Royalty Crashes Radio
CROWNED HEADS AND BLUE BLOODS SWARM TO 'MIKE'

OUT IN POHUNK, KANSAS, or Hunkyo, Georgia, Mr. John Smith lights his pipe, leans back in his chair and tunes the dial of his radio. Out of the other comes a voice—and it may be the soft, precise account of King George V of Great Britain, or the slow, labored voice of some princess of the royal blood.

Radio has torn down the traditional barriers of space and station that have separated John Smith and the Royalty of the world. To Mr. Smith there is little difference between the voice of Royalty and the voice of the station announcer, except that the announcer's voice may be more pleasing to the ear. And Mr. Smith has learned that His Royal Majesty, His Royal Highness or His Holiness can be tuned in—or out—as easily as Morton Downey or Kate Smith.

Royalty, in ever increasing numbers, is flocking to the air waves. Men and women of royal blood and blue are even choosing radio as a profession. Princes are relating their experiences, counts are giving men's fashion hints, and princesses are telling Mrs. Smith how she can look younger and slimmer.

It all began—the rush of aristocrats to the microphone—back on January 21, 1931. On that day King George the first monarch in history to enter a broadcasting studio, talked from London on aspects of the Naval Conference. The entire world had heard a king talk! Signor Grandi, Premier Tardieu, and Premier MacDonald were heard on the same program.

That broadcast established a precedent, and set a style. What the king had done was good and proper for all others in Burke's Peerage, the Almanach De Gotha, the Social Register. Talking on the air became the thing to do. The Prince of Wales followed his father with a whole series of broadcasts that ran the gamut from "shoes and ships and sealing wax" to "cabbages and kings." The voice of the Prince, which twenty years ago would have been heard by an aristocratic handful of Britains, has now become too familiar even to send shivers of excitement to American flappers or their sixty million countrymen. Do these broadcasts breed international good will? There is no doubt of it. One does not go to war with his neighbor whose problems he understands.

Millions of Roman Catholics experienced a deep religious thrill not long ago when Pope Pius XI broadcast from Rome; millions of faithful Moslems knelt in awe when the austere voice of the leader, the Aga Khan, rose over the air. Even the Religious Fathers have taken to... (Continued on Page Fifteen)
German Politics
Reported By Hard

William Hard, radio reporter of international politics, recently returned from Geneva, where he covered the Disarmament Conference for NBC listeners. He contrasted the United States and European methods of broadcasting. In this country broadcasting is privately conducted; on the continent it is government controlled. As an example of the way government control affects political broadcasting he referred to the recent German election campaign.

"Hindenburg, Duesterberg, Hitler and Thaelmann. Hindenburg already inhabited the presidential palace. He was therefore the only presidential candidate admitted to the German air. A speech by him was broadcast on Wednesday afternoon. It was again broadcast, from a record, on Saturday evening. On Sunday the German radio listeners, thus educated in the speaking personalities of the presidential candidates for their suffrages, went to the polls."

They had heard, it is true, one other statesman besides Hindenburg. They had heard Bruening. A speech by him was broadcast on Friday evening. It was in support of Hindenburg. And that was the total of the German electronics combating the German air during the first round of theballoting this year.

"During the first round four weeks later, Hitler, pointing out a clause in the German broadcasting charter and criticizing political partiality, demanded access to the German air. The authorities, after consulting the Minister of the Interior, informed Hitler that the Minister had now decreed that politics should now be excluded from the air.

"Nevertheless, on the Saturday evening before the final balloting, another speech was made by Bruening. He again supported Hindenburg. The Hitlerites rather naturally called the speech political. But government officials denied that the speech was political. They said it was governmental."

Suburban Handicap

The Suburban Handicap, one of the highlights of the Belmont Park racing season, will be broadcast this Monday from 3:30 to 4 p.m. (EDST) over the WABC-Columbia network. The program, with B. George, Columbia's turf commentator, will be at the Columbia microphone for a running account of the race.

The Suburban, a mile and one-quarter handicap race for three-year-olds and older horses, is one of the traditional classics of the racing season, and has been held annually since 1884. The enticement for bettors is a gross of approximately $25,000 in prizes, to be made from a field of forty-eight eligible, including many of the outstanding horses in current racing.

