

SEPT

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15 CENTS

# RADIO FAN-FARE

COMBINING RADIO DIGEST

**STOOPNAGLE'S SECRETS • by HOPE HALE**

**"RADIO UNCLE" • by DON HERALD**



**RAMONA ... Whiteman's favorite pupil—and most popular alumnus ... BING CROSBY**  
*(See Program Reviews)*

**JACK FOSTER • NELLIE REVELL**

**RUDY VALLEE • HARRY EVANS**

*Including* **PROGRAM FINDER** *Feature*



## JESSICA DRAGONETTE

Born in mystic India, Jessica showed the foresight credited to the people of her native land when she deserted the stage five years ago at the height of a musical comedy career to join the staff of NBC. Because of the millions who now follow her work in the excellent Cities Service broadcasts, it is interesting to note that her first taste of success was also before an unseen audience. It was in Max Reinhardt's play, "The Miracle." She was "an angel's voice," and sang her role far up in the wings, hidden from sight. Characteristics: five feet two—light, wavy hair—eyes an unusual shade of blue (she calls it "plaid")—weighs only 100 pounds.



# THE TALK OF THE AIR

By JACK FOSTER

formerly Radio Editor and now Feature Editor, New York World-Telegram

RECENTLY Budd Hulick, Colonel Stoopnagle's aide-de-camp-in-your-side, was talking to WABC's pretty receptionist, Margaret Holland, who said, "Well, I'm going home to Troy this week-end to get away from you comedians. There'll be nothing funnier there than a church social."

"Try and get away from us," replied Budd.

A quick check-up by Margaret revealed that Budd and the Colonel were due there on the same date to appear at a church jubilee. "Well, would jubilee it?" asked Margie. "That church is just across the street from my house and a friend of mine has invited me to go to hear her sing in the choir. She said nothing about you though. How'd Hulick that?"

PHIL REGAN, the handsome Irish tenor, used to be a cop on the beat. The CBS page boys say Phil has lived from hoof to mouth.

WHEN the Boswell Sisters were in London a few weeks ago Connie thought she seemed to be getting a bit plump in the face and so she did some heavy dieting for a couple of days. Her face got plumper. It turned out that it wasn't obesity. It was mumps.

YOU'LL see Jimmie Melton in the movies soon. He has just dieted away twenty-eight pounds so that the camera will be kinder.

BETWEEN performances at a Hartford theatre this week, Lanny Ross, not stopping to remove makeup, hurried over to the Hartford General Hospital to see the wife and brand new baby of a Hartford friend. Waiting in the reception room, he was pounced on by a staff physician who tried to hurry him into the clinic. In the uncertain light the doc took Lanny's makeup for an extreme case of jaundice. After explanations, both had a good laugh and it turned out the M.D. was the father of Katharine Hepburn, Radio Pictures star.

IT'S about time these autograph hunters were exposed! If Babe Ruth would like to know where the fly ball is that he hit into the Yankee Stadium stands some while back, please call the CBS studios and ask for Charles Carlile, lyric tenor and rabid baseball fan. Charlie caught the ball and is carrying it around in his pocket until the Babe is booked to appear at the studios.

He won't be content until he sees the handwriting on the ball.

WHEN they gave a radio demonstration of that famous "truth" serum (which is supposed to make you tell the truth in spite of anything you try to do) they wanted to get an extremely difficult subject for the experiment. Yes, they finally decided on a commercial announcer.

LOCAL-BOY-MAKES-GOOD department: Ben Bernie recalls that Jimmie Mattern, who flew to Siberia for the summer, once played the drums in the Old Maestro's band. Ben says there was nothing the matter with Jimmie's drumming, either.

MILDRED BAILEY used to be one of Hollywood's ghost singers. It was Mildred's voice you heard when you watched some of the best known movie stars go through the motions of warbling. Now Hollywood is angling for Mildred in person.

MICROPHONE No. 13 in Columbia's New York studios is apparently not jinxed. It has never "blown." The mike stands in the studio used by Alfred E. Smith, Charles A. Lindbergh, John W. Davis and most of the nation's celebrities.

RUSSELL JOHNS used to go to grammar school in Chillicothe, Ohio, with Clyde Beatty, now of "Beatty and the Beasts." Rus says he thinks it was their eighth grade teacher who drove Clyde into lion taming.

WILL ROGERS says the alarm clock he takes to broadcasts with him is used not only to tell him when to stop talking but also to wake the audience up.



**I**N New York's Carnegie Hall the other night Fred Waring conducted Ravel's "Bolero" after his Old Gold broadcast. It was there that the great Toscanini introduced the "Bolero" to America several years before. After the Toscanini interpretation the audience rose and spontaneously cheered for a quarter hour. After the Waring rendition a radio fan near this open ear said:

"The 'Bolero'? The 'Bolero'? Oh yes, I know—that's the tune from Earl Carroll's 'Vanities'."

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**I**T IS well known that Mayor John Patrick O'Brien is the patron saint of radio in New York. He once told Major Edward Bowes, of the Capitol Theatre, that he would do anything within his power to assist the workers in this marvelous art (a brave statement in view of the fact that he becomes more than a little confused before the microphone). But George Burns and Gracie Allen have to be shown.

George and Gracie recently flew from Chicago with an official invitation to Mayor O'Brien to visit the World's Fair. Arrangements were made for the radio-minded mayor to meet them at the airport. But when they landed neither he nor a representative were on the horizon. So they took the letter home with them. Not knowing exactly what to do with an official invitation, they kept it for several days—first in a vase, then in a cupboard drawer, then under the family album. Finally Gracie disposed of it by using it as a pad for her corn.

**C**APTAIN FRANK HAWKS had flown from Atlanta to New York in five and a half hours, a thrilling flight sure enough for any of us. That same night Frank was found in the studio audience at the first Taylor Holmes broadcast for Texaco.

"Things get so dull in my business," explained Captain Hawks. "I like to go to a broadcast for a little excitement."

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**S**PEAKING of this program, Taylor Holmes appeared in the NBC Times Square Studio in a crazy get-up similar to that of his predecessor, Ed Wynn. He wore a tight-fitting checked suit, embroidered shoes, and a fiery necktie. And he changed his outlandish hats at breathing points in the sketch.

Mr. Holmes many years ago played vaudeville with Ed Wynn. In Kansas City one time, Mr. Holmes recalls, a critic scoured Wynn's act with particular viciousness. Wynn was so incensed that he wrote him a letter. He outlined in poetic language the beauties of the vaudeville tour that was ahead of him—the clear, blue sky of Denver, the magnificent tabernacle in Salt Lake City, the sapphire Lake Louise in Banff, the Far East, the ancient splendor of Europe, the wonder city of Manhattan.

"But you," Wynn wound up contemptuously, "you will always live in Kansas City!"

Since Taylor Holmes cannot remember the name of the critic, we prefer to believe that it was Good-

man Ace, an old Kansas City scourger who moved to Chicago and made a mint of money with his *Easy Aces* radio act.

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**S**INCE the broadcasters have been deprived of information by the newspaper wire services, they have had to do a lot of scurrying around on their own to obtain news bulletins. The National Broadcasting Company has been especially energetic in this field. Frank Mason, vice-president in charge of publicity, has organized his American stations and foreign offices into a more or less general news service whose agents carefully read the local newspapers and check at the sources on the principal stories. Just to show you how it sometimes works, when the broadcasters read that Jimmie Mattern had reached Europe at the start of his recent flight, they promptly went through the motions of calling Berlin (\$100) to find out whether the headlines were true!

The NBC also has made considerable use of bulletins from the Mackey international telephone system, particularly in reporting progress of the Balbo planes to America. This, as you may well imagine, has caused them considerable embarrassment. For the NBC is associated with RCA Communications, a deadly rival of the Mackey outfit. And at the last huddle they could not seem to decide whether they should continue to mention the Mackey name on the air.

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**B**EFORE summer's past the transmitter tower of Columbia's key station, WABC, will have a new coat of orange and white paint. And silky-throated crooners, whose voices are bounced from its ribs, will never realize what a job that was. Twelve painting concerns turned it down at any price—and, if you ask us, for very good reasons.

In the first place, since you can't paint a transmitter while the station is on the air, the only available working hours are between 2 A. M. and 6 A. M. The tower is 655 feet high. It is seven inches across at the base and, at 262 feet up, it is 28 feet across. With such a shape to shabby up, each of the four painters takes an hour to ascend and an hour to descend, limiting the daubing to two hours.



"It's my life's ambition to eat a radio crooner!"



# PAUL WHITEMAN'S "MIRACLE WHIP" SHOW



ROY BARGY . . . plays the piano, sings hot songs with Peggy, does arrangements, and composes during his spare moments. (Boy! If he could only cook!)

PEGGY HEALY . . . can sing sweet or low-down—is easy on the eyes—and has a personality that would be sure-fire in a Broadway show. (Are you listening, Mr. Shubert?)



DEEMS TAYLOR . . . is saying, "In Mr. Whiteman's next selection—" followed by intelligent remarks that are informative but unpretentious. (Other announcers please copy.)



THE RHYTHM BOYS . . . (Jimmy Noel, George McDonald, Ray Kulz, and Al Dary) carry on the tradition of unusual harmony established by Bing Crosby, Harry Barris, and other noted graduates of the Whiteman organization.

THE WHITEMAN BAND . . . in action. The closeup at the extreme right shows Paul bearing down in the clinches, and incidentally presents Mike Pingatore, the guitarist who has been with the maestro ever since he organized his first band.



RAMONA . . . the tall (see Nellie Revell, page 11), exotic lady who can massage a Baby Grand into a frenzy, or waft a breath of romance with a sweet blue song.



The painters work in bos'un chairs. No floodlights can be used because these might blind them and cause them to lose their balance and appetites. So each wears a searchlight attached to his cap, and looks like a firefly in the dark when it is not singing.

The tower must be grounded by 300 feet of copper wire every time the painters are hoisted. Sometime, it is pointed out by the alarmists, with sleepiness in the 2 A. M. air, someone may forget to attach the

**P**RESIDENT ROOSEVELT'S frequent use of radio to talk to the people reminds us, by contrast, that his last Democratic predecessor, Woodrow Wilson, used the microphone only once. This occasion marked his first public utterance after his collapse during the peace treaty ratification fight.

Mr. Wilson was to go on the air on Armistice Day, November 11, 1923, at 8:30 P. M. from the library on the second floor of his S Street residence in Washington. Precau-

was leaning on the arms of Mrs. Wilson and his secretary, John Randolph Bolling, the only other persons present.

Mrs. Wilson sat next to her husband as he faced the microphone on his desk. She read the speech into his right ear, and he repeated the lines after her in a weak, halting voice. For ten minutes he spoke, expressing his bitter disappointment in the country's failure to endorse the League of Nations. Three months later he died.

The newspapers noted at that time that Mr. Wilson was heard by the "greatest audience to date." Three stations—WCAP, Washington (which call letters have since been transferred to New Jersey); WEA, New York; and WJAR, Providence—formed the primitive network. This "greatest audience to date" could not have exceeded 20,000, whereas President Roosevelt's audiences possibly have been as large as 20,000,000.

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**"T**HE Perfect Song," Amos 'n' Andy's theme song, as you must know by this time, is from that old movie spectacle, "The Birth of a Nation."

"And why," we asked one of the backers of the film yesterday, "did you give it that name?"

"Because," he replied, "we thought it was a perfect song."

Presumably Amos 'n' Andy's sponsors have the same notion. Played at the beginning and end of their two daily programs, the tune has been broadcast something over five thousand times in the four years they have been on a network. So, conservatively, nearly ten days have been consumed in playing it—or enough time to give Amos 'n' Andy a good and richly deserved vacation.

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**T**HIS little story may show you what is wrong with so many radio programs. The program department of one of the major broadcasting systems had got together to consider a half hour skit for a prospective sponsor. Everyone present agreed that the advertising ballyhoo was disgusting. Everyone, that is, except the chief executive whose opinion they awaited. He gave it.

"I don't care what you say," he said, "as long as you don't cut the revenue."



"But, Mr. Glotz—aren't you putting the cart before the horse?"

ground wire. And you may just imagine what a shock this would be to The Four Painters, radio's newest quartet.

• • •

**W**HAT is a radio announcer without his emotions? David Ross, Columbia's voice of the flowers, burst into bloom the other night. "I feel as if I am in Hawaii today," he confessed to a studio audience. "So alohae—welcome—aloha."

Mr. Ross was born in The Bronx.

tions had been taken in setting up the equipment so as not to annoy the sick and weary leader. A truck had been backed into the driveway to carry a line into the house.

The announcer, Paul Gascoigne, was stationed in a dimly lighted corner of the library and shielded from view by a screen. Mr. Gascoigne introduced the speaker at the scheduled hour, and then had to ad lib frantically for twenty awful minutes before Mr. Wilson arrived—thin, haggard, walking as if each step were agony. The former President



# RADIO-GRINS

WITH EVERYBODY WEARING PANTS, HOW CAN YOU TELL MEN FROM GALS?!

EASY! -THE ONE LISTENING WILL BE THE MAN!



HOW'DJA HAPPEN TO KNOCK THAT PEDESTRIAN DOWN?

I DIDN'T!! - JUST PULLED UP TO LET HIM PASS AND HE FAINTED!!

WONDER WHAT BECAME OF THAT PICTURESQUE TEXAN, GARNER - OR HAVE I GOT THE NAME RIGHT?



ILKA CHASE

HOW'D YOU LIKE TO COME UP TO MY APARTMENT FOR A FEW MINUTES?

SORRY, BUT I HAVEN'T THE TIME TO SPAR!



IRVIN COBB

A RADIO COMEDIAN WAS FOUND BOUND AND GAGGED IN A STUDIO AND AS USUAL IT WAS SOMEBODY ELSE'S GAG!!

JEFFERSON MACNAMER



PAUL WHITEMAN



# THE HUMOR SECRETS OF COL. STOOPNAGLE

By HOPE HALE



**I**T SEEMS that so many people bought Pontiacs in order to tear the tops off and become Stoopnocrats in the first half of 1933 that the sales exceeded the company quota for the whole year. Hence Stoopnagle and Budd were asked to cut short their self-imposed vacation from Columbia and come back to sell more Pontiacs.

The news came as an amazing coincidence, just as we three were sitting here in the woods of Virginia. But perhaps I'd better tell you how we happened to be here.

When the editor of FAN-FARE wired me for a story on Stoopnagle and Budd, I wired back that it couldn't be done. Here I was vacationing in Cherrydale, Virginia, while the Colonel and Budd—well, only the Lord knew where they were, because they were also away on a holiday. If it had just been an ordinary assignment I might have written something from my past acquaintance with this swell team of comedians, but the boss wanted the story based on "an analysis of their radio humor."

To do a job of this kind satisfactorily three things are necessary. First—you've got to see the stars, personally. Second—you should get them as far away from a theatre or broadcasting station as possible. And third—you should make them relax.

And then the gods smiled on me—in fact, they practically laughed

right in my face. A notice in the *Washington Star* announced that Stoopnagle and Budd were making a special stage appearance in Washington. I hopped in my Lizzie—buzzed into Washington—cornered my victims in their hotel—and before they knew what had happened we were back in Cherrydale and everything was hunky dooley. There they were, personally, seated in the shade of a tree. Second, they were far from a stage or microphone. And third—they were sipping a tall glass of the swellest little relaxer the fair State of Virginia provides.

**W**E HAD been talking only a few minutes when I said:

"I thought your recent Pontiac programs were all right, but it certainly would be nice if you could have a fifteen-minute show all to yourselves—like you used to."

Now this may sound like a bit of fiction, but it's the truth. A few minutes after I spoke those words, the phone rang. It was for the boys, and the message said that Pontiac was offering them a fifteen-minute period, twice a week, come August! Whereupon I threw my typewriter in the air and we had another long, tall, cool one (not a typewriter) all around.

Thus it is, ladies and gentlemen of the radio audience, that when you have read this inside story of Stoop-

nagle humor you can try a new game on your radio.

For on that pleasant afternoon in Old Virginia, Colonel Stoopnagle revealed all. He took his unique brand of humor apart and showed us how the wheels go round. Tune in and try picking it to pieces for yourself and see if you can guess how it was put together. See if you can figure out why you laugh at it. Try to work out some Stoopnagle lines for your friends according to his recipes.

Because their humor does not just happen. It is probably the most precisely directed, consciously formulated comedy on the stage or on the air right now.

**I**F YOU asked one hundred people this question, "Why do you laugh at Stoopnagle and Budd?" ninety-nine would answer something like this: "They're so cockeyed. Crazy. Nuts. Loony. Gaga." And so on. The hundredth might say, "I don't."

If you happen to be the unfortunate hundredth, mayhap you can fill this sorry void in your Enjoyment Department by studying the following lesson in Stoopnappreciation.

But if you are one of the lucky millions of fans (from those who must hold to the sides of their kiddie-koops while they laugh, on up to the victims of the rocking chair) then here is how you got that way. What follows is from the gospel according



to Colonel Lemuel Q. Stoopnagle:

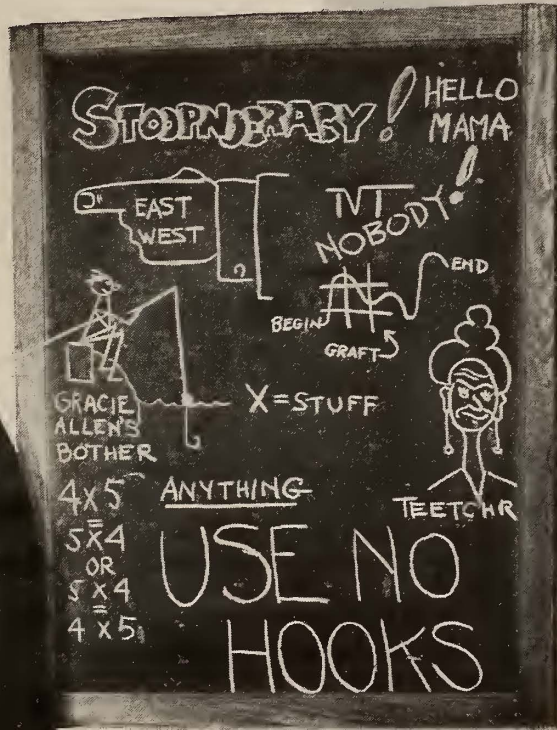
The commonly held theory that Stoopnagle and Budd were born a little insane—not dangerous, of course, but more than slightly cuckoo—is erroneous. Both Stoopnagle and Budd are normal human beings.

Budd is the father of a two-year-old daughter whose brilliance is a constant source of awe to him.

Colonel Stoopnagle is probably the most serious person I have ever met. If there is one thing that infuriates him more than another—and there are many, many things that infuriate him—it is having some simple goop like you and me (who innocently thinks he is funny) recognize him and come up holding out a hand that shakes with mirth and say, "Well, ha ha, hello. So this, ha ha, is Colonel Stoopnagle, ha ha."

The Colonel regards his work more as a form of art than as a laughing matter. He even got into the profession of humor for very serious reasons.

HE HAPPENED to be the son of one of Buffalo's most prominent businessmen, and though he had an extremely happy boyhood with a jolly home and a mother who could tell Irish dialect stories better than anybody he has ever heard since, it was just a little too happy



Here the Colonel lets you in on a simple solution to his theories on Stoopnocracy. As you can see, he has it all reduced to a formula that a child can understand as well as a grown-up—maybe better. Above is Bud, whose smiling pan reflects the spirit of the sunny California shore—and at the top we have the Colonel, gone native in Hawaii.

to prepare him for the normal adult mixture of trouble and difficulty. Always he had had before him the constant example of perfect married happiness. His mother had sat on his father's lap to tell the stories that made his friends chortle, and his father and mother had remained deeply in love until she died. So when his own draw in the marriage lottery turned out to be not quite the lucky number, it hit him much harder than it might have hit a man who had not set his marital ideal so high.

That, and the stifling effect of

having a wealthy, important citizen for a father, of being known as "Horace Taylor's son," drove him out of his father's lumber business and into work on his own—eventually landing him in a Buffalo broadcasting station. By that time he had already been writing humor on the side, and when even a serious program became a joke on his listeners, he was started on his real career.

That program was "Nona, who sees all and tells everything." Some woman sat with a crystal ball before

(Continued on page 48)



# RADIO REVELLATIONS

By **NELLIE REVELL**

**B**BROADCASTING beauties won't appear in the public prints much longer clad only in a string of beads and little else . . . Women's clubs around the country have been protesting that singers don't sing in backless bathing suits and actresses don't act in scanty shorts . . . So the networks have instructed the publicity boys to cut out the s.a. in photographs released to the press . . . Radio must be kept pure in thought and in deed . . . Yes, indeed!

**S**PEAKING of pictures, I suppose you have wondered why Irvin S. Cobb wears a smock when he broadcasts . . . It's an importation to the studio from Mr. Cobb's writing study . . . He's an old-fashioned author who uses a pen and scorns that new-fangled contrivance, the typewriter . . . Ink spills easily, you know, so the sage of Paducah relies on an all-embracing smock to protect his ample person from wayward drops . . . The humorist spills a lot of laughs when he etherizes, but none get on his vest . . . Rather, they get under the listener's vest.

**I**N his writing habit, Mr. Cobb is a picturesque figure before the mike . . . And a never-ending source of delight to studio audiences . . . He encourages self-expression from his guests . . . For instance, one night before he took to the air he said: "Folks, if you should feel a laugh coming on, don't force it—but for Heaven's sake, don't stifle it!"

**A**N instrument so sensitive that it records the heat of a candle twenty miles away has been invented. It would be handy for measuring the warmth of affection of one radio songbird for another.

**D**ID you know that—Bing Crosby, Kate Smith, and Morton Downey never took a singing lesson? . . . Mildred Bailey is on a milk diet? . . . Ida Bailey Allen really eats those menus she prescribes for listeners? . . . Arthur Brisbane, Lowell Thomas, and Colonel Louis McHenry Howe, the President's secretary, read scripts prepared on typewriters with letters about twice the size of these?

**A**NNOUNCERS on those programs surfeited with advertising blurbs are called "matadors" in the studios. Matadors, you know, are adept in throwing the bull. . . "Soconyland Sketches" is the oldest dramatic show on the airwaves. . . William Hall is the tallest male singer in the Columbia station and Charles Carlile is the shortest. . . Nine years ago Vaughn de Leath, the original crooner, operated her own one-lunged station in New York City—WDT. . . Edwin C. Hill, commentator, is the best dressed man at Columbia or in any other studio. . . H. V. Kaltenborn, Ed's colleague, tutored Vincent Astor for Harvard. . . June Pursell, originally a soprano, became a contralto after an operation on her tonsils.

**W**ITH the way things are going, Tom Howard, former Musical Grocery Store comedian, figures it won't be long now before a man at a bank will conduct a colloquy something like this:

"Is the president in?"

"Yes."

"I'd like to see him."

"You can't see him until he's at liberty."

"When will that be?"

"In about four years."

**P**RESIDENT MERLIN H. AYLESWORTH of NBC was escorting a group of distinguished visitors through the New York studios . . . Unheralded, they came to the room where the announcers relax between assignments . . . As Mr. Aylesworth opened the door, cries of "Come seven! Come eleven! Baby needs new shoes!" and similar exhortations greeted the surprised ears of the callers . . . The half-dozen mike-masters assembled about an improvised dice table were thrown into confusion . . . But not NBC's Head Man . . . "The gentlemen," he explained to his entourage, "are rehearsing sound effects for a southern plantation broadcast." . . .

And Mr. Aylesworth's companions believed him!

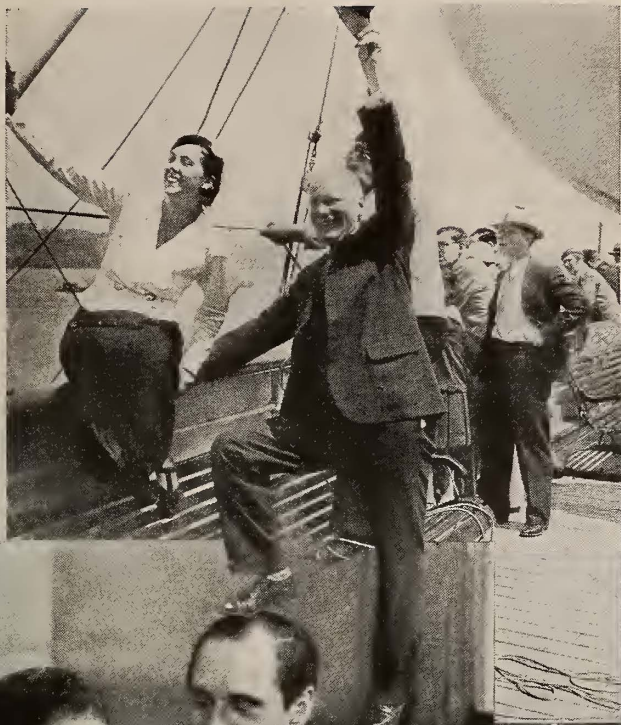
**G**RACIE ALLEN didn't always make the dumb cracks. . . Years ago, when she and George Burns opened in vaudeville, George was supposed to be the comedy end of the team. . . But audiences snickered at Gracie and turned thumbs down on George's humor. . . So Burns, recognizing a law of human nature, rewrote the script to give Gracie all the funny answers, and they have lived happily ever afterwards.

**I**T was a famous stage star (turned down after an audition) who first said there are a lot of people on the ether who should be under it.



**TOM HOWARD**—who used to be the head man of the Best Foods Musical Grocery Store program—has his own idea of the dialogue that takes place in banks today.





H. V. KALTENBORN . . . one of the better news commentators, sailing for Europe on the Gripsholm with his 21-year-old daughter, Anais. (And did you know he once tutored Vincent Astor?)

KATE SMITH frolics at the Neponsit, Long Island, home of her manager, Ted Collins. Ted's huge police dog wants to get rough, but it looks like he has over-matched himself.



CHARLES CARLILE'S mother came all the way from Central Falls, Rhode Island, to hear him broadcast—and he decorated her with carnations. Charles is the shortest tenor on the Columbia chain, in case you're interested—and why should you be?



IF YOU SAW a man having his hair cut with his hat on you could be sure that the only person goofy enough to think it up would be Gracie Allen—and the only man patient enough to try it would be George Burns.

"YOU look tired and sleepy, Kate," said Ted Collins, her manager, to Kate Smith when she appeared at rehearsal one morning. "It's the new baby in the apartment next door," explained Kate. "He broadcasts all night long."

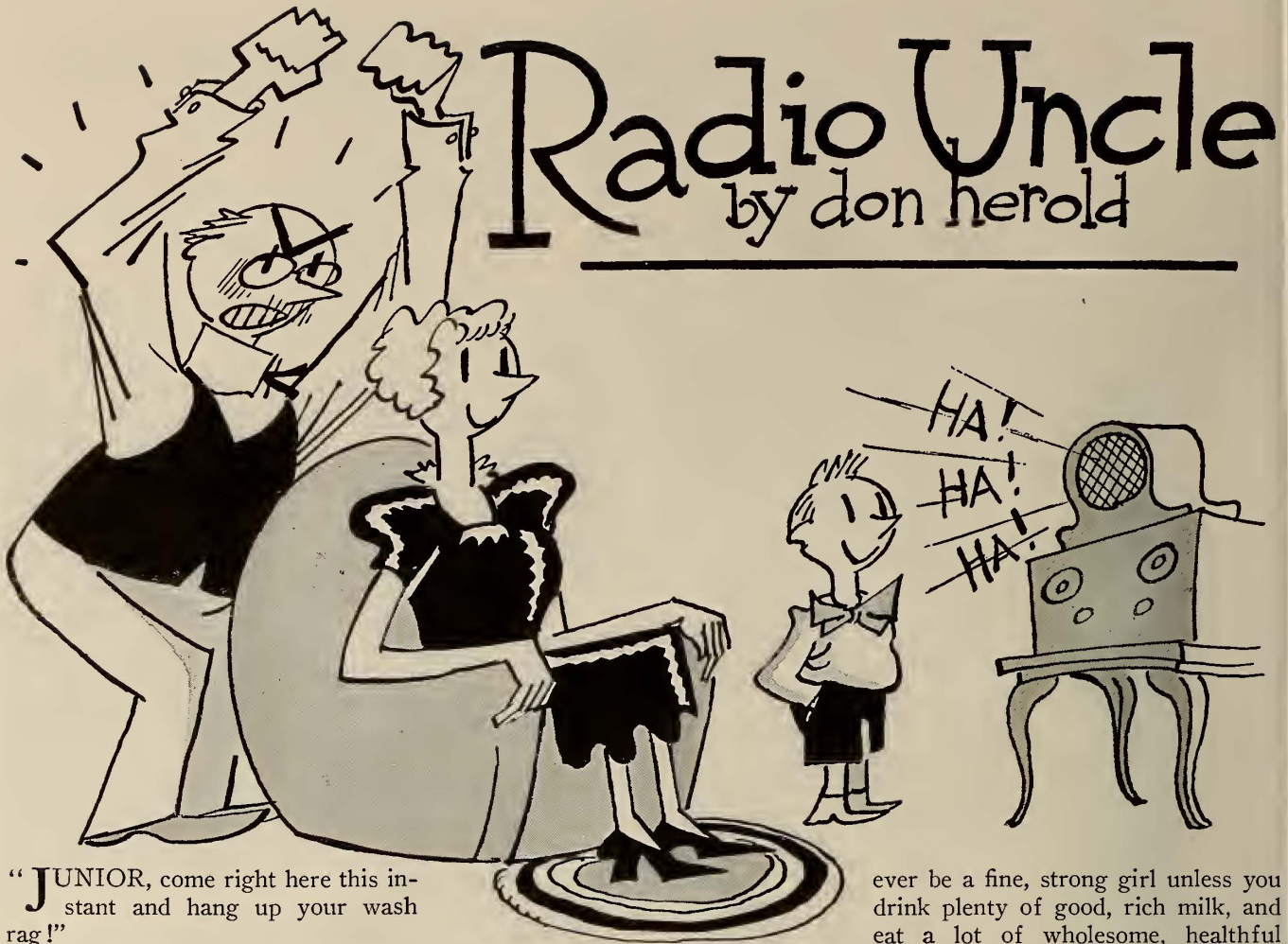
BEN BERNIE reports everything on exhibition at the Chicago World Fair but a paid school teacher . . . A "sportrait" is what Ted Husing calls a word picture of an

athletic event . . . The hardest thing to get on a radio is \$10 in a pawn shop . . . Radio's youngest performer is two-year-old Ronald Liss, heard on NBC's Children Hour . . . John P. Medbury, one of the busiest radio gag writers, thrives on four hours' sleep a night . . . Ramona, on the Paul Whiteman shows is said to be the tallest woman in the studios.

PANNING old gags heard on the air is the most popular pastime of

radio commentators these days . . . But when they refer to an ancient joke as a "Joe Miller" they don't mean an individual but an institution . . . There was a Joe Miller, an English actor born in 1684, but he was never known to have perpetrated so much as a pun . . . However, shortly after his death a book called "Joe Miller's Joke Book" was published in London. . . Thus was created a legendary character, useful in implying the antiquity of a jest.





"JUNIOR, come right here this instant and hang up your wash rag!"

Mrs. Tottle was surveying the scene of Junior's recent bath, and uttering up a loud prayer into the four winds, rather than addressing Junior specifically, for Junior was now probably three blocks away at the Gooley's getting dirty again.

Timothy Tottle, Sr., was in the bedroom next to the bath, yanking at an unwilling necktie.

Mrs. Tottle continued, "That boy never hangs up his wash rag. He doesn't know what it is to hang up a wash rag. It's just as apt to be on the floor as anywhere." This to Mr. Tottle in the next room.

"Well, you ought to be glad he will even go through the motions of using a wash rag. My parents used to have to use a shotgun to get me to take a bath. Shotgun baths are what I took."

"I'm half in the notion of writing to Uncle Tom, at WQZ, about Junior's habit of throwing the wash rag in any old direction after his baths. Junior listens to Uncle Tom every evening, and fairly worships him. I believe he would pay some attention to Uncle Tom."

"That lizard!"

"Who? Junior?"

"No. Uncle Tom. That male gig-

gler! That low-life, double-dealing, oily, self-delighted broadcasting moralizer. Entertains the so-called kiddies, uncles them unctuously, and then socks them with moral precepts. It's funny that children can't have entertainment in this world without having to pay for it by listening to lessons. Uncle Tom! I'll bet that guy robs birds' nests."

"Why, I think he's a fine influence."

