intondi, Urban	M 32	Manhattan Serenaders
M 4	Biltmore Hotel Concert Orchestra	T 21	Eastman, Mary	Z 4	Isles, J. Harrison	F 23	Mariani, Hugo
N 11	Biviano, Joe	K 2	Eastman, Morgan L.	R 15	Jackson, Arlene	R 21	Marshall, Everett
DD 3	Black, Frank	X 3	Easy Aces (Mr. and Mrs. Goodman Ace)	C 10	James, Lewis	Q 11	Martha and Hal
L 22	Black, Frank	M 17	Edgewater Beach Hotel Orchestra	N 16	Janke, Helen	R 41	Martin, Dolph
M 11	Black, Ted	T 29	Edmonson, William	D 8	Jarnagin, Jerry	R 28	Martini, Nino
M 55	Black, Ted	M 8	Ellington, Duke	N 17	Johanson, Selma	R 41	Martini, Nino
C 5	Blaine, Joan	K 3	Eton Boys, The	M 42	Johnson, Johnny	R 39	Marvin, John
N 16	Blake, George	R 3	Eton Boys, The	DD 10	Jordan, Marion and Jim	D 4	Marx, Groucho and Chico
D 2	Blue Ribbon Orchestra	R 9	Evans, Evan	V 2	Jordan, Marion and Jim	K 8	Master Singers, The
O 6	Bonham, Guy	N 17	Evers, Chester	DD 10	Kaltenmeyer's Kindergarten	DD 12	Maxwell House Show Boat, Capt. Henry's
X 2	Bontme, Joseph	M 18	Fiorito, Ted	DD 10	Kamman, Bruce	N 3	Maxwell, Richard
R 22	Bordoni, Irene	Q 14	Flynn, Bernardine	O 4	Kaufman, Irving	N 16	Maxwell, Richard
R 4	Boswell Sisters	D 8	Franklin, Irene	M 25	Kayser, Kay	DD 6	Medbury, John P.
N 2	Bourdon, Rosario	X 2	Frawley, Tim	R 16	Keenan & Phillips	DD 3	Melton, James
N 9	Bowes, Major	N 4	Fray and Braggiotti	Z 8	Keenan & Phillips	T 22	Melton, James
M 56	Brandwynne, Nat	R 7	Friendly Philosopher, The	M 25	Kenmore Hotel Orchestra	X 5	Meredith, June
B 3	Brewster, John	C 5	Fugit, Merrill	V 6	Kennedy, John B.	N 16	Merker, Mary
T 5	Brice, Fanny	DD 10	Fugit, Merrill	Z 5	King, Helen	D 1	Merrie-Men (male quartet)
X 5	Brickert, Carlton	L 20	Gallicchio, Joseph	A 3	King, Wayne	W 4	Michaux, Elder
C 5	Briggs, Donald	M 57	Gallicchio, Joseph	T 20	Kirbery, Ralph	L 13	Mickunas, Emily
M 23	Brooks, Jack	M 10	Garber, Jan	N 17	Kitchell, Alma	N 11	Miller, Irving
DD 9	Brooks and Ross	O 2	Garcia's Mexican Marimba Band	T 14	Kitchell, Alma	O 6	Minevitch, Borrah
G 1	Bundeson, Dr. Herman	N 5	Gauchos, The	Z 6	Knight, Raymond	R 21	Mitchell, Al, Orchestra
DD 16	Burns & Allen	T 33	Gay Gypsies	N 15	Koestner, Josef	T 17	Mock, Alice
Q 13	Butler, Ann	N 10	Geddes, Bob	T 17	Koestner, Josef	DD 12	Molasses 'n' January
K 14	Cain, Noble	T 36	Gilchrest, Charles	T 25	Koestner, Josef	T 36	Monarch Mystery Tenor
M 5	Calloway, Blanche & Orch.						(Continued on page 28)
C 8	Cansdale, Harry						

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

FOLLOW YOUR FAVORITE STAR

REVIEWING THE CURRENT PROGRAMS

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

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

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

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

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

RICHFIELD COUNTRY CLUB

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

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

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

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

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

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



JOHN HENRY

... the Black River Giant goes voodoo

DOROTHY FIELDS AND JIMMY MC HUGH

(NBC-WJZ, Friday at 10:15-10:30 P. M.)

Cast—Dorothy and Jimmy.

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

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

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

PONTIAC PRESENTS—

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

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

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

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

Opinion—Good all-family program.

TRIPLE BAR X DAYS AND NIGHTS

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

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

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



DOROTHY FIELDS and JIMMIE MC HUGH

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

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

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

JACK BENNY'S CHEVROLET PROGRAM

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

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

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

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

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

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

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

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



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

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

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

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

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

RADIO FAN-FARE PROGRAM FINDER

ARTIST SCHEDULE

(Continued from page 25)

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

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

REVIEWS OF CURRENT PROGRAMS

(Continued)

"IRVIN S. COBB"

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

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

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

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

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

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

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

"WILL ROGERS"

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

Cast—Will Rogers, Joseph Bell and an orchestra.

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

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

Opinion—Three cheers!

FOLLOW YOUR FAVORITE STAR

RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE*

A-BEAUTY

Table listing radio programs under 'A-BEAUTY' including 'BARBARA GDULD', 'LADY ESTHER SERENADE', 'VINCENT SOREY'S ORCHESTRA', and 'AMERICA'S CRUB STREET SPEAKS'.

B-BOOKS AND LITERATURE

Table listing radio programs under 'B-BOOKS AND LITERATURE' including 'AMERICA'S CRUB STREET SPEAKS', 'POET'S GOLD, POETIC READINGS', and 'GOLDEN TREASURY BREWSTER'.

C-CHILDREN'S PROGRAM

Table listing radio programs under 'C-CHILDREN'S PROGRAM' including 'ADVENTURE OF HELEN AND MARY', 'COLUMBIA JUNIOR BUGLE', and 'THE DEVIL BIRD'.

Table listing radio programs under 'C-CHILDREN'S PROGRAM' including 'THE DEVIL BIRD', 'DICK DARING, A BOY OF TODAY', 'KING KILL KARE & ADOLPH', 'LITTLE ORPHAN ANNIE', 'NBC CHILDREN'S HOUR', 'NURSERY RHYMES', 'PAUL WING THE STORY MAN', 'THE SINGING LADY', 'SKIPPIY', 'DON LANG, TRUE ANIMAL STORIES', and 'STAMP ADVENTURER'S CLUB'.

NOTE: The index number appearing at the left of each program title is keyed for reference from DAY BY DAY SCHEDULE and ARTIST SCHEDULE. Then follows the names of the principal artists and the station listings.

LOCATES WHAT YOU LIKE BEST

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RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE*

D-COMEDIANS

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

9:30 PM—ED WJZ WBZ WBZA KDKA	8:30 PM—ES-CD WBAL WHAM WGAR WJR WRVA WWNC WJAX WIOD WMAQ	7:30 PM—CS KWK WREN KOIL WTMJ KSTP WEBC WSM WMC WSB WAPI WSMB WFAA KPRC WOAI WKY KSO	6:30 PM M KOA KDYL	5:30 PM P KGW KOMO KHQ KGO KFI
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D2—BEN BERNIE'S BLUE RIBBON ORCHESTRA—Tuesday. 1/2 hour.

9:00 PM—ED WEEL WJAR WEAF WTAG WCSH WFI WCAE	8:00 PM—ES-CD WRC WFBR WTAM WSAI WWJ WCKY WLS	8:30 PM P KGO KFI KGW KOMO KHQ
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D3—PHIL CDDK AND HIS INGRAM SHAVERS—Mon., Wed., Fri. 1/4 hour.

8:45 PM—ED WJZ WBZ WBZA KDKA	7:45 PM—ES-CD WJR WBAL WGAR WCKY WMAL WSYR WLS WHAM	6:45 PM—CS KWK KWCR KUL WREN KSO
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D4—FIVE STAR THEATRE; GROUCHO AND CHICO MARX—Monday. 1/2 hour.
(Will be discontinued after last week in May)

7:30 PM—ED WJZ WBZ WBZA KDKA WSAZ	6:30 PM—ES-CD WBAL WHAM WPTF WWNC WIS WRVA WMAL
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D5—GULF HEADLINERS WITH WILL ROGERS—Sunday. 1/2 hour.

9:00 PM—ED WJZ WBAL WBZ WBZA	8:00 PM—ES-CD WGAR WJR WLW WSYR WMAL WRVA WPTF WWNC WIS WJAX WRDA
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D6—LUCKY STRIKE HOUR

Thursdays. 1 hour "Baron Munchausen" (Jack Pearl Comedian)	8:00 PM—CS KSD WOC WHO WOW WDAF WTMJ KSTP WEBC WDAY KFJR WIBA WRVA WSM KVOO WMC WSB WSMB WJDX KTHS WKY WBAP KPRC WOAI KTBS	7:00 PM M KDYL KOA	6:00 PM P KTAR KFSD KGO KFI KGW KOMO KHQ
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D7—ED WYNN AND THE FIRE CHIEF BAND—Tuesday. 1/2 hour.

9:30 PM—ED WEAF WESH WFI WGY WBEN WEEL WJAR WCAE WTAG CFCF	8:30 PM—ES-CD WFBR WRC WTAM WWJ WLV WRVA WWNC WLS WJAX WIOD WFLA WMAQ	7:30 PM—CS KSD WOW WHO WOC WSM WDAF WIBA KSTP WEBC WDAY KFJR WTMJ KVOO WMC WSB KTHS WSMB WBAP KPRC WKY WOAI KTBS WJDX	6:30 PM M KDYL KOA KGI KGHL	5:30 PM P KFSD KTAR KGO KFI KGW KOMO KHQ
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D8—IRENE FRANKLIN AND JERRY JARNAGIN—Wed. and Fri. 1/4 hour.

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

E1—FRANCES LEE BARTON
Tuesday and Thursday. 1/4 hour
11:15 AM—ED
WEAF WTIC
WTAG WEEL
WJAR WESH
WLIT WGY
WBEN WCAE

10:15 AM—ES-CD
WRC WFBR
WTAM WWJ
WLW WMAQ

9:15 AM—CS
WHO WSM
WMC WSB
WAPI WSMB
KTHS KVOO
KPRC WOAI
WKY KTBS
WOW

E2—BETTY CRCKER—Wednesday and Friday. 1/4 hour.
10:45 AM—ED
WEAF WTAG
WEEL WESH
WBAP WFI
WBEN WGY
WJAR WCAE

9:45 AM—ES-CD
WTAM WWJ
WSAI WFBR
WRVA WPTF
WJAX WIOD
WFLA KYW

8:45 AM—CS
KSD WOV
WAI WOAI
KPRC
WKY WOC
WHO KVOO
KTHS WDAF

E3—FORECAST SCHOOL OF COOKERY—Saturday. 1/4 hour. Mrs. A. M. Goudiss,
11:00 AM—ED
WJZ WBZA
KDKA WBZ

10:00 AM—ES-CD
WBAL WHAM
WGAR WJR
WCKY KYW

9:00 AM—CS
KWK KOIL
WREN

E4—MYSTERY CHEF—Tuesday and Thursday. 1/4 hour.

10:00 AM—ED WEAF WTIC WBEN WGY WFI WTAG WJAR WESH WEEL WCAE	9:00 AM—ES-CD WFBR WRC WWJ WTAM WSAI
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E5—RADIO HOUSEHOLD INSTITUTE
Wednesday and Saturday. 1/4 hour

11:15 AM—ED WEAF WTAG WEEL WJAR WESH WLIT WGY WBEN WCAE WTIC	10:15 AM—ES-CD WRC WFBR WTAM WWJ WSAI KYW	9:15 AM—CS KSD WOC WHO WDAF WTMJ KSTP WEBC KVOO KPRC WOAI WKY KTHS WSM WSB WSMB WAPI WMC WBAP	8:15 AM M KOA KDYL
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E6—VISITING WITH IDA BAILEY ALLEN—Thursday. 1/4 hour.

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

F1—AMERICAN LEGION PROGRAM
Thursday. 1/4 hour
4:45 PM—ED
WABC WOKO
WAAB WGR
WIP WJAS
WPG WLBZ
WORC

3:45 PM—ES-CD
WCAO WHK
WFBL WSPD
WFEA WLBW
WKBN WBIG
WJAR WDBJ
WMBG WTOC
WQAM WDBO
WSJS

2:45 PM—CS
KMBC WGST
WBRG WDOB
WODX WSFA
WLAC WDSU
KRLD KTRH
WIBW WACO
WTAQ WKBH
WISN WSBT
WMT WREC

1:45 PM
M
KVOR
KLZ
KSL

F3—COLUMBIA EDUCATIONAL FEATURES—Fri. 1/4 hour.

2:45 PM—ED WABC WOKO WKBW WIP WJAS WEAN WPG WLBZ WHP WORC CFRB	1:45 PM—ES-CD WADC WCAO WBBM CKOK WSM WDAF WFBL WSPD WJSV WCAH WFEA WLBW WHEC WWVA WKBN WBIG WTOC WQAM WDBO WDAE WSJS	12:45 PM—CS KMBC WGST WDOB WREC WODX WSFA WLAC WDSU KTRH WTAQ WISN WSBT WMT	11:45 AM M KVOR KLZ	10:45 AM P KHJ KOH KGB KFRC KOL KFPY
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F4—COLUMBIA PUBLIC AFFAIRS INSTITUTE—Sat. 1/2 hour.

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

CLASSIFIED SCHEDULE*

F5—ECONOMIC WORLD—Saturday, 1/2 hour. 8:30 PM—ED 7:30 PM—ES-CD 6:30 PM—CS 5:30 PM 4:30 PM

F15—EDUCATIONAL LECTURES Tuesday, 1/2 hour 7:15 PM—ED 6:15 PM—ES-CD 5:15 PM—CS 4:15 PM 3:15 PM

F6—GOING TO PRESS, TALKS BY EDITORS—Wed, 1/2 hour. 4:45 PM—ED 3:45 PM—ES-CD 2:45 PM—CS 1:45 PM 12:45 PM

F17—TALKS BY PRESIDENT'S CABINET—Monday, 1/2 hour. 10:30 PM—ED 9:30 PM—ES-CD 8:30 PM—CS

F7—GULF PROGRAM—Wednesday and Friday, 1/4 hour. Irvin S. Cobb. 9:00 PM—ED 8:00 PM—ES-CD 7:00 PM—CS

F18—NATIONAL STUDENT FEDERATION—Mon, 1/4 hr. Mrs. Cleveland E. Dodge. 2:00 PM—ED 1:00 PM—ES-CD 12:00 PM—CS 11:00 AM

F8—INTERNATIONAL RADIO FORUM Sunday, 1/2 hour 2:15 PM—ED 1:15 PM—ES-CD

F19—ANGELO PATRI—"Your Child"—Sunday, 1/4 hour (May be discontinued after June 4) 7:45 PM—ED 6:45 PM—ES-CD 5:45 PM—CS

F9—TALKS—EDUCATIONAL—Tuesday, 1/2 hour. 3:00 PM—ED 2:00 PM—ES-CD 1:00 PM—CS 12:00 PM 11:00 AM

F20—THE POLITICAL SITUATION—Saturday, 1/4 hour. Frederic Wile. 7:00 PM—ED 6:00 PM—ES-CD 5:00 PM—CS

F10—EDUCATIONAL LECTURES Saturday, 1/4 hour 8:00 PM—ED 7:00 PM—ES-CD

F21—SOCONY-VACUUM—Friday, 1/2 hour. Edwin C. Hill, Nathaniel Shilkret. 9:30 PM—ED 8:30 PM—ES-CD 7:30 PM—CS 6:30 PM 5:30 PM

F12—THE LAWYER AND THE PUBLIC—Sun, 1/2 hour. 6:00 PM—ED 5:00 PM—ES-CD 4:00 PM—CS 3:00 PM

F22—VOICE OF EXPERIENCE—Mon., Tues., Wed., Thurs., Fri. 1/4 hour 11:00 AM—ED 10:00 AM—ES-CD 9:00 AM—CS

F13—MAGIC OF SPEECH—Friday, 1/2 hour. Vida Ravenscroft Sutton. 2:00 PM—ED 1:00 PM—ES-CD 12:00 PM—CS 11:00 AM 10:00 AM

F23—WOMEN'S RADIO REVIEW Monday, Tuesday, Wednesday, Thursday, Friday, 1/2 hour. Hugo Mariani, Claudine MacDonald. 3:30 PM—ED 2:30 PM—ES-CD

F14—MEET THE ARTIST—Tuesday, 1/4 hour. Bob Taplinger Interviews. 5:00 PM—ED 4:00 PM—ES-CD 3:00 PM—CS 2:00 PM

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LOCATES WHAT YOU LIKE BEST

RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE*

F24—YOUR CHILD—Tuesday, ¼ hour
 11:00 AM—ED WEAF WTAG WTC WCSH WGY WCAE
 10:00 AM—ES-CD WFBR WRC WDAF WPTF WNNC WIOD WWJ WIS WRVA
 9:00 AM—CS WOC KFJR WHO WSM WBA WIBC WTHS WOAD WDAI WMC KTBS
 M P
 8:00 AM 7:00 AM
 KOA KFSD KGO KFI KGW
 KDYL KGR

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

G—HEALTH

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

8:30 PM—ED WJZ WBZ WCBW CKGW
 7:30 PM—ES-CD WBAL WHAM WLW WGAR WLS
 6:30 PM—CS KSO
 9:45 PM—CS KSO
 5:30 PM M P
 KOA KGO KDYL KGW KOMO
 8:45 PM KHQ
 KOA KFI KDYL P
 7:45 PM KGO KGW KOMO KHQ

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

7:15 PM—ED WJZ WBZ WBZA
 6:15 PM—ES-CD WLS

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

9:30 AM—ED WABC WNAC WCAU WICC
 8:30 AM—ES-CD WJSV

G4—TDW HEALTH EXERCISES—Mon., Tues., Wed., Thurs., Fri, Sat. 1¼ hours.

