15 CENTS

RADIO FAN-FARE

WILL ROOSEVELT RULE WITH RADIO?

ED WYNN'S NEW CHAIN PLAN



IS RADIO RUINING YOUR CHILD?

"I KNEW JANE FROHMAN WHEN"

Including PROGRAM FINDER Feature



Fred Waring calls them THE SECOND EDITION

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

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SLIPPING and **GRIPPING**

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

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

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



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

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

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

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

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

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

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

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

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



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



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



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



GRIPPING

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

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

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

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

So far, if the Vallée hour has had a noticeably weak spot, it has been in the humor, unless you don't mind old jokes. In the advertising agency which handles the Fleischmann program (and several more), it is rumored that a typist was recently assigned the job of copying jokes out of an English joke book over one (Continued on page 5, right hand column)



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

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

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

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

We've been told that Gracie Allen's Dumb Dora character is a perfect humorous type because she reminds every male listener of his sister-in-law, and every female listener of her husband's folks. It certainly is true that we all like to laugh at other people's dumbness, but not forever. Perhaps Gracie and George could vary their routine if they relied less on gags and more on humorous situations which they, and other players, acted out. As it is, these comics never do anything but tell each other what happens. This form of humor is not so convincing as it would be if they took the parts of characters in a situation. To carry out a suggestion of this kind they would have to change their style of comedy somewhat, but if (Continued on bage 6, left hand column)



He built a lovable character . . .



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



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





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

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

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

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

But, a month or two ago, a great light apparently burst upon the makers of Lucky Strike. They became almost reticent, limiting their radio advertising per program to three commercials of only twenty seconds each! This new policy amazeth us. It certainly is a break for the listeners, and should build good will. (Continued on page 6, right hand column)



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

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

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

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

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

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



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



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



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



GRIPPING 1

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

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

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

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

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

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

-TUNA



"GUS" NOW "WRITES" AMERICAN ALBUM

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

ROOSEVELT

Rule by Radio?

THE ANSWER IS YES IF HE WINS WOMEN VIA THE AIR

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

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

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

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

"We appreciate our modern miracles, of course, but



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

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

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

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

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

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

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

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



this would be inconsistent with his democratic principles.

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

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

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

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

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

Then along came the presidential campaign of 1932 with the same Herbert Hoover pitted against a new opponent. By this time, radio had became of tremendous political importance. Both nominees strove to make the most of it and nation-wide hook-ups were provided from almost every point at which either Hoover or Roosevelt spoke. The people of the United States were given the best possible chance for intimate air acquaintance with (Continued on page 50)



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

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

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

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

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

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

Boris took a deep breath, gulped, and said,

"Heads !"

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

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

"I knew JANE FROHMAN when."

By JACK C. TAYLOR

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

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

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

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

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

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

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

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

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

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

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

on her programs-in fact she has had hundreds of requests for it.

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

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

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

The person you don't see in this picture is Don Ross, Jane's husky, good-looking husband. The reason is that he held the camera. They are a happy-go-lucky pair, these two youngsters. When they are not knocking about on a boat in their spare moments, you'll find them tramping around a golf course and behaving like a couple of nuts . . . which is exactly the way newlyweds should behave. Looks like their marriage was a swell idea. teners than John McCormack. You can't laugh that off no matter how much of a patron of the arts you may be.

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

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

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



TUNEFUL TOPICS by Rudy Vallée

YOU'RE MINE, YOU

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

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

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



TWO TICKETS TO GEORGIA

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

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

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

"STRIKE ME PINK" MUSIC

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

After Buddy left the gang to be- for the past three years.

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

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

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

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



DANCING THE DEVIL AWAY

Howard Johnson, Jack Meskill and Vincent Rose

Johnson helped to fashion Kate Smith's "Moon Over the Mountain"; Meskill and Rose have been writing for the past three years. A good, peppy fox trot that will liven up any program and make good dance music. Leo Feist is the publisher.



AN ORCHID TO YOU

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

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

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

I CAN'T REMEMBER

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

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

JUST A LITTLE FLOWER SHOP AROUND THE CORNER

Last summer everyone was playing and singing "We Just Couldn't Say Good-Bye." It was an odd thought, a different type of melody, and extremely danceable. The writer is (Continued on page 50)





Is **RADIO**

ruining your

CHILD?

By MR. & MRS. LESLIE H. ALLEN

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(Continued on page 49)





COURTESY LIFE MAGAZINE

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

ALL SINGERS SHOULD MARRY

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

BY HOPE HALE Formerly Editor, Love Mirror

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

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

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

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

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

"Nino," says a feminine voice—and a sweet one, too— "Nino, I love you." "Nonsense," says Martini, "you don't know me."

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

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

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

"You are not," says Nino in very youthful panic. "Mymy wife is here."

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

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

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

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

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

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

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

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

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

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

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

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

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

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



Maurice Chevaliers. Mme. Chevalier sings, too, you know. But no, that was an exception to the rule, according to

Signor Martini. She had been a good wife in spite of it. She had loved Maurice, subordinated her career to his, had been in all ways perfect. But the other girls would not let Maurice alone. And he was human, after all. Nino mentioned indiscreet persons—names I can't quote for they are ones you see in electric lights. "But he loves his wife." Nino went on. "And she loves him. I am sure they will be together again. She was a good wife to him."

That is another thing the ideal wife must avoid: Jealousy. It's perhaps the hardest job of all. Because a man in public life is bound to be the target for the attentions of all women who have nothing to do but listen to the radio. His wife must be a help, not an additional complication. His more rational self does not really like this particular sort of adulation. He likes critical appreciation of his singing, but he'd be thankful to be free of gushing feminine admirers. Yet even the strongest man has a soft spot for flattery, especially when combined with a pretty face. Once in a while he may fall and do something foolish. His wife must protect him from his own weakness. That's not the most pleasant of her duties but it's her greatest honor. She should be proud. Naturally it requires a very great deal of tact, but he will thank her for it in the end The wife who keeps a man's self-respect has sealed herself to him in a way that can never quite be broken.

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

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

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

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

"You have had unhappy experiences?" I probed.

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

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

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

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

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

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

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

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

ED WYNN'S

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

Enter and take the elevator to the eighteenth floor. There you will find a hum of activity. At this writing, carpenters, decora-

tors, and electricians are putting into substance elaborate details from a set of blue prints which provide for a series of seven modern broadcasting studios, nine offices and various other incidentals to comprise a first class broadcasting station.

Return to the elevator and continue up to the twentysecond floor. There you will find the chief executive offices of the Amalgamated Broadcasting System. On the door of the president's office is the name of Ed Wynn, known throughout the listening world as The Fire Chief. It was only about a year ago that Ed Wynn ting started and in its youthful ignorance and arrogance has wandered down bypaths of error.

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

dial will stand. So I want Amalgamated to give the listener a maximum of the best entertainment possible with the least possible advertising talk.

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



Aylesworth-WEAF

Paley—WABC

Ed-WYNN

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

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

A few weeks ago Mr. Wynn invited the radio press (including the writer) to a dinner at the Edison Hotel. There he propounded the plan in his own language. Obviously it was a matter of great personal moment to him. He wanted to produce something permanent which would endure after he gives up a long and successful career as a stage comedian. He believes radio is just get"Then in the broadcasting station the plan for the whole day's schedule should be in the hands of the program manager. No prerogatives should be surrendered there to commercial interests. We contemplate a daily schedule of entertainment schemed to give variety from one program to the next. We shall not have one crooner follow another on the next program. The program director must be the absolute czar over his domain.

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

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

New Chain Plan

RADIO FAN-FARE PROGRAM FINDER Introducing

PROGRAM

A Greater Service to Radio Listeners

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

FAN-FARE

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

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

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

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

How to Use Radio Fan-Fare Program Finder

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

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

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

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

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

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

PROGRAM

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art H	łrs.	Key	Index	Program Description	Start	Hrs	. Key	Index	Program Description		
		S	UNI	DAY MORNING				AY	EVENING, (cont'd)		
00 00 00	1	WEAF WJZ WEAF WABC WJZ	L25 N16 T32 C2 C9	Chamber Music Medley, organ and vocal Male Chorus Columbia Junior Bugle NBC Children's Hour	9:30 9:30 9:30 9:45 10:00	1/	WABC WJZ WEAF WJZ WEAF	T21 V10 T1 R29 V7	Andre Kastelanetz, Mary Eastman, Male Chor Walter Winchell, news comment American Album of Familiar Music Pickens Sisters, Popular Songs David Lawrence talks on Current Government		
30 00 00 30 30	1/4/22/22/44/22	WABC WJZ WABC WABC WJZ	G3 T29 W2 J1 P5	Modern Living Health Talk Southland Sketches, Folk Songs Columbia Church of the Air (Protestant) Aeolian String Quartet Waldorf-Astoria Organ Recital	10:00 10:00 10:15 10:15	1/1/1/1/1/	4 W JZ WABC WABC W JZ WEAF	T11 DD6 X9 M28 T34	Phil Dewey, Fireside Songs, Standard Music Columbia Revue with John P. Medbury John Henry, Black River Giant Vincent Lopez and Orchestra Standard Music, Concert and Orchestra		
15		WABC WEAF WJZ WEAF WABC	T3 T38 J3 N9 S5	Rhoda Arnold and Charles Carlile, Duets Hill Billy Songs Chamber Music Major Bowes Capitol Family, Medley Salt Lake Tabenacle Choir and Organ (WABC	10:30 10:45 10:45 10:45 10:45 11:00	1/1/1 1/1 2	WABC WABC WEAF WJZ WABC	K7 P8 X16 Y5 M9	Madison Singers, chorus Quiet Harmonies Sunday at Seth Parkers, Dramatic Sketch Orange Lantern, Detective Sketch Dance Orchestras		
		SU	ND/	AY AFTERNOON	11:15 11:15 11:30 12:00	1	-	F19 Q3 T37 M10	Angelo Patri "Your Child" Patter and Songs Standard Music, Orchestral Dance Orchestras		
15 15 30 30 45	1	WEAF WJZ WABC WEAF WABC	N21 T10 L27	Seeing the other Americas Medley, Symphony and Chorus Emery Deutsch Orchestra, Standard Music Medley Street Singer	12:00	1	WEAF		DAY MORNING		
00 00 15 30 30	1/2/2/1/2/2	WEAF WABC WJZ WABC WJZ	BB1 R19	Garcia's Mexican Marimba Band Columbia Church of the Air (Non-Protestant) Cook Travelogues Lazy Dan the Minstrel Man Sabbath Reveries	6:45 7:30 8:00 8:00 8:30		WEAF WJZ WEAF WEAF	G4 Q3 Q11 P3 K15	Tower Health Exercises Patter and Song Patter and Song Organ Rhapsody, Doc Whipple Glee Club		
00 00 00 15 15	1/4/4/2/	WABC WJZ WEAF	Q10 T36 K13 R2 F8	Patter and Song Standard Music Pilgrims Chorus Albert Bartlett the Tango King International Radio Forum	9:00 9:00 9:00 9:15 9:15		4 WJZ 2 WEAF 4 WABC 2 WJZ 4 WABC	W6 Z4 Q9 M60 Q15	Morning Devotions, Religious Music Cheerio, Inspiration and Song Tony Wons, Patter and Song Dance Band Goldy and Dusty, Silver Dust Twins		
15 30 30 00 00	1/2	WABC* WJZ WEAF WEAF WABC	R13 S2 O3 A3 U3	Wendell Hall "Red-headed Music Maker" Northwestern Chronicle Joe Green's Marimba Band Lady Esther Serenade, Wayne King Symphony Music	9:30 9:45 9:45 9:45 10:00		4 WABC 4 WJZ 4 WABC 4 WEAF 2 WABC	R35 Q14 R18 V3 T18	Popular Music, Fred Berrens Patter and Song Little Jack Little, Vocalist, Pianist Anne Hard, Current Events Standard Music, Emery Deutsch		
00 00 30 00 15	1	WJZ WABC* WEAF WJZ WJZ	L26 L9 W5 C5 U4	National Opera Concert Sprague Warner Program The Radio Pulpit Dick Daring a Boy of Today Symphony Concert	10:15 10:30 10:45 10:45 11:00		WJZ WABC WABC WJZ WABC	Z5 R24 R7 H3 F22	Clara, Lu 'n' Em, Humorous Sketch Popular Music, Fred Berrens Will Osborne Orchestra, Pedro De Cordoba The Cellophane Program, Emily Post The Voice of Experience		
30 00 00 00 15	1/4		K14 B2 L5 W7 K4	Choir Poets Gold, Poetic Readings Impressions of Italy, Medley The World of Religion, Dr. Stanley High Four Clubmen Quartet	11:00 11:30 11:45 11:45	1/1	WABC WABC WABC*	T23 M46 R7 R31	Morning Moods, Standard Music Rhythm Kings, Fred Berrens Will Osborne Orchestra, Pedro De Cordoba Rhythm Kings, Popular Music		
30 30 30	1/2/2/2	WABC WEAF WJZ	Q2 01 S4	Frank Crumit and Julia Sanderson Clyde Doerr's Saxophone Octet Pages of Romance, Dramatic Sketch			MC	DND	AY AFTERNOON		
00	141		SUNI W1	DAY EVENING Catholic Hour, Religious Service	12:00 12:00 12:30 12:30 12:45		WEAF WJZ WABC WJZ WJZ	R39 Z16 T8 N10 T25	Popular Songs Variety Show Concert Music, Emery Deutsch Male Quartet Dance and Song		
		WEAF WABC WJZ WABC WJZ	F12 L24	The Lawyer and the Public String Quartet Roses and Drums Women's Octet Our American Schools	1:00 1:05 1:15 1:30 1:30		WABC WJZ WEAF WABC WJZ	M21 N22 M59 R28 H5	Dance Orchestra Medley, Organ and Vocal Golden Pheasant Dance Orchestra Popular Music National Farm & Home Hour, Talks		
5 10 10		WEAF WJZ* WABC WEAF WJZ WABC	C5 N4 T22 O6	Dick Daring a Boy of Today Fray and Braggiotti, Piano Team James Melton, Tenor, Standard Music Borrah Minevitch and Harmonica Rascals	2:00 2:00 2:15 2:30 2:45	14	WABC WEAF WABC WABC WABC	F18 DD14	National Famile Trone Tools, Faits National Student Federation of America Revolving Stage, Variety Show Sylvia Sapira, Clavichord The Captivators, Popular Music Ann Leaf at the Organ		
5.5.0	1/1/4/4/2	WEAF WJZ WABC WEAF	Z8 G2 T27 M36	Currents Event—H. V. Kaltenborn Horse Sense Philosophy, Humorous Dr. Howard W. Haggard, Health Talks Lon Ross Romany Troupe Joe Moss Dance Orchestra	2:45 3:00 3:15 3:30 3:45 4:00		WABC WJZ WABC WEAF WABC WABC	Z2 T7 F23 O5	Ann Lear at the Organ Betty and Bob, Humorous Sketch Salon Orchestra, Standard Music Women's Radio Review Meissner Electronic Piano Dance Orchestra		
0 5 0 1 0 1		WEAF WJZ	F19 DD2 N7	Great Moments in History, Dramatic Angelo Patri—"Your Child" Chase and Sanborn Hour, Variety Show Riesenfeld's Viennese Program The Gauchos, Vincent Sorey, Tito Guizar	4:00 1 WJZ DD20 Radio Guild 4:30 2 WABC T6 Artists' Recital, Standard Music 4:45 2 WEAF C7 Lady Next Door, for Children 5:00 3 WABC C15 Don Lang, True Animal Stories 5:15 3 WJZ C5 Dick Daring, a Boy of Today						

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		DI		FAN-FARE DAY BY D	P AY S	R SCH	. 6		AM FINDER
Start	Hrs.	Key	Index	Program Description	Start	Hrs	Key	Index	Program Description
	M	OND	AY	AFTERNOON (cont'd)		т	UESE	DAY	MORNING, (cont'd)
5:30 5:30 5:45 5:45 5:45	1/41/41/41/4	WJZ WABC WABC WJZ WEAF	C8	The Singing Lady, for Children Skippy Tito Guizar, Mexican Tenor Little Orphan Annie, for Children Paul Wing, the Story Man for Children	9:45 10:00 10:00 10:15 10:30	1	WEAF WEAF WABC WJZ WABC WABC	Z5 K7	Anne Hard, Current Events Mystery Chef, Food Talk Morning Moods, Standard Music Clara, Lu 'n' Em, Humorous Sketch Chorus
			ION	DAY EVENING	10:45 11:00 11:00	1	WEAF	R42	Popular Music, Vincent Sorey Your Child, Lectures The Voice of Experience
6:00 6:00 6:15 6:15 6:15		WABC WEAF WABC WJZ* WJZ #	Q5 L12 M19 C5 C6	Reis and Dunn, Novelty Orchestra Waldorf-Astoria Orchestra, Classical George Hall Dance Orchestra Dick Daring, a Boy of Today King Kill Kare and Adolph	- 11:15 11:15 11:30 11:30 11:45		WABC* WEAF WABC WEAF WABC WABC	G5	Frances Lee Barton, Food Talk Vincent Sorey and Dance Orchestra U. S. Army Band Academy of Medicine Program Ben Greenblatt, Pianist
6:30 ¼ WABC R23 Happy Wonder Bakers 6:30 ¼ WJZ Q6 Tastyeast Jesters 6:30 ¼ WABC*C14 Skippy 6:45 ¼ WABC*C14 Just Plain Bill (after May 22, 7:30 p. m.) 0:45 ↓ WABC*C14 C14 Uttor Storder C14									
6:45 6:45 7:00 7:15		WJZ WIZ*	V8 C8 Z1 Z3	Lowell Thomas, Today's News Little Orphan Annie Amos 'n' Andy Buck Rogers in the Year 2433	12:00 12:00 12:00 12:30 1:05	1/4/4/2/2/2	WEAF WJZ WABC WABC WJZ	T8	Popular Songs Variety Show Buddy Harrod Dance Orchestra Concert Miniatures, Emery Deutsch Medley, Organ and Vocal
7:15 7:15 7:30 7:30 7:30 7:45		W JZ WABC		Burton Holmes, Century of Progress Everett Marshall, Al Mitchell's Orchestra Dolph Martin's Orchestra, Travelers Quartet Devil Bird Five Star Theatre, Groucho and Chico Marx Boake Carter	1:15 1:30 1:30 1:30 2:00		WEAF WEAF WJZ WABC WABC	L15 H5 J2 P1	Medley Music Essex House, Classical Music National Farm and Home Hour Madison Ensemble, Chorus Ann Leaf at the Organ
7:45 8:00 8:00 8:00 8:00		WEAF WABC WABC* WJZ		The Goldbergs, Dramatic Sketch Singin' Sam the Barbasol Man Swiss Yodelers Clicquot Club Eskimos, Variety Show Soconyland Sketches, Dramatic Sketch	2:30 3:00 3:00 3:00 3:15		W JZ W ABC W JZ WEAF WABC	F9 Z2 N17 T6	Dance and Song Talks, Educational Betty and Bob, Humorous Sketch Medley Music Artist Recital, Standard Music
8:15 8:45 8:45 8:45 9:00		WABC WABC WIZ	Z14 N4 D3 T4	Triple Bar X Days and Nights Fray and Braggiotti, Two Pianos Phil Cook and Ingram Shavers, Comic Ferde Grofe's Orchestra, with Ranny Weeks A. & P. Gypsies, Medley Music	3:15 3:30 3:30 4:00 4:00		WJZ WABC WEAF WEAF WABC	M58 F23	Dance and Song Frank Westphal Dance Orchestra Women's Radio Review Poetry Reading and Music Gypsy Music Makers, Standard Music
9:00 9:00 9:30 9:30 9:30		WABC WJZ	K3 DD18 R10 X13	The Eton Boys, Male Quartet Sinclair Greater Minstrels, Variety Show An Evening in Paris Neighbors by Zona Gale, Dramatic Jack Frost Melody Moments, Medley	4:30 4:45 5:00 5:15 5:15		WABC WEAF WABC WABC WJZ	C7 F14 T9	Freddie Berrens Dance Orchestra Lady Next Door, for Children Bob Taplinger Interviews Dancing Echoes, Standard Music Dick Daring, a Boy of Today
9:45 10:00 10:00 10:00 10:30	$\begin{array}{c}1\\1\\4\\1\\2\\1\\2\\1\\2\end{array}$ 1	W JZ WABC	DD15 K2	Phil Cook and his Ingram Shavers The Richfield County Club Contented Program, Medley Standard Music, Orchestral and Vocal Edwin C. Hill, Human Side of News	5:30 5:30 5:45 5:45 5:45 5:45	1/4	W JZ WABC WEAF W JZ WABC	C14 C10 C8	The Singing Lady, for Children Skippy Nursery Rhymes, for Children Little Orphan Annie George Hall Orchestra
10:30 10:45 11:00 11:00		WEAF WABC WEAF WJZ* WJZ	F17 R1 P6	Talks by President's Cabinet Howard Barlow and Symphony Orchestra Organ and Vocal Amos 'n' Andy	6:00	1/			DAY EVENING
11:00 11:15 11:15 11:30		WJZ WJZ* WEAF WEAF WABC	R21 M42 M56	Patter and Song Everett Marshall, Al Mitchell's Orchestra Hotel Pennsylvania Dance Orchestra Waldorf-Astoria Dance Orchestra	6:00 6:15 6:15 6:30		WABC WEAF WABC* WJZ* WABC		Classical Songs, Frances Alda Ozzie Nelson Dance Orchestra Dick Daring, a Boy of Today Russian Gypsics, Standard Music
11:30 11:45 12:00 12:00 12:05	¹ ⁄4	WABC WABC WEAF WEAF	R27 T20 M41	Dance Orchestra William O'Neal, Tenor, Popular Music Ralph Kirbery in Song (Standard) Park Central Dance Orchestra Dance Orchestras	6:30 6:30 6:45 6:45 6:45	14141414	WEAF WABC* WEAF WABC WJZ	S1 C14 T22 X10 V8	Religious Hymns Skippy James Melton, Tenor, Standard Music Just Plain Bill (after May 22, 7:30 p.m.) Lowell Thomas, Today's News
.2.03	/2			DAY MORNING	6:45 7:00 7:15 7:15 7:15	1/4/4/4	WJZ* WJZ WEAF WABC WJZ	Z1 BB4 Z3	Little Orphan Annie, for Children Amos 'n' Andy Burton Holmes, Century of Progress Buck Rogers in the Year 2433 Educational Lectures
6:45 7:30 8:00 8:00 8:30	1/4	WEAF WJZ WJZ WEAF WEAF	Q8 P4	Tower Health Exercises Patter and Song Wife Saver, Patter and Song Organ Music, Radio City Glee Club	7:30 7:30 7:45 7:45 7:45 7:45	1/4 1/4 1/4 1/4	WABC* WABC WABC WJZ WEAF	C4 27 V1 R22	The Devil Bird Jack Dempsey's Gymnasium Boake Carter Irene Bordoni, Emil Coleman The Goldbergs, Dramatic Sketch
9:00 9:00 9:00 9:15	1/4 1/4 1/4	WEAF WJZ WABC WABC*	Q9 T18	Cheerio, Inspiration and Song Morning Devotions, Religious Music Tony Wons, Patter and Song Luxembourg Gardens, Standard Music	8:00 8:00 8:00 8:15	1/21/4	WJZ WABC WEAF WABC	Y2 L2 Q1 R20	Enos Crime Clues, Mystery Stories Mary Eastman, Soprano Blackstone Plantation, Sanderson and Crumit The Magic Voice, Elsie Hitz, Nick Dawson
9:15 9:15 9:30 9:45 9:45	1/21/4	WABC WJZ WABC WJZ WABC	Q14	Goldy and Dusty, The Silverdust Twins Dance Band Modern Living Health Talk Patter and Song Little Jack Little, Piano, Song	8:30 8:30 8:30 8:45	1/4	WJZ WABC WEAF WABC	G1 R17 A3	Adventures in Health, Dr. Bundesen La Palina Presents Kate Smith Lady Esther Serenade, Beauty Talk Hot from Hollywood