**I**N CASE you are still reading, Uncle Tom was perhaps the most popular of those self-elected radio uncles in one seacoast section of the country. He opened his half hour program with a laugh, played the piano, laughed, told bedtime stories, laughed in anticipation of the ending and laughed at the ending, sang inane nursery songs, oozed personality and lovability, and interspersed his entertainment with intimate lectures to individual children about whose faults and misdemeanors desperate parents had written him. Thus:

"Esther VanDyke, of Glenvale, Pennsylvania, you don't drink your milk or eat your vegetables. My, my, Esther, Uncle Tom is sorry to hear that. Don't you know that you can't

ever be a fine, strong girl unless you drink plenty of good, rich milk, and eat a lot of wholesome, healthful vegetables. You won't get the vitamins that you need, Esther. Now, I hope you'll do better from now on, Esther.

"Now, let's see, ha, ha, ha, ha, ha, ha. Oh yes, Patricia Brinkerhoff, of New York City. You must quit biting your fingernails, Patricia, or I really don't know what will happen.

"Now Uncle Tom, ha, ha, ha, ha, ha, will tell you all the story about the little bear who found a bicycle in the woods, but who didn't have any bicycle pump with which to blow up the tires. Ha, ha, ha, ha, ha, ha!"

And so on.

Junior Tottle enjoyed Uncle Tom, or pretended to. It may have been because he liked to hear other "kiddies" getting roasted, or it may have been because he liked to see and hear his father get hot and boil over every time Uncle Tom's voice or giggle emerged from the loud speaker.

**Y**OU may remember that Mr. Tottle was dressing, and now, having finally mastered his neckwear, he was transferring his knickknacks from one suit to another.

"I'd rather have Junior go clear through this life a non-wash-rag-hanger-upper than to have you stoop



so low as to connive with that Uncle Tom. No sir, I was raised without the aid of radio uncles or cousins or aunts, and I may be a washout, but we'll get Junior up to the age of discretion without the use of any ether uncles. Of course, Santa Claus is different. I think it's all right to get what virtue you can out of kids by holding Santa Claus over them a few months before Christmas. I'm not above a little skulduggery in this matter of raising children, but I'll be darned if I'll let you write to Uncle Tom. I don't like that guy."

Mr. Tottle took a last vicious swash at his hair with the brush, turned and faced his wife belligerently.

"Here we have the miracle of radio. The marvelous human mind discovers a way to transmit sound through the ether and to capture it again a thousand miles away, millions of dollars are invested in broadcasting stations, the public invests its own millions of dollars in receiving sets . . . it's the greatest single discovery in the history of the human race . . . and what does it get us? Uncle Tom! That laughing hyena!"

Mrs. Tottle had often been the one-woman audience to these one-man chautauquas, and she wasn't really listening, as Mr. Tottle half suspected she wasn't. Nor did he care, for all he wanted was a topic and the vibration of his own voice. Mr. Tottle

had something of the makings of a radio artist, himself.

"Uncle Tom—a fine desecration of God-given ether, if you ask me!" concluded Mr. Tottle.

"**N**OW, let's see. Ha, ha, ha, ha, ha, ha! Uncle Tom certainly does get a lot of mail these days. Now, let's see. Oh, yes. Stanley Brown, Washington, D. C. I hear you don't answer when your mamma calls, Stanley. Do you think that is nice? How much nicer it would be if you came running into the house or answered, 'Yes, Mother!' I hope to hear you are doing better about this from now on, Stanley.

"Well, ha, ha, I guess Uncle Tom's time is about up. It certainly has been a jolly party today, and we'll all be back for another one tomorrow evening at the same time. Ha, ha, ha, ha, ha! Well, every good thing must come to an end. Good night, kiddies."

In the studio of WQZ, Uncle Tom mopped his brow, reached for a cigarette, and said to himself, "Jeez, I'm glad that's over!"

As he passed the switchboard girl in the hall on his way out, he said, "Good night, beautiful."

As he left the elevator, he said to the elevator girl, "Good night, sweetheart."

As he passed the newsstand girl in the corridor of the building, he said, "Good night, dearest."

"Fresh egg!"

Fifteen minutes later, Uncle Tom entered the Wharf Pool Room on Water Street.

"Hi, Charlie," he said to the man with a hat on, behind the cigar counter.

"Howdy, Uncle."

"Are the boys in the back room?"

"Yeh, Nails and Splinter and Sneerface are there. Waitin' for you."

"Let's shake for a plug of Crowbar."

They shook. The house lost and Uncle Tom got his chewing tobacco for nothing.

He then walked through the length of the poolroom, speaking to a few friends who paused with cues balanced as he passed.

"Hello, Uncle Tom. Say, that's a fine bunch of bologna you hand those kids. Someday the Society for the Suppression of Kidding the Kiddies will get you!"

"At's all' right, I get the jack, don't I?"

"Sure, go ahead—it's a great racket."

Uncle Tom knocked four times on a door in the rear. It was unlocked and an unshaved face peeked through. A thick voice said, "Come in, Uncle."

"Howdy, boys."

"Hello, Uncle. Have a drink." A tall black bottle was pushed across a pine table. Uncle Tom poured himself a big slug.

"Not bad."

"Don't burn up that radio throat of yours, Uncle. If you start gettin' husky, some of the parents may get on that you ain't as sweet as you let on to be."

"Never mind. I'll take care of the sound box. Well, let's get down to business. I got a date to feed a dame chop suey after a while. Here's the list for next two weeks."

Uncle Tom took a piece of paper from his inside coat pocket and handed it to Nails. Upon this paper was the following typewritten list:

1. Freddie Johnson
2. Sophie Mayer
3. Spuddie Miller
4. Timmie Tottle
5. Bobbie Biggers
6. Lucile Christie
7. Leo Burnett
8. Maggie Fishback
9. Rosie Robinson
10. Ada Tate

(Continued on page 46)





# REVIEWING THE CURRENT PROGRAMS

By DYAL TURNER

## BING CROSBY

See front cover

**Cast**—Bing (and that's plenty)

**Comment**—When this was written I had just heard that Mr. Crosby was going back on the air with a sponsored show . . . sometime in September. I don't know when and, naturally, I haven't heard one of the programs. Nevertheless it is quite easy to write a review of his new show. Regardless of who sponsors Bing or what sort of spot he is given, he will still be just about the biggest single musical attraction on the air. And you don't have to take my word for it. Ever since Bing was one of Paul Whiteman's Rhythm Boys his radio popularity has increased every year.

During the past summer he has not been on the air at all, yet the Columbia stations have continued to receive more fan mail addressed to Mr. Crosby than to the majority of headliners who have been working steadily.

**The Plug**—No matter how long and sappy it may be, the Crosby fans will take it, and like it.

**Opinion**—That's my story, and I'll stick to it.

## THE KRAFT PROGRAM

See front cover

(NBC-WEAF, Thursday at 10:00-11:00 PM-DST)



HOWARD MARSH

. . . ladies who like Herbert will like Howard

**Cast**—Paul Whiteman's Orchestra, Al Jolson, Deems Taylor, Ramona, Peggy Healy, The Rhythm Boys, Roy Bargy, Jack Fulton.

**Comment**—This one-hour program, put on by the Kraft Phenix Cheese Corporation to exploit their new "Miracle Whip" salad dressing, is one of the most elaborate gestures that has been made by the big advertisers. Despite the length of the show, the first programs had all the earmarks of successful entertainment. The Whiteman organization is, of course, fool-proof. Whether it's classical stuff or jazz—Paul's crowd handle the assignment equally well.

Yes sir, it makes no difference to those lads. High or low, sweet or hot—they've got what it takes. And Paul himself in his routines with Al Jolson, has proved that he is no mean straight man.

Mr. Jolson's talents are not so well suited to radio as they are to the stage and movies, but undoubtedly he'll appeal to the folks who do not object to Al's heavy hand on the tremolo stop.

Ramona, Peggy Healy, Roy Bargy, and The Rhythm Boys—are all well known to radio fans. (And by the time you read this, Miss Healy should also be signed up for a Broadway show. Cute looking gal, and swell personality.) Ra-

mona, who got her radio start with Don Bestor's Orchestra, has been one of Paul Whiteman's stellar pupils for some time. Her unique singing and piano playing are always worth your time.

Deems Taylor, noted music critic who handled the Metropolitan Opera broadcasts so capably, introduces the singers and announces the Whiteman selections with intelligent build-ups that are a pleasant contrast to the far-fetched metaphor-



TAYLOR HOLMES

. . . he is Ed Wynn's but not Don Herold's radio uncle

simile technique you usually hear from the regular announcers.

Also, Mr. Taylor offers brief comments during the playing of the classical selections to explain the import of certain passages. And he sometimes describes the scenes of the musical plays or operas from which they are taken. Mr. Taylor's remarks are always in good taste and never give the impression that the speaker is being condescending. And in addition to all that, Mr. Taylor should be heard for his mock serious observations and for his utter lack of unctuousness.

**The Plug**—At the start of these programs, listeners were given a "twice-your-money-back" guarantee if they bought "Miracle Whip" and did not think it was the best salad dressing they had ever used. (To cash in, you had to take the wrapper off the jar and send it back to the



JANE FROMAN

. . . with television she could break up homes





**VERA VAN**  
... Marion (Ohio) said "O-o-h!"

company with a detailed explanation of your reasons—which made the offer a pretty safe one for the company.) "Socially prominent" women were also brought in to "say a few words" about the product. These "yeses," together with the wordy plugs by the announcer, become pretty irksome after you've heard them for an hour. (But, after all, you couldn't expect the Kraft boys to spend all that money and not say a mouthful.)

**Opinion**—Excellent, well handled musical entertainment—with a little too much dressing.

• • •

**THE FRIGIDAIRE PROGRAM**

(CBS-WABC, Wednesday and Friday at 10:30 PM-DST)

**Cast**—Jane Froman (Friday), Howard Marsh (Wednesday), The Snow Queens, Jacques Renard's Orchestra

**Comment**—Substantial radio fare, with lovely Jane Froman as the pièce de résistance. (If they ever put this gal on a big television network, there will be many a good home broken up. She's certainly an eyeful.) Miss Froman has already acquired an air following that assures a flock of listeners, and Mr. Marsh is a pleasant and capable exponent of the light opera school. He will be particularly acceptable to the ladies who like the Victor Herbert, Rudolph Friml and Jerome Kern type of musical sentiment. The Snow Queens (who are referred to for no good reason as Economy,

Beauty, Convenience, and Quality) don't do much but hum. Jacques Renard puts his orchestra through paces you'll like.

**The Plug**—You are probably weary of hearing us say, "The commercial announcement is too long." We are certainly sick of writing it, but what the hell can you do about it when they all are.

**Opinion**—First-class entertainment with a bit too much blurb.

• • •

**"ED WYNN'S UNCLE"**

(NBC-WEAF, Tuesday at 9:30 PM-DST)

**Cast**—Taylor Holmes, Graham McNamee, Wamp Carlson, Larry Butler, Don Voorhees' Orchestra, The Fire Chief Quartet

**Comment**—I notice that my old friend Don Herold has a story in this issue about uncles . . . the kind who sing chanteys to the kiddies and tell them to eat their spinach and whispy-crispies. Taylor Holmes, who is substituting for Ed Wynn on the Texaco program is *not* one of these uncles. He does play an uncle, however—Ed's uncle—thereby keeping the Wynn name green in the minds of his thousands of ardent fans (as though they'd forget him!).

If you are a regular Wynn fan (as most listeners are) you will remember that Ed kept saying, "All right, Graham. You can have your Texaco and your automobiles. I'll stick to my horse. But my uncle has a car . . ." after which there would

be sundry cracks about his uncle. This gave some smart boy over at the Hanff-Metzger advertising agency the hunch to ring in the uncle while Ed was vacationing. Mr. Holmes is it. His character is that of an old-fashioned codger who wears trick clothes and stutters. Employing this stammering technique for added laughs, he follows the humor tradition of the program by doing a gag routine with Graham McNamee—utilizing a line of wise-cracks that are neither newer nor older than the Wynn collection.

Also appearing in these programs is Olaf (Wamp Carlson), the hired man who takes care of Chief Wynn's horse. Olaf manages to get his share of giggles with his dumb-Swede technique. Larry Butler, the Fire House mascot, is there to please the kiddies—which may be smart.

**The Plug**—Same as usual, with Mr. Holmes interrupting the commercial announcement just as Mr. Wynn used to do. Many sponsors would swell up and burst at the idea of such irrelevancy during the impressive (they think) moments dedicated to the sacred "product." This very lack of importance has made it possible for Texaco to put in overtime on their plugs without causing a pain in the neck to the listener.

**Opinion**—Competent enough as a substitute for Mr. Wynn, it isn't to be expected that Ed's uncle will be able to hold (Continued on page 45)



**"LUM AND ABNER"**

. . . they're good at hick dia—never mind



# POPULAR TUNES

## *An Analysis and Opinion*

By **RUDY VALLEE**

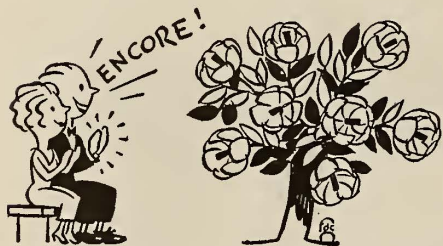
### "WHEN THE SWEET MAGNOLIAS BLOOM AGAIN"

By Joe Young and Dave Dreyer. Published by Irving Berlin, Inc.

With our return to the Pennsylvania Roof, some of the publishers tried to find suitable opening and closing songs for our programs. While listening to the catalogue of Irving Berlin, Inc., I heard a number that seemed to have a soothing quality of melody and I finally decided on "When The Sweet Magnolias Bloom Again" as the signature song for our Monday and Saturday dance broadcasts.

The song has received a pleasing acceptance. The Victor people, for whom we made a Bluebird record of it, characterize the waltz as one of the best mixtures of the style of Wayne King and Paul Whiteman to which they have listened in a long time. The quality on the record itself was due in no small measure to the arrangement by Elliott Jacoby, and to the fact that we took it at the slow Wayne King tempo.

"When The Sweet Magnolias Bloom Again" is extremely simple and may become quite popular.



### "I HAVE TO PASS YOUR HOUSE TO GET TO MY HOUSE"

By Lew Brown. Published by De Sylva, Brown & Henderson, Inc.

About two years ago, when I was in George White's "Scandals" I paid tribute in this department to Lew Brown and Ray Henderson, who wrote the "Scandals" music. They were then and still are two of Broadway's cleverest collaborators not only on blackouts for musical comedy but especially on songs. As you may

know, the team originally had three members—Brown, Henderson, and Buddy De Sylva. Then De Sylva left because he wanted to live on the Coast and write exclusively for pictures. And now it's rumored that Brown and Henderson have decided to go separate ways. I hope the rumor is unfounded, because I believe that together the boys are almost unbeatable and, even though each is exceedingly gifted, I should dislike awfully to see them split.

If "I Have To Pass Your House To Get To My House" is a sample



of Lew Brown's work in both the melody and lyric fields, I would hesitate to say just what his capabilities as a songwriter may be. Lew wrote songs long before he met Henderson and De Sylva and perhaps I'm wrong in thinking that he is a better lyricist than melodist. By that I don't wish to imply that this song is not a good job—only that it is a most unusual piece of work.

In the first place, it is of unusual length, having 60 measures. This, in the minds of most publishers, puts two strikes against it right at the start. However, emboldened by the success of "Night and Day" (which was much more than the usual length of 32 measures), Brown probably conceived the idea of writing a long type of fox trot, and then went one step further in being unorthodox. He made his song almost completely in minor, giving it every quality of a Jewish synagogue composition.

What's more, the story in the lyrics is sad, which is typical of Brown. The words were probably written

quickly, yet upon analysis there is little in them that could be improved. Brown's lyrics are like that.

### "ISN'T THIS A NIGHT FOR LOVE?"

By Val Burton and Will Jason. Published by Sam Fox Publishing Co.

Every now and then the West Coast produces an orchestral hero. First it was Art Hickman, then Paul Whiteman, Paul Ash, Abe Lyman, Earl Burtnett, Gus Arnheim . . .



and now, Phil Harris. Harris was originally with the Harris-Lofner Orchestra of San Francisco. Orchestras run by two men rarely do succeed, and Harris eventually broke away from the partnership, going to the Cocoanut Grove with his own combination. Although his former partner is doing well on his own, Harris has recently come into nationwide prominence through his radio work and the RKO movie, "Melody Cruise." Harris has now left the Cocoanut Grove and is playing in Chicago, where he intends to summer—with the possibility of coming on to New York this fall.

Of the several songs which Harris sings in "Melody Cruise," "Isn't This A Night For Love" is unquestionably the most tuneful. It is written by the two boys who wrote "Penthouse Serenade" and it proves that they are complete masters of the art of writing popular songs.

### "HOLD ME"

By Little Jack Little, Dave Oppenheim, and Ira Schuster. Published by Robbins Music Corporation

Well, I must admit I've made another mistake. Why was I unable to sense the popular appeal of "Hold Me"? Was it because it was badly played on the piano the first time I heard it, or what? I honestly felt that "Hold Me" was one of the worst tunes I had heard in a long time. It's true that a song should never be demonstrated on a piano unless the pianist has an unusual touch and style of presentation, but I can't claim that as a complete alibi for my opinion.

I have frequently been able to sense the appeal of songs we've

(Continued on page 46)



# SLIPPING and GRIPPING

↑ **THINKING MADE EASY**—Arthur Brisbane, soothing-in-chief for Mr. Hearst's "People Who Think," will probably be off the Gulf Gasoline program by the time you hold this issue of FAN-FARE in your little hot hands. But, if he wishes, he's sure to be back on the air soon because he has been an increasingly popular radio attraction—and rightly so.

His recent talks have been much like his "Today" column in the Hearst newspapers—with the same sweeping generalities, the same careful sidestepping to avoid giving serious offense, and the same *non sequiturs*. But, in addition to being able to turn out as nice a platitude as anyone writing today, Mr. Brisbane is undeniably an interesting radio speaker. He has a faculty for eliminating dead wood in his material (which many microphony thinkers might well copy), and he has the oracular knack of making a comment of little consequence seem like a profound pronouncement from On High. It is odd that no radio advertiser signed Mr. Brisbane before. Yars and yars ago the Brisbrain hit upon the writing formula that has proved to be the great common denominator for the mental efforts of twenty million Americans. This audience is by far the greatest held regularly by a single living person in the world today. (A statement for "People Who Think".) And it has long been apparent that Mr. Brisbane could take a goodly proportion of his newspaper audience to the radio whenever he wished. No sponsor, however, gave him a long term contract until radio went crazy over commentators, analysts, and problem solvers. Then the bandwagon was stopped long enough for Mr. Brisbane to be helped reverently aboard.

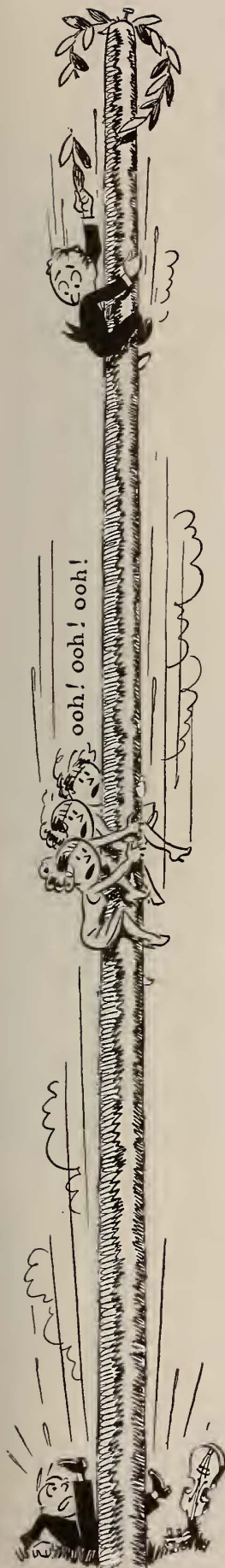
We like Mr. Brisbane's radio talks best when he essays humor. He has a mildly epigrammatic touch. Recently he remarked that the radio, airplane, telephone, and telegraph have

made it possible for all nations to have the same difficulties at the same time. This clarified the significance of Progress for us to such an extent that we called off our plan to push a Grape Nut with our ear all the way out to the big medicine show we're told they're putting on in Chicago.

• • •  
↑ **THE GOOD GULF HUMORISTS**—The Gulf Gasoline people have also done a big service for radio listeners in hiring three humorists—Will Rogers, Irvin S. Cobb, and Walter F. Kelly—who afford a distinct relief from the gag comedians. Mr. Rogers will be back on the air soon and should be heard by all means, if you don't already know it.

A critic has said that it is no less than effrontery for Will to take so much for his work and then refuse to prepare anything in advance for his broadcasts. Will has also been criticised for occasional "bad taste." We don't believe these criticisms are sound. In the first place, Will could not write his stuff and then delete the sharpest barbs without sacrificing most of the spontaneity and stingo which are so appealing in his talks. (And don't you suppose that he puts in a good many hours of mental preparation for each talk?) To be sure, we could do with less of the Rogers stammering and repetition. But Will is by all odds the most brightly original entertainer who goes on the air and both sponsor and listener can count on at least half a dozen hearty laughs in each of Will's broadcasts. What other comic can be counted on to offer so much in every program?

We wish we could be so enthusiastic about the radio future of Mr. Cobb and Mr. Kelly. We enjoy them both, but we wonder if enough other people do to make up a sizeable audience. Messrs. Cobb and Kelly are among the few really finished raconteurs left on this planet, but the very subtlety of their wit may





make them seem only tolerably amusing to the listeners who have come to expect wisecracks with a wallop. Also, some of the material used by Mr. Cobb and Mr. Kelly is pretty familiar, and it is dangerous for them to try to get by with it, even on old sentimentalists like us. It may be, however, that there are sufficient numbers of people who can't hear Mr. Cobb without thinking of *Judge Priest*, or Mr. Kelly without recalling *The Virginia Judge*, to make up a radio audience that will continue to tempt advertisers.

And, by the way, the advertising on the Gulf programs is fairly unobjectionable, the Brisbane-Rogers-Kelly show being the better of the two. The plugs on the Cobb program are often far fetched, but they're not so bad as they would be without the pleasing personality of Allan Joselyn, who plays the gas station attendant.

• • •

↑ **MEMO TO SPONSORS**—Mildred Bailey and Gertrude Niesen are two good ones you've overlooked. Miss Bailey is an unusually good bet. Miss Niesen gets plenty of punch in her work (but would be better if she could eliminate some of the nasal quality in her delivery).

Blubber Bergman, who went off the air when the Best Foods' Musical Grocery Store closed, should be brought back by some sponsor soon. He is one of the extremely rare natural radio comedians who can be funny without straight gag stuff. His material should be written for him by original humorists like Norman Anthony (editor of *Ballyhoo*) and Bill Scott (editor of *Pastime*), who did some of the better sketches for The Musical Grocery Store.

• • •

↑ **"I APOLOGIZE"**—That, you'll remember, was the name of one of the songs that helped start Kate Smith on her way to fame and a husky bank account. The whole staff of FAN-FARE has been singing it ever since Kate told us about a mistake we made two issues ago. We said her program was *gripping* and then pointed an arrow under her picture *down* instead of *up*. Sorry, Kate, it was just one of those careless arrows—we mean errors. And lots of success with your new program.

• • •

↑ **NO FAULT TO FIND**—The Tydol Jubilee program is still going strong. It has some fairly fool-proof elements—Dolph Martin's good music, the pleasing harmonizing of the Travelers Quartet, the likable Negro character, *Mortimer* (played by John Battle, who also writes the show), and advertising that could be much worse.



**MILDRED BAILEY**  
She should have a sponsor



**EDWIN C. HILL**  
He'll never bore you



**JEAN SARGENT**  
One of the better torchers



**BLUBBER BERGMAN**  
He should have a great radio future

↓ **THE WHIFFLEDINGLE AWARDS**—We announce the award of the Woofus W. Whiffledingle Memorial Moustache Cup for the most unbelievable, insincere, and generally obnoxious advertising during 1933 on any large radio program (that is, a program on which the sponsors should know better). The winner is Woodberry's Soap, whose program is now off the air. We feel absolutely safe in making this award for 1933 four months before the end of the year.

Runner-up for the award was the Non-Spi "how-to-get-your-man" program. The selling argument was that a girl would be popular if she used Non-Spi and smelled pretty, and the idea was put over about as bluntly as that.

• • •

↑ **BETTER THAN AVERAGE**—*The Happy Bakers* . . . good musical entertainment, but heavy advertising with claims that strain our credulity.

*Little Jack Little* . . . this one man show is as good as ever.

*K-7 Secret Service Stories* . . . supposedly true tales of big league spying well written (by Burke Boyce, head of the NBC continuity department), smartly directed, and frequently exciting. As often as not the villain doesn't get his, which appeals to us.

*Lowell Thomas* . . . not very exciting nor particularly interesting compared to Ed Hill, but still pleasant enough. Lowell's sponsor, the Sun Oil Company, goes light on the plugs, which makes the program seem better.

*Manhattan Merry-Go-Round* . . . Jean Sargent, one of the better torchers, should appeal to pyrophiles. David Percy and the Men About Town do the usual singer-quartet stuff agreeably, and Gene Rodemich's band is one of radio's best.

*The Wildroot Institute* . . . Good singing by Johnny Seagle and Lee Lawnhurst, and facile piano work by the latter. The dramatized part of the plug is, however, dreadful.

*The Capitol Family* . . . Major Bowes and his talented group are still offering fine entertainment every Sunday. The program has changed little through the years—which proves you don't have to hitch your radio budget to a fad to put on a good show. There has, of course, always been enough variety in the program itself to keep it from seeming like the same thing week after week.

*The Yeast Foamers* . . . Light, amusing music and singing, and advertising that is sincere and easy to take because it contains traces of understatement. Jan Garber's soft music is the best bet on the program, but the warbling of Virginia Hamilton, Rudy Rudi-



**GERTRUDE NIESEN**



**— vibrant as a bell — blue as deep water**

... and that describes the voice of the lady we find here making up in her dressing room at Loew's State Theatre in New York, as she prepares to go out and stop the show. (Which she did at every performance.) Then, in the top three pictures on the right, we see her on the stage singing "Stormy Weather"—while in the bottom shot she goes

to town as she gives her famous imitation of Lyda Roberti, and sings, "But de moosic hass got to be . . . Oh-ho-ho . . . Su-veet an' hu-u-aht!" Miss Niesen gets by so well in public that she doesn't have to worry about radio work . . . which probably makes CBS just that much more anxious to have her hanging around their microphones.



sill, and Lee Bennett is nothing to be sniffy about.

*Borrah Minevitch and His Harmonica Rascals* . . . Amazing stunt music plus Borrah's likeable personality. For all but harmonica haters.

*Eno Crime Clues* . . . O. K. for those who can still get excited about radio murder mysteries. Usually these *Spencer Dean* stories are ingeniously written, directed with restraint, and well acted (Edward Reese who plays *Dean* and Jack McBryde who plays *Dan Cassidy* are especially good). If you should pick a night when the story bogs down into the pure, undisguised hokum-and-ham, try again and the chances are you'll be glad you did. Eno (in common with all laxative advertisers on the air) has not found a formula, however, for presenting the product without offense.

*California Melodies* . . . fine variety program put on by California radio stars and broadcast nationally from the Don Lee station in Los Angeles. The performers include Raymond Paige and his excellent orchestra, Sam Coslow, Hazel Waters, Nora Schiller, Ray Hendricks, and Eleanor Barnes. The latter is a newspaper reporter who entices movie stars into the studio and "interviews" them. To a cynic or sceptic these interviews are ridiculous, but probably the confirmed movie fans enjoy hearing the stars spiel off a philosophy of life which has been cooked up for them by a press agent. The night Jean Harlow was interviewed she demonstrated that she has a radio singing voice good enough to rate an air job any time she wants to quit making pictures. She also denied a statement she said Walter Winchell had made about her (which probably made a lot of people regret not having a chance to do the same thing—over a nationwide hookup.)

*John Henry, Black River Giant* . . . A grand show for those who like Negro folk lore.

*Triple Bar X Days And Nights* . . . We should think everybody would like this one, particularly when the story is topnotch. Carson Robison and his buckaroos are always first class.

*Burton Holmes* . . . A pleasant and moderately interesting radio speaker who is now off the air. He should be a good bet for a sponsored series of travel talks.

*Malcolm La Prade, "The Man From Cook's"* . . . Far and away the best travel speaker who has ever been on the air. Mr. McLeod can really make you want to go places. He writes all his own stuff and it's a beautiful job. He'll be back soon. Be sure to tune in.

*Silver Dust* . . . Jack Denny and his orchestra, Scrappy Lambert, Jeannie Lang, and lots of fairly reasonable advertising.



GYPSY NINA

Better than some who've found sponsors



BORRAH MINEVITCH

For all but harmonica haters



JULIA SANDERSON

May she and Frank Crumit never lack a contract



PHIL COOK

What more do advertisers want?

Denny and Lambert are O. K. We've said before that Jeannie should get some new tricks, but she hasn't done anything about it. If she can only sing "cute" she won't be sponsored much longer.

*Kathryn Newman* . . . Good soprano with lots of the old coloratura. She should find a sponsor just as soon as the vogue for coon-shouters passes.

*The Road Reporter* . . . Shell Gasoline's tolerably interesting program with bearable advertising and fairly well done dramatic sketches. The dullest part is the preliminary travel stuff by *The Road Reporter* (Paul Douglas) and his stooge.

*Light Opera Gems (Channon Collinge, Conductor)* . . . Don't miss a single one of these programs, especially if they're putting on Gilbert and Sullivan operas. There hasn't been a bad spot on any of these shows we've heard. Grand cast throughout. The regulars are Theo Karle, Barbara Maurel, Rhoda Arnold, and Crane Calder.

*Horlick's Adventures In Health* . . . Dr. Herman Bundesen is doing a great service by helping educate the average person to think straight in matters of health. The dramatized cases put on by Dr. Bundesen will seem pretty obvious and overdone to the intelligent listener, but everyone else (and that's 90% of the radio audience) will learn a lot from them. And, in justice to Dr. Bundesen, we don't know how such ailments as sinus, colds, and backache could be turned into interesting radio material unless the outward sufferings were laid on thick. (Who, by the way, is going to bring Dr. Howard W. Haggard back on the air? His recent talks for Sharpe and Dohme, the makers of ST37, were among the most interesting we've heard anywhere—and must have rendered a profitable service to his sponsors, to the medical profession, and to listeners in every walk of life.)

*Miss Lilla* . . . Southern dialect sketch with mildly amusing touches of authentic native humor. Emmet Gowen is the author. He also plays *Tead Griffith*. Ann Elstner is *Miss Lilla* and other regulars are Jack Roseleigh and John Battle.

*America's Grub Street Speaks* . . . Interviews with writers who have something to say and who are usually refreshingly frank in saying it. There's a letting-down-the-back-hair spirit about these programs which we like, and Thomas L. Stix (head of the Book League of America,) should be applauded not only for picking interesting people to interview, but also for keeping the programs free from the noisome overtones of canned publicity.

*Sunday At Seth Parker's* . . . A fine program right up to the last broadcast, although perhaps it was slipping a little at the end—just as every program which is on the air so long is bound (*Continued on page 50*)



# SHORT WAVES I HAVE KNOWN

## *A Department of Radio Information*

Conducted by **ZEH BOUCK**, The Circuit Judge

**T**HE radio enthusiast who employs his experience on the broadcast bands as a criterion in judging short wave results, is in for a rather disheartening jolt when he first dials around for an illusive and distant short wave signal. This is not the fault of the receiver—as the fan is likely to believe—nor of the short waves themselves. The unjustified basis of comparison is the real cause of his dissatisfaction and disappointment. It is practically impossible, on the short waves, to duplicate certain effects which have contributed greatly to our enjoyment of the broadcast bands. On the other hand, things can be done with the short waves that are utterly beyond possibility on the waves with which we have long been familiar. An idea of short wave fare, and how it is dished up, is essential before one passes judgment on the merits of a short wave or all wave receiver and before one can derive maximum pleasure from its operation.

Short waves, by the way, are waves below the conventional broadcast band (the lower end of which is about 200 meters) and above 10 meters, where the ultra short wave region begins. Considered in an approximate order of shortness, these waves provide the following services of interest to the broadcast fan: Police broadcast (200 to 175 meters), aircraft telephone stations (90 meters), amateur stations (75 meters), short wave broadcasting (50 to 20 meters), and commercial trans-oceanic telephony (30 to 15 meters). It is the *entertainment value* of these broadcasts in which the fan is interested and which determines his degree of satisfaction. So let's rate your favorite long wave program at 100% and then see how entertainment on the different short-wave services compares with it:

**1** *Police broadcasts to patrol and squad cars* are relatively high in entertainment value. Police announcers have voices that would shrivel a

crooner, and the real life dramas condensed into prosaic announcements provide cooling etheric breezes after the hot air of commercial plugs on the broadcast band. Besides, we are not so many generations removed from Nero's amphitheater, and this second hand blood and gore, in the safety of our easy chairs, is piquant and delightful. Husbands derive vicarious satisfaction from the announcement that a man is beating his wife on the fourth floor of 286 South La Salle Street. It is quaintly amusing to learn that the proprietor of a filling station at 23 Broome Avenue was murdered and robbed just two minutes ago, or that somebody else's automobile was stolen by a youth in a gray suit and blue cap. Unfortunately, the entertainment value has been curtailed in some localities by substituting code numbers for a detailed description of the crime. Congress should do something about it. However, there are still plenty of cities where they call a bashed-in head a bashed-in head.

