PAULINE STARKE BRINGS A NEW PERSONALITY TO THE AIR

PERSONALITY, that elusive quality without which a man is but a civilized mammal and a woman merely the female of the species, is at last becoming noticeable in radio programs. The broadcasters, at a loss for something new with which to please the jaded tastes of their audiences, have, in ever-increasing numbers, turned to fields less restricted than their own in search primarily for new ideas. But they invariably return with the firm conviction that it is not ideas which the radio lacks, but personality; that a colorful character can make a few trite and hackneyed lines appear inspired by some poetic genius; and that the stage and the movies often dress up an old plot by the use of a new personality.

This, then, is the most probable reason for the exodus from the film colony of so many flicker stars. It is true that the stars are turning to radio for what there is in it, in terms of cold cash. But there would be very little in an air contract for a matinee favorite were it not for the fact that the big other moguls have come to the decision that only personality, with the IT in capitals, can save broadcasting from the fate of last year's radio tubes.

The latest of the Hollywood favorites to turn the aging eyes of broadcasters toward the west is Pauline Starke, considered by D. W. Griffith to be one of the finest actresses of the present day. Miss Starke, at present touring with "Zombie," recently presented a condensed version of this play on the air, with the result that she received a number of bids to forsake both the stage and the movies in favor of... (Continued on Page Twenty)
European Features
On Fall Schedule

Six new European attractions, some of which have never been in this country before, will make their American debut under the sponsorship of NBC Artists Service in the fall.

Emanuel Feuermann, considered one of the foremost cellists in Europe today, will make a tour of the United States. He is not yet thirty, and has appeared as solo artist with all of the major symphony orchestras on the continent.

The famous Italian marionettes of the “Teatro del Piccolo” will be brought over by their founder, Vittorio Podreca, for their first American tour. The company includes thirty-five vocalists, orchestral musicians and operators, and its repertoire ranges from grand opera to vaudeville sketches.

Another new feature will be the Shang Kai Hindu Dancers and Musicians, said to be a brilliant and exotic oriental ensemble. It includes a large number of instrumentalists and sixteen male and female dancers.

The Vienna Choir Boys will also make their first American visit in the fall. This organization dates back to 1498. Haydn, Mozart and Schubert all received much of their musical training under its guidance. Two new solo artists, Poldi Milden, thirteen-year-old Viennese pianist and Marguerite Pierri, Greek soprano, who is associated with the Berlin State Opera, also will appear in this country.

After an absence of several years Ignaz Friedman, Polish pianist, will return in October. Also returning are Heinrich Schnull, German baritone, and Henri Casadesus Society of Ancient Instruments. Mary Wigman, who scored a tremendous success in her two previous visits, will return, bringing her German Dance Group with her. Escueta, Spanish dancer; and A. Cappellari, who recently completed their first American tour, will again be here in 1933-34. Supervia, Spanish soprano, and Wiener and Donquet, French two-piano recitalists, will also return for a second season.

Villard On Roosevelt

“Why’s Wrong with Roosevelt” is the subject of an address to be delivered by Oswald Garrison Villard, editor of The Nation, over WOR this Wednesday at 7:30 p.m. This talk comes as the third in a series of radio discussions of leading political and economic topics of the day.

Airicature

Clue: The airicature above represents the originator of radio “crooning.”

Ten dollars will be given away each week to the winners of RADIO GUIDE’S AIRICATURE contest. Just identify the radio personage above, and send his or her name, together with a constructive criticism of one of the programs on which he or she appears, to AIRICATURES, care of RADIO GUIDE. $5 first prize, $2 second prize and $2 third prize will be awarded to the persons correctly identifying the artist represented above and sending in the best construction critic. Not to exceed two hundred words, of any program on which this artist appears. All entries for this week’s contest must be postmarked not later than Wednesday, May 25.

Socialist Nominees
On The Air Sunday

First official candidates to be nominated for the offices of president and vice-president of the United States for the term 1933-37 will be heard over a network this Sunday at 9 p.m. They will speak from the Municipal Auditorium in Milwaukee, where the National Convention of the Socialist Party will be held. It comes approximately a month before those of the Republicans and Democrats.

Norman Thomas, Socialist leader, will open the program with a speech. He will be followed by Mayor Daniel Hoan of Milwaukee, and the two candidates will be heard next, outlining their platform.

British Empire Ball

The Empire Day Ball, important British social and national function, will be described for listeners in the United States over an NBC-WJZ network this Tuesday at 4:15 p.m. The broadcast will come direct from the aristrocratic Mayfair Hotel, where representatives of the British dominions will gather with London’s social elite for the occasion. The King and Queen as well as other members of the Royal Family will attend the ball which is given each year in honor of the late Queen Victoria.

Rogers To Headline Pre-Olympic Hour

Will Rogers, popularly considered as America’s unoffical ambassador at large, will headline a gala one-hour program this Sunday dedicated to the coming Olympic Games to be held in Los Angeles this August. Under the sponsorship of the All World Club of Southern California, the broadcast will be heard over the WABC-Columbia network at 4:30 p.m.

“Sunny Jim” Ralph, California’s governor, will extend an official invitation to the people of America to attend the Games. Will Rogers will also address radio audiences, and a musical program has been planned by the University of Southern California Trojan Band and a chorus of thirty voices. The Band, which is under the direction of Harold William Roberts, numbers 200 pieces and is the largest college band in America.

The 1933 Olympics, the finals of which will be held in Los Angeles from July 30 to August 14, will be the first occasion that the international competitions have been held in the United States and it will be at least forty years before this country will again be host to the Olympic athletes of the world.

Ben Bernie Renews
His Malt Contract

The suspense is over! Ben Bernie has signed on the dotted line of a long-term contract which guarantees his continued appearance under the ribbon banner. This Explodes the rumors which hinted that the maestro was going to switch sponsors.

The contract was negotiated in Chicago where Ben Bernie has been appearing recently during his Mid-West and Eastern vaudeville tour. The Tuesday evening broadcasts at 9 p.m. over the Columbia network, will continue during the fall, along with Bernie’s tour.

The vaudeville itinerary will run as follows: New York on May 24, Boston on May 31; June 7, open, Washington on June 14, and to New York for the last two weeks of the month.

Airicatures Winners

FIRST PRIZE—$3.00
Jeannette B. Stein, 710 Queen Ave., Ortuuna, la.
SECOND PRIZE—$3.00
Jack T. Franklin, 6 North Ave., Norwalk, Conn.
THIRD PRIZE—$2.00
Jessica McFadlan, 509 St. James St., Peoria, Ill.
HONORABLE MENTION
Lucille Knapp, 226 Germania Ave., Schenectady, N. Y.
Alice Bassett, The Empire, Ltd., Rockford, Ill.
Walter C. Wilkes, 350 Warren Ave., Yonkers, N. Y.
W. S. Keil, 611 S. Sixth St., Clinton, Iowa.
Barbara Barnes, Avon, Ill.
Los Bacon, 412 Missouri Ave., Peoria, Ill.
Evelyn Grabenkort, Lincoln Ave., Barrington, Ill.
John J. Harby, 478 A Lafayette Ave., Brooklyn, N. Y.
Julius Kleinman, 1694 Brook Ave, Bronx, N. Y.
Richard L. Woodmansee, P. O. Box 232, Kewanee, Ill.
Mary A. Cort, 793 Crescent Rd., Jackson, Mich.
Roma Smith, 206 Third St., Freeport, Pa.
Dwight Herrick, 407 E. Graham St., Bloomington, Ill.
William N. Caldwell, 1130 Hampton Pl., Elizabeth, N. J.
Mikritic

Radio Guide will pay one dollar for any Mikritic accepted and printed in this column. Mikritics are remarks of any kind made on the air which will interest other people. They may be amusing, inspiring, funny, pathetic, or queer.

Here are the rules: The quotation should not exceed fifty words. It must be accompanied by the name of the person who made it, the exact time it was heard, and the station from which it was heard. The nature and address of the sender must be attached. Any number of Mikritics may be sent by one person. Address all letters to Mikritic, care of Radio Guide.

This week’s winners:

Tenace Fire Chief Program—April 26, 7:45 p.m. WOR.
"Get me fifty cents so I can join my family."
"Where is your family?"
"In the movie theater."

L. R. Keckler

Coca Cola Hour—May 4, 10:20 p.m. WEAU.
Wife to professional gambler: "How is it you always win at cards, but lost at horse races?"
Gambler husband: "I don’t know, honey, unless it’s because they won’t let me saddle the horses."

—Patsy Ribby

Night Court—April 27, 8:15 p.m. WCF: Judge: "Where is Officer O’Toole, who wears size fourteen shoes?"
Clerk: "He went to the cross roads to turn around."

—Helen Hoett

Eleventh Hour Police—May 6, 12:40 p.m. WTMJ.
Larry Lawrence: "Men get pearls from oysters, but the women get diamonds from nuts."

—Ken Godfrey

Hal Totten—May 7, 3:40 p.m. WMJI.
"Alarmed is a bat, ready to pitch again."

—Dorothy Gray

Sinclair Wiener Minstrels—May 9, 8:10 p.m. WLS.
Gene Arnold: "Offi Swobier will now sing. Constantly."

—J. J. Scott

Sinclair Wiener Minstrels—May 9, 7:04 p.m. WLS.
Gene: "A man I know spent sixteen years writing our book."
Chuck: "That’s nothing, my brother spent his life finishing one sentence."

—Mrs. H. Cutler

KellySpringfield Program—May 8, 10:14 p.m. WJZ.
Clerk: "The stenographer wants to know if you can let her have $3 until Saturday."
Boss: "Sorry, but my wife won’t let me make advances to stenographers."

—John Pollock

Bill and Ginger—May 7, 8:30 a.m. WCAU.
Bill: "On my way down to the studio this morning I was bitten by a mad dog."
Ginger: "Oh, I see, and this typewritten sheet here is your will."
Bill: "Oh, no, that’s just a list of the people I’m going to bite."

—Walter L. Taney

Crest Chief Shirt program—May 10, 2:50 p.m. WBBM.
"Wow! " yelled the babe in the crib. The Big League father paused, and looked down. "Four paws and 1 walk," said he.

—Yehlma Nelsog

Ben Cutler’s Soloist

Looking as stunning as she does here, Carolyn Conde Hughes, New York debutante, steps up to the microphone several times weekly to sing the vocal choruses with Ben Cutler’s Orchestra. The programs are heard through WOR direct from the Cafe de la Paix where the handsome Ben and his Band are playing an engagement.

One Half Of World’s Radio Sets In U. S.

There are only two receiving sets in all Ethiopia, five each in Liberia and Zanzibar, eight each in French Guinea and British Somaliland and just an even dozen on the island of Guam. But a new census of radios by countries shows that as of April, 1932, there were 34,754,410 radios in the whole civilized world. Of these, 17,401,615 were in North America; 7,976,617 in South America; 14,681,177 in Europe; 901,500 in Faroos; 910,214 in Asia; 428,669 in Oceania and 49,677 in Africa.

In North America, the United States leads far, its total of 16,679,293 homes with radio very nearly reaching half the world’s total. In South America, Argentina leads with an estimated 400,000. In Europe, the United Kingdom tops the list with 4,329,754 licensed sets; and in Asia, only Japan reaches a substantial figure with 800,000.