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22								Radio Fan-Fari
R	A D	0	FAN-FARE	P				A M FINDER
	• 4		DAY BY DA	AY S	SCł	HEDU	LE	
Start	Hrs. Ke	y Inde	ex Program Description	Start	Hrs	. Key	Index	Program Description
	TUE	SDA	Y EVENING, (cont'd)	N	/EC	DNES	DAY	AFTERNOON, (cont'd)
9:00 9:00			Easy Aces Ben Bernie's Blue Ribbon Orchestra	5:45 5:45 5:45		WEAF WABC WJZ	C11 R8 C8	Paul Wing, the Story Man, for Children Do Re Mi Female Trio, Popular Songs Little Orphan Annie
9:00 9:15 9:30 9:30 9:30	1/2 WJZ 1/4 WAB 1/2 WAB 1/2 WEA 1/2 WEA 1/4 WJZ	T26 R34 C L28 F D7 Q7	Willard Robison Orchestra, Folk Music Andre Kostelanetz Dance Orchestra Nino Martini and Symphony Orchestra Ed Wynn and Fire Chief Band Tune Detective, Sigmund Spaeth			WE	DN	ESDAY EVENING
10:00 10:00 10:00 10:30 10:45	1/2 WAB 1/2 WJZ 1/2 WEA 1/4 WAB 1/2 WAB	C DD8 T17 F X11	Five Star Theatre Household Musical Memories, Edgar A. Guest Lives at Stake, Dramatic Sketch Edwin C. Hill—The Human Side of the News Howard Barlow, Symphony Orchestra	6:00 6:15 6:15 6:30 6:30		WEAF WJZ WJZ WABC WEAF	L12 C5 C6 R23 V4	Waldorf-Astoria Orcnestra, Classical Dick Daring, a Boy of Today King Kill Kare and Adolph Happy Wonder Bakers News in Washington, William Hard
11:00 11:15 11:30 11:45	14 W JZ* 14 WAB 14 WAB 14 WAB 14 WJZ* 14 WJZ	Z1	Amos 'n' Andy Threads of Happiness Dance Orchestra Adventures in Health, Dr. Bundesen	6:30 6:45 6:45 6:45 7:00		WABC* WJZ WJZ* WABC WJZ	C14 V8 C8 X10 Z1	Skippy Lowell Thomas, Today's News Little Orphan Annie, for Children Just Plain Bill (after May 22, 7:30 p.m.) Amos 'n' Andy
12:00 12:00 12:30 12:30	5M WEA 1/2 WEA 1/2 WEA 1/2 WJZ	F T 20	Cotton Club Dance Orchestra Ralph Kirbery in Song (Standard) Ben Bernie's Blue Ribbon Orchestra Edgewater Beach Dance Orchestra	7:15 7:15 7:15 7:30 7:30		WEAF WJZ WABC WABC WABC*	BB4 R21 Z3 R41 C4	Burton Holmes, Century of Progress Everett Marshall, Al Mitchell's Orchestra Buck Rogers in the Year 2433 Dolph Martin's Orchestra, Travelers Quartet The Devil Bird
			ESDAY MORNING	7:30 7:45 7:45		WJZ WEAF WABC WABC WJZ	L22 X7 V1	String Symphony, Classical The Goldbergs, Dramatic Sketch Boake Carter
6:45 7:30 8:00 8:00 8:30	1 14 WEA 14 WJZ 14 WEA 14 WJZ 14 WEA 14 WEA	F G4 Q3 F P3 Q11 F K15	Tower Health Exercises Patter and Song Organ Rhapsody, Doc Whipple Patter and Song Glee Club	8:00 8:00 8:00 8:30	1	WEAF	F22 Y2 T5 R17	The Voice of Experience Enos Crime Clues, Mystery Sketch Chase and Sanborn, Fannie Brice, George Olson La Palina Presents Kate Smith
9:00 9:00 9:00 9:15	14 W JZ 14 WEA 14 WAB 12 W JZ 14 WAB	W6	Morning Devotions, Religious Music Cheerio, Inspiration and Song Tony Wons, Patter and Song Dance Band	8:30 8:45 8:45 9:00		WEAF WJZ WABC	R38 D3 R14 F7	Woodbury Program, Popular Music Phil Cook and Ingram Shavers, Comedy Hot from Hollywood Gulf Program, Irvin S. Cobb
9:15 9:30 9:45 9:45 9:45 9:45	14 WAB 14 WEA 14 WIZ	C G3 F V3 014	Goldy and Dusty, The Silver Dust Twins Modern Living Health Talk Anne Hard, Current Events Patter and Song Little Jack Little, Piano, Song	9:00 9:00 9:15 9:30	1/	WEAF WJZ WABC WABC	T4 Y1 M32	Gulf Program, Irvin S. Cobb Ferde Grofe's Orchestra, with Ranny Weeks Adventures of Sherlock Holmes Manhattan Serenaders, Dance Music Robert Burns Panatela Program, Guy Lombardo, Burns and Allen, Phil Regan
10:00 10:15 10:15	14 WAB 14 WAB 14 WAB 14 WEA 14 WEA 14 WJZ 14 WEA		The Oxol Feature Standard Music, Vincent Sorey Quartet Clara, Lu 'n' Em, Humorous Sketch	9:30 10:00 10:00		WEAF WJZ WABC	L7 N12 DD13	Mischa Levitzki Revellers Quartet Old Gold Frogram, Fred Warings Pennsylvanians, Geo. Givot and "Mandy Lou"
10:15 10:30 10:45	14 WJZ 14 WEA 14 WAB	Z5 F L23 C R7	Clara, Lu 'n' Em, Humorous Sketch Instrumental Music, Classical Pedro de Cordoba, Will Osborne Orchestra	10:00 10:15 10:30	F	WEAF WJZ WABC	DD7 D8 V5	Corn Cob Pipe Club of Virginia, Variety Irene Franklin and Jerry Jarnagin
10:45 11:00 11:00 11:15 11:45	14 WEA 14 WAB 12 WJZ 14 WEA 14 WEA 14 WAB	C* F22 I1 F E5	Betty Crocker, Food Talk The Voice of Experience U. S. Army Band Radio Household Institute, Food Talk Friendly Philosopher, Popular Music	10:30 10:30 10:45 11:00 11:00		WEAF*	BB2 U2 Z1	Edwin C, Hill, Human Side of News Exploring America with Conoco, Carveth Wells Light Opera Gems, Channon Collinge Amos 'n' Andy St. Regis Dance Orchestra
	WE	DNE	SDAY AFTERNOON	- 11:15 11:15 11:30 11:30 - 11:30		WABC WJZ* WEAF WJZ WABC	R18 R21 M35 K8 M13	Little Jack Little, Vocalist, Pianist Everett Marshall, Al Mitchell's Orchestra Hotel McAlpin Orchestra Master Singers, Chorus Dance Orchestras
12:00 12:00 12:30 12:30 12:45	14 WEA 14 WJZ 14 WJZ 14 WJZ 12 WAB 14 WJZ	F R39 Z16 N10 C T8 T25	Popular Songs Variety Show Male Quartet Concert Miniatures, Emery Deutsch Dance and Song	12:00 12:05 12:15	510	WEAF WJZ WJZ* WJZ WEAF	T20 M41 M7 Y1	Ralph Kirbery, Baritone Dance Orchestra College Inn Dance Orchestra Adventures of Sherlock Holmes
1:05 1:15 1:30 1:30	1/2 WJZ 1/4 WAB 1/2 WAB 1/4 WAB	128	Medley, Organ and Vocal George Hall Dance Orchestra Madison Ensemble, Chorus Scherban's Russian Gypsies Orchestra National Farm and Home Hour	12:30 12:30			M17	Hotel Pennsylvania Dance Orchestra Edgewater Beach Dance Orchestra SDAY MORNING
1:30 2:00 2:30 2:30 2:45	1 WJZ 1/2 WEA 1/2 WAB 1/4 WAB 1/4 WJZ 1/2 WAB	H5 F M40 C P1 C T6 M50 C R31	Palais D'or Dance Orchestra Ann Leaf at the Organ Artist Recital, Standard Music Dance and Song Rhythm Kings, Popular Music	6:45 7:30 8:00 8:00 8:30	$ 1 \frac{1}{4}$	WEAF WJZ WJZ WEAF WEAF	G4 Q3 Q8 P4 K15	Tower Health Exercises Patter and Song Wife Saver, Humorous Sketch Radio City Organ Glee Club
3:00 3:00 3:15 3:30	14 WJZ 12 WEAL 12 WAB 12 WEAL 12 WEAL 14 WAB	Z2 F L3 C L14 F F23	Betty and Bob, Humorous Sketch Grande Trio, Instrumental, Classical Madame Belle Forbes Cutter Women's Radio Review	9:00 9:00 9:00 9:15 9:15		W JZ WEAF WABC W JZ WABC	W6 Z4 Q9 M60	Morning Devotions, Religious Music Cheerio, Inspiration and Song Tony Wons, Patter and Song Dance Band Goldy and Dusty
3:45	1/4 WEAL		The Eton Boys, Male Quartet Medley, Classical	9:15		WABC		Goldy and Dusty Modern Living Health Talk

14 WABC WJZ 14 WABC 14 WEAF 14 WEAF 14 WEAF 1/2 WEAF WABC 1/4 WABC 1/4 WEAF 1/4 WABC Medley, Classical Dance Orchestras Going to Press, by Editors Vincent Sorey's Orchestra, Beauty Talk The Captivators, Popular Music G3 Q14 R18 V3 E4 L17 M23 F6 A4 R5 9:30 9:45 9:45 9:45 10:00 ¹/₄ W JZ ¹/₄ W JZ ¹/₄ W ABC C5 C13 C14 Dick Daring, a Boy of Today The Singing Lady, for Children Skippy 10:00 10:15 10:15 14 WABC 14 WJZ 14 WABC T18 Z5 E6

WHAT,

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

WHEN

Modern Living Health Talk Patter and Song Little Jack Little, Piano Anne Hard, Current Events Mystery Chef, Food Talks

AND

Luxembourg Gardens, Standard Music Clara, Lu 'n' Em, Humorous Sketch Ida Bailey Allen, Radio Home Makers

WHER

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4:00 4:00 4:45 4:45 5:00

5:15 5:30 5:30

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12 WJZ WEAF 12 WABC WEAF WJZ

1/2 WEAF 1/2 WABC 1/4 WEAF 1/4 WJZ 1/2 WABC

1/2 WJZ 1/2 WABC 1/2 WEAF 1/2 WJZ 3/4 WABC

14 WEAF WJZ 14 WABC 14 WEAF 14 WJZ

1/2 WABC 1/4 WJZ 1/4 WJZ 1/4 WJZ 1/4 WJZ 1/4 WJZ

4 WABC WEAF WJZ WABC* 4 WABC

5M WEAF 14 WABC* C14 14 WJZ 14 WJZ* C8 14 WABC X10

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N22 M40 R28 N11 H5

M29 P1 Q12 Z2 L6

M43 M58 F23 N15 I1

L21 N14 F1 C7 L20

M19 C5 C13 C14 C8

V2 L12 C5 M37 R3

> T24 V8 Z1 Z3 BB4

Z14 L13 C4 Z7 V1

X7 V9 R9 X1 DD1

R17 X14 R14 X3 X2

Y

OU

Medley, Organ and Vocal Palais d'or Dance Orchestra Palmer House Ensemble, Dance Music Medley, Song and Instrumental National Farm and Home Hour

Lotus Gardens Dance Orchestra Ann Leaf at the Organ Patter and Song Betty and Bob, Humorous Sketch LaForge Berumen Musicale, Classical

Dance and Song Frank Westphal Dance Orchestra Women's Radio Review Medley Music U. S. Army Band

Kathleen Stewart, Classical Pianist Medley, Orchestral and Song American Legion Program Lady Next Door, for Children Sonata Recital, Classical

George Hall Dance Orchestra Dick Daring, a Boy of Today The Singing Lady, for Children Skippy Little Orphan Annie, for Children

Current Events, H. V. Kaltenborn Waldorf-Astoria Orchestra Classical

THURSDAY EVENING

R	A	DI	0	F	A	N	- F	A	R	E		Ρ	R	0	G	R	A	М		F	1 1	4	D	E	R
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10:30 10:30 10:45 10:45 11:00 11:00 11:15 11:15 11:15 11:45	14 14 14 14 14 14	WEAF WABC WJZ WABC* WABC WEAF WABC WABC WABC	A2 E1 T23 N8 R16	The Haj The Fou Barbara The Cel The Voi Fashion Frances Morning Magic T Keenan	Ir Clu Goul lopha ce of Fored Lee E g Moo Senor and F	bmen, 2 d ne Prog Experie cast Barton, ds, Sta and Ro Phillips,	Male Qu ram, En nce Food T ndard N und To Piano,	nily P alks Iusic Popul	ost Quarti ar	æt		9:00 9:15 9:30 9:30 10:00 10:15 10:30 10:45 11:00 11:15 11:15 11:30 11:30		WEAJ WABO WABO WABO WABO WABO WEAJ WEAJ	$\begin{array}{c} C \\ A3\\ C \\ Z1\\ F \\ C \\ C \\ R4\\ C \\ R1\\ Z1\\ F \\ T2\\ F \\ T2\\ F \\ M3\\ C \\ R6\\ C \\ M \end{array}$	2 35 14	Fray Lady Color Luck Califi The J How Amos Jame Hote Char Danc	and B Esther hel Sto y Strik ornia M Boswel ard Ba s 'n' A s Melt I McA les Caa e Orch	on, Ten lpin Orci lile, Ter	i, Pi de, I and Jack Gue Poj Syr	ano, l Beaut Budo k Pea est St pular mpho standa ra Popul	Poputy T 1 url ars, Son ny (ard 1 lar S	ular 'alk Rayn Orche Music Songs	nond stra	Paig
12:00 12:00 12:00 12:30 12:30	1/4	WABC WEAF WJZ WABC WEAF	M20 R39 Z16 T8 M40	Buddy I Popular Variety Concert Palais D	Song: Show Minia	atures.	Emery 1	Deutso	:h			12:00 12:00 12:05 12:30	1/2	WEAL WJZ WEAL WJZ	M	L 3	Hote	l Lexir on Clu	ery in Salgton Da b Dance the Twi	nce e Or	Orchest	estra	1 a		

FRIDAY MORNING

23

ł	6:45	11/4	WEAF	G4	Tower Health Exercises
1	7:30		WJZ	Q3	Patter and Song
	8:00		wjz_	Q11	Patter and Song
	8:00		WEAF	P 3	Organ Rhapsody, Doc Whipple
	8:30	14	WEAF	K15	Glee Club
l					
1	9:00	1/4	WJZ	W6	Morning Devotions, Religious Service
	9:00		WEAF	Z4	Cheerio, Inspiration and Song
	9:00		WABC	Q9	Tony Wons, Patter and Song
ł	9:15		WJZ	M60	Dance Band
ł	9:15		WABC	Q15	Goldie and Dusty
1	9.15	74	WADC	215	Coldic and Dusty
1	9:30	1/	WABC	G3	Modern Living Health Talk
	9:45		WJZ	Q14	Patter and Song
	9:45		WABC	R18	Little Jack Little, Popular Music
	9:45		WEAF	V3	Anne Hard, Current Events
			WABC		The Oxol Feature
	10:00	74	WABC	Q4	The Oxor Feature
	10.15	1 .	111 10	75	Oher Tarlah En II. an Oher I
	10:15		WJZ	Z5	Clara, Lu 'n' Em, Humorous Sketch
	10:15		WABC	T18	Luxembourg Gardens, Standard Music
	10:30		WEAF	04	The Happy Rambler, Novelty Music
	10:45			E2	Betty Crocker, Food Talk
	10:45	1/4	WABC	R7	Will Osborne Orchestra, Pedro de Cordoba
ł					
	11:00		WABC	F22	The Voice of Experience
I	11:30			R37	Sprague Warner Program
ł	11:45	1/4	WABC*	R7	Will Osborne Orchestra, Pedro de Cordoba

FRIDAY AFTERNOON

ND

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WHER

E

	Dick Daring, a Boy of Today					
	Ozzie Nelson Dance Orchestra	12:00	1/	WEAF	R39	Popular Songs
	Betty Barthell, Popular Songs	12:00	1/	WJZ	Z16	Variety Show
	- ordy - monthly - operate sounds	12:30	1/3	WABC	T8	Concert Miniatures, Emery Deutsch
	John B. Kennedy, News Comment	12:30	1/	WJZ	N10	Male Quartet
	Skippy	12:30	1/3	WEAF	M40	Palais d'or Dance Orchestra
	Old Songs of Church, Religious Music		1 1 2			raiais d'or Dance Orchestra
	Little Orphan Annie, for Children	12:45	1/	wjz	T25	Dance and Song
	Just Plain Bill (after May 22, 7:30 p. m.)	1:05		wiz	N22	Medley, Organ and Vocal
	Just I fam Din (arter may 22, 7.50 p. m.)	1:15		WEAF	M25	Dance Orchestra
	Countess Olga Albani, Standard Song	1:30		WEAF	L15	Essex House Ensemble, Classical Music
	Lowell Thomas, Today's News	1:30		WIZ	HS	National Farm and Home Hour
	Amos 'n' Andy	1.50	-	11 32	115	Mational Faim and Home Hour
	Buck Rogers in the Year 2433	2:00	1/	WEAF	F13	Magic of Speech, Talk
	Burton Holmes, Century of Progress	2:30	12	WABC	K10	Round Towners, Male Quartet
	Buildi Holmes, Century of Flogress	2:30	12	WEAF	Q12	Patter and Song
	Booth Tarkington's Maud and Cousin Bill	2:45	1/2	WABC	F3	Columbia Educational Features
	Concert Medley, Classical	3:00	14	WABC	T7	
	The Devil Bird	5:00	74	WADC	11/	Salon Orchestra, Standard Music
		2.00	1 1	WEAF	1.10	Oberly O'lbert Creater last 1 at
	Jack Dempsey's Gymnasium	3:00			L10	Charles Gilbert Spross, classical music
	Boake Carter	3:00	1 14	WJZ	Z2	Betty and Bob, Humorous Sketch
		3:15		WABC	L19	Alex Semmler, Concert Pianist
	The Goldbergs	3:15		WEAF	X4	Famous Lovers, Dramatic
	Merle Thorpe, News Comment	3:30	1/2	WEAF	F23	Women's Radio Review
	Evan Evans, Do Re Mi; Freddie Rich					
	Captain Diamond's Adventures, Dramatic	4:00		WABC	DD9	The Grab Bag, Choruses and Glee Clubs
1	Fleischmann Hour, Rudy Vallee, Variety Show	4:00	1/2	WJZ	M47	Dance Orchestra
		4:15		WEAF	H2	Benjamin Moore Triangle Club, decorating
	La Palina Presents Kate Smith	4:30		WABC	I1	U. S. Army Band
	Rin Tin Tin Thriller, Dramatic	4:30	1/2	wjz	T2	Arcadians, Vocal and Instrumental
	Hot from Hollywood					
	Easy Aces	4:45		WEAF	C7	Lady Next Door, for Children
	Death Valley Days, Dramatic	5:00	1/4	WABC	C15	Don Lang, True Animal Stories

WHEN

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

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		DI	0	FAN-FARE DAY BY D	AY	R SCI	-		AM FINDE					
tart	Hrs.	Key	Index	Program Description	Star	Hrs.	Key	Index	Program Description					
	FR	RIDA	YA	FTERNOON, (cont'd)					Y MORNING (cont'd)					
:15 :15 :30 :30 :45		WJZ WEAF WJZ WABC WEAF WABC	C5 R15 C13 C14 C11	Dick Daring, a Boy of Today Arlene Jackson, Torch Songs The Singing Lady, for Children Skippy Paul Wing, the Story Man, for Children	- 11:00 11:15 11:30 11:30 11:30		W JZ WEAF WABC WABC* WEAF	E3 E5 T8 R37 T33	Forecast School of Cookery Radio Household Institute, Food Concert Miniatures, Standard Music Sprague Warner Program Orchestra, Standard and Classical					
:45 :45		wjz	C16 C8	Stamp Adventurers Club Little Orphan Annie, for Children	SATURDAY AFTERNOON									
				DAY EVENING	12:00	1/4	WEAF WJZ	R39 Z16	Popular Songs Variety Show					
:00 :15 :15 :30 :30		WEAF WJZ WJZ* WABC* WABC	C5 C14	Waldorf-Astoria Orchestra, Classical King Kill Kare and Adolph, for Children Dick Daring, a Boy of Today Skippy Happy Wonder Bakers	12:30 1:00 1:00 1:05		WEAF WABC WEAF WJZ	M19 M1	Hotel Kenmore Dance Orchestra George Hall Hotel Taft Dance Orchestra Hotel Lexington Dance Orchestra					
:30 :45 :45 :45		W JZ WABC W JZ* W JZ	Q6 X10 C8 V8	Tastyeast Jesters Just Plain Bill (after May 22, 7:30 p.m.) Little Orphan Annie, for Children Lowell Thomas, Today's News	1:30 1:30 1:30 2:00	1/2 1/2 1 1/4	WABC WEAF WJZ WABC	M4 H5 T9	Medley, Organ and Vocal Madison Ensemble, Chorus Hotel Biltmore Dance Orchestra National Farm and Home Hour Dancing Echoes, Standard Music					
00 00 15 15 15	1/4/1/4/14	WJZ WEAF WABC WJZ	Z3 Z14	Amos 'n' Andy Borrah Minevitch and Harmonica Rascals Burton Holmes, Century of Progress Buck Rogers in the Year 2433 Booth Tarkington's Maud and Cousin Bill	2:00 2:15 2:30 3:00 3:00		WEAF WABC WABC WABC WJZ	M43	Golden Pheasant Dance Orchestra Five Octaves, Popular Music Savitt String Quartet, Classical Italian Idyll, Standard Music Radio Troubadours, Dance and Song					
15 30 30 30 45		WEAF WABC* WJZ	Z9 C4 Y3 R41 X7	Variety Show The Devil Bird Five Star Theatre, Charlie Chan, Mystery Dolph Martin's Orchestra and Travelers Quart The Goldbergs, Dramatic Sketch	3:00 3:30 3:30 3:30 4:00	1/2 1/2 1/2 1/2 1/2	WEAF WABC WEAF WJZ WJZ	P7 M57	Merry Madcaps, Dance and Tenor Hall Thompson's Dance Orchestra Lew White at the Organ Dance and Song Dance Music					
45 00 00 00 30	1/2 1/2 1/2	WABC WJZ WEAF WJR	V1 L28 M38 N2 G1	Boake Carter Nino Martini and Symphony Orchestra Nestle's Program, Medley Cities Serv. Concert, Medley, Jessica Dragonet Adventures in Health, Dr. Bundeson	4:00 4:15 5:00 5:30 5:45 5:45		WEAF WABC WJZ WABC WJZ WABC	C14 C8	Week-end Review, Variety Show Tony Wons, Popular Music Sherman Hotel Dance Orchestra Skippy Little Orphan Annie, for Children Tito Guizar, Mexican Tenor					
30 45 00 00 00	1/4	WJZ WJZ WABC WEAF	X6 D3 X5 F7 BB1	The Foreign Legion Phil Cook and His Ingram Shavers The First Nighter, Dramatic Gulf Program, Irvin S. Cobb Best Foods Musical Grocery Store, Variety				TUR	RDAY EVENING					
15 30 30 30	1/2 1/2 1/2	WJZ WEAF WABC	D1	Betty Barthell, Popular Music Phil Baker, the Armour Jester, Comedy Pond's Program, Popular Music Socony Vacuum Presents "The Inside Story with Edwin C. Hill, Nathaniel Shilkret's Orc	6:00 6:00 6:00 6:30 6:30		WABC WJZ WEAF WJZ WABC*	M1 L12 H4	America's Grub Street Speaks Hotel Lexington Dance Orchestra Waldorf-Astoria Orchestra, Classical Laws That Safeguard Society, Lectures Skippy					
00 00 15 30		WEAF WABC WJZ WABC	D8 R18	Chevrolet Program, Jack Benny, Variety Columbia Review, Variety Irene Franklin and Jerry Jarnagin Little Jack Little	6:45 7:00 7:00 7:15 7:15		W JZ* WABC WJZ WEAF WJZ	F20 H1 BB4	Little Orphan Annie, for Children The Political Situation, Frederic Wile American Taxpayers, Talks Burton Holmes, Century of Progress Everett Marshall, Al Mitchell's Orchestra					
30 00 00 15	1/2 1/4 1/2 1/1	WEAF WJZ* WEAF WABC	M27 R8	Richfield Country Club, Variety Show Amos 'n' Andy St. Regis Dance Orchestra Female Trio, Popular Music	7:30 7:30 7:45 7:45		W JZ WABC WEAF WJZ WJZ	M54 27 V11	Paul Victorine's Dance Orchestra Jack Dempsey's Gymnasium World Today, News Reports Irene Bordoni, Emil Coleman					
30 30 45 00	1 1/2 1/4 5M	WEAF WABC WJZ* WEAF	M31 G1	Edgewater Beach Dance Orchestra Dance Orchestras Adventures in Health, Dr. Bundeson Ralph Kirbery in Song (Standard) Cotton Club Dance Orchestra	8:00 8:15 8:30 8:30		WJZ WABC WEAF WABC WABC WABC	F10 R20 DD10 M2	Educational Lectures The Magic Voice, Elsie Hitz, Nick Dawson Kaltenmeyer's Kindergarten, Variety Show Leon Belasco Dance Orchestra					
05 30 30 30	$\frac{1}{1/2}$	WJZ WEAF WJZ WEAF WEAF	M1 M55 DD1	Hotel Lexington Dance Orchestra Village Barn Dance Orchestra Best Foods Musical Grocery Store Hotel Biltmore Dance Orchestra	8:30 9:00 9:00	1/4	WEAF	X3 T4	Economic World, Lectures Easy Aces Ferde Grofe's Orchestra, with Ranny Wo Standard Music					
			TUR	DAY MORNING	9:15 9:30 9:45 10:00	1/4 1/2 1/2 1/2	WABC WEAF WABC WJZ	DD17	Boswell Sisters, Popular Music K-7, Mystery Sketch Saturday Frivolities, Variety Show Gilbert and Sullivan, Musical Gems					
45 30 00 00 30	$\frac{1}{14}$	WEAF WJZ WJZ WEAF WEAF	P4	Tower Health Exercises Patter and Song Wife Saver, Alna Prescott, Humorous Radio City Organ Glee Club	10:00 10:15 10:30 10:45 11:00	1 1/2 1/2 1/2 1/4 1/4	WEAF WABC WJZ WABC WEAF	IF4	Saturday Night Dancing Party Columbia Public Affairs Institute Cuckoo Program, Ray Knight, Comedy Gertrude Niesen, Popular Songs Standard Music, Organ and Vocal					
00 00 15 45 45		WJZ WEAF WJZ WJZ WABC	Z4 M60 Q14	Morning Devotions, Religious Music Cheerio, Inspiration and Song Dance Band Patter and Song Little Jack Little, Popular Music	11:00 11:10 11:15 11:30 12:00	1 ^{1/2} 1/2 1/4 1/2 5M	WABC WEAF WJZ* WEAF WEAF	M56 R21 M4	Dance Orchestras Waldorf-Astoria Dance Orchestra Everett Marshall, Al Mitchell's Orchestra Hotel Biltmore Dance Orchestra Ralph Kirbery in Song (Standard)					
45 00 15 45 00	$\frac{1}{2}$	WEAF WABC WEAF WJZ WABC	T31 W4 N20 P2 C1	Vass Family, Chorus, Folk Song Elder Michaux and His Congregation Novelty Music Larry Larson, Organist Adventures of Helen and Mary	12:00 12:00 12:05 12:30 12:30		WABC WJZ WEAF WEAF WJZ	M17 M42 M24	Ted Fiorito Dance Orchestra, San Francisco Edgewater Beach Dance Orchestra Hotel Pennsylvania Dance Orchestra Hotel Ambassador, Los Angeles Hotel Shoreham Dance Orchestra					