Arthur Bagley.
 6:45 AM—ED WEAF WEEI WFI WGY WBEN WCAE CKGW
 5:45 AM—ES-CD WRC
 6:45 AM—ES-CD WRC

G5—ACADEMY OF MEDICINE—Tuesday, ¼ hour.

11:30 AM—ED WABC WOKO WNAC WDRG WEAN WLBZ WORC
 10:30 AM—ES-CD WCAO CKOK WSPD WJSV WFEA WBSYR WQAM WDBO WDAE
 9:30 AM—CS WODD WREC WOX WSFA WLCR KRLD KLRA WTBW WTAQ WCCO
 M P
 8:30 AM
 KVOR KLZ

H—HOME AND GARDEN

H1—AMERICAN TAXPAYERS—Saturday, ¼ hour.

7:00 PM—ED WJZ KDKA
 6:00 PM—ES-CD WBAL WMAL WHAM WSYR WJR WNNC WFLA
 5:00 PM—CS KWCR KSO WBA WIBC WSB WMC WSMB KTBS
 M P
 4:00 PM 3:00 PM
 KOA KPO KDYL KJR KEX KGA KFS

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

4:15 PM—ED WEAF WTC WEEI WGY WFI CKGW WCAE
 3:15 PM—ES-CD WFBR WRC WTAM WWJ WLW WMAQ
 2:15 PM—CS WOC WHO WDAF KSTP WIBC WDAY WKY WOI WFAA WOW

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

10:45 AM—ED WJZ WBZ WBZA KDKA
 9:45 AM—ES-CD WBAL WHAM WGAR WJR WLW WMAQ
 8:45 AM—CS KWCR WREN KOIL KWK

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

6:30 PM—ED WJZ
 5:30 PM—ES-CD WHAM WSYR WGAR WMAL WMAQ
 4:30 PM—CS KWCR KWK WREN

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

1:30 PM—ED WJZ WBZ WBZA KDKA
 12:30 PM—ES-CD WBAL WRC WLW WCKY WJR WRVA WPTF WNNC WIS WJAX WIOD WELA WHAM WSYR KYW
 11:30 AM—CS KOIL KSO KWCR WOC WHO WOV WDAF WSMB WKY KTBS WBA WIBC WDAY KFJR WSM WSB WAPI WJDX WMC WFAA KPRC WOI

I—MUSIC—BAND

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

11:00 AM—ED WJZ KDKA CFCF WBZ WBZA
 10:00 AM—ES-CD WBAL WGAR WJR WCKY WIS WFLA WJAX WSYR KYW
 9:00 AM—CS WREN KSO KWCR KWK
 M P
 8:00 AM
 KYW

Tuesday, ½ hour.

11:30 AM—ED WEAF WTAG WJAX WRC WEEI WTC CFCF WGY WCSH CKGW
 10:30 AM—ES-CD WWJ WSAI KFBR WCKY WTAM WDAF KYW
 9:30 AM—CS WOV WOC WHO KSD
 M P
 8:30 AM
 KOA

Thursday, ¾ hour.

4:00 PM—ED WABC WOKO WNAC WDRG WIP WJAS WEAN WPG WLBZ WHP WORC CFRB
 3:00 PM—ES-CD WCAO WBBM WHK CKOK WFBL WSPD WJAX WFEA WWBW WDBJ WQAM WDBO WDAE WSJS
 2:00 PM—CS KMBC WGST WREC WDSU KRLD WTAQ WIFB WISN WSBT
 1:00 PM M P
 12:00 PM
 KVOR KHJ KLZ KOIN KGB KFCR KOL KFPY

Friday, ½ hour.

4:30 PM—ED WABC WOKO WAAB WDRG WJAS WLBZ WHP WORC CFRB
 3:30 PM—ES-CD WCAO WHK CKOK WFBL WSPD WFEA WLBW WKBN WTBW WDBJ WMBG WTCO WQAM WDBO WSJS
 2:30 PM—CS KMBC WGST WREC WODD WDSU KRLD WTAQ WIFB WISN WSBT WMT
 1:30 PM M P
 12:30 PM
 KVOR KHJ KLZ KOIN KGB KFCR KOL KFPY

J—MUSIC—CHAMBER

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

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

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

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

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

10:00 PM—ED WEAF WGY WBEN WCAE CKGW CFCF
 9:00 PM—ES-CD WTAM WWJ WLW WENR

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

Monday, ½ hour. 9:00 PM—ED—WABC Network.

K4—FDUR CLUBMEN—Sunday, ¾ hour. 5:15 PM—ED—WABC Network. Thursday, ¼ hour. 10:30 AM—ED—WABC Network. Freddie Rich's Drchestra.

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RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE*

K5-FOUR SHARPS-Wednesday. 1/4 hour. 10:15 AM-ED-WEAF Network.

K7-MADISON SINGERS-Tuesday. 1/4 hour. 10:30 AM-ED-WABC Network. Sunday. 1/2 hour. 10:30 PM-ED-WABC Network.

K8-THE MASTER SINGERS-Wednesday. 1/2 hour. 11:30 PM-ED-WJZ Network. Charles Baker.

K10-THE ROUND TOWNERS-Friday. 1/4 hour. Irving Weil. M P 2:30 PM-ED 1:30 PM-ES-CD 12:30 PM-CS 11:30 AM 10:30 AM WABC WOKO WCAO WBBM KMBC WGST KVOR KHJ WNAC WGR WHK CKOK WBRM WHK WMBD WGST KLZ KOIN WDRC WCAU WFBL WSPD WREC WDOD WREC KSL KGB WJAS WEAN WFEA WLBW WSFA WLAC KFRK WLBZ WICC WHEC WJAR WDSU KFH KOL WHP WORC WDBJ WMBG WTAQ WKBH KFPY WTCO WQAM KFAB WISN WDBO WSJS WSBT WMT

K11-SWISS YODELERS-Monday. 1/4 hour. 7:00 PM-ES-CD 6:00 PM-CS WJAR WDBJ WGST WBRM WMBG WTCO WDOD WREC WQAM WDBO WSFA WLAC WSJS WDSU

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

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

K14-TEMPLE OF SONG-Sunday. 1/2 hour. 4:30 PM-ED-WEAF Network. Noble Cain, Director.

K15-MORNING GLEE CLUB-Monday, Tuesday, Wednesday, Thursday, Friday and Saturday. 1/4 hour. 8:30 AM-ED-WEAF Network.

L-MUSIC-CLASSICAL

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

L1-MME. FRANCES ALDA Tuesday. 1/2 hour 4:00 PM-CS M P 3:00 PM 2:00 PM WSM KSD KOA KGW WDAF WDAY WOC WHO KDYL KGO WEAFF WFI WFBR WSAI WFBA WAPI KFSO CKGW WBEN WJAX WWNC WIBA KFYR KOMO WJAR WCAE WIS WIOD WSMB KPRC KHQ WTAG WMAQ WOA1 KTBS

L2-MARY EASTMAN, SOPRANO Tuesday. 1/2 hour 8:00 PM-ED 7:00 PM-ES-CD 6:00 PM-CS M P 5:00 PM 4:00 PM WABC WOKO WHK CKOK KMBC WFBM KVOR KHJ WNAC WGR WFBL WSPD WREC WDOD WREC KGB WDRC WCAU WFEA WLBW WSFA WLAC KFRK WJAS WEAN WHEC WKBN WDSU KRLD KOL WPG WLBZ WJAR WDBJ KTRH WACO KFPY WHP WORC WMBG WQAM KFH WTAQ WISN WDBO WSJS WKBH KFAB WISN

L3-GRANDE TRIO-Wednesday. 1/4 hour. 3:00 PM-ED 2:00 PM-ES-CD 1:00 PM-CS WEAFF WTAG WFBR WRC WSMB KSD WBEI WJAR WCKY WTAM WOW WDAF WCSH WGY WSAI WWJ WIBA WDAY WBEN WCAE WRVA WWNC WKY CKGW CFCF WIS WIOD WMAQ

L4-BEN GREENBLATT, PIANIST Tuesday. 1/4 hour 11:45 AM-ED 10:45 AM-ES-CD 9:45 AM-CS M P 8:45 AM 7:45 AM WABC WOKO WCAO WBBM KMBC WMBD KVOR KHJ WNAC WKBW WHK CKOK WGST WBRM KSL KOIN WDRC WCAU WFBL WSPD WDOD WREC KGB WJAS WEAN WFEA WLBW WODX WSFA KFRK WJAR WEAN WHEC WJAR WLAC WDSU KOL WPG WLBZ WDBJ WMBG KRLD KTRH KFTA WIBW WHP WORC WTCO WQAM WACO WTAQ CFRB WDBO WSJS WKBH WCCO WMT

L5-IMPRESSIONS OF ITALY-Sunday. 1/2 hour 5:00 PM-ED 4:00 PM-ES-CD 3:00 PM-CS M P 2:00 PM WEAFF WJAR WRC WFBR WECB KFYR KOA WCSH WGY WTAM WWNC KSTP WMC KDYL WBEN WFLA WMAQ WISN WKY WSMB WKY WFAA KTBS WOA1 KPRC WTAQ

L6-LA FORGE BERUMEN MUSICALE-Thursday. 1/2 hour. M P 3:00 PM-ED 2:00 PM-ES-CD 1:00 PM-CS 12:00 PM 11:00 AM WABC WOKO WADC WCAO KMBC WFBM KVOR KHJ WNAC WGR WBBM WHK WMBD WGST KLZ KOIN WDRC WJAS CKOK WFBL WDOD WREC KSL KGB WEAN WIP WSPD WJSV WSFA WLAC KFRK WLBZ WPG WCAH WFEA WDSU KRLD KOL WHP WICC WLBW WHEC KTRH KLRA KFPY CFRB WORC WWVA WKBN WIBW WACO WBIG WDBJ WTAQ KFAB WTCO WQAM WISN WCCO WDBO WDAE WSBT WMT WSJS

L7-MISCHA LEVITZKI, PIANIST-Wednesday. 1/2 hour. M P 9:30 PM-ED 8:30 PM-ES-CD 7:30 PM-CS 6:30 PM 5:30 PM WEAFF WTC WRC WFBR KSD WOC KOA KHQ WTAG WEI WTAM WSAI WHO WOW KDYL KGO WJAR WSH WCKY WWJ WDAF KGW WLIT WBEN WWNC WRVA KFI WCAE CKGW WJAX WIS KOMO CFCF WIOD WFLA WMAQ

L9-SPRAGUE WARNER PROGRAM-Sunday. 1/4 hour. 2:00 PM-ES-CD 1:00 PM-CS WBBM WRC KMBC KMOX CKOK WOW KFAB WISN WMT WCCO

L10-CHARLES GILBERT SPROSS-Friday. 1/4 hour. 3:00 PM-ED 2:00 PM-ES-CD 1:00 PM-CS WEAFF WGY WTAM WFBR WMC WSB WCSH CKGW WSAI WCKY WAPI WSM WBEN WCAE WWJ WWNC WSMB WRVA WMAQ WRC

L11-SYLVA SAPIRA, SONGS-Monday. 1/4 hour. M 2:15 PM-ED 1:15 PM-ES-CD 12:15 PM-CS 11:15 AM WABC WOKO WCAO WBBM WGST WDOD KVOR WJAS WEAN WFEA WLBW WSFA WLAC KSL WPG WLBZ WJAR WDBJ WKBH WISN WICC WORC WMBG WTCO WCCO CFRB WQAM WDBO WSJS

L12-WALDORF ASTORIA ORCHESTRA Monday, Wednesday, Thursday, Friday and Saturday. 1/2 hour. 4:00 PM-CS M P 3:00 PM 2:00 PM WEAFF WTAG WFBM WRC WSMB KPRC KOA KFO WJAR WFI WLS WFBR WMC WOC KDYL KFSO CKGW WSAI WIOD WHO WDAY WWJ WMAQ WDAF WKY WAPI KFYR

L13-CONCERT MEDLEY-Thurs. 1/4 hour. 7:30 PM-ED-WJZ Network. Maria Rosanoff, Emily Mickunas, Adolf Schmid.

L14-MADAME BELLE FORBES CUTLER AND ORCHESTRA-Wed. 1/2 hour. 3:15 PM-ED 2:15 PM-ES-CD 1:15 PM-CS 12:15 PM WABC WOKO WADC WCAO WFBM WMBD KVOR WNAC WGR WBBM WHK WGST WDOD KLZ WDRC WIP CKOK WFBL WREC WSFA KSL WJAS WEAN WSPD WJSV WLAC WDSU WPG WLBZ WCAH WFEA KRLD KTRH WICC WHP WLBW WHEC KLRA WIBW CFRB WWVA WKBN WACO WTAQ WBIG WDBJ KFAB WISN WTCO WQAM WSBT WMT WDBO WDAE WSJS

L15-ESSEX HOUSE ENSEMBLE-Tues. and Fri. 1/2 hour. 1:30 PM-ED-WEAF Network. Richard Himer.

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

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

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CLASSIFIED SCHEDULE*

L19—ALEX SEMMLER—Friday, ¼ hour. 1:15 PM—CS M P
 3:15 PM—ED 2:15 PM—ES-CD KMBC WFBM 12:15 PM 11:15 AM
 WABC WOKO WCAO WHK WGST WBRC KFOR KHJ
 WGR WDRG CKOK WFBL WODD WREC KLZ KOIN
 WIP WJAS WSPD WFEA WODX WSFA KGB
 WFC WLBZ WLBW WHEC WDLAC WDSU KTRH
 WICC WHP WTAR WDBJ WLBW WACO KFOR
 WORC CFRB WMBG WTOC WQAM WDBO WKBH KFAB
 WJAS WISN WCCO WSBT WMT

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

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

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

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

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

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

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

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

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

9:30 PM—ED	8:30 PM—ES-CD	7:30 PM—CS	6:30 PM
WABC WOKO	WCAO WBBM	KMBC WFBM	KFOR
WGR WDRG	CKOK WFBL	WODD WREC	KLZ
WIP WJAS	WSPD WFEA	WODX WSFA	KSL
WFC WLBZ	WLBW WHEC	WDLAC WDSU	
WICC WHP	WTAR WDBJ	KTRH KLRA	
WORC CFRB	WMBG WQAM	KTSA WIBW	
	WDBO WDAE	WTAQ KFH	
		WISN WCCO	
		WSBT WMT	

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

M—MUSIC—DANCE

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

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

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

M4—HDTL BILTMORE CDNCERT ENSEMBLE—Saturday, ½ hour. 1:30 PM—ED—
WEAF Network. Friday, Saturday, ½ hour. 11:30 PM—ED—WEAF Network.
 Harold Stern.