**Entertainment value: 25% to 100%—depending on whether, as a child, you pinned butterflies to a board and committed divers mayhem on flies and other insects.**

**2** *THE element of real life drama* also contributes a bit to the pleasurable possibilities of *airplane broadcasts*. Something romantic still clings to the idea of flight. But that is all. These stations flash on and off sporadically, and the announcements of weather and position are dry and uninteresting.

**Entertainment value: 5%.**

**3** *Amateur radio telephone conversations* are highly intelligent and edifying—to the amateur. A sample runs as follows: "CQ CQ CQ CQ CQ calling CQ CQ CQ—Hello, old man—How are you getting me, old man?—You're coming in about R-5, old man—Well, old man, I'll be saying 73, old man. Glad to have met you, old man—See you again, old man—73, old man."

**Entertainment value: To the normal person— $\frac{1}{2}$  of 1%. To those who like phonograph records with crossed grooves, or to those of the psychopathic type addicted to bridge post mortems, up to 75%.**

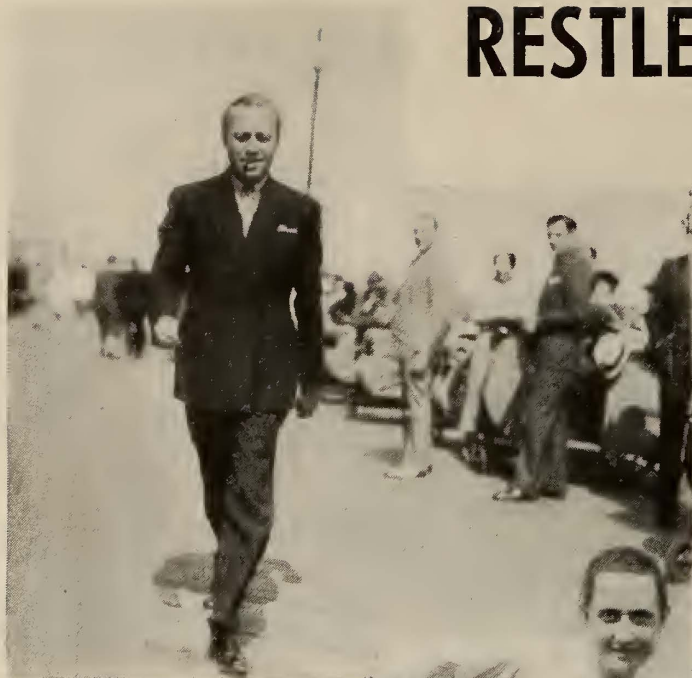
**4** *Short wave broadcasting* is the principal *raison d'être* for short wave receivers in the home. Practically all important programs, originating in every part of the world, are broadcast simultaneously on long and short wave-lengths. The peculiar carrying power of these waves makes it possible to pick them up at distances limited only by the half circumference of the earth. But do not expect long wave results (in tone, quiet reception and steadiness) on the short waves. In ten years of short wave listening, I have never heard a program that was quite so good as a long wave presentation from a local station. The tendency to fade is more consistently a characteristic of short wave stations, and the functioning of the automatic volume control, to compensate this fading, often introduces noticeable distortion of voice and music. With the exception of commercial installations in noise free areas, reception is always more noisy than on the longer wave bands. All this does not mean, however, that good quality short wave reception is an isolated phenomenon. On the contrary, highly enjoyable short wave results can be expected consistently on a good receiver. The short wave receiver also has a genuine program utility in instances where an important long wave program cannot be satisfactorily received. Almost invariably it will be possible to locate a good signal from a short wave station carrying the same program.

**Entertainment Value: 75%.**

**5** *Offhand, short wave trans-oceanic telephony* seems to offer considerable promise to those addicted to listening in on party lines. These are the channels that carry the commercial telephone conversations between different (Continued on page 47)



# RESTLESS RADIO ROMEOs



**JACK BENNY** . . . is not using the air, he's taking it—in this case at Atlantic City. His bored walk along the boardwalk has attracted two gents who are saying, "Look! That great comedian, Jack Benny!" (Maybe.)

**TONY WONS** . . . is probably examining the price tag on his fish and wondering if the publicity is worth it. The little girl is learning to say, "It was this big," in case a photographer happens along when they haven't got the fish.



**WILL CUPPY** . . . practises the title of his radio program—"Just Relax." He brought the Siamese kitty along because he knew she would enjoy a ride on his catboat.

**NINO MARTINI** . . . says that he does most of his relaxing on a horse, which means that he almost never relaxes. Or maybe he makes the horse pursue the even tenor of his way.

**JOHN SEAGLE** . . . turns his holiday into a Collie-day. The two full grown dogs are named "Hallelujah" and "Glory Be," which explains why John calls their offspring "Amen."





# RELAX



**JIMMY MELTON . . .** takes his ease on a yacht, no less. But when friends say he must be rich, Jimmy declares that he picked the boat up for a song. That's easy to believe, considering what he gets for a song.

**BEN BERNIE AND GEORGE OLSEN . . .** spend their spare time trying to prove which is the better golfer. (We won't take sides, but we would like to point out that Ben uses a mashie where George requires a brassie.)

**LANNY ROSS . . .** isn't really nuts about swimming, but how could we call these vacation pictures without showing somebody in the water? So Lanny, bless his heart, went in just to please us.



**HOWARD BARLOW . . .** eminent young maestro, is a simple fellow at heart. Give him a dog and a ball and a beach and some knickers and an old sweater, and you can have the rest of it.



# VOICE OF THE LISTENER

## Roses and Razzes

We are in a position to speak for hundreds of our customers in complimenting your magazine on criticizing some of the radio programs on the air. We all agree that some of the advertising connected with these programs is awful. Hoping your magazine has good success in cleaning up some of these windjammers, we remain, **Julius J. Cohen**, Washington Electrical Supply Company, 24 Stuart Street, Boston, Massachusetts.

Tuna:

As a critic your a great success! But I wager that if you had to go one the air for six months as a comedian equal to Ed Wynn, as a Sherlock Holmes equal to Richard Gordon, or as a Fannie Brice, a Kate Smith, or a Rudy Vallee, you would in all probabilities be a good example of the perfect failer. It takes infinite work to keep up as a comedian for 2½ years at Ed Wynn's pace and still be as good as Ed is today. It takes time to become a Rudy Vallee. Rudy spent about 6 years before becoming famous. It took work. It hurts me to see you with a few words help to put the slides under a performer and make him a flop.

It has taken Wynn 30 years to achieve what he now has. If possible to help fix the slides you'd be there with much desire to see 30 years work crumble to dust, to see a man's heart broken and all caused by a critics few words. **Warren Johnson**, (no address given).

We have read two of the RADIO FAN-FARE magazines and find them worth while, in fact the best radio magazine printed.

Your articles are the fairest we have ever read in a radio magazine and, more than that, we agree with you that many of the so-called comedians are so bad that we are glad to be able to tune them out.

You did not write anything of "The Ship Of Joy." Captain Dobbsie is a well beloved character in the West and we Californians are very loyal to his programs. We have listened to him many years and have never been bored, and that's something.

Please listen to him. This is one program that will win millions of new listeners even during the summer months. It is now on the NBC network.

Thank you for the pleasure your articles gave us. **Mrs. Charles F. Keene**, Hotel Park Lane, Chicago, Illinois.

We've just gotten over a heat wave and now I'm cooled off enough to tackle a subject judiciously that has been seething within my bosom.

First off, where do you folks get the idea we like the panning that you take upon yourself to give some of our radio favorites? I liked old Radio Digest for it never pretended to know more than God about these radio boys and girls who do their darndest to entertain us. So out goes Slipping and Gripping. Do you realize Buddy Rogers for instance is "not so hot" in NYC while he's the next sneeze in the mid-west? What Broadway likes isn't all castoria for us midwesterners!

Ed Wynn may seem prosaic to you boys of the Great White Way but someone's grandmother out in Gopher City likes him immensely. Are you so perfect your guesses never fail, your comments are always correct? Of course, if you only intend to let a newsboy take an armful of your magazines out on Broadway, stick to your gags. But some of us from the "stix" subscribe hoping to catch a glimpse now and then of the man who thrills us, the girls who charm us. Dear Tuna (Fish):

At least you said yourself that Slipping and Gripping was written by "Tuna."

In spite of the fact I think it is bad taste to allow your super criticisms space, I do read them just to find fault with them. Perhaps we are akin.

Last edition's exceptions are that again you allow that universal urge of the pocket book to influence your syrupy coated love for the Fleischmann Hour. The Hour would be fine if Rudy never opened his mouth. Yes, I like the hour and would listen oftener in order to get the variety show if Rudy's presence could be erased at the same time.

Another thing—you say, "The high point in selective criticism will be reached when someone can tell the different torch singers, crooners, and dance orchestras apart." Will you take me up on that? I'm game, for I CAN!!!! No foolin'! It takes time, concentration and keen senses, but I do just that. My friends have never stumped me. Not only friends but occasional strangers, curious as to my talent that way, find it truth. I make a study of the personalities with each voice and study them to find each one's individuality. On that hangs the distinguishing factor. They may seem alike in all points but that makes it harder to find an individual characteristic, thus taking more time to determine who is who. They turn on the radio and dial station after station. As an artist speaks, sings or plays an instrument, or leads a band I give the name and often the station. My examiner waits to find the correct answer and I may make one mistake in two dozen artists. Understand they do not even tell me the station. I thank you for the compliment in saying I have

reached the high point in selective criticism. So let's trade jobs, huh?

Thanking you for your time and patience (if you displayed such), I am, Forever, **Betty Jamieson**, 635 Stibbs Street, Wooster, Ohio.

Well, I'M TELLING YOU, RADIO FAN-FARE is, in my opinion, the best magazine for radio fans published today. There are other good ones, but from the title at the top of the front cover to the back of the book it is GOOD, and I don't mean maybe. The Program Finder is a real feature. **W. H. Wilson**, Box 1113, Timmins, Ontario.

I have just finished reading your last issue from cover to cover. I can honestly say that I think it is the most complete, most satisfactory magazine of its type. The articles are up to the minute and the Program Finder is unique. I especially liked Hope Hale's article which dealt so cleverly with Nino Martini. **Dorcas E. Coulter**, Asbury, Warren County, New Jersey.

A good many of your articles are ripping commercial programs up the back, even to mentioning their names. I agree with you that some of the ideas back of these articles are true enough but this type of comment is not agreeable. **Harold B. Bowers**, 19 Hubbard Avenue, Concord, Massachusetts.

I purchased my first copy of FAN-FARE today and think it a very good piece of reading matter. I notice you asked for suggestions for other features to be added from time to time. I have a suggestion.

It would be very nice to have a schedule showing the contests that are given over the air. This would be sought by a great number of radio fans who are interested in contests.

May I mention the article, "Is Radio Ruining Your Child?" That article was simple and to the point. If my opposite opinion would be worth anything, however, I would like to answer Mr. and Mrs. Leslie Allen with my thought that radio is the *best* entertainment for your child. **Amos R. Peacock**, 6075 Regent Street, Philadelphia, Pa.

## Discussing the Program Finder

I am a new reader of FAN-FARE and I sure enjoy your Program Finder. I have at last found what I wanted in the way of finding programs... Do not make your magazine too much of the movie magazine type. We already have too much of that junk. Keep up your program space. **Joe W. Swadley, Jr.**, Box 103, Primrose, Nebraska.

I like the lists of programs and the lists of artists who appear on the programs. That's what I've been wanting to see for a long time. **Ruth George**, Leon, Iowa.

Having just purchased my first copy of RADIO FAN-FARE I want to tell you that I think you have a great magazine; I enjoyed every bit of it.

Your Program Finder is a real treat. To me it is something new and I like it.

(Continued on page 47)



# FAN-FARE'S HUMOR CAFETERIA

## (RADIO COMEDIANS HELP YOURSELVES)

Math. Prof.: Now, if I subtract 25 from 37, what's the difference?

Little Willie: You said it! I think it's a lot of hoey, too.

—Alabama Rammer-Jammer

A negro woman was holding a baby on each arm and trying to get money from a pocketbook to buy a ticket. An old negro man seeing her plight agreed to hold one of the babies. Upon returning the baby he asked their names and was promptly told that one was named Roosevelt and the other Hoover. "Well," he said, "Ah'm positive Ah was holding Roosevelt." —V. P. I. Skipper

Father now broadcasts from Heavenly stations—  
He was bumped off for razzing His wife's relations.

—Buffalo Evening News

He (as they drove along a lonely road): You look lovelier to me every minute. Do you know what that's a sign of?

She: Sure. You're about to run out of gas.

—Indiana Bored Walk

An American actress appeared in a new revue in a costume composed entirely of colored glass beads.

Tinkle, tinkle, little star.

—Punch

Chauffeur: This, madam, is the hand brake—it's put on very quickly, in case of an emergency.

Madam: I see—something like a kimono.

—The Pointer

If Mohammed went to the mountains, we suppose his wife went to the seashore.

—Judge

"Get my broker, Miss Jones."

"Yes, sir, stock or pawn?"

—Everybody's

A male-voice choir is to sing next month from five hundred feet below ground in Wookey Hole Cave, Somerset. It is feared that they will be heard in spite of that.

—Punch

Mountaineer: You dirty skunk! You're a-goin' to marry my daughter!

Skunk: Y-y-y-essir. Which one?

—Penn Punch Bowl

Indians on a Western reservation are reported to be showing symptoms of uneasiness. Maybe someone has been telling them that the whites want to give the country back to them.

—Buffalo Evening News

"Will we ever have a woman President?"

"Of course not. A President has to be over thirty-five years of age."

—Phoenix

This three-dot-two beer was legalized by Congress on the theory that it is non-intoxicating, and many of our citizens feel that they have been deceived. Nobody believed that it was possible for Congressmen to be so disgustingly right.

—The New Yorker

I love the laughter of a child,  
The freedom of life in the wild—  
Perfume from a field of clover.  
(I also love my eggs turned over.)

—Buffalo Evening News

Neighbor-Lady: Willie, I need a dozen eggs from the store. Do you suppose you could go for me?

Willie: No, but I heard Pa say that he could.

—Annapolis Log

Hotel Clerk (knocking at guest's door): You told me to call you at six o'clock, but I didn't wake up myself, so I just wanted to tell you that it's eight o'clock now, the train's gone, and you can sleep as long as you like.

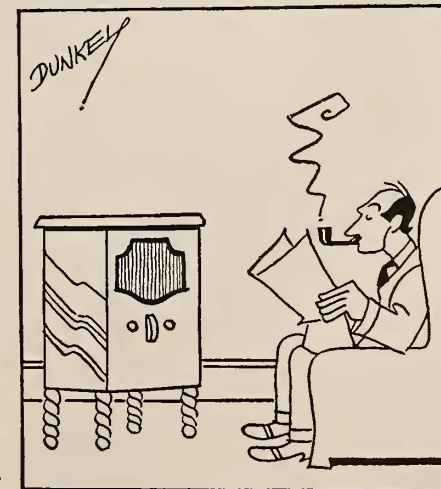
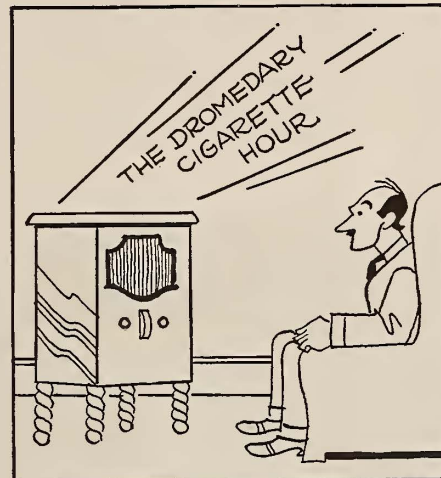
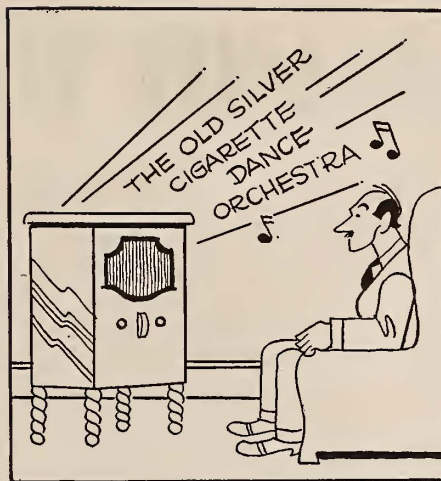
—Pathfinder

Simple Circe's old man wants a radio to play at his funeral. He says it will be one time when he won't have to listen to it.

—Judge

The first woman was made from man's rib, but today she usually is made from something from his hip.

—College Humor





# ALL IN THE SPIRIT OF GOOD

THE lads over at Columbia tell me that Howard Marsh is looking for an appropriate theme song for his Frigidaire program. Why not, "Freeze A Jolly Good Fellow"?

• • •

EVERY time I hear Jimmy Melton's voice over the air I remember the first time I saw him. It was in St. Augustine, Florida. He was a member of the University of Florida orchestra, which we had hired to play for a dance at the Country Club. Came one of those moonlight waltzes (when they turn out most of the

forth on my radio. "Pardon me," I said, and made a quick dive for the dial. There's one guy I will always respect.

• • •

THE Richfield Oil program is featuring sport talks by Grantland Rice, and it is a privilege to say something nice about this man. At least it may sound nice, though to tell the truth I don't believe there is anything nice enough that could be written about Grant. He's that sort of person.

When I first came to New York, seven years ago, I went to a party

to tell him about Grant he said, "Sure, I know. You think he's the greatest guy you ever met. Everybody thinks that about him."

After such elaborations on Mr. Rice, you will naturally discount my opinion of him as a radio performer—and I don't blame you. But just listen to his talks on golf and other sports during the Richfield program, and you will get a pretty good impression of the man's character from his warm, friendly, unaffected voice. Furthermore, anything he says about sports is the last word—and you can



TITO GUIZAR, popular tenor, and his wife present the very new Miss Nena Guizar. When she consented to pose for the Fan-Fare photographer, Nena was two weeks old, going on three. She was named for her mother, and looks like her father (he says).



MILLIE JUNE—so versatile she plays most of the female roles in the Carson Robison Triple Bar X shows. Mercy, Millie!

lights, and all the dancers automatically shut their eyes and scrunch up a little closer). I was with my best gal, and we were going good. Then Jimmy suddenly started crooning "Girl Of My Dreams," whereupon the girl of my dreams practically walked off and left me by myself. I mean to say that at the first sound of Jimmy's voice she opened her eyes. Then she stopped scrunching. Then she stopped dancing and said, "O-o-o-o! Let's listen!"

During the rest of the evening it was impossible to keep that girl moving when Jimmy sang—and the other gents were having the same trouble with their sweet things.

Not long ago I was sitting in my apartment entertaining (I hope) a lady when the Melton voice burst

given by the Artists and Writers Golf Association. I had just arrived from a small town in the South, and had never hoped to see so many Big Names in one room in my whole life. "Meet James Montgomery Flagg . . . This is Rube Goldberg . . . Shake hands with Jefferson M a c h a m e r (page 7) . . . and this is Rex Beach . . . and Octavus Roy Cohen." Naturally I was completely awed.

They were all very cordial, but when I met Grantland Rice—well—that was something else again. It is pretty hard to describe a perfect welcome, but that's what Grant gave me. Never had anything make me feel better in my life.

My host on that occasion was Fred G. Cooper (he drew the illustrations on pages 16 and 17) and when I tried

bank on that because he probably has a finer general knowledge of the field than any other man alive.

• • •

AND here's a funny thing. When I wrote the paragraphs about Jimmy and Grant I didn't know they had ever met. Last night I ran into Grant in Reuben's Restaurant—we talked radio—and he said Jimmy had been his guest over the past week-end. And, as an added surprise, he said that he had just completed the lyrics to a tune by Oscar Fox—the title is "Singing To You"—and it was written especially for Jimmy. Small world—or something.

• • •

THIS may seem like a lot of conversation about one man, but I think this story is worth the space.



# CLEAN FUN

By HARRY EVANS

When I met Mr. Rice in Reuben's he was with Rex Cole (he is the New York City distributor for General Electric and puts on the Rex Cole Mountaineers program over WEAF). It seems that Grant and Rex had been over to the home of Merlin H. "Deke" Aylesworth. Besides being president of the National Broadcasting Company, Mr. Aylesworth is a director in a number of other organizations.

"We were celebrating Deke's birthday," Grant said, "and during the evening I played bridge with Rex

neers of 81 radio stations press a button; 81 technicians at 81 transmitters throw a switch; and 81 announcers give their local call letters.

Because the Waring-Mandy Lou program is broadcast over the world's largest regular network, it serves as the best example of the intricacies that surround every link of a radio chain. Besides the 243 engineers and announcers, the telephone company over whose wires the programs are routed has engineers stationed along the line. They are on duty at the "repeaters," or line amplifiers, every

RAYMOND KNIGHT has found a century plant in Chicago named Elmer. Ray says Elmer usually blooms every hundred years, but doesn't know why. The Century of Progress authorities have told Ray that as a special favor they will let Elmer bloom this year, five years ahead of time.

• • •

MARIO COZZI, young opera baritone on the NBC Concert Footlights programs, was secretary to Gatti-Casazza, Metropolitan Opera impresario, for several years, but never asked for an audition. Although on the inside literally and figuratively at the Metropolitan, he made no attempt to begin his operatic career there, but went to Italy and made his debut at La Scala, Europe's most famous opera house.



CLAIRE WILLIS, who sings with Dolph Martin's orchestra over WABC, is also a skilled violinist and fashion designer. Clever Claire.



GRANTLAND RICE, eminent sports authority, will blush when he reads the article on the other page. Great guy.



SALLY ANN DAVIS (WCKY, Covington, Ky.) whose vocalizing is welcomed in the old Kentucky homes. Tasty talent.

here as my partner, against Deke and Bruce Barton. At the end of the game we owed them about five dollars apiece, so Rex said to Bruce, 'I'll match you double or nothing.' Bruce agreed so they flipped a coin, and Rex won, making him all square. Then I turned to Deke and suggested the same thing. 'Nothing doing!' he said. 'I attended three receiver's meetings this morning, and I'm not accepting any more compromises today!'

• • •

RADIO sounds much simpler than it is. When David Ross says, "This is the Columbia Broadcasting System," at the end of the Old Gold programs with Fred Waring's *Pennsylvanians*, 81 monitor-room engi-

neers of 81 radio stations press a button; 81 technicians at 81 transmitters throw a switch; and 81 announcers give their local call letters. Because the Waring-Mandy Lou program is broadcast over the world's largest regular network, it serves as the best example of the intricacies that surround every link of a radio chain. Besides the 243 engineers and announcers, the telephone company over whose wires the programs are routed has engineers stationed along the line. They are on duty at the "repeaters," or line amplifiers, every

• • •

several hundred miles—with more than 15,000 miles of land wire used to collate the stations. Yet how easy it all seems when you are seated in a comfortable chair at home and a mere flick of the dials brings you Fred Waring's smooth music and the drawly comedy of Mandy Lou.

OUT of town note: Herman Polliack, RCA distributor from South Africa, says that in Johannesburg, Cape Town, and Pretoria the high ranking radio favorites are Rudy Vallee and Amos 'n' Andy. KDKA, WGY, and WJZ are heard daily throughout Herman's sales territory which covers more than two hundred thousand square miles.

LADY who lives in Little Rock, Arkansas, sent a letter to Carson Robison after the Triple Bar X broadcast of "The Fall of the Alamo." She said she had been particularly interested in the radio version of the battle because her great-great-grandfather had played a rather important part in the original version. Man by the name of Crockett . . . Davy Crockett. The letter writer was Miss Beth Crockett, last to bear the famous name.

• • •

JIM MEIGHAN, one of the busiest radio actors and nephew of the famous Toni, finds time to contribute thrillers regularly to the pulp detective magazines.



**B**ORRAH MINEVITCH calls his Harmonica Rascals his Philharmonic Orchestra.

• • •

**P**EOPLE who watch B. A. Rolfe and his orchestra during his Saturday night programs are fascinated by the dexterity of Harry Barth, the slap-fiddle genius. Harry swings a mean bass viol and when he has a solo bit he grabs his dog house by the neck, hoists it into the air, thrusts it over the saxophone, violin, and piano players and sets it down at the mike. When his solo is over Harry takes the bull fiddle in one hand and twirls it in front of him as he walks back to his seat. So far he hasn't hit anybody with the weapon, but the audience hopes that sometime one of the other players won't duck quite low enough.

**M**YRTLE VAIL, author and lead of "Myrt and Marge," Bobby Brown, director of the sketches, and Mrs. Brown are in South America gathering material for the programs, which will be resumed this fall.

• • •

**M**ISCHA LEVITSKI, world renowned piano virtuoso, has his own reason for including in his programs only selections from the finest music of recognized masters. The reason is his interest in the development of a new national music of and by Americans. "Before a country can produce music of its own and appreciate it," says Levitski, "it must know all music. That is the problem in America—to develop musical appreciation. That is what the artists who are in radio can do. If they only

**E**DUPLICATION NOTE: The student body of the Sunset High School in Dallas, Texas, was gathered in the auditorium one afternoon to hear a radio lecture on "How To Increase Your Vocabulary." The dial twister evidently did not know his kilocycles for he tuned in on one of radio's best known sister acts—Ed East and Ralph Dumke, Sisters of the Skillet. The kids got such a kick out of the sketch that no one had the heart to turn to the vocabulary lesson.

• • •

**J**OHAN S. YOUNG, thirty-year-old announcer, is one of the youngest LL.D.'s in the country. St. Benedict's College in Atchison, Kansas, has just honored John with the degree "in recognition of his endeavors toward the promotion of Catholic Action in the United States."



**NANCY TURNER** gives WBAL (Baltimore) listeners the latest style hints from the salons of the leading designers. Is that why you see so many well dressed gals in Baltimore?



**CAPTAIN DOBBSIE** (Hugh B. Dobbs) sailed his popular "Ship Of Joy" from the West Coast to the NBC studios in New York. Wholesome hokum. Smart show.



**GLADYS BAXTER** sings operettas over WABC, owns a black chow dog with a good disposition, and has lunch in the same drug store on 59th Street where the writer eats.

**R**OSE McCLENDON who plays opposite Juano Hernandez in "John Henry, Black River Giant" has just got over an attack of "Stormy Weather." While she was in bed by the doctor's orders in her Harlem apartment the neighbors had phonographs and radios going full tilt. Because "Stormy Weather" originated in Harlem that seemed to be all the neighbors wanted to hear. When the doc told Rose she was well enough to get up he also suggested a sea trip. "Nothing doing," said Rose. "Ships' bands don't start playing tunes until a month or so after they become hits. They'll only be getting around to 'Stormy Weather' about now. So if you don't mind I think I'll just go for a walk."

knew it, their program-making may determine the future of music in America."

Levitski is an interesting pianist to watch. He always gives his recitals in his shirt sleeves and the studio is usually crowded with NBC staff pianists who come around to try and learn a thing or two about virtuosoing. One day John Kahn, one of the better ivory ticklers, was determined to watch a Levitski recital from the control room. He got into the room but was ejected by the engineer in charge for some reason we can't recall now. When the control man next saw Joe he was sitting with the orchestra, holding a piccolo—not playing, but just absorbed in watching Levitski massage beauty out of the classics.

**I**RVIN S. COBB is probably the only radio artist who is a Chevalier of France's Legion of Honor.

• • •

**I**T IS rumored there will soon be a broadcast from a nudist camp . . . and we understand the job of announcing the program will be awarded to the highest bidder. As an appropriate selection of musical numbers may we suggest, "Look Who's Here" . . . "Where Have We Met Before?" . . . "O-o-o-o, I'm Thinkin'!" . . . "If A Body Meet A Body" . . . "What Have We Got To Lose?" . . . "Put On Your Old Gray Bonnet" . . . "They Wouldn't Believe Me" . . . "When I Look In Your Eyes (If-Ever)" . . . "Just Break The Nudes To Mother."



RADIO FAN-FARE PROGRAM FINDER

# A Greater Service to Radio Listeners

RADIO Fan-Fare Program Finder offers a service to discriminating listeners who want more from radio entertainment than a mere background for a game of bridge, an evening of reading or a cocktail party.

THE outstanding chain programs are grouped, in the *Classified Schedule* according to the type of program. If, for instance, you want to listen to organ music or to a humorous sketch, merely turn to that section of the *Classified Schedule* and you can select the program which best suits your tastes. If you want to hear a particular artist or a special program turn

to the *Artist and Program Schedule*, pages 42-43. The *Time Schedule* page 41 enables you to determine what is on the air at a given time.

WE have listed what we deem to be the better programs, bearing in mind that we must restrict our choice to programs which are continuous enough to warrant inclusion in a monthly magazine. We cannot of course be responsible for last minute changes in programs nor stations but we will do everything humanly possible to limit errors and to extend the service rendered. Our readers are invited to suggest improvements.