WHAT

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AND

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TELLS

RADIO FAN-FARE PROGRAM FINDER

ARTIST SCHEDULE

			AKIISI		DOLL		
Index	Artist	Index	Artist	Index	Artist	Index	Artist
N 1 T 24 L 1 Q 12 E 6		R 1 R 6 T 3 Q 6 7 5	Carlile, Charles Carlile, Charles Carlile, Charles Carlson, Wamp Carothers, Jephelle	N 11 M 29 DD 13 X 7 W 8	Goldbergs, The Goodell, Dr. Charles	U 4 DD 18 R 34 T 21 L 17	Kostelanetz, Andre Kostelanetz, Andre
O 4 S 3 W 6 L 23 L 23	Allen, Lucy Allmand, Joyce Allmand, Joyce Altman, Julian Altman, Sylvia	Z 5 V 1 U 3 N 2 A 4	Carothers, Isabelle Carter, Boake Cathedral Choir Cavaliers, The Chase, Dorothy Chasie	N 10 Y 1 E 3 A 1 Q 4	Gordon, Norman Gordon, Richard Goudiss, Mrs. A. M. Gould, Barbara Graham, Gordon	DD2 DD 13 C 15 DD 1	Rosemary Lang Don
M 24 X 5 X 14 Z 1 H 4	Ambassador Hotel, Los Angeles Ameche, Don Ameche, Don Amos'n' Andy Archer, Dean Gleason L.	Z 4 K 14 DD 18 Z 5 DD 18	Chicago A Capella Choir Childs, Bill Clara, Lu 'n' Em Clark, Fritz	Q 4 M 14 O 3 L 4 T 4	Grant, Dave Gray, Glen Green, Joe Greenblatt, Ben Grofe, Ferde Orchestra	P 6 BB 1 P 2	Lang, Jeannie Langford, Frances La Prade, Malcon Larson, Larry Latham, Dwight
H 4 Z 6 DD 18 K 2 T 3 Y 2	Armbruster, Robert	DD 5 M 34 F 7 R 22 M 7	Clicquot Club Eskimos Cloutier, Norman L. Cobb, Irvin S. Coleman, Emil College Inn Orchestra	N 5 T 15 T 17 T 1 G 2	Guizar, Tito Guizar, Tito Guest, Edgar Haenschen, Gus Haggard, Dr. Howard W.	Q 6 V 7 N 10 R 19 P 1 P 4	Lawrence, David Lawrence, Earl Lazy Dan, The Minstrel Man Leaf, Ann Leibert, Dick
G 4 DD 2 K 8 D 1 T 32	Backus, Georgia Bagley, Arthur Bailey, Ilomay Baker, Charles Baker, Phil	U 2 DD 11 Y 3 D 3 X 14 M 47	Collinge, Channon Connecticut Yankees Connolly, Walter Cook, Phil Corwine, Tom Cosmopolitan Hotel Orches-	M 19 Q 3 R 13 DD 12 V 3	Hall, George Hall, George Hall, Wendell Hanshaw, Annette Hard, Anne	P 4 P 6 T 1 L 7 M 12 M 14 M 1	Leibert, Dick Leibert, Dick Lenox, Elizabeth Levitzki, Mischa Lewis, Ted Lewis, Ted Lexington, Hotel Dance Orchestra
N 2 T 14 R 1 L 28 DD 15	Balladeers, The Banta, Frank Barclay, John Barlow, Howard Barlow, Howard Barthell, Betty	M 8 Q 4 C 9 C 10	tra Cotton Club Orchestra Coughlin, Bunny Cross, Milton Cross, Milton	V 4 H 3 P 5 Y 1 M 24	Hard, William Harding Sisters (Irene and Mathilde) Harding, Irene Harris, Graham Harris, Phil Harrod, Buddy	M 7 R 18 DD 3 DD 16	Libuse, Frank Little Jack Little Livingstone, Mary Lombardo, Guy
R 3 R 2 E 1 C 8 A 4	Barthell, Betty Bartlett, Albert Barton, Frances Lee Baruck, Allan Baxter, Gladys	Q 1 Q 2 L 14 M 57 N 15	Crumit, Frank Crumit, Frank Cutter, Madame Belle Forbes & Orchestra Davies, Edward Davies, Edward	M 20 Q 14 M 21 N 22 X 9	Harvey, Van Hays, Billy Hays, Harvey Henry, John, Black River Giant	M 27 M 28 M 29 Y 1 M 30 M 41 K 2	Lopez, Vincent Lopez, Vincent Lotus Garden Orchestra Lovel, Leigh Lowe, Maxim Lown, Bert Lullaby Lady
M 2 M 12 R 38 X 2 Y 1	Belasco, Leon Belasco, Leon Belasco, Leon Bell, Joseph Bell, Joseph	R 20 R 7 Z 7 S 3 W 6	Dawson, Nick De Cordoba, Pedro Dempsey, Jack Dennis, Richard Dennis, Richard	W 7 F 21 V 5 L 15	High, Dr. Stanley Hill, Edwin C. Hill, Edwin C. Himber, Richard	M 31 N 15 M 35	Lyman, Abe Lyon, Ruth McAlpin Hotel Orchestra
C 8 T 2 DD 3	Bell, Shirley Bello, Ruth Kelly Benny, Jack Berg, Gertrude Bernie, Ben	T 8 T 10 T 18 T 11	Deutsch, Emery Deutsch, Emery Deutsch, Emery Dewey, Phil	N 3 T 1 R 20 BB 4	Hiraoka, Voichi Hirsch, Bertrand Hitz, Elsie Holmes, Burton	N 22 DD 18 Q 10	McCabe, Sara Ann McCloud, Mac McConnell, Ed, "Smiling" McCoy, Mug McDonald, James G.
X 7 D 2 T 33 M 3 M 46	Berr, Nanette Berrens, Fred Berrens, Fred	X 1 K 12 F 18	Diamond's Adventures, Captain Dilworth, George Dodge, Mrs. Cleveland E. Doerr, Clyde	M 23 N 1 N 22	Hopkins, Claude Horlick, Harry Howard, Charles	R 10 V 11 X 14 R 34 D 1	McLain, Junior McLaughlin, Tommy McNaughton, Harry
R 6 R 24 R 35 L 6	Berrens, Fred Berrens, Fred Berrens, Fred Berrens, Fred Berrens, Fred Berrunen, LaForge	01 03 R8 R9	Donaldson, Grace Do-Re-Mi (Trio)	M 51 DD 1 T 14 Z 13 S 3	Howard, Shirley Howard, Tom Hufsmith, Fred Hulick, Budd Hunt, Arthur Billings	F 23 J 2 K 7 N 8 DD 13	MacDonald, Claudine Madison Ensemble Madison Singers Magic Tenor, The Mandy Lou
M 1 M 4 N 11	Bestor, Don Biltmore Hotel Concert Orchestra Biviano, Joe	N 2 L 2 T 21 K 2	Eastman, Mary Eastman, Morgan L.	W 6 L 23 Z 4 R 15	Hunt, Arthur Billings Intondi, Urban Isles, J. Harrison Jackson, Arlene	DD 10 M 32 F 23	Mangano, Don Manhattan Serenaders Mariani, Hugo
M 11 M 55 C 5	Black, Frank Black, Frank Black, Ted Black, Ted Blaine, Joan Blake, George	X 3 M 17 T 29 M 8 K 3	Easy Aces (Mr. and Mrs. Goodman Ace) Edgewater Beach Hotel Orchestra Edmonson, William Ellington, Duke Eton Boys, The	C 10 N 16 D 8 N 17 M 42 DD 10	James, Lewis Janke, Helen Jarnagin, Jerry Johanson, Selma Johnson, Johnny Jordan, Marion and Jim	R 21 Q 11 R 41 L 28 R 39	Marshall, Everett Martha and Hal Martin, Dolph Martini, Nino Marvin, John
N 16 D 2 Q 6 X 2 R 22	Blue Ribbon Orchestra Bonham, Guy Bonime, Joseph Bordoni, Irene	R 3 R 9 N 17 M 18	Eton Boys, The Evans, Evan Evers, Chester Fiorito, Ted	Z 16 V 2 DD 10 DD 10		D 4 K 8 DD 12	Marx, Groucho and Chico Master Singers, The Maxwell House Show Boat, Capt. Henry's
R 4 N 2 N 9 M 56 B 3	Boswell Sisters Bourdon, Rosario Bowes, Major Brandwynne, Nat Brewster, John	Q 14 D 8 X 2 N 4 R 7	Flynn, Bernardine Franklin, Irene Frawley, Tim Fray and Braggiotti Friendly Philosopher, The	O 4 M 25 R 16 R 36 Z 8	Kaufman, Irving Kayser, Kay Keenan & Phillips Keenan & Phillips Kelly, Andrew F.	N 3 N 16 DD 6 DD 3 T 22	Maxwell, Richard Maxwell, Richard Medbury, John P. Melton, James Melton, James
T 5 X 5 C 5 M 23 DD 9	Brice, Fanny Brickert, Carlton Briggs, Donald Brooks, Jack Brooks and Ross	C 5 DD 10 L 20 M 57	Fugit, Merrill Fugit, Merrill Gallicchio, Joseph Gallicchio, Joseph	M 25 V 6 Z 5 A 3	Kenmore Hotel Orchestra Kennedy, John B. King, Helen King, Wayne	X 5 N 16 D 1 W 4 L 13	Meredith, June Merker, Mary Merrie-Men (male quartet) Michaux, Elder Mickunas, Emily
G 1 DD 16 Q 13 K 14 M 5	Bundeson, Dr. Herman Burns & Allen Butler, Ann Cain, Noble Calloway, Blanche & Orch.	M 10 O 2 N 5 T 33 N 10	Garber, Jan Garcia's Mexican Marimba Band Gauchos, The Gay Gypsies Geddes, Bob	T 20 N 17 T 14 Z 6 N 15 T 17	Kirbery, Ralph Kitchell, Alma Kitchell, Alma Knight, Raymond Koestner, Josef Koestner, Josef	N 11 06 R 21 T 17 DD 12 T 36	Miller, Irving Minevitch, Borrah Mitchell, Al, Orchestra Mock, Alice Molasses 'n' January Monarch Mystery Tenor
C 8 Not appearin Classifie each dif		T 36	Gilchrest, Charles ically by names of individuals, te immediately at the left of the nai y as regards the letters which set rmation, address Editor of Radio	T 25	Koestner, Josef ganizations. You can locate the p llowing it through the CLASSIFIE fferent types of programs and nume Program Finder, 420 Lexington A		(Continued on page 28)
r	OLLOW		YOUR	r A	VORI	E	STAR

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REVIEWING THE CURRENT PROGRAMS

(NBC-WJZ, Friday at 9:00 to 9:30 P. M.)

Cast-Phil Baker-The Merrymen -Neil Sisters-Harry McNaughton -Roy Shields and Band.

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

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

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

RICHFIELD COUNTRY CLUB

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

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

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

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

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

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



JOHN HENRY . . . the Black River Giant goes voodoo

DOROTHY FIELDS AND JIMMY MC HUGH

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

Cast—Dorothy and Jimmy.

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

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

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

PONTIAC PRESENTS-

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

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

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

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

Opinion-Good all-family program.

June

TRIPLE BAR X DAYS AND NIGHTS

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

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

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



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

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

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

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

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



DOROTHY FIELDS and JIMMIE MCHUGH ... a sponsor will get 'em if they don't watch out!

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

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

JACK BENNY'S CHEVROLET PROGRAM

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

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

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

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

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

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

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

R A	ADIO F	AN	- FARE	P	ROGRAN	A	FINDER
			ARTIST S (Continued				
Index	Artist	Index	Artist	Index	Artist	Index	Artist
H 2 DD 15 DD 9	Montgomery, Lee Moore, Betty Morrison, Alex Mors, Helen Moss, Joe	R 13 Y 2 DD 16 Q5 M 44	"Red Headed Music Maker, The" Resse, Edward Regan, Phil Reis & Dunn Reisman, Leo	M 44 M 16 N 2 L 19 N 2 M 48	Scholtz, William Schuster, Mitchell Seagle, John Semmler, Alex Shaw, Elliot Sherman Hotel Dance Orch.	V 9 BB 3 T 29 X 4	Thorpe, Merle Tomlinson, Edward Toney, Jay Torgerson, Ulita
M 12	Munn, Frank Neil Sisters Nell, Edward Nellson, Ozzie Nelson, Ozzie Nelson, Ozzie	DD 5 N 12 M 3 DD 6 K 4	Reser, Harry Revellers Quartet, The Reynolds, Brad Rich, Freddie Rich, Freddie	D 1 Q 1 F 21 N 2 M 30	Shield, Roy Shilkret, Jack Shilkret, Nathaniel Shope, Henry Shoreham Hotel Orchestra	R 33 R 41 C 7 DD 11 C 5 T 31	Van Harvey, Art
R 25 ⁻ M 59 B 1 R 38 T 1	Niesen, Gertrude Nichols, Red Niles, Blair Novis, Donald Ohman & Arden	M 32 R 3 R 9 R 25 N 7	Rich, Freddie Rich, Freddie Rich, Freddie Rich, Freddie Riesenfeld, Leo	DD 2 R 32 DD 1 T 29 R 17	Sims, Lee Singin' Sam Singing Clerks, The Smith, Homer Smith, Kate	M 54 M 55 DD 12 M 34	Wade, Fred
R 27 R 7	Olsen, George O'Neal, William Osborne, Will Paige, Raymond Palais d'or Orchestra	M 35 T 26 Z 15 R 40 Z 3	Robbins, Sam Robison, Willard Robinson, Carson Rodemich, Gene Rogers, Buck	DD 10 A 4 M 49 N 5 R 42	Song Fellows, The Sorey, Vincent Sorey, Vincent Sorey, Vincent Sorey, Vincent	N 17 L 12 M 56 P 5 DD 13	Waldo, Earl Waldorf Astoria Orchestra Waldorf Astoria Orchestra Waldorf Astoria Orchestra Waring, Fred
R 28 S 3 W 6	Palais d'or Orchestra Palmer House Ensemble Palmer, Kathryn Palmer, Kathryn Park Central Dance Orches-	D 5 M 45 L 13 DD 9 Q 3	Rogers, Will Rolfe, B. A. Rosanoff, Maria Rose, Freddy Rose, Hortense	T 23 DD 18 X 5 T 29 Q 7		X 7 T 4 K 10 BE 2	Waters, James R. Weeks, Ranny Weil, Irving Wells, Carveth
N 1 N 2 X 16	tra Parker, Frank Parker, Frank Parker's, Sunday at Seth	R 1 M 23 B 2	Rose, Mildred Roseland Orchestra Ross, David	M 38 L 10 I 1 Z 5	Spitalny, Phil Spross, Charles Gilbert Stannard, Capt. Wm. J. Starky, Louise	DD 9 M 23 M 58 P 3	Westphal's Orchestra Westphal's Orchestra Westphal, Frank Whipple, Doc
DD 18 N 6 F 19	Parsons, Chauncey Parsons, Joe Pasternack, Josef Patri, Angelo Patton, Lowell	R 34 DD 12 T 27 K 10 N 8	Ross, David Ross, Lanny Ross, Lon Round Towners, The Round Towners, The	M 43 T 25 M 4 N 10 L 21	Steele, Mary Steele, Mary Stern, Harold Stewart, Elliott Stewart, Kathleen	DD 9 X 14 N 11 H 2 P 7	White, Billy White, Bob White, Joe White, Lew White, Lew
W 6 D 6 T 14 M 17	Patton, Lowell Pearl, Jack ("Baron Mun- chausen") Pearson, Charles Pedro, Don	DD 5 DD 2 W 5 X 5 M 27	Rowswell, "Rosey" Rubinoff, Dave Sackman, Dr. Ralph Sagerquist, Eric St. Regis Hotel Orchestra	M 50 Z 13 R 33 N 10	Stokes, Harold Stoopnagle and Budd, Col. Street Singer Summerfield, Wesley	X 2 F 20 M 44	Whitney, Edwin W. Wile, Frederic Wiley, Lee
M 42 R 40 T 29 N 16	Pennsylvania Hotel Orchestra Percy, David Peters, Lowell Peterson, Curt Pfau, Franz	DD 1 Q 1 Q 2 T 14	Salter, Harry Sanderson, Julia Sanderson, Julia Sanford, Harold	F 13 K 11 M 19 F 14	Sutton, Vida Ravenscroft Swiss Yodelers Taft Hotel Orchestra Taplinger, Bob	Q 12 DD 12 T 14 V 10	Wilson, Muriel Winchell, Walter
U 4 DD 1 H 3	Pickens Sisters Pitts, Cyril Polesie, Hcrbert Post, Emily Pownton, Loretta	T 35 L 11 R 40 N 3	Sanford, Harold Sapira, Sylvia Sargent, Jean Schaeffer, Helen	Z 14 Z 13 C8 X 14	Tarkington, Booth Taylor, H. Chase Tedro, Henrietta Tedro, Henrietta	C 11 DD 12 DD 10 R 36 Q 9	Wing, Paul Winninger, Charles Wolf, Johnny Wons, Tony Wons, Tony
T 38	Poynton, Loretta Prescott, Allen Radio Ruhes Rapee, Erno	T 28 M 47 L 13	Scherben, George Schilling, Victor Schmid, Adolf	M 50 M 45 V 8	Teela, Dick Terraplane, Orchestra Thomas, Lowell	M 40 D 7 C 5	Woodworth, Julian Wynn, Ed Yeo, Billy

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

REVIEWS OF CURRENT PROGRAMS (Continued)

"IRVIN S. COBB"

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

Cast-Irvin S. Cobb, Allan Joslyn, Al Good-man's Orchestra.

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

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

1st, Mr. Cobb should catch on. The Plug—It was a wise move to use Allan Joslyn on the commercial announcement. He has an intimate, friendly delivery that is much casier to take than the usual diction-conscious product plugger. As *Chris*, the filling station attendant, he also gets over the idea of the extra courtesies that are extended to customers of Gulf stations. (While he was talking about his free service the first night, the orchestra, in the back-ground, was softly playing, "I'll Take an Option on You.") We think it was a mistake to let

first program. Sounded a bit presumptuous, which is exactly what he isn't. **Opinion**—Depends entirely on the individual sense of humor. We like Mr. Cobb's stuff and always have. (And his position would be strengthened if air censorship was less strict. Then he could use such masterpieces as "The Flood in the Mississippi Valley.")

"WILL ROGERS"

(NBC-WJZ, Sundays at 9:00 P. M.) Cast-Will Rogers, Joseph Bell and an orchestra.

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

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

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FAN-FARE PROGRAM FINDE R R ADIO **CLASSIFIED SCHEDULE** C4—THE DEVIL BIRD Monday, Tuesday, Wednesday, Thursday and Friday. ½ hour. 5:30 PM—CS KMBC WHAS KMOX KFAB WCCO -BEAUTY A Thursday, 3/4 hour. 9:45 AM - ES-ED 8:45 AM - CS WADC WCAO KMBC KMC WBBM WKRC WGST WBR WHK CKOK WDSU KTR WOWO WFBL KOMA WCC WSPD WJSV WHEC WBT WDBI A1-BARBARA GDULD. 7:45 AM KLZ KSL 10:45 AM—ED WABC WAAB WKBW WDRC WCAU WJAS WEAN KMBC KMOX WGST WBRC WDSU KTRH KOMA WCCO C5-DICK DARING, A BOY OF TODAY-Sunday. ¹/₄ hour. Merril Fugit, Donald Briggs, Joan Blaine, Art VanHarvey, Bllly Yeo 6:45 PM-ED 5:45 PM-ES-CD 4:45 PM-CS WJZ KDKA WBAL WMAL KWCR KOIL WBZ WBZA WSYR WHAM KSO WREN WCKY KWK WDBJ 1:00 PM -CS WJDX KSD WOC WHO WOW WDAF WTMJ KSTP KVOO WKY WOAI KPRC WFAA WMC WSAB WSM A3—LADY ESTHER SERENADE Sunday. $\frac{1}{2}$ hour With Wayne King and Orchestra M M P 12:00 PM 11:00 AM KOA KGW KDYL KHQ KGO KFI WENR Monday Tuesday Wednesday Thursday and Friday. 3/ hour 5:15 PM-ED 4:15 PM-ES-CD 4:15 PM-CS WJZ WBZ WBAL WMAL KWK KWCR WBZA KDKA WSYR WGAR KSO WREN WCKY KOIL 3:00 PM—ED WEAF WTAG WEEI WCSH WGAE WLIT WJAR Tuesday. ½ hour 8:30 PM—ED WEAF WTAG WCAE WEEI WBEN WJAR WFI WGY WCSH Thursday. ½ hour 2:00 PM—ES-CD WLW WRC WTAM WWJ WJAX WFLA WWNC WIOD KYW KOMO 5:15 PM—ES-CD WENR WSB 7:30 PM—ES-CD 6:30 PM—C3 WRC WTAM WDAF WWJ WSAI WFBR WMAQ C6-KING KILL KARE & ADOLPH-Monday, Wednesday and Friday. 1/4 hour. 6:15 PM-ED 5:15 PM-ES-CD WIZ WBZ WBAL WBZA WCSH Thursday. ½ hour 9:30 PM—ED WJZ WBZ WBZA C7-LADY NEXT DOOR-Monday, Tuesday, Thursday and Friday. 1/4 hour. 8:30 PM—ES-CD 7:30 PM—CS WBAL WGAR KWK KWCR WJR WHAM KSO KOIL WENR WREN Madge Tucker, Director 4:45 PM – ED 3:45 PM – ES-CD 2:45 PM – CS WEAF WTAG WFBR WTAM KSD WDAF WJAR WCSH WSAI WRC WGY WENR
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 A4—VINCENT SOREY'S ORCHESTRA—Wednesday.
 ¼ hour.

 Gladys Baxter, Edward Nell, Dorothy Chase.
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 4:45 PM—ED
 3:45 PM—ES-CD
 2:45 PM—CS

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 M P 1:45 PM 12:45 PM KOA KOMO KDYL KGO KFI KGW KHQ C8-LITTLE ORPHAN ANNIE Monday, Tuesday, Wednesday, Thursday, Friday and Saturday. ½ hour Shirley Bell, Allan Baruck, Henrietta Tedro, Harry Cansdale 5:45 PM-ED 4:45 PM-ES-CD 4:45 PM-CS WJZ WBZ WBAL WJR KSTP KOIL WBZA KDKA WGAR WIS WREN WEBC CKGW WLW WWNC WDAY KFYR WRA WJAX WOAI WKY WHAM KPRC KTBS 5:45 PM-ES-CD WBAP KWCR WENR KWK WOC WDAF WTMJ KSTP WEBC WSMB WFAA WIDA WSM WMC WKY KPRC WOAI WAPI **B**—BOOKS AND LITERATURE C9-NBC CHILDREN'S HOUR-Sunday, 1 hour. Milton Cross. 9:00 AM-ED WJZ WBZ WBZA WBZ B1—AMERICA'S CRUB STREET SPEAKS 4:00 PM—CS Saturday. ½ hour Blair Niles KMBC WGST 6:00 PM—ED 5:00 PM—ES-CD WERC WODX 3:00 PM 2:00 PM KHJ KOIN KGB KFRC KVOR KLZ 5:00 PM—ES-CD WBBM WFBL WSPD WFEA WLBW WHEC WTAR WDBJ WMBG WTOC WQAM WDBO WSJS WREC WODX WSFA WLAC WDSU KRLD KTRH KTSA WIBW WACO KFH WTAQ WABC WOKO WAAB WGR WDRC WJAS WLBZ WICC WHP WORC KOL KFPY S 3:45 PM—CS KSD WOC WHO WOW 4:45 PM—ES-CD WDAF WIBA WFBR WRC WTAM WSAI WWJ WCKY WMAQ WOAI C10—NURSERY RHYMES Tuesday. 1/4 hour Lewis James, Milton Cross 5:45 PM—ED 4:45 KFH WTAC WKBH KFAB WISN WSBT WMT 2:45 PM 1:45 PM CFRB KGO KGW KOMO KHQ KOA KDYL WMT 3:00 PM-CS KMBC WFBM WBC WDOD WREC WDOD WREC WDOX WSFA WLAC WDSU KRLD KTRH WIBW WTAQ WKBH KFAB WCCO WSBT WMT WEAF WGY WLIT WTAG WEEI WJAR WCSH WBEN B2-POET'S GOLD, POETIC READINGS -POET'S GOLD, PI Sunday. ½ hour David Ross 5:00 PM-ED WABC WOKO WNAC WGR WDRC WUP WJAS WEAN WLBZ WICC WHP WORC CEPB
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 4:00 PM—ES-CD WCAO WHK CKOK WSPD WFEA WLBW WKBN WTAR WDBJ WTOC WQAM WDBO WSJS KHJ KOIN KGB KFRC KOL KFPY C11—PAUL WING THE STORY MAN—Monday, Wednesday and Friday. ½ hour. 5:45 PM—ED 4:45 PM—ES-CD WEAF WGY WWJ WTAM WBEN CFRB C13—THE SINGING LADY—Mon., Tues., Wed., Thurs. and Fri. ½ hour. 5:30 PM—ED 4:30 PM—ES-CD 3:30 PM—CS WJZ WBZ WBZ WBAL WJR WSM WBZA KDKA WLW WHAM
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 <th co WGAR C14-SKIPPY-Mon., Tues., Wed., Thurs., Fri, and Sat. ¹/₄ hour. 5:30 PM-ED 4:30 PM-ES-CD 5:30-PM-CD 4:30 PM-CS WABC WOKO WCAO WKRC WBBM KMBC WFBM WNAC WGR WHK CKOK KMOX WCCO WDRC WCAU WFBL WSPD WEAN WJSV WHEC С CI--CUTILLDREIN'S PROGRAMM CI-ADVENTURE OF HELEN AND MARY-Saturday. ½ hour. M 11:00 AM-ED 10:00 AM-ES-CD 9:00 AM-CS WADC WCAO WADC WCAO WADC WCAO WADC WCAO WADC WCAU WDRC WCAU WFAO 7:00 AM KHJ KOIN C15—DON LANG, TRUE ANIMAL STORIES—Monday and Friday. ¾ hour. 5:00 PM—ED WABC WOKO WADC WCAO WGR WDRC WCAU WJAS WCAU WJAS WEAN WLEZ WHP WHP WORC WCFRB WWVA WBIG WWVA WBIG WWVA WBIG WEAN WCAU WEAN WEA KGB KFRC KOL KFPY WSJS WSJS C2—COLUMBIA JUNIOR BUGLE—Sunday, 9:00 AM—ED 8:00 AM—ES-CO WABC WOKO WADC WCAO WNAC WGR WHK CKOK WDRC WCAU WFBL WSPD WEAN WPG WJSV WCAH WLBZ WICC WLBW WHEC WHP WORC WWA WKBN WBIG WDBJ WTOC WDBO WDAE ¹/₂ hour. **7:00 AM — CS** KMBC WFBM WMDD WGST WDOD WREC WLAC KRLD KTRH KLRA KTSA WIBW KFH WTAQ WISN WCCO WMT C16—STAMP ADVENTURER'S CLUB—Friday. ¼ hour. 5:45 PM—ED WABC WAAB WKBW WDRC WCAU WJAS WEAN WORC WDAF พพา NOTE: The index number appearing at the left of each program title is keyed for reference from DAY BY DAY SCHEDULE and ARTIST SCHEDULE. Then follows the names of the principal artists and the station listings. Time zones are abbreviated as follows: ED for Eastern Daylight, ES-CD for Eastern Standard and Central Daylight, CS for Central Standard, M for Mountain, P for Pacific Coast. Last minute changes make absolute accuracy impossible; hence, if you do not find a specific program on a specific station, try other stations listed in same time zone. Where no station listing is given, hook-up is variable, but best results can be obtained by tuning in on key stations of the networks as designated on STATION SCHEDULE. Write Fan-Fare Program you require, enclosing return postage. 0 C T 1 I. S W U L E В S A Н A T Υ 0 K E T