Samoff Pessimistic About Television

During a recent address to the stockholders of the Radio Corporation of America, David Samoff, president of the organization, reported a net profit, after all charges, of $835,223 for the first quarter of 1932. He voiced pessimistic sentiments regarding prospective business conditions in the radio industry.

Regarding television, Mr. Samoff stated: "While the public was quite willing to experiment with radio in its early stages, it will expect television apparatus of a more advanced type than the early crystal radios. When broadcasting began, the public had no experience in taking sound and music out of space, but the motion picture industry has given it a high standard of excellence in sound pictures. Television images, therefore, which are obscure and difficult to follow can not be expected to sustain interest over a very long period."

Radio Danish Pirate

In Denmark, only stations authorized by the Danish government are allowed to broadcast. Regardless of this, a certain mystery station has been amusing Danish listeners with unlicensed programs of music and humorous talks during intervals between broadcasts by official stations. The pirate broadcaster has 50,000, as yet, been apprehended.

Reviewing Radio

The new vogue for comic radio programs may or may not prove as fleeting as other cycle of entertainment tested out in the past, but at any rate it has settled itself definitely in the Microphone Mansions.

Not even during the crossing age have the Main Cops of the studios cried out so uproariously for artists—but now, they must be funny. Funnier than crooners, at least. The humor situation is really acute. Keen competitiveness has developed over the new pet of gags and burlesques. Every production man and every sponsor about to debut on the air or renew a contract is trying with the ambition to develop the air’s funniest show. And when agencies and sponsors and production men are unanimous in the matter of mollifying under humor’s influence—that’s progress, or some thing.

Under the circumstances therefore, with becoming modesty, I should like to dip my bit into that well of blossoms forth as the greatest, or at least the most satisfying funny stunt of the season. I shall feel amply rewarded if I am able to bring further merriment to a radio audience, which is showing a commendable disposition is these parlous times, to laugh at anything except possibly Edna Wallace Hopper. For really splitting results, I would heartily recommend a program in which its sponsors themselves cast be in the principal roles. In this way they could do and say funny things with a full consciousness of their talents.

A few of these gentilities possibly are mostSet aware of their comedic capabilities. Some others, however, are discovering with mixed emotions that audiences have been sneaking at them for ever so long. Thus, it strike me that if the audience can laugh at a sponsor without knowing his inner secrets, it would burst out into guffaws if the sponsor gentlemen were brought together in a skit which would tell all.

Such a program, of course, because of its many ramifications, would necessarily take the form of a serial. In the early chapter it would be charitable, perhaps, to skip such things as preliminary sales talks. The skit would have to open at the moment the sponsor decided to take to the air. Mr. Featherwell, headman of the firm in the play, could be presented while wending the traditions of a more mysterious scheme. The sponsors would have to come to the knapsack with one of those extravagant billboards and offering a trip to one of those Hawaiian trials in return for a slogan.

Then would follow in succeeding episodes the great hush-hush scene where 842 employees nursing a ten percent cut would be sworn to secrecy—then the audition scene when 848 orchestras with prestige are invited to audition so that Mr. Featherwell’s inside-aunt from Porizia, who likes rhythm, may be entertained.

In the next broadcast the story would move to the point where the orchestras are dismissed. (Mr. Featherwell never having in tended to engage them). But he knew all along that they would talk and that the rumors of a gorgeous presentation would reach the offices of the Radio Guide and other publications.

Ultimately, we should come to the climax during which the public would learn about the amazing things being planned and the build-ups. We would discover as the piece proceeded, the real reason for all the secrecy. It would all along, Mr. Featherwell knew, as every real sponsor knows, that there would be leaks and in the form of rumors; that they would intrigue.

Continued on Page Fifteen
Monday, May 23

P.M.
3:45 Four Ellen Boys. WABC-CBS WORC WJZ-NBC WJZ-WO WJZ-WA WJZ-WM WJZ-WW WJZ-WY WJZ-WZ WJZ-WZ
4:45 Harry Orange and His Orchestra. WZJ-NBC WJZ-NBC WJZ-WO WJZ-WA WJZ-WM WJZ-WW WJZ-WY WJZ-WZ WJZ-WZ
5:05 Harry Noguia's Orchestra. WJZ-NBC WJZ-WO WJZ-WA WJZ-WM WJZ-WW WJZ-WY WJZ-WZ WJZ-WZ
5:45 Literary Digest Topics in Brief. WABC-CBS WCAC WJZ-NBC WJZ-WO WJZ-WA WJZ-WM WJZ-WW WJZ-WY WJZ-WZ WJZ-WZ
Thursday, May 26

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The Four Pirates and Cecile Bronson are the most recent addition to the WRNY staff of entertainment. The same team, before radio, was headline on the Rock and Roll circuits and were popular favorites in the Variety and Cinema Theaters abroad.

8:00 A.M.  WAEF—Melody Hall
            WABC—Nursing Musical
            WINS—Sunshine in the Morning

9:00 A.M.  WJZ—Tone Pictures—Lee Whitney Organist
            WJS—Children's Hour

9:30 A.M.  WABC—Mezzo Modo; Ernest Strangiolo
            WINS—Modern Living

9:45 A.M.  WAEF—Mary Liston
            WOR—Melody Orchestra
            WABC—Watch Tower

10:00 A.M.  WOR—Helen Don Reads the Comics
            WJS—Watch Tower Pianist
            WAEF—Clyde Dorr and Saxophone Quartet
            WJS—Garcia Mexican Mariachi Tripe
            WPC—Ernest Strangiolo, Pianist
            WJS—Tris Salinas's String Duo
            WABC—Colombia Church of the Air
            WJS—Gens of Melody

10:15 A.M.  WAEF—Pulman News
            WPC—The Happy Traveller
            WJS—Bustle Club

10:30 A.M.  WJS—Grand Central Red Cap Quartet

11:00 A.M.  WJS—New World Sons Orchestra
            WJS—Your Eyes—Dr. A. S. Granbart
            WBC—To be announced
            WPC—Chauk, Plunkett, uke songs
            WJS—Pulman's Colonial Breakfast
            WAEF—Southland Sketches
            WJS—Fields Three—Violin, Flute and Vibraphone
            WJS—Men's Clothing Corporation

12:00 A.M.  WAEF—The Rainbow Kids; George and Clementina
            WJS—Ed Cipher, baritone
            WJS—A Song for Today

12:30 A.M.  WPC—Christian Science Church Service
            WJS—Gypsy Candles; Gothic Ensemble
            WJS—Community Breakfast of the Girlie Club of St. Anthony Guild

1:00 A.M.  WJS—Newspaper Days
            WJS—Morning Musical
            WJS—Horns and Harps Children's Hour
            WJS—Kool House's 1:30 A.M.

3:00 A.M.  WJS—Voices of St. Louis
            WJS—Jewish Little Symphony

Programs for Sunday, May 22

From Vaudeville

WMCN—Mother Goose & la Mode
WAEF—Major Bowl's Capital Family
WJDW—Canadian Fur Trappers

12:00 Noon
WABC—The Voice of St. Louis
WJS—Kocherbeker Tin
WJS—Waldorf-Astoria Organ Recital
WMCN—American Hebrew Forum
WPCH—Alice Blue Gown Program—Litman, Isaac
WJS—Hoefer Medical Group

12:30 P.M.
WJS—Silver Flute
WJS—Yvonne D'Aire, soprano
WJS—International Broadcast from Berlin
WJS—La Rosa Marriage Company
WJS—Neil Golden's Orchestra with Neil Ray

12:45 P.M.
WJS—Mazzocchi and his cellos
WJS—Sweet Singer
WJS—Jewish Troubadour
WJS—American Monitors
WJS—Simple Sing-Along—Health Talk

1:00 P.M.
WJS—Goldhine and Reubenstein in L. Breakstone Products
WJS—Builders of America
WJS—Phil Lyman's Orchestra
WJS—To be announced
WJS—Female Singing Quartet
WJS—Center Margonolis and the Benson Ensemble
WJS—American Jukebox

1:15 P.M.
WJS—Madden Entertainers
WJS—Grand Central Red Cap Quartet
WJS—string and Saxophone Orchestra
WJS—The Orchestra

1:30 P.M.
WJS—English String Orchestra
WJS—The Troika tides

2:00 P.M.
WJS—"The Psychology Says"—Dr. Arthur Frank Paper
WJS—Josephine Waterman, soprano
WJS—Eight Sons of J.K. and the Howard Twins
WJS—Van Vlastuin Studio

2:15 P.M.
WJS—Ridgewood Dance Marathon
WJS—Thrifts of Aviation—Howard Bergin—Will M. M. Orchestra
WJS—John Johnson Orchestra

2:30 P.M.
WJS—Three Little Funsters
WJS—Shiner and Horner—drum sketch
WJS—Eddy Brown, Violinist, and Clarence Adler, Piano
WJS—Yeast Functors—Elberie Kay's Orchestra
WJS—The Bayas Ensemble and Rosina Nicholas Piano
WJS—American Dance Orchestra

3:00 P.M.
WJS—Fox Fur Trappers
WJS—Tuba Sedel and concert orchestra
WJS—Walter King's Orchestra
WJS—To be announced
WJS—Friendly Hour
WJS—Rev. Chas. Hllman Fountain
WJS—Cells and organ
WJS—American Musical Ensemble

3:15 P.M.
WJS—Louis Quinn and His Armagh Minstrels
WJS—Gardner, baritone

3:30 P.M.
WJS—Tom Noonan's, "Cathedral of the Under-World""- Adams Line
WJS—National Sunday Forum
WJS—Radio Mountain Men
WJS—Manhattan College Glee Club

3:45 P.M.
WJS—"Lisabeth Ams's Sunday School Waves of Melody
WJS—American Affairs Program

4:00 P.M.
WJS—Jax Program with Jane Froom
WJS—Cathedral Hour
WJS—Songs of Home, Sweet Home
WJS—Don Trent, comedienne
WJS—The Moderntones
WJS—Yspegren from St. Thomas' Church

4:15 P.M.
WJS—John Fogarty, tenor
WJS—Myung Yeol Irae Program
WJS—International Broadcast from Germany
WJS—Parade Circus
WJS—Master Olympic Program
WJS—Sunshine Hour
WJS—Magazine Orchestra
WJS—Byrnes Shoe Store Program

4:45 P.M.
WJS—Fasto

5:00 P.M.
WJS—Herbert Diamond Entertainers
WJS—Margaret Root Presents
WJS—Golden Revers
WJS—Ralph Golden's Question Box
WJS—Watch Tower
WJS—The Skylarks

5:15 P.M.
WJS—The Castaways
WJS—Charles Tom's Roundup
WJS—Angus Ross, tenor
WJS—Road to Rome
WJS—Entertainment, Ulrich De Leeuw
WJS—Musical Overseas
WJS—Chapel Gardens
WJS—Pop Concert
WJS—Gold Coast Radio Revue
WJS—Yvonne Calderon and his Rhythm Makers

5:45 P.M.
WJS—Consimond's Almanac
WJS—Tony Rogers, baritone
WJS—The Mollydubs

6:00 P.M.
WJS—From a Diary—directed by Elmo Russ
WJS—Catholic Hour
WJS—Frank Fuller, tenor
WJS—Sunday Evening Musical
WJS—Don
WJS—Bunte Buhles; Double Quartette
WJS—Quine Harronette, Vincent Vere
WJS—The Passover—By Ethel Parke Richard's Sketch
WJS—Italian Serrarand
WJS—International Broadcast from Switzerland