## CLASSIFIED SCHEDULE\*

### CLASSIFICATIONS INCLUDED

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A	Beauty	29
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### A—BEAUTY (Continued)

<b>Thursday, ½ hour</b> 9:30 PM—ED WJZ WBZ WBZA	<b>8:30 PM—ES-CD</b> WBAL WJAR WJR WHAM WENR	<b>7:30 PM—CS</b> KWK KWCR KSO KOIL WREN
--	---	---

### B—BOOKS AND LITERATURE

<b>B1—AMERICA'S GRUB STREET SPEAKS</b> —Mon. ¼ hour. 5:45 PM—ED WABC WJAS WCAU WLBZ WDRG WOKO WEAN WORC WHP CFRB WICC	<b>4:45 PM—ES-CD</b> WADC WJSV WBG WKBN WBT WLBW WCAO WMBG WDAE WQAM WDBJ WSJS WDBO WSPD WFBL WVA WFEA CKLW WHK WTAR	<b>3:45 PM—CS</b> KFAB WGST KFH WHAS KLRA WIBW KMBC WLAC KOMA WMT KRLD WODX KTRH WSFA KTSR WTAQ WACO WREC WDSU	<b>M</b> 2:45 PM KLZ KSL	
<b>B2—POET'S GOLD, POETIC READINGS</b> —Tuesday, ¼ hour David Ross 8:15 PM—ED WABC WOKO WNAC WGR WDRG WIP WJAS WEAN WLBZ WICC WHP WORC CFRB	<b>7:15 PM—ES-CD</b> WCAO WHK CKOK WSPD WFEA WLBW WKBN WTAR WDBJ WTCO WQAM WDBO WSJS	<b>6:15 PM—CS</b> KMBC WFBM WMBD WGST WBRG WODD WREC WODX WFSU WLAB WDSU KRLD KTRH WIBW WTAQ WKBH KFAB WCCO WSBT WMT	<b>M</b> 5:15 PM KYOR KLZ	<b>P</b> 4:15 PM KHJ KOIN KGB KFRC KOL KFPY
<b>B3—GOLDEN TREASURY BREWSTER</b> —Tuesday, ½ hour. John Brewster. 4:00 PM—ED WEAF WCSH WGY WTAG WJAR WCAE	<b>3:00 PM—ES-CD</b> WFBR WTAM WWJ WDAF WCKY WSAI WRC WMAQ	<b>2:00 PM—CS</b> WOW WOC WHO		

### C—CHILDREN'S PROGRAM

<b>C1—ADVENTURE OF HELEN AND MARY</b> —Saturday, ½ hour. 11:00 AM—ED WABC WOKO WNAC WKBW WDRG WCAU WJAS WPG WLBZ WORC CFRB	<b>10:00 AM—ES-CD</b> WADC WFBL CKOK WJSV WFSB WFEA WCAH WREC WLBW WKBN WVA WQAM WBG WDAE WTCO WSJS	<b>9:00 AM—CS</b> KMBC WGST WODO WREC WODX WSFA WLAB WDSU KTRH KLRA KTSR WTAQ WACO WCCO WMT	<b>M</b> 8:00 AM KYOR KLZ	<b>P</b> 7:00 AM KHJ KOIN KGB KFRC KOL KFPY
<b>C2—COLUMBIA JUNIOR BUGLE</b> —Sunday, 1 hour. 9:00 AM—ED WABC WOKO WNAC WGR WDRG WCAU WEAN WPG WLBZ WICC WHP WORC	<b>8:00 AM—ES-CD</b> WADC WCAO WHK CKOK WFBL WSPD WJSV WCAH WLBW WREC WVA WKBN WBG WDBJ WTCO WDBO WDAE	<b>7:00 AM—CS</b> KMBC WFBM WMBD WGST WODO WREC WLAB KRLD KTRH KLRA KTSR WIBW KFH WTAQ WISN WCCO WMT		
<b>C3—H-BAR-O RANGERS</b> —Monday, Tuesday, Wednesday, Thursday, Friday, ¼ hour. 5:00 PM—ED—WABC Network (Starts Sept. 18.)				
<b>C4—JACK ARMSTRONG—ALL AMERICAN BOY</b> —Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, ¼ hour. 5:30 PM—ED WABC WEAN WCAU WGR WDRG WNAC	<b>5:30 PM—ES-CD</b> WCAO WKRC WHK CKLW WJSV WBBM			

### A—BEAUTY

<b>A3—LADY ESTHER SERENADE</b> Sunday, ½ hour With Wayne King and Orchestra	<b>1:00 PM—CS</b> WJDX KSD WOC WHO WOW WDAF WTMJ KSTP KVOO WKY WOAI KPRC WFAA WMC WSMB WSM WSB	<b>M</b> 12:00 PM KOA KDYL	<b>P</b> 11:00 AM KGV KHQ KGO KFI KOMO
<b>3:00 PM—ED</b> WEAF WTAG WEEI WCSH WGY WBN WCAE WLIT WJAR	<b>2:00 PM—ES-CD</b> WLW WRC WTAM WWJ WJAX WFLA WVNC WIOD KYW	<b>6:30 PM—CS</b> WRC WTAM WWJ WSAI WFBR WMAQ	
<b>Tuesday, ½ hour</b> 8:30 PM—ED WEAF WTAG WCAE WEEI WBN WJAR WFI WGY WCSH	<b>7:30 PM—ES-CD</b> WRC WTAM WWJ WSAI WFBR WMAQ		

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**RADIO FAN-FARE PROGRAM FINDER**

**C—CHILDREN'S PROGRAMS (Continued)**

**C7—LADY NEXT DOOR—Monday, Tuesday, Wednesday and Thursday. ¼ hour.**  
 Madge Tucker, Director  
 4:45 PM—ED 3:45 PM—ES-CD 2:45 PM—CS  
 WFAF WTAG WFBR WTAM KSD WDAF  
 WJAR WCSH WSAI WRC  
 WGY WENR

**C8—LITTLE ORPHAN ANNIE**  
 Monday, Tuesday, Wednesday, Thursday, Friday and Saturday. ¼ hour  
 Shirley Bell, Allan Baruck, Henrietta Tedro, Harry Cansdalo  
 5:45 PM—ED 4:45 PM—ES-CD 4:45 PM—CS  
 WJZ WBZ WBAL WJR KSTP KOIL  
 WBZA KDKA WGAR WIS WREN WEBC  
 CKGW WLW WUNC WDAY KFYR  
 WRVA WJAX WOAI WKY  
 WHAM KPRC KTBS  
 5:45 PM—ES-CD WBAP KWCR  
 WENR KWK

**C9—NBC CHILDREN'S HOUR—Sunday. 1 hour. Milton Cross.**  
 9:00 AM—ED 8:00 AM—ES-CD 7:00 AM—CS  
 WJZ WBZ WBAL WGAR WIBA KWK  
 WBZA WLW WJR WREN KSTP  
 WHAM WSYR WBCB KFYR  
 WMAL WENR KDKA

**C10—NURSERY RHYMES**  
 Tuesday. ¼ hour  
 Lewis James, Milton Cross  
 5:45 PM—ED 4:45 PM—ES-CD  
 WFAF WGY WFBR WRC KSTP WDAY  
 WLIT WTAG WTAM WSAI KFYR KTBS  
 WEEL WJAR WWJ WCKY WKY WFAA  
 WCSH WBEN WMAQ WOAI

**C11—PAUL WING THE STORY MAN—Monday, Wednesday and Friday. ¼ hour.**  
 5:45 PM—ED 4:45 PM—ES-CD  
 WFAF WGY WWJ WTAM  
 WBEN

**C13—THE SINGING LADY—Mon., Tues., Wed., Thurs. and Fri. ¼ hour.**  
 (Suspended until Sept. 4)  
 5:30 PM—ED 4:30 PM—ES-CD 3:30 PM—CS  
 WJZ WBZ WBAL WJR WSM  
 WBZA KDKA WLW WHAM  
 WGAR

**C14—SKIPPY—Mon., Tues., Wed., Thurs. and Fri. ¼ hour.**  
 5:00 PM—ED 5:00 PM—ES-CD  
 WABC WEAN WCAO WKRC  
 WNAC WGR WHK CKOK  
 WDRC WCAU WJSV WBBM  
 Starting Sept. 18, this time taken by "H-Bar-O Rangers, See C3.

**C16—STAMP ADVENTURER'S CLUB—Friday. ¼ hour.**  
 6:00 PM—ED 5:00 PM—ES-CD  
 WABC WAAB WBBM WHK  
 WKBW WDRC WOWO WCAO  
 WCAU WOKO WSPD WFBL  
 WEAN WORC WCAH WJSV  
 WJAS WHEC  
 WKRC

**D—COMEDIANS**

**D1—PHIL BAKER, THE ARMOUR JESTER—Friday. ½ hour.**  
 The Armour Jester, Harry McNaughton, Roy Shield, Merrie-Men, Neil Sisters.  
 M P  
 9:30 PM—ED 8:30 PM—ES-CD 7:30 PM—CS 6:30 PM 5:30 PM  
 WJZ WBZ WBAL WHAM KWK WREN KOA KGW  
 WBZA KDKA WGAR WJR KOIL WTMJ KDYL KOMO  
 WRVA WUNC KSTP WEBC KHQ  
 WJAX WIOD WSM WMC WSB WAPI KGO  
 WMAQ WSB WAPI KFI  
 WSMB WFAA  
 KPRC WOAI  
 WKY KSO

**D2—BEN BERNIE'S BLUE RIBBON ORCHESTRA—Tuesday. ½ hour.**  
 M P  
 9:00 PM—ED 8:00 PM—ES-CD 8:30 PM  
 WFAF WJAR WRC WFBR KGO  
 WEEL WFI WTAM WSAI KFI  
 WCSH WBEN WWJ WCKY KGW  
 WGY WLS KOMO  
 WCAE KHQ

**D7—THE FIRE CHIEF BAND—Tuesday. ½ hour. Taylor Holmes, Don Voorhees'**  
 Orchestra and Graham McNamee  
 M P  
 9:30 PM—ED 8:30 PM—ES-CD 7:30 PM—CS 6:30 PM 5:30 PM  
 WFAF WCSH WFBR WRC KSD WOW KDYL KFSB  
 WFI WGY WTAM WWJ WHO WOC KOA KTAR  
 WBEN WEEL WLW WRVA WSM WDAF KGR KGO  
 WJAR WCAE WUNC WLS WIBA KSTP KGH KFI  
 WTAG CFCF WJAX WIOD WBCB WDAY KGW  
 WFLA WMAQ KFYR WTMJ KVOO WMC KHQ  
 WSB KTBS  
 WSMB WBAP  
 KPRC WKY  
 WOAI KTBS  
 WJDX

**E—FOOD**

**E1—FRANCES LEE BARTON**  
 Tuesday and Thursday. ¼ hour  
 11:15 AM—ED 10:15 AM—ES-CD  
 WFAF WTIC WRC WFBR WMC WSB  
 WTAG WEEL WTAM WWJ KTHS KVOO  
 WJAR WCSH WLW WMAQ KPRC WOAI  
 WLIT WGY WFLA KYW WKY KTBS  
 WBEN WCAE WRC WOW

**E2—BETTY CROCKER—Wednesday and Friday. ¼ hour.**  
 10:45 AM—ED 9:45 AM—ES-CD 8:45 AM—CS  
 WFAF WTAG WTAM WWJ KSD WOV  
 WEEL WCSH WSAI WFBR WOAI KPRC  
 WBAP WFI WRVA WPTF WKY WOC  
 WBEN WGY WJAX WIOD WHO KVOO  
 WJAR WCAE WFLA KYW KTHS WDAF  
 WRC

**E5—RADIO HOUSEHOLD INSTITUTE**  
 Wednesday and Saturday. ¼ hour  
 11:15 AM—ED 10:15 AM—ES-CD  
 WFAF WTAG WRC WFBR WTMJ KSTP  
 WEEL WJAR WTM WWJ WEBC KVOO  
 WCSH WLIT WSAI KYW KPRC WOAI  
 WGY WBEN WVV WKY KTHS  
 WCAE WTIC WSM WSB  
 WWSB WAPI  
 WMC WBAP

**E8—VISITING WITH IDA BAILEY ALLEN—Thursday. ¼ hour. M**  
 10:15 AM—ED 9:15 AM—ES-CD 8:15 AM—CS 7:15 AM  
 WABC WOKO WADC WCAO KMBC KMOX  
 WAAB WKBW WHK CKOK WMBD WGST  
 WJAS WLBZ WFBL WSPD WDOD WREC  
 WHP WORC WJSV WCAH WSFA WLAC  
 CFRB WLBW WHEC WDSU KTRH  
 WVV WBYA WBGW KLRA WIBW  
 WDBJ WQAM KFH WTAQ  
 WDBO WDAE WISN WSBT  
 WSJS

**F—GENERAL**

**F1—AMERICAN LEGION PROGRAM**  
 Thursday. ¼ hour  
 4:45 PM—ED 3:45 PM—ES-CD  
 WABC WOKO WFBL WSPD WODX WSFA  
 WAAB WGR WFEA WLBW WLAC WDSU  
 WIP WJAS WKBW WBGW KRLL KTRH  
 WPG WLBZ WTAR WDBJ WIBW WACO  
 WORC WMBG WTOC WTAQ WKBH  
 WQAM WDBO WISN WSBT  
 WSJS WMT WREC

**F3—COLUMBIA EDUCATIONAL FEATURES—Fri. ¼ hour. M P**  
 2:45 PM—ED 1:45 PM—ES-CD 12:45 PM—CS 11:45 AM 10:45 AM  
 WABC WOKO WADC WCAO KMBC WGST KFOR KHJ  
 WKBW WIP WBBM CKOK WDOD WREC KLZ KOIN  
 WJAS WEAN WFBL WSPD WODX WSFA KGB  
 WPG WLBZ WJSV WCAH WLAC WDSU KFCR  
 WHP WORC WHEC WVA WISN WSBT KOL  
 CFRB WKBW WBGW WMT KFPY

**F7—GULF PROGRAM—Wednesday and Friday. ¼ hour. Irvin S. Cobb.**  
 9:00 PM—ED 8:00 PM—ES-CD 7:00 PM—CS  
 WABC WOKO WCAO WKRC WGST WBRB  
 WNAC WKBW WHK CKOK WREC WDSU  
 WDRC WCAU WFBL WSPD WLAC KTRH  
 WEAN WORC WJSV WCAH KRLL KTSB  
 WJAS WLBZ WBT WBGW KLRA WSFA  
 WDBJ WMBG WHAS  
 WQAM WDBO  
 WDAE WOWO  
 WTOC WFEA  
 WADC

**F8—INTERNATIONAL RADIO FORUM**  
 Sunday. ¼ hour  
 2:15 PM—ED 1:15 PM—ES-CD  
 WJZ CFCF WBAL WMAL KOIL WDAY  
 WSYR KDKA KFYR WSM KDIR KOMO  
 WRVA WPTF WAPI WMC KGH KKH  
 WUNC WIS WSMB WEBC KFSB  
 WJAX WMAQ WJDX WKY WFAA  
 KVOO WFAA  
 KTBS KTHS  
 WOAI

**F9—GULF HEADLINERS—Sunday. ½ hour. Revelers Quartet, Al Goodman's Orchestra**  
 9:00 PM—ED 8:00 PM—ES-CD  
 WJZ WBAL WGAR WJR  
 WBZ WBZA WLW WSYR  
 WMAL WRVA  
 WPTF WUNC  
 WIS WJAX  
 WRDA

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ABBREVIATIONS: ED—Eastern Daylight, ES-CR—Eastern Standard, Central Daylight, CS—Central Standard, M—Mountain, P—Pacific. SEE NOTE PAGE 29



# RADIO FAN-FARE PROGRAM FINDER

## F—GENERAL (Continued)

**F13—LITTLE KNOWN FACTS OF WELL-KNOWN PEOPLE—Sunday. ½ hour.**

Dale Carnegie. (Starts Aug. 20.)  
**6:30 PM—ED** 4:30 PM—ES-CD  
 WFAF WFI WTAM WWJ  
 WBEN WGY  
 WCSH WJAR  
 WEEL WTAG

**F17—NATIONAL RADIO FDRUM—Tuesday. ½ hour.**

**10:30 PM—ED** 9:30 PM—ES-CD 8:30 PM—CS  
 WFAF WFI WFBR WWJ WSMB WTAG  
 WJAR WCSI WIS WFLA WBA WEBC  
 WDAF WRVA WTAM WRC WDAY WOC  
 WNCB WBEN WJAX WSAI WHO WMC  
 WJDX WLIT WIOD KYW KTBS WSB  
 WGY WDMJ WTKY WFAA  
 WTMJ

**F19—CHEERID—Mon., Tue., Wed., Thurs., Fri., Sat. ½ hour. J. Harrison Isles.**

**9:30 AM—ED** 8:30 AM—ES-CD 7:30 AM—CS  
 WFAF WTAG WRC WTAM WOW WDAF  
 WEEL WJAR WWJ WCKY KTBS WKY  
 WCSI WFI WRVA WPFY WJDX KPRC  
 WGY WBEN WNCB WPRF WOI WSM  
 WCAE CKGW WIS WJAX WSB WAPI  
 CFCF WIOD WFLA WMC  
 WSAI WCPD

**F20—TED HUSING—Wednesday. ½ hour. (Sports) M**

**6:45 PM—ED** 6:45 PM—ES-CD 4:45 PM—CS 3:45 PM  
 WABC WICC WBIG WMBG KFH WISN KLZ  
 WAAB WKBW WBT WQAM KLRA WLAC KSL  
 WCAU WLBZ WCAO WSJS KMBC WMT KVOR  
 WDRC WOKO WDBJ WSPD KTRH WODX  
 WEAN WORC WFBL WTOC KTSF WSFA  
 WFEA WWVA WBRW WTAQ  
 WLBW CKLW WDOD WREC  
 WGST

**F22—VOICE OF EXPERIENCE.**  
 (Discontinued—will return Sept. 11—WABC Network.)

**F23—WOMEN'S RADII REVIEW** 1:30 PM—CS

Monday, Tuesday, Wednesday, Thursday, Friday. ½ hour.  
 Joseph Littau, Claudine MacDonald.  
**3:30 PM—ED** 2:30 PM—ES-CD  
 WFAF WJAR WFBR WTAM WDAY WSM  
 WGY WBEN WWJ WNCB WMC WKY  
 WCAE WCSI WIS WIOD KPRC KTBS  
 WFI WTAG WJAX WFLA WAPI WBAP  
 WSAI WRC KFJR WDAF  
 KYW

**F25—OUR AMERICAN SCHDDLs—Sun. ½ hour. 6:30 PM—ED—WFAF Network**

## G—HEALTH

**G1—ADVENTURES IN HEALTH—Tues. ¼ hour. Dr. Herman Bundeson. P**

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

Starting Sept. 8—Friday. 8:30 PM—ED—WJZ Network.

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

Arthur Bagley.  
**6:45 AM—ED** 5:45 AM—ES-CD  
**7:45 AM—ED** 6:45 AM—ES-CD  
 WFAF WEEL WRC  
 WFI WGY  
 WBEN WCAE  
 CKGW

**G5—ACADEMY OF MEDICINE—Thursday. ¼ hour M**

**11:45 AM—ED** 10:45 AM—ES-CD 9:45 AM—CS 8:45 AM  
 WABC WOKO WCAO CKOK WDOD WREC  
 WNCB WKBW WSPD WJSV WODX WSFA  
 WDRC WJAX WFEA WLBW WLAC KRLD  
 WEAN WPG WWVA WBIG KTRH KLRA  
 WLBZ WHP WQAM WDBO WIBW WTAQ  
 WORC CFRB WDAE WCCO

## H—HOME AND GARDEN

**H1—BETTY MOORE—INTERIOR DECORATING—Wednesday. ¼ hour.**

Betty Moore; Lew White, Organ.  
**11:30 AM—ED** 10:30 AM—ES-CD 9:30 AM—CS  
 WFAF WGY WFBR WTAM KSD WEBC  
 WCAE WLIT WLW WWJ WBAP WOI  
 WEEL WTAG WRC WDAY WOW

## F—HOME AND GARDEN (Continued)

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

**12:30 PM—ES-CD** 11:30 AM—CS  
 1:30 PM—ED  
 WJZ WBZ WLW WCKY KOIL KPRC  
 WBZA KDKA WJR WRVA WREN WOW  
 WPTF WNCB WHO KTBS  
 WIS WJAX WDAF WBA  
 WIOD WELA WKY WEBC  
 WHAM WSYR KTHS KFJR  
 KYW KSTP WSB  
 WDAY WJDX  
 WSM WFAA  
 WAPI WOI

## I—MUSIC—BAND

**I1—MUSIC OF THE AMERICAS**

U. S. Army Band—Capt. Wm. J. Stannard, Bandmaster.  
 Tuesday. ½ hour. M  
**11:30 AM—ED** 10:30 AM—ES-CD 9:30 AM—CS 8:30 AM  
 WFAF WTAG WWJ WSAI WOW WOC KOA  
 WJAR WRC KFBR WCKY WHO KSD  
 WEEL WTIC WTAM WDAF  
 CFCF WGY KYW  
 WCSI CKGW

**Thursday. ½ hour. M P**

**4:00 PM—ED** 3:00 PM—ES-CD 2:00 PM—CS 1:00 PM 12:00 PM  
 WABC WOKO WCAO WBBM KMBC KMOX  
 WNCB WGR WHK CKOK WGST WDOD  
 WDRC WCAU WFBL WSPD WREC WSDA  
 WIP WJAX WJSV WCAH WLAC WDSU  
 WEAN WPG WFEA WHEC KRLD KTRH  
 WLBZ WICC WWVA WKBN KLRA KTSF  
 WORC CFRB WDBJ WTOC WIBW WACO  
 WQAM WDBO KFH WTAQ  
 WDAE WSJS KFAB WISN  
 WSBT WMT

**Friday. ½ hour. M P**

**4:30 PM—ED** 3:30 PM—ES-CD 2:30 PM—CS 1:30 PM 12:30 PM  
 WABC WOKO WCAO WHK KMBC WGST  
 WAAB WGR CKOK WFBL WBRW WDOD  
 WDRC WIP WSPD WFEA WREC WODX  
 WJAX WPG WLBW WKBN WSFA WLAC  
 WLBZ WHP WTAR WDBJ WDSU KRLD  
 WORC CFRB WMBG WTOC KTRH WIBW  
 WQAM WDBO WACO WTAQ  
 WSJS WKBH WISN  
 WCCO WSBT  
 WMT

**I2—U. S. NAVY BAND—Tuesday. ½ hour. M**

**4:00 PM—ED** 3:00 PM—ES-CD 2:00 PM—CS 1:00 PM  
 WABC WJAX WADC WJSV KFAB WFBM  
 WAAB WOKO WBT WKBN KLRA WGST  
 WCAU WORC WCAO WLBW KMBC WISN  
 WDRC WPG WDAE WMBG KOMA WLAC  
 WGR CFRB WDBJ WQAM KRLD WMT  
 WDBO WSJS KTRH WSBT  
 WFBL WSPD WACO WSFA  
 WFEA CKLW WBRW WTAQ  
 WHK WTAR WDOD WREC  
 WDSU

## J—MUSIC—CHAMBER

**J1—CDMPINSKY TRID—Sunday. ½ hour. M**

**1:30 PM—ED** 12:30 PM—ES-CD 11:30 AM—CS 10:30 AM  
 WABC WOKO WADC WLBW KFAB WISN  
 WAAB WORC WBT WQAM KMOX WMBD  
 WDRC WPG WCAO WSJS KOMA WMT  
 WGR CFRB WDAE WSPD KTRH WODX  
 WJAX WDBJ CKLW WCCO WSBT  
 WFBL WTAR WDOD WTAQ  
 WHEC WDSU WREC  
 WGST

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

**J3—MORNING MUSICALS—Sunday. ½ hour. 11:00 AM—ED—WJZ Network.**

**J4—CHAMBER MUSIC—Sun. ¼ hr. 1:15 PM—ED—WJZ Network. ½ hr. 1:00 PM—ED—WFAF Network.**

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

**K2—CONTENTED PROGRAM—Monday. ½ hour.**

Jean Arnold, Lullaby Lady, Morgan L. Eastman.  
**10:00 PM—ED** 9:00 PM—ES-CD 8:00 PM—CS  
 WBEN WGY WLW WWJ KSD WOC  
 WCAE WTAM WENR WDAF WTMJ  
 WHO

**K3—ETHEL HAYDEN AND ARTHUR LANG—Wed. ¼ hr. M**

**5:45 PM—ED** 4:45 PM—ES-CD 3:45 PM—CS 2:45 PM  
 WABC WLBZ WADC WKBN KFAB WDSU  
 WDRC WOKO WBIG WLBW KFH WGST  
 WEAN CFRB WBT WMBG KLRA WHAS  
 WJAX WNBC WCAO WQAM KMBC WLAC  
 WKBW WDAE WSJS KOMA WMT  
 WDBJ WSPD KRLD WODX  
 WDBO WWVA KTRH WSBT  
 WFBL CKLW KTSF WSFA  
 WFEA WTAR WACO WTAQ  
 WJSV WBRW WREC  
 WDOD

# LOCATES WHAT YOU LIKE BEST

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# RADIO FAN-FARE PROGRAM FINDER

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

**K7—MANHATTAN MOODS—Sunday, ½ hour.**  
 Do, Re, Mi: Mark Warnow's Orchestra  
 2:30 PM—ED 1:30 PM—ES-CD 12:30 PM—CS 11:30 AM  
 WABC WJAS WADC WHK KLRV WHAS KLZ  
 WCAU WLBZ WBIG WJSV KMBC WJWB KSL  
 WDRC WOKO WBT WLBW KMOX WJIS  
 WEAN WORC WCAH WMBG KOMA WLAC  
 WHP CFRB WDAE WQAM KTRH WMT  
 WICC WNAC WDBJ WSJS KTSB WODX  
 WDBO WSPD WCCO WSBT  
 WFBL WWVA WDSU WSPA  
 WFEA CKLW WGST WTAQ  
 WHEC WBBM

**K10—ROUND TOWNERS QUARTET—Mon. ¼ hour.**  
 2:30 PM—ED 1:00 PM—ES-CD 12:00 N—CS 11:00 AM  
 WABC WJAS WADC WJSV KFAB WFBM  
 WAAB WLBZ WBIG WJWB KLRV WGST  
 WDRC WOKO WBT WLBW KMBC WHAS  
 WGR WORC WCAO WMBG KOMA WJIS  
 WIP CFRB WDAE WQAM KRLD WLAC  
 WDBJ WSJS KTRH WMT  
 WDBO WSPD KTSB WSBT  
 WFBL WWVA WACO WSPA  
 WFEA CKLW WBRW WTAQ  
 WHK WTAR WDDO WREC  
 WDSU

Also Tuesday, 4:30 PM—ED—WABC Network.

**K12—L'HEURE EXQUISE—Sunday, ½ hour. 1:30 PM—ED—WEAF Network.**  
 George Dilworth, Director.

**K14—TEMPLE OF SONG—Sunday, ½ hour. 4:30 PM—ED—WEAF Network.**  
 Noble Cain, Director.

**K15—MORNING GLEE CLUB—Monday, Tuesday, Wednesday, Thursday, Friday and Saturday. ¼ hour. 8:30 AM—ED—WEAF Network.**

**K17—THE PIONEERS, MALE QUARTET—Thurs. ¼ hr.**  
 Gene Albridge and Dick Fulton, Tenors; Reed Kennedy, Baritone; Russ Mitchell, Bass; Aneurin Bodycombe, Pianist.  
 2:30 PM—ED 1:30 PM—ES-CD 12:30 PM—CS  
 WJZ CKGW WBAL WMAL KSO KWK  
 WCKY WSYR KWCR WREN

**K18—RUSSIAN SYMPHONIC CHOIR—Sunday, ½ hour.**  
 7:30 PM—ED  
 WEAF WTAG  
 WCHS WTIC  
 WJAR

## L—MUSIC—CLASSICAL

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

**L3—GRANDE TRIO—Wednesday, ½ hour.**  
 3:00 PM—ED 2:00 PM—ES-CD 1:00 PM—CS  
 WEAF WTAG WFBW WRC WSMB KSD  
 WEEL WJAR WCKY WTAM WOV WDAF  
 WCHS WGY WSAI WWJ WBA WDAY  
 WBEN WCAE WRVA WUNC WKY  
 CKGW CFCF WIS WIOD  
 WMAQ

**L5—IMPRESSIONS OF ITALY—Sunday, ½ hour.**  
 10:15 PM—ED 9:15 PM—ES-CD 8:15 PM—CS 7:15 PM  
 WEAF WJAR WRC WFBW WERC KFYR  
 WCHS WGY WTAM WUNC KSTP WMC  
 WBEN WCAE WIOD WJAX WSMB WKY  
 WFLA WMAQ WFAA KTBS  
 WTAQ WOI KPRC  
 WTAQ

**L6—LA FORGE BERUMEN MUSICALE—Thursday, ½ hour.**  
 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  
 WNAC WGR WBBM WHK WMBD WGST  
 WDRC WJAS CKOK WFBL WDDO WREC  
 WEAN WIP WSPD WJSV WWSA WLAC  
 WLBZ WPG WCAH WFEA WDSU KRLD  
 WHP WICC WLBW WHEC KTRH KLRV  
 CFRB WORC WWVA WKBW WJWB WACO  
 WBIG WDBJ WTAQ KFAB  
 WTOC WQAM WJIS WCCO  
 WDBO WDAE WSBT WMT  
 WSJS

**L10—CHARLES GILBERT SPROSS—Friday, ¼ hour.**  
 3:00 PM—ED 2:00 PM—ES-CD 1:00 PM—CS  
 WEAF WGY WTAM WFBW WMC WSB  
 WCHS CKGW WSAI WCKY WAPI WSM  
 WBEN WCAE WWJ WUNC WSMB  
 WRVA WMAQ  
 WRC

**L11—ON WINGS OF SONG, STRING ENSEMBLE—Monday, Wednesday, Thursday, and Friday, ½ hour. 12:30 PM—ED—WEAF Network.**

## L—MUSIC—CLASSICAL (Continued)

**L12—DINNER MUSIC.**  
 Mon., Tues., Wed., Thurs., Fri. and Sat. ½ hour.  
 6:00 PM—ED 5:00 PM—ES-CD  
 WEAF WCHS WCYK WWNC KTBS WSM  
 WJAR WPI WLS WFBW WMC WOC  
 CKGW WSAI WIOD WHO WDAY  
 WWJ WMAQ WDAF WKY  
 WAPI KFYR

**L13—CONCERT FOOTLIGHTS—Thurs. ½ hr. 7:15 PM—ED—WJZ Network.**  
 Mario Cozzi, Baritone; Orchestra Direction Joseph Littau.

**L14—MADAME BELLE FORBES CUTLER AND ORCHESTRA—Wed. ½ hour.**  
 3:15 PM—ED 2:15 PM—ES-CD 1:15 PM—CS 12:15 PM  
 WABC WOKO WADC WCAO WFBM WMBD  
 WNAC WGR WBBM WHK WGST WDDO  
 WDRC WIP CKOK WFBL WREC WWSA  
 WJAS WEAN WSPD WJSV WLAC WDSU  
 WPG WLBZ WCAH WFEA KRLD KTRH  
 WICC WHP WLBW WHEC KLRV WJWB  
 WORC CFRB WWVA WKBW WACO WTAQ  
 WBIG WDBJ KFAB WJIS  
 WTOC WQAM WSBT WMT  
 WDBO WDAE WSBT WMT  
 WSJS

**L15—ESSEX HOUSE ENSEMBLE—Tues. and Fri. ½ hour. 1:30 PM—ED—WEAF Network.**  
 Richard Humber.

**L16—GLADYS RICE—Thursday, ½ hour.**  
 10:45 PM—ED 9:45 PM—ES-CD 8:45 PM—CS 7:45 PM  
 WABC WIP WADC WJSV KFAB WDSU  
 WAAB WJAS WBIG WKBW KFH WFBM  
 WDRC WOKO WBT WLBW KMBC WGST  
 WEAN WORC WCAO WMBG KOMA WHAS  
 WHP WPG WDAE WQAM KTRH WJWB  
 WICC CFRB WDBJ WSJS KTSB WLAC  
 WDBO WSPD WACO WMBD  
 WFBL WTOC WBRW WMT  
 WFEA CKLW WCCO WODX  
 WHEC WDDO WREC

**L17—MEDLEY—Wed. ½ hour. 4 PM—ED—WEAF Network.**  
 Christiaan Kriens.

**L18—SAVITT STRING QUARTETTE—Sat. ½ hr.**  
 2:30 PM—ED 1:30 PM—ES-CD 12:30 PM—CS  
 WABC WOKO WADC WCAO KMBC WFBM  
 WNAC WGR WBBM WHK WMBD WGST  
 WDRC WCAU CKOK WFBL WDDO WREC  
 WJAS WEAN WSPD WJSV WODX WWSA  
 WPG WLBZ WCAH WFEA WLAC WDSU  
 WICC WHP WLBW WHEC KSCJ KTRH  
 WORC WSAI WWVA WDBJ KLRV KTSB  
 WTOC WQAM WJWB WACO  
 WDBO WDAE WTAQ KFAB  
 WSJS WDBO WJIS WSBT  
 WMT

**L18—ALEX SEMMLER—Friday, ¼ hour.**  
 3:15 PM—ED 2:15 PM—ES-CD 1:15 PM—CS  
 WABC WOKO CKOK WHK WDDO WBRW  
 WGR WDRC WSPD WFBL WLAC WDSU  
 WIP WJAS WLBW WFEA WJWB WACO  
 WPG WLBZ WTAH WHEC KFH WTAQ  
 WICC WHP WMBGWDBJ WKBH KFAB  
 WORC CFRB WQAM WTOC WJIS WCCO  
 WSJS WDBO WSBT WMT

**L20—TROUBADOR OF THE VIOLIN—Sun. ½ hour. 7:00 PM—ED—WJZ Network.**  
 Jules Lande.

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

**L23—INSTRUMENTAL MUSIC—Wed. ¼ hour. 10:15 AM—ED—WEAF Network.**  
 Sylvia Altman, Julian Altman, Urban Intondi.

**L25—MELODY HOUR—Sun. 1 hour. 8:00 AM—ED—WEAF Network.**

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

**L27—TID BITS—Sunday, ½ hour. 12:30 PM—ED—WEAF Network.**

**L28—NINO MARTINI, TENOR, HOWARD BARLOW AND THE COLUMBIA SYMPHONY ORCHESTRA—Tuesday, ½ hour.**  
 9:30 PM—ED 8:30 PM—ES-CD 7:30 PM—CS 6:30 PM  
 WABC WOKO WCAO WBBM KMBC WFBM  
 WNAC WKBW CKOK WSPD WDDO WREC  
 WDRC WJAS WJSV WFEA WODX WWSA  
 WEAN WLBZ WLBW WKBW WLAC WDSU  
 WICC WHP WBIG WDBJ KTRH KLRV  
 WORC CFRB WMBG WQAM KTSB WJWB  
 WDBO WDAE WTAQ KFH  
 WJIS WCCO  
 WMT

## M—MUSIC—DANCE

**M1—HOTEL LEXINGTON DANCE ORCHESTRA—Sat. ½ hr. 6 PM—ED—WJZ Network.**  
 Sat. ½ hr. 1:00 PM—ED—WEAF Network. Thurs. ½ hr. 12 Mid:—ED—WJZ Network. Ernie Holst.

**M2—ANTOBAL'S CUBANS WITH ANTONIO AND DANIEL—Saturday, ½ hour.**  
 8:30 PM—ED 7:30 PM—ES-CD 6:30 PM—CS  
 WEAF WGY WFBW WTAM KSD WHO  
 WCHS WJAR WFLA WUNC KVOO WBA  
 WEEL WTAG WIOD WMAQ WDAY WOI  
 WFI WRC WEBC WOC  
 WFAA WOW

Also Sunday, ½ hour. 11:45 AM—ED—WJZ Network.