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RADIO FAN-FARE	PROGRAM FINDER
CLASSIFIED	SCHEDULE*
D-COMEDIANS	E—FOOD
D1-PHIL BAKER, THE ARMDUR JESTER-Friday. ¹ / ₂ hour. The Armour Jester, Harry McNaughton, Roy Shield, Merrie-Men, Neil Sisters. M P 9:30 PM-ED WJZ WBZ WBZ WBAL WHAM KWK WREN WBZA KDKA WGAR WJR WBZA WOA WAQ WAQ WSB WAPI WSMB WFAA WSMB WFAA KPRC WOAI WKY KSO	E1—FRANCES LEE BARTDN 9:15 AM—CS Tuesday and Thursday. ½ hour WHO WSM 11:15 AM—ED 10:15 AM—ES-CD WHO WSM WEAF WIC WRC WERW WAP WSB WTAG WEEI WTAM WWJ KTHS KVOO WJAR WCSH WLW WAQ KPRC WOAI WLIT WGY WKY KTBS WOW E2—BETTY CRDCKER—Wednesday and Friday. ½ hour. 10:45 AM—ED 9:45 AM—ES-CD WEAF WTAG WTAM WYBR WOW WEEI WEAF WSAI WPBR WOAI KPRC WEAF WSAI WPBR WOAI KPRC WBAP WFI WRAA WFF WKY WOC WEAF WGY WJAX WIOD WHOO KVOO
D2—BEN BERNIE'S BLUE RIBBDN ORCHESTRA—Tuesday. ½ hour. 9:00 PM—ED 8:00 PM—ES-CD 8:30 PM WEEI WJAR WRC KGO WEAF WTAG WTAM KFI WCSH WFI WUJ WCKY KGW WGY WBEN WLS KIQ	WEAF WTAG WTAM WWJ KSD WOW WEEI WCSH WSAI WFBR WOAI KFRC WBAP WFI WRVA WFDF WKY WOC WBEN WGY WJAX WIOD WHO KVOO WJAR WCAE WFLA KYW KTHS WDAF WRC E3-FDRECAST SCHDDL DF CDDKERY-Saturday. ½ hour. Mrs. A. M. Goudiss, 11:00 AM-ED 10:00 AM-ES-CD 9:00 AM-CS WJZ WBAA WBAL WHAM KWK KOIL KDKA WBZ WBAL WHAM KWK KOIL KDKA WBZ WGAL WHAM KWEN
D3-PHIL CDDK AND HIS INGRAM SHAVERS-Mon., Wed., Fri. ½ hour. 8:45 PM-ED 7:45 PM-ES-CD 6:45 PM-CS WJZ WBZ WJR WBAL KWK KWCR WBZA KDKA WGAR WCKY KUIL WREN WMAL WSYR KSO WLS WHAM	E4-MYSTERY CHEF-Tuesday and Thursday. ¼ hour. 10:00 AM-ED 9:00 AM-ES-CD WEAF WIC WFBR WRC WBEN WGY WWJ WTAM WFI WTAG WSAI WJAR WCSH WEEI WCAE
D4-FIVE STAR THEATRE; GROUCHO AND CHICO MARX-Monday. ½ hour. (Will be discontinued after last week in May) 7:30 PM-ED 6:30 PM-ES-CD WJZ WBZ WBAL WHAM WBZA KDKA WPTF WWNC WSAZ WIS WRVA WMAL	E5—RADIO HDUSEHOLD INSTITUTE 9:15 AM—CS M Wednesday and Saturday, ½ hour KSD WOC 8:15 AM 11:15 AM—ED 10:15 AM—ES-CD WHO WDAF KOA WEAF WTAG WRC WFBR WTMJ KSPP KDYL WEEI WJAR WTAM WWJ WEBC KOO WCSH WLT WSAI KYW KPRC WOA WGY WBEN WKY KTHS WSMB WSM WCAE WTIC WSMB WSMB WSME
D5-GULF HEADLINERS WITH WILL RDGERS-Sunday. ½ hour. 9:00 PM-ED 8:00 PM-E5-CD WJZ WBAL WGAR WJR WBZ WBZ WLW WSYR WMAL WRVA WPTF WWNC WIS WJAX WRDA	E6-VISITING WITH IDA BAILEY ALLEN-Thursday. ½ hour. M 10:15 AM-ED 9:15 AM-ES-CD 8:15 AM-CS 7:15 AM WABC WOKO WADC WCAO KMBC KMOX KVOR WAAB WKBW WHK CKOK WMBD WGST KLZ WJAS WLBZ WFBL WSPD WDOD WREC KSL WHP WORC WJSV WCAH WSFA WLAC CFRB WLBW WHEC WDSU KTRH WWVA WBIG KLRA WIBW WDBJ WQAM KFH WTAQ WDBO WDAE WISN WSBT
D6—LUCKY STRIKE HDUR M P Thursday. 1 hour 8:00 PM—CS 7:00 PM 6:00 PM "Baron Murchausen" (Jack Pearl Come- KSD WOC KDYL KTAR 10:00 PM—ED dian) WHO WOW KOA KTSD	F—GENERAL
10:00 PM—ED dian) WHO WOW KOA KFSD WEAF WTAG 9:00 PM—ES-CD WDAF WTMJ KGO WEEI WJAR WFBR WRC KSTP WEBC KFI WCSH WTM WTAM WWW WDAY KFYR KGW WGY WBEN WLW WIS WIBA WRVA KOMO WCAE WWOC WJAX WSM KVOO KHQ WOD WFLA WGC WSB WHQ WDTF WENR WSMB WJDX KTHS WOAI KTBS WOAI KTBS	F1—AMERICAN LEGION PRDGRAM 2:45 PM—CS M Thursday, ½ hour 3:45 PM—ES.CD KMBC WGST 1:45 PM 4:45 PM—ED WCAO WHK WBRC WDOD KYOR WABC WOKO WFBL WSPD WODX WSFA KLZ WAAB WGR WFBA WLBW WLAC WDSU KSL WIP WJAS WKBN WBIG KRLD KTRH WPG WLBZ WTAR WDBJ WIBW WACO WORC WMBG WTOC WTAQ WKBH WOJS WSJS WMT WEC
D7-ED WYNN AND THE FIRE CHIEF BAND-Tuesday. ½ hour. 9:30 PM-ED 8:30 PM-ES-CD 7:30 PM-CS 6:30 PM 5:30 PM WEAF WCSH WFBR WRC KSD WOW KDYL KFSD WFI WGY WAAM WWJ WHO WOC KOA KTAR WBEN WEEI WLW WRVA WSM WDAF KGIR KGO WJAR WCAE WWNC WLS WIBA KSTP KGHL KFI WTAG CFCF WJAX WIOD WEBC WDAY WFLA WMAQ KFYR WTMJ KGW WFLA WMAQ KFYR WTMJ KOMO KV00 WMC KHQ WSMB WBAP KPRC WXY WOAI KTBS	F3—CDLUMBIA EDUCATIDNAL 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 KVOR KJU WKBW WIP WBBM CKOK WDOD WREC KLZ KOIN WJAS WEAN WFBL WSPD WODX WSFA KGB WHP WBBM CKOK WADC WCAO KFR WKBW WIP WBBM CKOK WDOD WREC KLZ WKDZ WJSW WCAH WLAC WCAO WHP WEBL WSDG WCAC WHP WHEG WJSS KFR
WJDX D8-IRENE FRANKLIN AND JERRY JARNAGIN-Wed. and Fri. ¼ hour. 10:15 PM-ED 9:15 PM-ES-CD 8:15 PM-CS WJZ WBAL WMAL KYW KWK WSYR WGAR KWCR WREN WJR WCKY KSO WAPI WWNC WIS WMC WSMB WJAX WIOD WKY WFAA WFLA KTBS WOAI	F4—CDLUMBIA PUBLIC AFFAIRS INSTITUTE—Sat. ½ hour. M P 10:15 PM—ED 9:15 PM—ES-CD 8:15 PM—CS 7:15 PM 6:15 PM WABC WOKO WADC WCAO WADC WCAO KMDC WCAO KMDC KMDR KHJ WCAU WJAS WFBL WSPD WREC WODD KLZ KOIN KHJ WLAZ WICC WHPL WLAC WCAO WADE KKR KGB WLBZ WICC WLBW WHEC KLRA KTSA KOL WHP WORC WUBW WHEC KURA KTSA KOL WDBJ WTOC WCOO WSBT WDAE WJAE WJAE WJAE
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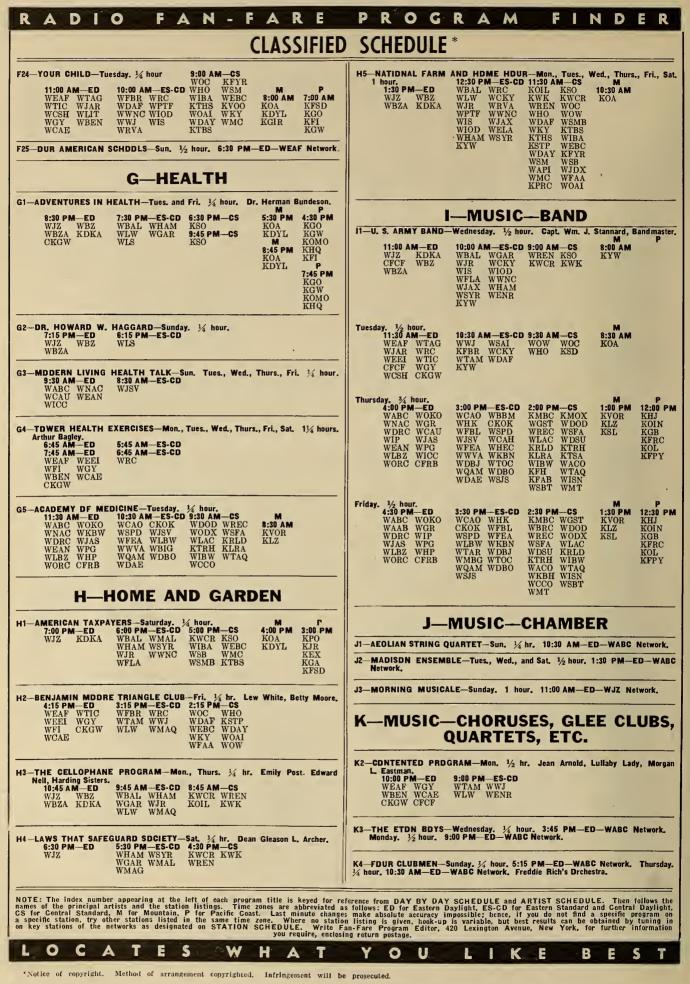
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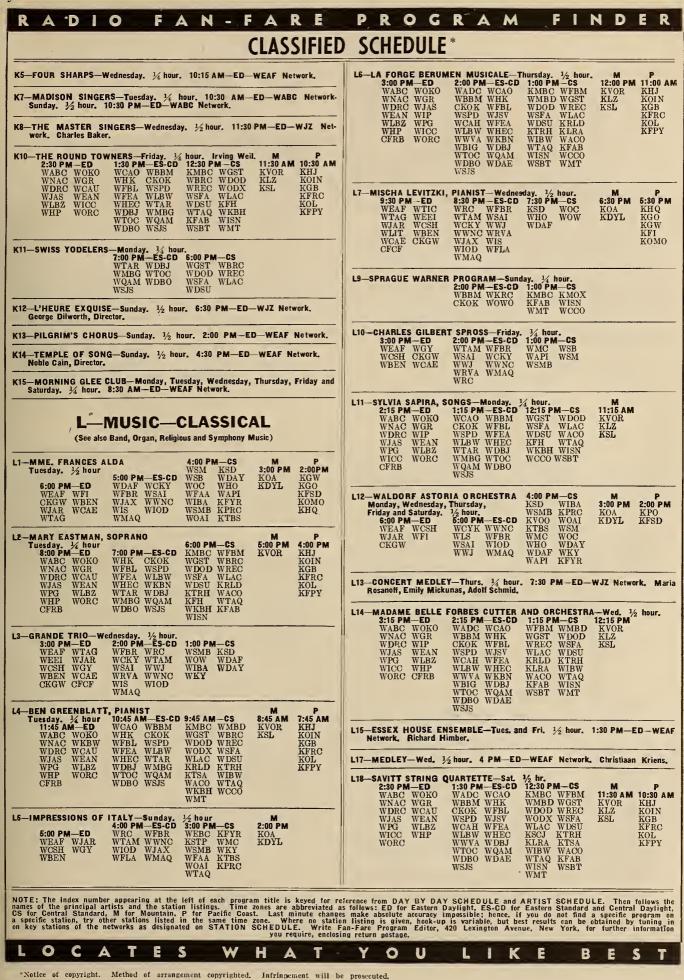
RADIO FAN-FARE	PROGRAM FINDER
CLASSIFIED	SCHEDULE*
F5-ECONOMIC WORLD-Saturday. ¹ / ₂ hour. M P 8:30 PM-ED 7:30 PM-ES-CD 6:30 PM-CS 5:30 PM 4:30 PM WEAF WEEI WIS WRC WOW WDAF KOA KFSD WJAR WCSH WFBR WTAM WIBA WMC KDYL KPO WFI WGY WSAI WWJ WDAY WJDX KGIR WBEN WTAG WWNC WFLA WSMB KPRC KGHL WIOD WMAQ WOAI WEBC KFYR	F15-EDUCATIONAL LECTURES M P Tuesday. ½ hour 5:15 PM-CS 4:15 PM 3:15 PM 7:15 PM-ED 6:15 PM-ES-CD KWK KWCR KDYL KPO WJZ WBZ WWNC WPTF KOIL WIBA KGIR KFSD WBZA KDKA WHAM WCKY KJFR WSA KOA KFI WSYR WIS WSB WJDX KGHL KGW WMAL WENR WMC KV00 KHQ WOAI KTBS KTAR
F6—GOING TO PRESS, TALKS BY EDITORS—Wed, ½ hour. M P 4:45 PM—ED 3:45 PM—ES-CD 2:45 PM—CS 1:45 PM WABC WOKO WADC WCAO KMBC WGST KVOR KHJ WAAB WGR CKOK WFBL WDOD WREC KLZ KOIN WDRC WIP WSPD WJSV WSFA WLAC KSL KGB WJAS WFG WFEA WLBW WDSU KRLD KFRC WLBZ WHP WWVA WKBN KTRH. KLRA KOL WORC CFRB WBIG WDBJ KTSA WIBW KFPY WDBO WDAE WTAQ KFAB WSJS WISN WST WMT	F17—TALKS BY PRESIDENT'S CABINET—Monday. ¹ / ₂ hour. 10:30 PM—ED 9:30 PM—ES-CD. 8:30 PM—CS WEAF WEFI WFBR WWJ WSMB WTAG WJAR WCSH WIS WFLA WIBA WEBC WDAF WRVA WTAM WRC WDAY WOC WWNC WBEN WJAX WSAI WHO WMC WJDX WLIT WIOD KYW KTBS WSB WGY WTMJ
F7-GULF PROGRAM-Wednesday and Friday. ½ hour. Irvin S. Cobb. 9:00 PM-ED 8:00 PM-ES-CD 7:00 PM-CS WABC WOKO WCAO WKRC WGST WBRC WNAC WKBW WHK CKOK WREC WODX WDRC WCAU WFBL WSPD WLAC WDSU WEAN WORC WJSV WCAH KRLD KTRH WBT WBIG KLRA KTSA WDBJ WMBG WQAM WDBO WDAE	F18—NATIONAL STUDENT FEDERATION—Mon. ½ hr. Mrs. Cleveland E. Dodge. M 2:00 PM—ED WABC WOKO WABC WOKO WABC WOKO WAAB WGR WHK CKOK WJAS WEAN WJAS WEAN WJAS WEAN WFBL WSPD WFBL WSPD WFBL WSPD WFBL WSPD WFBL WSP WFBL WSP WSBT WFBL WSP WSBT WFBL WSP WSBT WFBL WSP WSBT WFBL WSP WSBT WFBL WSP WSBT WFBL WSP WSBT WSBT WFBL WSP WSBT WFBL WSP WFBL WSP WSBT WFBL WSP WFBL WSP WSBT WFBL WSP WFBL WSP WSBT WFBL WSP WFBL WSP
FB-INTERNATIONAL RADIO FORUM 12:15 PM-CS M P Sunday. ½ hour 11:15 PM-ES KWK WWCR 11:15 AM 10:15 AM 2:15 PM-ED 1:15 PM-ES-CD KSO WREN KOA KGO WJZ CFCF WBAL WMAL KOIL WDAY KDIL KFI WYA WPTF WAPI WMC KGR KOMO WWNC WIS WSMB WEBC KFSD WJAX WJAX WMAQ WJAX KTAR WOAI WOAI WOAI KTAR	WSJS F19—ANGELO PATRI—"Your Child"—Sunday, ½ hour P (May be discontinued after June 4) 5:45 PM—CS 7:15 PM 7:45 PM—ED 6:45 PM—ES-CD KMBC WHAS 8:15 PM KOIN WABC WNAC WCAO WGN KMOX WCCO KIZ KGB WGR WCAU WKRC WHK WJAS CKOK WFBL KSL KPRC WJSV KVI KVI KFPY
F9—TALKS—EDUCATIONAL—Tuesday, ½ hour. M P 3:00 PM—ED 2:00 PM—ES: CD 1:00 PM—CS 1:2:00 PM 11:00 AM WABC WOR0 WCAO WBBM KMBC WFBM KVOR KHJ WGR WDRC CKOK WFBL WGST WODD KSL KOIN WIP WJAS WSPD WFEA WGST WODD KSL KOIN WEAN WPG WLBW WHEC WLAC WDSU KFRC WHP WORC WMBG WTOC WTAQ WKBH KFPY CFRB WQAM WDBO WCCO WSJS WCTO	F20-THE POLITICAL SITUATION-Saturday, ½ hour, Frederic Wile. 7:00 PM-ED 6:00 PM-ES-CD 5:00 PM-CS WABC WOKO WADC WCAO WFBM WGST WNAC WGR WBBM WHK WDOD WREC WDRC WCAU WSPD WJSV WODX WSFA WJAS WEAN WCAH WFEA WDSU WLBZ WICC WLBW WHEC WHP WORC WWVA WBIG WDBJ WTOC . WQAM WDBO
F10-EDUCATIONAL LECTURES 6:00 PM-CS M P Saturday. ½ hour 5:00 PM 4:00 PM 8:00 PM-ED 7:00 PM-ES-CD WAPI WMC KDYL WJZ WBAL WSYR WJDX WSMB KGIR WDKA WHAL WSYR WJDX WSMB KGIR	WDAE F21—SOCONY-VACUUM—Friday. ½ hour. Edwin C. Hill, Nathaniel Shilkret. 9:30 PM—ED 8:30 PM—ES-CD 7:30 PM—CS 6:30 PM 5:30 PM
KDKA WHAM WMAQ KGHL F12—THE LAWYER AND THE PUBLIC—Sun, ½ hour. M 6:00 PM—ED 5:00 PM—ES-CD 4:00 PM—CS 3:00 PM WABC WCAO WABC WOKO WCAO WABC WOKO WCAO WABC WISH WFEA WDRC WISH WFEA WEAN WFEC WBIG WHAZ WHEC WBIG WEAN WFEA WLAC WLAZ WOC WAAN	WABC WOKO WADC WCAO KMBC WFBM KLZ KHJ WNAC WKRC WHAS KMOX KSL KOIN WDRC WCAU WHK CKOK KLD KTRH KGB WJAS WEAN WOWO WFBL KLRA KTSA KFRC WLBZ WHP WSPD WJSV WIBW WACO KOL WORC WCAH WFEA KFH WKI WLBW WHEC WISN WCCO KFPY
WHP WORC WDAE WSJS KFAB WISN CFRB WLBW WDBJ WCCO KRLD WTOC F13-MAGIC OF SPEECH-Friday. ½ hour. Vida Ravenscroft Sutton	F22—VOICE OF EXPERIENCE—Mon., Tues., Wed., Thurs., Fri. ½ hour 11:00 AM—ED 10:00 AM—ES-CD 9:00 AM—CS WABC WNAC WCAO WBBM KMBC WHAS WGR WDRC WKRC WHK KMOX WCAU WJAS WJSV
2:00 PM-ED WEAF WJAR WEBR WTAM WSAI WCKY WSAI WCKY WSAI WCKY WSAI WCKY WSAI WCKY WSAI WCKY WSAI WCKY WSAI WCKY WSAI KUOA KDYL	WEAN Wednesday. 14 hour. 8:00 PM-ED 7:00 PM-ES-CD 6:00 PM-CS WABC WGR WCAO KMBC WNAC WCAU WKRC KMOX WDRC WEAN WBBM WHAS WJAS WJSV
F14—MEET THE ARTIST—Tuesday. ¼ hour. Bob Taplinger Interviews. M 5:00 PM—ED 4:00 PM—ES-CD 3:00 PM—CS 2:00 PM WABC WOKO WADC WCAO WGST WDOD KVOR WNAC WGR WBBM CKOK WECE WSFA KLZ WDRC WIP WFBL WSPD WLAC WDSU KSL WJAS WEAN WJSV WFEA KRLD KTRH WPC WLEZ WLBW WHEC KLRA KTSA WICC WHP WDBJ WTOC KFH WDJ WDOL KFAB WISN WQAE WSJS WDAE WSJS WCCO WSBT WMT	F23-WOMEN'S RADIO REVIEW 1:30 PM-CS Monday, Tuesday, Wednesday, KSD WOC Thursday, Friday, 1/2 hour. WSMB WHO Hugo Mariani, Claudine MacDonald. WOW WIBA 3:30 PM-ED 2:30 PM-ES-CD WESH WEAF WJA WFBR WTAM WGY WBEN WJ WNC WGY WBEN WJ WNC WCAE WCSH WIS WIOD WFI WTAG WJAX WFLA WAP WSAI WRC KFYR WDAF KYW KYW KYW KYW
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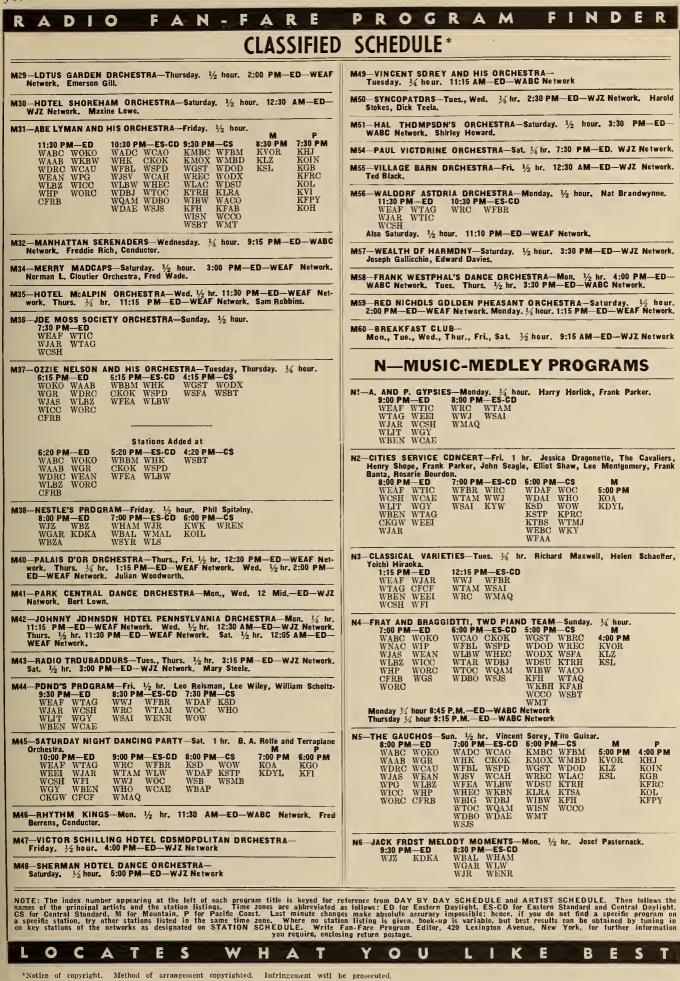