6:30 P.M.
WJS—Catholic Artists' Guild
WJS—Jack Kepper's Concert Orchestra
WJS—American Symphony
WJS—Roses and Drum
WJS—American Music Ensemble
WJS—Joseph Malanga, Spanish Music
WJS—Ed Sanders and Lester Case
WJS—Our American School—Educational

6:45 P.M.
WJS—Harry Fleming; negro sketch
WJS—Martha's Dance Marathon
WJS—Jerry Baker, tenor and Ems Ross, organ

7:00 P.M.
WJS—Bouquet of Radio
WJS—C. C. E. Circle
WJS—Golden Blumen
WJS—Beggar's Ireland
WJS—Alice Blue Gown Program—Litman, Isaac
WJS—The World's Business
WJS—"Taxi"
WJS—Franz's Bavarian Orchestra

7:15 P.M.
WJS—Yiddle and His Ashkelons
WJS—An Evening in Italy
WJS—Concert in Mourning
WJS—Chicago Knights

8:00 P.M.
WJS—To be announced
WJS—Orchestra Genes
WJS—The Three Bakers—Fleischman Program
WJS—the Globe Trotter
WJS—Church Invisible—Directed by George Shayle
WJS—Beggar's Box
WJS—Eddie Dinkin's Orchestra
WJS—Purvis and Morse; concert duo, violin and piano
WJS—Hal Starr, tenor

8:15 P.M.
WJS—Rainbows
WJS—Teddy, Black Orchidea
WJS—Jan Gaber's Orchestra

9:00 P.M.
WJS—William Strauss Orchestra
WJS—Vanderbilt Virtuoses
WJS—Chauncey Kent's Orchestra
WJS—Enoch Light's Orchestra
WJS—Orchestra and Jean Healy
WJS—Saturday Night Club

On Columbia

9:30 P.M.
WJS—Bruno Drive Marathon
WJS—Percival Parade; Harry Senbad's Band
WJS—The Virginia Traveler—Tom Terrier
WJS—Beil and Sherry; Hebrew comedy team
WJS—Hiram Hooper's Flying Theatre
WJS—Valentine's Exposition
WJS—Making the Movies—Raymond Knight and Katherine Hensley—Kelly-Springfield Program
WJS—Las Chivas Spanish Ensemble
WJS—English International Gypsy; tenor, accordion
WJS—Robert Hooton's Orchestra
WJS—The Fierce Drummer—Eric Haltman, narrator—Chandler Goldwaike, organist

10:15 P.M.
WJS—Shaffer Lifeline Revue
WJS—The Six Singing Masters—Barredora Program

10:30 P.M.
WJS—Three Little Pigs AM
WJS—Zingo-Boogie Show
WJS—Moonlight Echoes—Directed by George Shackle

10:45 P.M.
WJS—The Blue Lady
WJS—The Violin Twins

11:00 P.M.
WJS—Zingo-Boogie Revue
WJS—Senbad's Orchestra

11:30 P.M.
WJS—STG and Meade's Tuckers' Orchestra
WJS—Jesse Crawford, port of the argus
WJS—Ted—Skeet Revue
WJS—Morrisons—Directed by George Shackle
WJS—Eddie Dinkin's Orchestra
WJS—Purvis and Morse; concert duo, violin and piano
WJS—Hal Starr, tenor

Gus Arundel and his famous "ace band of the Midgets" fresh from an eastern road tour, have opened at The Dells, Chicago's popular summer night club. It is said that Gus turned down several offers to play at the Olympic games that summer in favor of a 64. Dorothy Thomas, Buddy Clark and "The Three Rhythm Rascals" will be heard when the orchestra broadcasts thrice weekly over the Columbia network.
**The Monitor**

**THOSE voices which you hear from your radio set; those concerts which come into your home with such life-like fidelity, as though a mighty symphony orchestra were playing for you in the room; and the hundreds of speakers, singers and lecturers who talk and sing to you in true heart-to-heart fashion, by what magical processes are these things brought to you, to await your appreciation or rejection? And what must be done at the other end of the airway of which your radio receiver is one terminal, to insure a continuous stream of entertaining broadcast programs?

Believing that the answer to these questions will be of interest to its readers, Rasso Guese has prepared a series of informative, non-technical articles, illustrated with actual photographs taken in the largest and most modern broadcasting studios in the country, artists and the production expert through the sound-proof panels of glass which separate the studio and the control room.

Here is an easy way to learn Contract Bridge. First, study this hand and decide how you would bid it. Then compare your bidding with the bidding of the expert player who actually bid and played this hand in the famous Culbertson-Leath Match.

**Followings is a hand and analysis by Mr. Polic Culbertson, reproduced from his new East and West vulnerable Dealer—East.

Mr. Leath

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**Contract: 5 by East.**

Opening lead: by East.

Resolution: Made five.

**REPEATED TAKEOUT DOUBLE TO REACH GAME IN A MINOR.**

Opposite a partner who twice passed, Mr. Culbertson finally, through the use of the Takeout Double, assured him of his tremendous boot and strength of distribution, and together they bid a game in clubs. This is a fine example of the power of distribution over adverse honor-trick strength.

**Analysis of the bidding.**

1. With a holding of this sort, Mr. Culbertson prefers a Takeout Double to a Jump.

2. He again doubles for a Takeout. It's much as partner has made no bid, this cannot be construed as a Penalty Double.

3. Mrs. Culbertson, forced to respond, bids her best suit.

4. After his partner has shown a long club suit and not a blank hand by her Rebid, Mr. Culbertson is justified in bidding game.

**Culbertson Bridge Lessons**

**Here's Your Short Cut to Winning Contract Bridge!**

**LEARN AS YOU PLAY WITH**

**CULBERTSON'S OWN Self-Teaching Playing Cards**

**SHOW YOU INSTANTLY CORRECT BIDS AND LEADS FOR ANY HAND IN CONTRACT**

**K**

**Play Winning Contract—the Contract of Experts! It's easy to perfect yourself in the game by practising with Culbertson's Own Self-Teaching Playing Cards. Complete instructions for bidding and leading are printed right on the margin of the cards, so you can be guided in the correct plays while you hold the cards in your hand. The whole Approach-Forehand Game System of Contract, the system originated by Mr. Culbertson and used by Contract players everywhere—is printed right on these cards. Each margin is printed so that you can read instructions easily no matter how you pick up cards.**

**Cards are constructed of superior quality stock; the same playing cards used during the entire Culbertson-Leath Match. Only $1 per deck, including**

**FREE**

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When the musician, which will house the National Broadcasting Company in Rockefeller Center is completed, visitors to the NBC will be taken on a "Cook's tour" of the building. It will be separate halls for visitors who will be led through the NBC by page boys acting as guides. The various control rooms and studios will be equipped with glass panes facing the hallways, and visitors may watch the broadcasting without interfering with the proceedings.

There will be a nominal admission fee for each visitor, carrying out our prediction that radio fans would soon be required to pay an admission price to see a radio show.

JAMES WALLINGTON
Few of our present radio announcers ever doubt that they would become associated with the radio industry. Edward Thorgerson was a soldier of fortune, and served as a seaman on many a freighter bound for the Orient. He worked himself across the West by serving as a wandering cowboy, tried journalism and was an organism in a small town theater, among other things. James Wallington once aspired to become a minister, shifted to a medical course, tried geology, then English literature and finally singing. Howard A. Petrie studied voice and violin. He sang in church choirs before turning his activities to the microphone.

One of the most varied careers is that of Pat Kelly, NBC chief of announcers, who was a marine engineer and veteran seaman of the British Naval reserve. He has traveled over a quarter-million miles on salt water and was shipwrecked three times. Besides having appeared on dramatic and operatic stages, Kelly has been an aviator, pupilist and composer.

Equally unusual is the life of Kelvin K. Keach, who once taught the Prince of Wales to strum the ukulele. Keetch, although an American, was born in Honolulu, but learned to sing at Franklins and Marshall College. He was graduated a chemical engineer, entered vaudeville, served in the United States Signal Corps during the World War, and then led a jazz orchestra around the capitals of Europe.

It is rumored that the Joe Palooka broadcast may go NBC . . . At last radio continuity writers are getting a break. Ed Wynn paving the way by paying his man $150 a week . . . Neil Vinick claims to be the only radio star who deliberately avoids personal publicity.

Greta Garbo will be Buddy Rogers' special guest at the Penn Hotel opening on the 28th of this month. It's Martha, and not Connie Boswell, who plays the piano . . . B. A. Rolfe, the very batman, will name his boat "It's Filmsona," Leon Belasco has finally found a publisher who will print his theme song, "Romance Calls," in four different languages.

BENIAMINO GIGLI

Beniamino Gigli, whose voice registers an intensity of 77 decibels on the decibel meter, is just 12 decibels higher than that of street car noise, will appear as guest soloist on the General Electric Hour this Sunday at 8:30 p.m.

The occasion gives an opportunity for some observations on the present controversy over the tenor and the Metropolitan Opera, and on the implications of the "star" system, from which the causes of Mr. Gigli's resignation emanate.

The "STAR" SYSTEM

Time was when opera houses were run by "stars." There were singers, who put their names on dressing-rooms, appropriated roles, chose their partners and the casts for the operas in which they appeared, and, when they were displeased, came to the theater with a lead dog that barked at convenient intervals during their rival's arias. All these happenings have been recorded in the annals of the Metropolitan Opera House.

These days have long since ended. Signor Gigli-Casazza likes to run his own house. During the war he felt that the psychological moment had arrived for freeing the institution of the demands of "stars," and, as such, was made known, when he endeavored to discipline Fassba, and arrived too well to do.

In all fairness, one must admit that Signor Gigli has had his measure of success, though, he has not always been generous not to his artists. He has rarely been concerned with their individual welfare, and his relationships with them have been anything but cordial. Perhaps that is too much to expect in the management of an opera house.

The public has never forgotten its "stars." It still goes to hear the singer of exceptional talent, and not the opera. In normal times Mr. Gigli, Mr. Tibbett, Rosa Ponselle, Lily Pons, at Caruso and Farcas and others before them, can be counted on to fill the house, no matter what the opera or who the rest of the cast. That condition may be regrettable, yet it exists. It is only through the public's fascination by glamorous personalities that opera lives in America.

We are hero-worshipers, and our interests in operatic music is comparatively narrow. Therefore, the impresario whose policies add to his "stars" is a wise man, the tenor as the system may be, artistically, upon its meritorious appeal were built the successes of the past and, I venture to guess, will be built the successes of the future. In the days of the dreamy and the Thibaud Guild with the best of intentions was able to escape. The public taste may change, but the rate is so slow as to be hardly perceptible.

THE CASE OF MR. GIGLI

Signor Gatti-Casazza evidently feels that the depression furnishes another psychological moment in which to reduce further the demands of "stars." If he believes that his tenor and Gigli is impossible to determine from the conflicting statements issued to the press. The front pages of the最近のnewspapers carried a statement that, rather than accept a cut in his salary, the tenor has returned his three-year contract with an annual stipend of $100,000. It was not the favorable sort, and the Columbia Phonograph Company, in a statement made that Rosita Ponselle, who is operated to decide not the re- marks about the soprano were later denied. If the whole of the facts were made known, the Metropolitan would have been justified in its position, and the singer deserved censure.