Radio Guide

The National Weekly Program of Audiocatures

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Page Two

Aircatures

Clue: Selling soap with gospel.

Ten dollars will be given away each week to the winners of RADIO GUIDE'S AIRICATURES contest. Just identify the radio personality 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, $3 second prize and $2 third prize will be awarded to the persons correctly identifying the artist represented above and sending in the best constructive criticism, 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 June 1.

Wile To Report Senate Ball Game

Frederic William Wile, Columbia's political analyst, will turn sports reporter for a day to bring to radio listeners a play-by-play and error-by-error description of the biennial Congressional baseball game between the Republicans and the Democrats this Saturday, from 4:30 to 6 p.m. (EDST) over the WABC-Columbia network.

Washington Griffth Stadium will be the scene of the spectacle which will be staged for the benefit of the capital's unemployed. A capacity crowd is expected, including Cabinet members and a good share of Washington society.

Washington Bicentennial

A gigantic Military Field Mass will be celebrated in union with 60,000 Catholic luminaries from the Archdiocese of Baltimore this Sunday, as part of the official program for the Washington Bicentennial Celebration. The Most Reverend Michael J. Curley, Archbishop of Baltimore, and President of the Catholic University of America will officiate at the ceremony which will be enacted in the stadium of the University. The entire Mass will be broadcast over the WABC-Columbia network this Monday, July 12 noon (EDST). There will be band music and an address by the Rev. Peter Gulity, editor and University professor.

America To Hear English Derby

The actual running of the English Derby will be described to American audiences over international radio networks this Wednesday.

The program, which is to last a half hour, will be presented over an NBC-JWZ network at 9:45 a.m. (EDST). The Derby Day crowd, the jockeys, horses, and the race itself will all be included in the broadcast that is expected to attract an audience of millions of turf fans from all over the world.

Salute To Summer

Natl Shilkret will usher in the summer season with three special features in his "Music That Satisfies" program when it changes this Monday to a 10 p.m. (EDST) spot over the WABC-Columbia network. On the first shift of the shift, Shilkret will introduce an original radio sketch, "Ode to Freedom," written by Ferde Grofe and based on Julia Ward Howe's "Battle Hymn of the Republic." Tuesday night Alex Gray, baritone, will sing "The Glory Road," and the third feature will be the radio premiere of an Hawaiian ritual Drums of Kanika. This will be offered by the orchestra on Friday.

Station WGZBX Makes Air Debut

Philip James, conductor of the Little Symphony Orchestra at station WOR, who won first prize of $5,000 in the NBC contest for original symphonic works by American musicians, declared, on being notified of the award, that he would rather have this honor than be President of the United States.

Asked what prompted the selection of the sequence of letters in the title of his composition, "Station WGZBX," James said he chose it because of the sense of rhythm it conveyed, making the title easy to remember. James pointed out that the whole work is basically satire.

"The first movement, 'In the Lobby,' is a sort of musical Grand Hotel, in which is heard a sound of scenes emanating from various studios in operation, oriental music, jazz bands, announcers, piano and such, all surmounted by a jolly motif typifying the routine of a modern broadcasting station.

"The second movement, 'Interference,' describes the setting of a station in congested districts, the static, code messages, squeal and line noises. In this movement there is a new vine, '3:40 Slight,' which was recently added, which has an unintelligible speaking part and who also croons and laughs wildly.

"In the third movement, 'Slumber Hour,' and the fourth, 'Mike Struck,' the tempo indicates the tempo di jazz,' the arrangements of which are not necessarily the titles, but are meant to be, but the refrain that everyone seems to feel towards finding expression on the air.

"It is rather interesting to observe," concluded James, "the extent to which jazz and symphonies have influenced contemporary American composers. The influence has been felt to a marked degree, particularly in the works of John Alden Carpenter, upcoming American composers.

Toscha Seidel Concert

Toscha Seidel, eminent concert violinist, will feature selections from the works of Beethoven and from Wagner's "Ring of the Nibelungen" during his appearance with the Columbia Symphony Orchestra this Sunday at 3:00 p.m. (EDST) over the WABC-Columbia network. The orchestra is under the direction of Howard Barlow.