	RADIO, FAN-FA
RADIO FAN-FARE	PROGRAM FINDER
CLASSIFIED	SCHEDULE *
L19-ALEX SEMMLER-Friday. ½ hour. 1:15 PM-CS M P KMBC WFBM 12:15 PM 11:15 AM 3:15 PM-ED 2:15 PM-ES-CD WGST WBRC KVOR KHJ WABC WOKO WCAO WHK WDOD WREC KLZ KOIN WGR WDRC CKOK WFBL WODX WSFA KSL KGB WIP WJAS WSPD WFEA WLAC WDSU KFRC WPG WLBZ WLBW WHEC KRLD KTRH KOL	M16—MITCHELL SCHUSTER, TANGD DAHL DRCHESTRA—Sat. ½ hr. 4:00 PM—ED 3:00 PM—ES-CD 2:00 PM—CS WJZ WBZ WBAL WMAL KWK KWCR WBZA WSYR WHAM KSO KOIL WGAR WJR WREN WLW KYW
WICC WHP WTAR WDBJ WIBW WACO KFPY WORC CFRB WMBG WTOC KFH WTAQ WQAM WDBO WKBH KFAB WSJS WISN WCCO WSBT WMT	M17—EDGEWATER BEACH HDTEL ORCHESTRA—Tues. ¹ / ₂ hr. 12:30 AM—ED WJZ Network. Wed. ¹ / ₂ hr. 12:30 AM—ED—WEAF Network. Fri. ¹ / ₂ hr. 11: PM—ED—WEAF Network. Sat. ¹ / ₂ hr. 12:00 AM—ED—WJZ Network. Don Pedr
L20—SDNATA RECITAL—Thursday. ¼ hour. 5:00 PM—ED—WJZ Network. Joseph Gallicchio, Franz Plau.	M18—TED FIORITO AND HIS ORCHESTRA—Saturday. ½ hour. M P 12:00 M—ED 11:00 PM—ES-CD 10:00 PM—CS 9:00 PM 8:00 PM WABC WOKO WCAO WHK KMBC WFBM KVOR KHJ
L21—KATHLEEN STEWART—Thursday, ¼ hour. 4:15 PM—ED—WEAF Network. L22—STRING SYMPHDNY—Wed. ½ hour. 7:30 PM—ED—WJZ Network. Frank Black. L23—INSTRUMENTAL MUSIC—Wed. ¾ hour. 10:30 AM—ED—WEAF Network. Sylvia Altman, Julian Altman, Urban Intondi,	WNAČ WKBW CKOK WFBL WMBD WGST KUZ KOIN WCAU WJAS WSPD WLBW WBRC WDOD KSL KGB WICC WHP WHEC WTAR WREC WLAC KFRC WDBJ WTOC WDSU KRLD KOL WQAM WDBO KTRH WIBW KFPY WSJS WACO KFAB WISN WCCO
L24-BRAHM'S SERIES CDNCERT-Sun. 1/2 hr. 6:00 PM-ED-WJZ Network.	WISN WCCO WSBT WMT
L25-MELDDY HDUR-Sun. 1 hour. 8:00 AM-ED-WEAF Network.	M19-GEDRGE HALL AND HIS DRCHESTRA-Mon. 1/4 hr. 6:15 PM-ED-WAB Network, Wed. 1/4 hr. 1:15 PM-ED-WABC Network, Thurs. 1/2 hr. 5: PM-ED-WABC Network, Sat. 1/2 hr. 1:00 PM-ED-WABC Network, Tue
L25-NATIONAL OPERA CONCERT—Sun. 1 hr. 3:00 PM—ED—WJZ Network.	PM-ED-WABC Network, Sat. ½ hr. 1:00 PM-ED-WABC Network, Tue ¼ hr. 5:45 PM-ED-WABC Network.
128 NIND MARTINI, TENOR, HDWARD BARLOW AND THE COLUMBIA SYM-	M20-BUDDY HARROD AND HIS DRCHESTRA-Tues. and Thurs. 1/2 hour
PHONY ORCHESTRA—Tuesday. ½ hour. M 9:30 PM—ED 8:30 PM—ES-CD 7:30 PM—CS 6:30 PM WABC WOKO WCAO WBBM KWDC KVOR WDRC WJSV WFEA WODD WREC KLZ WDRC WJSV WFEA WODX WSA KSL WEC WHB WLBW WLAC WSU KSL WDRC WJSV WFEA WODX WSA KSL WEC WHB WLBW WLAC WDSU WSA WOCC WHP WBIG WDBJ KTRH KLRA WORC CFRB WMBG WDAM KTSA WIBW WDBO WDAH WTAQ KFH WISN WCCO WMT Friday. ½ hour. 8:00 PM—ED—WABC Network WMT	12:00 N—ED 11:00 AM—ES-CD 10:00 AM—CS 9:00 AM 8:00 AM WABC WOKO WCAO WBBM KMBC WFBM KVOR KHJ WGR WNAC CKOK WSPD WMBD WGST KLZ KOIN WIP WDRC WFEA WBW WBC WDOD KSL KGB WEAN WJAS WKBN WTAR WREC WDOD KSL KGB WORC WHP WTOC WQAM WBSU KRLD KFPY WORC WHP WTOC WQAM WDSU KRLD KFPY CFRB WDBO WSJS KTH WTAQ WKBH WTAQ WKBH WIT WIT
M-MUSIC-DANCE	M21-BILLY HAYS AND HIS DRCHESTRA-Mon. 1/2 hr.
M1—HDTEL LEXINGTDN DANCE DRCHESTRA—Sat. ½ hr. 6 PM—ED—WJZ Network, Sat. ½ hr. 1:00 PM—ED—WEAF Network. Thurs. ½ hr. 12 Mid.— ED—WJZ Network, Fri. ½ hr. 12:05 AM—ED—WEAF Network. Don Bestor.	1:00 PM—ED WABC WOKO WBBM WHK KMBC WGST KVOR KHJ WAAB WGR CKOK WFBL WBRC WDOD KLZ KOIN WDRC WCAU WSPD WFFA WRFC WODD KLZ KOIN
M2—LEDN BELASCD AND HIS DRCHESTRA Saturday. ½ hour. 8:30 PM—ED—WABC Network	WEAN WLBZ WLBW WHEC WSFA WLAC WICC WHP WKBN WTAR WDSU KTRH WORC CFB WDBJ WMBG KTSA WTAQ
M3—FRED BERRENS AND HIS DRCHESTRA—Monday. ¼ hour. 5:15 PM—ED— WABC Network. Tuesday. ½ hour. 4:30 PM—ED—WABC Network. Brad Reynolds, Tenor.	WTOC WQAM WKBH KFAB WDBO WSJS WISN WCCO WSBT WMT
M4—HDTEL BILTMDRE CDNCERT ENSEMBLE—Saturday. ½ hour. 1:30 PM—ED —WEAF Network, Friday. Saturday. ½ hour. 11:30 PM—ED—WEAF Network, Harold Stern.	M23—CLAUDE HDPKINS RDSELAND DRCHESTRA—Wednesday. ½ hour. Followed by JACK BRDDKS AND WESTPHAL DRCHESTRA At 4:30
M6-CALIFDRNIA MELDDIES-Thursday. ½ hour. Raymond Paige's Drchestra. 10:15 PM-ED 9:15 PM-ES-CD 8:15 PM-CS M P WABC WOKO WADC WBBM KMBC WFBM 7:15 PM 6:15 PM WJAS WEAN WHK CKOK KMOX WHBD KVOR KHJ WJAS WEAN WHK CKOK KMOX WBD KVOR KHJ WLBZ WICC WCAH WFEA WREC WLLZ KOIN WHP WORC WLBW WHEC WDSX KTRH KFRC CFRB WKBN WBIG KLRA KTSA KOL WDBJ WQAM WIBW KFH KFPY WDBO WDAC WCCO WAT	4:00 PM—ED 3:00 PM—ES-CD 2:00 PM—CS 1:00 PM WABC WOKO WCAO WBBM KMBC WFBM KVOR WARB WGR WHK CKOK WGST WBRC KLZ WDRC WIP WFBL WSPD WDOD WREC KLZ WLBZ WICC WKBN WAR WLAC WDSU WSFA WORC CFRB WDBJ WMBG KRLD KTRH WIAC WDSU WTOC WQAM WIBW WACO WDBO WSIS WCOC WSBT WTA WTA WAR
M7-CDLLEGE INN DRCHESTRA-Wed. 1/4 hr. 12:05 AM-ED-WEAF Network, Frank Libuse.	M24—HDTEL AMBASSADDR, LDS ANGELES—Saturday. ½ hour. 12:30 AM-
M8-CDTTDN CLUB DRCHESTRA-Tues, and Fri. ½ hr. 12:00 AM-ED-WJZ Network, Thursday. ½ hour, 12:05 AM-ED-WEAF Network, Duke Ellington,	ED-WEAF Network. Phil Harris, Coconut Grove.
M9—DANCE MUSIC—Sunday, 2 hours. 11:00 PM—ED—WABC Network.	M25-KAY KAYSER AND HIS KENMDRE HDTEL DRCHESTRA-Fri, ¼ hr. 1:1 PM-ED-WEAF Network, Sat, ½ hr. 12:30 PM-ED-WEAF Network.
M10-DANCE MUSIC-Sun. 1 hr. 12:00 MidED-WJZ Network. Including Jan Garber.	M27—VINCENT LDPEZ AND HIS ST. REGIS ORCHESTRA—Wed., Fri. 1/2 h 11:00 PM—ED—WEAF Network, Mon. 1/2 hr. 12:05 AM—ED—WEAF Network
M11—DANCE MUSIC—Sun. 1 hr. 12:00 Mid.—ED—WEAF Network. Including Ted Black, Hotel Adelphia.	
M12—DANCE DRCHESTRAS—Mon. 1½ hrs. 11:30 PM—ED—WABC Network. Including Ted Lewis, Leon Belasco, Dzzie Nelson.	M28-VINCENT LDPEZ AND DRCHESTRA-Sunday. ½ hour. 10:15 PM-ED 9:15 PM-ES-CD 8:15 PM-CS 7:15 PM 6:15 PM
M13-DANCE DRCHESTRA-Wed, 1½ hrs, 11:30 PM-ED-WABC Network,	WJZ WBZ WBAL WJR WMC KSO KOA KOMO WBZA KDKA WGAR WLW WJDX KWK KDYL KHQ WHAM WMAQ WREN WTMJ KGW
M14—DANCE DRCHESTRAS—Thurs. 1½ hrs. 11:30 PM—ED—WABC Network. Including Ted Lewis, Glen Gray. M15—DANCING IN THE TWIN CITIES—Thurs. ½ hr. 12:30 AM—ED—WJZ Network.	WILLY WILLY WILLY WILLS KGW WILLY WILLY WILLY KGO WSM WSB KFI KPRC WOAI WSMB WKY WBAP
NOTE: The index number appearing at the left of each program title is keyed for re names of the principal artists and the station listings. Time zones are abbreviated a CS for Central Standard, M for Mountain, P for Pacific Coast. Last minute change a specific station, try other stations listed in the same time zone. Where no statio on key stations of the networks as designated on STATION SCHEDULE. Write F.	ference from DAY BY DAY SCHEDULE and ARTIST SCHEDULE. Then follows th s follows: ED for Eastern Daylight, ES-CD for Eastern Standard and Central Daylight s make absolute accuracy impossible; hence, if you do not find a specific program o n listing is given, hook-up is variable, but best results can be obtained by tuning i an-Fare Program Editor, 420 Lexington Avenue, New York, for further informatio
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8:00 PM-ED	ENNESE PROGRAM—Sun. 1 hr. 7:00 PM—ES-CD 6:00 PM—CS		P-MUSIC-ORGAN
WJZ WBZ WBZA KDKA	WBAL WSYR KWK KWC WGAR WCKY KSO WRE WMAL WLS KOIL		P1—ANN LEAF AT THE DRGAN—Tuesday, Wednesday, Thursday. ¹ / ₂ hour. Als WABC Network, Monday at 2:45 PM—ED.
N8-MAGIC TENDR (May be discontinu: 11:30 AM-ED WABC WOKO WNAC WKBW WCAU WJAS WEAN	AND RDUND TDWNERS QUARTET- el after May 18) 10:30 AM-ES-CD 9:30 AM-CS WBBM WKRC KMBC WHAS	M P 8:30 AM 7:30 AM	- 2:00 PM-ED 1:00 PM-ES-CD 12:00 PM-CS 11:00 AM WABC WOKO WCAO WBBM WGST WBRC KVOR WNAC WGR CKOK WFBL WDOD WREC KLZ WDRC WCAU WSPD WFEA WODZ WSFA KSL WJAS WLBC WLBW WHEC WLAC WDSU WICC WORC WTAR WDBJ KTRH KFH CFRB WMBG WTOC WTAQ WKBH WQAM WSJS WISN WCCO WSBT
N9-MAJDR BDWES' 11:15 AM-ED WEAF WJAR WTAG WLIT WGY	CAPITOL FAMILY—Sunday. 1 hour, 10:15 AM—ES-CD 9:15 AM—CS WEBR WRC WDAF KFYR WTAM WFLA WAPI WSMB WWJ WSAI KPRC WEBC WIOD WWNC WHO WIBA		KSO
110—MERRIE MEN Network. Wesley Earl Lawrence.	WMAQ WWAY WKTP WMC WKY WBAP KTBS WOAI WOC QUARTET—Mon., Wed., Fri. ½ hr. Summerlield, Elliot Stewart, Bob Ge	KTAR KFI KGW Komo 12:30 PM-ED-WJZ	P3—ORGAN RHAPSDDY—Monday, Wednesday, Friday. ½ hour. Doc Whipple. 8:00 AM—ED 7:00 AM—ES-CD WEAF WTAM WFBR WTAM WCAE WBEN WRC WGY CFCF WWJ WFI WJAR WFI WJAR WEAF WCA
11-PDPULAR VARIE	TIES—Thurs. $\frac{1}{2}$ hr. 1:30 PM—ED– loe Biviano, Irving Miller.	-WEAF Network. Erva	8:00 AM-ED 7:00 AM-ES-CD 6:00 AM-CS
10:00 PM—ED WJZ	RTET—Wednesday. ¼ hour. TERN REVUE—Thurs. ½ hour. 4:30 P	'M—ED—WJZ Network,	
Ruth Lyon, Edward 116—TONE PICTURES George Blake, Mar	CIAL—Thursday. 1/2 hour. 4:00 PM- Davies, Josef Koestner. 3—Sunday. 1 hour. 8:00 AM—ED—V 7 Merker, Helen Janke, Richard Maxw	WJZ Network.	P5-WALDDRF ASTORIA DRGAN RECITAL—Sunday. ½ hour. Irene Marding. 10:30 AM-ED 9:30 AM-ES-CD WJZ WBZ WGAR WJR WBZA WHAM WMAL WSYR KDKA WLW WENR
Alma Kitchell, Selm 3:00 PM—ED WEAF WTAG WEEI WJAR WGY WCAE WFI WCSH	ARTET-Tuesday. ¹ / ₂ hour, a Johanson, Chester Evers, Earl Waldo, 2:00 PM-ES-CD 1:00 PM-CS WFBR WRC WSM WSB W1OD WWJ WAPI KSD WCKY WDAF WOC WHO WRVA WWNC WIBA WBAP	m 12:00 pm Koa	P6—FRANCES LANGFDRD—Monday, Saturday. ½ hour. 11:00 PM—ED—W Network. Dick Leibert. P7—MATINEE GEMS—Sat. ½ hour. 3:30 PM—ED—WEAF Network. Lew W P8—QUIET HARMDNIES—Sunday. ½ hour. 10:45 PM—ED—WABC Network.
CKGW WBEN	WSAI WFLA KFYR KTBS WLS WTAM WDAY WOW KSMB WMC		
21-RADIO CITY CD	DE—Saturday. ½ hour. 10:15 AM— NCERT—Sunday. 1 hour. 12:15 PM		Q-MUSIC, PATTER AND SONG Q1-BLACKSTONE PLANTATIDN-Tuesday. ½ hour. Julia Sanderson, Frank Cru
Erno Rapee, Directo 22-WDRDS AND M Mon., Tues., Wed., Harvey Hays, Sar	and the second s	ED—WJZ Network,	Jack Shilkret. 8:00 PM-ED 7:00 PM-ES-CD WEAF WTAG WRC WTAM WEEI WJAR WWJ WCSH WFL WGY WBEN
	-MUSIC NOVELT		WCAE Q2—FRANK CRUMIT AND JULIA SANDERSDN—Sunday. ½ hour.
1-CLYDE DDERR'S 5:30 PM-ED WEAF WTAG WBEN WCAE WGY CFCF WJAR WCSH	SAXDPHDNE DCTET—Sunday, ½ bo 4:30 PM—ES-CD 3:30 PM—CS WWJ WSAI WOW KSD WJDX WAC WJDX WMC WSMB WFAA WOAI KTBS KTHS	ur.	5:30 PM—ED 4:30 PM—ES-CD 3:30 PM—CS WABC WOKO WADC WCAO KMBC WFBM WAAB WGR WHK CKOK WHAS KMOX WDRC WCAU WFBL WSPD WDSU KOMA WEAN WICC WCAH WJSV KFH KFAB WORC WWVA WHEC WTAR
WEAF Network	AN MARIMBA BAND-Sunday. 1/2	hour, 1:00 P.M.—ED	Q3—DDN HALL TRID—Sunday. ½ hour. 11:15 PM—ED—WEAF Network Mon., Tue., Wed., Thurs., Fri., Sat. ½ hour. 7:30 AM—ED—WJZ Network Geo. Hall, Hortense Rose Grace Donaldson
2:30 PM—ED WEAF WTAG WJAR WGY WBEN WCAE CFCF CKGW	RIMBA BAND-Sunday. ½ hour. 1:30 PM-ES-CD 12:30 PM-CS WCKY WRC WOW WDAF WTAM WFBR WMAQ		Q4-THE DXDL FEATURE-Wednesday, Friday. ½ hour. Dave Grant, Go Graham and Bunny Coughlin. 10:00 AM-ED 9:00 AM-ES-CD WABC WOKO WCAO WKRC WAAB WDRC WFBL WCAU WJAS
Network, Irving Ka	BLER—Thursday and Friday. ¼ hour. Iufman, Lucy Allen. RDNIC PIAND—Mon. ¼ hour. 3:45 PM		WEAN
	TCH AND HIS HARMDNICA RASCALS 6:00 PM—ES-CD 5:00 PM—CS WBAL WCKY WIS WRVA KSO KOIL WIS WRVA WREN WIBA WWNC WIOD WEBC WDAY WFLA KFYR WSMB KVOO WLS KVOC KTBS WOAI WKY		Assisted by Novelty Drchestra. 6:00 PM-ED S:00 PM-ES-CD WABC WOKO WAAB WGR WAAB WGR WDRC WLBZ WDRC WLBZ WCC WHP WLBW WHEC WCC WHP WLBW WHEC WACO WDRC WLSZ WDRC WL
Friday. ¼ hour. 7:00 PM—ED WEAF WTAG WJAR WBEN	6:00 PM-ES-CD 5:00 PM-CS WRC WFBR WOW WSAI WIS WMAQ	р 3:00 рм Кро	Q6—TASTYEAST JESTERS—Monday and Friday. ¼ hour. Dwight Latham, Guy Bonbam, Wamp Carlson. 6:30 PM—ED 5:30 PM—ES-CD WJZ WBZ WBAL WHAM WBZA KDKA WCKY

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RADIO FANFARE CLASSIFIED	PROGRAM FÍNDER SCHEDULE*
Q7—TUNE DETECTIVE, SIGMUND SPAETH—Tuesday. ¹ / ₄ hour. 9:30 PM—ED 8:30 PM—ES-CD 7:30 PM—CS WJZ KDKA WBAL WCKY KWCR KWK CFCF WJR WSYR KOIL WMAQ	R4—BOSWELL SISTERS—Saturday. ½ hour. M P 9:15 PM—ED 8:15 PM—ES-CD 7:15 PM—CS 6:15 PM 5:15 PM WABC WOKO WADC WCAO KMBC WFBM KYOR KHJ WNAC WKBW WBBM CKOK KMOX WMBD KLZ KOIN WCAU WJAS WFBL WSPD WGST WDOD KSL KGB WEAN WLBZ WJSV WCAH WREC WODX KFRC
Q8-THE WIFE SAVER-Tuesday, Thursday, Saturday, ¹ / ₄ hour. Allen Prescott. 8:00 AM-ED 7:00 AM-ES-CD WJZ WGAR KWK KWCR WBAL WRVA WREN KPRC WCKY WIS KTBS KFYR WWNC WJAX WEBC WAPI WIOD WSYR WOAI KSTP WFLA	WICC WHP WFEA WLBW WLAC WDSU KOL WORC CFRB WHEC WBIG KRLD KTRH KFPY WDBJ WTOC KLRA KTSA WQAM WDBO WIBW KFH WDAE WSJS WISN WCCO WSBT WMT Thursday. ½ hour. 10:30. PM—ED—WABC Network.
Q9—TONY WONS—ARE YOU LISTENIN'—Monday, Tuesday, Wednesday, Thursday, Friday. ¼ hour. M	R5—THE CAPTIVATORS—Wednesday, ¼ hour, 5:00 PM—ED—WABC Network. Monday, ¼ hour, 2:30 PM—ED—WABC Network.
WABC WOKO WADC WCAO KMBC WFBM KVOR WAAB WGR WBBM CKOK KMOX WMBD KLZ WDRC WIP WFBL WSPD WGST WDOD KSL WEAN WPG WJSV WCAH WREC WSFA WLEZ WICC WFEA WLBW WLAC WDSU WHP WORC WHEC WWVA KRLD KTRH CFRB WBIG WDBJ KLRA KFH WTOC WQAM WTAQ WISN WDB0 WDAE WSBT WMT WSJS	R6-CHARLES CARLILE-Thursday. ¼ hour. 11:15 PM-ED-WABC Networ Fred Berrens R7-WILL OSBORNE ORCHESTRA-Mon., Wed., Fri. ¼ hr. Pedro De Corbod "The Friendly Philosopher" 10:45 AM-ED 9:45 AM-ES-CD WABC WOKO WCAO WHK WNAC WGR WFBL WJSV WEAN WCAH WBT WTAR WMBG 10:45 AM-CS WBM WOVO KMBC WHAS
Q10-SMILING ED McCONNELL-Sunday, ½ hour. 2:00 PM-ED 1:00 PM-ES-CO 12:00 PM-CS WABC WNAC WBBM WKRC KMBC WHAS WABC WNAC WBBM WKRC KMBC WAST	WBBM WOWO KMBC WHAS KMOX WGST KRLD WCCO
WABC WNAC WBBM WKRC KMBC WHAS WGR WJAS CKOK WOWO KMOX WGST WHP WFBL WJSV WBRC WLAC WHEC WWVA WDSU WRR WBT KOMA KFH	R8—DO RE MI—Wednesday. ¼ hour. 5:45 PM—ED—WABC Network. Friday. ¼ hour. 11:15 PM—ED—WABC Network.
WCCO WMT Q11-MARTHA AND HAL-Mon., Wed., Fri. ¼ hour. 8:00 AM-ED-WJZ Network. Q12-CLAIRE WILSON AND GRANT ALLEN-Thursday and Friday. ¼ hour. 2:30 PM-ED-WEAF Network. Q13-ANN BUTLER-Monday. ¾ hour. 11:00 PM-ED-WJZ Network.	R9-EVAN EVANS, DO RE MI, FREDDIE RICH'S ORCHESTRA M Thursday, ½ hour. 7:00 PM-ES-CD 6:00 PM-CS 5:00 PM 8:00 PM-ED WAC WCAO WFBM WGST KVOR WABC WOKO WHK CKOK WDOD WREC WNAC WGR WFBL WSPD WSFA WLAC WDRC WCAU WCAH WLBW WDSU KRLD WJAS WEAN WHEC WWVA KTRH KLRA WPG WLBZ WKBN WBIG KTSA WIBW WHP CFRB WDBJ WTOC KFH WTAQ WQAM WDBO WISN WMT
Q14—VIC AND SADE—Mon., Tue., Wed., Thurs., Fri., Sat. ¹ / ₄ hour. 9:45 AM—ED— WJZ Netwerk. Van Harvey, Bernardine Flynn. Q15—GOLDY AND DUSTY AND THE SILVER DUST TWINS—Mon., Tues., Wed.,	WDAE WSJS R10-AN EVENING IN PARIS-Monday. ½ hour. Mug McCoy. M
Thurs. and Fri. ¼ hour. 9:15 AM-ED 8:15 AM-ES-CD WABC WOKO WFBL WHEC WGR WDRC WWVA WCAU WJAS WHP WORC	9:30 PM—ED 8:30 PM—ES-CD 7:30 PM—CS 6:30 PM WABC WNAC WCAO WGN KMBC KMOX KLZ WCAU WJAS WHK CKOK WGST WDSU KSL WEAN WJSV KOMA WCCO R11—FIVE OCTAVES—Saturday. ½ hour. 2:15 PM—ED—WABC Network.
RMUSICPOPULAR (See also Dance and Variety Music and Patter and Song)	R13—FITCH PROGRAM, "THE RED HEADED MUSIC MAKER"—Sunday. ½ hou Wendell Hall. 1:15 PM—ES-CD 12:15 PM—CS WGN WISN WCCO WMT
R1—HOWARD BARLOW AND SYMPHONY ORCHESTRA—Monday, Tuesday, Thurs- day. ½ hour. Charles Carlile, Mildred Rose. M P 10:45 PM—ED S:45 PM—ES-CD 8:45 PM—CS 7:45 PM 6:45 PM WABC WOKO WADC WCAO KMBC WFBM KVOR KHJ WAAB WGR WBBM WHK WMBD WGST KLZ KOIN WDRC WCAU CKOK WFBL WDOD WREC KSL KGB WJAS WEAN WSPD WJSV WLAC WDSU KFPRC WPG WLBZ WCAH WLBW KTRH KLRA KOL WDCC WHP WHEC WDBJ WIBW WAAO KFPY	R14—HOT FROM HOLLYWOOD—Tuesday, Wednesday, Thursday, ½ hour. 8:45 PM—ED 7:45 PM—ES-CD 6:45 PM—CS WABC WOKO WADC WCAO KMBC WFBM WNAC WGR WGN WKRC WHAS KMOX WDRC WCAU WHK CKOK WCCO WJAS WEAN WFBL WSPD WJSV
CFRB WTOC WQAM KFAB WISN WDBO WDAE WSBT R2—ALBERT BARTLETT, THE TANGO KING—Sunday. ½ hour. (May be discon- tinued June 18.) 2:15 PM—ED 1:15 PM—ES-CD 12:15 PM—CS WABC WOKO WCAO WBBM KMBC	R15—ABLENE JACKSON — Friday. ½ hour. M P 5:15 PM — ES = CD 3:15 PM — CS 2:15 PM — SI WEAF WTAG WTAM WSAI WIBA KSTP KOA KGOA WGY WBN WIS WJAX WDAY WSM KDYL KFI WIOD WAPI WSM KDYL KFI WIOD WMC WSMB KOMO WKC KSMB KOMO WKTB WOAI
WNAC WCAU WKRC WHK WJAS CKOK WOWO WJSV WHEC	R16-KEENAN AND PHILLIPS-Thursday. 1/4 hour. 11:45 AM-ED-WABC Network
R3—BETTY BARTHELL, SONGS—Thursday. ¹ / ₄ hour. 6:30 PM—ED 5:30 PM—ES-CD 4:30 PM—CS WABC WAAB WFBL WFEA WGST WODX WDRC WLBZ WSFA WLAC WORC WSBT Friday. ¹ / ₄ hour. Betty Barthell, Eton Boys, Freddie Rich's Orchestra. M P	R17—LA PALINA—Tuesday, Wednesday, Thursday. ½ hour. Kate Smith. 8:30 PM—ES WABC WOKO WADC WCAO KMBC WFBM WGR WCAU WGN WKRC WHAS KMOX WJAS WHK CKOK WISN WCCO WOWO WFPL WMT WSPD WISV WMT WSPD WISV WHEC WKBN
S:15 PM—ED 8:15 PM—EC 7:15 PM—CS 6:15 PM 5:15 PM WABC WOKO WCAO WHK KMBC WFBM KVOR KHJ WNAC WKBW CKOK WFBL WGAO WKCK KLZ KOIN WDRC WCAU WSPD WFEA WDOD WBRC KLZ KGIN WJAS WEAN WLBW WHEC WODX WSFA KFRC WLBZ WICC WTAR WDBU KOL KOL WHP WORC WMBG WTOC KRLD WIBW KVI CFRB WQAM WDBO KFH WTAQ KFPY WKBH KFAB WISN WCCO WMT	R18—LITTLE JACK LITTLE—Mon., Tues., Wed., Thurs., Fri., Sat. ½ hour 9:45 AM—ED 8:45 AM—ES-CD 7:45 AM—CS 6:45 AM—M WABC WOKO WADC WCAO KMBC WFBM 6:45 AM—M WABC WOKO WADC WCAO KMBC WFBM KVOR WABC WOR WHK CKOK WMBD WGST KLZ WDRC WIP WCAH WFEA WDDD WREC KSL WJAS WEAN WLBW WWYA WSFA WLAC WPG WLBZ WBG WDSU KRLD WHP WORC WTOC WSJS KTRH KLRA WTAQ WISN WSBT WMT WSBT WMT
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June