M6—CALIFDRNIA MELDDIES—Thursday, ½ hour. Raymond Paige's Drchestra.
 10:15 PM—ED 9:15 PM—ES-CD 8:15 PM—CS M P
 WABC WOKO WADC WBBM KMBC WFBM 7:15 PM 6:15 PM
 WGR WDRG WHK CKOK KMOX WMBD KFOR KHJ
 WIP WJAS WSPD WFEA WGST WODD KLZ KOIN
 WFC WLBZ WCAH WFEA WREC WLAC KGB
 WICC WHP WLBW WHEC WDSU KTRH KFOR
 WORC CFRB WKBN WBIG KLRA KTSA KOL
 WDBJ WQAM WIBW KFAB KFPY
 WDBO WDAE WCCO WMT
 WSJS WTOC

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

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

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

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

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

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

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

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

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

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

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

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

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

M20—BUDDY HARROD AND HIS DRCESTRA—Tues. and Thurs. ½ hour.
 M P
 12:00 N—ED 11:00 AM—ES-CD 10:00 AM—CS 9:00 AM 8:00 AM
 WABC WOKO WCAO WBBM KMBC WFBM KFOR KHJ
 WGR WNAC CKOK WFBL WMBD WGST KLZ KOIN
 WIP WDRG WFEA WLBW WBRC WODD KSL KGB
 WEAN WJAS WKBN WTAR WREC WODX KFOR
 WLBZ WPG WDBJ WMBG WSFA WLAC KOL
 WORC WHP WTOC WQAM WDSU KRLD KFPY
 CFRB WDBO WSJS KTRH KTSA
 WACO KFH
 WTAQ WKBH
 WISN WSBT
 WMT

M21—BILLY HAYS AND HIS DRCESTRA—Mon. ½ hr.
 M P
 1:00 PM—ED 12:00 N—ES-CD 11:00 AM—CS 10:00 AM 9:00 AM
 WABC WOKO WBBM WHK KMBC WGST KFOR KHJ
 WAAB WGR CKOK WFBL WBRC WODD KLZ KOIN
 WDRG WCAU WSPD WFEA WREC WODX
 WEAN WLBZ WLBW WHEC WSFA WLAC
 WICC WHP WKBN WTAR WDSU KTRH
 WORC CFRB WDBJ WMBG KTSA WTAQ
 WTOC WQAM WKBH KFAB
 WDBO WSJS WISN WCCO
 WSBT WMT

M23—CLAUDE HDPKINS RDESELAN DRCESTRA—Wednesday, ½ hour.
 Followed by JACK BRDDKS AND WESTPHAL DRCESTRA At 4:30

4:00 PM—ED	3:00 PM—ES-CD	2:00 PM—CS	1:00 PM
WABC WOKO	WCAO WBBM	KMBC WFBM	KFOR
WAAB WGR	WHK CKOK	WGST WBRC	KLZ
WDRG WCAU	WSPD WFEA	WREC WODX	
WEAN WLBZ	WLBW WHEC	WSFA WLAC	
WICC WHP	WKBN WTAR	WDSU KTRH	
WORC CFRB	WDBJ WMBG	KTSA WTAQ	
	WTOC WQAM	WKBH KFAB	
	WDBO WSJS	WISN WCCO	
		WSBT WMT	

M24—HDTL AMBASSADDR, LDS ANGELES—Saturday, ½ hour. 12:30 AM—
ED—WEAF Network. Phil Harris, Coconut Grove.

M25—KAY KAYSER AND HIS KENMDRE HDTL DRCESTRA—Fri. ¼ hr. 1:15
PM—ED—WEAF Network. Sat. ½ hr. 12:30 PM—ED—WEAF Network.

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

M28—VINCENT LDPEZ AND DRCESTRA—Sunday, ½ hour.
 M P
 10:15 PM—ED 9:15 PM—ES-CD 8:15 PM—CS 7:15 PM 6:15 PM
 WJZ WBZ WBAW WJR WMC KSO KOA KOMO
 WBZA KDKA WGAR WLW WJDX KWK KHQ
 WHAM WMAQ WREN WTMJ KGW
 WBA KSTP KGO
 WSM WSB KFI
 KPRC WOI
 WSMB WKY
 WBAP

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CLASSIFIED SCHEDULE*

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

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

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

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

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

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

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

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

7:30 PM—ED
WEAF WTIC
WJAR WTAG
WCSH

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

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

Stations Added at

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

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

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

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

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

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

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

M44—PDND'S PRDGRAM—Fri. ½ hr. Leo Reisman, Lee Wiley, William Scholtz.

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

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

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

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

M47—VICTOR SCHILLING HDTEL CDSMPDLITAN DRCESTRA—Friday. ½ hour. 4:00 PM—ED—WJZ Network

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

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

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

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

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

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

M56—WALDDORF ASTDRIA DRCESTRA—Monday. ½ hour. Nat Brandwynne.

11:30 PM—ED	10:30 PM—ES-CD
WEAF WTAG	WRC WFBR
WJAR WTIC	
WCSH	

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

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

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

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

M60—BREAKFAST CLUB—Mon., Tue., Wed., Thur., Fri., Sat. ½ hour. 9:15 AM—ED—WJZ Network

N—MUSIC-MEDLEY PROGRAMS

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

9:00 PM—ED	8:00 PM—ES-CD
WEAF WTIC	WRC WTAM
WTAG WEEI	WWJ WSAI
WJAR WCSH	WMAQ
WLIT WGY	
WBEN WCAE	

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

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

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

1:15 PM—ED	12:15 PM—ES-CD
WEAF WJAR	WWJ WFBR
WTAG CFCE	WTAM WSAI
WBEN WEEI	WRC WMAQ
WCSH WFI	

N4—FRAY AND BRAGGIDTTI, TWD PIAND TEAM—Sunday. ¼ hour.

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

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

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

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

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

9:30 PM—ED	8:30 PM—ES-CD
WJZ KDKA	WBAL WHAM
	WGAR WLW
	WJR WENR

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RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE*

N7—RIESENFELDS VIENNESE PROGRAM—Sun. 1 hr.
 8:00 PM—ED WJZ WBZ WBAL WSR KWK KWCR
 WBZA KDKA WGAR WCKY KSO WREN
 WMAL WLS KOIL

N8—MAGIC TENDR AND RDUND TOWNERS QUARTET—Thursday. ¼ hour.
 (May be discontinued after May 18)
 11:30 AM—ED 10:30 AM—ES-CD 9:30 AM—CS 8:30 AM 7:30 AM
 WABC WOKO WBBM WKRC KMBC WHAS KLZ KHJ
 WNAC WKBW WHK CKOK KMOX KOMA KSL KOIN
 WCAU WJAS WOWO WFBL KFAB WCCO KGB
 WEAN WJSV WCAH WMT KFRK
 WKBN WKBN KVI
 KFPY

N9—MAJDR BDWES' CAPITOL FAMILY—Sunday. 1 hour.
 11:15 AM—ED 10:15 AM—ES-CD 9:15 AM—CS M P
 WEAJ WJAR WBBM WRC WDAF KFYP 8:15 AM 7:15 AM
 WTAG WLIT WTAM WFLA WAPI WSMB KOA KFSD
 WGY WWJ WSAI KPRC WEBC KDYL KGO
 WIOD WWNC WHO WIBA KHQ
 WMAQ KSTP WMC KSTAR
 WKY WBAP KFI
 KTBS WOI KGW
 WOC WOC KOMO

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

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

N12—REVELLERS QUARTET—Wednesday. ¼ hour.
 10:00 PM—ED
 WJZ

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

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

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

N17—VOCAL ART QUARTET—Tuesday. ½ hour.
 Alma Kitchell, Selma Johanson, Chester Evers, Earl Waldo. M
 3:00 PM—ED 2:00 PM—ES-CD 1:00 PM—CS 12:00 PM
 WEAJ WTAG WFBM WRC WSM WSB KOA
 WEEI WJAR WIOD WWJ WAPI KSD
 WGY WCAE WCKY WDAF WOC WHO
 WFI WCSH WRVA WWNC WIBA WBAP
 CKGW WBEN WSAI WFLA KFYP KTBS
 WLS WTAM WDAY WOW
 KSMB WMC

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

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

N22—WORDS AND MUSIC
 Mon., Tues., Wed., Thurs., Fri., Sat. ½ hour. 1:05 PM—ED—WJZ Network.
 Harvey Hays, Sara Ann McCabe, Chas. Howard.

O—MUSIC NOVELTY

D1—CLYDE DDERR'S SAXOPHONE DCTET—Sunday. ½ hour.
 5:30 PM—ED 4:30 PM—ES-CD 3:30 PM—CS
 WEAJ WTAG WFBM WRC WSM WSB
 WBEN WCAE WWJ WSAI WOC WHO
 WGY CFCF WJDX WMC WAPI KSD
 WJAR WCSH WSMB WFAA WOA1 KTBS
 KTHS

D2—GARCIA'S MEXICAN MARIMBA BAND—Sunday. ½ hour. 1:00 P.M.—ED
 WEAF Network

D3—JDE GREEN'S MARIMBA BAND—Sunday. ½ hour.
 2:30 PM—ED 1:30 PM—ES-CD 12:30 PM—CS
 WEAJ WTAG WCKY WRC WOW WDAF
 WJAR WGY WTAM WFBR
 WBEN WCAE WMAQ
 CFCF CKGW

D4—THE HAPPY RAMBLER—Thursday and Friday. ¼ hour. 10:30 AM—ED—WEAF Network. Irving Kaufman, Lucy Allen.

D5—MIESNER ELECTRONIC PIAND—Mon. ¼ hour. 3:45 PM—ED—WABC Network.

D6—BORRAH MINEVITCH AND HIS HARMONICA RASCALS. Sunday. ¼ hour.
 7:00 PM—ED 6:00 PM—ES-CD 5:00 PM—CS M
 WJZ CFCF WBAL WCKY KSO KOIL 4:00 PM
 WIS WRVA WREN WIBA KDYL
 WWNC WIOD WEBC WDAY KOA
 WFLA KFYP WSMB KYOO
 WLS WLS KPRC KTBS
 WOA1 WKY
 KWK

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

P—MUSIC—ORGAN

P1—ANN LEAF AT THE DRGAN—Tuesday, Wednesday, Thursday. ½ hour. Also on
WABC Network, Monday at 2:45 PM—ED.
 2:00 PM—ED 1:00 PM—ES-CD 12:00 PM—CS 11:00 AM M
 WABC WOKO WCAO WBBM WGST WBRC KFOR
 WNAC WGR CKOK WFBL WDOD WREC KLZ
 WDRC WCAU WSPD WFEA WODX WSFA KSL
 WJAS WLBC WLBW WHEC WLAC WDSU
 WICC WORC WTAR WDBJ KTRH KFH
 CFRB WMBG WTOC WMTA WKBH
 WQAM WSJS WISN WCCO
 WSBT

P2—LARRY LARSDN—Saturday. ¼ hour.
 10:45 AM—ED 9:45 AM—ES-CD 8:45 AM—CS
 WJZ WBAL WJR KWK KWCR
 WMAL KYW WREN KOIL
 KSO

P3—ORGAN RHAPSDDY—Monday, Wednesday, Friday. ½ hour. Doc Whipple.
 8:00 AM—ED 7:00 AM—ES-CD 6:00 AM—CS
 WEAJ WTAM WFBR WTAM WOW WDAF
 WCAE WBEN WRC WSAI
 WGY CFCF WWJ
 WFI WJAR
 WEEI WTAG
 WCSH

P4—RADID CITY ORGAN—Tuesday, Thursday, Saturday. ½ hour. Dick Leibert.
 8:00 AM—ED 7:00 AM—ES-CD 6:00 AM—CS
 WEAJ WTAG WDAF WFBR WOW
 WJAR CFCF WTAM WSAI
 WCAE WGY WWJ
 WFI WBEN
 WEEI WCSH

P5—WALDDRF ASTORIA DRGAN RECITAL—Sunday. ½ hour. Irene Harding.
 10:30 AM—ED 9:30 AM—ES-CD 8:30 AM—CS
 WJZ WBZ WGAR WJR KWK WREN
 WBZA WHAM WMAL
 WSYR KDKA
 WLW WENR

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

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

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

Q—MUSIC, PATTERN AND SONG

Q1—BLACKSTONE PLANTATION—Tuesday. ½ hour. Julia Sanderson, Frank Crumit, Jack Shilkret.
 8:00 PM—ED 7:00 PM—ES-CD
 WEAJ WTAG WRC WTAM
 WEEI WJAR WWJ
 WCSH WFL
 WGY WBEN
 WCAE

Q2—FRANK CRUMIT AND JULIA SANDERSON—Sunday. ½ hour.
 5:30 PM—ED 4:30 PM—ES-CD 3:30 PM—CS
 WABC WOKO WADC WCAO KMBC WFMB
 WAAB WGR WHK CKOK WHAS KMOX
 WDRC WCAU WFBL WSPD WDSU KOMA
 WEAN WICC WCAH WJSV KFH KFAB
 WORC WWVA WHEC
 WTAR

Q3—DDN HALL TRID—Sunday. ¼ hour. 11:15 PM—ED—WEAF Network
 Mon., Tue., Wed., Thurs., Fri., Sat. ¼ hour. 7:30 AM—ED—WJZ Network
 Geo. Hall, Hortense Rose Grace Donaldson

Q4—THE DXDL FEATURE—Wednesday, Friday. ¼ hour. Dave Grant, Gordon
 Graham and Bunny Coughlin.
 10:00 AM—ED 9:00 AM—ES-CD
 WABC WOKO WCAO WKRC
 WAAB WDRC WFBL
 WCAU WJAS
 WEAN

Q5—LED REIS AND ARTY DUNN—Monday, Tuesday. ¼ hour.
 Assisted by Novelty Orchestra. M
 6:00 PM—ED 5:00 PM—ES-CD 4:00 PM—CS 3:00 PM
 WABC WOKO WADC WBBM WGST WDOD KFOR
 WAAB WGR CKOK WFBL WREC WSFA KLZ
 WDRC WLBZ WSPD WFEA WLAC WDSU
 WICC WHP WLBW WHEC WACO KFH
 WORC CFRB WKBW WBIG WMTA WISN
 WDBJ WTOC WSBT WMT
 WQAM WDBO
 WDAE WSJS

Q6—TASTYEAST JESTERS—Monday and Friday. ¼ hour.
 Dwight Latham, Guy Bonham, Wamp Carlson.
 6:30 PM—ED 6:30 PM—ES-CD
 WJZ WBZ WBAL WHAM
 WBZA KDKA WCKY

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CLASSIFIED SCHEDULE*

Q7—TUNE DETECTIVE, SIGMUND SPAETH—Tuesday. ¼ hour.
 9:30 PM—ED 8:30 PM—ES-CD 7:30 PM—CS
 WJZ KDKA WJAL WCKY KWCR KWK
 CFCF WJR WWSY KOIL
 WMAQ

Q8—THE WIFE SAVER—Tuesday, Thursday, Saturday. ¼ hour. Allen Prescott.
 8:00 AM—ED 7:00 AM—ES-CD
 WJZ WGAR KWK KWCR
 WJAL WRVA WREN KPRC
 WCKY WIS KTBS KFYP
 WUNC WJAX WEBC WAPI
 WIOD WSYR WOAI KSTP
 WFLA

Q9—TONY WONS—ARE YOU LISTENIN'—Monday, Tuesday, Wednesday, Thursday, Friday. ¼ hour. M
 9:00 AM—ED 8:00 AM—ES-CD 7:00 AM—CS 6:00 AM
 WABC WOKO WADC WCAO KMBC WFBM KFOR
 WAAB WGR WBBM CKOK KMOX WMBD KLZ
 WDRC WIP WFBL WSPD WGST WDOD KSL
 WEAN WPG WJSV WCAH WREC WSFA
 WLBZ WICC WFEA WLBW WLAC WDSU
 WHP WORC WHEC WWA KRLD KTRH
 CFRB WBIG WDBJ KLRA KFH
 WTOC WQAM WTAQ WISN
 WDBO WDAE WSBT WMT
 WSJS

Q10—SMILING ED McCONNELL—Sunday. ¼ hour.
 2:00 PM—ED 1:00 PM—ES-CD 12:00 PM—CS
 WABC WNAC WBBM WKRC KMBC WHAS
 WGR WJAS CKOK WQWO KMOX WGST
 WHP WFBL WJSV WBRG WLAC
 WHEC WWVA WDSU WRR
 WBT KOMA KFH
 WCCO WMT

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

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

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

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

Q15—GOLDY AND DUSTY AND THE SILVER DUST TWINS—Mon., Tues., Wed., Thurs. and Fri. ¼ hour.
 9:15 AM—ED 8:15 AM—ES-CD
 WABC WOKO WFBL WHEC
 WGR WDRC WWVA
 WCAU WJAS
 WHP WORC