The program will begin with Weiber's "Der Freischiitz" by the orchestra, and then Seidel will be heard. Accompanied by Herbert B. George, Columbia commentator, the concert with "Piece en forme de Habenera," Ravet's conception of the popular Spanish dance.

Aircatures Winners

FIRST PRIZE—$100
Stanley Bogdan, 914 W. 18th Pl., Chicago, Ill.
SECOND PRIZE—$50
J. Elinger, Box 112 "Garrett," Evanston, III.
THIRD PRIZE—$25
Mrs. W. J. Thompson, 2536 North 5th St., Philadelphia, Pa.
HONORABLE MENTION
Irma Francis, 325 No. Ostogami, Appleton, Wisconsin.
Jack T. Francis, 6 North Avenue, Norwalk, Conn.
Mary E. Stoddell, 228 Medical Arts Bldg., Fort Wayne, Ind.
George E. Miller, 5756 Hunter St., Philadelphia, Pa.
Sandra La Piana, Box No. 477, Washington, D. C.
Katherine Caruthers, 830 89th Ave., Woodhaven, L. I.
**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 name and address of the sender must be attached. Any number of Mikritics may be sent by one person. Address your letters to Mikritic, care of Radio Guide.

This week's winners:

**Crest Chief**—May 16-2:15 p.m.-WBBM:

"So you and your wife had a fight again. Liquor, I suppose?"

"No sir, she licked me this time."

—Mrs. W. H. Rutten

Sinclair W. Wiener Minstrel—April 25-8:20 p.m.-WXY

Gene: "How much did the judge fine you?"

Mac: "Ten dollars and costs."

Gene: "Couldn't you talk him out of it?"

MacCloud: "No, I told him I was a college boy and he said, 'Judge won't be no excuse.'"

—Verona Beaudine

Sinclair Wiener Minstrel—May 16-7:10 p.m.-WKR:

Cliff: "Gene, can you see any change in me tonight?"

Gene: "No, Cliff, why.

Cliff: "Well, I just swallowed my last fifteen cents."

—Henry Little

Harry Richman—May 8-8:30 p.m.-WCAF:

Jimmie Wallington: "Say, Harry, I have a couple of tickets for a raffle for a poor woman."

Harry: 'I'll tell you, Jimmie. I'm interested in charity, but I'm married and I wouldn't know what to do with a poor woman."

—Alex T. Speight

Sinclair Wiener Minstrel—May 9-7:10 p.m.-WLS:

Speaker: "Well, Mac. I hear you got mad at your hooters at the party last night."

Mac: "Yes, I did."

Speaker: "She only said, 'Sing Something Simple'. What was the matter?"

Mac: "But that isn't the way she said it. She said, 'Sing something simple'."

—J. D. Foster

Al and Pete—May 12-12:32 p.m.-WLS:

"The complexion has hit the south so hard that the Mississippi River only runs three days a week."

—Verona Reed

Sinclair Wiener Minstrel—May 16-9:10 p.m.-WJZ:

Jean: "I heard your sister advertised for a husband."

Mack: "She sure did."

Jean: "Well, did she get any answers?"

Mack: "Six hundred and eighty-nine. They all said, 'You can have mine.'"

—Josephine Garofalo

The Three Clowns—May 18-10:16 a.m.-WTMJ:

A guide was showing a lady through the zoo. It was her first trip and as they came to the cage of the kangaroo, the guide said, "Here is a native of Australia."

The Lady Visitor: "Goodness gracious! My husband married one of them."

Tescsan Fire Club program—May 17-8:53 p.m.-WMAC:

Ed Wynn: "The other day a man said to me, 'Things are so bad in this town.'"

Wynn: "Have you thought of going to Italy that wolves are being wakened in the night by men howling at their doors?"

—Howard Kier

The Tasty Yeast Jesters—May 16-7:18 p.m.-WJZ:

Son: "Have gooseberries any legs?"

—Franklin Lyman

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**A LA PARIS**

Because she had the finest car in all Paris, Claire Maigréte became the toast of Parisian music halls. Today millions of cars tune her in as the singing attraction of the ever-popular NBC network radio network. Sam Lamin and his orchestra are also featured on the program.