**M4—HOTEL BILTMORE CONCERT ENSEMBLE—Friday, ½ hour. 11:30 PM—ED. Saturday, ½ hour. 12:05 AM—ED—WEAF Network.**  
 Harold Stern.

# LOCATES WHAT YOU LIKE BEST

ABBREVIATIONS: ED—Eastern Daylight, ES-CD—Eastern Standard, Central Daylight, CS—Central Standard, M—Mountain, P—Pacific. SEE NOTE PAGE 29



# RADIO FAN-FARE PROGRAM FINDER

## M—MUSIC—DANCE (Continued)

**M7—CDLLEGE INN ORCHESTRA**—Wed. ¼ hr. 12:05 AM—ED—WEAF Network Ben Bernie.

**M8—CDTDDN CLUB DRCEHSTRA**—Tues. and Fri. ½ hr. 12:00 Mid.—ED—WJZ Network. Thursday. ½ hour. 12:05 AM—ED—WEAF Network.

**M10—DANCE MUSIC**—Sun. 1 hr. 12:30 AM—ED—WJZ Network. Including Carlos Molina

**M11—DANCE MUSIC**—Sunday. 1 hr. 12:00 Mid.—ED—WEAF Network. Including William Scotti and Bud Shay.

**M12—DANCE DRCEHSTRAS**—Mon. 2 hrs. 11:30 PM—ED—WABC Network.

**M13—DANCE ORCHESTRA**—Wed. 2 hrs. 11:30 PM—ED—WABC Network.

**M14—DANCE DRCEHSTRAS**—Thurs. 2 hrs. 11:30 PM—ED—WABC Network.

**M15—DANCING IN THE TWIN CITIES**—Thurs. ½ hr. 12:30 AM—ED—WJZ Network.

**M16—GUS ARNHEIM AND HIS DRCEHSTRA** From San Francisco. Sat. ½ hour.

M			
12:30 AM—ED	11:30 PM—ES-CD	10:30 PM—CS	9:30 PM
WABC WKBW	WADC WHK	KFAB WFBM	KLZ
WCAU WOKO	WBT WJSV	KLRA WGST	KSL
WEAN WNAC	WCAO WLBW	KMBC WHAS	KVOR
WICC	WDAE WMBG	KOMA WISN	
	WDBJ WQAM	KTRH WLAC	
	WDBO WSJS	KTSA WMBD	
	WFBL WSPD	WACO WMT	
	WHBC WTAR	WBRC WSBT	
		WDOD WREC	
		WDSU	

**M17—EDGEWATER BEACH HOTEL ORCHESTRA**—Tues. ½ hr. 12:30 AM—ED—WJZ Network. Wed. ½ hr. 12:30 AM—ED—WEAF Network. Sat. ½ hr. 12:00 AM—ED—WJZ Network.

**M18—PHIL HARRIS AND HIS ORCHESTRA**—Friday. ½ hr. 9:00 PM—ED—WJZ Network. Phil Harris and Leah Ray.

**M19—GEORGE HALL AND HIS ORCHESTRA**—Mon. ½ hr. 12:00 Noon—ED. Tues. ¼ hr. 5:45 PM—ED. Wed. ¼ hr. 1:15 PM—ED. Thurs. ¼ hr. 5:15 PM—ED. Fri. ¼ hr. 6:15 PM—ED. Sat. ½ hr. 1:00 PM—ED—WABC Network.

**M20—DANCE ORCHESTRA**—Thursday. ½ hour.

M		P	
12:00 N—ED	11:00 AM—ES-CD	10:00 AM—CS	8:00 AM
WABC WOKO	WCAO WBBM	KMBC WFBM	KVOR
WGR WNAC	CKOK WSPD	WMBD WGST	KLZ
WIP	WFEA WLBW	WBRC WDOD	KSL
WEAN WJAS	WKBN WTAR	WREC WODX	KFRC
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—DANCE DRCEHSTRA**—Monday. ½ hour.

M		P	
1:00 PM—ED	12:00 N—ES-CD	11:00 AM—CS	10:00 AM
WABC WOKO	WBBM WHK	KMBC WGST	KVOR
WAB WGR	CKOK WFBL	WBRC WDOD	KLZ
WDRC WCAU	WSPD WFEA	WREC WODX	KSL
WEAN WLBZ	WLBW WHBC	WSFA WLAC	KGB
WICC WHP	WKBN WTAR	WDSU KTRH	KFRC
WORC CFRB	WDBJ WMBG	KTSA WTAQ	KOL
	WTOC WQAM	WKBH	KFPY
	WDBO WSJS	WISN WCCO	
		WSBT WMT	

**M23—DANCE DRCEHSTRA**—Wednesday. ½ hour.

M			
3:45 PM—ED	2:45 PM ES-CD	1:45 PM—CS	12:45 PM
WABC WJAS	WADC WLBW	KFAB WDOD	KLZ
WAB WLBZ	WBIG WMBG	KFH WDSU	KSL
WDRC WOKO	WCAO WQAM	KLRA WFBM	KVOR
WGR WORC	WDAE WSJS	KMBC WHAS	
WHP WORC	WDBJ WSPD	KOMA WISN	
WIP CFRB	WDBO WTOC	KRLD WMT	
	WFBL WVA	KTRH WODX	
	WFEA CKLW	KTSA WSBT	
	WHK WTAR	WACO WSFA	
	WJSV	WBRC WTAQ	
		WCCO WREC	

**M25—DICK FIDDLER AND HIS LDTUS GARDENS DRCEHSTRA**—Fri. ¼ hr. 1:15 PM—ED—WEAF Network.

**M27—PENNSYLVANIA DANCE DRCEHSTRA**—Mon. ½ hr. Phil Harris.

12:00 Mid.—ED	11:00 PM—ES-CD	10:00 PM—CS
WJZ KDKA	WBAL WJR	KOIL KWCR
	WCKY WSYR	KSO
	WGAR WENR	
	WHAM	

WBZ WBZA WREN added at 12:15 AM ED

**M29—HOTEL PIERRE DANCE DRCEHSTRA**—Wed. ½ hr. Henry King.

12:30 AM—ED	11:30 PM—ES-CD	10:30 PM—CS
WJZ WBZA	WBAL WENR	KOIL KWK
	WCKY	KPRC WBAP
	WGAR	KSO WKY
	WHAM	KTBS WREN
	WLW	KWCR
	WSYR	

Saturday. 12:05 Mid.—ED. ½ hour—WEAF Network.

## M—MUSIC—DANCE (Continued)

**M31—GUY LDMBARDD AND HIS RDYAL CANADIANS**—Fri. ½ hour.

M		P	
11:30 PM—ED	10:30 PM—ES-CD	9:30 PM—CS	8:30 PM
WABC WOKO	WADC WCAO	KMBC WFBM	KVOR
WAAB WKBW	WHK CKOK	KMOX WMBD	KLZ
WDRC WCAU	WFBL WSPD	WGST WDOD	KSL
WEAN WPG	WJSV WCAH	WREC WODX	
WLBZ WGC	WLBW WHEC	WLAC WDSU	
WHP WORC	WDBJ WTOC	KTRH KLRA	
CFRB	WQAM WDBO	WIBW WACO	
	WDAE WSJS	KFH KFAB	
		WISN WCCO	
		WSBT WMT	

Sunday. ½ hour. 11:00 PM—ED—WABC Network.

**M34—BLUE RODM ECHOES**—Saturday. ½ hr. 3:00 PM—ED—WEAF Network. Norman L. Cloutier Drchestra, Fred Wade.

**M41—PALMER HDUSE DRCEHSTRA**—Wednesday. ½ hour. 11:30 PM—ED—WEAF Network. Richard Cole.

**M42—DANCE MUSIC HDTEL PENNSYLVANIA RDDF**—Saturday. ½ hour.

M			
11:00 PM—ED	10:00 PM—ES-CD	9:00 PM—CS	
WEAF WFI	WFBR WSAI	WDAF WOC	
WCAE WGY	WRC WTAM	WFO	
WCSH			

Monday. ¼ hour. 11:15 PM—ED—WEAF Network.

**M44—PDND'S PRDGRAM**—Fri. ½ hr. Ilka Chase, Hugh D'Connell, Victor Young, Lee Wiley, Paul Small.

9:30 PM—ED	8:30 PM—ES-CD	7:30 PM—CS
WEAF WTAG	WWJ WFBR	WDAF KSD
WJAR 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.

M		P	
10:00 PM—ED	9:00 PM—ES-CD	8:00 PM—CS	7:00 PM
WEAF WTAG	WRC WFBR	KSD WOV	KGO
WEEL WJAR	WTAM WLW	WDAF KSTP	KDYL
WCSH WFI	WWJ WOC	WSB WSBM	KFI
WGY WBEN	WHO WCAE	WBAP	
CKGW CFCF	WMAQ		

**M47—GENE QUAW HOTEL CDSMDPDLITAN DRCEHSTRA**—Friday. ½ hour. 4:00 PM—ED—WJZ Network

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

**M56—WALDRF ASTDRIA DRCEHSTRA**—Jack Denny.

M		P	
Monday. ½ hour.	Thursday. ½ hour.	11:30 PM—ED	10:30 PM—ES-CD
WEAF WTAG	WRC WFBR	WEAF WJAR	WFBR WWJ
WJAR WTIC		WBEN WTAG	
WCSH		WFI	

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

**M60—BREAKFAST CLUB**—

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

## N—MUSIC—MEDLEY PROGRAMS

**N1—A. AND P. GYPSIES**—Monday. ½ hour. Harry Horlick, Frank Parker.

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

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

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

**N6—JACK FRDST MELDDY MDMENTS**—Mon. ½ hr. Josef Pasternack.

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

**N9—MAJDR BDWES' CAPITDL FAMILY**—Sunday. 1 hour.

M		P	
11:15 AM—ED	10:15 AM—ES-CD	9:15 AM—CS	8:15 AM
WEAF WJAR	WEER WRC	WDAF KFYP	KOA
WTAG WLIT	WTAM WFLA	WAPI WSBM	KDYL
WGY	WWJ WSAI	KPRC WEBC	KGO
	WIOD WWNC	WHO WIBA	KHQ
	WMAQ	KSTP WMC	KTAR
		WKY WBAP	KFI
		KTBS WOAI	KGW
		WOC	KOMO

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

# LOCATES WHAT YOU LIKE BEST

ABBREVIATIONS: ED—Eastern Daylight, ES-CD—Eastern Standard, Central Daylight, CS—Central Standard, M—Mountain, P—Pacific. SEE NOTE PAGE 29



# RADIO FAN-FARE PROGRAM FINDER

## N—Music—Medley Programs (Continued)

**N15—THURSDAY SPECIAL**—Thursday. 1 hour. 4:00 PM—ED—WJZ Network.  
Ruth Lyon, Edward Davies, Josel Koestner.

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

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

**N20—MORNING PARADE**—Saturday. 1 hour. 10:15 AM—ED—WEAF Network.

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

## O—MUSIC—NOVELTY

**O2—THE PLAYBOYS**—"Six Hands on Two Pianos"—Sunday. ¼ hour.  
Also Wednesday. ¼ hour. 11:30 AM—ED—Same Stations.  
Felix Bernard, Walter Samuels, and Leonard Whitcup. **M**

2:15 PM—ED 1:15 PM—ES-CD 12:15 PM—CS 11:15 AM  
WABC WICC WADC WQAM KFAB WHAS KLZ  
WCAU WJAS WBT WSJ KFH WBSW KFOR  
WDRG WOKO WSPD WFEA WODX WSFA  
WEAN WORC WDBJ WTCC WLAC WDSU  
WGR WNAC WFBL WWVA KTRH WMT  
WFSA CKLW KTSB WODX  
WLBW WBRG WSBT  
WDOD WSFA  
WFBM WTAQ  
WGST

Friday. ¼ hour. 11:45 AM—ED—WABC Network.

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

## P—MUSIC—ORGAN

**P1—ANN LEAF AT THE ORGAN**—Tuesday, Wednesday, and Thursday. ½ hour. **M**

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

Also Monday at 2:45 PM—ED—WABC Network.

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

**P4—RADIO CITY ORGAN**—Monday, Tuesday, Wednesday, Thursday, Friday, Saturday ½ hour. Richard Leibert.

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

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

**P9—FRED FEIBEL AT THE ORGAN**—Sunday. ½ hour. **M**  
1:00 PM—ED 12:00 PM—ES-CD 11:00 AM—CS 10:00 AM  
WABC WOKO WADC WHEC KFAB WISN KLZ  
WAAB WORC WBT WLBW KMOX WMBD KFOR  
WDRG WPG WCAO WQAM KOMA WMT  
WGR CFRB WDAE WSJS KTRH WODX  
WJAS WDBJ WSPD WCCO WSBT  
WDBO CKLW WDOD WTAQ  
WFBL WTAR WDSU WREC  
WGST

**P10—IRMA GLEN**—Thursday. ¼ hour. 10:45 AM—ED—WJZ Network.

## Q—MUSIC, PATTERN AND SONG

**Q1—BLACKSTONE PLANTATION**—Tuesday. ½ hour. Julia Sanderson, Frank Cramit, Jack Shilkret, Parker Fennelly

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

## Q—Music, Patter and Song (Continued)

**Q2—FRANK CRUMIT AND JULIA SANDERSON**—Sunday. ½ hour.  
6:30 PM—ED 4:30 PM—ES-CD 3:30 PM—CS  
WABC WOKO WADC WCAO KMBC WFBM  
WAAB WGR WHK CKOK WHAS KMOX  
WDRG WCAU WFBL WSPD WDSU KOMA  
WEAN WICC WCAH WJSV KFH KFAB  
WORC WWVA WHEC  
WTAR

**Q3—KANE AND KANNER**—Friday. ¼ hour.  
8:45 PM—ED 7:45 PM—ES-CD 6:45 PM—CS  
WJZ WBZ WBAL WMAL KOIL KWK  
KDKA WBZA WCKY WSYR KSO WREN  
WHAM WLS KWCR WJDX  
WJR WFLA WSB WSM  
WIS WSMB

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

**Q5—LES REIS AND ARTY DUNN**—Monday, Tuesday, Thursday, Saturday ¼ hour. **M**  
Assisted by Novelty Orchestra.

9:45 AM—ED 8:45 AM—ES-CD 7:45 AM—CS  
WABC WJAS WADC WKBN KFAB WHAS  
WDRG WLBZ WBT WMBG KLRA WLAC  
WEAN WOKO WBT WMBG KLRA WLAC  
WHP WORC WCAH WQAM KMBC WMBD  
WICC WPG WDAE WSJS KMOX WMT  
WIP CFRB WDBJ WSPD KOMA WODX  
WFBM WWA WDBO WWA KRLD WSET  
WHEC CKLW WFEA KTRH WSFA  
WHEC WTAR KTSB WTAQ  
WHK WBBM WDSU WREC  
WJSV WGST

Also Monday. ¼ hour. 6:00 PM—ED—WABC Network.

**Q6—BILL AND GINGER**—Mon., Wed., Fri. ¼ hour.  
10:15 AM—ED 9:15 AM—ES-CD  
WABC WJAS WFBL WJSV  
WEAN WKBW  
WIP

Also Tues. and Thurs. ¼ hr. 10:30 AM—ED—WABC Network.

**Q7—TUNE DETECTIVE, SIGMUND SPAETH**—Thursday. ¼ hour.

7:45 PM—ED 6:45 PM—ES-CD 5:45 PM—CS  
WJZ KDKA WBAL WCKY KWCR KWK  
CFCF WJR WSYR KOIL  
WMAQ

**Q8—MARION AND JIM JORDAN**—Wed. ¼ hour. 11:15 AM—ED—WJZ Network.  
Also Saturday and Tuesday. 12:00 N—ED—WJZ Network.

**Q9—SMILING ED McCONNELL**—Sun. ¼ hr 6:00 PM—ED—WABC Network (Starting Sept. 10).

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

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

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

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

**Q16—SALT AND PEANUTS**—Mon., Tues., Thurs., and Sat. ¼ hour.

12 Noon—ED 11:00 AM—ES-CD 10:00 AM—CS  
WEAF WLIT WFBR WSAI KSD WHO  
WBEN WTAG WFLA WTAM KSTP WJDX  
WCAE WTIC WIOD WWJ WAPI WMC  
WEEL CFCF WIS WWNC WDAF WOC  
WJAR CKGW WRC WMAQ WDY WSM  
WRVA WBEBC WSMB

## R—MUSIC—POPULAR

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

**R1—MILDRED BAILEY**—Monday and Saturday. ¼ hour. **M**

7:15 PM—ED 6:15 PM—ES-CD 5:15 PM—CS 4:15 PM  
WABC WLBZ WBT WMBG KFH WHAS KLZ  
WDRG WOKO WBT WMBG KMBC WISN KFOR  
WEAN WORC WDBJ WQAM KOMA WLAC  
WGR CFRB WDBO WSJS KTSB WMT  
WJAS WNAC WFBL WSPD WACO WODX  
WFEA CKLW WBRG WSFA  
WKBN WDBO WTAQ  
WDSU WREC  
WGST

Thursday. ¼ hour. 6:30 PM—ED—WABC Network.

# LOCATES WHAT YOU LIKE BEST

ABBREVIATIONS: ED—Eastern Daylight, ES-CD—Eastern Standard, Central Daylight, CS—Central Standard, M—Mountain, P—Pacific. SEE NOTE PAGE 29



# RADIO FAN-FARE PROGRAM FINDER

## R—MUSIC—POPULAR (Continued)

<b>R3—BETTY BARTHELL—Tuesday, ¼ hour.</b>			
6:15 PM—ED	6:15 PM—ES-CD	4:15 PM—CS	M
WABC WKBW	WBIG WMBG	KFH WHAS	KLZ
WAAB WLBY	WBT WQAM	KLRA WISN	KSL
WCAU WOKO	WCAO WSJS	KMBC WLAC	KVOR
WDRG WORC	WDBJ WSPD	KTRH WMT	
WEAN	WFBL WTOC	KTSA WODX	
	WFEA WWVA	WBRC WSFA	
	WLBW CKLW	WDOD WTAQ	
		WGST WREC	

<b>R4—GENE ARNOLD AND THE COMMODORES—Mon. and Thurs. ¼ hour.</b>			
12:00 N—EO	11:00 AM—ES-CD	10:00 AM—CS	
WJZ WBZ	WBAL WJR	KSO WFAA	
KDKA WBZA	WCKY WMAL	KWCR WREN	
	WGAR WSYR	KWK	
	WHAM		

Also ¼ hour Sunday, 2:00 PM—EO—Wed. and Fri. 12:00 N—ED—WEAF Network

<b>R5—CURTAIN CALLS—Wed. ¼ hr. Mark Warnow's Orchestra; Charles Carlile; Rhoda Arnold; and Four Clubmen Quartet.</b>			
8:15 PM—ED	7:15 PM—ES-CD	6:15 PM—CS	M
WABC WJAS	WADC WHK	KFAB WGST	KLZ
WCAU WOKO	WBIG WLBW	KFH WLAC	KVOR
WDRG WORC	WBT WMBG	KLRA WODX	
WEAN WPG	WCAO WQAM	KMBC WSBT	
WGR CFRB	WDBJ WSJS	KTRH WSFA	
WICC WNAC	WDBO WSPD	KTSA WTAQ	
	WFBL WWVA	WDOD WREC	
	WFEA CKLW		
	WHCC WTAR		

<b>R6—MORTON DOWNEY—Wed., Thurs., and Fri. ¼ hr.</b>			
7:00 PM—EO	6:00 PM—ES-CD	5:00 PM—CS	M
WABC WICC	WADC WMBG	KFAB WGST	KLZ
WCAU WJAS	WBIG WQAM	KFH WISN	KSL
WDRG WLBY	WBT WSJS	KLRA WLAC	KVOR
WEAN WOKO	WDBJ WSPD	KTRH WMT	
WGR WNAC	WFBL WTOC	KTSA WODX	
WHP	WFEA WWVA	WBRC WSFA	
	WHCC CKLW	WCCO WTAQ	
	WLBW WTAR	WDOD WREC	

<b>R7—WILL OSBORNE ORCHESTRA—Mon., Wed., Fri. ¼ hr. Pedro De Cordoba, "The Friendly Philosopher"</b>			
10:45 AM—EO	10:45 AM—ES-CD	9:45 AM—CS	
WABC WOKO	WCAO WHK	KMBC WHAS	
WNAC WGR	WFBL WJSV	KMOX WGST	
WEAN WCAU	WCAH WBT	KRLD WCCO	
	WTAR WMBG		
	WBBM WOWO		
	CKLW		

<b>R9—PAT KENNEDY—Mon., Wed., and Fri. ¼ hr.</b>			
12:45 PM—ED	11:45 AM—ES-CD	10:45 AM—CS	
WJZ KDKA	WBAL WSYR	KSO KWK	
	WCKY	KWCR WREN	

<b>R10—FRIGIDAIRE PROGRAM—Wed. and Fri. ¼ hr. Howard Marsh and Snow Queens—Wed. Jane Froman and Snow Queens—Fri.</b>			
10:30 PM—EO	9:30 PM—ES-CD	8:30 PM—CS	M
WABC WKBW	WADC WKRC	KFH WDOD	KLZ
WCAU WOKO	WCAO WQAM	KMOX WDSU	KFPY
WDRG CFRB	WDAE WSPD	KOMA WGST	KGB
WEAN CKAC	WDBJ CKLW	KSCJ WHAS	KHJ
WJAS WNAC	WDBO WTAR	KTRH WMBD	KOIN
	WFBL WBBM	KTSA WREC	KOL
	WHK WOWO	WCCO	KVI

<b>R15—ARLENE JACKSON—Saturday, ¼ hour.</b>			
5:30 PM—ED	4:30 PM—ES-CD	3:30 PM—CS	M
WEAF WTAG	WTAM WSAI	WIBA KSTP	2:30 PM
WGY WBEN	WIS WJAX	WDAY WSM	KOY
	WIOD	WAPI WSB	KFI
		WMC WSMB	KGW
		WKY KPRC	KOMO
		KTBS WOAI	KHQ

<b>R16—VINCENT LOPEZ AND HIS ORCHESTRA; ALICE JOY, GUEST ARTIST—Sunday, ½ hour.</b>			
9:15 PM—ES-CD	8:15 PM—CS		
WGAR WLW	KSO WREN		
WJR WMAQ	KWK		

<b>R17—LA PALINA—Monday, Tuesday, Wednesday, ¼ hour. Kate Smith.</b>			
8:30 PM—ED	7:30 PM—ES-CD	6:30 PM—ES	
WABC WOKO	WADC WCAO	KMBC WFMB	
WGR WCAU	WGN WKRC	WHAS KMOX	
WJAS	WHK CKLW	WMT WCCO	
	WOWO WFBL	KFAB	
	WSPD WJSV		
	WHCC WKBN		

<b>R18—LITTLE JACK LITTLE—Mon., Tues., Wed., Thurs., Fri., ¼ hour</b>			
9:00 AM—ED	8:00 AM—ES-CD	7:00 AM—CS	
WABC WOKO	WADC WCAO	KMBC WFMB	
WAAB WGR	WHK CKOK	WMBD WGST	
WDRG WIP	WCAH WFEA	WDOD WREC	
WJAS WEAN	WLBW WWVA	WSFA WLAC	
WPG WLBY	WBIG WDBJ	WDSU KRLD	
WHP WORC	WTOC WSJS	KTRH KLRA	
CFRB		WTAQ WISN	
		WSBT WMT	

## R—MUSIC—POPULAR (Continued)

<b>Monday, ¼ hour.</b>			
10:30 PM—ED	9:30 PM—ES-CD	8:30 PM—CS	M
WABC WOKO	WCAO WHK	KMBC WFMB	7:30 PM
WAAB WKBW	CKOK WFBL	WMBD WGST	KLZ
WDRG WCAU	WSPD WFEA	WBRC WDOD	
WJAS WEAN	WLBW WTAR	WREC WODX	
WPG WLBY	WMBG WQAM	WLAC WDSU	
WICC WHP	WDBO WSJS	KTRH WLBY	
WORC CFRB		WCCO WMT	

<b>R19—YEASTFOAMERS—Sunday, ½ hour. Jan Garber and His Orchestra.</b>			
2:30 PM—EO	1:30 PM—ES-CD	12:30 PM—CS	M
WJZ WBZ	WBAL WHAM	KWK WREN	11:30 AM
WBZA KDKA	WGAR WJR	KOIL WTMJ	KOA
	WLW WRVA	WIBA KSTP	KGIR
	WPTF WUNC	WBCB WDAY	KDYL
	WIS WIOD	KFYR WSM	KGW
	WFLA WJAX	WSB WAPI	KGO
	WSYR WMAL	WJDX WSMB	KFI
	KYW	KTHS KVOO	KOMO
		KWCR WOAI	KHQ
		WFAA WMC	
		KSO KTBS	

<b>R21—JACK MILLER, BARITONE—Friday, ¼ hour.</b>			
5:45 PM—ED	4:45 PM—ES-CD	3:45 PM—CS	M
WABC WJAS	WADC WLBW	KFAB WIBW	2:45 PM
WDRG WKBW	WBIG WMBG	KFH WISN	KLZ
WEAN WLBY	WBT WQAM	KLRA WLAC	KVOR
WHP WOKO	WCAO WSJS	KMBC WMT	
WIP WORC	WDBJ WSPD	KRLD WODX	
	WFBL WWVA	KTSA WSBT	
	WFEA CKLW	WBRC WSFA	
	WHCC	WDOD WTAQ	
		WGST WREC	
		WHAS	

<b>R22—BILLY WHITE, TENOR, AND ORCHESTRA—Tues. and Thurs. ½ hr.</b>			
3:30 PM—EO	2:30 PM—ES-CD	1:30 PM—CS	M
WABC WHP	WADC WLBW	KFAB WHAS	12:30 PM
WAAB WJAS	WBIG WMBG	KFH WIBW	KLZ
WCAU WLBY	WBT WQAM	KLRA WISN	KVOR
WDRG WOKO	WCAO WSJS	KMBC WLAC	
WGR WORC	WDBJ WSPD	KRLD WMT	
	WFBL WTOC	KTSA WODX	
	WFEA WWVA	WBRC WSBT	
	WHK CKLW	WCCO WSFA	
		WDOD WTAQ	
		WFMB WREC	
		WGST	

Also Monday, ½ hour. 4:00 PM—ED—Same Stations.

<b>R23—THE HAPPY WONOER BAKERS—Mon., Wed. and Fri. ¼ hour</b>			
8:00 PM—EO	7:00 PM—ES-CD		
WABC WDRG	WHCC		
WAAB WORC			
WICC WKBW			
WMAS			

<b>R24—THE MERRYMAKERS—Mon. ¼ hr. 10:30 AM—ED. Tues. ¼ hr. 11:45 AM—ED. Wed. ¼ hr. 11:00 AM—EO—WABC Network. Fred Berrens, Conductor.</b>			
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<b>R25—GERTRUDE NIESEN—Saturday, ¼ hour.</b>			
10:45 PM—ED	9:45 PM—ES-CD	8:45 PM—CS	M
WABC WJAS	WADC WHCC	KFH WDSU	7:45 PM
WCAU WOKO	WBT WJSV	KMBC WFMB	KLZ
WDRG WORC	WCAO WKBN	KMOX WGST	KVOR
WGR WNAC	WDAE WLBW	KOMA WISN	
	WDBJ WQAM	KTRH WLAC	
	WDBO WSJS	WACO WODX	
	WFBL WSPD	WBRC WSBT	
	WFEA CKLW	WCCO WSFA	
		WDOD WTAQ	

<b>R26—WILDROOT INSTITUTE—Sun. ¼ hr. Vee Lawnhurst and Johnny Seagle.</b>			
4:15 PM—ED	3:15 PM—ES-CD	2:15 PM—CS	M
WEAF WJAR	WSAI WWJ	KFYR WHO	1:15 PM
WCAE WLIT	WTAM WLS	KPRC WBA	KDYL
WCSH WTAG		KSTP WKY	KOA
WEEL		KTBS WOAI	KGW
		KVOO WOC	KHQ
		WDAF WOW	KOMO
		WDAY WTMJ	
		WFAA	

<b>R31—OON ROSS, SONGS—Tues. and Thurs. ¼ hr.</b>			
2:30 PM—EO	1:30 PM—ES-CD	12:30 PM—CS	M
WABC WJAS	WBT WKRC	KFAB WBRC	1:00 PM
WCAU WLBY	WFBL WMBG	KFH WCCO	KLZ
WGR	WFEA WTOC	KLRA WDSU	KSL
	WHK CKLW	KMBC WFMB	KERN
	WJSV WBBM	KMOX WGST	KMJ
		KOMA WHAS	KFBK
		KSCJ WISN	KDB
		KTRH WMT	KWG
		KTSA	

<b>R32—SINGIN' SAM THE BARBASOL MAN—Monday, ¼ hour.</b>			
8:15 PM—EO	7:15 PM—ES-CD	6:15 PM—CS	
WABC WOKO	WADC WCAO	KMBC WFMB	
WNAC WGR	WGN WKRC	KMOX WCCO	
WDRG WCAU	WHK CKLW		
WJAS WEAN	WFBL WSPD		
	WJSV		

After Sept. 11, Tuesday and Thursday also.

# LOCATES WHAT YOU LIKE BEST

ABBREVIATIONS: ED—Eastern Daylight, ES-CD—Eastern Standard, Central Daylight, CS—Central Standard, M—Mountain, P—Pacific. SEE NOTE PAGE 29



**RADIO FAN-FARE PROGRAM FINDER**

**R—MUSIC—POPULAR (Continued)**

**R33—VERA VAN, CONTRALTO—Wednesday and Friday. ¼ hour. M**

9:15 PM—ED	8:15 PM—ES-CD	7:15 PM—CS	6:15 PM
WABC WICC	WADC WMBG	KFH WHAS	KLZ
WCAU WJAS	WBIG WQAM	KLRA WIBW	KVOR
WDRG WLBZ	WBT WJSV	KMBC WISN	
WEAN WOKO	WDBJ WSPD	KRLD WLAC	
WGR WORC	WFBL WTOG	KTRH WMBD	
WHP WNAC	WFEA WVA	KTSA WMT	
	WHK CKLW	WBRC WODX	
	WLBW WTAR	WCCO WSBT	
		WDOD WSFA	
		WFBM WTAQ	
		WGST WREC	

Also Sunday. ¼ hour. 5:15 PM—ED—Same Stations.

**R37—MARK WARNOW'S NOVELTY ORCHESTRA—Thursday. ½ hour. M**

9:15 PM—ED	8:15 PM—ES-CD	7:15 PM—CS	6:15 PM
WABC WLBZ	WADC WHK	KFH WFBM	KLZ
WCAU WOKO	WBIG WJSV	KLRA WGST	KSL
WDRG WORC	WBT WLBW	KMBC WISN	KVOR
WEAN WPG	WCAO WMBG	KOMA WLAC	
WGR CFRB	WDAE WQAM	KTRH WODX	
WICC WNAC	WDBJ WSJS	KTSA WSBT	
WJAS	WDBO WSPD	WBRC WSFA	
	WFBL WVA	WCCO WTAQ	
	WFEA CKLW	WDOD WREC	
	WHEC WTAR	WDSU	

**R40—MANHATTAN MERRY-GO-ROUND—Sunday. ½ hour. Tamara, David Percy, Gene Rodemich.**

8:00 PM—ED	8:00 PM—ES-CD	7:00 PM—CS
WEAF WJAR	WFBR WWJ	KSD WOW
WGY WTIC	WSAI WRC	WDAF WOC
	WENR	WHO

**R41—DOLPH MARTIN'S ORCHESTRA—Mon., Wed., Fri. ¼ hour. The Travelers Quartet.**

7:30 PM—ED	6:30 PM—ES-CD
WABC WOKO	WCAO WFBL
WNAC WGR	WJSV WFEA
WDRG WCAU	WHEC
WJAS WEAN	
WLBZ WHP	
WORC WICC	

**R42—MELODY PARADE—Tuesday. ¼ hr. 10:45 AM—ED. Wed. ¼ hr. 11:45 AM—ED. Fri. ¼ hr. 11:00 AM—ED—WABC Network. Vincent Sorey, Conductor**

**R43—PHIL REGAN, TENOR—Mon. and Thurs. ¼ hr. 11:15 PM—ED—WABC Network.**

**S—MUSIC—RELIGIOUS**

(See also Organ Music)

**S1—MID WEEK HYMN SING—Tuesday. ¼ hour. M P**

6:30 PM—ED	5:30 PM—ES-CD	4:30 PM—CS	3:30 PM	2:30 PM
WEAF WTAG	WIS WSAI	WDAF KSD	KGIR	KGO
WGY	WWJ WWNC	KFYR WWO		KGW
	WMAQ	WSB WOI		KFSD
		WIBA KTBS		KTAR
		KTHS WJDX		KHQ
		WOW		

**S3—OLD SONGS OF THE CHURCH—Thursday. ¼ hour. Kathryn Palmer, Soprano; Joyce Allmand, Contralto; Sidney Smith, Tenor; Lowell Patton, Organist; Earl Styers, Baritone.**

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

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

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

WABC added at 11:45 AM—ED—for ¼ hour.