It may be true that Mr. Gigli did say or do something. The tenor has the esteem in which he is held by the public, is justified in his attitude towards Mr. Casazza and the Metropolitan Opera. He does not need much persuading. If he feels well, he sings well, and the exceptional resonance of his chest, mouth

CARLETON SMITH

MUSIC IN THE AIR

By Carleton Smith

"Just a Singer of Songs, Singing the Songs You've Forgotten," is Kate Smith's new theme song composed by Irving Berlin for her Wednesday evening broadcasts. The portly singer introduced it to her radio audience last week, during the La Palina program broadcast Wednesday at 8:30 p.m. over the WABC-Columbia chain.

During the summer season, because of Kate's extensive vaudeville schedule, her Thursday evening broadcasts will be discontinued. Beginning June 2, she will be heard each Monday, Tuesday and Wednesday until further notice.

Ann Leuter, the Cinderella of Song and winner of the recent Paul Whiteman auditions in Brooklyn, N. Y., shows promise of becoming one of radio's most popular vocalists. Ann was featured on a recent NBC program, "The Revolving Door," and came out with flying colors and a generous amount of fan mail.

Gums with "Believe Me If All Those Endearing Young Charms," and ends with "On the Road to Mandalay." The final program in Nina Kendall's series of four Wednesday evening broadcasts will be songs in English. Only recently has the Russian soprano enlarged her repertoire to include these numbers, and some of her closest friends will be hearing her sing them for the first time. She begins with an aria from Victor Herbert's "Natoma," the Indian opera in which Mary Garden created the title role, and then sings Kranner's "Faltering Duck," Manna-Zucza's "Rachem," Barrow's "Cherry Tree," and lastly Seitz's "The World is Waiting for the Sun." The program includes orchestral versions of "The Arkansas Traveller" and Percy Grainger's "Country Garden."
### Programs for Monday, May 23

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<tr>
<th>Time</th>
<th>Program</th>
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<tbody>
<tr>
<td>6:30 A.M.</td>
<td>WINS—Morning Highlights</td>
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<td>6:45 A.M.</td>
<td>WAEF—Towner Health Exercises—Arthur Towner, Jr.</td>
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<td>7:00 A.M.</td>
<td>WBSJ-Madison Calvin</td>
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<td>7:15 A.M.</td>
<td>WOR—Gus Gross, Gambling's Gamblers</td>
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<td>7:30 A.M.</td>
<td>WINS—Miss Wall's Catechism</td>
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<td>7:45 A.M.</td>
<td>WWJ—A Sale for Today</td>
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<td>8:00 A.M.</td>
<td>WABC—Jr. Revalier—Popular Music</td>
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<td>WJZ—Jolly Bill and James—Weather and Wheat Program</td>
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<td>WINS—Old Bill, Happy Go-Lucky Philosopher</td>
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<td>WAEF—Gann and Gross—Chaker Early Birds</td>
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<td>WJS—On the 15</td>
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<td>9:15 A.M.</td>
<td>WOR—Al Walter</td>
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<td>9:30 A.M.</td>
<td>WINS—Mary L. McDonald—Evening Devotions</td>
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<td>9:45 A.M.</td>
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<td>10:00 A.M.</td>
<td>WEAF—Out: Songs of Village</td>
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<td>10:15 A.M.</td>
<td>WINS—Miss Wallace</td>
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<td>WABC—Ted Brewer and his orchestra</td>
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<td>WABC—Elizabeth Pappo</td>
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<td>11:15 A.M.</td>
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<td>WABC—The Marionettes—Rospo Marian—Decker</td>
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**RISE WITH SUN**

Frank and Flo Cronin, song and patter artists from the vaudeville stage, are now serving comfortable conditions at daybreak to be on hand for their broadcast on NBC, WJZ, Thursday at 7:30 a.m. Well known on the vaudeville stage, the Cronin's are making their NBC debut in the new series which is sponsored by McLaughlin, Gorham, and Co. For several years they have lived in a suburb of New York, and insist that they will continue to do so despite the long early trip to 7th Avenue.
A SLIM young thing with long, yellow braids and a blue hair ribbon stood on the stage of the National Theater in Washington, D. C., and as assisting artist to Martirelli, rendered the dramatic aria from Aida in a thin lyric soprano voice. That was in 1922. Ten years later one finds Grace Moore well ensconced in a literal palace of achievements. She has done it all herself— with a Napoleonic tenacity that seems incompatible with such disconcerting bland loveliness. Until you look closer and you notice that the plump chin is really very determined... the upper lip quite shrewd... the intelligent blue eyes capable of almost uncanny discernment.

Born in Jellico, Tennessee, she sang in church choirs there. Later she was packed off to the Ward Belmont School and finally the Chevy Chase in Washington (the same school that produced Peggy Joyer)—that place where young girls become young ladies and young ladies become bored. That's how Grace felt about it, so she accepted with alacrity the offer to assist Martirelli in his concert there. While her choice of songs was rather depressing, she managed to receive encouraging press notices from then on nothing could stop her. Nothing has.

The rather amazing thing about all is that she quite genuinely disclaims credit on her success. "I just dream about the things I want to do and then I wake up in the cold, gray dawn and write it all down. And in the morning, if it still sounds sane, I go ahead and do it." And that, my children, is the secret of her success; she goes ahead and does it.

There is a charming villa in southern France, a chic apartment in Paris, and a huge one in New York. She owns a Hispano-Suiza, a Packard, a Buick and a new Ford. She loves to ride to the top of a bus and mingle with the crowds... Among her closest friends are a duchess and a countess. She reads Walter Pater and Marcel Proust. She likes biographies and Greta Garbo. She doesn't smoke. Champagne is her favorite and only alcoholic weakness... She speaks half a dozen languages and while she adores New York, she is forever running over to Europe as though it were the neighbor next door... Attends the movies and the opera regularly... does a seventy-nine in golf and plays a swell game in tennis. She is a sun worshipper but enjoys herself best at night dressed in evening clothes... it is her favorite garb and she has about a hundred.

When good fellows get together

Paul Whiteman and Russ Columbo have a little fun all by themselves in one corner of the New York NBC studios. But Russ is demonstrating to Paul that he has a strong set vocal chords despite the fact that most "crooners" are supposed to use a megaphone. But Russ is different, says Russ, and from the satisfied grin on Whiteman's face, we believe him.

Victor Moore, rambunctious old veteran of the vaudeville stage and current NBC broadcaster strikes a pose before the NBC "mike." Moore is the featured comician on the Nestles Program heard over an NBC-WJZ network each Friday at 8 p.m.
### Programs for Tuesday, May

#### 6:00 P.M.
- WERA—To be announced
- WIL—Ted Black’s Orchestra
- WNYN—Joe Angel’s Animal News Club
- WOR—Uncle Dim— generous savings program
- WPGC—Association of Reform Rabbis
- WABC—Current Events—J. V. Kuhlman
- WINS—Ford Frick, Sports Review
- WLIW—Young Mother Hubbard
- WNYC—Police Academy Restaurant
- WOR—Miss Technical

#### 6:15 P.M.
- WNYC—Division of Dentistry, Dept. of Hospitals
- WLIW—Tuesday evening classics

#### 6:30 P.M.
- WNYC—Elementary German Lessons
- WEAF—Lex Lincoln, conductor
- WOR—Uncle Don—Greenwich Avenue
- WPCH—Kees
- WEAF—“Neighing

#### 6:45 P.M.
- WNYC—Hi-de-ho, Curious Lessons
- WEAF—June Purnell, ballads
- WJZ—“The Beauties: Popular Topics in Brief—Lowell Thomas
- WNPC—Manhattan Dance Marathon
- WABC—“Ring in the Century

#### 7:00 P.M.
- WNYC—Jean Franklin’s Bavarian Orchestra
- WEAF—“Nothing Sacred in Black
- WNYC—Bass, More, Liebensänger
- WJZ—“The Pre-Programmed Festival—news & Andy
- WOR—Buddy Marquee; Huns comedy sketch
- WLIW—Miss and Mary—Writer Program
- WEAF—”Key to Contrast Bridge
- WABC—Lulu-Lady
- WLIW—Starlight Hour

#### 7:05 P.M.
- WPCH—Elk Bob presents John Redmond
- WOR—To be announced
- WLIW—Brooklyn Children’s Museum
- WNYC—“Weave—entertainer; pianist

#### 9:15 A.M.
- WNYC—Francis X. Longharn Science Hour
- WEAF—“Top o’ the Morning
- WJZ—“Lulu Boys
- WOR—“Melody Parade
- WPCH—Ben Highland
- WJZ—“Lulu Boys’ Gym Class
- WINS—“Francis Gold—‘Plains and Songs’

#### 9:25 A.M.
- WNYC—Organ Interlude
- WJZ—“Modern Living
- WOR—“Tom Remmer, Laugh Club
- WOR—“Beautiful Thought—every ward Pro
- WABC—Mrs. J. R. Reilly—Corn Products Co.
- WJZ—“Day Class
- WPCH—Retail Grocers’ Program—Frank Sullivan
- WOR—“Tony’s Scrap Book—Conducted by Anthony Wons
- WPCH—“A. A. A. M.

#### 10:00 A.M.
- WNYC—“Personalities
- WOR—“Bree and de Rose; vocal and instrumental music
- WPCH—“My Best Friend—Joyce West
- WOR—“Lord Danny
- WABC—“Melody Parade
- WJZ—“Jolly Boys”
- WOR—“Perry Como’s Parade
- WPCH—“Your Favorite Songs
- WJZ—“Our Rhythm Band
- WEAF—“Foreman’s Program
- WABC—“Ralph Kirbery

#### 11:00 A.M.
- WNYC—“Civics
- WOR—“Morning Dishes; Theodore Keutgen; popular pianist
- WOR—“Sunday Favorites
- WPCH—“Mays, Inc.
- WJZ—“Sundays: Popular Piano
- WPCH—“Wagner...Mendelssohn...Beethoven...

#### 12:00 P.M.
- WPCH—“Gene and Glenn—Quaker City Boys’ Hour
- WABC—“Children’s Hour
- WPCH—“Christmas in Paris
- WOR—“Mid-Pacific; Directed by John Cacciale
- WPCH—“Children’s Hour
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- WPCH—“Children’s Hour

#### 1:00 P.M.
- WPCH—“Waves of Melody
- WPCH—“Mays, Inc.
- WABC—“Raymond Scott’s Parade
- WPCH—“Wagner...Mendelssohn...Beethoven...
Tony's Scrap Book

By Tony Wone

Evolved from a boyhood spent in poverty and from months in war hospitals, these fragments from "Tony's Scrap Book" show the ins and outs of the philosopher-broadcaster's mind.

"TRUTH never dies," says the poet. No, but how many, many human beings have died for the truth, and still we go on and on, not knowing what truth really is. Can you imagine what kind of a world this would be if a man had been born, right from the beginning of his life, knowing what truth was, accepting it, and living by it? Some say truth is God, and error is the devil. Who gave the devil such a terrible hold on the minds and hearts of men? Man has persecuted his fellowmen, burned them at the stake, imprisoned them in dungeons, torn them on the wheel, tortured them in every conceivable baneful way, slaughtered them in war—because they dared to tell the truth. Why is it so hard to put over the truth? Why, it would seem, that intelligent beings would welcome truth with open minds. And yet for the obstinate few, the earth is round, men have been persecuted and hounded to death. Utter a new truth in religion and what happens? Utter a new truth in politics and what happens? Even in business, truth lingers along behind. The scientific men seem to be the only ones searching for truth, unvarnished, whole. In the courts the question is asked, "Do you swear to tell the truth, the whole truth, and nothing but the truth?" And I do not know of a case on record since courts began where any man or woman said "No!" Do you? They all swear to tell the whole truth. Everybody of them. How many do? But, as the poet says:

"insulted by the insolence of lies—

TRUTH never dies."