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**Perkins, Van Steeden Orchestra Open Serries**

Ray Perkins, one of the really funny men of radio, will headline a new series to take the air for the first time this Tuesday at 7:40 p.m. (EDST) over the NBC-WLB network. Peter Van Steeden music to supply the musical background for the songs and gags of Perkins which will be heard each Tuesday and Thursday at the same time.

Under the sponsorship of Barbasol, Ray is billed as the Barbesoldist and the orchestra as the Barbesoldists of Fortune. His spaghetti songs, sung to Ray's own accompaniment, will be interspersed with the chatter and patter that has given Perkins his reputation as a great natural humorist. The new series will in no way affect the two current Barbesol programs, "Singin' Sam and the Old Singin' Master."

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**Hutcheson Concert**

Ernest Hutcheson, internationally known composer-pianist who has done extensive radio work in the past year, will appear on the evening program with the Columbia Concert Orchestra, under the direction of Howard Barlow, to be heard this Sunday from 10:00 to 10:30 p.m. (EDST) over the WABC-Columbia network. Hutcheson will open an exceptionally promising program with MacDowell's "Concerto in D minor" and will proceed with compositions by Bach, Saint-Saens and Grieg. Beals Duffy, young concert pianist who is one of Hutcheson's most promising proteges, will also contribute to the broadcast.

Father: "Why, of course not."

Son: "Well, I guess I swallowed a caterpillar then."

—Franklin Lyman

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**Patriotic Service To Be Broadcast Sunday**

The fifth annual Massing of the Colors Service of the Military Order of the World War, will be held on the grounds of the Washington Monument, Washington, D. C., this Sunday from 4 to 5 p.m. (EDST) and broadcast over a coast-to-coast Columbia network. More than 20,000 persons, including ranking officers of the Army, Navy and Marine Corps, members of President Hoover's Cabinet, and Military and Naval attaches, will be present for the ceremony.

A concert by the United States Marine Band will open the program. Ray Lyman Wilbur, Secretary of the Interior, will deliver the principal address. Bugle Corps of the various organizations will close the service by playing "To the Colors" and 'The Stars and Stripes Forever.

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**Famous Orchestra To Lead Gold Band**

Mayfield Lake, famous composer and orchestra, will lead his Gold Orchestra of wind instruments over an NBC-WGEA net-work this Sunday at 9:45 p.m. (EDST). Lake will utilize an orchestra of fifteen pieces to give decisive effects of an organ, a symphony orchestra, a dance orchestra, and a brass band.

Principally famous as the arranger of Javel's "Bolero," Mr. Lake is cited in the Encyclopedia of American Biography as the "finest American orchestra for bands." Sousa often used his arrangements and many of his interpretations of maritual music are now used by the Paris Garde Republiecan band.

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**Reviewing Radio**

By MIKE PARKIN

The Fourth International Patent Exposition which has just closed in New York almost killed this observer's faith in the genius of the TV set among radio celebrities, or at least to speak of giving rise to terrible doubts concerning the integrity of various roaming personalities, and their eagerness to please their microphone fame, might have entered their gadgets under other names.

A closer inspection of the exhibits soon revealed that indeed, the Wynn, Stoopnagels, Perkins et al. have done their bit. It was when I was up at the model of the invented lightsubstitute for submarines that I realized that Lemuel Q. Stoopnagle had made good, for there was a tag on the model which named it "Leman" and there, immediately adjacent, was that marvelous device worked out by Budd, the Colone's partner. A little time was taken to make out that it was a burglar alarm which rings ten minutes before a burglar arrives.

Who but Ed Wynn, modestly hiding behind a nom de plume, could have conceived that pocket electric for hunting out murderers who but Ben Bernie, listed under the pseudonym of Prof. Kit Wilt, could have moulded those rubber milk bottles which bounce on the front porch without breaking, and then bounce back into the milkman's lap next morning? Radio, I discovered, had come through with flying colors. Had not Ray Perkins heartily agreed that it was not and not a mythical Wally Nilly, who had designed that self-returning umbrella, and accomplished the results by having a bowling pin go to it? But he would not confess that it was he who had invented the spaghetti for spaghetti or perfumed food for handling Limburger cheese.