**S6—CATHEDRAL HOUR—Sunday. 1 hour. M**

Channon Collinge, Conductor.

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

**T—MUSIC—STANDARD & FOLK**

**T1—AMERICAN ALBUM FAMILIAR MUSIC—Sunday. ½ hour. Gus Haenschen, Frank Munn, Elizabeth Lenox, Ohman and Arden, Bertrand Hirsch. M P**

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

**T2—ARCADIANS—Friday. ½ hour. 4:30 PM—ED—WJZ Network. Ruth Kelly Bello.**

**T3—RHODA ARNOLD AND CHARLES CARLILE DUETS—Sunday. ½ hour. 11:00 AM—ED—WABC Network.**

**T4—FERDE GROFE'S ORCHESTRA WITH CONRAD THIBAUT—Mon. ¼ hour. M P**

8:45 PM—ED	7:45 PM—ES-CD	6:45 PM—CS
WEAF WTIC	WRC WTAM	WTMJ
WTAG WEEI	WWJ WLW	
WJAR WCSH		
WLIT WGY		
WBEN WCAE		

Wednesday, ¼ hour.

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

**T5—CHASE & SANBORN TEA PROGRAM—Wednesday. ½ hour. Fanny Brice, George Olsen. M P**

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

**T6—COLUMBIA ARTISTS, RECITAL—Tuesday. ½ hour. M**

3:00 PM—ED	2:00 PM—ES-CD	1:00 PM—CS	12:00 N
WABC WOKO	WADC WHK	KFAB WDOD	KSL
WCAU WORC	WBT WJSV	KFH WDSU	KVOR
WDRG WPG	WCAO WLBW	KLRA WFBM	
WGR CFRB	WDAE WMBG	KMBC WGST	
WJAS	WDBJ WQAM	KMOX WISN	
	WDBO WSJS	KOMA WLAC	
	WFBL WSPD	KRLD WODX	
	WFEA CKLW	KTRH WSBT	
	WHEC WTAR	WACO WSFA	
		WBRC WTAQ	
		WCCO WREC	

Monday, ½ hour. 4:30 PM—ED—WABC Network.  
 Wednesday, ¼ hour. 4:15 PM—ED—WABC Network.  
 Friday, ¼ hour. 2:30 PM—ED—WABC Network.

**T7—NEW WORLD SALON ORCHESTRA—Sun. ¼ hr. 12:30 PM—ED. Mon. ½ hr. 3:30 PM—ED. Fri. ¼ hr. 3:00 PM—ED—WABC Network.**

**T8—CONCERT MINIATURES—Monday, Tuesday, Wednesday, Thursday, Friday. ½ hour. Emery Deutsch. M**

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

Saturday, ½ hour. 11:30 AM—ED. Same stations as above.

**T9—DANCING ECHOES—Saturday. ½ hour. 2:00 PM—ED—WABC Network.**

**T11—PHIL DUEY AND HIS FIRESIDE SONGS—Sunday. ¼ hour. 10:45 PM—ED—WJZ Network.**

**T13—GYPSY NINA—Tuesday. ¼ hour. M**

7:00 PM—ED	6:00 PM—ES-CD	5:00 PM—CS	4:00 PM
WABC WHP	WBIG WMBG	KFAB WGST	KLZ
WAAB WICC	WBT WQAM	KFH WHAS	KSL
WCAU WJAS	WDBJ WSJS	KLRA WISN	KVOR
WDRG WOKO	WFBL WSPD	KTRH WLAC	
WEAN WORC	WFEA WTOG	KTSA WODX	
WGR	WHK CKLW	WBRC WSFA	
	WLBW WTAR	WCCO WTAQ	
		WDOD WREC	

Also Saturday, ¼ hour. 6:30 PM—ED—WABC Network.

**T15—TITO GUIZAR—Saturday. ¼ hour. M P**

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

Wednesday, ¼ hour. 8:45 PM—ED—WABC Network.

**LOCATES WHAT YOU LIKE BEST**

ABBREVIATIONS: ED—Eastern Daylight, ES-CR—Eastern Standard, Central Daylight, CS—Central Standard, M—Mountain, P—Pacific. SEE NOTE PAGE 29



# RADIO FAN-FARE PROGRAM FINDER

## T—MUSIC—STANDARD & FOLK (Continued)

**T17—HOUSEHOLD MUSICAL MEMORIES—Tuesday.** ½ hour. Edgar Guest, Josef Koestner, Alice Mock.  
 10:00 PM—EO  
 WJZ WBZ WHAM WSYR  
 WBZA KDKA WJR WBAL  
 WMAQ

**T18—RAY HEATHERTON, BARITONE—Tuesday.** ¼ hour. 7:45 PM—ED—WJZ Network.

**T19—ITALIAN IOYLL—Saturday.** ½ hour. M P  
 3:00 PM—ED 2:00 PM—ES-CD 1:00 PM—CS 12:00 N 11:00 AM  
 WABC WOKO WCAO WBBM KMBC WFBM KVOR KHJ  
 WAAB WGR WHK CKOK WGST WBRC KSL KOIN  
 WDRC WCAU WFBL WSPD WDOE WREC KGB  
 WJAS WPG WFEA WLBW WSFA WLAC KFRC  
 WLBZ WICC WHEC WTAR WDSU KRLL KOL  
 WHP WORC WDBJ WNBG KTRH K TSA KFPY  
 CFRB WTOC WQAM WACO KFH  
 WDBO WSJS WTAQ WKBH  
 WSBT WMT

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

**T21—ANDRE KOSTELANETZ PRESENTS—Monday.** ½ hour. Gladys Rice, Soprano; Evan Evans, Baritone; Mixed Chorus and Orchestra. M P  
 10:00 PM—EO 9:00 PM—ES-CD 8:00 PM—CS 7:00 PM 6:00 PM  
 WABC WOKO WCAO WBBM KMBC WFBM KVOR KHJ  
 WAAB WGR WHK CKOK WFBM WREC WDOE KSL KOIN  
 WDRC WJAS CKOK WFBL WDOE WREC KGB  
 WEAN WLBZ WSPD WJSV WSFA WLAC KFRC  
 WICC WHP WCAH WFEA WDSU KRLL KOL  
 WORC WLBW WHEC KTRH KLRA KFPY  
 WKBN WDBJ K TSA WLBW  
 WDBO WDAE WISN WCCO  
 WSJS WMT

**T22—JOHN KELVIN, TENOR—Thursday.** ¼ hour. M  
 5:45 PM—ED 4:45 PM—ES-CD 3:45 PM—CS 2:45 PM  
 WABC WJAS WADC WLBW KFAB WHAS KLZ  
 WDRC WLBZ WBIG WMBG KFH WLBW KSL  
 WEAN WOKO WBT WQAM KLRA WLAC KVOR  
 WGR WORC WCAO WSJS KMBC WMT  
 WHP WNAC WDBJ WSPD KRLL WODX  
 WIP WDBO WTOC K TSA WSBT  
 WFBW WVVA WBRW WSFA  
 WFEA CKLW WDOE WTAQ  
 WHK WGST WREC

Also ¼ hr. Sunday 2:00 PM—ED—and Fri. 5:15 PM—EO—Same Stations.

**T24—OLGA, COUNTESS ALBANI—Sunday.** ¼ hour. P  
 7:00 PM—ED 6:00 PM—ES-CD 5:00 PM—CS 3:00 PM  
 WEAF WTAG WFBR WIS WOC WHO KGO  
 WCAE WJAR WSAI WNNC WSM WSB KFSO  
 WBEW WRC WJAX WMC WOV KGW  
 WMAQ KOMO

Thursday, ¼ hour. 7:15 PM—ED—Same stations.

**T27—FRANCES PAPERTE, MEZZO-SOPRANO—Thurs.** ¼ hr. 12:15 PM—EO—WEAF Network.

**T28—GEORGE SCHERBAN'S RUSSIAN GYPSY ORCHESTRA.**  
 Monday, Tuesday and Thursday, ½ hour.  
 1:30 PM—ED 12:30 PM—ES-CD 11:30 AM—CS 10:30 AM  
 WABC WOKO WCAO WHK KMBC WODX KVOR  
 WAAB WGR CKOK WFBL WBRW WLAC KSL  
 WDRC WPG WSPD WFEA WREC KTRH  
 WJAS WORC WLBW WHEC WSFA WTAQ  
 WLBZ WCAU WMBG WTAR WLBW WISN  
 WEAN WQAM WTOC KFH WSBT  
 WBIG WADC WSJS WCCO WHAS  
 WHP WWVA WBT WMT KLRA  
 WGST K TSA  
 WDOE

Also Wednesday, ¼ hour. 6:30 PM—EO—WABC Network.

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

**T31—VASS FAMILY—Sat.** ¼ hour. Seven South Carolina Children Singing.  
 11:00 AM—ED  
 WEAF WEEI KFYP KSD  
 WJAR WTAG WOV KSTP  
 WGY WCAE  
 WCSH WTIC

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

**T33—WILLARD ROBISON, EVANGELIST OF RHYTHM—Sunday.** ¼ hour. M  
 5:00 PM—ED 4:00 PM—ES-CD 3:00 PM—CS 2:00 PM  
 WABC WICC WADC WMBG KFH WHAS KLZ  
 WCAU WJAS WBIG WQAM KLRA WLBW KSL  
 WDRC WLBZ WBT WSJS KMBC WISN  
 WEAN WOKO WCAO WSPD KRLL WLAC  
 WGR WORC WDBJ WTOC KTRH WMBD  
 WHP WNAC WFBL WWVA K TSA WMT  
 WFEA CKLW WBRW WODX  
 WHK WTAR WCCO WSBT  
 WDOE WSFA  
 WFBM WTAQ  
 WGST WREC

Also Thursday, ¼ hour. 10:00 PM—EO—Same Stations.

**T34—YESTERDAY AND TODAY—Monday.** ½ hour. 8:00 PM—ED—WJZ Network. Frank Tours and his Orchestra; Henry M. Neely, Narrator.

## T—MUSIC—STANDARD & FOLK (Continued)

**T35—HOOR GLASS—Monday.** 1 hour. 10:00 PM—ED—WJZ Network. Harold Sanford.

**T37—ORCHESTRAL GEMS—Sunday.** ½ hour. 11:30 PM—EO—WEAF Network.

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

## U—MUSIC—SYMPHONY

**U1—HOWARD BARLOW AND THE COLUMBIA SYMPHONY ORCHESTRA—Wed. and Fri.**

11:00 PM—ED	10:00 PM—ES-CD	9:00 PM—CS	8:00 PM
WABC WIP	WADC WHEC	KFAB WGST	KSL
WDRC WJAS	WBIG WLBW	KFH WHAS	KVOR
WEAN WLBZ	WBT WQAM	KMBC WLBW	
WGR WOKO	WCAO WSJS	KTRH WLAC	
WHP WORC	WDBJ WSPD	K TSA WMBD	
WICC WNAC	WFBL WTOC	WBRW WMT	
	WFEA CKLW	WCCO WODX	
		WDOE WSBT	
		WFBM WREC	

Also Sun. 1 hr. 3:00 PM—EO., and Mon. 10:45 PM—EO—Same Stations.

**U2—LIGHT OPERA GEMS—Tuesday.** ½ hour. M P  
 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	6:45 PM
WABC WOKO	WCAO WHK	KMBC WFBM	KVOR	KHJ
WAAB WGR	CKOK WFBL	WMBD WGST	KLZ	KOIN
WDRC WJAS	WSPD WFEA	WREC WDOE	KSL	KGB
WEAN WLBZ	WLBW WHEC	WLAC WDSU		KFRC
WICC WHP	WTAR WDBJ	KTRH K TSA		KOL
WORC CFRB	WMBG WTOC	WLBW KFH		KFPY
	WQAM WDBO	WKBH WCCO		
	WSJS	WSBT WMT		

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

**U6—HOLLYWOOD BOWL CONCERT SYMPHONIES UNDER THE STARS—Saturday** ¼ hour. 12:15 AM—EO—WEAF Network. (Ends Sept. 2).

## V—NEWS REPORTS

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

7:45 PM—ED	6:45 PM—ES-CD
WABC WNAC	WCAO WBBM
WGR WCAU	WHK CKOK
WJAS	WJSV WBT

**V3—FLOYD GIBBONS THE WORLD'S FAIR REPORTER—Sun., Tues., Thur.** ¼ hour.

8:45 PM—ED	7:45 PM—ES-CD
WJZ WBZA	WBAL WMAL
KDKA	WGAR WSYR
WBZ	WHAM WLS,
	WOR

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

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

**V5—EDWIN C. HILL—Mon., Wed. and Fri.** ¼ hr. (Starting Sept. 11).

8:15 PM—ED	7:15 PM—ES-CD	6:15 PM—CS
WABC WGR	WADC WKRC	KMBC WCCO
WCAU WJAS	WCAO WSPD	KMOX WFBM
WDRC WOKO	WFBL CKLW	
WEAN WNAC	WHK WGN	
	WJSV	

**V6—JOHN B. KENNEY—Thursday.** 5 Minutes.

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

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

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

**V9—THE JERGENS PROGRAM—Sunday.** ¼ hour.

Walter Winchell with Orchestra. Starting Sept. 3.

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

**V10—INTERVIEW ON NATIONAL AFFAIRS—Sunday.** ¼ hour.

Col. Louis McHenry Howe and Walter Trumbull.

10:00 PM—ED	9:00 PM—ES-CD	8:00 PM—CS	M	P
WEAF WGY	WFBW WTAM	KFYP WIBA	7:00 PM	6:00 PM
WBN WJAR	WRC WWJ	KPRC WKY	KDYL	KFI
WCAE WTAG	WSAI WMAQ	KSD WMC	KGHL	KGO
WCSH WTIC		KSTP WOAI	KGIR	KGW
		WDAF WOC	KOA	KHQ
		WDAY WOV		KOMO
		WBCB WSB		
		WFAA WSMB		
		WHO WTMJ		

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# RADIO FAN-FARE PROGRAM FINDER

## X—SKETCHES—DRAMATIC (Continued)

**X20—THE THEATRE OF TODAY—Monday.** ½ hour. **M**  
**9:00 PM—ED** **8:00 PM—ES-CD** **7:00 PM—CS** **6:00 PM**  
 WABC WJAS WADC WHK KLRA WIBW  
 WDRC WKBW WBIG WLBW KRLD WISN  
 WEAN WOKO WBT WQAM K TSA WLAC  
 WHP WORC WCAO WSJS WBRC WSBT  
 WICC WNAC WDBJ WSPD W DOD W SFA  
 WIP WFBL WTOC WFBM WTAQ  
 WFEA WWVA WGST WREC  
 WHEC CKLW WHAS

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

## Y—SKETCHES—Detective and Mystery

**Y2—ENO CRIME CLUES—Tues. and Wed.** ½ hour. **Edward Reese, Georgia Backus.** (Starting Sept. 5).  
**8:00 PM—ED** **7:00 PM—ES-CD**  
 WJZ WBZ WHAM WGAR  
 WBZA KDKA WBAL WLW  
 WJR WMAL  
 WMAQ

**Y6—"K-7"—Saturday.** ½ hour.  
**9:30 PM—ED** **8:30 PM—ES-CD** **7:30 PM—CS**  
 WEAFF WTAG WRC WFBR KSD WOC  
 WEEL WOSH 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 WMB  
 WGAR WHAM WSB WSMB KOMO  
 WMAQ WENR KPRC WOAI  
 WKY

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

**Z3—BETTY BOOP FRDLICS—Friday.** ¼ hour.  
 Bonnie Poe, Red Pepper Sam, Vic Irwin's Band.  
**7:15 PM—ED** **6:15 PM—ES-CD** **5:15 PM—CS** **P**  
 WEAFF WJAR WCKY WMAQ KSD WJDX KGW  
 WBEN WTAG WIOD KVOO WOC KHQ  
 WCSH CRCT WHO WOW KOMO  
 WIBA WSMB

**Z4—BERTIE AND BETTY—Sun.** ¼ hr. **11:00 PM—ED—WJZ Network.**

**Z5—CLARA, LU 'N' EM—Monday, Tuesday, Wednesday, Thursday, Friday.** ¼ hour  
 Louise Starky, Isabelle Carothers, Helen King. **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  
 WNNC WIS WDAY KFJR  
 WJAX WIOD WSM WSB  
 WFLA WHAM WAPI WSMB  
 WGN WJDX KVOO  
 KPRC WOAI  
 WKY WBAP  
 KSTP

**Z6—CUCKOO PRDGRAM—Saturday.** ½ hour. **Raymond Knight, Robert Armbruster.**  
**10:30 PM—ED** **8:30 PM—ES-CD**  
 WJZ KDKA WBAL WHAM  
 WGAR WCKY  
 WIS WJAX  
 WIOD WNNC  
 WRVA WFLA  
 WSYR KYW

**Z8—HORSE SENSE PHILOSDPHY—Sunday.** ¼ hour. **Andrew F. Kelly.**  
**7:15 PM—ED** **6:15 PM—ES-CD** **5:15 PM—CS**  
 WEAFF WEEL WRC WTAM WDAF WOC  
 WJAR WLIT WWJ WMAQ WHO  
 WGY

**Z9—JUST RELAX—Friday.** ¼ hour.  
 Will Cuppy and Jeanne Dwen. **M P**  
**6:45 PM—ED** **5:45 PM—ES-CD** **4:45 PM—CS** **3:45 PM** **2:45 PM**  
 WEAFF WGY WCKY WSAI KFJR WFAA KVOO WOC  
 WBEN WJAR WFBR WWJ KPRC WIBA KOA KPO  
 WCAE WTAG WIS WNNC KSD WJDX  
 WJAX WMAQ WJAX WMAQ KSTP WKY  
 KTBS WMC  
 KTHS WOAI  
 KVOO WOW  
 WDAY WSB  
 WEBC WSMB

**Z10—LUM AND ABNER—Mon., Tues., Wed., Thurs.** ¼ hour.  
**7:30 PM—ED** **6:30 PM—ES** **9:15 PM—CS**  
 WEAFF WGY WFBR WTAM KSO WOC  
 WBEN WJAR WRC WDAF WTMJ  
 WCSH WTAG 10:15 PM—CD WHO WKBF  
 WEEI WENR

**Friday.** ¼ hour.  
**10:30 PM—ED** **9:30 PM—ES-CD** **8:30 PM—CS**  
 WEAFF WGY WFBR WWJ KSD WTMJ  
 WBEN WLIT WRC WENR WHO WKBF  
 WTAM WOC  
**WLW added at 9:45 PM—ES**

**Z14—POTASH AND PERLMUTTER—Monday, Wednesday and Friday.** ¼ hour. **8:30 PM—ED—WJZ Network.** Joseph Greenwald, Lou Welch.

## BB—TRAVEL

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

## DD—VARIETY SHOWS

**DD1—BEST FOODS MUSICAL GROCERY STORE—Friday.** **P**  
 ½ hr. **Fred Allen, Portland Hoffa, Roy Atwell, Jack Smart** **7:30 PM**  
 and others; **Ferde Grofe's Orchestra.** **M**  
**9:00 PM—ED** **8:00 PM—ES-CD** **7:00 PM—CS** **8:30 PM**  
 WEAFF WTIC WFBR WRC KSD WDAF KDYL  
 WTAG WEEL WTAM WWJ KOA  
 WJAR WCSH WMAQ  
 WGY WBEN  
 WLIT  
 KFI  
 KOMO  
 KFI  
 KGW  
 KOMO  
 KTRAR  
 KFI  
 KGW  
 KOMO

**DD2—CHASE & SANBORN HDUR** **6:00 PM—CS** **M P**  
**Sunday, 1 hour** **KSD WOC** **5:00 PM** **4:00 PM**  
**Bert Lahr, Lee Sims, Ilomay** **WHO WDAF** **KDYL** **KGO**  
**Bailey, Rubinfiff Orchestra.** **WSB WTMJ** **KOA** **KHQ**  
**8:00 PM—ED** **7:00 PM—ES-CD** **WSTP WEBC**  
 WEAFF WTIC WTAM WWJ WDAY KFJR  
 WTAG WBEN WLW WNNC WNNC KPRC  
 WCAE CFCF WIS WIOD WKY WMC  
 CKGW WJAR WFLA WPTF WJDX WSMB  
 WCSH WGY WFBR WRC KVOO WFAA  
 WMAQ WOI WSM  
 WOV  
 (After Sept. 11, Eddie Cantor replaces Bert Lahr.)

**DD3—FRED BERRENS AND HIS SATURDAY REVUE—Saturday.** ½ hour.  
 Vera Van, Phil Regan; Round Towners Quartet and Orchestra **M**  
**9:45 PM—ED** **8:45 PM—ES-CD** **7:45 PM—CS** **6:45 PM**  
 WABC WJAS WADC WLBW KFAB WFBM  
 WCAU WKBW WBIG WMBG KFH WGST  
 WDRC WLBZ WBT WQAM KLRA WIBW  
 WEAN WOKO WCAO WSJS KMBC WISN  
 WHP WORC WDBJ WSPD KRDL WLAC  
 WICC WNAC WDBO WTOC KTRH WMBD  
 WFBL WWVA K TSA WMT  
 WFEA CKLW WBRG WOPX  
 WHEC WTAR WOO WTAQ  
 WHK W DOD WREC

**DD4—CHICAGO VARIETY PROGRAM—Sun.** ½ hr. **7:45 PM—ED—WABC Network**

**DD5—CORN COB PIPE CLUB OF VIRGINIA—Wed.** ½ hour. **M P**  
**10:00 PM—ED** **9:00 PM—ES-CD** **8:00 PM—CS** **7:00 PM** **6:00 PM**  
 WEAFF WGY WFBR WTAM KFJR WHO KDYL  
 WBEN WJAR WLW WWJ KSD WBA KGHL  
 WCAE WLIT WRC WENR KSTP WOC KGR  
 WCSH WTAG WDAF WOV KOA  
 WEEI WTIC WDAY WTMJ  
 WEBC

**DD7—TED HUSING AND LEDN BELASCO—**  
**Tuesday and Thursday.** ¼ hour. **M**  
**10:30 PM—ED** **9:30 PM—ES-CD** **8:30 PM—CS** **7:30 PM**  
 WABC WEAN WADC WJSV KFH WCCO  
 WAAB WJAS WBT WKRC KMBC WGST  
 WCAU WKBW WCAH WBBM KOMA WIBW  
 WDRC WOKO WCAO WOWO KSCJ WLAC  
 WHEK WTSA WMT  
 WBRG

**DD8—HARRISBURG VARIETY SHDW—Friday.** ¼ hour.  
**3:30 PM—ED** **2:30 PM—ES-CD** **1:30 PM—CS**  
 WABC WOKO WADC WHK KLRA WGST  
 WCAU WORC WCAO WJSV KMBC WISN  
 WDRC WPG WDAE WKBW KOMA WLAC  
 WEAN CFRB WDBJ WLBW KRDL WMBD  
 WJAS WDBO WSJS WCCO WMT  
 WFBL WSPD W DOD W SFA  
 WFEA CKLW WDSU WTAQ  
 WHEC WBBM WFBM WREC

**DD9—THE GRAB BAG—Fri.** ½ hr. **Helen Mors, Brooks and Ross, Billy White,**  
**Freddy Rose, Westphal's Orchestra** **M P**  
**4:00 PM—ED** **3:00 PM—ES-CD** **2:00 PM—CS** **1:00 PM** **12:00 N**  
 WABC WOKO WADC WCAO KMBC WGST  
 WNAC WGR WBBM CKOK W DOD WREC  
 WDRC WIP WHK WJSV W SFA WLAC  
 WJAS WEAN WSPD WFEA WDSU KRDL  
 WPG WLBZ WCAH WWVA KTRH KLRA  
 WICC WORC WLBW WBIG K TSA WIBW  
 CFRB WKBW W DOD W SFA WACO KFJ  
 WDBJ W DOD WTAQ WFBM  
 WQAM WSJS WISN WSBT  
 WDAE WMT

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RADIO FAN-FARE PROGRAM FINDER

DD—VARIETY SHOWS (Continued)

DD10—KALTENMEYER'S KINDERGARTEN—Sat. 1/2 hr. Bruce Kamman, Marion and Jim Jordan, Song Fellows, Merrill Fugit, Johnny Wolf, Loretta Poynton, Don Mangano.

7:30 PM—ED WJZ WBZ
WBZA CKGW
CFCF KDKA
6:30 PM—ES-CD WBAL WMAL
WSYR WHAM
WCKY
5:30 PM—CS KYW KWK
KWCR KSO
KOIL WREN

DD11—FLEISCHMANN HDUR—Thurs. 1 hr. Rudy Vallee, Connecticut Yankees.

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

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

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

DD13—OLD GOLD PROGRAM—Wed. 1/2 hr. Fred Waring's Pennsylvanians and Mandy Lou.

10:00 PM—ED WABC WKRW
WCAU WLBZ
WDRG WOKO
WEAN WORC
WHP WPG
WICC WNAC
WJAS WMAS
9:00 PM—ES-CD WADC WISY
WBIG WKRC
WBT WLBW
WCAH WMBG
WCAO WQAM
WDAE WSPD
WDBJ WTOC
WDBO CKLW
WFBL WTAR
WFEA WGN
WHEC WOWO
8:00 PM—CS KFH WDSU
KLRA WFBM
KMBC WGST
KMOX WHAS
KOMA WIBW
KRLD WISN
KSCJ WLAC
KTRH WMBD
KTSa WMT
WBRC WODX
WCCO WREC
WDOD WKBH
WNAX
7:00 PM M KLZ KFPY
6:00 PM P KSL KFRC
KVOR KGB
KHJ KOH
KOLN KOL

DD14—REVDLIVING STAGE—Monday, 1 hour.

2:00 PM—ED WEAJ WTAG
WBEN WJAR
WGY WCSH
WCAE
1:00 PM—ES-CD WRC WFBR
WSAI WTAM
WWJ
12:00 N—CS WOC WHO
WDAF

DD15—THE RICHELFE COUNTRY CLUB—Friday. 1/2 hour. Grantland Rice, Golden's Orchestra, Betty Barthell, Mary McCoy.

9:30 PM—ED WABC WOKO
WAAB WKBW
WDRG WCAU
WJAS WPG
WICC WHP
WEAN WMAS
8:30 PM—ES-CD WCAO WFBL
WJSV WLBW
WHEC
7:30 PM—ED WJZ WBZA
KDKA CRCT
WBZ

Also Monday, 1/2 hour.

7:30 PM—ED WJZ WBZA
KDKA CRCT
WBZ
6:30 PM—ES-CD WBAL WMAL
WHAM WSYR

DD16—WHITE OWL PRDGRAM—Wed. 1/2 hour. Guy Lombardo's Royal Canadians, Burns & Allen, Comedy.

9:30 PM—ED WABC WOKO
WNAC WKBW
WDRG WCAU
WJAS WBEAN
WORC
8:30 PM—ES-CD WADC WCAO
WGN WKRC
WHK CKOK
WOWO WFBL
WSPD WJSV
WBT
7:30 PM—CS KMBC WFBM
KMOX KTRH
KTSa KOMA
KRLD WCCO
6:30 PM M KLZ KHJ
5:30 PM P KSL KOIN
KGB KFRC
KOL KFPY
KVI

DD17—FREDDIE RICH ENTERTAINS—Sunday. 1/2 hour.

10:30 PM—ED WABC WICC
WCAU WLBZ
WDRG WOKO
WEAN WORC
WGR WNAC
WHP
9:30 PM—ES-CD WADC WHK
WBIG WLBW
WCAO WJAM
WDBJ WSPD
WFBL WTOC
WFEA CKLW
WHEC WTAR
8:30 PM—CS KFH WGST
KLRA WHAS
KMBC WIBW
KRLD WISN
KTRH WLAC
KTSa WMBD
WBRC WMT
WCCO WSBT
WDOD WREC
WFBM
7:30 PM M KLZ KSL
KVOR

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 WJZ WBZ
WBZA KDKA
8:00 PM—ES-CD WHAM WGAR
WBAL WWNC
WIS WJAX
WIOD WJR
WFLA WLW
WLS

DD—VARIETY SHOWS (Continued)

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

4:00 PM—ED WEAJ WTAG
WEEI WJAR
WGY WCAE
CKGW
3:00 PM—ES-CD WFBR WRC
WWJ WTAM
WSAI WDAF
WCKY WRVA
WWNC WIS
WJAX WIOD
WFLA WMAQ
2:00 PM—CS WOC WHO
WOW WBA
KSTP WBC
WDAY KFJR
WSM WSB
WMC WSMB
WKY KPRC
1:00 PM M KOA KDYL

DD20—RADIO GUILD

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

DD21—CALIFDRNIA MELODIES—Tuesday. 1/2 hour.

10:00 PM—ED WABC WJAS
WCAU WKBW
WDRG WOKO
WEAN WORC
WHP WNAC
WICC
9:00 PM—ES-CD WBIG WFEA
WBT WJSV
WCAO WJSJ
WFBL WTAR
8:00 PM—CS KLRA WLAC
WDOD WREC
WDSU

DD22—WINDY CITY REVUE—Thursday. 1/2 hour.

8:00 PM—ED WABC WJAS
WAAB WKBW
WCAU WOKO
WDRG WORC
WEAN WPG
WICC
7:00 PM—ES-CD WADC WKBN
WBIG WKRC
WBT WLBW
WCAO WMBG
WDAE WQAM
WDBJ WJSJ
WDBO WSPD
WFEA WWVA
WHEC CKLW
WHK WTAR
WJSV WBBM
6:00 PM—CS KFH WFBM
KLRA WGST
KMBC WISN
KTRH WLAC
KTSa WMBD
WBRC WMT
WDOD WODX
WDSU WREC
5:00 PM M KLZ KSL
KVOR

DD23—CHESTERFIELD PRDGRAM—Fri. 1/2 hr. Lou Holtz, Comedian; Grace Moore, Songs; Leonard Hayton's Orchestra.

10:00 PM—ED WABC WKBW
WAAB WLBZ
WCAU WOKO
WDRG WPG
WEAN WJAS
9:00 PM—ES-CD WADC WJSV
WBT WKRC
WCAO WMBG
WDBJ WSPD
WDBO WTOC
WFBL CKLW
WHEC WTAR
WHK WGN
WOWO
8:00 PM—CS KFH WCCO
KLRA WDSU
KMBC WFBM
KMOX WGST
KOMA WHAS
KRLD WISN
KTRH WLAC
KTSa WMT
WBRC WREC
7:00 PM M KLZ KFPY
6:00 PM P KSL KFRC
KGB KHJ
KOH KOIN
KOL KVI

DD24—THE SHIP OF JOY—Wednesday. 1/2 hour.

Captain Dobbsie and the Happy Timers.

10:30 PM—ED WEAJ WGY
WBEN WJAR
WCAE WTAG
WCSH CFCF
WEEI
9:30 PM—ES-CD WFBR WTAM
WFLA WWJ
WIOD WTAM
WIS WWNC
WJAX WWNC
WLW WMAQ
WPTF
8:30 PM—CS KFJR WBA
WPCF WJDX
KSD WKY
KSTP WMC
KTBS WOAI
KTHS WOC
WDAF WOW
WDAY WSB
WIBC WSMB
WFAA WTMJ
WHO
7:30 PM M KDYL KOA
6:30 PM P KPO

DD25—PAUL WHITEMAN AND HIS ORCHESTRA—Thursday. 1 hour.

Al Jolson and Soloists.

10:00 PM—ED WEAJ WFI
WBEN WGY
WCAE WJAR
WCSH WTAG
WEEI
9:00 PM—ES-CD WFBR WRC
WFLA WRVA
WIOD WTAM
WIS WWJ
WJAX WWNC
WLW WMAQ
WPTF
8:00 PM—CS KFJR WHO
KPRC WBA
KSD WJDX
KSTP WKY
KTBS WMC
KTHS WOAI
WAPI WOC
WBAP WOW
WDAF WSB
WDAY WSMB
WIBC WTMJ
7:00 PM M KDYL KOA
6:00 PM P KFI KGO
KGW KHQ
KOMO

DD26—THE BUICK PROGRAM—Monday. 1/2 hour.