R—MUSIC—POPULAR

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

R1—HOWARD BARLOW AND SYMPHONY ORCHESTRA—Monday, Tuesday, Thursday. ½ hour. Charles Carlile, Mildred Rose. M P
 10:45 PM—ED 9:45 PM—ES-CD 8:45 PM—CS 7:45 PM 6:45 PM
 WABC WOKO WADC WCAO KMBC WFBM KFOR KHJ
 WAAB WGR WBBM WHK WMBD WGST KLZ KOIN
 WDRC WCAU CKOK WFBL WDOD WREC KSL KGB
 WJAS WEAN WSPD WJSV WLAC WDSU KOL KFRC
 WPG WLBZ WCAH WLBW KTRH KLRA KOL KFYP
 WICC WHP WHEC WDBJ WIBW WACO KFH
 CFRB WTOC WQAM KFAB WISN WBT

R2—ALBERT BARTLETT, THE TANGO KING—Sunday. ¼ hour. (May be discontinued June 18.)
 2:15 PM—ED 1:15 PM—ES-CD 12:15 PM—CS
 WABC WOKO WCAO WBBM KMBC
 WNAC WCAU WKRC WHK
 WJAS CKOK WQWO
 WJSV WHEC

R3—BETTY BARTHELL, SONGS—Thursday. ¼ hour.
 6:30 PM—ED 5:30 PM—ES-CD 4:30 PM—CS
 WABC WAAB WFBL WFEA WGST WODX
 WDRC WLBZ WSBT WLAC
 WORC

Friday. ¼ hour. M P
 Betty Barthell, Eton Boys, Freddie Rich's Orchestra.
 9:15 PM—ED 8:15 PM—ES-CD 7:15 PM—CS 6:15 PM 5:15 PM
 WABC WOKO WCAO WHK KMBC WFBM KFOR KHJ
 WNAC WKBW CKOK WFBL WGST WBRG KLZ KOIN
 WDRC WCAU WSPD WFEA WDOD WREC KSL KGB
 WJAS WEAN WLBW WHEC WODX WSFA KFRC
 WLBZ WICC WTR WDBJ WLAC WDSU KOL
 WHP WORC WMBG WTOC KRLD WIBW KVI
 CFRB WPG WLBZ WBIG WDBJ KFH WTAQ KFYP
 WQAM WDBO WKBH KFAB
 WISN WCCO
 WMT

R4—BOSWELL SISTERS—Saturday. ¼ hour. M P
 9:15 PM—ED 8:15 PM—ES-CD 7:15 PM—CS 6:15 PM 5:15 PM
 WABC WOKO WADC WCAO KMBC WFBM KFOR KHJ
 WNAC WKBW WBBM CKOK KMOX WMBD KLZ KOIN
 WCAU WJAS WFBL WSPD WGST WDOD KSL KGB
 WEAN WLBZ WJSV WCAH WREC WODX KFRC
 WICC WHP WFEA WLBW WLAC WDSU KOL
 WORC CFRB WHEC WBIG KRLD KTRH KFH
 WDBJ WTOC KLRA KTSA
 WQAM WDBO WIBW WCCO
 WDAE WSJS WISN WCCO
 WSBT WMT
 Thursday, ¼ hour. 10:30 PM—ED—WABC Network.

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

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

R7—WILL OSBORNE ORCHESTRA—Mon., Wed., Fri. ¼ hr. Pedro De Corboda, "The Friendly Philosopher"
 10:45 AM—ED 9:45 AM—ES-CD 9:45 AM—CS
 WABC WOKO WCAO WHK KMBC WHAS
 WNAC WGR WFBL WJSV KMOX WGST
 WEAN WCAH WBT KTRH KLRA
 WTAQ WISN
 WTBAR WMBG
 10:45 AM—ES-CD 9:45 AM—CS
 WBBM WOWO KRLD WCCO

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

R9—EVAN EVANS, DO RE MI, FREDDIE RICH'S ORCHESTRA M
 Thursday, ½ hour. 7:00 PM—ES-CD 6:00 PM—CS 5:00 PM
 8:00 PM—ED WADC WCAO WFBM WGST KFOR
 WABC WOKO WHK CKOK WDOD WREC
 WNAC WGR WFBL WSPD WSFA WLAC
 WDRC WCAU WCAH WLBW WDSU KRLD
 WJAS WEAN WHEC WWVA KTRH KLRA
 WPG WLBZ WKBW WBIG KTSA WIBW
 WHP CFRB WDBJ WTOC KFH WTAQ
 WQAM WDBO WISN WMT
 WDAE WSJS

R10—AN EVENING IN PARIS—Monday. ½ hour. Mug McCoy. M
 9:30 PM—ED 8:30 PM—ES-CD 7:30 PM—CS 6:30 PM
 WABC WNAC WCAO WGN KMBC KMOX KLZ
 WCAU WJAS WHK CKOK WGST WDSU KSL
 WEAN WJSV KOMA WCCO

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

R13—FITZ PROGRAM, "THE RED HEADED MUSIC MAKER"—Sunday. ¼ hour.
 Wendell Hall. 1:15 PM—ES-CD 12:15 PM—CS
 WGN WISN WCCO
 WMT

R14—HOT FROM HOLLYWOOD—Tuesday, Wednesday, Thursday. ¼ hour.
 8:45 PM—ED 7:45 PM—ES-CD 6:45 PM—CS
 WABC WOKO WADC WCAO KMBC WFBM
 WNAC WGR WGN WKRC WHAS KMOX
 WDRC WCAU WHK CKOK WCCO
 WJAS WEAN WFBL WSPD
 WJSV

R15—ARLENE JACKSON—Friday. ¼ hour. M P
 5:15 PM—ED 4:15 PM—ES-CD 3:15 PM—CS 2:15 PM 1:15 PM
 WEAF WTAG WTAM WSAI WBA KSTP KOA KGO
 WGY WBEN WIS WJAX WDAY WSM KDYL KFI
 WIOD WAPI WSB KGW
 WMC WSMB KOMO
 WKY KPRC KHQ
 KTBS WOAI

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

R17—LA PALINA—Tuesday, Wednesday, Thursday. ¼ hour. Kate Smith.
 8:30 PM—ED 7:30 PM—ES-CD 6:30 PM—ES
 WABC WOKO WADC WCAO KMBC WFBM
 WGR WCAU WGN WKRC WHAS KMOX
 WJAS WHK CKOK WISN WCCO
 WOWO WFBL WMT
 WSPD WJSV
 WHEC WKBN

R18—LITTLE JACK LITTLE—Mon., Tues., Wed., Thurs., Fri., Sat. ¼ hour
 9:45 AM—ED 8:45 AM—ES-CD 7:45 AM—CS 6:45 AM—M
 WABC WOKO WADC WCAO KMBC WFBM KFOR KHJ
 WAAB WGR WHK CKOK WMBD WGST KLZ
 WDRC WIP WCAH WFEA WDOD WREC KSL
 WJAS WEAN WLBW WWVA WSFA WLAC
 WPG WLBZ WBIG WDBJ WDSU KRLD
 WHP WORC WTOC WSJS KTRH KLRA
 CFRB WTAQ WISN
 WSBT WMT

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RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE*

<p>Wednesday, 1/4 hour. 11:15 PM-ED WABC WOKO WAAB WKBW WDRC WCAU WJAS WEAN WPG WLBZ WICC WHP WORC CFRB</p>		<p>10:15 PM-ES-CD WCAO WHK CKOK WFBL WSPD WFEA WLBW WTAR WMBG WQAM WDBO WSJS</p>		<p>9:15 PM-CS KMBC WFBM WMBD WGST WBRC WODD WREC WODX WLAC WDSU WTRH WIBW WCCO WMT</p>		<p>M 8:15 PM KVOR KLZ</p>	<p>P 7:15 PM KHJ KOIN KGB KFRC KOL KFPY</p>
<p>Friday, 1/4 hour. 10:30 PM-ED—Same network</p>							
<p>R19—LAZY DAN, THE MINISTREL MAN—Sunday, 1/2 hour. 1:30 PM-ED WABC WAAB WCAU WJAS</p>							
<p>12:30 PM-ES-CD WCAO WBBM WKRC CKOK WJSV WCAH WMBG</p>							
<p>11:30 AM-CS KMBC WHAS KMOX WCCO</p>							
<p>R20—THE MAGIC VOICE—Tuesday, Saturday, 1/4 hour. Elsie Hitz, Nick Dawson. 8:15 PM-ED WABC WOKO WNAC WGR WDRC WCAU WJAS WEAN</p>							
<p>7:15 PM-ES-CD WADC WCAO WGN WKRC WHK CKOK WFBL WSPD</p>							
<p>6:15 PM-CS KMBC WFBM WHAS KMOX KRLD</p>							
<p>R21—EVERETT MARSHALL-AL MITCHELL'S ORCHESTRA—Mon., Wed., Sat. 1/4 hour</p>							
<p>7:15 PM-ED WJZ WBZ WBZA KDKA</p>							
<p>6:15 PM-ES-CD WBAL WMAL WJR WSYR WCKY KYW</p>							
<p>9:15 PM-CS KWK KWCR KGO KOIL WREN WIBA KSTP WEBC WMC WDAY KFYR WSB WJDX WSMB WKY KPRC KTHS WOI WTMJ WFAA</p>							
<p>8:15 PM KDYL KGO KFI KGW KOMO KHQ</p>							
<p>7:15 PM KGO KFI KGW KOMO KHQ</p>							
<p>R22—IRENE BORDONI—EMIL COLEMAN—Tuesday and Saturday, 1/4 hour</p>							
<p>7:45 PM-ED WJZ WBZ WBZA KDKA CFCF CKGW</p>							
<p>6:45 PM-ES-CD WBAL WMAL WHAM WGAR WSYR WJR WCKY WIS WRVA WIOD KYW</p>							
<p>5:45 PM-CS KWCR KWK KSQ KOIL WREN WSM WMC WSMB WSB</p>							
<p>R23—THE HAPPY WONDER BAKERS—Mon., Wed. and Fri. 1/4 hour</p>							
<p>6:30 PM-ED WABC WOKO WAAB WDRC WICC WORC WMAS</p>							
<p>5:30 PM-ES-CD WHEC</p>							
<p>R24—THE MERRYMAKERS—Monday, 1/4 hour. 10:30 AM-ED—WABC Network. Fred Berrens, Conductor.</p>							
<p>R25—GERTRUDE NIESEN—Saturday, 1/4 hour. 10:45 PM-ED—WABC Network. Freddie Rich's Orchestra.</p>							
<p>R27—WILLIAM O'NEAL—Monday, 1/4 hour. 11:45 PM-ED—WABC Network.</p>							
<p>R28—PALMER HOUSE ENSEMBLE FROM CHICAGO—Monday, Thursday, 1/2 hour. 1:30 PM-ED—WABC Network.</p>							
<p>R29—PICKENS SISTERS—Sunday, 1/4 hour.</p>							
<p>9:45 PM-ED WJZ CKGW KDKA</p>							
<p>8:45 PM-ES-CD WBAL WJR WMAL KYW</p>							
<p>7:45 PM-CS KWCR KOIL WREN KWK KSO</p>							
<p>R31—RHYTHM KINGS—Monday, 1/4 hour. 11:45 AM-ED—WABC Network. Wednesday, 1/2 hour. 2:45 PM-ED—WABC Network.</p>							
<p>R32—SINGIN' SAM THE BARBASOL MAN—Monday, 1/4 hour.</p>							
<p>8:00 PM-ED WABC WOKO WNAC WGR WDRC WCAU WJAS WEAN</p>							
<p>7:00 PM-ES-CD WADC WCAO WGN WKRC WHK CKOK WFBL WSPD WJSV</p>							
<p>6:00 PM-CS KMBC WFBM KMOX</p>							
<p>R33—STREET SINGER—Sunday, 1/4 hour.</p>							
<p>12:45 PM-ED WABC WOKO WAAB WGR WDRC WJAS WPG WLBZ WORC CFRB</p>							
<p>11:45 AM-ES-CD WCAO CKOK WFBL WSPD WFEA WLBW WKBN WQAM WDBO</p>							
<p>10:45 AM-CS KMBC WMBD WGST WBRC WDOD WREC WODX WSFA WDSU KRLD KTRH KTS WIBW WACO WTAQ WKBH KFAB WISN WCCO WSBT WMT</p>							
<p>9:45 AM KVOR KLZ KSL</p>							
<p>8:45 AM KHJ KOIN KGB KFRC KOL KFPY</p>							

<p>R34—THREADS OF HAPPINESS—Tuesday, 1/4 hour. Andre Kostelanetz, Tommy McLaughlin, David Ross.</p>				
<p>9:15 PM-ED WABC WOKO WNAC WKBW WDRC WCAU WJAS WEAN</p>				
<p>8:15 PM-ES-CD WADC WCAO WGN WKRC WHK CKOK WWOV WFBL WSPD WJSV WHEC WBT WTR WTCC WQAM WDBO WDAE</p>				
<p>7:15 PM-CS KMBC WFBM WHAS KMOX WGST WBRC WREC WLAC WDSU KRLD KTRH KLRA KOMA KTS KFH WCCO</p>				
<p>6:15 PM KLZ KSL</p>				
<p>5:15 PM KHJ KOIN KGB KFRC KOL KYI KFPY</p>				
<p>R35—WALTZ DREAMS—Monday, 1/4 hour. 9:30 AM-ED—WABC Network. Fred Berrens, Conductor.</p>				
<p>R36—TONY WONS—Saturday, 1/4 hour. 4:15 PM-ED—WABC Network. Keenan and Phillips.</p>				
<p>R37—SPRAGUE WARNER PROGRAM—Friday, Saturday, 1/4 hour.</p>				
<p>10:30 AM-ES-CD WBBM CKOK WOW</p>				
<p>9:30 AM-CS KFAB WISN WCCO WMT</p>				
<p>R38—WOODBURY PROGRAM—Wednesday, 1/2 hour. Donald Novis, Leon Belasco.</p>				
<p>8:30 PM-ED WEAJ WTIC WTAG WEEI WJAR WESH WLIT WGY WBEN WCAE</p>				
<p>7:30 PM-ES-CD WFBR WRC WTAM WWJ WWSH WWCN WYII</p>				
<p>6:30 PM-CS KSD WOC WHO WOW WDAF WSM WMC WSB WAPI WJDX WSMB KVOO WKY KTHS WFAA KTBS WOI</p>				
<p>R39—JOHNNY MARVIN—Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, 1/4 hour. 12:00 N-ED—WEAF Network.</p>				
<p>R40—MANHATTAN MERRY-GO-ROUND—Sunday, 1/2 hour. Jean Sargent, David Percy, Gene Rodemich.</p>				
<p>9:00 PM-ED WEAJ WJAR WGY WTIC</p>				
<p>8:00 PM-ES-CD WFBR WWJ WSAI WRC WENR</p>				
<p>7:00 PM-CS KSD WOW WDAF WOC WHO</p>				
<p>R41—DOLPH MARTIN'S ORCHESTRA—Mon., Wed., Fri. 1/4 hour. The Travelers Quartet.</p>				
<p>7:30 PM-ED WABC WOKO WNAC WGR WDRC WCAU WJAS WEAN WLBZ WHP WORC</p>				
<p>6:30 PM-ES-CD WCAO WFBL WJSV WFEA WHEC</p>				
<p>R42—MELODY PARADE—Tuesday, 1/4 hour. 10:45 AM-ED—WABC Network. Vincent Sorey Conductor</p>				

S—MUSIC—RELIGIOUS

(See also Organ Music)

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

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RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE*

S4-PAGES OF ROMANCE-Sunday, 1/2 hour. 5:30 PM-ED 4:30 PM-ES-CD 3:30 PM-CS 2:30 PM 1:30 P...

S5-SALT LAKE TABERNACLE CHOIR AND ORGAN-Sunday, 1 hour. 11:30 AM-ED 10:30 AM-ES-CD 9:30 AM-CS 8:30 AM 7:30 AM...

T-MUSIC-STANDARD FOLK SONGS

T1-AMERICAN ALBUM FAMILIAR MUSIC-Sunday, 1/2 hour. Munn, Elizabeth Lenox, Ohman and Arden, Bertrand Hirsch. 9:30 PM-ED 8:30 PM-ES-CD 7:30 PM-CS 6:30 PM 5:30 PM...

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

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

T4-FERDE GROFE'S ORCHESTRA WITH RANNY WEEKS-Monday, 1/4 hour. 8:45 PM-ED 7:45 PM-ES-CD 7:00 PM-CS 6:00 PM 5:00 PM...

Wednesday, Saturday, 1/4 hour. 9:00 PM-ED 8:00 PM-ES-CD 7:00 PM-CS 6:00 PM 5:00 PM...

T5-CHASE & SANBORN TEA PROGRAM-Wednesday, 1/2 hour. Fanny Brice, George Olsen. 8:00 PM-ED 7:00 PM-ES-CD 6:00 PM-CS 6:00 PM 5:00 PM...