Now, I do not wish to smash any illusions that you may have, if they bring you comfort. But I have something in my scrapbook on the proposition of love and its illusions which I have more faith in than the light you may be.

The writer seems to think that illusions are all right anywhere but in love. I'll quote a few words from this essay on love:

"When a man's in love, he will make all sorts of wild promises to the girl he is in love with to prove his great love. And as for the maiden, if she is in love with that man, she will be

livelier these promises, but she knows they may be. Every married woman knows this as of a day gone by, when she was a girl and she had

"love just wasn't love."

She's going to do that. She's going to be a real girl, not a vain girl, a girl who knows her worth.

And if she is happy, she's going to show that she's happy.

You are likely to hear anything from "The Course of True Love," words from the pen of one William Shakespeare, to the modern "Love Goes On Just the Same."

"Love is in the Air," as well as on film, if we are to believe

"Love's the Merchant," gives Cupid a new

job, and "Bid Love to Last" might not be

had as a theme song for a series on contract.

As for the lovers—just cindle on your fire escape and listen to "Lovers' Holiday," "Lovers' Lane," or "Love Affairs," and of those new tunes which go with moonlight and apple blossoms.

Cupid, however, must feel like throwing down a new and arrow when weמיר the phrase

"Love Just Wasn't Love."

Cupid, however, must feel like throwing down a new and arrow when we Mir the phrase

"Love Is Sweeping The Country,"

which sounds like news.

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Dear Sir:

I wish to rectify an error in a statement which I wrote, and which was published in the DX column in the May 15 edition.

I stated that M. Pearl's crystal set should have tuned to about 1400 meters. This is incorrect. However, the calculations were correct and the error was due to a misprint in the column of May 1. This edition printed the value of the condenser as 400 mfd, and when used with the specified coil, would tune out at approximately 1000 meters.

As I have found from the verifications of other readers, the set would tune to approximately 160 meters, and this would require a condenser of 10000 mfd, if used with the specified coil. I would appreciate a verification of this from M. Pearl, if possible.

Here are a few stations which I received on the low waves in early May: W2XK, New York; W2XAU, Boston; W2XHA, Marlboro, N. Y. These are all on 1530 kc. I have also received the police stations WMP, 1575 kc., and W2XKJ, 1575 kc. If you hope to correct this, I am

Bob Cross
518 E. 46 St., Brooklyn, N. Y.

Dear Editor

First, I would like to comment on the sharpness or selectivity of all short wave stations below approximately 80 meters. Such stations, on every wave, are especially strong, and can be passed over on the dial very easily, with no indication that the broadcast is coming in. Tuning is essential if one desires to hear extremely distant stations.

With regard to reception at the present time: The stations that come in most consistently are "Radio Colonial," in Paris; "Radio Roma," in Rome, Italy; and GSW4, the British Broadcasting Corporation's station at 2275 kc. These stations you will pick up very clearly all summer, warm weather being best for European reception.

The new "JW4X" station, which is known as the "Jamaica Weekly," and is on the wave and can be heard in all areas, will send us a message this week.

Bob Cross
Brooklyn, N. Y.

Dear DX Editor:

I have been receiving VESQW, in Bowmanville, Ontario, Canada, for the past few weeks, but not on their waves of 35 and 49 meters. This is a record, for this is only a 25 watt station. Other Canadian stations coming in at this time are VEPRJ and VE9DR.

CMCI, in Havana, Cuba, comes in each night between 8:00 p.m. and 9:00 p.m. on 35 meters. HKD, in Basaburqui, Columbia, seldom seems to visit Providence, but I got him once on the meter band. South America has a few short wave stations, but I have not been able to detect any of them. There are those that have tuned good work; WX4X, Brookbound, N. J.; WX5K, (employing three waves simultaneously), Pittsburgh, Pa.; WX6X (now silent), New York; WX7F and WX8X in Chicago; W2XAU in Philadelphia; W3XAL, in Cincinnati (now silent during repairs); WX4XZ in Springfield, Mass.; and WX4AL is on occasionally in West Virginia.

And that's about all the dope right now. With the warm and hot weather approaching, reception is improving. How vastly different the short waves and broadcast waves! That is just what makes them so thrilling and enjoyable.

Georgia T. Underwood
42 Pine St., Providence, R. I.

Dear DX Editor:

So far as I understand, you have just completed my DX series. I have verifications from WNBW, 10 watts, W1BC, 10 watts; KFPM, 15 watts; IORQ, 5 watts; and I have been asking for my verification from WNBK, also a 10 watt. Not bad, eh? But I can't stand Rano Gume for the wonderful cooperation with us DXers. Thanks, also, to the Northern State DX Club, also radio station WJKB, for the most prompt verification received by me as yet.

1214-15
2355 W. 112th St., Chicago.

Dear Sir:

I would like to get the location of short wave station KEJ on approximately 35 meters. This station broadcast almost daily from 8:00 p.m. to 10:00 p.m. CST.

Can any short wave listener give me the dope on this station?

Harold Pleace
2215 W. 112th St., Racine, Wis.

Short Wave and DX

Flippant Flippen

Dear Sir:

I have been receiving VE5GW, in Bowmanville, Ontario, Canada, for the past few weeks, on both their waves of 35 and 49 meters. This is a record, for this is only a 25 watt station. Other Canadian stations coming in at this time are VEPRJ and VE9DR.

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Chaplin's Biography

Charlie Chaplin's life story will be dramatic by G. Bailey Allen, nationally known home economist, during the broadcast of Stories of the Living Great, over WABC and the Columbia network this Tuesday at 11:15 a.m. EST. The broadcast will be heard over all cities of the British Isles, and over four continents.

An Introduction to Charlie Chaplin, 87, by G. Bailey Allen, will be heard on the first half of the broadcast, and will give an account of the career of the world's most famous vaudeville star, who has gained international recognition as producer, author, and director of his famous comedies.

Series On Health

Dr. John A. Hartwell, president of the New York Medical Society, will deliver the introductory address in a new series of broadcasts by prominent physicians over WABC and the Columbia network, this Monday from 14 to 15. These broadcasts are part of the movement to bring the public the basic information, authoritatively given on matters pertaining to health.

Speaker For Dear

Deaf is New Invention

Deafened people are now able to enjoy radio as fully as persons of normal hearing, according to Dr. Mardell Bedell of Cornell University, who has recently invented a "deaf speaker." This new instrument is intended to give the 15,000,000 people of defective hearing in this country, the same audition as a loud speaker furnishes those with normal hearing.

The sound waves are applied through the mouth usually, utilizing bone conduction from a vibrating applicator applied to the teeth or bone structure of the head. Sound vibrations are thus detoured around the middle ear where defects causing deafness are usually located, and are picked up by the bone-encased fluid of the inner ear. In this way people who have not heard for years, is said, have been able to hear.

Request Songs For

Downey's Final Week

Morton Downey's programs for the final week of the Camel Quartet Hour, May 23 to 26 inclusive, will be made up of request numbers only. As he sings three to four numbers each program, he will be able to offer about twenty of the most popular tunes to his listeners.
Tuesday Programs [Continued]

1:00 P.M.
WMCA-WABC The Amanda Goes Home Program
WABC-Evening Post Reports
WNYC-Jack Webb, tenor

1:05 P.M.
WABC-Jack Webb, tenor

1:10 P.M.
WABC-Jack Webb, tenor

1:15 P.M.
WPCH-Steve Allen, host

1:20 P.M.
WPCH-Steve Allen, host

1:25 P.M.
WPCH-Steve Allen, host

2:00 P.M.
WABC-WABC Thru the Eyes of the Orchestra
WEAF-The Merry Madcaps; Dance Orchestra
WPCH-Dennis W. Stone, violin
WABC-Barbara W. Smith, piano
WPCH-Anna L. Weil, contral
WABC-Mary Jane Hickey, piano
WPCH-Clayton Moore, program, recorded

2:05 P.M.
WABC-Samuel Shinn, host

2:10 P.M.
WPCH-Bradford Mars, host

2:15 P.M.
WPCH-Bradford Mars, host

2:20 P.M.
WPCH-Bradford Mars, host

2:25 P.M.
WPCH-Bradford Mars, host

3:00 P.M.
WPCH-Vocal Art Quartet
WEAF-Brooks Dance Marathon
WPCH-Eugene in the Air; Linda Jones; Dr. Ossie McConathy, director
WABC-Nell D. Ross, pianist
WPCH-Vivian Vance Beauty Talk
WABC-Maurice Chevalier, host
WPCH-Lucy Wilkes, dramatic soprano
WABC-Broadway, the China Girls
WABC-John Findlay, concert

3:05 P.M.
WPCH-Orchestra
WABC-David Brahms, host
WPCH-Dancing into The New Year
WABC-Rollephant, the Organ
WPCH-Walter Gieseking, pianist

3:10 P.M.
WPCH-Walter Gieseking, pianist

3:15 P.M.
WPCH-Walter Gieseking, pianist

3:20 P.M.
WPCH-Walter Gieseking, pianist

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3:50 P.M.
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5:50 P.M.
WPCH-Walter Gieseking, pianist

5:55 P.M.
WPCH-Walter Gieseking, pianist
STOOGES REALLY EXIST

By Mike Porter

Those who read about radio, though they disbelieve much of what is said of the "stooge," must wonder if this human phenomenon can be learned, whether it is possible for one, or a dozen men to become automatically and wholly subservient to another, just because he is a stooge. It is difficult for the average radio listener to understand the psychology of "stooging." Indeed, it is difficult for anyone, even the most skilled, to teach just what it means to be a stooge, to understand how and why this new stooging industry has come about.

I do not pretend to know the answer, and I know of no one who, off-hand, can explain the stooge. I see among those who have helped make this country stooge-conscious, not for any motive of hanging out a laugh, or even ridicule. I mention the stooge as a historic development—a product of the times. He may or may not furnish a new aspect of psychology. But whatever you say of him—he is most interesting. And timely, too, when this discussion of him by a sort of student of stooges.

For the sake of clarity, I shall hasten to explain to those who are not acquainted with the word, that a stooge is a man who, for some reason not yet fully understood, attaches himself to any pay or gratuity, to a microphone celebrity. He haunts the vicinity of the celebrity of his choice personally, in a servile, usually silent, unobtrusive, agreeable, sometimes actually useful, role. He becomes a sort of disease dog. He moves with the grace and self-effacement of a phantom; he anticipates every move and every personal service; he fulfills his functions in simple adoration and his vocabulary is limited customarily. I might even say that in his particular vocation, the stooge depends upon his rank. If, for example, a particular stooge is a minor, his assigned adjective is "great." A stooge, fairly well-established in the retinue of the head-man, is permitted to exclaim "marvelous." And so on, up in the ranks, to the word, "stoo-euvel." ("Stoo-euvel" is the onomatopoeic name of a rodent of South America."") On rare occasions, a chief stooge (one cataloged as a bosalde lieutenant of the headman) is rewarded with a title, and when this happens, we apply the word, "cyclicopean."