Modestly, Gracie Allen admitted authorship of the sets of blueprints for a machine that makes it impossible for you to forget anything, but she explained she had not completed the designs because she could not remember how the thing worked. There were no hands any more; things which Wynn, Bernie and Stoopnagle reluctantly admitted fatherhood. There was that horizontal elevator, rollers for making building which may be carried to the river and thrown into the water for the expense of a fire department; a revolving lake for ships that need no motors, a celophane rug which enables housewives to sweep dust under it, a celophane umbrella so that the holder may lean when the sun comes peeping through the clouds and last but not least, Mr. Wynn's device for silencing fire sirens in case the apparatus happens to be emitting a false alarm.

All of which, as one might say, goes to prove that if the radio industry suddenly collapsed, there are certain great minds in the business that could turn to the relief of a long-suffering humanity.

The plan of the Canadian government which proposes to take over the broadcasting business in that country, as England has taken it in hand to reduce commercial advertising on paid programs to five percent of the time period, is stirred much emotion in the network studios. NBC doesn't like the government subsidy, and neither does CBS. This comes against American principles, but strangely enough, they are inclined to favor the reduction of bubbly broadcast time, the entire day's programs on all networks, rate being less than four percent of the time period. But individually, the programs exceed that percentage by a wide margin.

The best argument I can think of against government subsidy of radio is to have you listen to a London broadcast.

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Page Three
Thursday, June 2

8:00 The Bush Club. WABC-CBS WCAO WNAC WDCR WBCU WAS WBCU WMBW WBBR
8:15 Singin' Sam—The Rexall Man. WABC-CBS WCAO WNAC WDCR WBCU WMBW WBBR
8:30 “Today and Yesterday.” WABC-CBS WCAO WNAC WDCR WBCU WMBW WBBR
8:45 Club Foot. WABC-CBS WCAO WNAC WDCR WBCU WMBW WBBR
9:00 Programs. WABC-CBS WCAO WNAC WDCR WBCU WMBW WBBR
9:15 Program. WABC-CBS WCAO WNAC WDCR WBCU WMBW WBBR
9:30 Music That Satifies. WABC-CBS WCAO WNAC WDCR WBCU WMBW WBBR
9:45 Radio Played. WABC-CBS WCAO WNAC WDCR WBCU WMBW WBBR
10:15 Adventures in Health. WABC-CBS WCAO WNAC WDCR WBCU WMBW WBBR
10:30 Howard Barlow and Columbia Symphony Orchestra. WABC-CBS WCAO WNAC WDCR WBCU WMBW WBBR
10:45 J. Z. Sisters. WABC-CBS WCAO WNAC WDCR WBCU WMBW WBBR
11:00 Great Moments. WABC-CBS WCAO WNAC WDCR WBCU WMBW WBBR
11:15 News. WABC-CBS WCAO WNAC WDCR WBCU WMBW WBBR
11:30 Inspiration. WABC-CBS WCAO WNAC WDCR WBCU WMBW WBBR
11:45 Music That Satisfies. WABC-CBS WCAO WNAC WDCR WBCU WMBW WBBR
12:00 Signoff. WABC-CBS WCAO WNAC WDCR WBCU WMBW WBBR

Friday, June 3

8:00 The Bush Club. WABC-CBS WCAO WNAC WDCR WBCU WMBW WBBR
8:15 Singin’ Sam—The Rexall Man. WABC-CBS WCAO WNAC WDCR WBCU WMBW WBBR
8:30 “Today and Yesterday.” WABC-CBS WCAO WNAC WDCR WBCU WMBW WBBR
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12:00 Signoff. WABC-CBS WCAO WNAC WDCR WBCU WMBW WBBR

Saturday, June 4

M.
3:00 Boston Variety Hour. WABC-CBS WLBZ WBIZ WNAC WDCR WBCU WMBW WBBR
4:00 Congressional Box Office. WABC-CBS WCAO WNAC WDCR WBCU WMBW WBBR
4:15 Smiley Show. WABC-CBS WCAO WNAC WDCR WBCU WMBW WBBR
5:00 The Little Orphan. WABC-CBS WCAO WNAC WDCR WBCU WMBW WBBR
6:00 Marty's Orchestra. WABC-CBS WCAO WNAC WDCR WBCU WMBW WBBR
6:15 Alfred's Orchestra. WABC-CBS WCAO WNAC WDCR WBCU WMBW WBBR
6:30 Jack Miller and His Orchestra. WABC-CBS WCAO WNAC WDCR WBCU WMBW WBBR
6:45 Jack Miller and His Orchestra. WABC-CBS WCAO WNAC WDCR WBCU WMBW WBBR
7:00 The Bush Club. WABC-CBS WCAO WNAC WDCR WBCU WMBW WBBR
7:15 Singin’ Sam—The Rexall Man. WABC-CBS WCAO WNAC WDCR WBCU WMBW WBBR
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Page Five
Lindy Case Hero