37

	DI		A N - 1		-	P R O G	R A M *		ND	EF
WAB WAA WDF WJA: WPG WIC4 WOR	WLBZ C WHP C CFRB	10:15 PM—ES-C WCAO WHK CKOK WFBL WSPD WFEA WLBW WTAR WMBG WQAM WDBO WSJS :30 PM—ED—San	D 9:15 PM—CS KMBC WFBM WMBD WGST WBCC WODD WREC WODS WLAC WDSU KTRH WIBW WCCO WMT	M 8:15 PM KVOR KLZ	Р	R34—THREADS OF HA McLaughlin, David R, 9:15 PM—ED WABC WOKO WNAC WKBW WDAC WKAW WJAS WEAN	PPINESS—Tuesday 355. 8:15 PM—ES-CD WADC WCAO WGN WKRC WHK CKOK WOWO WFBL WSPD WJSV WHEC WBT WTAR WTOC WQAM WDBO	. ¼ hour. Andr 7:15 PM—CS KMBC WFBM WHAS KMOX WGST WBRC WREC WLAC WCSU KRLD KTRH KLRA KOMA KTSA KFH WCCO	e Kostelane M 6:15 PM KLZ KSL	etz, Tom 5:15 P KHJ KOIN KGB KFRC KOL KVI KFPY
1:30 WAB	DAN, THE M Pm—ED SC WAAB SU WJAS	12:30 PM-ES-C	-Sunday. ¹ / ₂ hour. D 11:30 AM—CS KMBC WHAS KMOX WCCO			R35—WALTZ DREAMS- Fred Berrens, Conduc R36—TONY WONS—Sat	WDAE -Monday. ¼ hour. tor.	9:30 AM-ED-	_	
Elsie Hit 8:15 WAB WNA WDR	WAGIC VOIC tz, Nick Daws PM—ED C WOKO C WGR C WCAU S WEAN	E-Tuesday, Satur on. 7:15 PM-ES-CE WADC WCAO WGN WKRC WHK CKOK WFBL WSPD WJSV WBT				Keenan and Phillips. R37—SPRAGUE WARNE R38—WOODBURY PROC	10:30 AM—ES-CE WBBM CKOK WOW	9:30 AM-CS KMBC KMOX KFAB WISN WCCO WMT		n Balacc
1⁄4 hour 7:15 WJZ	ETT MARSH Pm—Ed WBZ A KDKA		ELL'S ORCHEST 9:15 PM—CS KWK KWCR KGO KOIL WREN WIBA KSTP WEBC WMC WDAY KFYR WSB WJDX WSMB	RA—Mon., M 8:15 PM KDYL	Wed., Sat. P 7:15 PM KGO KFI KGW KOMO KHQ	8:30 PM—ED WEAF WTIC WTAG WEEI WJAR WCSH WLIT WGY WBEN WCAE	7:30 PM—ES-CD WFBR WRC WTAM WWJ	6:30 PM-CS KSD WOC WHO WOW WDAF WSM WMC WSB WAPI WJDX WSMB KVOO WKY KTHS WFAA KTBS WOAI		
			WKY KPRC KTHS WOAI WTMJ WFAA			R39—JOHNNY MARVIN 1/4 hour. 12:00 N—E	—Monday, Tuesday D—WEAF Network.	, Wednesday, Thur	sday, Frida	y, Satur
7:45 WJZ WBZ	PM—ED	-EMIL COLEMAN 6:45 PM-ES-CE WBAL, WMAL WHAM WGAR WSYR WJR WCKY WIS WRVA WIOD KYW	—Tuesday and Sat 5:45 PM—CS KWCR KWK KSQ KOIL WREN WSM WMC WSMB WSB	urday. ¼ h	iour	R40—MANHATTAN MEL Percy, Gene Rodemici 9:00 PM—ED WEAF WJAR WGY WTIC R41—DOLPH MARTIN'S	h. 8:00 PM—ES-CD WFBR WWJ WSAI WRC WENR	7:00 PM—CS KSD WOW WDAF WOC WHO		
6:30 WAB WAA	PM—ED SC WOKO AB WDRC C WORC		on., Wed. and Fri.	¼ hour		Quartet. 7:30 PM—ED WABC WOKO WNAC WGR WDRC WCAU WJAS WEAN WLBZ WHP WORC	6:30 PM—ES-CD WCAO WFBL WJSV WFEA WHEC			
24-THE N Fred Bei	MERRYMAK	ERS—Monday. ½	(hour. 10:30 AM	-ED-WAB	C Network.	R42-MELODY PARADE Vincent Sorey Conduc		r. 10:45 AM—ED-	-WABC Ne	twork.
25—GERTI Freddie	RUDE NIESI Rich's Orches	EN—Saturday. ¼ stra.	hour. 10:45 PM	-ED-WAB	C Network.					
28-PALM		INSEMBLE FROM	ur. 11:45 PM—ED I CHICAGO—Mon			S—I	See also Org		US	
9:45 WJZ KDK	PM—ED CKGW KA	G-Sunday. ½ ho 8:45 PM-ES-CI WBAL WJR WMAL KYW	7:45 PM—CS KWCR KOIL WREN KWK KSO	-WARC N	letwork	S1—MID WEEK HYMN 6:30 PM—ED WEAF WTAG WGY	SING—Tuesday. 5:30 PM—ES-CD WIS WSAI WWJ WWNC WMAQ	4:30 PM—CS WDAF KSD KFYR WVOO WSB WOAI WIBA KTBS	M 3:30 pm Kgir	P 2:30 K KGO KGW KFSI KTAI
			WABC Network.					KTHS WJDX WOW		KHQ
8:00 WAB WNA WDF	N SAM THI PM—ED BC WOKO AC WGR RC WCAU S WEAN	BARBASOL MA 7:00 PM — ES-CI WADC WCAO WGN WKRC WHK CKOK WFBL WSPD WJSV	N—Monday. ¼ h 6:00 PM—CS KMBC WFBM KMOX			S2—NORTHWESTERN C 2:30 PM—ED WJZ WBZ WBZA KDKA	1:30 PM—ES-CD WBAL WHAM WGAR WJR WLW WRVA WPTF WWNC WIS WIOD	12:30 PM—CS KWK WREN KOIL WTMJ WIBA KSTP WEBC WDAY KFYR WSM	M 11:30 AM KOA KGIR KDYL KGHL	KTA KFS KGW KGO KFI
WAE WAA WDI WPG	33-STREET SINGER-Sunday. ¼ hour. Arthur Tracy. M P 12:45 PM-ED 11:45 AM ES-CD 10:45 AM CS 9:45 AM 8:45 AM WABC WOKO WCAO CKOK KMBC WMBD KVOR KHJ WAAB WGR WFBL WSPD WGST WBRC KLZ KOIN WDRC WJAS WFEA WLBW WDOD WREC KSL KGB WPG WLBZ WKBN WOAM WODX WSFA KFRC	8:45 AM KHJ KOIN KGB KFRC		WFLA WJAX WSYR WMAL KYW	WSB WAPI WJDX WSMB KTHS KVOO KWCR WOAI WFAA WMC KSO KTBS		KOM KHQ			
WOF	RC CFRB	WDBO	WDSU KRLD KTRH KTSA WIBW WACO WTAQ WKBH KFAB WISN WCCO WSBT WMT		KOL KFPY	S3—OLD SONGS OF TH Kathryn Palmer, Sopr Patton, Organist; Arth 6:30 PM—ED WJZ	ano: Joyce Allmand.	Contralto; Richard sso and Director.	Dennis, Te	nor; Lo
OTE: The ames of th S for Cent specific st n key stat	index numbe e principal a tral Standard tation, try ot ions of the	er appearing at th rtists and the sta , M for Mountain her stations listed networks as desin	e left of each prou tion listings. Tim , P for Pacific Cu I in the same tim nated on STATIO	gram title is e zones are past. Last i e zone. Wi N SCHEDU	s keyed for re abbreviated a minute change here no statio JLE. Write	ference from DAY BY DAY s follows: ED for Eastern I s make absolute accuracy i n listing is given, hook-up Fan-Fare Program Editor, ng solute portage	SCHEDULE and Daylight, ES-CD foo mpossible; hence, i is variable, but bu 420 Lexington Ave	ARTIST SCHEDU Eastern Standard f you do not find sst results can be nue, New York, f	LE. Then and Centra a specific p obtained by or further	follows Dayli program tunin informa

	(LASSIFIED	SCHEDULE*
-PAGES OF ROMANCE—Sunday. ¹ /2 h 6:30 PM—ED 4:30 PM—ES-CC WJZ WBZ WBAL WLW WBZA KDKA WJR KYW WGAR CKGW	907. 973:30 PM—CS KWK KSO KWCR WREN KOIL WTMJ WIBA KSTP WEBC WDAY KFYR KTBS KYOO WKY WBAP KPRC WOAI	M P 2:30 PM 1:30 PLJ KOA KGO KDYL KFI KGIR KGW KGHL KOMO KHQ KFSD KTAR	 T9-DANCING ECHOES - Tuesday. ¼ hour. 5:15 PM-ED-WABC Network. Sat day. ¼ hour. 2:00 PM-ED-WABC Network. T10-EMERY DEUTSCH AND HIS ORCHESTRA-Sunday. ¼ hour. 12:30 PM-EI WABC Network. T11-PHIL DEWEY AND HIS FIRESIDE SONGS-Sunday. ¼ hour. 10:00 PM-ED-WJZ Network. T14-GILBERT AND SULLIVAN GEMS-Saturday. ¼ hour. Alma Kitchell, C traito; Muriel Wilson, Soprano; Fred Hufsmith, Tener; John Barclay, Barito
-SALT LAKE TABERNACLE CHOIR AN 11:30 AM -ED WOKO WPG WLBZ WHP WFBL WSPD WFBL WSPD WFBA WLBW WKBN WDBJ WTOC WQAM WDBO WABC added at 11.45 AM -ED-for ½ hour,	D ORGAN-Sunday. D 9:30 AM-CS KMBC WMBD WGST WDOD WDSU KRLD KTRH WIBW WACO KFH WTAQ WKBH KFAB WCCO WSBT WMT	1 hour. M P 8:30 AM 7:30 AM KVOR KHJ KLZ KOIN KSL KGB KFRC KOL KFPY	Charles Pearson, Bass; Harold Sanford, 10:00 PM—ED 9:00 PM—ES-CD 8:00 PM—CS WJZ WBZ WBAL WMAL KSO KWK WBZA KDKA WSYR WGAR KWCR KOIL WCKY WRVA WREN WWNC WLS WJR WHAM T15—TITO GUIZAR—Monday, Saturday. ½ hour. M P 5:45 PM—ED 4:45 PM—ES-CD 3:45 PM—CS 2:45 PM 1:45 P WABC WOKO WCAO WHK KMBC WGST KYOR KHJ
AMERICAN ALBUM FAMILIAR MUSIC Munn, Elizabeth Lenox, Ohman and Arc 9:30 PM-ED WEAF WCSH WEAF WCSH WJAR WTAG WFI WGY WFI WGY WFI WGY WFI WGY WFI WGY WFI WGY WFI WGY WFI WGY WFI WGY WFI MGY WFI MGY MFI MGY WFI MGY MFI MG	ARD FOL		WABC WOKO WCAO WHK KMBC WGST KVOR KHJ WAAB WGR CKOK WFBL WBRC WDOD KLZ KOIN WDRC WCAU WSPD WFEA WREC WSFA KSL KGB WJAS WEAN WLBW WHEC WLAC WDSU KFRC WLBZ WORC WKBN WTAR KRLD KTRH KOL CFRB WDBJ WMBG KTSA WACO KFPY WTOC WQAM KFH WTAQ WDBO WJSN WMT
WEEI WCAL WRVA WJAX WENR	WJDX KTHS WFAA WKY KPRC WSMB WAPI WTMJ KSTP WDAF	ĸnď	T16-GYPSY MUSIC MAKERS-Tuesday. ½ hour. 4:00 PM-ED-WABC Networ T17-HOUSEHOLD MUSICAL MEMORIES-Tuesday. ½ hour. Edgar Guest, Jo Koestner, Alice Mock. 10:00 PM-ED 9:00 PM-ES-CD WJZ WBZ WBZA KDKA WJR WBAL WMAQ
-ARCADIANS—Friday. ½ hour. 4:30 P -RHODA ARNOLD AND CHARLES CA AM—ED—WABC Network.			T18—IN THE LUXEMBOURG GARDENS—Monday. ¹ / ₂ hour. Thursday. ¹ / ₄ hu 10:00 AM—ED—WABC Network. Emery Deutsch, Conductor. Tuesday. ¹ / ₄ hu 9:15 AM—ED—WABC Network. Wednesday. ¹ / ₂ hour. Friday. ¹ / ₄ hour. 10 AM—ED—WABC Network. Vincent Sorey, Conductor.
FERDE GROFE'S ORCHESTRA WITH 8:45 PM-ED 7:45 PM-ES-CC WEAF WTIC WRC WTAM WTAG WEEI WWJ WLW WJAR WCSH WLIT WGY WBEN WCAE Wednesday, Saturday. ½ hour. 9:00 PM-ED 8:00 PM-ES-CC WEAF WTAG		Nonday. ¼ hour. M P 5:00 PM 5:00 PM KSD WDAF	T19-ITALIAN IDYLL-Saturday. ¹ / ₂ hour. M P 3:00 PM-ED 2:00 PM_ES-CD 1:00 PM_CS 12:00 N 11:00 N WAAB WGR WHK CKOK WGST WBRC KVOR KHJ WAAB WGR WHK CKOK WGST WBRC KSL KOIN WDRC WCAU WFBL WSPD WDOD WREC KGB WJAS WPG WFEA WLBW WSFA WLAC KFRC WLBZ WICC WHEC WTAR WDSU KRLD KOL WHP WORC WDBJ WNBG KTRH KTSA KFPY CFRB WTOC WQAM WACO KFH WDBO WSIS WTAQ WKBH
WLAF WIAG WWJ WIAM WJAR WCSH WRC WLW WGY WFI WCAE WEEI WBEN	WMAQ	KSD WDAF	WSBT WMT T20—RALPH KIRBERY—Monday, Tuesday, Wednesday, Thursday, Friday, Sature 5 Minutes. 12:00 Mid.—ED—WEAF Network.
WBEN CHASE & SANBORN TEA PROGRA george Oisen. 8:00 PM-ED 7:00 PM-ES-CD WEAF WTIC WFBR WRC WTAG WEEL WTAM WWJ WJAR WCSH WSAI WCKY WLIT WGY WLS WBEN WCAE COLUMBIA ARTIST RECITAL-Mon.	6:00 PM-CS KSD WOW WDAF WOC WHO		T21—ANDRE KOSTELANETZ PRESENTS:—Sunday. ½ hour. Mary Eastman, Soprano; Male Chorus M P 9:30 PM—ED 8:30 PM—ESCD 7:30 PM—CS 6:30 PM 5:30 P WABC WOKO WADC WCAO KMBC WFBM KVOR KHJ WNAC WGR WBBM WHK KMOX KGST KLZ KOIN WDRC WJAS CKOK WFBL WOOD WREC KSL KGB WEAN WLBZ WSPD WJSV WSFA WLAC KFRC WICC WHP WCAH WFEA WDSU KRLD KOL WORC WLBW WECC KTSA WIBW WFPY WBO WDAE WISN WCOO WFPY
Tuesday, ¼ hour. 3:15 PM—ED—WA Wednesday, ¼ hour. 2:30 PM—ED— -COLUMBIA SALON ORCHESTRA—N	BC Network. WABC Network.		WDBO WISN WCCO WSJS WMT WMT T22—JAMES MELTON, TENOR-Sunday. ½ hour. 7:00 PM—ED 6:00 PM—ES CD 5:00 PM—CS
Network. Friday. 3/4 hour. 3:00 PM- CONCERT MINIATURES-Monday, The hour. Emery Deutsch.	-ED-WABC Network uesday, Wednesday, D 10:30 AM-CS KMBC KMOX WGST WDOD WREC WSFA WLAC WDSU KTRH WIBW WACO KFH	k	WEAF WTAG WWJ WFBR WDAF KSD WJAR WBEN WSAI WTAM Tuesday. ½ hour. 6:45 PM - ED WEAF WTAG WRC WIS WSM WSAI WFI WJAR WFBR WSAI WOOC WHO WMAQ WOW KSD Thursday. ½ hour. 11:00 PM - ED WEAF CKGW WFBR WRC WOC WHO WCAF WFI WJ WCKY
Saturday. ¼ hour 11:30 AM -ED WABC WOKO WJAS WEAN WJG WLBZ WHP CFRB WHP CFRB WHC WISY WHC WVA WHC WSP WA WHC WSP WHC WSP WFA WFA WFA WFA WFA WFA WFA WFA	WTAQ WISN WSBT WMT D 9:30 AM-CS KMBC KMOX WREC WSPA WREC WSPA WLAC WDSU KTRH WIBW WACO KFH WTAQ WISN WSBT WMT	M 8:30 AM KVOR KLZ KSL	WTAM T23-MORNING MOODS-Monday. ¹ / ₂ hour. 11:00 AM-ED-WABC Network. Tuesday. ¹ / ₂ hour. 10:00 AM-ED-WABC Network. Thursday. ¹ / ₄ hour. 11 AM-ED-WABC Network. Vincent Sorey, Conductor. T24-OLGA, COUNTESS ALBANI-Monday, Thursday. ¹ / ₄ hour. P 6:45 PM-ED 5:45 PM-ES-CD 4:45 PM-CS 2:45 P WEAF WTAG WFBR WIS WOC WHO KGO WCAE WJAR WSAI WWNC WSM WSB KFSD WBEN WRC WJAX WMC WOW KGW WMAQ KOMU T25-RHYTHMIC SERENADE-Monday, Wednesday, Friday. ¹ / ₄ hour. 12:45 PI
TE: The index number annearing at th	e left of each progra	am title is keyed for re zones are abbreviated a	ED-WJZ Network. Josef Koestner's Orchestra, Mary Steele, sterence from DAY BY DAY SCHEDULE and ARTIST SCHEDULE. Then follows is follows: ED for Eastern Daylight, ES-CD for Eastern Standard and Central Dayli as make absolute accuracy impossible; hence, if you do not find a specific program Isisting is given, hook-up is variable, but best results can be obtained by tuning Fan-fare Program Editor, 420 Lexington Avenue, New York, for further informa