The stooge of radio, of course, is another type, but of the same species, as the movie yes-man. He is not so quite so important, perhaps, but he is equally inevitable. The word "stooge" is real, and not borrowed from vaudeville. Originally, in the theatrical vernacular, a stooge described the comedian's fool, or nitwit partner who happened to be planted in a box or in the audience. The word "stoo-euvel" in vaudeville, though some etymologists will insist that it is a contraction of "stoo-euvel"—"stoo-euvel." More likely, the word "stoo-euvel" is an archic Scotch word, "stoo," which means "throat." At any rate, the root is fairly descriptive.

An aura of comedy surrounds the stooge. Unwittingly, he is the ultra of inferiority. Nevertheless, he is possessed of some modicum of importance, if only for the purpose of granting the prestige of a headman. In the radio world, an artist's greatness, largely, is rated by the number of stooges he carries in his retinue.

The usual number of stooges in one camp is four, but the firmament of radio, occasionally attain a retinue of a dozen stooges. Russ Columbo, as far as I have been able to determine, is surrounded by that many, whereas his rival, Bing Crosby, who is considerably more boyish and not as skinky about personal services, is usually only a few. Rudy Vallee manages to struggle along with a handful of stooges. Ed Downey with four. Vallee, for some reason, insists on paying his stooges, which lifts them out of the ranks of stooges.

It may possibly throw some light on the stooge question to explain how, for reasons darkly shrouded in subconscious motives, the stooge begins his stooging career. In the case of Russ Columbo, for instance, there is an office to which the singer pays a daily visit. It is a song shop and, like most music emporiums, is fairly well crowded. Strangers walk in and out unnoticed. An aspirant for the career of stooge happens in. Like all his ilk, he emerges from nowhere, or anywhere. He hangs around for perhaps ten minutes without being challenged. Then he departs thoroughly encouraged. Next day he reapplies, but this time the fingers linger for an hour. Day after day he registers until, finally, perhaps, he is allowed to come to a rendezvous. The stooge is instructed to nod to him at a phone, or open a door. By this time, he is a familiar figure. When he had done one act of official service, no matter how trivial, he considers himself a member of the retinue. He is more or less established. Gradually, he is engaged into acquisition with brother stooges, and eventually, his face joins the gallery of mugs who hang about in the headman's chiseler like so many ancestral oils.

His advancement in rank, of course, is dependent upon luck or some outstanding service. After weeks have passed, he is permitted his particular adjective, and his career is assured. No one, not even the authorities, has explained how every new stooge clothes himself. As a rule a stooge is better dressed than the headman, and is conversant with all stooges to the wear of the cast-off attire of the celebrities. He must be a much shyer person. He is more of a gentleman. Lesser stooges hang about, sleeping wherever it is convenient, or not sleeping at all. I remember one occasion when I lounged late in the afternoon with Vincent Lopez. Except for Elmer, his valet, we were alone in his apartment. The lunch over, Mr. Lopez began to dress, and he had put on his tie, when we started for the St. Regis. When we reached the lobby of his apartment house, we were still alone. But as soon as we had reached the sidewalk, there were three of us. At the corner, the party numbered five, and at Fifty-fifth street, there were six. Mr. Lopez had started to cross Fifty-fifth, when a short cut to the hotel, but a slinky young man stepped in front of the orchestra leader, and the headman gently held him back on the sidewalk, murmuring, "Barber's air."

Without a word, Lopez allowed himself to be drawn into a barber shop, where I, in the care of six stooges, who, already, had called a blackboard and manicurist, to paint the guise with the razor.

I am assured by various head men that, while they know the first names of their chief and deputy stooges, they have no knowledge of the names of the subordinate stooges. They are not even interested in the names. You cannot induce a headman to discuss his stooges. Yet, if you call upon the headman of the National Broadcasting Company, or the Columbia System and ask, "Who is your stooge?" then, if he has a score of stooges, the press department will, without even a chuckle, and without hesitation, give you the name.

Stooges are never allowed in the studio. That is an unwritten law. They stand at the outside until after the broadcasts, and line up on the pay roll, to perform their respective duties. The lesser stooges stand nearest the door, and emit their feeble adjectives as the doors open. At some churches, the headman, walking through the arch, as it were, has been known occasionally to say, "Great!" "Splendid!" "Marvelous!" "Terrific!" "Colonial!" and on rare occasions, "Cyclops!" Always, the people are impressed by that order. It would be more than a venal sin to divert from this routine.

In the city, stooges do not off with mere nods from the headman. Rudy Vallee makes a slight but gracious bow to the stooge who is assigned to sweeten his coffee. That stooge knows just how much sugar to drop into the cup. A handshake and a word of appreciation would floor the ordinary stooge. Observations has taught me that it is possible that these are the only ones who can influence a stooge to the point where he is so moved that he must give an impression of this great, or even, to be a share of fame. They like, in other words, to be considered "somebody" from the very act of association with prominent men or women.

I do not agree with this. I am firmly convinced that stooges have a purpose. I believe they are pretty nice fellows with nothing to do, and hanging about their ideals, hoping for a chance at a job. They are encouraged in this, by tacit appointment as bodyguards, and are satisfied until his chance comes (if ever it does) to pick up the crumbs that fall from the mighty headman's table. And thus may you take your choice of explanations. But don't doubt for a moment that stooges are real. Don't think they are fabled creatures created for the purpose of providing gags for columnists.

LECTURES AND ACTUAL LESSONS IN THE TERPSICHOREAN ART ARE GIVEN AT COLUMBIA UNIVERSITY, M.R.Z., WIXAB, EVERY FRIDAY AT 9 P.M. THE TEACHER, WHO REALLY SHOULD KNOW WHAT SHE IS DANCING ABOUT, IS JUNE CASE, FORMER STAR OF THE MUSICAL COMEDY STAGE.

Reviewing Radio

(Continued from Pure Time)

(Continued from Pure Time)

Radio writers, who would be prompted to write thousands of words about the new programs, fifty words would carry the news.

There are other angles to this radio business that should intrigue those hungry for a look at the inside. One of them is serious. Mr. D. L. Teihel, of the West Coast, like Mr. Smirch, in the East beholds the paucity of real critics. Mr. Teihel, of course, refers to only the radio industry, since he is engaged in radio production.

I am rather inclined to agree with him that radio reporters are given too much to facetious writing. They are tempted too often to include their fund-lusting natures and thus menace the dignity of broadcasting. It is only meant that they should regard radio as seriously—well nearly as seriously—as radio regards itself. But allack, their marksmen are ground out in that workaday manner and the more tender nuances are generally overlooked.

The trouble is, radio writers prefer the lighter vein to the profound depths of psychology and constructive music. I will concede that there may be some interest in a report that the three Piccks Sisters developed mumps simultaneously, but relatively, that is unimportant and the critic might have better served his public with a critical treatment of the words of Edna Hopper. Some day they may become an epigraphic section of our folk lore.

Page fifteen
Best Aircurates

Ottumwa, Iowa

The Aircurate is of Ben Berri, the "Old Master," Blue Ribbon Malt Program. Ben Berri has succeeded in doing the supposedly impossible. He has taken the dullness and dryness out of commercial announcements. The sponsors of the Blue Ribbon Malt programs were wise in allowing Ben to put over their advertising. In his clever, wisecracking way, amusing, but never offensive, he makes the announcements a part of his chatter, so you listen instead of going 'fishing' for other programs during the commercial announcements. Ben makes his programs varied and interesting and there is his own unique way of making you feel personally grams to Malt and dryness posed the place. I believe (sham is an ally artist, "Average artists are the only artist who does not have his daily paper, his radio, his car. In one farm family of my acquaintance, the family garage holds besides the farm truck, the family sedan, a handsome dog for each of the three boys, and a Ford roadster for daughter. In another, the father and mother, still young people, occasionally drive twenty-five miles into the city, and dine and dance in one of the popular night clubs. I assure you they look quite as well on the floor as any of the other couples dancing there. Many farmers and their wives are college graduates, and I could name you at least three from one average farming community" who are now educators in New York, and who stand high in their profession. One farmer's wife whom I know is an artist of great talent, has studied abroad for several years, and has traveled widely.

"Down The Old Back Road" is an entertaining song. I always enjoy hearing it on the radio, but like most other songs, it does not give its amusing properties from exaggeration, and must not be taken seriously.

H. F. Lochart

Unconscious Humor

Greenwood Lake, N. Y.

Dear Sirs:

One of your correspondents recently baded the lack of humor in radio programs, so I should like to point out the frequent mispronunciations and other liberties with the English language indulged in by the radio youth. Offending here would certainly hang him a chuckle, providing exasperation didn't overcome his sense of humor. Perfect dictation should not be the only qualification to consider in the award of medals.

S. S. S.

Miss Jeannette B. Stein

Not a Mikritic

Portland, Illinois

Gentlemen:

In your issue of May 8, under "Studio Gossip," I find this statement in regard to "Down The Old Back Road": "The song is a musical description of the life in the average farming community."

I was lowered! Dew tell! I want to know if the writer gained his impressions of rural life from the stage farmer, who was always a caricature and whose prototype, if it ever existed at all, was as rare as the dog, even twenty years ago.

In the farming communities with which I am familiar, they are many, rare indeed, the farmer who does not have his daily paper, his radio, his car. In one farm family of my acquaintance, the family garage holds besides the farm truck, the family sedan, a handsome dog for each of the three boys, and a Ford roadster for daughter. In another, the father and mother, still young people, occasionally drive twenty-five miles into the city, and dine and dance in one of the popular night clubs. I assure you they look quite as well on the floor as any of the other couples dancing there. Many farmers and their wives are college graduates, and I could name you at least three from one average farming community who are now educators in New York, and who stand high in their profession. One farmer's wife whom I know is an artist of great talent, has studied abroad for several years, and has traveled widely.

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H. F. Lochart

The Modern Farmer

Mahaska City, Pa.

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"Down The Old Back Road" is an entertaining song. I always enjoy hearing it on the radio, but like most other songs, it does not give its amusing properties from exaggeration, and must not be taken seriously.

H. F. Lochart

Dear Editor:

I have just read, in the issue of the 8th, Mr. Halsey's comment on "Studio Gossip." According to Mr. Halsey, his "kick" is repetition of numbers by the Boswell Sisters, Guy Lombardo, etc. Yet in the last paragraph he says his favorite is Wayne King. I have no personal grudge against Wayne King, in fact not very long ago I thought his orchestra and that of Guy Lombardo were the two finest on the air. But if there is any artist who has many repeats on his air programs, I believe first honors should go to Wayne King.

Night after night he plays the same old classical numbers, and his Sunday afternoon programs are all alike. As for the Boswell sisters, I have listened for approximately two months, every Monday night, and have yet to hear a repeat number.

For real musical ability, I believe Isham Jones and his orchestra should be given first place. He has the sweetness of Lombardo, the rhythm of Weens, and that extra something that makes championship.

Roy V. Hunter

Disagrees with Mr. Porter

Washington, D. C.

Dear Mr. Porter:

Why do you write such hateful things? The "Perfect Song" of Amos and Andy, is so beautiful and one never tires of it. As for me, I like the same song over and over each day. Same thing about the theme song of The Goldbergs. That and the "Perfect Song" are the prettiest over the radio. I often listen to the Amos and Andy song, instead of to their talk, as the song is in the best of the two. Rudy Vallee made a mistake when he changed his theme song. I wish you would not do so much knocking in your reviews.