William J. Allen, forty-two-year-old Negro truck driver, who found the body of Charles A. Lindbergh, Jr. recently described his experience from WPEN, a Philadelphia radio station. In his talk he told how he found the skeleton of the child in the bushes a short distance off the road in Mount Rose, N. J., near the Lindbergh home. He said: 'The child was at the studio spread rapidly through the down-town section of the city. A large crowd gathered outside the building and cheered him as he left.'
GATTI-CASAZZA AND TOCSINNI have buried the hatchet.

The reconciliation of the principal tenors of the Metropolitan opera company in an generation is an event of major importance. If it should bring the famous maestro to the Metropolitan even for a few guest performances next season, it would go far toward restoring the waning interest in opera. Where Toscanini is, there is no depression.

Gatti-Casazza and Toscanini made musical history side by side, as general director and principal conductor respectively, at La Scala in Milan. They came to New York together and followed a golden era in operatic production. The Dantes and Pythias of the music drama were brothers in art. They understood each other and agreed in all things fundamental to the pursuit of their art.

There seems to be nothing beyond the scope of Toscanini's genius. With Bayreuth and Italy behind him as unpleasant memories, he might now join the Met. And Gatti-Casazza may again prove himself tactful and diplomatic enough to deal with his ex-continental colleague. Let us hope for the best.

NEWCOMERS AT THE "MET"

Prospects indicate that we'll hear new voices during the Metropolitan broadcasts next season. Two tenors, Tito Schipa and Richard Crooks, have been engaged to fill the place left vacant in the tenor roster by the resignation of Gigli.

Mr. Schipa has been the ranking lyric tenor on the Chicago Opera since he made his debut there twelve seasons ago in "Rigoletto" with Galli Curci. In its small range, his voice is produced with inacoustical case. Mr. Schipa enchantes many of Mr. Gigli's roles, though his voice is of a more light and color and not so heavy timber. He should be a lusty star among the galaxy of the Metropolitan.

Mr. Crooks is an American and comes from opera in an humble beginning in church choirs; the most of his time since spent in oratorio and concert work. He is listed particularly for his singing of lighter lyrics, and has a large radio following.

Now if Signor Gigli could be induced to join the Civic Opera in Chicago, the exchange would be counted fair by Chicagoans.

"THE MAN OF ALL MEN"

Paderewski has completed his eighteenth concert tour of America and has returned to his home in Switzerland, but not without a broadcast. Music's most glamorous and magnetic personality faced the American microphone at last. Thousands who have heard him play, heard his voice for the first time, and came under the spell of his tongue as they had under that woven by his fingers. The soul is the same. The greatness of the man is caught by the microphone as he speaks.

How many, I wonder, realize how lonely Paderewski is? As John W. Davis introduced him as "the man of all men now living, not born on American soil, who is closest to the hearts of the American people," and the audience stood, I thought of the person he loves most. His only wife, closest of all human beings to him, today is unable to recognize him. Yet he has the recognition and acclaim of the world. Such is the course of life.

Those who wonder why he never has radio audiences a sample of his art will be glad to know that he has no personal fear of dislike of broadcasting. He feels that it is not the best business policy. Not a small part of Paderewski's success with the uninterested public is due to the impressiveness of his personality. People pay to see him as well as to hear him.

ANNOUNCERS

The General Electric "guests" the other Sunday brought $7,000 in voluntary contributions to the aid of unemployed musicians. It was an outstanding broadcast of the year, and one that I'll wager Graham McNamee will remember for some time. Did you notice the slip when he introduced Beniamino Gigli as the "famous Italian aria of the Metropolitan Opera Company?"