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RADIO FAN-FARE	PROGRAM FINDER
CLASSIFIED	SCHEDULE*
T26-WILLARD ROBISDN DEEP RIVER ORCHESTRA-Tuesday. ½ hour. 9:00 PM-ED 8:00 PM-ES-CD 7:00 PM-CS WJZ WBZ WBAL KWK WBZ WBAL WMAL KWK WBZA KDKA WJR WCKY WBZA KDKA WJR WCKY T27-LDN RDSS RD MANY TROUPE-Sunday. ½ hour. M P	Sunday. ½ hour. M 7:15 PM - ED 6:15 PM - ES-CD 5:15 PM - CS 4:15 PM WABC WOKO WADC WCAO WFBM WGST KVOR WNAC WGR WFBL WSPD WDOD WREC KLZ WIP WJAS WJSV WCAH WSFA WDSU KSL WEAN WPG WLBW WHEC KRLD KTRH WLBZ WICC WWA WKBN WIBW WACO WHP WORC WBIG WDBJ KFH KFAB
7:30 PM-ED 6:30 PM-ES-CD 5:30 PM-CS 4:30 PM 3:30 PM WABC WOKO WCAO CKOK WNAC WGR WSPD WLBW WGST WDOD KLZ KOIN WDRC WJAS WHEC WKBN WREC WSFA KSL KGB WEAN WLBZ WTOC WQAM WODX KTRH KFRC WHP WORC WDBO WSJS WDSU WACO KOL WIBW WTAQ KFPY KFH WISN WKBH WSBT WCCO	WTOC WQAM WISN WSBT WDBO WDAE WMT WSJS V3-CURRENT EVENTS-Mon., Tues., Wed., Thurs., Fri. ½ hour. Anne Hard. 9:45 AM-ED 8:45 AM-ES-CD 7:45 AM-CS WEAF WEEI WRC WTAM KSD WOW WJAR WGY WCKY WWJ WDAF WOC
T28—GEDRGE SCHERBAN'S RUSSIAN GYPSIES DRCHESTRA. Tuesday, ½ hour. 6:30 PM—ED 5:30 PM—ES-CD 4:30 PM—CS 3:30 PM WABC WOKO WCAO WHK KMBC WGST KVOR WAAB WGR CKOK WFBL WBRC WOOD KLZ WJAS WPG WLBW WHEC WSFA WLAC WLBZ WORC WLBW WBC WSFA WLAC WLBZ WORC WKBH WDSU KTRH CFRB WMBG WTOC WIBW WKBH WKSH	WCSH WBEN WSAI WMAQ WHO V4-BACK DF NEWS IN WASHINGTON-Wednesday. ¼ hour. William Hard 5:30 PM-ED WEAF WBEN WJAR WJAR WWNC WIS WJAF KVOO WMAQ WMAQ WAQ WIDA KTHS KOA KOA KOA KOA KPO WMAQ WDAF KVOO WMAQ WBA KTHS KYR WEBC
WCCO WSBT WMT 29-SDUTHLAND SKETCHES-Sunday. ½ hour. 10:00 AM-ED-WJZ Network. Southernaires, Homer Smith, Lowell Peters, Jay Toney, William Edmonson 31-VASS FAMILY-Sat. ¼ hour. Seven South Carolina Children Singing. 9:45 AM-ED 7:45 AM-CS WEAF WEEI KFYR KSD WJAR WTAG WOW KSTP WGY WCAE WCSH WTIC 32-THE BALLADEERS-Sunday. ½ hour. 9:00 AM-ED-WEAF Network.	WSMB V5—EDWIN C. HILL—"Human Side of News" Monday, Tuesday, Wednesday. ½ hour. 8:0 PM—CS 10:30 PM—ED 9:30 PM—ES-CD 7:30 PM WABC WOKO WADC WBBM KMBC WFBM WABC WOKO WADC WBBM KMBC WFBM WABC WOKO WADC WBBM KMBC WFBM WDR WJAS WFBL WSPD WDOD WRST KLZ WDRC WJAS WFBL WSPD WDOD WRSC KGB WEAN WPG WJSV WCAH WLAC WDSU KFRC WLBZ WICC WFE WSNB KTRH KILA KOL WHP WORC WHEC WKBN KTRH KIPA KOL WLBZ WIG WDBJ WISN WCCO WDF WDBO WDBO WMT WDBO WMT WDBO WDAE WMT WDF WDF
 33-GAY GYPSIES DRCHESTRA—Sat. ¹/₂ hour. 11:30 AM—ED—WEAF Network. Nanette Berr. 34-HIGHLIGHTS AND SHADDWS—Sunday. ¹/₂ hour. 10:15 PM—ED—WEAF Network. 35-HDUR GLASS—Monday. ¹/₂ hour. 10:00 PM—ED—WJZ Network, Harold Sanford. 36-MDNARCH MYSTERY TENOR—Sunday. ³/₄ hour. 2:00 PM—ED—WJZ Network. Charles J. Gilchrest. 	WSJS VG-JDHN B. KENNEDY-Thursday. 5 Minutes. M P 6:30 PM-ED 5:30 PM-ES-CD 4:30 PM-CS 3:30 PM 2:30 PM WEAF WTAG WWJ WWNC WDAF WIBA KOA KECA WGY WIS WSAI KFYR KSD KOA KECA WGY WIS WSAI KFYR KSD KFSD WCKY WMAQ KTBS WAPI KFSD WSMB WOAI KTHS WDAY WSB WOW
137-DRCHESTRAL GEMS-Sunday. ½ hour. 11:30 PM-ED-WEAF Network. 138-RADID RUBES-Sunday. ½ hour. 11:00 AM-ED-WEAF Network. U-MUSIC-SYMPHONY 12-LIGHT DPERA GEMS-Wednesday. ½ hour. M N P Channon Collinge, Conductor. 8:45 PM-CS 10:45 PM-ED WABC WOKO WCAO WHK	V7-DAVID LAWRENCE, CURRENT GOVERNMENT M P Sunday, ½ hour. 10:00 PM-ED WEAF WCAE WSAI WTAM WKY WFAA KDYL KOMO WGY WBEN WRC WIS WMC KPRC KGIR KGO WJAR WCSH WWC WFLA KTHS WOAI KGHL KHQ WFBR WIOD WSM WAPI WENR WSB WDAF KFI WENR WBC WDAY KFYR WTMJ KTBS
WAAB WGR CKOK WFBL WBRC WDOD KSL KGB WDRC WJAS WSPD WFEA WREC WODX KFRC WEAN WLBZ WLBW WHEC WLAC WDSU KOL WICC WHP WTAR WDBJ KTRH KTSA KFPY WORC CFRB WMBG WTOC WIBW KFH WQAM WDBO WKBH WCCO WSJS WSBT WMT	V8-LDWELL THD MAS, TD DAY'S NEWS-Mon., Tues., Wed., Thurs., Fri. ½ hou 6:45 PM-ED 5:45 PM-ES-CD WJZ WBZ WLW WHAM CKGW KDKA WGAR WBAL WBZA WJR WSYR
3-SYMPHDNICHDUR-Sunday. 1 hour. 3:00 PM-ED-WABC Network. 4-SYMPHDNETTE-Sunday. ¼ hour. 4:15 PM-ED-WJZ Network. Cyril Pitts, Josef Koestner. V-NEWS REPORTS	V9-MERLE THDRPE-Thursday. 3/4 hour. 7:45 PM-ED WJZ KDKA WBAL WMAL KWK KWOR WSAR WWAL WGAR WWNC WIS WIS WIS WIS WIS WIS WIS WIS
/1-BDAKE CARTER—Monday, Tuesday, Wednesday, Thursday, Friday. ¼ hour. 7:45 PM—ED 6:45 PM—ES-CD 5:45 PM—CS WABC WNAC WCAO WBBM KMBC WHAS WGR WCAU WHK CKOK KMOX WCCO WJAS WJSV WBT	V10-WALTER WINCHELL-Sunday. ½ hour. 9:30 PM-ED 8:30 PM-ES-CD 7:30 PM-CS WJZ WBZ WBAL WHAM KWCR KWK WBZA KDKA WGAR WLW WREN KOIL WJR KYW KSO
V2-CURRENT EVENTS-Thursday, 3/4 hour. H. V. Kaltenborn M 6:00 PM-ED 5:00 PM FM -ES 3:00 PM WABC WOKO WADC WCAO WGST WDOD KVOR WABC WOKO WADC WCAO WGST WDOD KVOR WABC WOKO WADC WCAC WGST WDOD KVOR WABC WIAW WBM CKOK WREC WSFA KLZ WIAS WEAN WFEA WLBW WACO KFH WLSZ WICC WFEA WLBW WACO KFAB WHP WORC WBIG WDBJ WISN WCCO CFRB WTOC WQAM WSBT WMT WJBO WDAE WSJS WAT	V11-WDRLD TODAY-Saturday, ½ hour. James G. McDonald, 7:45 PM-ED 6:45 PM-ES-CD 5:45 PM-CS WEAF WTAG WFBR WJ WHO WOC WJAR WGY WSAI WTAM WOW WKY WBEN WDAF WWNC WIBA KFYR WIS WJAX KTBS WOAI WFLA WIOD WRC WPTF WENR
OTE: The index number appearing at the left of each program title is keyed for re ames of the principal artists and the station listings. Time zones are abbreviated as S for Central Standard M for Mountain, P for Pacific Coast. Last minute changes specific station, try other stations listed in the same time zone. Where no statio n key stations of the networks as designated on STATION SCHEDULE. Write F you require, enclosin	ng return postage.
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RADIO FAN-FARE	PROGRAM FINDER
	SCHEDULE*
W-RELIGIOUS SERVICES	X3—EASY ACES—Tuesday, Thursday, Saturday. ¼ hour. (May be discontinued after May 30) 9:00 PM—ED 8:00 PM—ES-CD 7:00 PM—CS
W1-CATHOLIC HOUR-Sunday. ¹ / ₂ hour. M P 6:00 PM-ED 6:00 PM-ES-CD 4:00 PM-CS 3:00 PM 2:00 PM WEAF WTAG WFBR WRC WEBC KFYR KOA KTAR WEEI WJAR WTAM WWJ WOAI WOC KGHL KPO	9:00 PM-ED 8:00 PM-ES CD 7:00 PM-CS WABC WOKO WADC WCAO KMBC WFBM WNAC WGR WGN WKRC WHAS KMOX WDRC WCAU WHK CKOK WCCO WJAS WEAN WFBL WSPD WJSV
WCSH WIAT WIAD WRVA WHO WOW KDYL WGY WBEN WSAI WFLA WDAF WIBA KGIR WCAE WWWC WIS WSM WMC WJAX WMAQ WSMB WKY WJAX KVOO WBAP KPRC WAPI KSD WDAY WSB KTBS	X4—FAMOUS LOVES—Friday. ½ hour. Ulita Torgerson. M 3:15 PM—ED 2:15 PM—ES-CD 1:15 PM—CS 12:15 PM WEAF WTAG WFBR WTAM KSD WIBA KOA WEAF WTAG WFBR WTAM KSD WIBA KOA WEI WGY WSAI WUJ WDAY WSMB WBEN WCAE WDAF WSM WMC WRVA WNC WKY KTBS WIOD WRC WOC WHO X5—THE FIRST NIGHTER—Friday. ½ Hour June Mercedith. Don Ameche. Carlton
W2—COLUMBIA CHURCH OF THE AIR (Protestant)—Sunday. 1/2 hour. 10:00 AM—ED 9:00 AM—ES-CD 8:00 AM—CS M WABC WORO WADC WBBM KMOX WMBD 7:00 AM WAAB WDRC CKOK WFBL WGST WODD KVOR WIP WIAS WSPD WJSV WREC KKZ WLBZ WHP WFEA WLBW WLAC WDU WORC WBIG WDJ KTRH KLRA WTOC WDO WIDAE KFH WTAQ WDAE KFH WTAQ	X5—THE FIRST NIGHTER—Friday. ½ Hour June Meredith, Don Ameche, Carlton Brickert, Cliff Soubier, Eric Sagerguist's Orchestra. M P 9:00 PM—ED 8:00 PM—ESC 7:00 PM—CS 6:00 PM 5:00 PM WJZ WBZA WBAL WHAM KWK WREN KOA KTAR KDKA WBZ WGAR WCKY KOIL KSTP KDYL KGO WJR WLS WEBC WSB KFI KGW WOAI KPRC KGW KGW WAPI WHAJ KHQ WOAI KPRC KGW KSMB KFSD KFSD
WMT WMT WMT WMT WMT Sunday, ½ hour. 1:00 PM-ED 1:00 N-ES-CD WABC WOKO WABC WOKO WABC WOKO WABC WOKO WABC WOKO WABC WSPD WLBW WGST WDOD KLZ WHEC WVA WREC WLAC WLAZ WHP WDBJ WTOC WQAM WDBO KTSA WDAE WSJS WTAQ KFAB WDAE WSJS WTAQ KFAB WCOO WSBT	X6—THE FOREIGN LEGION—Friday. ½ hour. M P 8:30 PM—ED 7:30 PM—ES-CD 6:30 PM—CS 5:30 PM 4:30 PM WABC WOKO WADC WCAO KMBC WFBM KLZ KHJ WAAB WKBW WBBM WHK WMBD WGST KOIN WDRC WCAU CKOK WFBL WDDD WREC KGB WJAS WEAN WSPD WJSV WLAC WSU KFRC WLBZ WICC WCAH WFEA KTRH KLRA KOL WORC CFRB WLBW WHEC KTSA WIBW KFPY WHP WKBN WBIG WCCO WSBT WDBJ WDT WDAJ WDBJ WTOC WMT WDAJ
WMT	X7-THE GOLDBERGS- Monday, Tuesday, Wednesday, Thursday, Friday. 1/4 hour.
W4-ELDER MICHAUX AND CONGREGATION-Saturday. ½ hour. 10:00 AM-ED 9:00 AM-ES-CD 8:00 AM-CS WABC WOKO WBBM CKOK WGST WBRC WAAB WGR WFBL WSPD WDOD WREC WDRC WCAU WLBW WHEC WODX WLAC WEAN WPG WTAR WDBJ WDSU KRLD WLBZ WICC WMBG WTOC KTRH KTSA WHP WORC WQAM WDBO KFH WTAQ	7:45 PM-ED 6:45 PM-ES-CD 5:45 PM-CS WEAP WTAG WRC WTAM WKY WEAP WTAG WRC WTAM WKY WEAP WTAG WOAI WOAI WOW WCSH WLIT WBFR WDAF WTMJ WGY WBEN KFYR KFYR KPRC WCAE X8-GREAT MOMENTS IN HISTORY-Sunday. ½ hour. M P
OFRB WSS WSS WSST WMT W5-THE RADIO PULPIT-Sunday. ½ hour. M P Jr. Ralph W. Sackman 2:30 PM-ES-CD 1:30 PM-CS KOA KGA WEAF WEEI WCC WFBR KTHS WOW KOA KGA WLIT WGY WIS WNVA WDAF WEBC KDYL KGW WLT WGY WIS WNVA WDAF KEGIR KHQ WJAR WCAE WIOD WJAX KVOO KGIR KHQ WJAR WCAE WIOD WJAX KVOO KFSD KGIR WTAG WTAM WFLA WOAI WKY KOMO WIPF WSAI WOC WHA WFI WTAG WTAM WSB WSM WSB	7:30 PM-ED 6:30 PM-ES-CD 5:30 FM-CS 4:30 PM 3:30 PM WJZ WBZ WGAR WBAL WWAL WTMJ WIEN KOA KGO WBZA KDKA WHAM WJR WTMJ WIBA KDYL KFI WLW WWW WVM WEBC WDAY KGW WWW WRVA WEBC WDAY KGW WWWC WID KFYR WFAA KOMO WFLA WJAX WMC WSM KHQ WMAL WPTF KSTF WOAI KTAR WLS KOA WSMB WJDX WKY WLS KOA WSMB KVOO WKY KSO WLS KOA KOIL KOIL X9—JOHN HENRY-BLACK RIVER GIANT-Sunday. ¼ hour.
W6-MORNING DEVOTIONS-Mon., Tues., Wed., Thurs., Fri., Sat. ½ hour. 9:00 AM -ED-WJZ Network. Kathryn Palmer, Joyce Allmand, Richard Dennis, Lowell	10:00 PM ED 9:00 PM ES-CD 8:00 PM CS 7:00 PM 6:00 PM WABC WOKO WADC WCAO KMBC WFBM KVOR KHJ
Patton, Arthur Billings Hunt. W7—THE WORLD OF RELIGION—Sunday. ½ hour. Dr. Stanley High 6:00 PM—ED WJZ WBZ WBAL WGAR WBAP WPTP WBA WGAR WBAP WPTP WIS WWNC KWCR WSB KGIR KHQ	WNAC WGR WBBM CKOK KMOX WGST KLZ KOIN WDRC WJAS WFBL WSPD WDOD WREC KSL KGB WEAN WLBZ WJSV WCAH WSFA WLAC KFRC WHP WORC WFEA WLBW WDSU KRLD KOL WHEC WKBN KTRH KLRA KFPY WDBJ WDBO KTSA WIBW WDAE WSJS WACO WISN WCCO
WIOD WFLA WJDX KPRC KGK WJDX WRA WOAI KTBS KTAR WHAM WCKY KOIL WSMB KOMO WCFL KVOO WTMJ KSTP WKY WEBC WMC	X10—JUST PLAIN BILL—Monday, Tuesday, Wednesday, Thursday, Friday. ¼ hour. After May 22nd, 45 minutes later. 6:45 PM—ED 6:45 PM—ES-CD WABC WAAB WCAO WHK WKBW WCAU CKOK WJSV
W8-SABBATH REVERIES-Sunday. ½ hour. 1:30 PM-ED-WJZ Network Dr. Charles L. Goodell X-SKETCHES-DRAMATIC	X11—LIVES AT STAKE—Tuesday. ¹ / ₂ hour. 8:00 PM—CS M P 10:00 PM—ED 9:00 PM—ES-CD WSB WJDX 7:00 PM 6:00 PM WEAF WEEI WFBR WENR WKY KPRC KDYL KFI WCSH WTAG WRC WTAM KTHS WHO KOA KOMO WJAR WFI WWJ WOAI WAPI KGO WBEN WGY WMC WBAP KGW KTBS WOC KHQ
X1-CAPTAIN DIAMOND'S ADVENTURES-Thursday. ½ hour.	WDAF KSD X13—NEIGHBORS—Monday. ½ hour. 7:30 PM—CS M P
8:00 PM-ED WJZ WBZ WBZA KDKA X2-DEATH VALLEY DAYS-Thursday. ½ hour. Tim Frawley, Joseph Bell, Edwin W. Whitney, Joseph Bonime, Director. 9:00 PM-ED 8:00 PM-ES-CD 7:00 PM-CS WJZ WBZ WLW WJR KOIL WREN WBZA KDKA WBAL WHAM KWK WGAR WLS	9:30 PM—ED 8:30 PM—ES-CD KSD WOC 6:30 PM 5:30 PM WEAF WTIC WRC WFBR WHO WOW KOA KGO WTAG WEEI WTAM WCKY WDAF WIBA KDYL KFI WJAR WCSH WSAI WWJ KSTP WEBC KGIR KGW WLIT WGY WWNC WJAX WDAY KFYR KGHL KOMO WBEN WCAE WIOD WFLA WSM WSB KHQ CKGW CFCF WMAQ WJDX WMC KFSD WSMB WKY KTAR KTHS KFRC WFAA
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*Notice of converget Method of averagement convergeted. Infringement will be	

CLASSIFIED	SCHEDULE*
4-RIN TIN TIN THRILLER-Thursday. ½ hour. Junior McLain, Henrielta Tedro, Don Ameche, Bob White, Tom Corwine. 8:30 PM-ED 7:30 PM-ES-CD 6:30 PM-CS WJZ WBZ WGAR WHAM KWK WREN WBZ KDKA WLW WLS KOIL 5-SDCDNYLAND SKETCHES-Monday. ½ hour. 8:00 PM-ED WEAF WTIC WTAG WEEI WJAR WCSH WGY WBEN 6-SUNDAY AT SETH PARKERS 8:45 PM-CS M P Sunday. ½ hour WCC WHO 7:45 PM 6:45 PM	 Z5-CLARA, LU'N' EM-Monday, Tuesday, Wednesday, Thursday, Friday. ½ h Louise Starky, Isabelle Carothers, Helen King. M 10:15 AM-ED 9:15 AM-ECO 8:15 AM-CS 7:15 AM WJZ WBZ WBAL WGAR KWK WREN KDYL KOA WRVA WPTF WIBA WEBC WWAY WIS WJAX WIOD WSM WFLA WHAM WAPI WSMAP WGN WJDX KVOO KPRC WOAI WKTP WBAP KSTP
Sunday. ½ hour WOC WHO 7:45 PM 6:45 PM 10:45 PM—ED 9:45 PM—ES-CD WOW WDAF KOA KGO WCSH WFBR WRC WTMJ WIBA KGHL KGW WCSH WFI WTAM WWX KSTP WEBC KDYL KFSD WGY WBEN WSAI WRVA WDAY KFYR KHQ WCAE CFCF WIS WJAX WSM WAC KTAR CKGW WTAG WIOD WFLA WSB WAPI KOMO WEEI WWNC WCKY WJDX WSHB WSAP KYW KTBS KPRC WSMB WBAP	 Z6—CUCKDD PRDGRAM—Saturday. ¹/₂ hour. Raymond Knight, Robert Armbru: 10:30 PM—ED 9:30 PM—ES-CD WJZ KDKA WGAR WCKY WIS WJAX WIOD WWNC WRVA WFLA WSYR KYW Z7—JACK DEMPSEY'S GYMNASIUM—Tuesday, Thursday. Saturday. ¹/₂ hour.
-SKETCHES-Detective and Mystery	(Beginning May 23, Tuesday, Wednesday, Thursday, Saurudy, 24, nour. 7:30 PM-ED 6:30 PM-ES-CD WABC WKBW WCAO WKRC WCAU CFRB WHK
- ADVENTURES DF SHERLDCK HDLMES-Wednesday. ½ hour. Richard Gor- don, Leigh Lovel, Joseph Bell, Graham Harris. M P 9:00 PM-ED 8:00 PM-ES-CD 7:00 PM-CS 9:15 PM 8:15 PM WJZ WBZ WHAM WBAL WREN KWK KDYL KOA WBZA KDKA WLW WGAR KWCR KOIL KGIR KFI CKGW CFCF WJR WMAL KGHL KGHL KOMO WSYR WLS KGHL KGHL	Z8—HDRSE SENSE PHILDSOPHY—Sunday. ½ hour. Andrew F. Kelly. 7:15 PM—ED 6:15 PM—ES-DC WEAF WEEI WRC WTAM WDAF WOC WJAR WHJ WGY Z12—RDSES AND DRUMS—Sunday. ½ hour.
KGW KHQ KFSD -ENDS CRIME CLUES—Tues, and Wed. ½ hour. Edward Reese, Georgia Backus, 8:00 PM—ED 7:00 PM—ES-CD	6:30 PM—ED 5:30 PM—ES-CD 4:30 PM—CS WABC WAAB WADC WCAO KMBC WHAS WGR WJAS WGN WKRC KMOX WDSU WHK CKOK KRLD WCCO WJSV
WJZ WBZ WHAM WGAR WBZA KDKA WBAL WLW WJR WMAL WMAQ -FIVE STAR THEATRE—CHARLIE CHAN—Friday. ½ hour. Walter Connolly. (Will be discontinued after last week in May) 7.30 PM—ED 6:30 PM—ES:CD 5:30 PM—CS	Z13-CDLONEL STDOPNAGLE AND BUDD. Thur. ½ hour. M P 9:30 PM-ED 8:30 PM-ES-CD 7:30 PM-CS 6:30 PM 5:30 P WABC WOKO WADC WCAO KMBC WFBM KSL KHJ WNAC WKBW WGN WKRC WHAS KMOX KOIN WDAC WCAU WHK CKOK WGST WREC KGB WJAS WEAN WOWO WFBL WDSU WRR KFR4 WSPD WJSV KOMA KTSA KOL WHEC WBT KFH WCOO KVI
WJZ WBZ WBAL WHAM WMC WSMB WBZA KDKA WPTF WWNC KTBS WSM WLS WRVA WMAL	Z14-BDDTH TARKINGTON'S MAUD AND CDUSIN BILL Thurs., Fri. 34 hou 7:15 PM-ED 6:15 PM-ES-CD
-DRANGE LANTERN-Sunday. ½ hour. 10:45 PM-ED 9:45 PM-ES-CD 8:45 PM-CS WJZ WBAL WHAM KWCR WREN WGAR WSYR KWK KSO WJR WMAL KOIL WMAQ	WJZ WBZ WBAL WJR WBZA KDKA WMAQ Z15—TRIPLE BAR X DAYS AND NIGHTS. Monday. ½ hour. Carson Robinson. 8:15 PM — ED 7:15 PM — ES-CD 6:15 PM — CS 5:15 PM 4:15 P WABC WOKO WCAO WHK KMBC WFBM KVOR KHJ
-"K-7"-Saturday. ¹ / ₂ hour. 9:30 PM-ED 8:30 PM-ES-CD 7:30 PM-CS WEAF WTAG WRC WFBR KSD WOC WEEI WCSH WTAM WSAI WHO WOW WJAR WFI WWJ WMAQ WDAF WGAY WBEN WCAE	WGR WDRC CKOK WFBL WGST WDDD KIOK KOK WCAU WJAS WSPD WFEA WREC WODX KGB WLBZ WICC WLBW WHEC WSFA WLAC KFRC WHP WORC WTAR WDBJ WDSU KTRH KOL CFRB WMBG WTOC WTAQ WKBH KFPY WQAM WDBO KFAB WISN WSJS WCCO
Z-HUMOROUS SKETCHES	Z16—SMACKDUT—Monday, Tuesday, Wednesday, Thursday, Friday, Saturday. hour. 12:00 N—ED—WJZ Network. Marian and Jim Jordan.
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 KOLL KDYL KGO	BB-TRAVEL
WIOD WJR WSM WMC KGW WGAR WHAM WSB WSMB KOMO 10:00 PM-CD KPRC WOAI WMAQ WENR WKY	BB1—CDDK TRAVELOGUES—Sunday. ½ hour. Malcon LaPrade. 1.15 PM-ED 12:15 PM—ES-CD WJZ WMAL WBAL WHAM WSYR WJR WGAR WMAQ WCKY
BETTY AND BDB-Monday, Tuesday, Wednesday, Thursday, Friday. ½ 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 BUCK RDGERS IN THE YEAR 2433-Mon., Tue., Wed., Thurs., Fri. ½ hour. 7:15 PM-ED 6:15 PM-ES-CD 5:15 PM-CS WABC WNAC WBBM WHK WHAS KMOX WGR WCAU CKOK WCCO -CHEERID-Mon., Tue., Wed., Thurs., Fri. 3at. ½ hour. J. Harrison Isles. 9:00 AM-ED 5:00 AM-ES-CD 7:00 AM-CS WEAF WTAG WRC WTAM WOW WDAF	BB2-EXPLDRING AMERICA WITH CDNDCD-wed. ½ hour. Carveth Wells. S:30 PM-ED WFBR WRVA WMAQ WMAQ WMAQ WDAF WTMJ WDAF WTMJ WDAF KGHL WEBC WDAY KFYR WKY WEAA KPRC KTBS WOAI KTHS
WEAF WIAG WRG WIAM WOW WDAF WEAF WJAR WWJ WCKY KTBS WKY WCSH WFI WRVA WPTF WJDX KPRC WGY WBEN WWNC WFBR WOAI WSM WCAE CKGW WIS WJAX WSB WAPI CFCF WIOD WFLA WMC WSAI WCFL	BB3-SEEING THE DTHER AMERICAS-Sun. ½ hour. Edward Tomlinson. 12:15 PM-ED 11:15 AM-ES-CD 10:15 AM-CS WEAF WCSH WSAI WTAM WOC WDAF WFI WTAG WWJ WCKY WHO WGY WJAR
TE: The index number appearing at the left of each program title is keyed for ref nes of the principal artists and the station listings. Time zones are abbreviated as for Central Standard, M for Mountain, P for Pacific Coast. Last minute changes predific station, try other stations listed in the same time zone. Where no station key stations of the networks as designated on STATION SCHEDULE. Write Fa	ference from DAY BY DAY SCHEDULE and ARTIST SCHEDULE. Then follows i follows: ED for Eastern Daylight, ES-CD for Eastern Standard and Central Dayli is make absolute accuracy impossible; hence, if you do not find a specific program i listing is given, hock-up is variable, but best results can be obtained by tuning nn-Fare Program Editor, 420 Lexington Avenue, New York, for further Informating return postage.