L. D. Hardy

Poor, Poor Artists

Woodhaven, L. I.

Dear Sir:

I would like to say something to Paul E. Halasy of Camden, N. J., who wrote in this week's issue that he is so tired of having the same songs repeated on the air.

Has it ever occurred to him and to all others that when a person sings a new song or one not heard before, we always complain that they sing music no one knows? On the other hand, if they sing something very popular we complain again and say we are tired of it. What are the poor artists to do?

Katherine Cantrell

The five successful composers of the NBC Orchestral Awards have little in common except that they have all studied music in early youth, and all of the men have had European experience.

Philip James, who was awarded $5,000 for his composition, "Station WUFBX," is forty-two years old and was educated in the public schools of New York and the College of the City of New York. After college, he studied music in New York, London and Paris, and his compositions have been played by some of the country's leading musical organizations. He is, at present, conductor of the Little Symphony Orchestra at station WHO, in Newark, N. J., as well as an instructor in music at New York and Columbia Universities.

Max Wald, winner of $2,500 for his work, "The Dancer Dead," was born in Flitchfield, III., in 1889, wrote several musical compositions without the aid of a formal musical education and even learned to play the piano by himself. Later he studied and taught in Chicago, at the American Conservatory of Music, and finally went to Paris, where he still resides, to teach and compose.

Cary Eppert of Milwaukee, Wis., whose composition, "Traffic," was awarded the third prize of $1,250, was born in Carbon, Ind., fifty years ago. At nineteen, he organized the Terre Haute Symphony Orchestra, and a few years later was sent to Europe to continue his musical education. Today, he is connected with the Wisconsin Conservatory of Music and is organizer of the Milwaukee Civic Orchestra.

The only woman to place in the Awards was Florence Grandland Galajian of Maywood, Ill., who won $750 for her composition, "Symphonic Intermezzo." Although the prize composition was her first attempt at symphonic original work, Mrs. Galajian has been studying since she was five years old, and received her final citizenship papers in 1928. At eighteen, he was concert meister of the Saratoff Opera, and later joined the Grand Opera in Moscow. In America, he played with the New York Philharmonic for six years, conducted at the Watertown Kent Orchestra at WABF, and, at present, is staff violinist with the WABC Studios, New York.
Wednesday Programs Continued

5:15 P.M. 

WFAC—The Singer's Club, Hosted by Jim Delaney 

WPCH—Shangri-La, Hosted by J. Howard 

WFAB—Allegro, Hosted by Jack Kerber 

5:45 P.M. 

WFAC—The Sing-Along, Hosted by Jim Delaney 

WPCH—Conservatory of Music, Hosted by J. Howard 

WFAB—Allegro, Hosted by Jack Kerber 

6:15 P.M. 

WFAC—Fishing Club, Hosted by Jim Delaney 

WPCH—Conservatory of Music, Hosted by J. Howard 

WFAB—Allegro, Hosted by Jack Kerber 

6:45 P.M. 

WFAC—The Listener's Club, Hosted by Jim Delaney 

WPCH—Conservatory of Music, Hosted by J. Howard 

WFAB—Allegro, Hosted by Jack Kerber 

7:15 P.M. 

WFAC—Transcription Club, Hosted by Jim Delaney 

WPCH—Conservatory of Music, Hosted by J. Howard 

WFAB—Allegro, Hosted by Jack Kerber 

7:45 P.M. 

WFAC—The Reader's Club, Hosted by Jim Delaney 

WPCH—Conservatory of Music, Hosted by J. Howard 

WFAB—Allegro, Hosted by Jack Kerber 

8:15 P.M. 

WFAC—The Writer's Club, Hosted by Jim Delaney 

WPCH—Conservatory of Music, Hosted by J. Howard 

WFAB—Allegro, Hosted by Jack Kerber 

8:45 P.M. 

WFAC—The Composer's Club, Hosted by Jim Delaney 

WPCH—Conservatory of Music, Hosted by J. Howard 

WFAB—Allegro, Hosted by Jack Kerber 

9:15 P.M. 

WFAC—The Artist's Club, Hosted by Jim Delaney 

WPCH—Conservatory of Music, Hosted by J. Howard 

WFAB—Allegro, Hosted by Jack Kerber 

9:45 P.M. 

WFAC—The Portrait Club, Hosted by Jim Delaney 

WPCH—Conservatory of Music, Hosted by J. Howard 

WFAB—Allegro, Hosted by Jack Kerber 

10:15 P.M. 

WFAC—The Sculptor's Club, Hosted by Jim Delaney 

WPCH—Conservatory of Music, Hosted by J. Howard 

WFAB—Allegro, Hosted by Jack Kerber 

10:45 P.M. 

WFAC—The Painter's Club, Hosted by Jim Delaney 

WPCH—Conservatory of Music, Hosted by J. Howard 

WFAB—Allegro, Hosted by Jack Kerber 

11:15 P.M. 

WFAC—The Architect's Club, Hosted by Jim Delaney 

WPCH—Conservatory of Music, Hosted by J. Howard 

WFAB—Allegro, Hosted by Jack Kerber 

11:45 P.M. 

WFAC—The Poet's Club, Hosted by Jim Delaney 

WPCH—Conservatory of Music, Hosted by J. Howard 

WFAB—Allegro, Hosted by Jack Kerber

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Programs for Thursday, May 5th

6:30 A.M. 

WINS—Morning Highlights 

6:45 A.M. 

WFAT—Tower Health Highlights; Arthur Bagley, director 

WOR—Morning Gym Classes; John Comdling, director 

WABC—Musical Clock 

7:15 A.M. 

WFAT—Frank and Flo Cronies, songs and patter 

WOR—Cassie Revelle; Popular Music by Fred 

WABC—Julie Bill and Jane, a Segment of Wheat Program 

8:00 A.M. 

WNCX—Old Bill; Happy-Go-Lucky Philosopher 

WABS—Haven and Mark 

WFAT—Gene and Glen; Quaker Early Bird 

WOR—On the 5:30 

WABC—Miss Wallie's Calisthenics 

8:15 A.M. 

WOR—WOR Excitement 

WABS—Sue Miltzak 

WOR—Morning Devotions 

WABC—Paul Cruikshank 

9:00 A.M. 

WNCX—Consulting the Console 

WFAT—Cherry 

WABS—Sandy 

WOR—Doing Your Daily Chats 

WABC—Martha Manning; A Many Presentation 

9:30 A.M. 

WNCX—The Lady of the Strings 

WABS—Musical Novelties 

WOR—John Fugate, tenor 

WABC—Paula Playbacks 

WINS—Mr. and Mrs. Reader 

9:45 A.M. 

WNCX—Monarch Saturdays 

WFAT—Walt and Mabel 

WOR—Miss Kathleen's "a" Collage; a Bamberger 

WABC—Waltz; Directed Walter Blausin 

WABS—Little Gothic 

WOR—Madison Clinic 

WABC—Piano Puzzler 

WINS—Monarch Saturdays 

WABC—Italian Highlights 

9:15 A.M. 

WNCX—Two Guitars—Annette and James 

WABS—Top o’ the Morning 

WOR—Lady Bugs 

WABC—Morning Moods 

WABS—Fingerpicks Brothers 

WOR—Lace Ritter Club 

WABC—Discovery Hour 

9:45 A.M. 

WNCX—Modern Living 

WABS—Tom Bosley, Squash Club 

WOR—"Beautiful Thoughts"; Montgomery Ward Broadway Show 

WABC—Retail Grocer's Program; Frank Gallaud 

WABS—Modern Living Magazine 

WABS—GYM Class 

WOR—Tommy's Scrap Book; Conducted by Anthony Wons 

WABC—Mrs. J. S. Reilly; Corn Products Co. 

WABS—Negroian tunes, recorded
LEARNING HER NBC'S

Petie Margaret Walker, young Chicago school girl, was discovered early this year to be a "blues" singer extraordinary by that ultra-slick, Paul Whitehan. The result was that the NBC Artists' Service awarded the pretty Margaret a contract which calls for her appearance with the Summer Serenaders each Saturday at 5:30 p.m. over an NBC-WJZ network. Harold Stokes, leader of the staff orchestra, is teaching her the NBC's of radio broadcasting and, says he, she's an art pupil!

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<td>WJZ—Edward Winter, organist</td>
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<td>2:15 P.M.</td>
<td>WMCA—David Finlay, sport cast</td>
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<td>WMCA—Richard Bruce, concert pianist</td>
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<td>3:00 P.M.</td>
<td>WEAF—Bruno E. Marschall</td>
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<td>WMCA—Mark S. J. Lewis, Women's Voices</td>
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<td>WEAF—Marguerite De Viole, pianist</td>
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<td>WABC—Norman Leal at the organ</td>
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<td>WOR—Ivan Keen</td>
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<td>WMCA—In a Gypsy Camp</td>
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<td>WOR—Angels' Radio Review</td>
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<td>WPCH—The Song Dramatist</td>
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<td>WJZ—Edward Winter, organist</td>
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<td>5:55 P.M.</td>
<td>WPNC—The Nat'l Symphony Orchestra</td>
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<td>6:55 P.M.</td>
<td>WPNC—The Nat'l Symphony Orchestra</td>
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**7:00 P.M.**