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

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

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

12:30 PM-ED 11:30 AM-ES-CD 10:30 AM-CS 9:30 AM M WABC WOKO WADC WCAO KMBC KMOX KVOR...

Saturday, 1/4 hour 11:30 AM-ED 10:30 AM-ES-CD 9:30 AM-CS 8:30 AM M WABC WOKO WADC WCAO KMBC KMOX KVOR...

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

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

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

T14-GILBERT AND SULLIVAN GEMS-Saturday, 1/2 hour. Alma Kitchell, Contralto; Muriel Wilson, Soprano; Fred Hufsmith, Tenor; John Barclay, Baritone; Charles Pearson, Bass; Harold Sanford. 10:00 PM-ED 9:00 PM-ES-CD 8:00 PM-CS...

T15-TITO GUIZAR-Monday, Saturday, 1/4 hour. 5:45 PM-ED 4:45 PM-ES-CD 3:45 PM-CS 2:45 PM 1:45 PM...

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

T17-HOUSEHOLD MUSICAL MEMORIES-Tuesday, 1/2 hour. Edgar Guest, Josef Koestner, Alice Mock. 10:00 PM-ED 9:00 PM-ES-CD...

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

T19-ITALIAN IDYLL-Saturday, 1/2 hour. 3:00 PM-ED 2:00 PM-ES-CD 1:00 PM-CS 12:00 N 11:00 AM...

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

T21-ANDRE KOSTELANETZ PRESENTS-Sunday, 1/2 hour. Mary Eastman, Soprano; Male Chorus. 9:30 PM-ED 8:30 PM-ES-CD 7:30 PM-CS 6:30 PM 5:30 PM...

T22-JAMES MELTON, TENOR-Sunday, 1/4 hour. 7:00 PM-ED 6:00 PM-ES-CD 5:00 PM-CS 5:00 PM...

Tuesday, 1/4 hour. 6:45 PM-ED 5:45 PM-ES-CD 4:45 PM-CS 3:45 PM M WABC WOKO WADC WCAO KMBC KMOX KVOR...

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

T24-OLGA, COUNTESS ALBANI-Monday, Thursday, 1/4 hour. 6:45 PM-ED 5:45 PM-ES-CD 4:45 PM-CS 2:45 PM...

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

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RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE*

T26—WILLARD ROBISON DEEP RIVER ORCHESTRA—Tuesday, 1/2 hour.

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

T27—LDN ROSS ROMANY TROUPE—Sunday, 1/4 hour.

9:45 PM—ED	6:30 PM—ES-CD	5:30 PM—CS	4:30 PM	3:30 PM
WABC WOKO WNAC WGR WDRG WJAS WEAN WLBZ WHP WORC	WCAO CKOK WSPD WLBW WHEC WKBN WTOC WQAM WDBO WSJS	KMBC WFBM WGST WDOD WREC WSFA WODX KTRH WDSU WACO WIBW WTAQ KFH WISN WKBH WSBT WCCO	KVOR KLZ KSL	KHJ KOLN KGB KFRC KOL KFPY

T28—GEDRGE SCHERBAN'S RUSSIAN GYPSIES DRCESTRA. Tuesday, 1/4 hour.

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

T29—SDUTHLAND SKETCHES—Sunday, 1/2 hour. 10:00 AM—ED—WJZ Network. Southernaires, Homer Smith, Lowell Peters, Jay Toney, William Edmonson

T31—VASS FAMILY—Sat. 1/4 hour. Seven South Carolina Children Singing.

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

T32—THE BALLADEERS—Sunday, 1/2 hour. 9:00 AM—ED—WEAF Network.

T33—GAY GYPSIES DRCESTRA—Sat. 1/2 hour. 11:30 AM—ED—WEAF Network. Nanette Berr.

T34—HIGHLIGHTS AND SHADDWS—Sunday, 1/2 hour. 10:15 PM—ED—WEAF Network.

T35—HDUR GLASS—Monday, 1/2 hour. 10:00 PM—ED—WJZ Network. Harold Sanford.

T36—MDNARCH MYSTERY TENOR—Sunday, 1/4 hour. 2:00 PM—ED—WJZ Network. Charles J. Gilcrest.

T37—DRCESTRAL GEMS—Sunday, 1/2 hour. 11:30 PM—ED—WEAF Network.

T38—RADID RUBES—Sunday, 1/4 hour. 11:00 AM—ED—WEAF Network.

U—MUSIC—SYMPHONY

U2—LIGHT DPERA GEMS—Wednesday, 1/2 hour.

Channon Collinge, Conductor.	8:45 PM—CS	7:45 PM	6:45 PM
10:45 PM—ED	9:45 PM—ES-CD	8:45 PM—CS	7:45 PM
WABC WOKO WAAB WGR WDRG WJAS WEAN WLBZ WICC WHP WORC CFRB	WCAO WHK CKOK WFBL WSPD WFEA WLBW WHEC WTAR WDBJ WMBG WTOC WQAM WDBO WSJS	KMBC WFBM WMBC WGST WBRG WDOD WREC WODX WLAC WDSU KTRH K TSA WIBW KFH WKBH WCCO WSBT WMT	KVOR KHJ KOLN KGB KFRC KOL KFPY

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

U4—SYMPHDNETTE—Sunday, 1/4 hour. 4:15 PM—ED—WJZ Network. Cyril Pitts, Josef Koestner.

V—NEWS REPORTS

V1—BDAKE CARTER—Monday, Tuesday, Wednesday, Thursday, Friday, 1/4 hour.

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

V2—CURRENT EVENTS—Thursday, 1/4 hour. H. V. Kaltenborn

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

Sunday, 1/4 hour.

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

V3—CURRENT EVENTS—Mon., Tues., Wed., Thurs., Fri. 1/4 hour. Anne Hard.

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

V4—BACK DF NEWS IN WASHINGTON—Wednesday, 1/4 hour.

6:30 PM—ED	5:30 PM—ES-CD	4:30 PM—CS	3:30 PM	2:30 PM
WEAF WBEN WJAR	WFBR WCKY WWNC WIS WMAQ	WJDX KSD WDAF KVOO WIBA KTHS WOAI KTBS KFYR WEBC WMC WAPI WSMB	KOA	KPO

V5—EDWIN C. HILL—"Human Side of News"

Monday, Tuesday, Wednesday, 1/4 hour.	8:30 PM—CS	7:30 PM	6:30 PM
10:30 PM—ED	9:30 PM—ES-CD	8:30 PM—CS	7:30 PM
WABC WOKO WAAB WKBW WDRG WJAS WEAN WPG WLBZ WICC CFRB	WADC WBBM WHK CKOK WFBL WSPD WJSV WCAH WFEA WLBW WHEC WKBN WBIG WDBJ WTOC WQAM WDBO WDAE WSJS	KMBC WFBM WMBC WGST WDOD WREC WLAC WDSU KTRH KTRA KTSA WIBW WISN WCCO WMT	KVOR KHJ KOLN KGB KFRC KOL KFPY

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

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

V7—DAVID LAWRENCE, CURRENT GOVERNMENT

Sunday, 1/4 hour.	8:00 PM—CS	7:00 PM	6:00 PM
10:00 PM—ED	9:00 PM—ES-CD	8:00 PM—CS	7:00 PM
WEAF WCAE WGY WBEN WJAR WCSH	WSAI WTAM WRC WIS WWNC WFLA WFBR WIOD WENR	WJDX WSMB WKY WFAA WMC KPRC KTHS WOAI WSM WAPI WSB WDAF WIBA WOW WEBC WDAY KFYR WTMJ KTBS	KOA KDYL KGIR KGHL KQK KFSD KFI

V8—LDWELL THDMAS, TDDAY'S NEWS—Mon., Tues., Wed., Thurs., Fri. 1/4 hour.

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

V9—MERLE THDRPE—Thursday, 1/4 hour.

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

V10—WALTER WINCHELL—Sunday, 1/4 hour.

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

V11—WDRLD TODAY—Saturday, 1/4 hour. James G. McDonald.

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

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CLASSIFIED SCHEDULE*

W-RELIGIOUS SERVICES

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

W2-COLUMBIA CHURCH OF THE AIR (Protestant)-Sunday. 1/2 hour. 10:00 AM-ED 9:00 AM-ES-CD 8:00 AM-CS M 7:00 AM M

W3-COLUMBIA CHURCH OF THE AIR (Other than Protestant)-Sunday. 1/2 hour. 1:00 PM-ED 12:00 N-ES-CD 11:00 AM-CS M 10:00 AM P 9:00 AM M

W4-ELDER MICHAUX AND CONGREGATION-Saturday. 1/2 hour. 10:00 AM-ED 9:00 AM-ES-CD 8:00 AM-CS M 12:30 PM P 11:30 AM M

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

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

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

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

X-SKETCHES-DRAMATIC

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

X2-DEATH VALLEY DAYS-Thursday. 1/2 hour. Tim Frawley, Joseph Bell, Edwin W. Whitney, Joseph Bonime, Director. 9:00 PM-ED 8:00 PM-ES-CD 7:00 PM-CS M 6:00 PM P

X3-EASY ACES-Tuesday, Thursday, Saturday. 1/4 hour. (May be discontinued after May 30) 9:00 PM-ED 8:00 PM-ES-CD 7:00 PM-CS

X4-FAMOUS LOVES-Friday. 1/4 hour. Ulita Torgerson. 3:15 PM-ED 2:15 PM-ES-CD 1:15 PM-CS M 12:15 PM P

X5-THE FIRST NIGHTER-Friday. 1/4 hour. June Meredith, Don Ameche, Carlton Brickert, Cliff Soubier, Eric Sagerquist's Orchestra. 9:00 PM-ED 8:00 PM-ES-CD 7:00 PM-CS M 6:00 PM P 5:00 PM M

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

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

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

X9-JOHN HENRY-BLACK RIVER GIANT-Sunday. 1/4 hour. 10:00 PM-ED 9:00 PM-ES-CD 8:00 PM-CS M 7:00 PM P 6:00 PM M

X10-JUST PLAIN BILL-Monday, Tuesday, Wednesday, Thursday, Friday. 1/4 hour. After May 22nd, 45 minutes later. 6:45 PM-ED 5:45 PM-ES-CD

X11-LIVES AT STAKE-Tuesday. 1/2 hour. 10:00 PM-ED 9:00 PM-ES-CD 8:00 PM-CS M 7:00 PM P 6:00 PM M

X13-NEIGHBORS-Monday. 1/2 hour. 9:30 PM-ED 8:30 PM-ES-CD 7:30 PM-CS M 6:30 PM P 5:30 PM M

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RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE*

X14—RIN TIN THRILLER—Thursday. ¼ hour. Junior McLain, Henrietta Tedro, Don Ameche, Bob White, Tom Corwine.
 8:30 PM—ED WJZ WBZ 7:30 PM—ES-CD WGAR WHAM
 WBZA KDKA WLW WLS 6:30 PM—CS KWK WREN
 KOIL

X15—SDCDNYLAND SKETCHES—Monday. ½ hour.
 8:00 PM—ED
 WFAF WTIC
 WTAG WEEL
 WJAR WCSH
 WGY WBEN

X16—SUNDAY AT SETH PARKERS 8:45 PM—CS M P
 Sunday. ½ hour 7:45 PM 6:45 PM
 10:45 PM—ED 9:45 PM—ES-CD
 WFAF WJAR WFBR WRC WOV WHO
 WCSH WFI WTAM WWJ WOV WDAF
 WGY WBEN WSAI WRVA WDAY KFYR
 WCAE CFCF WIS WJAX WSM WMC
 CKGW WTAG WIOD WFLA WSB WAPI
 WEEL WWNC WCKY WJDX WOAI
 KYW KTBS KPRC
 WSMB WBAP
 KTHS

Y—SKETCHES—Detective and Mystery

Y1—ADVENTURES OF SHERLDCK HDLMES—Wednesday. ½ hour. Richard Gordon, Leigh Lovel, Joseph Bell, Graham Harris.
 9:00 PM—ED 8:00 PM—ES-CD 7:00 PM—CS M P
 WJZ WBZ WHAM WBAL WREN KWK 9:15 PM 8:15 PM
 WBZA KDKA WLW WGAR WWCW KOIL KGYL KOA
 CKGW CFCF WJR WMAL KGR KFI
 WSYR WLS WSYR WLS KOMO
 KTAR
 KGO
 KGW
 KHQ
 KPSD

Y2—ENDS CRIME CLUES—Tues. and Wed. ½ hour. Edward Reese, Georgia Backus.
 8:00 PM—ED 7:00 PM—ES-CD
 WJZ WBZ WHAM WGAR
 WBZA KDKA WBAL WLW
 WJR WMAL
 WMAQ

Y3—FIVE STAR THEATRE—CHARLIE CHAN—Friday. ½ hour. Walter Connolly.
 (Will be discontinued after last week in May)
 7:30 PM—ED 6:30 PM—ES-CD 5:30 PM—CS
 WJZ WBZ WBAL WHAM WMC WSMB
 WBZA KDKA WPTF WWNC KTBS WSM
 WLS WRVA
 WMAL

Y5—DRANGE LANTERN—Sunday. ½ hour.
 10:45 PM—ED 9:45 PM—ES-CD 8:45 PM—CS
 WJZ WBAL WHAM WWCW WREN
 WGAR WSYR KWK KSO
 WJR WMAL KOIL
 WMAQ

Y6—"K-7"—Saturday. ½ hour.
 9:30 PM—ED 8:30 PM—ES-CD 7:30 PM—CS
 WFAF WTAG WRC WFBR KSD WOC
 WEEL WCSH WTAM WSAI WHO WOW
 WJAR WFI WWJ WMAQ WDAF
 WGY WBEN
 WCAE

Z—HUMOROUS SKETCHES

Z1—AMOS 'N' ANDY—Mon., Tues., Wed., Thurs., Fri. ¼ hour. M P
 7:00 PM—ED 6:00 PM—ES-CD 9:00 PM—CS 8:00 PM 7:00 PM
 WJZ WBZ WLW WCKY KWK WREN KOA KHQ
 WBZA KDKA WMAL WRVA WDAF KOIL KDYL KGO
 CKGW WPTF WFLA WTMJ KSTP KFI
 WIOD WJR WSM WMC KGW
 WGAR WHAM WSB WSMB WMAQ WCKY
 10:00 PM—CD
 WMAQ WENR WKY

Z2—BETTY AND BDB—Monday, Tuesday, Wednesday, Thursday, Friday. ¼ hour.
 3:00 PM—ED 2:00 PM—ES-CD 1:00 PM—CS
 WJZ WBZ WBAL WGAR KWK KOIL
 WBZA KDKA WJR WLW
 WHAM WLS

Z3—BUCK RDGERS IN THE YEAR 2433—Mon., Tue., Wed., Thurs., Fri. ¼ hour.
 7:15 PM—ED 6:15 PM—ES-CD 5:15 PM—CS
 WABC WNAC WBBM WHK WHAS KMOX
 WGR WCAU CKOK WCCO

Z4—CHEERID—Mon., Tue., Wed., Thurs., Fri., Sat. ½ hour. J. Harrison Isles.
 9:00 AM—ED 8:00 AM—ES-CD 7:00 AM—CS
 WFAF WTAG WRC WTAM WOV WDAF
 WEEL WJAR WWJ WCKY KWB WKY
 WCSH WFI WRVA WPTF WJDX KPRC
 WGY WBEN WWNC WFBR WOAI WSM
 WCAE CKGW WIS WJAX WSB WAPI
 CFCF WIOD WFLA WMC
 WSAI WCFL

Z5—CLARA, LU 'N' EM—Monday, Tuesday, Wednesday, Thursday, Friday. ¼ hour.
 Louise Starky, Isabelle Carothers, Helen King. M
 10:15 AM—ED 9:15 AM—ES-CD 8:15 AM—CS 7:15 AM
 WJZ WBZ WBAL WGAR KWK WREN KDYL
 WBZA KDKA WJR WCKY KOIL WTMJ KOA
 WRVA WPTF WIBA WEBC
 WWNC WIS WDAY KFYR
 WJAX WIOD WSM WSB
 WFLA WHAM WAPI WSMB
 WGN WJDX KVOO
 KPRC WOAI
 WKY WBAP
 KSTP

Z6—CUCKDD PRDGRAM—Saturday. ½ hour. Raymond Knight, Robert Armbruster.
 10:30 PM—ED 9:30 PM—ES-CD
 WJZ KDKA WBAL WHAM
 WGAR WCKY
 WIS WJAX
 WIOD WWNC
 WRVA WFLA
 WSYR KYW