RADIO F.	A N - F A I	R E	PROGRAM FINDER
	CLASS	SIFIED	SCHEDULE*
BB4—BURTDN HDLMES, CENTURY DF Fri, and Sat. 1/4 hour.			DD10—KALTENMEYER'S KINDERGARTEN—Sat. 1/2 hr. Bruce Kamman, Marion and Jim Jordan, Song Fellows, Merrill Fugit, Johnny Wolf, Loretta Poynton, Don
7:15 PM—ED 6:15 PM—ES-CD WEAF WEEI WFBR WRC WJAR CFCF WGKY WNC WMAQ	5:15 PM—CS M WMC WKY 4:15 PM KTBS WOAI KOA WOC WHO KDYL WDAF WIBA WEBC KFYR WAPI WSB	Р 3:15 РМ KGO KOMO KHG	Mangano. 8:30 PM—ED 7:30 PM—ES-CD 6:30 PM—CS WJZ WBZ WBAL WMAL KYW KWK WBZA CKGW WSYR WHAM KWCR KSO CFCF KDKA WCKY KOIL WREN DD11—FLEISCHMANN HDUR—Thurs. 6:00 PM—CS M P
DD-VARIE			1 hr. Rudy Vallee, Connecticut Yankees. KSD WOC 5:00 PM 4:00 PM 8:00 PM-ED 7:00 PM-ES-CD WHO WOW KDYL KFI WEAF WTAG WFBR WRC WSB KSTP KOA KGO WEEI WCSH WTAM WWJ WEBC WTMJ KGW
DD1—BEST FDDDS MUSICAL GRDCERY 1/2 hour. Tom Howard, Jeannie Lang, I	STDRE—Friday.	P 8:30 PM	WEEL WCSH WIAM WWJ WEDC WIMJ ROW WFI WGY WIOD WJAX WDAF WMC KOM WBEN WCAE WFLA WRVA WAPI WJDX KTA CFCF WJAR WSAI WCKY WSMB WOAI KHQ
 The Singing Clerks, Harry Salter's Dircl 9:00 PM—ED 8:00 PM—ES-CD WEAF WTIC WFBR WRC WTAG WEEI WTAM WWJ WJAR WCSH WGY WBEN WLIT 	nestra. M	KGO KGW KHQ KOMO KFI KFSD KTAR	WLW WPTF WKY KFYR WMAQ KDYL WDAY KPRC KOA WSM WBAP KVOO DD12-CAPT. HENRY'S MAXWELL HDUSE SHOW BDAT-Thurs. 1 hr. Charles Winninger, Lanny Ross, Annette Hanshaw, Muriel Wilson, Molasses 'n' January,
DD2-CHASE & SANBDRN HDUR Sunday. 1 hour Bert Lahr, Lee Sims, Ilomay Bailey, Rubinoff Drehestra. 8:00 PM-ED 7:00 PM-ES-CD WEAF WTIC WTAM WWJ WTAG WBEN WLW WWNC WCAE CFCF WIS WIOD CKGW WJAR WFLA WPTF WCSH WGY WFBR WRC	6:00 PM—CS M KSD WOC 5:00 PM WHO WDAF KDYL WSB WTMJ KOA KSTP WEBC WDAY KFYR WWNC KPRC WKY WMC WJDX WSMB KVOO WFAA	P 4:00 PM KGO KHQ KTAR KFI KGW KOMO	Don Voorhees. 7:00 PM-CS M P 9:00 PM-ED 8:00 PM_ES-CD KSD WOC 10:00 PM 9:00 PM WEAF WEEI WFBR WRC WHO WOW KOA KGO WTAG WJAR WTAM WUA WDAF WTMJ KDYL KFI WCSH WFI WSAI WRVA WJDX WMC KGW WGY WBEN WWNC WIS WSB WAPI KOMO WCAE WJAX WIOD WSMB KTBS KHQ WELA WCKY WKY KPRC KFSD WMAQ WOAI WSM KTAR DD13-DLD GDLD PRDGRAMWed. ½ hour. Fred Waring's Pennsylvanians, Geo-
WMAQ DD3-CHEVRDLET PRDGRAM-Fri. ½ hr. Jack Benny, Mary Livingstone, James Metton, Frank Black and his Orchestra 10:00 PM-ED \$2:00 PM-ES-CD WEAF WTIC WFBR WRC WTAG WLIT WWJ WTAM WGY WBEN WIS WRVA WGY WBEN WIS WRVA WGY WBEN WIS WRVA WCAE WCSH WWNC WIOD WEEI WJAR WFLA WJAX	KSD WOC 7:00 PM WHO WOW KOA WDAF WTMJ KDYL WIBA WSM KGIR WMC WSB KGHL WJDX WSMB KTBS KVOO WKY KTHS	P 6:00 PM KGO KFI KGW KOMO KHQ KFSD KTAR	Givot, Mandy Lou. 10:00 PM-ED WABC WOKO WAAB WKBW WAAB WKBW WDRC WCAU WJAS WEAN WFAU WJAS WEAN WFAU
WLW WENR DD4-CHICAGD VARIETY PRDGRAM-Sur DD5-CLICQUDT CLUB ESKIMDS-Mon. 8:00 PM-ED 7:00 PM-ES-CD	1/2 hr. "Rosey" Rowswell and I		DD14-REVDLVING STAGE-Monday. 1 hour. 2:00 PM-ED 1:00 PM-ES-CD 12:00 N-CS WEAF WTAG WRC WFBR WOC WHO WBEN WJAR WSAI WTAM WDAF WGY WCSH WWJ WCAE DD15-THE RICHFIELD CDUNTRY CLUB-Mon. 1/2 hour. Alex Morrison, The Golden Drchestra, Betty Barthell.
WJZ WBZ WBAL WHAM WBZA KDKA WGAR WCKY WMAL WLS			10:00 FM-ED 9:00 FM-ES-CD WABC WOKO WCAO WFBL WAAB WKBW UJSV WLBW
DD6-CDLUMBIA REVUE-Sun., Fri. ½ h Chorus, Soloists. 10:00 PM-ED 9:00 PM-ES-CD WABC WOKO WABC WOKO WCAO WBBM WHAC KCAU WFBL WSPD WJAS WPG WLBZ WICC WHEC WCAH WHEQ WORC WHEC WBDJ CFRB WBG WDAE		Р	WDRC WCAU WHEC WJAS WPG WICC WHP Friday. ¹ / ₂ hour. 10:30 PM-ED 9:30 PM-ES-CD WEAF WEEI WFBR WRC WTIC WJAR WLIT WGY WBEN WCAE DD16-RDBERT BURNS PANATELA PRDGRAM-Wed. ¹ / ₂ hour. Guy Lombardo's Royal Canadians, Burns & Allen, Comedy, Phil Regan, Tenor. M
DD7-CDRN CDB PIPE CLUB DF VIRGH 10:00 PM-ED 9:00 PM-ES-CD WEAF WTIC WRVA WRC WTAG WCSH WFBR WWJ WLIT WGY WBEN WCAE WEEI WJAR	NIA Wed. 1/2 hr. M 8:00 PM -CS 7:00 PM KSD WOC KOA WHO WOW KDYL WDAF WTMJ KGIR WIBA WEBC KGHL WDAY KFYR KSTP	P 6:00 PM KGO KFI KGW KOMO KHQ	WABC WOKO WADC WCAO KMBC WFBM KLZ WNAC WKBW WGN WKRC KMOX KTRH KSL WDRC WCAU WHK CKOK WRR KOMA WJAS WEAN WOWO WFBL KTSA WCCO WORC WSPD WJSV DD17-SATURDAY FRIVDLITIES-Sat. ½ hour. 9:45 PM-ED-WABC Network.
DD3-FIVE STAR THEATRE-Tuesday. 10:00 PM-ED 9:00 PM-ES-CC WABC WOKO WCAO WFBL WNAC WKBW WJSV WFEA WDRC WCAU WBT WBIG WJAS WEAN WTAR WDBJ WICC WHP WMBG WSJS WORC	8:00 PM—CS WDOD WREC WLAC WDSU KLRA		DD18-SINCLAIR GREATER MINSTRELS-Mon. ½ hr. Jean Arnold, Chauncey Parsons, Joe Parsons, Bill Childs, Fritz Clark, Mac McCloud, Clifford Soubier, Harry Kogen. 9:00 PM-ED 8:00 PM-ES-CD WJZ WBZ WHAM WGAR WBZA KDKA WBAL WWNC WIS WJAX WIOD WJR WFLA WLW WLS
DD9-THE GRAB BAG-Fri, ½ hr. Hel Freddy Rose, Westphal's Drchestra 4:00 PM-ED 3:00 PM-ES-CD WABC WOKO WADC WCAO WADC WCA WBM CKOK WDRC WIP WHK WJSV WJAS WEAN WSPD WFFA WPG WLBZ WCAH WWVA WICC WORC WLBW WBIG CFRB WKBN WTOC WDBJ WDBO WQAM WSJS WDAE	M	Billy White, P 12:00 N KHJ KOIN KGB KFRC KOL KFPY	DD19-WEEK-END REVIEW-Saturday. 1 hour. M 4:00 PM-ED 3:00 PM-ES-CD 2:00 PM-CS 1:00 PM WEAF WTAG WFBR WOC WOC WHA WEAF WTAG WFBR WOC WHA KOA WEI WJAR WJ WTAM WOW WHA KDYL WGY WCAE WSAI WDAF KSTP WEBC WBEN WFI WCKY WVAY WDAY KFYR CKGW WWNC WIS WSM WSB WJAX WIOD WMC WSMB WFLA WMAQ WKY KPRC KTBS DD20-RADID GUILD Monday. 1
NOTE: The index number appearing at the names of the principal artists and the stat CS for Central Standard, M for Mountain a specific station, try other stations listed on key stations of the networks as design	tion listings. Time zones are , P for Pacific Coast. Last I in the same time zone. W lated on STATION SCHEDU	abbreviated a minute change /here no stati LE. Write F	eference from DAY BY DAY SCHEDULE and ARTIST SCHEDULE. Then follows the as tollows: ED for Eastern Daylight, ES-CD for Eastern Standard and Central Daylight, es make absolute accuracy impossible; hence, if you do not find a specific program on on listing is given, hook-up is variable, but best results can be obtained by tuning in Fan-Fare Program Editor, 420 Lexington Avenue, New York, for further information ing return postage. YOULLIKE BEST

RÀ	DI	0	F A	N	- F A R E	PR	OG	R	AM	F	INDER
STATION SCHEDULE											
Station	Key	K. C.	Watts	Time	City	Station	Key	К. С.	Watts	Time	City
KDKA KDYL KFAB KFH KFI	WJZ NBC CBS CBS NBC	980 1290 770 1300 640	$50000 \\ 1000 \\ 5000 \\ 1000 \\ 50000 $	EDT MST CST CST PST	Pittsburgh, Pa. Salt Lake City Lincoln, Neb. Wichita, Kans. Los Angeles, Calif.	WFBM WFBR WFEA WFI WFLA WGAR	WABC WEAF CBS WEAF NBC WJZ	$1230 \\ 1270 \\ 1430 \\ 560 \\ 620 \\ 1450$	$ \begin{array}{r} 1000 \\ 500 \\ 500 \\ 500 \\ 1000 \\ 500 \end{array} $	CST EST EST EDT EST EST	Indianapolis, Ind. Baltimore, Md. Manchester, N. H. Philadelphia, Pa. Tampa, Fla.
KFPY KFRC KFSD KFYR KGB	CBS CBS NBC NBC CBS	$1340 \\ 610 \\ 600 \\ 550 \\ 1330$	1000 1000 1000 1000 1000	PST PST PST CST PST	Spokane, Wash. San Francisco, Calif. San Diego, Calif. Bismarck, N. D. San Diego, Calif.	WGL WGN WGR WGST WGY	CBS WABC WABC CBS WEAF	1370 720 550 890 790	100 25000 1000 250 50000	CDT CDT EDT CST EDT	Cleveland, Ohio Ft. Wayne, Ind. Chicago, Ill. Buffalo, N. Y. Atlanta, Ga. Schenectady, N. Y.
KGHL Kgir Kgd Kgu Kgw	NBC NBC NBC NBC NBC	950 1360 790 750 620	1000 500 7500 2500 1000	MST MST PST HST PST	Billings, Mont. Butte, Mont. San Francisco, Calif. Honolulu, Hawaii Portland, Ore.	WHAM WHAS WHEC WHK WHO	WJZ WABC CBS WABC WEAF	1150 820 1430 1390 1000	5000 25000 500 1000 5000	EST CST EST EST CST	Rochester, N. Y. Louisville, Ky. Rochester, N. Y. Cleveland, Ohio Des Moines, Iowa
KHJ Khq Klra Klz Kmbc	CBS NBC CBS CBS WABC	900 590 1390 560 950	1000 1000 1000 1000 1000	PST PST CST MST CST	Los Angeles, Calif. Spokane, Wash. Little Rock, Ark. Denver, Colo. Kansas City, Mo.	WHP WIBA WIBW WICC WIOD	CBS NBC CBS CBS NBC	1430 1280 580 600 1300	500 500 1000 250 1000	EDT CST CST EDT EST	Harrisburgh, Pa. Madison, Wis. Topeka, Kan. Bridgeport, Conn. Miami, Fla.
KMOX KDA Koh Koil Koin	WABC NBC CBS WJZ CBS	1090 830 1380 1260 940	50000 12500 503 1000 1000	CST MST PST CST PST	St. Louis, Mo. Denver, Colo. Reno, Nev. Council Bluffs, Iowa Portland, Ore.	WIP WIS WISN WJAR WJAS	WABC NBC CBS WEAF WABC	610 1010 1120 890 1290	$ 500 \\ 500 \\ 250 \\ 500 \\ 1000 $	EDT EST CST EDT EDT	Philadelphia, Pa. Columbia, S. C. Milwaukee, Wis. Providence, R. I. Pittsburgh, Pa.
KDL Koma Kdmo Kpd Kprc	CBS CBS NBC NBC NBC	1270 1480 920 680 920	1000 5000 1000 5000 1000	PST CST PST PST CST	Seattle, Wash. Oklahoma City, Okla. Seattle, Wash. San Francisco, Calif. Houston, Texas	WJAX WJDX WJR WJSV WJZ	NBC NBC WJZ CBS WJZ	900 1270 750 1460 760	1000 1000 10000 10000 50000	EST CST EST EST EDT	Jacksonville, Fla. Jackson, Miss. Detroit, Mich. Washington, D. C. New York City
KRLD KSCJ KSD KSL KSO	CBS CBS WEAF CBS WJZ	1040 1330 550 1130 1370	10000 1000 500 50000 100	CST CST CST MST CST	Dallas, Texas Sioux City, Iowa St. Louis, Mo. Salt Lake City, Utah Des Moines, Iowa	WKBH WKBN WKBW WKRC WKY WLAC	CBS CBS WABC WABC NBC CBS	1380 570 1480 550 900 1470	1000 500 5000 1000 1000 5000	CST EST EDT EST CST CST	LaCrosse, Wis. Youngstown, Ohio Buffalo, N. Y. Cincinnati, Ohio Oklahoma City, Okla. Nashville, Tenn.
KSTP Ktar Ktbs Kth s Ktrh	NBC NBC NBC NBC CBS	1460 620 1450 1040 1120	25000 500 1000 10000 500	CST PST CST CST C S T	St. Paul, Minn. Phoenix, Ariz. Shreveport, La. Hot Springs, Ark. Houston, Texas	WLBW WLBZ WLIT WLS WLW	CBS CBS WEAF WJZ WEAF	1260 620 560 870 700	5000 500 500 50000 50000	EST EDT EDT CDT EST	Erie, Pa. Bangor, Me. Philadelphia, Pa. Chicago, Ill. Cincinnati, Ohio
KTSA KVI KVOD KVDR KWCR	CBS CBS NBC CBS WJZ	1290 570 1140 1270 1420	$1000 \\ 500 \\ 5000 \\ 1000 \\ 100$	CST PST CST MST CST	San Antonio, Texas Tacoma, Wash. Tulsa, Okla. Colorado Springs, Colo. Cedar Rapids, Iowa	WMAL WMAQ WMBD WMBQ WMC	WJZ WJZ CBS CBS NBC	630 670 1440 1210 780	250 5000 500 100 500	EST CDT CST EST CST	Washington, D. C. Chicago, Ill. Peoria, Ill. Richmond, Va.
KWK KYW Waab Wabc Wacd	WJZ WJZ WABC WABC CBS	1350 1020 1410 860 1240	1000 10000 500 50000 1000	CST CDT EDT EDT CST	St. Louis, Mo. Chicago, Ill. Boston, Mass. New York City Waco, Texas	WMT WNAX WOAI WOC	CBS CBS NBC WEAF CBS	600 570 1190 1000 1410	500 1000 50000 5000 5000	CST CST CST CST CST	Memphis, Tenn. Waterloo, Iowa Yankton, S. D. San Antonio, Texas Davenport, Iowa Mobile, Ala.
WADC Wapi Wbal Wbap Wbbm	WABC NBC WJZ NBC WABC	1320 1140 1060 800 770	1000 5000 10000 50000 25000	EST CST EST CST CDT	Akron, Ohio Burmingham, Ala. Baltimore, Md. Ft. Worth, Texas Chicago, Ill.	WOKD WDRC WDW WOWO WPG WPTF	WABC CBS WEAF WABC CBS NBC	1430 1200 590 1160 1100 680	500 100 1000 10000 5000 1000	EDT EDT CST CDT EDT EST	Albany, N. Y. Worcester, Mass. Omaha, Nebr. Ft. Wayne, Ind. Atlantic City, N. J. Baleigh N. C.
WBEN WBIG WBRC WBT WBZ	WEAF CBS CBS CBS WJZ	900 1440 930 1080 990	$ \begin{array}{r} 1000 \\ 500 \\ 500 \\ 25000 \\ 25000 \\ 25000 \\ \end{array} $	EDT EST CST EST EDT	Buffalo, N. Y. Greensboro, N. C. Birmingham, Ala. Charlotte, N. C. Boston, Mass.	WQAM WRC WREC WREN WRB	CBS WEAF CBS WJZ CBS	680 560 950 600 1220 1200	1000 500 500 1000 500	EST EST CST	Atlantic City, N. J. Raleigh, N. C. Miami, Fla. Washington, D. C. Memphis, Tenn. Lawrence, Kans. Dallas, Texas
WBZA WCAE WCAH WCAD WCAU	WJZ WEAF CBS WABC WABC	990 1220 1430 600 1170	$ \begin{array}{r} 1000 \\ 1000 \\ 500 \\ 250 \\ 50000 \\ \end{array} $	EDT EDT EST EST EDT	Springfield, Mass. Pittsburgh, Pa. Columbus, Ohio Baltimore, Md. Philadelphia, Pa.	WRVÅ WSAI WSB WSBT WSFA	NBC WEAF NBC CBS CBS	1110 1330 740 1230 1410	5000 500 5000 5000 500 100	CST CST EST EST CST CST CST	Richmond, Va. Cincinnati, Ohio Atlanta, Ga. South Bend, Ind
WCCO WCFL WCKY WCSH WDAE	CBS WJZ WEAF WEAF CBS	810 970 1490 940 1220	50000 1500 5000 1000 1000	CST CDT EST EDT EST	Minneapolis, MinnSt. Paul Chicago, Ill. Covington, Ky. Portland, Me. Tampa, Fla.	WSJS WSM WSMB WSPD WSUN WSYB	CBS NBC NBC WABC NBC WJZ	1310 650 1320 1340 620 570	100 50000 500 1000 250	EST CST CST EST EST EST	Montgomery, Ala. Winston-Salem, N. C. Nashville, Tenn. New Orleans, La. Toledo, Ohio Clearwater, Fla. Syracuse, N. Y.
WDAF WDAY WDBJ WDBD WDDD	WEAF NBC CBS CBS CBS CBS	610 940 930 580 1280	1000 1000 250 250 1000	CST CST EST EST CST	Kansas City, Mo. Fargo, N. Dak. Roanoke, Va. Orlando, Fla. Chattanooga, Tenn.	WSYR WTAG WTAM WTAQ WTIC WTMJ	WEAF WEAF CBS WEAF NBC	580 1070 1330 1060 620 1260	250 250 50000 1000 50000 1000	EDT EST CST FDT	Worcester, Mass. Cleveland, Ohio Eau Claire, Wis. Hartford, Conn.
WDRC WDSU WEAF WEAN WEBC	WABC CBS WEAF WABC NBC	1330 1250 660 780 1290	500 1000 50000 500 1000	EDT CST EDT EDT CST	Hartford, Conn. New Orleans, La. New York City Providence, R. I. Superior, Wis-Duluth	WTDC WWJ WWNC WWVA CFCF	CBS WEAF NBC CBS NBC	920 570 1160	500 1000 500 5000 500	EST EST EST EST EST EDT	Milwaukee, Wis. Savannah, Ga. Detroit, Mich. Asheville, N. C. Wheeling, W. Va. Montreal, Que.
WEEI WENR WFAA WFBL	WEAF WJZ NBC WABC	590 870 800 1360	1000 50000 50000 1000	EDT CDT CST EST	Boston, Mass. Chicago, Ill. Dallas, Texas Syracuse, N. Y.	CFRB CKAC CKGW CKDK	CBS CBS NBC WABC	1030 690 730 840 540	10000 5000 5000 5000	EDT EDT EDT EST	Toronto, Ont. Montreal, Que. Toronto, Ont. Windsor, Ont.
Note: In o member of and CBS d station. F Standard T	olumn I sta basic red n esignates su ifth column ime. CDT n	tions are etwork of pplementa indicates f neans Cen	listed alph NBC, WA ry stations time zone tral Daylig	abetically b BC means included in of each stati ht Time, C	y call letters. In second colum member of basic CBS network 1 various hook-ups of CBS, ion and whether operating on I ST means Central Standard T	nn, key stati . NBC desi Third column Daylight or S ime, MST n	ons, WJZ m gnates station kilocycles, standard tim teans Mount	ieans mei ns include indicates e. EDT ain Stan	mber of ba ed in suppl wave leng means Ea dard Time	sic blue net ementary net th; fourth c stern Daylig and PST r	twork of NBC, WEAF means tworks of NBC (red and blue olumn indicates power of each ht Time, EST means Easter means Pacific Standard Time

TELLS YOU ABOUT THE STATIONS

FAN-FARE'S HUMOR CAFETERIA

(RADIO COMEDIANS HELP YOURSELVES)

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

Brother Lion-tamer: O. K., but ting a wee bit dirty. where shall we leave them?

-Annapolis Log

PREFERENCE By Coe Kiser Smith

I'd rather have pneumonia,

I'd rather have a tumor,

I'd rather have most anything-

Than have no sense of humor. -College Humor

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

"Ah did, once, yowsah."

"What did you-all say?"

"Ah said 'Not guilty.'"

-Farm Journal

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

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

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

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

> We had to fire Our housemaid Nan; She treated china Like Japan. -Boston Transeript

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

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

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

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

Scotchman: Aye, and our rice is get-

-Ohio State Sun Dial

"How tall is that native hunter?" "About six feet two, in his stalking -Pennsylvania Puneh Bowl feet."

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

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

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

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

-Annapolis Log

Is a miser what might be called a dough nut? -Dallas News

They say that every day in Europe

—Tampa Tribune

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

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

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

"Let's do the elevator dance." "What's that?"

"Over in the corner with no steps." -V. P. I. Skipper.

"What happened when the police searched your house?"

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

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

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

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

-Emporia Gazette

Any settees for hens?

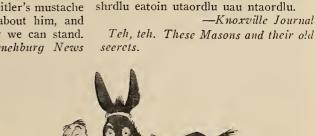
The Hellertown German bank held its weekly rehearsal on Tuesday under the direction of M. B. Stackhouse.

-Allentown (Pa.) paper Just a praetiee run, no doubt.

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

Teh, teh. These Masons and their old

COURTESY THE FAMILY CIRCLE "Professor Weems will now give his famous imitations of barnyard animals."



TORN FROM THE of Margaret Santry

By OLIVER CLAXTON

Her personal secretary

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

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

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

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

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

1:15 p. m. Pops into the Larue restaurant to lunch with the Baroness Von Hindenburg, niece of the German President. She lunches with the Baroness for an hour, but it took two hours preparation. Miss Santry had to stuff her mind with facts about Von Hindenburg, and German politics. You can't get people to talk about what they know unless you know something about it yourself. The Baroness is a subject for a broadcast. 2:15 p. m. She departs from her second lunch at Larue's and chases for a few minutes into a swanky speakeasy where Fanny Ward, perennial flapper, is hav-



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

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

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

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

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

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

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

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

DIARY

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

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

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

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

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

2 a. m. and maybe she isn't lucky and ideas are slow and then she gets to bed at 4 a. m. or

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

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

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

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

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

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



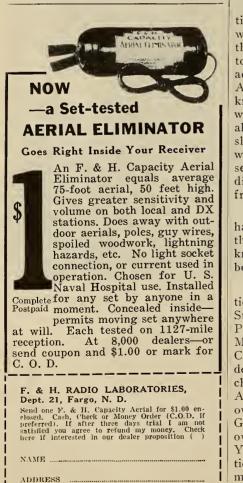
ED WYNN'S NEW CHAIN PLAN (Continued)

ones not hitherto enjoyed by Mr. Radio Listener.

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

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

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



STATE

CITY.....

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

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

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

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

George Fink, president of the National Steel Corporation; Fred Stearns, president of the Stearns Pharmaceutical Products; George Mason, president of the Kelvinator Company; Standish Backus, president of the Burroughs Adding Machine Company; Charles Francis Adams, financier; Paul F. Herron, owner of WPEN, Philadelphia; George Trendle, Detroit radio owner; and Walter Whetstone, New York radio station owner and utilities magnate. There have been rumors that Herron and Whetstone were not entirely certain of their permanent connection, and if Whetstone should withdraw with his station, WCDA, New York, it would mean that Amalgamated would have to obtain a new outlet in the metropolis.

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

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

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

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

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

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

IS RADIO RUINING YOUR CHILD? (Continued)

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

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

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

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

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

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

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

The same program offends some chil-

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

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

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

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

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

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

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

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



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

West Orange, N. J.



From \$10 to \$50 with a week in spare train: time field.

time "Beside being employed by the Power & Light Company to locate Radio interference in this district, which is a very good service usiness of my own that neis me from \$10 to \$50 a week in spare time. I owe all my success institute." H L Penie, \$12 W. High Street Physics Objects



Owes a Lot to N.R.I.

N.K.I. "After finishing my tenth lesson. I started on my first job. After that, jobs eame rolling in and I found myself with a surplus of money with which for my course. My first year's record was 108 Radio jobs. I have cleared \$2.305; to do the surface of the surface of the G6-53 Jary Are. Maspeth. L. L. N. Y.

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

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

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

Your Training Need Not Cost You a Cent

Hold your job. 1'll not only train you in a few hours of your spare time a week, but the day you enroll 1'll send you material which you should master quickly for doing 28 Radio jobs common in most every neighborhood. I give you Radio Equipment for conducting experiments and making tests that teach you to build and service practically every type of receiving set made.

Act Now-Get Free Book

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

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



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

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

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

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

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

WILL ROOSEVELT RULE BY RADIO? (Continued)

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

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

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

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

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

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



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

Harry probably feels that he can repeat himself occasionally-so he has taken the same thread and idea of "We Just Couldn't Say Goodbye' and used a little flower shop as the peace-maker. However, it is a catchy tune, and I enjoy singing it. Keit-Engle are the lucky publishers. I think it ought to be played in the Lombardo tempo.

ANY TIME, ANYWHERE, ANY DAY

Although there are three writers whose names are appended to this song, I most enjoy talking about Miss Lee Wiley, descendant of Cherokee Indians-and a lovely person. I will never forget the impression she made on everyone the night we were honored to have her on our program.

Tin Pan Alley would have you believe that Miss Wiley has not contributed materially to the songs on which her name appears. I would certainly feel that she is more than capable of helping to create a good song.

"Any Time, Anywhere, Any Day" is a 16-measure, which means it has half the usual length chorus. It ends almost before you know it.

It is published by DeSylva, Brown and Henderson, and I would play it

FLOYD GIBBONS Famous Radio Broadcaster



Would you, too, like a

big pay BROADCASTING job?

Men and women of talent get \$3,000 to \$15,000 and more a year. Amazing new Floyd Gibbons course trains you for highly paid Broadcasting position

Jobs like these, often pay-ing from \$3,000 to \$15,000 a year, are open to men and women of talent and training.

Musical Director Script Writer Program Manager Sales Manager

Excellent opportunities are open to talented men and women who have mastered the Technique of Broadcast-ing. Read how you, too, can prepare yourself for your share in Broadcasting.

Announcer Singer

Actor

Reader

Writer

Advertising Publicity Dramatist

Musician

Director

HAVE you a good speaking voice? Can you sing, act, write, read, direct or sell? If you can, then here is your chance to get into the can, then here is your chance to get into the newest, most glamorous, fastest growing pro-fession in the world. For now a remarkable new course in Broadcasting Technique pre-pares you—right in your own home—for the highly paid position you want. This fascinat-ing Course was developed by Floyd Gibbons, famous "Headline Hunter of the Air," to bring you the training proceeding to fit ware pointed.

famous "Headline Hunter of the Air," to bring you the training necessary to fit your natural talents to the microphone. Think of it! Now you can have the *training* in Broadcasting Technique that makes Radio Stars. In just a few short months you can capitalize your hidden talents for the micro-phone—cash in on your natural ability—pre-pare to earn many times your present salary. For no matter what branch of Broadcasting you are qualified for, the Floyd Gibbons School of Broadcasting will train you in the technique of Broadcasting and prepare you for the highly paid position you want.

Opportunity for You in Broadcasting

No other profession in the world today offers you as many opportunities for quick success and large pay as Broadcasting. For Broad-casting is forging ahead so rapidly that there

casting is forging ahead so rapidly that there is a never-ceasing demand for new talent. Millions are spent over the air every year. Last year *advertisers alone* spent more than \$35,000,000, while Broadcasting companies spent many times that amount for talent. Staggering as this amount is, even more mil-lions will be spent this year than last—more talented and trained men and women will be needed at large pay. You, too, may be one of these—you, too, may be paid from \$3,000 to \$15,000 and more a year—if you

paid from \$3,000 to \$15,000 and more a year—if you have talent and are thor-oughly trained in the tech-nique of Broadcasting. If you can act, if you can sing or talk interestingly, if you can write, if you have any hidden talent, you should get your share of the millions spent every year over the air.

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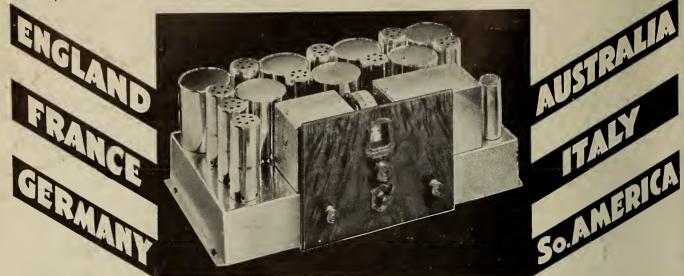
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