**WNYC—** Eartha Kitt, "The Color Purple" Program

**WJZ—** "A Perfect Crime" PROGRAM

**WABC—** "A Perfect Crime" PROGRAM

**WINS—** "A Perfect Crime" PROGRAM

**WNYC—** "A Perfect Crime" PROGRAM

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**7:45 P.M.**

**WNYC—** "A Perfect Crime" PROGRAM

**WJZ—** "A Perfect Crime" PROGRAM

**WABC—** "A Perfect Crime" PROGRAM

**WINS—** "A Perfect Crime" PROGRAM

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**8:30 P.M.**

**WNYC—** "A Perfect Crime" PROGRAM

**WJZ—** "A Perfect Crime" PROGRAM

**WABC—** "A Perfect Crime" PROGRAM

**WINS—** "A Perfect Crime" PROGRAM

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**9:15 P.M.**

**WNYC—** "A Perfect Crime" PROGRAM

**WJZ—** "A Perfect Crime" PROGRAM

**WABC—** "A Perfect Crime" PROGRAM

**WINS—** "A Perfect Crime" PROGRAM

---

**9:45 P.M.**

**WNYC—** "A Perfect Crime" PROGRAM

**WJZ—** "A Perfect Crime" PROGRAM

**WABC—** "A Perfect Crime" PROGRAM

**WINS—** "A Perfect Crime" PROGRAM

---

**10:30 P.M.**

**WNYC—** "A Perfect Crime" PROGRAM

**WJZ—** "A Perfect Crime" PROGRAM

**WABC—** "A Perfect Crime" PROGRAM

**WINS—** "A Perfect Crime" PROGRAM

---

**11:15 P.M.**

**WNYC—** "A Perfect Crime" PROGRAM

**WJZ—** "A Perfect Crime" PROGRAM

**WABC—** "A Perfect Crime" PROGRAM

**WINS—** "A Perfect Crime" PROGRAM

---

**12:30 A.M.**

**WNYC—** "A Perfect Crime" PROGRAM

**WJZ—** "A Perfect Crime" PROGRAM

**WABC—** "A Perfect Crime" PROGRAM

**WINS—** "A Perfect Crime" PROGRAM

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**1:15 A.M.**

**WNYC—** "A Perfect Crime" PROGRAM

**WJZ—** "A Perfect Crime" PROGRAM

**WABC—** "A Perfect Crime" PROGRAM

**WINS—** "A Perfect Crime" PROGRAM

---

**2:00 A.M.**

**WNYC—** "A Perfect Crime" PROGRAM

**WJZ—** "A Perfect Crime" PROGRAM

**WABC—** "A Perfect Crime" PROGRAM

**WINS—** "A Perfect Crime" PROGRAM

---

**3:00 A.M.**

**WNYC—** "A Perfect Crime" PROGRAM

**WJZ—** "A Perfect Crime" PROGRAM

**WABC—** "A Perfect Crime" PROGRAM

**WINS—** "A Perfect Crime" PROGRAM

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**4:00 A.M.**

**WNYC—** "A Perfect Crime" PROGRAM

**WJZ—** "A Perfect Crime" PROGRAM

**WABC—** "A Perfect Crime" PROGRAM

**WINS—** "A Perfect Crime" PROGRAM

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**5:00 A.M.**

**WNYC—** "A Perfect Crime" PROGRAM

**WJZ—** "A Perfect Crime" PROGRAM

**WABC—** "A Perfect Crime" PROGRAM

**WINS—** "A Perfect Crime" PROGRAM

---

**6:00 A.M.**

**WNYC—** "A Perfect Crime" PROGRAM

**WJZ—** "A Perfect Crime" PROGRAM

**WABC—** "A Perfect Crime" PROGRAM

**WINS—** "A Perfect Crime" PROGRAM

---

**7:00 A.M.**

**WNYC—** "A Perfect Crime" PROGRAM

**WJZ—** "A Perfect Crime" PROGRAM

**WABC—** "A Perfect Crime" PROGRAM

**WINS—** "A Perfect Crime" PROGRAM

---

**8:00 A.M.**

**WNYC—** "A Perfect Crime" PROGRAM

**WJZ—** "A Perfect Crime" PROGRAM

**WABC—** "A Perfect Crime" PROGRAM

**WINS—** "A Perfect Crime" PROGRAM

---

**9:00 A.M.**

**WNYC—** "A Perfect Crime" PROGRAM

**WJZ—** "A Perfect Crime" PROGRAM

**WABC—** "A Perfect Crime" PROGRAM

**WINS—** "A Perfect Crime" PROGRAM

---

**10:00 A.M.**

**WNYC—** "A Perfect Crime" PROGRAM

**WJZ—** "A Perfect Crime" PROGRAM

**WABC—** "A Perfect Crime" PROGRAM

**WINS—** "A Perfect Crime" PROGRAM

---

**11:00 A.M.**

**WNYC—** "A Perfect Crime" PROGRAM

**WJZ—** "A Perfect Crime" PROGRAM

**WABC—** "A Perfect Crime" PROGRAM

**WINS—** "A Perfect Crime" PROGRAM

---

**12:00 P.M.**

**WNYC—** "A Perfect Crime" PROGRAM

**WJZ—** "A Perfect Crime" PROGRAM

**WABC—** "A Perfect Crime" PROGRAM

**WINS—** "A Perfect Crime" PROGRAM
The Editor's Mail Box

After publishing in this column some weeks ago that the real name of "The Shadow" had never been revealed, we received several confidential letters stating that his name was Frank Readick. We have since verified this information.

D. M.—The part of "Billy" on the "Myrt and Marge" broadcast is taken by Eleanor Wella. Ray Hedge is heard as "Clarence."

Robert Mead—Kathryn Parsons, the Girl of Yesterday, broadcasts over the WABC Columbia network each Wednesday at 3 p.m.

Joseph Schneider—Arthur Tracy, the Street Singer, is Jewish. His real name is Arthur Rosenberg.

Boots—Ben Alley, who sings the love songs with a knowing air, is not, nevertheless, engaged.

Julian M. Ford—"Bird and Yash" have been taken off the air due to inability to fit them into the Columbia broadcasting schedule.

Pal—Bing Crosby is five feet nine inches tall, and has blond hair. Write to him in care of the Columbia Broadcasting System, 401 Madison Ave., New York City. He is heard over WABC and the Columbia network every Monday and Friday at 6:45 p.m.

R. G. R.—Elkie Fritz and Ned Weaver, also they have played opposite each other in hundreds of Love Story broadcasts, are not man and wife.

Betty Hoffman—Art Jarrett is six feet tall. The song which opens and closes the "Arabesque" program is Rimska-Korsakoff's "Sheherazade."

Jane Perkins—Eddie Lang is the guitar player heard on the Russell Sisters' program.

R. E. M.—Barbara Bennett was never the wife of Maurice, the dancer.

"Mike" TRAINING

RADIO needs performers; RADIO offers unlimited opportunities. The "Mike" TRAINING helps you acquire dramatic technique and make your personality marketable. Articles, material, personal and broadcast recordings.

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Page Twenty

Gigli Is G. E. Guest

Benjamin Gigli will make his third appearance as guest artist of the General Electric Circle program this Sunday at 7 p.m. over an NBC-WERA network. Gigli, who has been a member of the Metropolitan Opera Company since 1922, returns to the program to give the thousands of requests from listeners.

Newest Recruit

(Continued from Page One)

highly remunerative sponsored programs. But before deciding on a vehicle for her future air work, Miss Starke will fulfill a contract which calls for the screening of "Zombie" next year. And then—

"I fully intend to devote a great part of my future time to the radio. When I made my first radio appearance I was struck with the infinite possibilities of this new art. I'm so vitaly unlike either the moving pictures or the stage, and yet so intriguing in that it offers the artist a new medium for expression."

When David Warl, Griffith saw her perform in an amateur theatrical in her home town, Joplin, Missouri, she was only fifteen years old. Yet the eminent producer and director was struck with the originality and individuality with which she played her part. He immediately signed her for a series of pictures under his direction, including a Connecticut Yankee in King Arthur's Court, "Adventure," "As No Man Has Loved," "The Devil's Cargo," and "Captain Salvation," a picture that held the record for many seasons at the Capitol Theater, New York, for receipts and length of run. When Griffith began his first really big picture, "Interlude," she was engaged to play the part of the dancer, a part which required the ultimate in personality. And Miss Starke was not found wanting.

When the radio receives Pauline Starke into its waiting arms, the ether audiences will be introduced to a new type of artist. Miss Starke takes her work seriously. She is genuinely anxious to suit her particular personality to the new medium, and believes whole-heartedly in the great possibilities of creating a new art for the new medium, rather than mimicking the old art forms.
Traveled Singer

Senior Rita Cavalieri, Spanish soprano who has delighted audiences all over the world with her interpretive Castilian songs and dances, is now heard frequently over NNC networks from the KDKA studio in Pittsburgh. The Senora has been making public appearances as a vocalist since she was twelve years old.

Programs For Saturday, May 28

8:15 A.M.

WMCA-Tony LeVier, host—The Open Line; Tony LeVier's Saloon

WCBS-Richard Heffron, host—The Open Line

WABC-Thomas Snow, host—The Open Line

WINS-Dick Smothers, host—The Open Line

WPCC—The Open Line

WOR-Mrs. Hugo L. Ehrlich, host—The Open Line

9:15 A.M.

WABC-—The Open Line

WABC-—The Open Line

WABC-—The Open Line

WABC-—The Open Line

WABC-—The Open Line

9:15 A.M.

WABC-—The Open Line

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10:00 A.M.

WABC-—The Open Line

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WABC-—The Open Line

11:00 A.M.

WABC-—The Open Line

WABC-—The Open Line

WABC-—The Open Line

WABC-—The Open Line

WABC-—The Open Line

12:00 Noontime

WMCA—Joe Morgenstern-Comedy and song

WABC—Dick Sezak, host—The Open Line

WINS—Arthur Spear, host—The Open Line

WOR—Mrs. Hugo L. Ehrlich, host—The Open Line

12:15 P.M.

WMCA—Joe Morgenstern-Comedy and song

WABC—Dick Sezak, host—The Open Line

WINS—Arthur Spear, host—The Open Line

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WABC—Dick Sezak, host—The Open Line

WINS—Arthur Spear, host—The Open Line

WOR—Mrs. Hugo L. Ehrlich, host—The Open Line
Saturday Programs [Continued]

<table>
<thead>
<tr>
<th>Time</th>
<th>Program Details</th>
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<tbody>
<tr>
<td>7:00 P.M.</td>
<td>DEAN GLEASON L. ARCHER</td>
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<tr>
<td>7:05 P.M.</td>
<td>WNYC—Billy Russ Round-up Program</td>
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<tr>
<td>7:15 P.M.</td>
<td>WABC—Gigilo Happy Hour</td>
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<td>7:25 P.M.</td>
<td>WINS—Lonesomeites and Orchestra</td>
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<tr>
<td>7:30 P.M.</td>
<td>WABC—Austin’s Dreamland Orchestra</td>
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<td>7:35 P.M.</td>
<td>WNYC—Habana and the Symphonies</td>
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<td>7:45 P.M.</td>
<td>WABC—Columbia and the Spanish Dancers</td>
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<td>8:00 P.M.</td>
<td>WPCH—Happy Blues Orchestra</td>
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<td>8:15 P.M.</td>
<td>WABC—Orchestrating the Mystic Harp</td>
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<td>8:30 P.M.</td>
<td>WNYC—Pleasure and the Sister Sway</td>
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<td>8:45 P.M.</td>
<td>WABC—Choral Society and the Dream Singers</td>
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<td>9:00 P.M.</td>
<td>WABC—كوكب ومصرية</td>
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<td>9:15 P.M.</td>
<td>WABC—Suffolk and the City Boys</td>
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<td>9:30 P.M.</td>
<td>WNYC—Russian Village Orchestra</td>
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Motorizing, farming, writing books, running a great law school with 1,500 students and talking to millions over the radio is the recipe for a happy life given by Gleason L. Archer, dean of the Suffolk Law School, Boston, whom you see above. Every Saturday evening for two years Dean Gleason has hopped a train and traveled from Boston to New York simply for the fun of discussing in a fifteen minute broadcast over NBC networks, the idiocrasies of law. He accomplishes it in his own whimsical speech, which way makes people all over the world tune in.
ONE OF RADIO'S BUSIEST SOPRANOS, Ruth Lyon, takes time out to pose for a new picture. Ruth is heard on many of the programs originating in the NBC Chicago studios.

THE MELODY MAN, otherwise Cus Van, for twenty-one years the vaudeville partner of the late Joe Schenck, who has brought his bag of songs to Columbia's Van Heusen program.

THEY'RE GOING DOWN! We mean the backs of bathing suits, as illustrated above by Dorothea James, mistress of ceremonies on the Columbia network's "Movie Star Revue."

ONE OF THE FEW TIMES in which Ilomay Bailey has ever been photographed without her illustrious "lord and master." The l. and r. is, of course, Lee Sims, with whom Ilomay appears four times a week on NBC's "Piano Moody" broadcast.

REFUSING TO BE OUTDONE by the ladies, Gill (left) and Demling pose for a "leg" picture. And this is the result. What cute knees the boys have! These collegiate comedians are featured on the Sheaffer lifetime Revue, heard each Sunday afternoon over the NBC network.