Slips will occur, and most of them are excusable, though my friend on the Associated Press insists that a school should be started for announcers who cannot pronounce English, let alone foreign languages. Personally, I wish for announcers who have more knowledge about announcers who have no sympathy for his work. The谱al's own presence that the orchestra will play two movements from his "Thunder" suite. Obviously, the continuity officials on the announcer who read the incorrectly written title several times knew enough about music.

Next week I shall write for you part of the neophyte announcer's test. After reading that, you will think that mistakes were impossible.

BROADCASTS FOR YOU

If your local station is carrying the program, I want you to listen to NBC Sunday Morning Musicale on the WJZ network. Aside from the Haydn G minor quartet, there are two contrasting dances by Debussy—and the kind of music for this time of year—D'Arbeau and Dance Paganine.

General Electric is presenting this Sunday Aida Doninelli, a stunning South American soprano, now of the Metropolitan. Miss Doninelli is only twenty-seven, having been born in Guatemala City in 1905. She was married at the age of seventeen and made her operatic debut in New York when twenty-three.

Lawrence Tibbett this week features the Prologue to "Pagliacci" and includes the title song from his last movie, "Cuban Love Song," along with "De Gloria Road" and "Absence." The Young Artists' Light Opera Company, who have been giving Gilbert and Sullivan a try, will present "Iolanthe" this Tuesday afternoon.

The Household Program is improving the quality of songs given Alice Mox, and songs cannot be too fine for her sensitive interpretation.

Sigmund Spiegel, who will soon make up the famous quartet of us a composer by commission, has added to his repertoire for the radio. "How to become a Tune Detective," is created with this story: "An old German philosopher taught me to teach a musical comedy ingenue to sing his tune. Finally he threw up his hands in despair and shouted: "Young lady, I play for you white keys and I play for you the black keys, but you always sing in the cracks."

Pierre Yell introduces Isabelle Yallowsky, young American pianist, on his program this week. Miss Yallowsky made her debut with the Chicago Symphony when she

Boston Pianist

Eleanor Geer, young and attractive concert pianist, is featured on the Boston Variety Hour, a program which originates in the studios of WNAC and is heard each Saturday at 3:30 p.m. (EDST) over the WABC-Columbia network. Miss Geer is director of the Women's Federation and Music Appreciation programs heard from the Boston station.

Auto-Suggestion

It's Vincent Lopez' contention that, though much "rough stuff" goes on behind the footlights these days, a good deal more goes on behind the headlines. If you're a "parka," you probably know what the sleek-haired maestro means.

BANJOS STRUM...

...it's Spring

WHILE YOU'RE dancing
dancing . . . dancing

TO THE MAGIC of
HARRY RESER and his
ESKIMOS at
THE SPRING SEASON of
THE ROOSEVELT GRILL

Madison Avenue at 45th Street, New York
Edward Clinton Fogg, Managing Director

Page Seven
The Heart Of The Network

McDonald On Depression

"Within recent months, international trade has declined fifty percent, and there are few indications that the bottom has been reached," according to James G. McDonald, economist, who will soon be heard over NBC network.

McDonald is scheduled to discuss the subject, "Shall International Trade Be Stilled?" during a talk at 5:30 p.m. (EST) Thursday over an NBC-WEAF network.

Key Presents Pianist

Isabelle Vakovsky, distinguished young American pianist, will play a grand program of compositions during the Music Treasury Box program to be broadcast this Wednesday at 5:00 p.m. (EST) over an NBC-WJZ network.

Vakovsky, who has played with most of the leading symphony orchestras of the United States including the Chicago Symphony, will be introduced to listeners by Pierre Key, music critic.

RADIO ROVER

By Ed Fissher

IT may be surprising to note that passengers on some of the large steamship lines plowing between San Francisco and the Orient, sit back in easy chairs in the lounge and enjoy Arno 'n' Andy, American jazz and the musical classics of leading orchestras in the United States.

With a ten tube superheterodyne, passengers on the American Mail Line, President Madison, distinctly hear New York programs while the ship steamed up the Whangpoo River near Shanghai recently.