Z7—JACK DEMPSEY'S GYMNASIUM—Tuesday, Thursday, Saturday. ¼ hour.
 (Beginning May 23, Tuesday, Wednesday, Thursday, ¼ hour. 6:45 PM—ED.)
 7:30 PM—ED 6:30 PM—ES-CD
 WABC WKBW WCAO WKRC
 WCAU CFRB WHK

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

Z12—RDESE AND DRUMS—Sunday. ½ hour.
 6:30 PM—ED 5:30 PM—ES-CD 4:30 PM—CS
 WABC WAAB WADC WCAO KMBC WHAS
 WGR WJAS WGN WKRC KMOX WDSU
 WHK CKOK KRLD WCCO
 WJSV

Z13—COLONEL STDOPNAGLE AND BUDD. Thur. ½ hour. M P
 9:30 PM—ED 8:30 PM—ES-CD 7:30 PM—CS 6:30 PM 5:30 PM
 WABC WOKO WADC WCAO KMBC WFBM KSL
 WNAC WKBW WGN WKRC WHAS KMOX
 WDRC WCAU WHK CKOK WGST WREC
 WJAS WEAN WWOV WFLA WDSU WRR
 WSPD WBT KOMA KTSA
 WHEC WBSV KPH WCCO

Z14—BDDTH TARKINGTON'S MAUD AND CDUSIN BILL. Thurs., Fri. ½ hour.
 7:15 PM—ED 6:15 PM—ES-CD
 WJZ WBZ WBAL WJR
 WBZA KDKA WMAQ

Z15—TRIPLE BAR X DAYS AND NIGHTS. Monday. ½ hour. M P
 Carson Robinson. 8:15 PM—ED 7:15 PM—ES-CD 6:15 PM—CS 5:15 PM 4:15 PM
 WABC WOKO WCAO WHK KMBC WFBM KVOR KHJ
 WGR WDRC CKOK WFLA WGST WDDO KHJ
 WCAU WJAS WSPD WPEA WREC WODX KOIN
 WLBW WICC WLBW WHEC WSFA WLAC KGB
 WHP WORC WTAR WDBJ WDSU KTRH KOL
 CFRB WMBG WTOC WTAQ WKBH KFYR
 WQAM WDBO KFAB WISN
 WSJS WCCO

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

BB—TRAVEL

BB1—CDDK TRAVELOGUES—Sunday. ¼ hour. Malcon LaPrade.
 1:15 PM—ED 12:15 PM—ES-CD
 WJZ WMAL WBAL
 WHAM WSYR
 WJR WGAR
 WMAQ WCKY

BB2—EXPLDRING AMERICA WITH CDNDCD—Wed. ½ hour. Carveth Wells.
 9:30 PM—ED 8:30 PM—ES-DC 7:30 PM—CS
 WFBR WRVA WMAQ
 WIO WOV
 WDAF WTMJ
 WBA KSTP
 WEBC WDAY
 KFYR WKY
 WEAA KPRC
 KTBS WOAI
 KTHS

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

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RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE*

BB4-BURTON HDLMS, CENTURY DF PRDGRESS-Mon., Tues., Wed., Thurs., Fri. and Sat. 1/2 hour. 7:15 PM-ED 7:15 PM-ES-CD 5:15 PM-CS M P 4:15 PM 3:15 PM

DD10-KALTENMEYER'S KINDERGARTEN-Sat. 1/2 hr. Bruce Kamman, Marion and Jim Jordan, Song Fellows, Merrill Fugit, Johnny Wolf, Loretta Poynton, Don Mangano. 8:30 PM-ED 7:30 PM-ES-CD 6:30 PM-CS

DD-VARIETY SHOWS

DD1-BEST FDDDS MUSICAL GRDCERY STDR- Friday. 1/2 hour. Tom Howard, Jeannie Lang, Herbert Polesie, The Singing Clerks, Harry Salter's Orchestra. 9:00 PM-ED 8:00 PM-ES-CD 7:00 PM-CS M P 9:30 PM 8:30 PM

DD11-FLEISCHMANN HOUR-Thurs. 1 hr. Rudy Vallee, Connecticut Yankees. 8:00 PM-ED 7:00 PM-ES-CD 6:00 PM-CS M P 5:00 PM 4:00 PM

DD2-CHASE & SANBDNR HDUR Sunday. 1 hour Bert Lahr, Lee Sims, Ilomay Bailey, Rubinoff Orchestra. 8:00 PM-ED 7:00 PM-ES-CD

DD12-CAPT. HENRY'S MAXWELL HDUSE SHOW BDAT-Thurs. 1 hr. Charles Waininger, Lanny Ross, Annette Hanshaw, Muriel Wilson, Molasses 'n' January, Don Voorhees. 9:00 PM-ED 8:00 PM-ES-CD 7:00 PM-CS M P 10:00 PM 9:00 PM

DD3-CHEVRDLET PRDGRAM-Fri. 1/2 hr. Jack Benny, Mary Livingstone, James Melton, Frank Black and his Orchestra. 10:00 PM-ED 9:00 PM-ES-CD

DD13-DLD GDL PRDGRAM-Wed. 1/2 hour. Fred Waring's Pennsylvanians, Geo. Givot, Mandy Lou. 10:00 PM-ED 9:00 PM-ES-CD 8:00 PM-CS M P 7:00 PM 6:00 PM

DD4-CHICAGD VARIETY PRDGRAM-Sun. 1/2 hr. 8:30 PM-ED-WABC Network. DD5-CLICQUDT CLUB ESKIMDS-Mon. 1/2 hr. "Rosey" Rowswell and Harry Reser. 8:00 PM-ED 7:00 PM-ES-CD

DD14-REVDLVING STAGE-Monday. 1 hour. 2:00 PM-ED 1:00 PM-ES-CD 12:00 N-CS

DD6-COLUMBIA REVUE-Sun., Fri. 1/2 hr. Freddie Rich, John P. Medbury, Mixed Chorus, Soloists. 10:00 PM-ED 9:00 PM-ES-CD 8:00 PM-CS M P 7:00 PM 6:00 PM

DD15-THE RICHFIELD COUNTRY CLUB-Mon. 1/2 hour. Alex Morrison, The Golden Orchestra, Betty Barthell. 10:00 PM-ED 9:00 PM-ES-CD

DD7-CDRN CDB PIPE CLUB DF VIRGINIA-Wed. 1/2 hr. 10:00 PM-ED 9:00 PM-ES-CD 8:00 PM-CS M P 7:00 PM 6:00 PM

Friday, 1/2 hour. 10:30 PM-ED 9:30 PM-ES-CD

DD8-FIVE STAR THEATRE-Tuesday. 1/2 hour. 10:00 PM-ED 9:00 PM-ES-CD 8:00 PM-CS

DD16-RDBERT BURNS PANATELA PRDGRAM-Wed. 1/2 hour. Guy Lombardo's Royal Canadians, Burns & Allen, Comedy, Phil Regan, Tenor. 9:30 PM-ED 8:30 PM-ES-CD 7:30 PM-CS M P 6:30 PM

DD9-THE GRAB BAG-Fri. 1/2 hr. Helen Mors, Brooks and Ross, Billy White, Freddy Rose, Westphal's Orchestra. 4:00 PM-ED 3:00 PM-ES-CD 2:00 PM-CS M P 1:00 PM 12:00 N

DD17-SATURDAY FRIVDLITIES-Sat. 1/2 hour. 9:45 PM-ED-WABC Network. DD18-SINCLAIR GREATER MINSTRELS-Mon. 1/2 hr. Jean Arnold, Chauncey Parsons, Joe Parsons, Bill Childs, Fritz Clark, Mac McCloud, Clifford Soubier, Harry Kogen. 9:00 PM-ED 8:00 PM-ES-CD

DD19-WEEK-END REVIEW-Saturday. 1 hour. 4:00 PM-ED 3:00 PM-ES-CD 2:00 PM-CS M P 1:00 PM

DD20-RADID GUILD Monday. 1 Hour. 4:00 PM-ED-WJZ Network

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RADIO FAN-FARE PROGRAM FINDER

STATION SCHEDULE

Table with columns: Station, Key, K. C., Watts, Time, City, Station, Key, K. C., Watts, Time, City. Lists radio stations across various cities with their respective call letters, keys, frequencies, power, and time zones.

Note: In column 1 stations are listed alphabetically by call letters. In second column, key stations, WJZ means member of basic blue network of NBC, WEA...

TELLS YOU ABOUT THE STATIONS

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FAN-FARE'S HUMOR CAFETERIA

(RADIO COMEDIANS HELP YOURSELVES)

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

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

—Annapolis Log

PREFERENCE

By Coe Kiser Smith

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

—College Humor

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

"Ah did, once, yowsah."

"What did you-all say?"

"Ah said 'Not guilty.'"

—Farm Journal

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

—Nevada Desert Wolf

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

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

—Humorist

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

—Norfolk Virginia-Pilot

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

—Boston Transcript

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

Mother: Hush, Junior! You only have to sleep there two more weeks and then your picture will be in "Believe It Or Not."

—Annapolis Log

San Francisco now has taxi-aeroplanes. Passengers can be dropped anywhere.

—Punch

Wedding Guest: Isn't this your fourth daughter getting married?

Scotchman: Aye, and our rice is getting a wee bit dirty.

—Ohio State Sun Dial

"How tall is that native hunter?"

"About six feet two, in his stalking feet."

—Pennsylvania Punch Bowl

We hope that when business does turn the corner, it will be on the square.

—Thomaston Times

Let us have public confidence. And let us also have institutions that can preserve it without pulling the shades down.

—Sumter Item

"Every time I kiss you, dear, it makes me a better man."

"Well, you don't have to try to get to Heaven in one night."

—Annapolis Log

Is a miser what might be called a dough nut?

—Dallas News

They say that every day in Europe is Pan American Day.

—Tampa Tribune

We remember when Hitler's mustache was what we disliked about him, and now it is the only thing we can stand.

—Lynenburg News

Bearded Lady (retired for the night): Help! There's a man under my beard!

—Colgate Banter

The position of Germany, in brief, is (1) there were no atrocities; (2) they will not happen again; (3) if the victims don't quit squawking they'll wish they had.

—Dallas News

"Let's do the elevator dance."

"What's that?"

"Over in the corner with no steps."

—V. P. I. Skipper.

"What happened when the police searched your house?"

"It was swell! They found the front door key which my wife had hidden, a stamp I lost weeks ago, and four collar buttons."

—Fliegende Blaetter

What a language! Sending 250,000 of us into the forest to get us out of the woods.

—Los Angeles Times

"What has become of all the optimists?" an editor wants to know. Our impression is that they are writing seed catalogs.

—Atlanta Journal

For Sale or Trade—Furniture for chickens; phone 1698 Green.

—Emporia Gazette

Any settees for hens?

The Hellertown German bank held its weekly rehearsal on Tuesday under the direction of M. B. Stackhouse.

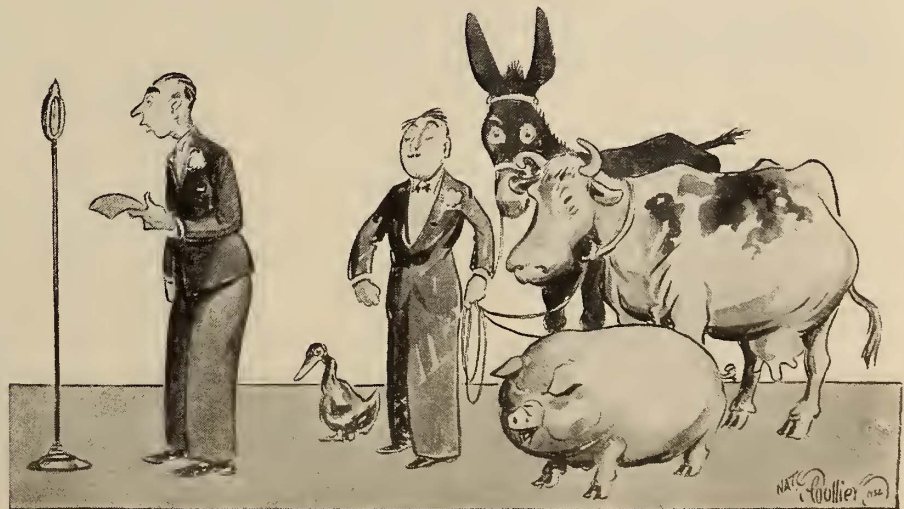
—Allentown (Pa.) paper

Just a praetiee run, no doubt.

In a visit to the Kerbela Shrine Temple last night, Imperial Potentate Earl C. Mills said etaoin shrldu etaoin shrldu eatoin utaordlu uau ntaordlu.

—Knoxville Journal

Teh, teh. These Masons and their old secrets.



COURTESY THE FAMILY CIRCLE.

"Professor Weems will now give his famous imitations of barnyard animals."

TORN FROM THE

of Margaret Santry

By **OLIVER CLAXTON**

Her personal secretary

MMARGARET SANTRY'S radio specialty, notably during the Linit period last winter, is interviewing people for three minutes about such diverse matters as German politics, and decorative effects in modern bathrooms. The interviews are held with celebrities or people prominent in the world of society. This activity placed Miss Santry in a misunderstood light with her friends and acquaintances. They think that anyone who works for a mere three minutes a day on the air is in a position to be envied, that she holds down as soft a job as a girl could fall into. Their opinion is in deep error. The job is extremely arduous and requires far more painstaking effort than almost any other type of program of which you can think.

During a radio career that begins almost with the radio itself, Miss Santry has publicly interviewed nearly a thousand persons from all walks of life. Actresses, writers, social leaders and other big-wigs of our modern world have stood in front of the mike with her and chatted about whatever interested them most. Ladies ranging in the contemporary scheme from the Grand Duchess Marie of Russia and Mrs. William K. Vanderbilt to Lupe Velez and Peggy Hopkins Joyce have been included in these broadcasts. You can hardly think of a celebrity without thinking that he, or she, has at sometime or other engaged in conversation with Margaret Santry while the radio audience listened in.

Now to lure these people to the microphone and to persuade them to be ready and willing to talk about what interests them most, involves more than a simple request. It requires negotiation, and research, and endless tact, and more than an endless amount of being on the job. You are literally never off the job. It involves—but let's take a page out of Miss Santry's appointment book for a day when she was producing the Linit programs. It's a good average day for the girl who "only works three minutes a day." It goes like this—

11:30 a. m. Wakes up. Late, you say? Wait until you reach her retiring hour. Then she goes through her mail, dictates to her secretary from bed, telephones—there are five phones, mostly ringing—lines up the day's routine, and eats what breakfast she has time for—a skip and jump meal like the average commuter's.

12:30 p. m. She gets up and hurries into clothes. Telephones Lucien Lelong, couturier, just off the boat from Paris and a very likely subject for an interview. She joins him at Pierre's. How would Mr. Lelong like to tell the palpitating feminine audience about the new styles some night? He'll let her know.

1:15 p. m. Pops into the Larue restaurant to lunch with the Baroness Von Hindenburg, niece of the German President. She lunches with the Baroness for an hour, but it took two hours preparation. Miss Santry had to stuff her mind with facts about Von Hindenburg, and German politics. You can't get people to talk about what they know unless you know something about it yourself. The Baroness is a subject for a broadcast.

2:15 p. m. She departs from her second lunch at Larue's and chases for a few minutes into a swanky speakeasy where Fanny Ward, perennial flapper, is hav-



The Grand Duchess Marie of Russia—and if you think it is a simple matter to get a Grand Duchess in front of a microphone, ask Margaret Santry.

ing lunch. This visit is pure contact. Maybe Miss Ward can be persuaded to go on the air. Maybe she can't. Anyway Miss Santry will try to persuade her.

2:30 p. m. Home again, and there is no place like this home. Mrs. Jerome Napoleon Bonaparte keeps an appointment. Miss Santry displays her knowledge of the Bonaparte women. She and her visitor discuss a coming broadcast until

3 p. m. when the lady with the easy job taxis over to the Waldorf as a member of a committee organizing a Charity Carnival. Here she makes contacts—meets dowagers and debutantes. And secures more grist for her mill.