10:30 PM—ED WEAJ WGY
WBEN WJAR
WCAE WLIT
WCSH WTAG
WEEI
9:30 PM—ES-CD WFBR WTAM
WFLA WWJ
WRL WMAQ
8:30 PM—CS KSD WOC
WDAF WOW
WHO
7:30 PM M KDYL KOA
6:30 PM P KFI KGO
KGW KHQ
KOMO

DD27—THE NESTLE PROGRAM—Friday. 1/2 hour (beginning Aug. 25.)

Walter O'Keefe, Ethel Shutta.

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

LOCATES WHAT YOU LIKE BEST

ABBREVIATIONS: ED—Eastern Daylight, ES-CR—Eastern Standard, Central Daylight, CS—Central Standard, M—Mountain, P—Pacific. SEE NOTE PAGE 29



**RADIO FAN-FARE PROGRAM FINDER**

**TIME SCHEDULE**

The arrangement of the *Time Schedule* enables you to determine what is on the air at a given time. Eastern Daylight time is shown. The key stations listed indicate the chain over which the program is broadcast and the Index Numbers under each day of the week tell you the programs. The letter preced-

ing the figures in the Index Number indicates the nature of program and reference to the list of classifications set forth on page 29 will enable you to select the type of programs you like best. SEE NOTE BELOW and explanation of Classified Schedule on page 29.

Start EDT	Key	*Index Number						
		Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.
<b>MORNING PROGRAMS</b>								
7:45	WEAF		G4	G4	G4	G4	G4	G4
8:00	WEAF	L25	P4	P4	P4	P4	P4	P4
	WJZ	N166	Q11	Q11	Q11	Q11	Q11	Q11
8:30	WEAF		K15	K15	K15	K15	K15	K15
9:00	WABC	C2	R18	R18	R18	R18	R18	R18
	WJZ	C9	W6	W6	W6	W6	W6	W6
	WEAF	T32						
9:15	WJZ		M60	M60	M60	M60	M60	M60
	WABC		Q15	Q15	Q15	Q15	Q15	Q15
9:30	WEAF		F19	F19	F19	F19	F19	F19
9:45	WABC		Q5	Q5	Q5	Q5	Q5	Q5
10:00	WABC				Q4	Q4	Q4	Q4
	WJZ	T29						
10:15	WABC		Q6		Q6	E6	Q6	N20
	WEAF				L23	Z5	Z5	Z5
	WJZ		Z5	Z5	Z5	Z5	Z5	Z5
10:30	WEAF					O4	O4	
	WABC		R24	Q6		Q6		
10:45	WEAF				E2		E2	
	WJZ					P10		P2
	WABC		R7	R42	R7	R7	R7	
11:00	WABC	T3			R24		R42	C1
	WJZ	J3						
	WEAF	T38						T31
11:15	WEAF	N9		E1	E5	E1		E5
	WJZ				Q8			
11:30	WEAF			I1	H1			
	WABC	*S5	X8	X8	O2			T8
11:45	WABC	S5	*R7	R24	*R7	G5	*R7	

<b>AFTERNOON PROGRAMS</b>								
12:00	WEAF		Q16	Q16	R4	Q16	R4	Q16
	WABC		M19			M20		
	WJZ		R4	Q8		R4		Q8
12:15	WEAF	N21				T27		
	WJZ	BB3						
12:30	WEAF	L27	L11		L11	L11	L11	L11
	WJZ		N10		N10	N10	N10	N10
	WABC	T7	T8	T8	T8	T8	T8	T8
12:45	WJZ		R9		R9		R9	
1:00	WEAF	J4						M1
	WABC	P9	M21	X13	X13	X13	X13	M19
	WJZ		X23	X23	X23	X23	X23	X23
1:15	WJZ	J4						
	WABC				M19			
	WEAF						M25	
1:30	WJZ	W8	H5	H5	H5	H5	H5	H5
	WABC	J1	T28	T28	J2	T28	J2	J2
	WEAF	K10	L15	L15		L15		
2:00	WABC	T22			P1	P1		T9
	WEAF	R4	DD14					
2:15	WJZ	F8						
	WABC	O2						
2:30	WABC	K7		R31		R31	T6	L18
	WJZ	R19		M50		K17		
	WEAF						Q12	Q12
2:45	WABC		P1				F3	M34
3:00	WEAF	A3		N17	L3		L10	T19
	WABC	U1		T6		L6	T7	
	WJZ	L 26	Z2	Z2	Z2	Z2	Z2	
3:15	WABC			L14			L19	
	WEAF						X4	
3:30	WEAF	W5	F23	F23	F23	F23	F23	P7
	WJZ							M57
	WABC		T7	R22		R22	DD8	
3:45	WABC				M23			
4:00	WEAF		B3	L17				DD19
	WABC	S6	12			11	DD9	
	WJZ					N15	M47	
4:15	WEAF	R26	DD2					
	WABC		L21					
	WJZ			T6				
4:30	WABC	U4						I1
	WEAF	K14	T6	K10				T2
	WJZ							

Start EDT	Key	*Index Number						
		Sun.	Mon.	Tues.	Wed.	Thurs.	Fri.	Sat.
4:45	WEAF		C7	C7	C7	C7	C7	C7
	WABC				K3	F1		
5:00	WABC	T33	C14	C14	C14	C14	C14	C14
	WJZ	W7						
5:15	WABC	R33				M19	T22	
5:30	WJZ		C13	C13	C13	C13	C13	C13
	WABC	Q2	C4	C4	C4	C4	C4	C4
	WEAF	F13						C4
5:45	WABC		B1	M19	K3	T22	R21	C4
	WJZ		C8	C8	C8	C8	C8	R15
	WEAF		C11	C10	C11	C11	C11	T15
								C8

<b>EVENING PROGRAMS</b>								
6:00	WABC	O9	O5					C16
	WEAF	W1	L12	L12	L12	L12	L12	L12
	WJZ							M1
6:30	WEAF	F25	X6	S1	V4	V6	S3	
	WJZ						R1	T13
	WABC	X14			T28	V8	V8	
	WJZ		V8	V8	V8	V8	V8	
6:45	WJZ		*C8	*C8	*C8	*C8	*C8	*C8
	WJZ		V8	V8	V8	V8	V8	V8
	WABC				F20			
	WEAF							Z9
7:00	WABC			T13	R6	R6	R6	R6
	WJZ	L20	Z1	Z1	Z1	Z1	Z1	Z1
	WEAF	T24						Z1
7:15	WABC		R1					R1
	WJZ					L13	T24	
	WEAF	Z8				T24	Z3	
7:30	WEAF	K18	Z10	Z10	Z10	Z10	Z10	
	WABC	X9	R41	X17	R41	X17	R41	W4
	WJZ		DD15					DD10
7:45	WJZ			T18			Q7	
	WABC	DD4	V1	V1	V1	V1	V1	
	WEAF		X7	X7	X7	X7	X7	
8:00	WEAF	DD2	X15	Q1	T5	DD11	N2	
	WJZ		T34	Y2	Y2	X1	DD27	
	WABC		R23		R23	DD2D	R23	
8:15	WABC	X9	R32	B2	R5			
8:30	WEAF			A3				M2
	WJZ		Z14	G1	Z14	X3	Z14	X19
	WABC		R17	R17	R17			
8:45	WEAF		T4				Q3	
	WJZ	V3		V3		V3		
9:00	WEAF	R40	N1	D2	T4	DD12	DD1	
	WABC	X20			F7		F7	
	WJZ	F9	DD18				M18	
9:15	WABC				R33	R37	R33	
9:30	WJZ	V9	N6			A3	D1	
	WEAF	T1	DD25	D7	DD16		M44	Y6
	WABC			L28			DD15	
9:45	WABC							DD3
10:00	WEAF	V10	*K2	X11	DD5	DD25	X5	M45
	WJZ		T35	T17	DD13	T33	DD23	
	WABC		T21	DD21	DD13			
10:15	WEAF							
	WJZ	L5	*R16					
10:30	WEAF			DD26	F17	DD24	Z10	
	WABC	DD17		R18	DD7	R10	R10	
	WJZ							Z6
10:45	WABC	U1			U2		L16	R25
	WJZ	T11						
	WEAF	X16						
11:00	WABC	M31			U1		U1	M42
	WEAF							
11:15	WEAF		M42					
	WABC		R43				R43	
	WJZ							
11:30	WJZ							
	WEAF	T37	M56		M41	M56	M4	
	WABC		M12		M13	M14	M31	
11:45	WJZ			*G1				
12:00	WJZ		M27	M8			M1	M17
	WEAF	M11	T20	T20	M7	T20	M8	M29
	WABC	5 min.					T20	T20
12:15	WEAF		*Z10	*Z10	*Z10	*Z10		U6
12:30	WEAF			*D2	*D2	*D2		
	WJZ	M10		M17	M29	M15		
	WABC							M16
1:00	WEAF					*DD12		

NOTE—\*INDEX NUMBER refers to programs in *Classified Schedule* starting on page 29 where full details are given. Index numbers in the *Classified Schedule* are arranged alphabetically as to type of program and numerically as regards programs under each classification. Asterick (\*) indicates program is not broadcast over key station but is available on other stations of that chain.

**TELLS YOU WHAT, WHEN AND WHERE**



RADIO FAN-FARE PROGRAM FINDER

ARTIST AND PROGRAM SCHEDULE

"Oh Where Is My Favorite Star Tonight?"

The days when it was a thrill just to hear a program over the air have passed. Mere reception is taken for granted now and listeners are picking and choosing the programs they want to hear. The movies went through the same stages. At first, all that was needed was a fairly clear image on the screen. Now movie fans have their favorite stars and wait for them to appear in a new film. Just so with radio. The listener of today wants to hear his favorite star or to select a particular program rather than merely tune in on whatever happens to be on the air.

Our *Artist and Program Schedule* makes this selec-

tion possible. Program titles, individual artists and teams are listed alphabetically. Look down the list for your favorite radio personality or the program you want to hear and the index number at the left of that name will show you where, in the *Classified Schedule* (pages 29-40) you can locate all the details regarding time of broadcast, stations included in the network, etc. Our readers are invited to send in comments on this new program service. We want to do everything we can to assist the discriminating listener in his search for programs and personalities which fit his or her tastes.

Index*	Artist	Index*	Artist	Index*	Artist	Index*	Artist
N 1	A. & P. Gypsies	Z 4	Bertie & Betty	R 4	Commodores, The	R 10	Frigidaire Program
G 5	Academy of Medicine	L 6	Berumen, LaForge	R 10	Froman, Jane	R 10	Fruit, Merrill
G 1	Adventures in Health	Z 2	Betty & Bob	DD 10	Fugit, Merrill	DD 10	Fulton, Dick
T 24	Albani, Countess Olga	Z 3	Betty Boop Frolics	J 1	Compinsky Trio	M 57	Gallicchio, Joseph
K 17	Albridge, Gene	Q 6	Bill & Ginger	L 13	Concert Footlights	R 19	Garber, Jan
DD 1	Allen, Fred	M 4	Biltmore Hotel Ensemble	T 8	Concert Miniatures	N 10	Geddes, Bob
Q 12	Allen, Grant	X 8	Blackburn, Burr	DD 11	Connecticut Yankees	V 3	Gibbons, Floyd
E 6	Allen, Ida Bailey	Q 1	Blackstone Plantation	K 2	Contented Program	P 10	Glen, Irma
O 4	Allen, Lucy	N 16	Blake, George	DD 5	Corn Cob Pipe Club of Virginia	X 7	Goldbergs, The
S 3	Allmand, Joyce	D 2	Blue Ribbon Orchestra	M 47	Cosmopolitan Hotel Orchestra	DD 15	Golden's Orchestra, Jack
W 6	Allmand, Joyce	M 34	Blue Room Echoes	M 8	Cotton Club Orchestra	Q 15	Goldy & Dusty
L 23	Altman, Julian	X 2	Bodycombe, Aneurin	Q 4	Coughlin, Bunny	F 9	Goodman Orch., Al.
L 23	Altman, Sylvia	N 2	Bonime, Joseph	L 13	Cozzi, Mario	N 10	Gordon, Norman
X 5	Ameche, Don	N 9	Bowes, Major	E 2	Crocker, Betty	DD 9	Grab Bag, The
T 1	American Album of Music	M 60	Breakfast Club	C 9	Cross, Milton	Q 4	Graham, Gordon
F 1	American Legion Program	B 3	Brewster, Dr. Herman	C 10	Cross, Milton	L 3	Grande Trio
B 1	America's Grub Street	T 5	Brice, Fanny	Q 1	Crumit, Frank	Q 4	Grant, Dave
Z 1	Amos 'n' Andy	X 5	Brickert, Carlton	Q 2	Crumit, Frank	Z 14	Greenwald, Joseph
M 2	Antobal's Cubans	DD 9	Brooks and Ross	Z 6	Cuckoo Program	T 4	Grofe, Ferde Orchestra
M 2	Antonio and Daniel	DD 26	Buick Program	Z 9	Cuppy, Will	DD 1	Grofe, Ferde
T 2	Arcadians	G 1	Bundeson, Dr. Herman	R 5	Curtain Calls	T 17	Guest, Edgar
Z 6	Armbruster, Robert	DD 16	Burns & Allen	L 14	Cutter, Mme. Belle Forbes and Orchestra	T 15	Guizar, Tito
C 4	Armstrong, Jack	K 14	Cain, Noble	M 57	Davies, Edward	F 9	Gulf Headliners
D 1	Armour Jester, The	C 8	Cansdale, Harry	N 15	Davies, Edward	F 7	Gulf Program (Cobb)
M 16	Arnheim, Gus	DD 2	Cantor, Eddie	X 2	Death Valley Days	T 13	Gypsy Nina
R 4	Arnold, Gene	DD 24	Captain Dobbsie	R 7	DeCordova, Pedro	T 1	Haenschen, Gus
DD 18	Arnold, Jean	T 3	Carlile, Charles	W 6	Dennis, Richard	M 19	Hall, George
K 2	Arnold, Jean	R 5	Carlile, Charles	M 56	Denny, Jack	DD 12	Hanshaw, Annette
T 3	Arnold, Rhoda	F 13	Carnegie, Dale	T 8	Deutsch, Emery	X 8	Happiness House
R 5	Arnold, Rhoda	Z 5	Carothers, Isabelle	X 1	Diamond's Adventures, Capt.	O 4	Happy Rambler
DD 1	Atwell, Roy	V 1	Carter, Boake	K 12	Dilworth, George	DD 24	Happy Timers
DD 15	Backus, Georgia	S 6	Cathedral Hour	K 7	Do-Re-Mi (Trio)	R 23	Happy Wonder Bakers
G 4	Bagley, Arthur	W 1	Catholic Hour	R 6	Downey, Morton	M 18	Harris, Phil
DD 2	Bailey, Iloamay	N 2	Cavaliers, The	N 2	Dragonette, Jessica	M 42	Harris, Phil
R 1	Bailey, Mildred	M 44	Chase, Ilka	X 6	Drake's Drums	M 27	Harris, Phil
D 1	Baker, Phil	DD 2	Chase & Sanborn Hour	T 11	Duey, Phil	DD 8	Harrisburg Variety Show
T 32	Balladeers, The	T 5	Chase & Sanborn Tea Program	K 2	Eastman, Morgan L.	K 3	Hayden, Ethel
N 2	Banta, Frank	F 19	Cheerio	M 17	Edgewater Beach Orchestra	DD 23	Hayton, Leonard
L 28	Barlow, Howard	DD 23	Chesterfield Program	T 29	Edmonson, William	C 3	H-Bar-O Rangers
U 1	Barlow, Howard	DD 18	Childs, Bill	Y 2	Enos Crime Clues	T 18	Heatherton, Kay
DD 15	Barthell, Betty	N 2	Cities Service Concert	L 15	Essex House Ensemble	C 1	Helen & Mary Adventure
R 3	Barthell, Betty	Z 5	Clara, Lu 'n' Em	T 21	Evans, Evan	X 9	Henry, John, Black River Giant
E 1	Barton, Frances Lee	DD 18	Clark, Fritz	N 17	Evers, Chester	W 7	High, Dr. Stanley
C 8	Baruck, Allan	M 34	Cloutier, Norman L.	X 4	Famous Loves	V 5	Hill, Edwin C.
X 19	Bar X Days and Nights	F 7	Cobb, Irvin S.	P 9	Feibel, Fred	L 15	Himber, Richard
DD 7	Belasco, Leon	M 41	Cole, Richard	Q 1	Fennely, Parker	T 1	Hirsch, Bertrand
X 2	Bell, Joseph	M 7	College Inn Orchestra	M 25	Fiddler, Dick	DD 1	Hoffa, Portland
C 8	Bell, Shirley	U 2	Collinge, Channon	X 5	First Nighter	U 6	Hollywood Bowl Symphonics
T 2	Bello, Ruth Kelly	S 6	Collinge, Channon	DD 11	Fleischmann Hour	D 7	Holmes, Taylor
X 7	Berg, Gertrude	T 6	Columbia Artist Recital	X 23	Flynn, Bernardine	M 1	Holt, Ernie
O 2	Bernard, Felix	C 2	Columbia Junior Bugle	W 8	Foulkes, Dr. W. H.	DD 23	Holtz, Lou
D 2	Bernie, Ben	U 1	Columbia Symphony Orch.	R 5	Four Clubmen Quartet	N 1	Horlick, Harry
M 7	Bernie, Ben	L 28	Columbia Symphony Orch.	X 2	Frawley, Tim	Z 8	Horse Sense Philosophy
R 24	Berrens, Fred			R 7	Friendly Philosopher, The		
DD 3	Berrens, Fred						

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FOLLOW YOUR FAVORITE STAR

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RADIO FAN-FARE PROGRAM FINDER

ARTIST AND PROGRAM SCHEDULE

Index*	Artist	Index*	Artist	Index*	Artist	Index*	Artist
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V 10	Howe, Col. Louis McHenry			Z 3	Red Pepper Sam	L 21	Stewart, Kathleen
H 2	Hufsmith, Fred	DD 10	Mangano, Don	Y 2	Reese, Edward		
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DD 7	Husing, Ted	X 13	Marie, French Princess	R 43	Regan, Phil	S 3	Styers, Earl
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L 5	Impressions of Italy	Q 11	Martha and Hal	Q 5	Reis & Dunn	U 4	Symphonette
F 8	International Radio Forum			F 9	Revelers Quartet	M 50	Syncopators
L 23	Intondi, Urban	R 41	Martin, Dolph	L 16	Rice, Gladys		
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		N 16	Maxwell, Richard	DD 15	Richfield Country Club	C 8	Tedro, Henrietta
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N 16	Janke, Helen	D 1	Merric-Men (Quartet)	R 40	Rodemich, Gene	T 4	Thibault, Conrad
		M 10	Merric-Men (Quartet)	M 45	Rolfe, B. A.	V 8	Thomas, Lowell
V 9	Jergens Program. The	R 24	Merry Makers	X 8	Ronfort, Dr. Gustav	BB 3	Tomlinson, Edward
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		Z 9	Owen, Jeanne	D 1	Shield, Roy	DD 19	Week-end Review
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K 3	Lang, Arthur	T 27	Paperte, Frances	DD 27	Shutta, Ethel	DD 9	White, Billy
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C 8	Little Orphan Annie	K 17	Pioneers, The	R 42	Sorey, Vincent	DD 12	Winninger, Charles
X 11	Lives at Stake	U 4	Pitts, Cyril	X 5	Soubier, Clifford	DD 10	Wolf, Johnny
		O 2	Playboys, The	DD 18	Soubier, Clifford	F 23	Women's Radio Review
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R 16	Lopez, Vincent	B 2	Poet's Gold	T 29	Southland Sketches	V 3	World's Fair Reporter
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		DD 10	Poynton, Loretta	C 16	Stamp Adventures Club	T 34	Yesterday and Today
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Q 9	McConnell, Smiling Ed	P 4	Radio City Organ	M 4	Stern, Harold		
DD 15	McCoy, Mary	DD 20	Radio Guild				
		E 5	Radio Household Institute				
D 7	McNamee, Graham	W 5	Radio Pulpit				
D 1	McNaughton, Harry						
F 23	MacDonald, Claudine	T 38	Radio Rubes				
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FOLLOW YOUR FAVORITE STAR





*Agnes*

**MOOREHEAD**

*Boston*

**REDHEAD**

**By R. R. ENDICOTT**

**I**F YOU are one of the sixty million people in this country who think they could become successful radio performers, you may get a few good tips from the career of Agnes Moorehead. She, you know, is the comparative youngster who has taken only four years to become one of radio's leading dramatic actresses. It's unusual enough for *any* girl, unless she's a gag comedienne or singer, to be given a contract or to be featured. Well, Agnes Moorehead not only gets contracts and has her name played up on each program, but she also has entire programs built around the characters she plays. And, what's more, she is so securely established that she can even *refuse* to allow her name to be used in connection with programs when she does not like the kind of material prepared for her.

But please don't think I'm implying that Miss Moorehead is perhaps a bit temperamental or upstage. On the contrary. She's a thoroughly pleasant person and not at all like *Anna*, her popular "Evening In Paris" program character. *Anna*, you'll recall, is a rather plain country gal who somehow

never seems to get anything just right. Agnes, on the other hand, is an unusually attractive red-headed city gal who impresses you as being likely to get almost everything exactly right—particularly her dramatic characterizations.

**I**DISCUSSED this and that with Miss Moorehead during a rehearsal of her "Evening In Paris" program. When I got to the studio she and André Baruch were talking and gesturing into the microphone while Jack Shilkret and the boys in his brother Nat's orchestra (Nat is in Europe on vacation and Jack is bantoning for him) were sitting around laughing at the lines and antics of the pair at the mike—even though they were hearing the skit for the sixth time. I ducked into the control room and sat down among a flock of production men. Even *they* were laughing and they must have heard or read the stuff a dozen times.

When her part of the rehearsal was over Agnes came back to the control room and suggested that we find a quiet, uncrowded place where we

could talk. As Jack Shilkret was just starting to put the orchestra through its paces, the only uncongested nook seemed to be the decompression chamber, so to speak, between the control room and the studio. This cubicle, about the size of the ordinary New York apartment bedroom (5'x8'), was filled with odd bits of studio furniture, but only one chair. Agnes insisted she would be perfectly comfortable perched against the wall on a low, wooden music rack, so, after protesting just about long enough (who says chivalry is dead?), I sat on the chair and we talked for an hour.

**I**ASKED Agnes how she ever got started impersonating a twangy-voiced bit of rustic flora like *Anna*.

"That just shows what can happen to you in this business," Agnes said. "A hick character called *Nana* was written into the fist 'Mysteries In Paris' shows to give the mysteries comic relief. I got the part and for some strange reason the character became tremendously popular almost immediately. Apparently she re-



reminded listeners of Zasu Pitts. At least, hundreds wrote in and said that when they heard *Nana* they could see Zasu. Then the whole idea of the program was revised and the name changed to 'Evening In Paris.' But the sponsors thought they'd better keep the comic character. They call her *Anna* now but don't ask me why."

Although Agnes didn't say so, the fact is that *Nana*, or *Anna*, stole the show, and instead of having just a few lines as she did at first, the whole dramatic part of the program is now written around her.

"How do you like being identified with that type of character?" I asked Miss Moorehead, "Doesn't it tend to make listeners and sponsors pigeonhole you as a rural comic."

"I wouldn't say that," she replied. "*Anna* is undoubtedly my best known character, but I've played hundreds of different parts. I do all kinds of dialects. And right now I'm even doing a rabbit—Peter Rabbit—in A. A. Milne's *Winnie The Pooh* series. This fall I'll be back in the *Sherlock Holmes* and the Warden Lawes *Twenty Thousand Years in Sing Sing* programs."

Miss Moorehead then went on to explain how she learns dialects. She does it by taking every chance she gets to study different types and nationalities. She goes down to the wharves, for example, and listens to the passengers and crews from foreign ships; she goes to prizefights and absorbs the polyglot voice of the crowd; and she is a frequent visitor to New York's International House, where people of every race and country make their home.

**S**HE maintains that the only way to be any good in her kind of work is to be forever studying people. It's no secret, of course, that most radio writers, directors, actors and actresses make no intelligent attempt to bring reality to their characters. Miss Moorehead thinks that is where one great improvement in radio programs will be made in the next few years. She is intensely sincere in her belief that slipshod writing, directing, and acting are among the major reasons for all the damning radio has to endure today. And she is not going to lay her work open to any of the usual criticisms, if painstaking preparation and intelligent interpretation will prevent them.

We talked about radio work in comparison with the stage. Agnes spent several years on the stage in St. Louis and New York. Although born in Boston, she has lived longer in St. Louis than anywhere else. Her father is a minister, but he did not object when she joined the chorus of the St. Louis municipal opera company and understudied the comedienne. Then Miss Moorehead came to New York and

played in several Broadway hits (and errors) before trying radio.

"What do you think the chances are," I asked her, "for a dramatic actress in radio to attain the reputation and income that are possible on the stage? It seems to me that so far every really well known and well paid woman in radio is either a gag comedienne or a singer."

Agnes laughed. "Well, as far as I'm concerned," she replied, "radio has been much kinder to me than the stage ever was. But I realize that doesn't answer your question. I should say that radio is slowly making a definite place for good actors and actresses. I am so much more enthusiastic over the possibilities of radio than I ever was about the stage that I may be prejudiced. Radio obviously offers a far greater audience for the artist than any stage, and everything indicates that radio technique in producing plays is improving to such an extent that we shall soon be able to put on dramatic programs of as absorbing interest as any stage play. And when that happens the stars in radio plays will be just as well paid as any star ever was on the stage."

**W**HETHER you agree with Agnes or not, you'll admit that she's a girl who seems to know what she's trying to do. And if you could have heard her expound her convictions I think she would have convinced you. She's certainly an industrious and intelligent young lady and, if anyone's success can be "explained," that's probably the explanation of hers.

The only thing that struck me as incongruous about the whole interview was that such a small, attractive person (five feet three, 114 pounds) could be so impressive . . . sitting on a music rack.

**PROGRAM REVIEWS**

(Continued)

all of the mob that followed the old Fire Chief himself.

**"BUICK ON PARADE"**

(Review based on first program)  
(NBC-WEAF, Monday at 10:00-11:00 PM-DST)

**Cast**—Gus Haenschen's Orchestra, Conrad Thibault, Graham McNamee, Arlene Jackson, Arthur Boran, Ohman and Arden, The Nightingales, The Songsmiths.

**Comment**—Little imagination shown in combining the proven talents of this expensive flock of stars. Individually they were excellent—except Arthur Boran, whose imitations lacked conviction and humor. (Disobeying doctor's orders, Arlene Jackson postponed an operation to sing, and had a nurse beside her at the mike. Game kid.)

**The Plug**—Graham McNamee fans probably found his usual over-enthus-

iasm digestible—but the majority of listeners must have resented Boran's imitation of Wiley Post in the testimonial. The faith-shattered public is in no condition to stand this flirting with the truth. The trick was not only unfair but stupid, as Wiley himself had broadcast for Socony on the same station two hours before.

**Opinion**—Cut out the faking—get a good comic—add a dash of showmanship, and the show should be a wow.

**VERA VAN**

(CBS-WABC, Sunday at 7:00 PM-DST)

**Comment**—The folks in Marion, Ohio, remember Vera as a child dancer who made the neighbors "O-o-h!" and "A-a-h!" and predict that she would make her mark with her toes. Vaudeville audiences remember her as an excellent dancer who could also sing a popular tune commendably. But Vera had other ideas—worked conscientiously on them—studied voice—and became so popular with West Coast radio fans that CBS brought her East and is building her up for a sponsor. Miss Van has a clear soprano voice that takes high notes without offending the microphone. With her knowledge of rhythm, she can sing hot as well as sweet, but she prefers the classic field.

**Opinion**—Good prospect for a commercial program.

**"LUM AND ABNER"**

(NBC-WEAF, Monday through Thursday at 7:30 PM and Friday at 10:30 PM-DST)

**Cast**—Norris Goff and Chester Lauck

**Comment**—If you are a customer for hick dialect, here are a couple of rural character players who know how to speak the language. The "cracker" lingo is wrapped around the usual large hunks of homey happenings, perked up with the kind of folksey humor that goes over big with people who like hick dialect. And so if you are one of those who like hick dialect, you will like Lum and Abner because these hick character actors certainly can do hick dialect, and . . . well you probably get the idea. In other words, it's a good hick dialect program.

**The Plug**—Pretty easy to take. The Ford dealers, who sponsor the program, seem to realize that their product is fairly well known, so they just concentrate on a few catch-phrases and sneak in an occasional sock during the hick dialect part of the program—or maybe you'd forgotten that I said it was a hick dialect program.

**Comment**—Entertaining sketches for those who enjoy a good hick dia . . . now, now—put down that brick. I'll quit.



## POPULAR TUNES

(Continued)

played from merely looking at the black and white notes and lyrics. But there are many songs that require a demonstration, not alone by a piano, but by instruments of the *sustained type* as well. I believe "Hold Me" is in that class. Had I heard it played moderately slowly by a good dance orchestra, featuring the reeds and strings, I might have realized that the song was very much on the same order as "Tell Me," a tune over which I went into rhapsodies many, many years ago. When I did come to the conclusion that "Hold Me" was a grand tune for popular consumption, it had been whacked out by most of my colleagues on the air. And in many cases it was played and sung so much better than we could ever hope to do it that I felt it best to forget about it entirely.

### "THREE WISHES"

By Douglas Furbur and George Posford. Published by Sam Fox Publishing Co.

From the British movie, "The Good Companions," comes a song that we feel is a credit to our repertoire, "Three Wishes." There seems to be something successful about having the word "three" in a song: "Three Little Words," "Three Guesses," "Three On A Match" are examples.

"Three Wishes" is unusually well written. It is, incidentally, one of

our first recordings for the new Bluebird 25c Victor record. The proofs of the records, to which my boys and I listened today, were pleasing—especially the record of "Three Wishes." We play the song after the style of Ray Noble, whose English Victor record showed me just how lovely it really could be.

### "BLUE PRELUDE"

By Gordon Jenkins and Joe Bishop. Published by Keit-Engel, Inc.

Just a little bouquet in the general direction of Isham Jones and his orchestra. Two of his boys, Gordon Jenkins and Joe Bishop, evidently inspired by the prolific output of their director (who has been writing tunes since the World War, and whose run of hits during 1923 and 1924 was unprecedented), have given Isham and the rest of us an unusually fine number.

I would call it a combination of "Song Of The Bayou" and "Chloe," as its thought, rhythm, and general minor quality are a bit like both. It makes a delightful trombone and trumpet feature fox trot. The boys saw fit to make it an oddity, having no verse, and 40 measures.

We take it at what is commonly called "stomp tempo," with accented rhythm, accenting equally the four beats of the measure. The "stomp" idea came partly from Harlem and partly from Mr. Jolson's building up of the last part of his last chorus by stamping his feet on the floor with

each beat of the measure—thus stamping into the mind of his audience each word and each note of the composition.

### "FREE"

By Dana Suesse and Ed Heyman. Published by Harms, Inc.

I have previously mentioned Dana Suesse on this page. Her "Jazz Nocturne" brought her into Tin Pan Alley prominence. And her earlier "Whistling In The Dark" and her unusual piano style have made her the subject of much discussion at Lindy's, where musical notables meet daily.

Larry Spier, who was probably responsible for the development of Johnny Green and Ed Heyman in the popular music field, saw fit to merge Dana's unusual melody with a lyric by Ed Heyman. The combination is "Free."

The song haunted me for days after I first heard and played it. As to its chances of becoming a rival to "Hold Me," I have my doubts, because Miss Suesse, like Johnny Green, is inclined to write beautiful things which rarely are as easily absorbed as the triter melodic twists of other composers. Still, I thought enough of "Free" to include it in our first Bluebird recordings. The record passed muster (although it sounded as if our rhythm section had gone out for a shave during the chorus).

### "RADIO UNCLE"

(Continued)

11. Jimmie Peterson
12. Joe Wiggin
13. Louie Brendel
14. Helen Connell

"O.K.," said Nails. "And for Gaw's sake, bawl out the key name a little louder than the others when you come to it. Now, here, on the eleventh, for instance, when you come to Jimmy Peterson, give us the Jimmy Peterson good and loud, or clear your throat or sumpin', so we'll wake up and listen. Gawd knows it's hard enough to keep awake having to listen to all that other drivell of yours, just to get ten or fifteen words meant for us. Wake us up somehow when our turn comes."

"And try to give us our stuff a little earlier on your program. Then we can tune out on you and get back to doing something useful on the boat." This from Splinter.

"And ain't there something that you can do about that giggle of yours? That ha, ha, ha makes me sick," snarled Sneerface.



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"That's what puts my act across. I've got to have personality. I got to be a radio artist first and foremost, or the radio station throws me out and the first thing you know your wireless signal service goes haywire. It's worked all right so far, hasn't it?"