3:30 p. m. Just a little weary but still at it, she goes home and meets Frieda Hempel and Lady Wilkins who drop in for a chat—and at

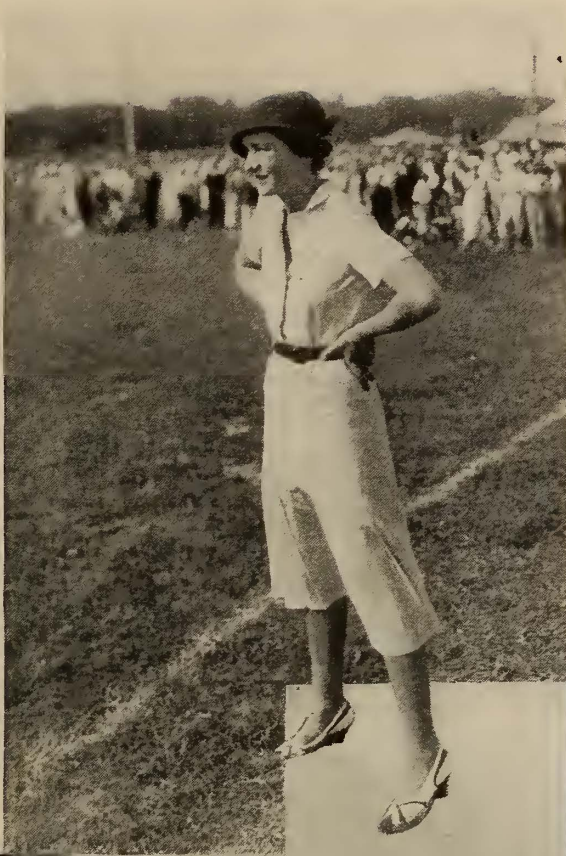
4:15 p. m. She has tea with Dorothy Thompson (Mrs. Sinclair Lewis) who has just returned from Germany where she has been interviewing Hitler and the like. Mrs. Lewis will broadcast, but the difficulty is what? Most of her information can't be used. She knows more than the air waves care to handle.

5:30 p. m. Rest—meaning a massage and general beauty fol-de-rol of an exceedingly pretty woman. This is punctuated by dictation and phone calls. Friends and guests swim in and out. This is the time on her hands that three minutes a day give her.

6:45 p. m. Dinner with Mrs. Curtis Dall, daughter

DIARY

Another elusive mike subject, the society dictator, Mrs. William K. Vanderbilt. This unusual photo was snapped while she was umpiring a charity baseball game in Newport.



One of Miss Santry's favorite guests—Lupe Velez. In her arms is her adopted child, Joan Del Ville, whose mother is Lupe's sister.

of President Roosevelt—then Governor of New York State—at the Governor's town house. Mrs. Dall is on the air at

8:00 p. m. and the work Santry's friends know about is done.

8:30 p. m. To discuss the next broadcast with Mrs. Howard Chandler Christy and skip through a rehearsal.

Will Hays is there and Mrs. Hays is importuned to submit to a broadcast, also at some future date.

10:00 p. m. Home—but not to bed. The day's notes must be written out. Future broadcasts must be written. Information relative to the people she is seeing tomorrow must be digested, and facts about their work, or hobby, must also be taken in. If she is lucky and ideas come quickly, maybe she gets to bed at

2 a. m. and maybe she isn't lucky and ideas are slow and then she gets to bed at

4 a. m. or

5 a. m. —her life being just an easy round.

Perhaps by now you, too, think that this kind of a program is no soft job. During the entire winter Miss Santry was only able to crowd in two invitations not connected with the job that she could accept. She drank no cocktails, smoked no cigarettes (in order to conserve nervous energy and stand the nerve-wracking pace).



Peggy Hopkins Joyce was a colorful broadcaster, though she made the boys in the studio nervous. This picture was taken en route to Hollywood. She is featured in Paramount's, "International House."

It's hard but it's fun. Miss Santry meets interesting people, and makes good friends. The job has its humor and its pathos. As for instance the crippled man who lived on Avenue A. Would Miss Santry bring 5 or 6 celebrities? His hobby, he explained, is meeting celebrities. Or the time Miss Santry was taken to task for sob stuff after Alma Gluck had broken down at the end of her appeal for musicians. Miss Gluck's tears came from the heart. Or, again, the time a society dowager sitting nervously in the studio waiting for her time to come to broadcast suddenly hauled a flask out of her be-diamonded hand bag and had a snifter of whiskey.

ED WYNN'S NEW CHAIN PLAN

(Continued)

ones not hitherto enjoyed by Mr. Radio Listener.

Can sponsors be found who will be willing to gamble their advertising appropriation along the lines proposed by the Wynn plan? To that question the Fire Chief replied he already has twenty-seven sponsors ready to make the experiment. He would not say whether he had signed contracts. If he has, and really goes through with his coast-to-coast chain he will give the two older chains something to take into account.

Mr. Wynn has sold his idea to a number of other broadcasters who control regional groups of stations throughout the country. They say they believe the system will pay profits, IF . . .

And that "IF" is a fairly big one. They feel that Mr. Wynn is strongly in need of an executive right hand bower with sufficient force and business direction to put through all the plans according to established business methods. Ota Gygi, into whose hands have been placed many of the managerial details, is an artist, a showman, and no doubt fully capable as

a program producer. Whether he will also have full charge of the business side remains to be seen, as it is certainly an extensive task for one man to undertake the double job of business manager and production manager. Mr. Wynn, at a dinner to the press on March 10, announced that Amalgamated would open within the next two weeks with nine studios going full blast in the Liggett Building at Madison and Forty-second street. Subsequently engineers found that the space selected was impossible from an engineering point of view. To equip and install nine studios for chain broadcasting inside of two weeks proved another technical impossibility. Now, however, steady progress is being made on the practical phases.

The chain, as it now stands, consists of the following stations: WCDA, New York; WCBM, Baltimore; WOL, Washington; WDEL, Wilmington, Del.; WOAX, Trenton, N. J., and WPEN, Philadelphia. "We have practically every independent station in the country ready to come in with us when we are ready," said Mr. Wynn. "There is one lineup that starts from the North at Utica and spreads down through the Central States to the South and New Orleans.

"Another chain of twenty-two stations has been offered to us which will carry programs from Chicago to the Pacific Coast. We do not intend to take advantage of these broader activities until we have tried out the Atlantic Coast group. We may get knocked down a couple of times but we'll get up smiling and go right ahead toward our objective, building slowly but firmly so that each time we take a set-back—if we must take set-backs—it will be only for a short distance. Then we will build back up from there."

A statement as to finances seems hard to get. However, Mr. Gygi told the writer that the following well known business leaders were on the board of directors:

George Fink, president of the National Steel Corporation; Fred Stearns, president of the Stearns Pharmaceutical Products; George Mason, president of the Kelvinator Company; Standish Backus, president of the Burroughs Adding Machine Company; Charles Francis Adams, financier; Paul F. Herron, owner of WPEN, Philadelphia; George Trendle, Detroit radio owner; and Walter Whetstone, New York radio station owner and utilities magnate. There have been rumors that Herron and Whetstone were not entirely certain of their permanent connection, and if Whetstone

should withdraw with his station, WCDA, New York, it would mean that Amalgamated would have to obtain a new outlet in the metropolis.

There was a time when WMCA had been considered as the outlet in New York for a third chain including the interests of some of the individuals associated in the Ed Wynn enterprise. Now that the Federal Radio Commission has decided to give WMCA full time and broader privileges it is possible a new deal may be effected with that station by the time these lines appear in print.

It will be noted that Detroit interests are well represented on the Amalgamated board of directors. Mr. Wynn at the time of the announcement said:

"While in Detroit I saw one of the world's wealthiest men, who has been outspoken in his unfriendly attitude toward the Jews. I want to say that he gave me a cordial reception and I am sure of his support in this enterprise which means so much to me."

Afterward he was asked if Henry Ford was going to give financial support to Amalgamated, and Wynn replied that he did not think so. But when asked if Edsel Ford would be financially interested the question was obviously evaded, so that the inference was apparent that Mr. Wynn had promised to keep silent as to what kind of arrangements he had made with the younger Mr. Ford.

An opening date for the first broadcast according to Ed Wynn's new chain idea has not been set at this writing, although it had been announced both for March and April. George M. King, a former associate of Mr. Gygi in Broadway enterprises, has been appointed program manager. He says that he has 600 well-known stage stars available on his list. Schedules for each day of sixteen hours length have been arranged for six weeks in advance. There will be no transcriptions—only presentations by artists in person. Some of those named as being available for programs are: Alice Brady, Queenie Smith, Howard Brothers, Crystal Hearne, Ada May, Bernard Granville, and Florence Reed. There are a number of orchestras who have promised to affiliate with the Wynn broadcasters. Ed Wynn expects to participate himself when he is freed from his present contracts with Texaco.

This in general is the new chain plan outlined by Mr. Wynn. If Amalgamated (ABS) weathers the strain of early readjustments and finances hold out, as it seems evident they will, it stands a real chance to Wynn out.



NOW

—a Set-tested

AERIAL ELIMINATOR

Goes Right Inside Your Receiver

\$ An F. & H. Capacity Aerial Eliminator equals average 75-foot aerial, 50 feet high. Gives greater sensitivity and volume on both local and DX stations. Does away with outdoor aerials, poles, guy wires, spoiled woodwork, lightning hazards, etc. No light socket connection, or current used in operation. Chosen for U. S. Naval Hospital use. Installed for any set by anyone in a moment. Concealed inside—permits moving set anywhere at will. Each tested on 1127-mile reception. At 8,000 dealers—send coupon and \$1.00 or mark for C. O. D.

Complete Postpaid

**F. & H. RADIO LABORATORIES,
Dept. 21, Fargo, N. D.**

Send one F. & H. Capacity Aerial for \$1.00 enclosed. Cash, (Check or Money Order (C.O.D. if preferred). If after three days trial I am not satisfied you agree to refund my money. Check here if interested in our dealer proposition ()

NAME

ADDRESS

CITY..... STATE.....

IS RADIO RUINING YOUR CHILD?
(Continued)

cheap thrills, but no sign whatever that the mind of man scores of years hence has risen to any degree above its present moronic state.

If the Buck Rogers sponsor cares to know, there is one boy of seven who cannot listen to this program any more. His parents will not let him. They are not namby-pamby parents who argue that juvenile programs should reek with goody-goody fables strong in moral taglines but weak as a rag in dramatic appeal. They are parents who believe that their son has a right to a full night's sleep. The Buck Rogers twaddle can implant in that boy a hideous nightmare without half trying. His parents want that boy to visualize something finer in man—even a few hundreds of years from now—than the refinement of individual and mass killing mechanisms.

If one boy is "off" Buck Rogers, very likely others have dropped off for similar reasons. And the parents mentioned are sufficiently serious about the whole matter of juvenile programs to feel, by now, thoroughly unsold on the product Buck Rogers is selling.

Then there's our old friend Skippy. The author of this program recently ran Skippy through a series of adventures as a boy detective, and unless this weary listener's ears are mistaken, the thing that started him out as an embryo Sherlock Holmes was a murder. Pleasant stuff to spill carelessly into a child's mind—murder. Why doesn't some sponsor cash in on the opportunity to rewrite for children the *Eden Musée* horrors, *Fu Manchu* stories, or *The Shadow*? It could be done. All the sponsor would need would be a script writer who was a bachelor, or one who, if he simply had to be married, was not a father, or one who, being unfortunately a father, left his children to grow up like Topsy.

The rule in hiring a juvenile script writer seems to be that he must know as little as possible about children in general, and nothing whatever about child psychology in particular.

As an example take the WINS *Cowboy Tom* program. It's a good children's program on the whole. But it slips up just where a writer with a more sympathetic and a keener knowledge of the inside of children's minds would ring the bell.

Cowboy Tom's crowd includes a comedy character called *Skookum*. Now *Skookum*, in the script, is more or less of a boob, and the other characters kid the chaps off him. But the children like *Skookum*. They like him so well that some of them do not listen to this program any more. The writer asked one such child why. He answered, "They are too mean to my friend *Skookum*."

The same program offends some chil-

dren in another way. Children dote on writing letters to the station, and nobody would dare accuse any station of failing to ask for such letters. When the child writes to the station he wants and deserves an answer promptly. One boy has written to Cowboy Tom three times and has never yet received a single reply.

The juvenile program sponsor must play fair with his audience. It costs money to gear up correspondence-handling to the point that every child will receive a prompt reply. But it is worth the money. Children do not like to feel imposed upon. They go sour on a program whose promises are not kept.

They go sour, too, on programs whose advertising plugs talk in superlatives. The most direct advertising plugger among the juvenile "entertainers" seems to be *Uncle Don* over WOR. He'll say almost anything to persuade the children to persuade their parents to buy something. He goes so far as to shame children, over the air, into eating their spinach. Mentally lazy parents who have never been sufficiently alert to learn how to manage their own children think nothing of "sicking" *Uncle Don* on them. *Uncle Don* thinks nothing of telling the whole world that little Georgie Jabbott of Astoria is not a nice little boy because he kicks his sister in the face, "and, Georgie, good little boys don't do that, really."

In his advertising plugs *Uncle Don* used the superlative once too often and thereby lost a customer. One brace of parents circulated all over Manhattan hunting for a chocolate bar *Uncle Don* had boosted. The boy insisted he must have this bar and no other because *Uncle Don* had said it was the best. Finally the boy's mother found the darned candy away over in Brooklyn. The boy ate it, and did he find it the "best"? Not according to his judgment.

"Why does *Uncle Don* tell us this is the best chocolate bar when I think it's no good at all?" this boy asked his father.

And did said father tell the boy, then and there, in words of not more than two syllables but without profanity, just how and why advertising makes *Uncle Don* and other juvenile program broadcasters "that way"? He did.

Result: The boy ceased to be a daily customer of *Uncle Don's*. He listens now and then, but only for songs and stories. He says he doesn't care how many children refuse to eat their spinach. He says he doesn't want to be fooled by radio advertising any more.

Now Don Carney is a fine chap doing a good job for his sponsors in terms of dollars and cents. The same can be said for the majority of juvenile script writers and broadcasters. But one of these days a sponsor will come along who is sufficiently cultured to realize that he can cash in more profitably with



Get Into RADIO for BIGGER PAY

Many Make \$50 to \$100 a Week - I'll Train You at Home in Spare Time



Made \$10,000 More in Radio
"I can safely say that I have made \$10,000 more in Radio than I would have made if I had continued at my old job."
Victor L. Osgood,
St. Cloud Ave.,
West Orange, N. J.

Send for my book of information on the opportunities in Radio. It's FREE. Mail the coupon now. Get into a field with a future. N. R. I. training fits you for manufacturing, selling, servicing sets, in business for yourself, operating on board ships, in a broadcasting or commercial land station, television, aircraft Radio, and many other branches. My FREE book gives you full information on Radio's many opportunities for success and how you can quickly learn at home to be a Radio Expert.

Make \$5, \$10, \$15, a Week in Spare Time



From \$10 to \$50 a week in spare time

"Besides being employed by the Power & Light Company to locate Radio interference in this district, which is a very good position, I have a service business of my own that nets me from \$10 to \$50 a week in spare time. I owe all my success to the National Radio Institute."
H. L. Penie,
812 W. High Street
Piquette, Ohio.

Why struggle along in a dull job with low pay and no future? Start training now for the live-wire Radio field. I have doubled and tripled salaries. Many men holding key jobs in Radio got their start through N.R.I. training.

Your Training Need Not Cost You a Cent

Hold your job. I'll not only train you in a few hours of your spare time a week, but the day you enroll I'll send you material which you should master quickly for doing 28 Radio jobs common in most every neighborhood. I give you Radio Equipment for conducting experiments and making tests that teach you to build and service practically every type of receiving set made.



Owes a Lot to N.R.I.

"After finishing my tenth lesson, I started on my first job. After that, jobs came rolling in and I found myself with a surplus of money with which to continue paying for my course. My first year's record was 105 Radio jobs. I have cleared \$2,305 to date in spare time."
JOHN HEARLE,
66-53 Jerry Ave.,
Maspeeth, L. I., N. Y.

Act Now—Get Free Book

My book has shown hundreds of fellows how to make more money and win success. It's FREE to all residents of the U. S. and Canada over 15 years of age. Investigate. Find out what Radio offers you, read what my Employment Department does to help you get into Radio after graduation, about my Money Back Agreement, and the many other N.R.I. features. Mail the coupon for your copy RIGHT NOW.

J. E. SMITH, Pres.
National Radio Institute
Dept. 3FR
Washington, D. C.

MAIL NOW for FREE PROOF

J. E. SMITH, President
National Radio Institute
Dept. 3FR3
Washington, D. C.
Dear Mr. Smith: Send me your free book, explaining your home-study training and Radio's opportunities for bigger pay. I understand this places me under no obligation.

NAME..... AGE.....
ADDRESS.....
CITY..... STATE.....

a program designed to make friends of all those parents and teachers who swear by modern child psychology.

If one type of parent is called old-fashioned, the other perhaps should be called new-fangled. It is both types to which the sponsor should appeal in order to sell his product to the largest possible audience. Keen imagination, love of children for themselves alone, and appreciative knowledge of modern, progressive educational methods and the reasons therefore—these elements can be and *should* be translated into a type of juvenile program that will enrich the child's life, as well as fatten the advertiser's pocketbook.

So long as juvenile programs are written in dollar signs alone the question "Is Radio Ruining Your Child?" will continue to be a subject for daily argument in the American home.

But when thoughtful parents and teachers go to the mat for their youngsters and present their case to the powers that be, what happens? Let's take the recent case, when a group of mothers and parents of Scarsdale, N. Y., made a careful analytical study of the situation and presented the facts to the broadcasting stations. The result of their research was contained in the bald statement that "we think your juvenile programs are unfit for our children." Now think this over for a moment. This was not the complaint of a radio fan who objected to the way Kate Smith says "Hello Everybody," or the manner in which Russ Columbo wears his hair. This was a statement by a large group of intelligent people whose message was, "If you don't remedy the mistake, we will not allow your audience to listen." That, my friends, is serious.

What was the reaction to this accusation? Well, the only material response was made by a Columbia announcer, who went on the air a short while later and read a statement praising his own chain's juvenile programs.

WILL ROOSEVELT RULE BY RADIO?

(Continued)

both men. And, lo, a miracle happened! The man who, four years before, had so favorably impressed his microphone audience found himself being compared with a man not only possessing immeasurably greater oratorical ability but also an air personality that has no peer. Diction, phonetics, education, grammar—Franklin Delano Roosevelt rolls them all into a classical whole flavored with a touch of Harvard. But he goes much further than that. He sells his ideas. He convinces his radio public. Through the extraordinary qualities of his speaking voice, he makes peo-

ple literally feel the warmth of his heart, the depth of his soul, the courage which surges through his blood, and the sincerity of his purpose.

These may sound like somewhat sentimental, gushy words. They are not. In fact, if anything, they are inadequate, because if we treat "Roosevelt on the Air" on a purely cold-blooded basis, and subject him to the critical technical analysis through which Gibbons, McNamee and other great voices of the air had to pass with high honors, no one of them approaches the air showmanship of President Roosevelt. Small wonder, then, that he "stole" the air audience away from Mr. Hoover. Still less wonder that he added a myriad of votes for the Democratic slate. Perhaps, however, it is less widely recognized that his chief conquests through this relatively new medium for communication lay among the women voters. If you have any doubt about President Roosevelt's ability to "melt" women when he goes on the air, just inquire from the next ten you see what they think about "Roosevelt on the Air."

Thus far, the new administration has kept control of the throttle of government. Congress, largely under pressure of emergency conditions, has sat back and more or less meekly carried out the bidding of the White House. On the surface, all appears smooth and the Big Stick, or whatever you choose to call it, has apparently been swung by experts. No one can tell, however, just how long this semi-dictatorship will last. Sooner or later most of the patronage will have been dispensed. Sooner or later—and we hope *sooner*—economic conditions will take a definite turn upward. No longer will extreme emergencies exist. It is then that Congress, on both an individualistic and collective basis, will seek to reassert itself. It is then that political strategies of the opponents, and worse, of the lobbies, will again break out. It is then that the President will run into the greatest difficulties and the largest obstructions to the New Deal. Much by way of origination and follow-thru will still remain to be accomplished, and it is then that President Roosevelt may find it necessary to talk frequently and intimately to the American people about the affairs of government. He may need lots of help from the voters at large to go on with his colossal program.

Will he find the people ready to back him up—ready and willing to tell Congress and all others to lay off our new man of destiny? If his appeal is made in person, and via radio, it seems pretty much of a foregone conclusion that he will win enthusiastic support for his ideas and his policies.

Of course, as far as men are concerned, the old lobby system, the old patronage system, the old graft system will still be affecting millions of male voters. But the women are so comparatively free of petty political entanglements that they can rise to the occasion and exercise the real weight of their influence. That is why we ask "Will Roosevelt rule by radio?" and then reply "The answer is yes if he wins the women via the air." Not that men are not also greatly influenced by radio in general and Roosevelt in particular, but simply that the balance of power in helping Roosevelt to rule *his* way very probably lies in keeping the ladies actively and wholeheartedly behind him.



TUNEFUL TOPICS

(Continued)

Harry Woods, a Harvard boy, who has been penning hit songs for the past 8 years. Among his successes are, "I'm Going South," "A Little Kiss Each Morning," "When The Red Red Robin Comes Bob-bob-bobbin' Along," and "When the Moon Comes Over The Mountain."

Harry probably feels that he can repeat himself occasionally—so he has taken the same thread and idea of "We Just Couldn't Say Goodbye" and used a little flower shop as the peace-maker. However, it is a catchy tune, and I enjoy singing it. Keit-Engle are the lucky publishers. I think it ought to be played in the Lombardo tempo.

ANY TIME, ANYWHERE, ANY DAY

Although there are three writers whose names are appended to this song, I most enjoy talking about Miss Lee Wiley, descendant of Cherokee Indians—and a lovely person. I will never forget the impression she made on everyone the night we were honored to have her on our program.

Tin Pan Alley would have you believe that Miss Wiley has not contributed materially to the songs on which her name appears. I would certainly feel that she is more than capable of helping to create a good song.

"Any Time, Anywhere, Any Day" is a 16-measure, which means it has half the usual length chorus. It ends almost before you know it.

It is published by DeSylva, Brown and Henderson, and I would play it at a medium tempo.



FLOYD GIBBONS
Famous Radio Broadcaster

Would you, too, like a big pay **BROADCASTING** job?

Men and women of talent get \$3,000 to \$15,000 and more a year. Amazing new Floyd Gibbons course trains you for highly paid Broadcasting position

HAVE you a good speaking voice? Can you sing, act, write, read, direct or sell? If you can, then here is your chance to get into the newest, most glamorous, fastest growing profession in the world. For now a remarkable new course in Broadcasting Technique prepares you—right in your own home—for the highly paid position you want. This fascinating Course was developed by Floyd Gibbons, famous "Headline Hunter of the Air," to bring you the training necessary to fit your natural talents to the microphone.

Think of it! Now you can have the *training* in Broadcasting Technique that makes Radio Stars. In just a few short months you can capitalize your hidden talents for the microphone—cash in on your natural ability—prepare to earn many times your present salary. For no matter what branch of Broadcasting you are qualified for, the Floyd Gibbons School of Broadcasting will train you in the technique of Broadcasting and prepare you for the highly paid position you want.

Opportunity for You in Broadcasting

No other profession in the world today offers you as many opportunities for quick success and large pay as Broadcasting. For Broadcasting is forging ahead so rapidly that there is a never-ceasing demand for new talent.

Millions are spent over the air every year. Last year *advertisers alone* spent more than \$35,000,000, while Broadcasting companies spent many times that amount for talent. Staggering as this amount is, even more millions will be spent this year than last—more talented and trained men and women will be needed at large pay. You, too, may be one of these—you, too, may be paid from \$3,000 to \$15,000 and more a year—if you have talent and are thoroughly trained in the technique of Broadcasting.

If you can act, if you can sing or talk interestingly, if you can write, if you have any hidden talent, you should get *your* share of the millions spent every year over the air.

Train Like Radio Stars

Any Broadcaster will tell you that talent alone is not enough for success over the air. You have to be trained thoroughly in every phase of Broadcasting technique.

Jobs like these, often paying from \$3,000 to \$15,000 a year, are open to men and women of talent and training.

Announcer
Singer
Actor
Reader
Writer

Musical Director
Script Writer
Program Manager
Sales Manager

Excellent opportunities are open to talented men and women who have mastered the Technique of Broadcasting. Read how you, too, can prepare yourself for your share in Broadcasting.

Too many performers and writers who were successful in other fields have failed when confronted with the limitations of Broadcasting—simply because they were untrained to meet the conditions of the microphone. Yet others, unknown until they actually Broadcasted, have risen to quick fame—performed and written for millions of listeners—made their names a household word—earned almost unbelievably large pay—simply because their natural talents were supplemented by practical training.

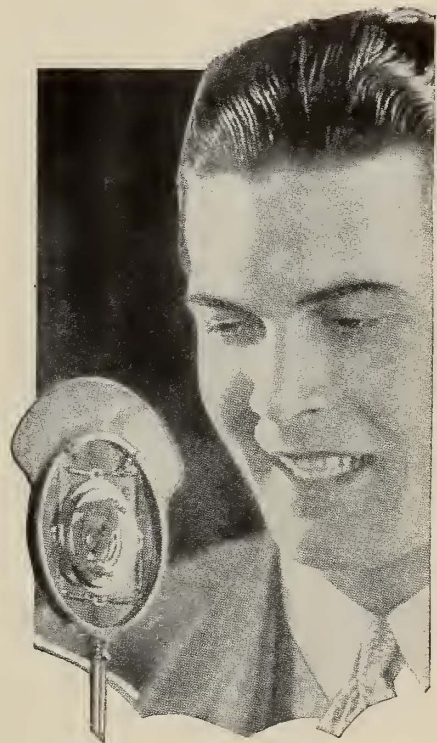
Now, thanks to this new, fascinating home-study Course, you, too, may have the same kind of training that has made fortunes for the Graham MacNamees, the Olive Palmers, the Amos and Andys, and the Floyd Gibbonses. Now you can take advantage of Floyd Gibbons' years of experience before the microphone. Right in your own home—in your spare time—without giving up your present job or making a single sacrifice of any kind—you can train for a big-paying Broadcasting position, and acquire the technique that makes Radio Stars.

First Complete and Thorough Course in Broadcasting Technique

The Floyd Gibbons School of Broadcasting offers the first complete and thorough home-study Course in Broadcasting Technique available. It trains you in every phase of Broadcasting—qualifies you to step right into the studio and take *your* place among the highly paid Broadcasters. A few of the subjects covered are: The Station and Studio, Microphone Technique, How to Control the Voice, How to Make the Voice Expressive, How to Train a Singing Voice for Broadcasting, the Knack of Describing, How to Write Radio Plays, Radio Dialogue, Dramatic Broadcasts, Making the Audience Laugh, How to Build a Radio Personality, How to arrange Daily Programs, Money Making Opportunities Inside and Outside the Studio, and many of other vitally important subjects.

Send for FREE Booklet

An interesting free booklet entitled "How to Find Your Place in Broadcasting" tells you the whole fascinating story of the Floyd Gibbons School of Broadcasting. It tells you how to prepare for a good position in Broadcasting. It tells you all



about our Course and how to turn your undeveloped talents into money. Here is your chance to fill an important role in one of the most glamorous, powerful professions in the world. Send today for your free copy of "How to Find Your Place in Broadcasting." See for yourself how complete and practical the Floyd Gibbons Course in Broadcasting is. Act now—send coupon below today. Floyd Gibbons School of Broadcasting. Dept. 3F61, U. S. Savings Bank Building, 2000 14th Street, N. W., Washington, D. C.



Floyd Gibbons School of Broadcasting,
Dept. 3F61, U. S. Savings Bank Building,
2000 14th Street, N. W., Washington, D. C.

Without obligation send me your free booklet, "How to Find Your Place in Broadcasting," and full particulars of your home study course.

Name Age

(Please print or write name plainly)

Address

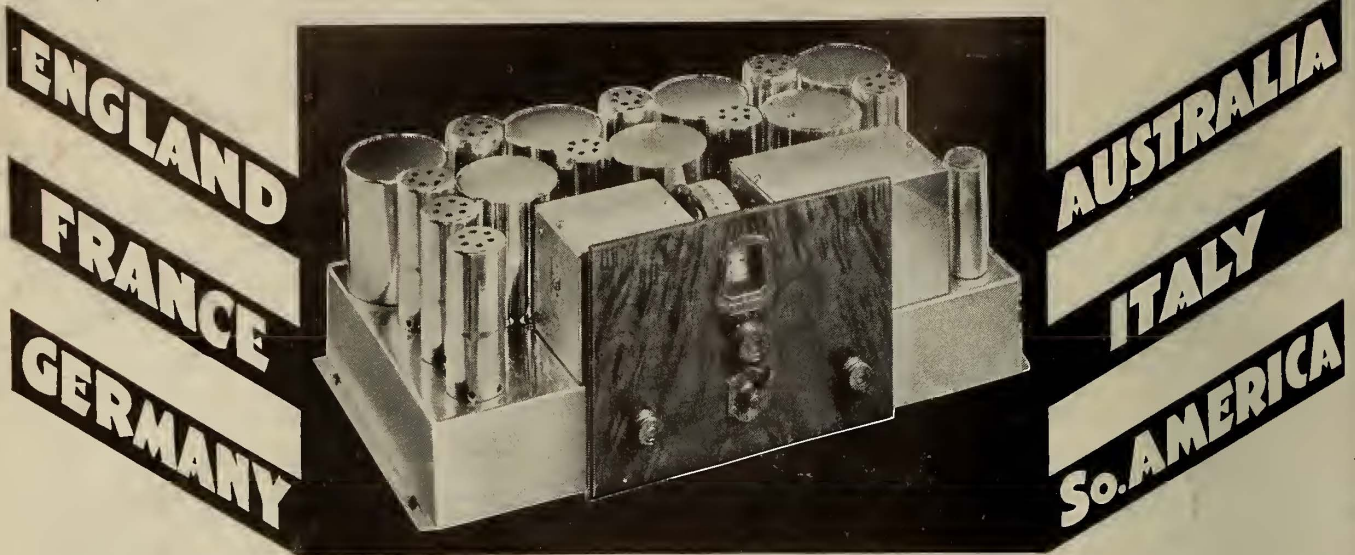
City State

I alone



Guarantee

Consistent ~ day in and day out
WORLD-WIDE RECEPTION



The SCOTT 15-550 METER ALL-WAVE Deluxe RADIO

There are no "ifs" "buts" "under favorable conditions" or other equivocations in the SCOTT guarantee. It says, simply and clearly, that the set I build for you will receive foreign broadcasts from stations as far as 10,000 miles away, with loud-speaker volume, consistently, at all seasons of the year.

In addition, every part of the set (except tubes) is guaranteed against breakdown or service failure for a five-year period instead of the ordinary 90-day term.

Beside bringing you dependable direct short wave reception of advertising-free foreign programs, this remarkable radio will receive literally everything upon the North American continent on the regular broadcast band. Its rich, natural tone is a revelation—giving you reproduction of voice and music so exact that variation from actuality can be measured only with super-delicate instruments, being undetectable by the human ear.

Such performance comes only from exacting laboratory construction, constantly checked and tested by extensive scientific equipment. Backing it is the SCOTT experience of more than eight years in building world's-record-breaking radio receivers.

Claims are easily made—a *Guarantee* is something different! Which do you want—the *hope* that your receiver can deliver performance, or *positive assurance that it will?*

Then send at once for all particulars about the radio known as "The World's Finest Receiver."

E. H. SCOTT RADIO LABORATORIES, INC.
4450 Ravenswood Ave., Dept. D-43, Chicago, Ill.

Winning Praise Galore • Vindicating All Claims

Here are just a few extracts from hundreds of letters of praise on file in my laboratories, which may be inspected by anyone. "Your claims of 10 kilocycle selectivity 100% correct," SGP, Ala. . . "Regarding tone, nothing could be finer," FW, Calif. . . "Stations all the way from Berlin to Tokio and Australia," JBT, Conn. . . "VK3ME, Melbourne, 10,500 miles from here, received each time on the air," CGB, Conn. . . "European stations as much 'at my finger tips' as ordinary locals," TPB, D. C. . . "Listen to Madrid every night while eating dinner," WHB, Ind. . . "Seven year old son regularly receiving RW59—VK2ME—VK3ME—EAQ—DJA—2RO—G5SW—Pontoise and many more," CK, Maine. . . "Madrid on short waves (direct) just as good as WAAB rebroadcasts it," JJO'C, Mass. . . "After so much untruthful advertising it is very gratifying to get a radio set that really does what is claimed for it," CEMcK, Mo. . . "First station tuned in was VK2ME Australia. Boy, what a set!" LGD, N. J. . . "Triumphant vindication of all claims you make for it; performance convinces me you have been extremely conservative in outlining its potentialities," RD, N. Y. . . "Simply too wonderful for words," HCVS, So Africa. . . "Performance really wonderful," MC, Paris, France.

These New Brochures Tell the

"SCOTT SECRET"

MAIL THIS COUPON NOW

E. H. SCOTT RADIO LABORATORIES, INC.
4450 Ravenswood Ave., Dept. D-43, Chicago, Ill.

Send me complete details about the SCOTT ALL-WAVE DELUXE RADIO, explaining why this set *Guarantees* the performance that others only claim.

Name
Address
Town State