"Yeh, it's all right. Here's your money for the last two weeks. The code stays the same, don't it? 'You ought to come when your mamma calls' still means the gang on shore has got everything fixed and it's all right to land a load that night?"

"Yeh," said Uncle Tom, "but I've been thinking about the code. We've got to keep getting variety and adding new stuff, or my public will get tired of the old patter, and somebody might get wise. I've written a bunch of new messages, just to keep my act fresh." He drew another sheet of paper from his pocket and handed it to Nails, who opened it, looked it over casually, and read part of it aloud:

"'You ought to wash thoroughly behind your neck and ears' . . . 'Clean up your cargo and bring everything ashore tonight.'

"'Hang up your wash rag' . . . 'Lay low, and don't try to land anything for a week.'"

AND that is how Mrs. Timothy Tottle, wife of Timothy Tottle and mother of Timothy Tottle, Jr., unwittingly tied up a rum ship for a week and thus temporarily paralyzed an important sector of a great American industry. All because Mrs. Tottle had a way of ignoring her husband's ideas on methods of controlling Junior, and finally took the reins in her own hands and wrote to Uncle Tom about Junior's wash rag shortcomings. And all because she happened to do it on the second of the month and Uncle Tom got around to answering it on the fourth and because he put Junior's answer early on his program, and didn't remember that he had a more vital notice for a fictitious Timothy Tottle later, which would signal the boys on the boat to hurry in with everything they had. And because Uncle Tom's giggling made the boys on the boat so seasick that when they got what they wanted on his program that evening they tuned out on him . . . snap . . . like that.

BUT here comes the funniest part of all:

When Timmie Tottle had heard his name on the radio, and the admonition to hang up his wash rag, he had excitedly tuned off Uncle Tom and slipped upstairs and hung up the wash rag in question, and not only hung it up but folded it with great care and precision.

"So!" raged Mr. Tottle to Mrs.

Tottle, "you really wrote in to that low-life, did you? Over my head. No respect for my wishes in the matter. I'm nobody around here! What I say doesn't mean a thing in this house!"

"Now, let's wait and see, Father. Let's see. It may do Junior some good."

The next morning, Mrs. Tottle called her husband into the bath room to see a miracle.

"That's the first time in his life that Timmie ever hung up his wash rag."

And Timmie hung it up every day from then on.

Mr. Tottle could do nothing but suffer in silence. Uncle Tom was now tuned in every evening twice as loud as ever. Mr. Tottle sat through the program a grim, glum martyr. Mrs. Tottle and Timmie beamed.

But about ten days later, Uncle Tom failed to come on at the usual hour. Without explanation, WQZ substituted a good jazz orchestra in place of the Uncle Tom act.

Mr. Tottle was delighted.

"Somebody has done it at last. Somebody has murdered that guy at last!"

He wasn't far wrong.

IT SEEMS that Uncle Tom had disappeared from WQZ for three days. And when he had come back, it was with a black eye, ten stitches in his scalp, a court plaster on one cheek, and a bruise on his chin. Evidently he had been out with some rough company, somebody who apparently must have had a reason for being pretty sore at him.

And even a radio artist can't get away with conduct like that . . . absence from the studio without permission . . . indifference to schedule . . . going out with rowdies.

WQZ had had to give Uncle Tom the air—in the good old-fashioned sense.

### SHORT WAVES

(Continued)

parts of the world widely separated by water—the most famous channel being the New York to London circuit. It happens, however, that all conversations worth eavesdropping on are scrambled—so distorted that English sounds exactly like Chinese, and elaborate equipment is required to unscramble the voice on the other end.

Entertainment value: 5%.

ADDING these percentages, we find that, altogether, the entertainment value of short wave reception is about on a par with that of conventional broadcasting. But we have neglected one consideration which, in many instances, tips the scales definitely on the short wave side—namely the appeal to the DX fan. To the twirler of the mid-

1 WINDS LIKE A WATCH

HEY! HEY!

BOY BOY BOY

2 VISIBLE INK SUPPLY

1+2 =

The Nozac\* (no sack). You know when it's filled, when to refill it. Demand the quick, easy, positive mechanical Nozac filling action. See the Nozac before you buy... Compare... \$5 and more. Other Conklin \$2.75, \$3.50 and more. Pencils \$1.00 and more... Ask your dealer.

THE CONKLIN PEN COMPANY  
Toledo  
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\*Proved by over 2 years of general public use.

Conklin  
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SATISFACTION GUARANTEED

night dial, short waves offer a new realm of greater pleasure and less prevarication. There is no time, day or night, at which it is not possible, on a good receiver, to pull in stations many thousands of miles away. True, it is often possible to receive European stations via long wave rebroadcasts, but the thrill of direct contact is missing. For the fan to whom the crackling swish of a distant carrier is more enticing than a night's slumber, we must reverse the order of percentages. The short wave set rates 100%—and the long wave broadcast receiver somewhat less than that.

It is obvious that short wave reception in no way takes the place of long wave reception. Rather, it supplements it. And advantage should be taken of its high entertainment value. The most simple and satisfactory solution to the problem is a high grade combination all wave receiver.

### VOICE OF THE LISTENER

(Continued)

Wishing RADIO FAN-FARE worldwide success and assuring you that each issue will find a place in my home, I am, Agnes Gearhart, 1746 Arlington Avenue, Toledo, Ohio.

• • •

In examining the Artist and Program Schedule I find the idea of listing the artists alphabetically is a great help. There are many times when one loses



track of a favorite and has great difficulty in locating him or her. The idea is a great one and should certainly add to the well deserved popularity of your publication. Rowena Postles, Box 573, Westfield, N. J. ● ● ●

What has happened to Nellie Revell? Her column was always very interesting and we sure do miss it. The Program Finder is good, but I cannot see the necessity of it in view of the fact that all newspapers have complete radio program schedules every day. It would be much nicer to give us more interesting news about our favorite radio stars. Mrs. A. V. Schneider, 1815 Summerfield Avenue, Brooklyn, New York. (See pages 10 and 11 for Nellie Revell. Editor.) ● ● ●

Received my magazine yesterday and liked it very much. But would rather have reading matter in place of the radio programs as I get them in my New York paper every day. Otherwise the book is O.K. Mrs. G. W. Olney, R.F.D. 2, Ridgefield, Connecticut.

(Daily radio program schedules are printed in only a few hundred of the more than two thousand daily newspapers in the United States. The list of newspapers printing radio news of any sort is rapidly decreasing. It is likely that big city newspapers soon will carry no radio news that is not paid for by advertisers. FAN-FARE's Program Finder is intended primarily for the majority of its readers to whom a daily newspaper schedule is not readily available. Features of the Program Finder not found in any newspaper are the listing of artists and the convenient classification of programs by subject matter. Editor.)

**1** WINDS LIKE A WATCH

**2** provides quick, easy filling by positive mechanical action.

**2** reveals the ink supply at all times. Both conveniences no other pen affords. Ask to see—compare—the Nozac\* (no sack) when you shop for a sackless pen... \$5.00 and more. Other Conklins \$2.75, \$3.50 and more. Pencils \$1 and more.

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## STOOPNAGLE'S SECRETS

(Continued)

her in which was concealed a microphone, and read out of it to her studio audience cryptic society notes like this: "Who was the man in a green sedan who drove to the apartment house at the corner of Umpty-ninth Street and Walloo Avenue last night at ten-forty-six o'clock, stopped and looked up at a window shade on the sixth floor, then went in and stayed until eleven-six and came out and drove away?" Curiosity was as rampant as if the items had been in Winchell's column, while all the time they were being manufactured happily by F. Chase Taylor. It was then that he began to formulate the ideas out of which grew the character of Colonel Lemuel Q. Stoopnagle.

Even now that character is an entirely separate one from his own. He steps into it deliberately. It has proved a marvelous escape from his troubles. The tribulations of F. Chase Taylor cannot pursue him into the entity of Colonel Lemuel Q. Stoopnagle.

THE big reason for the consistently fresh quality of his humor is that it is original. That is why there is in it none of that tired feeling which you can detect in the programs of comedians whose gags were written or swiped for them by hack joke producers—gags apparently collected on the theory that if something has been sold before it can be sold again (which works pretty well in selling jokes but has yet to build up a lasting following for a comedian). The jokes sound stale no matter how clever and frolicsome the manner of the artist who is breaking his neck to put them over.

Stoopnagle and Budd stick to their own style, refuse to be bothered by the inevitable suggestions of Broadway-minded professionals. They could not stick to their own humor if they did not understand exactly what their own humor consists of, what underlying principles are its basis. And those foundation ideas are what they have now broken down and told.

THERE are certain key words always in the back of the creative mind of Colonel Stoopnagle. They are all twenty-five-cent words, but don't let that worry you—they're not that way when they come out.

One word is *futility*. You and I puzzle and sweat and work hard and play the game according to the rules, and when we are through where are we?

Another word is *pretentiousness*. The big, the solemn, the self-important are always the Colonel's favorite targets. A third word is *incongruity*,

which explains the delicious contrast between Stoopnagle's subject and his handling of it that makes everyone think he just happened to be born cockeyed. The fourth word is *humanity*. It is the most important word of all, because by keeping it in mind he brings his humor close to the lives of us, the hundred million.

Now find those four words in the following typically Stoopnagle episode, butchered though it will be in this version. It is the favorite of the Colonel himself and can only be relished by true Stoopnaggeers. (All others change here.)

The construction engineer calls up the financial big shot.

"I just wanted to tell you," he says, "that your billion dollar bridge over the Chesapeake has at last been completed."

"Indeed," says the boss, "why, that is just dandy. I certainly am proud of you boys. I wish I could have been with you for the opening. And so the cars are now whizzing merrily over it?"

"No, sir," the engineer admits with the mild embarrassment of one who has awkwardly upset a tea cup. "You see, sir, we made a slight mistake. We must have forgotten one of the spans, because it doesn't quite reach the other shore."

And the only answer from the big executive, the man who has spent a billion dollars to build a bridge across the Chesapeake, is this:

"Aw, shucks."

Well, we warned you. If you're not a hundred-percenter, you can't fill in with your imagination the fine points of their exposition and get your laugh. But if you can, here is why you got such a deeply satisfying chuckle:

The first key word, *pretentiousness*, is in the bigness of the bridge, the tumult and the shouting that always go with those stupendous undertakings, and the pomposity of the big official who officiates at ceremonials. Colonel Stoopnagle sticks his pin square into these balloons. And the resulting slow deflation is pure Stoopnagle. "Aw, shucks." Those two words do the job. They are *incongruous* because they are so inadequate to the billion-dollar situation. They show up the *futility* of the most far-flung ambitions, and express the puny despair of all *humanity* when our best-laid plans bite the dust.

NOT all four key words are always found in every sketch. Sometimes three of them, or two, or only one. For instance, *futility* is Stoopnagle's most precious theme. It sounds pretty pessimistic, doesn't it? One of the curious paradoxes about humor is that the better it is and the closer it approaches real art, the more



pathos and futility and basic pessimism you will find expressed in it. Witness Charlie Chaplin in his great days. Would you call him a cheerful figure?

But the swell part of it all is that these real artists can take the tough things that make us cry in life and use them to make us laugh.

We are all familiar with the feeling of frustration and boredom and helplessness at the routine of life, but not many of us are conscious of just which trifles have mounted up to make our shoulders sag down.

Colonel Stoopnagle, who is himself essentially normal and subject to all of life's petty annoyances, is gifted with the divine ability to select the significant cinder in the eye of the universe. His "irks" are our irks and we get them off our chest through him.

He will get an idea, for instance, on a morning when he is lying in bed too borne down by life's trifles to get up. The closet door is open and he notices that the one elegantly pressed suit hanging there makes all the rest of his clothes look perfectly terrible. Out of that comes the invention of a "permanently wrinkled suit" for hanging in the closet to make your other clothes look natty. The futility theme combined with the humanity chord makes that funny.

YOU will find that in most Stoopnagle stunts there is a great big thing like the bridge across the Chesapeake. He is always on the lookout for something stupendous to approach from the point of view of small, average Mr. Humanity. Hence the enterprise of selling skylines to small towns. That's why ship-launchings are his meat. And then there is the man who has been given a bottle of champagne. He doesn't like champagne so he buys a yacht to break the bottle over the bow. Passing by a "yacht store" one day in New York, Colonel Stoopnagle could not resist the spectacle of this tremendous salon with its huge brassbound yachts sitting around, and thousands of people going by for whom these things just do not exist. Nobody ever went in to buy and the only person in sight in the store was a little man sitting at a desk figuring and looking important. So out of that is worked the idea of the man who goes in a yacht store to buy half a yacht, charges it, has it wrapped up and sent the next day to his apartment. The whole transaction takes place in perfect solemnity. Only after the clerk has figured to the exact cent what exactly half a yacht would cost does he break down and ask why only the bow is being bought. "Because," the purchaser replies, "my daughter is chris-

tening a boat next week and she wants to practice."

Sir Hubert Wilkins had only to start his absurd underwater expedition to the North Pole, forcing us to read columns of front page publicity about it, when he was presented with the S. S. S. S. S. S. Stoopnagle which Stoopnagle and Budd launched with only one slight mishap: it did not float.

We all get a little sick of success stories, so Colonel Stoopnagle interviews "little known personalities of industry" and shows us the man who is engaged in not writing the things you read between the lines in letters. Also the telephone operator in a hotel who busies herself with not calling people who wish not to be called until twelve o'clock. She works much harder than her colleague whose lesser job consists of not calling people until ten o'clock. And there are the hookless hooks for not hanging your mother-in-law's picture—green ones for not hanging it in the dining room, blue ones for not hanging it in the bedroom, and so on.

Nothing would be more fun than to go on quoting chapter and verse for this thesis, but the magazine hasn't been published that would hold all the choice examples of Stoopnagliana. So I'll conclude with a sticker. Even the Colonel can't classify it. He doesn't know why it's funny, but he knows it is truly his own. I think I could analyze it like the rest, but it would be a shame. It's too sweet. I'll leave it to you.

A modest but stuttering sportsman meets a friend. "Well, old chap, and where have you been?" asks the friend.

"Oh, just t-t-t-tiger-hunting," says the sportsman.

"Tiger hunting, eh? Where?"

"Oh, Y-Y-Y-Y-Yucatan."

"Yucatan! Why, there aren't any tigers there. You must mean Africa."

"All right," says our hero with charming acquiescence. "I was in A-A-A-A-Africa, then."

"How did you catch your tigers?"

"Oh, I worked out a s-s-s-s-system. I s-s-s-sort of snuck up on them and twisted their tails until their heads dropped off."

"Well, have you seen any tigers since you got back to New York?"

"Yes, I have. I saw one only yesterday in my back yard."

"Did you get him?"

"Well, I went down and snuck up on him and got hold of his t-t-tail and twisted it—"

"Until his head dropped off?"

"No. I stopped twisting it."

"For heaven's sake, why?"

"Well, as I was t-t-t-wisting I got to thinking: 'What if this is some p-p-p-poor man's tiger?'"

J. E. Smith  
President

National Radio  
Institute

I have  
Doubled  
and  
Tripled  
Salaries

Many of  
My Men  
Make \$40  
\$60 \$75  
a Week



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

**Many Radio Experts Make \$40, \$60, \$75 a Week**

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

**Many Make \$5, \$10, \$15 a Week Extra Almost at Once**

Hold your job. I'll not only train you in a few hours of your spare time a week, but the day you enroll I'll send you instructions which you should master quickly for doing 28 Radio jobs common in most every neighborhood. I will give you Radio Equipment for conducting experiments and making tests that teach you to build and service practically every type of receiving set made. Fred J. Dubuque, 19 Church St., Oswego, N. Y. wrote: "I have made about \$1,200 in a little over two years' spare-time Radio work."

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My book has shown hundreds of fellows how to make more money and win success. It's FREE to any ambitious fellow over 15 years of age. Investigate. Find out what Radio offers; about my Course; what others who have taken it are doing and making, about my Money-Back Agreement, and the many other N.R.I. features. Mail the coupon for your copy RIGHT NOW.

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Dear Mr. Smith: Without obligating me, send free book about spare-time and full-time Radio Opportunities and how I can train for them at home. Please print plainly.)

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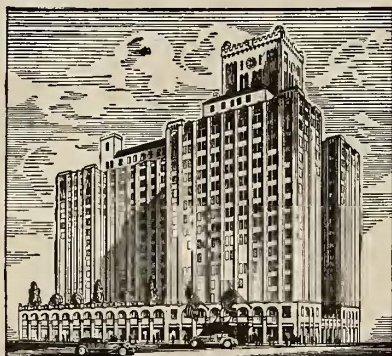
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**300 ROOMS—EACH WITH  
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from **\$2.50** to **\$5.00** per day  
Weekly from **\$15.00**

### DOUBLE

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*Something New in New York . . .  
Casino-in-the-Air! For lunch or  
tea, dinner or supper. Moderate  
prices. No covert or minimum  
charge. Music by Scotti and his  
Hotel Montclair Dance Orchestra.*

# HOTEL MONTCLAIR

Lexington Avenue at 49th Street  
NEW YORK CITY

## SLIPPING AND GRIPPING

(Continued)

to slip. The broadcasts were discontinued only because Phillips Lord (who played *Seth* and was the works of the show) left on a well earned round-the-world cruising vacation. Accordingly, we want to doff our hat to the author and cast before their work is forgotten. The activities of the *Parkers* and their friends have always been lush with sentiment, but it was never allowed to go so far that it became a cheap and ridiculous attempt at tear-jerking. It was really remarkable how the program always stopped laying on the hokum just before it got too heavy to bear. Every performer in the cast was good, the sketches were written with a convincing naturalness, and the capable direction kept up the interest of all except those who just couldn't get aroused over small town doings. As for us, we're a better boy for having listened to the folks from Jonesport.

*Phil Cook* . . . is, unfortunately, off the air. We recommend that a sponsor grab him quick. Phil has one of the friendliest, most likable personalities in radio. He's versatile and he's original. What more do you advertisers want?

*Andy Sannella* . . . Phil Cook's radio sidekick. Another sure-fire bet for some sponsor.

*Edwin C. Hill* . . . The best in his business if you'll stand for a little flag waving and some expressions of opinion that you may not hold with. We've never heard a broadcast of Mr. Hill's that bored us. Barbasol will sponsor Ed starting Sept. 11. Be sure to tune in.



**MISS THESE—***Smilin' Ed McConnell* . . . One of the worst one man shows ever conceived because of the sappy combination of "entertainment" and ad-

vertising. For instance, on a recent program *Smilin' Ed* said, "Well, I'd better stop talkin' about Acme Ant Killer and sing you a little hymn . . . All right, folks, I'll sing you the verse of 'Does Jesus Care?'" (We should think He would.)

The best one man programs we've ever heard were put on several years ago by one Charley Hamp on behalf of Dr. Straska's Toothpaste. They were loaded with advertising and yet Charley made folks all over the country take it and like it. He was the first of radio's singing-playing humorists who could actually kid the boys and girls into buying the product. It has been reported that Charley is now on the West Coast looking for a sponsor. We hope he finds a good one, quick.

*The First Nighter* . . . The old hoke overplayed by Charles Hughes, June Meredith, and Don Ameche.

*Poland Water Program* . . . Ditto, only much worse.

*Soconyland Sketches* . . . Hick stuff; viddy, viddy dull.

*Gypsy Nina* . . . The sort of voice we don't appreciate, but she's better than some who've found sponsors.

*Household Musical Memories* . . . Josef Koestner's Orchestra, Alice Mock (soprano), vocal trio, contest, and Edgar Guest. We rate them in that order. Mr. Guest's extremely folksy personality doesn't penetrate the microphone. We've heard him make intensely interesting talks at Father and Son luncheons, Rotary get-togethers, etc., so the trouble is with radio and not with the Bungalow Poet.

*Potash and Perlmutter* . . . Too bad this was revived because people are going to think that Montague Glass' two Jewish characters were never funny. The sponsors may not know about their mistake yet because they are apparently not perceptive enough to realize how offensive their dramatized advertising of Feenamint is.

*Chase and Sanborn Coffee Program* —The music and singing is all that is keeping this one going. Mr. Lahr's humor is flat and Leo Carrillo's Master of Sermonizing is . . . well, you'd have to hear some of the things he says to believe he said them. We understand that Mr. Lahr has just been given a 65-week contract by Standard Brands. If this is true then one of two things is certain. Either Bert has a marvelous agent, or he has worked out a new radio technique. We believe it must be the latter. Mr. Lahr has always been one of our favorite stage comedians, and it will be good news to know that he has at last discovered a formula that will put his personality over as effectively on the air as it is behind the footlights. Lord knows the radio stuff he has been doing is a discredit to his ability and showmanship.



**GOOD SHOWS—***Phil Baker's Armour program* with Harry McNaughton, Roy Shield's Orchestra, the Merrie-Men, and the Neil Sisters. You call it madness, but we call it Baker.

*The Sinclair Minstrels* with Gene Arnold, Chauncey Parsons, Bill Childs, Mac McCloud, and Cliff Soubier. Lots of variety, good clean fun, and jokes that don't seem nearly so old as they are. If you ever liked a minstrel show this one should please you.

*The Blackstone Plantation* with Julia Sanderson, Frank Crumit, Parker Fennelly, and some well done advertising. We hope Frank and Julia never lack a sponsor. To us they are perhaps the friendliest, most pleasing personalities on the air. What if their voices aren't perfectly trained? We wouldn't care if they never hit a note right on the nose—so long as they retained their characteristic warmth, naturalness, and good humor.

—TUNA



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ROMANCE!**

**BIG MONEY!**

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For no matter where you live—no matter how old or how young you are—if you have talent—then here is a remarkable new way to realize your life's ambition. Broadcasting needs new talent—in fact the demand far exceeds the available supply.

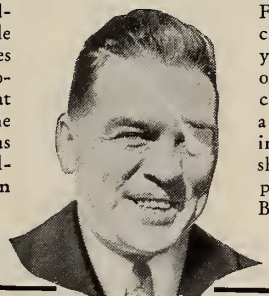
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Because Broadcasting is expanding so fast that no one can predict to what gigantic size it will grow in the next few years—Broadcasting offers more opportunities for fame and success than perhaps any other industry in the world today.

Think of it! Broadcasting has been taking such rapid strides that today *advertisers alone* are spending more than 7 times as many millions a year as the entire industry did only four years ago. Last year, advertisers spent \$35,000,000, while Broadcasting Stations themselves spent millions for sustaining programs. Think of the millions that will be spent next year, and the year after—think of the glorious opportunities for thousands of talented and properly trained men and women.

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Excellent opportunities in Broadcasting are open to men and women who have mastered the technique of radio presentation. Read how you, too, can prepare yourself for your share in Broadcasting.



But talent alone may not bring you Broadcasting success. You must have a thorough and complete knowledge of the technique of this new industry. Many a singer, actor, writer or other type of artist who had been successful in different lines of entertainment was a dismal failure before the microphone. Yet others, practically unknown a short time ago have risen to undreamed of fame and fortune. Why? Because they were trained in Broadcasting technique, while those others who failed were not.

Yet Broadcasting stations have not the time to train you. That is why the Floyd Gibbons School of Broadcasting was founded—to bring you the training that will start you on the road to Broadcasting success. This new easy Course gives you a most complete and thorough training in Broadcasting technique. It shows you how to solve every radio problem from the standpoint of the Broadcast—gives you a complete training in every phase of actual Broadcasting. Now you can profit by Floyd Gibbons' years of experience in Broadcasting. Through this remarkable course, you can train for a big paying Broadcasting position—right in your home—in your spare time—entirely without giving up your present position or making a single sacrifice of any kind—and acquire the technique that makes Radio Stars. Out of obscure places are coming the future Amos 'n' Andys, Graham MacNamees, Olive Palmers, and Floyd Gibbonses—why not be among them?

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Ship aboard a

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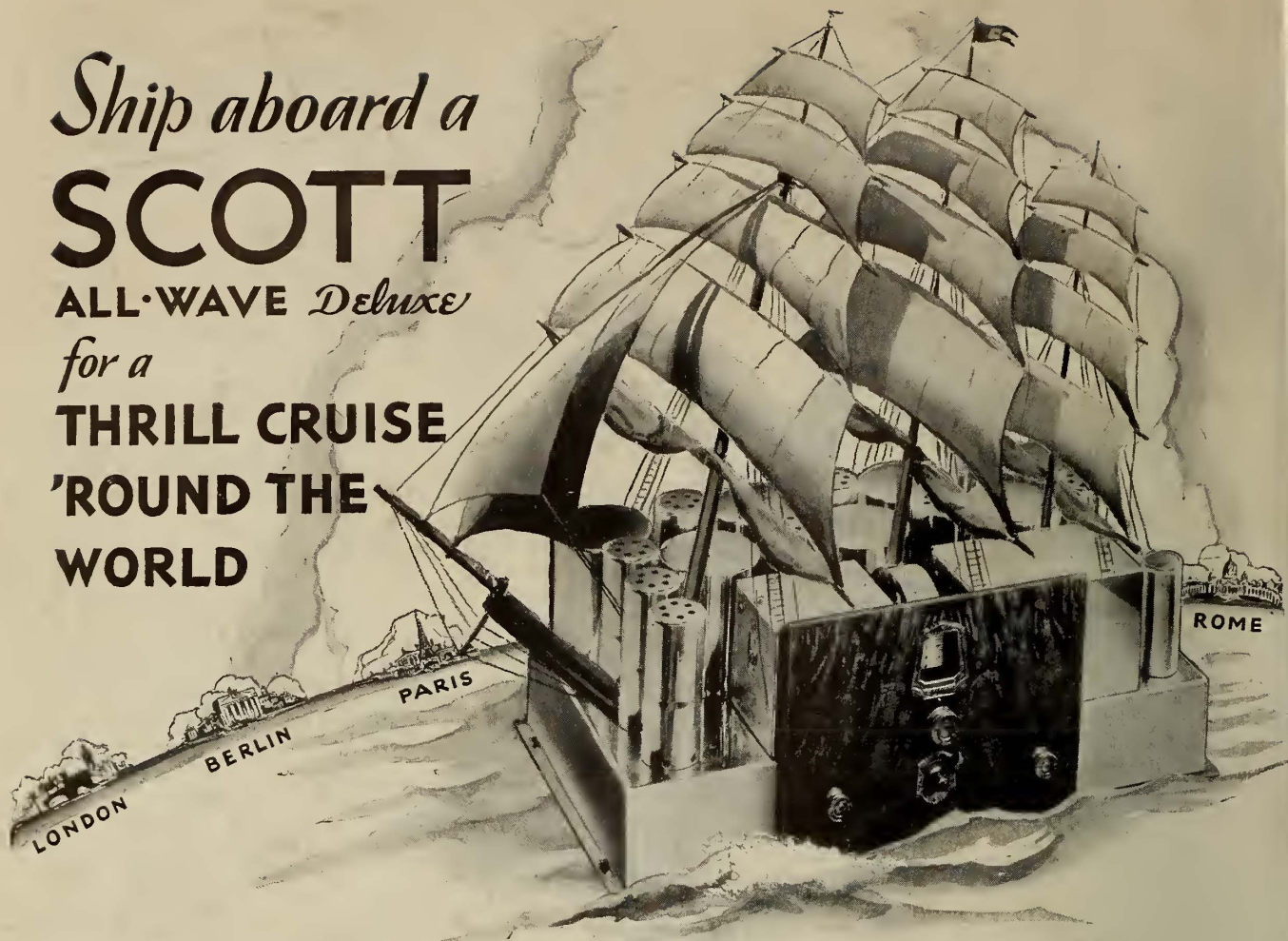
ALL-WAVE *Deluxe*

for a

**THRILL CRUISE**

**'ROUND THE**

**WORLD**



If you're an adventurer at heart (and aren't we all?) you'll glory in the thrills of cruising the ether-waves via a SCOTT ALL-WAVE *Deluxe* Radio.

Sit right in your own comfortable living room . . . there's no sea-bag to pack, no dunnage to stow, no passports to secure. Just the twist of a single, simple tuning dial and it's "Ho! You're off for strange lands of romance and allure!"

**Supreme for Stay-at-Home Listeners**

First a shake-down cruise in home waters. Listen in on American broadcast stations near and far—coast-to-coast is an easy jaunt. Discover the marvelous capability of this dream ship to carry you anywhere at your will . . . with a delightful fidelity of tone that puts you right into the sending studio, giving you every word of speech and every note of music with a glorious perfection that transcends all previous heights of mechanical sound reproduction. Your own ears will tell you so . . . and the evidence is backed up by scientific laboratory findings that prove SCOTT radio reproduction to be the closest to perfection yet attained.

As a first venture in short wave reception listen-in on the crime wave as reported by police calls from one end of the land to the other . . . eavesdrop on gossipy amateur wireless telephony "hams", and hear the air-planes and their ground stations talk back and forth.

**Hear Canada and Mexico**

Now venture farther! Roam the air-waves to Canada and Mexico. Hear something different . . . something typical of these near-by foreign lands broadcast on wave bands from 15 to 550 meters. Don't fret about the rumors you may have heard that these countries are soon to change wave-lengths . . . your SCOTT can be equipped to receive on all bands between 15 and 4,000 meters at a small extra charge.

**Listen-in On All of Europe**

And now you've "got the feel of your ship." Head out into the open . . . start on a fascinating exploration cruise for radio joys that are new and different.

Here's England, first! GSB, at Daventry, is sending out the news of the day for the benefit of Colonial

listeners-in . . . there's peppy music from a famous London hotel . . . and at signing off time (midnight in London, but only 6 P.M. Central Standard Time) the chimes of Big Ben, atop the Houses of Parliament, clang sonorously as though you were actually there to hear them in person.

Slip your moorings once again. Cross the Channel and lend an ear to Radio Colonial, Pontoise, France. It's bringing you Parisian music and typically French entertainment.

**Varied Programs from Far Countries**

Distance still lures you? Then set your course for Germany . . . in a jiffy you're listening to Zeesen, with programs of glorious symphony orchestras, and perhaps a speech by "Handsome Adolph" that will give you a different viewpoint on Hitlerism.

Make port at Madrid, in sunny Spain, and hear EAQ broadcasting typical National music. Announcements from this station are considerably made in English as well as Spanish.

Then swing south to Rome and hear the voice of 12RO's woman announcer tell you it's "Radio Roma, Napoli," that's on the air. Most likely the following musical program will be opera direct from LaScala, in Milan, or some other musical treat worth going actual miles to hear—and you'll be listening to it, with purity of tone and richness of reproduction that's truly amazing, without stirring from your easy chair at home.

And now for an adventure-trek that holds a supreme "kick" for the radio sensation-seeker! Sail away "down under." Listen in to VK2ME or VK3ME, in Sydney and Melbourne, Australia. Hear the call of that famous Kookaburra bird, listen with delight to an interesting and varied program of music and talks on the commercial and scenic attractions of the Antipodes.

**Owners' Reports Show Real Ability**

And these are but a few of the interesting places to be visited by means of your SCOTT ALL-WAVE *Deluxe* Receiver . . . F. L. Stitzinger, for instance, is a Scott owner who in a six-month's period received 1588 programs from 41 stations in 22 foreign lands. A. G. Luoma got 1261 programs from 75 different stations in 26 countries, and some 200 other SCOTT owners reported reception of 16,439 programs from 320 stations in 46 countries during the same time.

"Can such startling radio performance be true?"

you ask. Do you doubt that any but radio professionals can enjoy the delights of exploring the air-waves the world over, far from the too-familiar programs of broadcast stations here at home? Do you think that it may be possible, but feel that the cost of sufficiently able equipment is more than you can afford for entertainment?

**New Value at Moderate Cost!**

Then set your mind at ease! For such performance is actually possible . . . we gladly prove it to you, and back the proof by an iron-clad guarantee of consistent foreign reception.

Laboratory technique, employing the world's most skillful, specially trained engineers and craftsmen in custom-building a receiver constructed to the highest standards of perfection known in radio, makes possible the super-performance of the SCOTT ALL-WAVE *Deluxe* for any radio-user, regardless of his experience or skill in operating. In this set top efficiency is coupled with absolute simplicity of tuning.

Prohibitively high priced? Not at all! You can have a SCOTT, and enjoy the supreme thrill of mastering the air-waves of all the world, at moderate cost.

**Get Complete Details—Mail Coupon!**

Because the SCOTT ALL-WAVE *Deluxe* is one of the truly fine things of the world, custom-built for those discriminating people who demand the best, it is not distributed broadcast, to be casually picked up here, there, or anywhere. To get full particulars regarding it, absolute PROOF of its performance, and all the information you require, simply send the coupon below direct to the modern scientific laboratories where it is built.

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4450 Ravenswood Ave., Dep't D-93, Chicago, Ill.

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