An actual motion picture "sound track" is used in Columbia's Chicago studio in which the radio voices are used in "Screen Personalities." As soon as the identity of the star whose life is being portrayed is established, a "sound track" is secured of that star's voice. Equipment is set up in the control room or by those for the candidates for the part are on the ship, and the voice is blended with that carries out the spirit of the voice of the picture star whose life story is to be portrayed.

Smith Ballew, the lanky orchestra leader and singer who opens at the Pavillion Royal on May 26th and airs for Lucky Strike the same night, although he is to air regularly over a CBS wire, has one great passion and that is swapping withers with gobys. The other night he was listening to a radio dog tell about a ship he was on which was to dock in Talahi, but because of the mis fuirs the captain gave orders to press on island without stopping. The men had been waiting to go ashore and "hit the bottle," and when the lecture was given, one of the devil who couldn't wait, jumped overboard and thus was saved for the ship was to give orders that one of the boats be lowered and a small crew was assigned to pick up the swimmer. One of the men on board ship kept the crew posted on the progress of the race as follows:

"They're gaining! They're gaining! 200 yards—100 yards—90 more yards—100 more yards—20 more yards—and they'll have after the live more strokes. A yard to go—Great Guns Sir! they've PASSED HIM!"

Three year old Lloyd Barry, youngest performer on the Columbia Horn and Harp orchestra, displayed himself as a real trouper a week or so ago. Little Lloyd was singing while his mother accompanied him on the piano. Suddenly the safety pin on master Lloyd's trousers snapped. Mrs. Lloyd, utterly confused, wanted to stop playing, but the youngster held up his pants and said, "Oh, that's all right, Mom, keep going." These, among other incidents, keep Paul Douglas, who is in charge of the program, in a state of constant fear. Anything is apt to happen when children and their parents get together. Another lad, this one but five years of age, got up in front of the microphone and announced that he would sing a number called, "Every Husband has a Wife, but the German has his Pick."

Art Jarrett will sever his relations with Columbia on June 21st. "The German is auditioning for a sponsor over NBC and New York City's municipal broadcasting station, WNYC, will appeal the decision handed down to them by the Federal Radio Commission... Both WEAF and WJZ are lining up Al Jolson for a series of broadcasts... They won't allow Russ Cumberfield to announce his own programs any more. Why is it that all newsmen keep their hats on while talking in front of a "mile?""

Paul Tremaine is booked for the Ambassadour in Atlantic City this summer. Buddy Rogers is having orchestra trouble. Jats Sargent won't touch that broke a hip needle in his mouth. The Vetter Wireless Operators Association are asking all broadcasters to give one minute of silence on Decoration Day in honor of their dead.

RADIO REPAIRS & EXCLUSIVE AUTO RADIO REPAIRS $1.00 Phone INTERBORO RADIO Phone INTERBORO RADIO

Motor to Music

New PHILCO TRANSISTOR AUTOMOBILE Radio $66.15 With Complete In-Car Installation FREE DEMONSTRATION Write or Call For

KRAUSS BROS.

110 West End Ave., N. Y. C. Phone TRAFALGAR 7-7855
MAJOR EDWARD BOWES, “father of the musical radio broadcast," has gathered his children from all corners of the dance field.

The land of oranges and movie stars is his birthplace, which is just another way of saying, San Francisco. He was born June 14th—Flag Day. They still celebrate it.

Personally the “Major,” a title he earns with active service in the Officers Reserve Corps, is tall, weighs 174 pounds, has sand-colored hair, blue eyes, a ruddy face, and a prominent nose.

There is real power in Bowes. He started out as a clerk in a real estate office and received three dollars a week for his services. And there was no depression. Gradually he went into real estate in a big way, and prosperity was right at his front door when he acquired the property he started with.

The Capital Theater were drawn up by him and Mesmorend Kendall and, at last built. It is today the director of the Capital and also Vice-President of the Metro-Goldwyn-Mayer Corporation.

The Capital Theater has been on the air since November 1922. Bowes, players, etc., has been directing its programs since July, 1923. It was the first real theater to take to the air.

Away from radio and directorial megaphones, the Major is the highly attractive husband of Margaret Illington, the famous actress. Together they occupy the fifth floor of the Capital Theater Building.

One of his greatest interests is his unusual collection of oils which numbers 350 paintings. Among the group are some of Lely’s and a charming Whistler.

He loves books and is a highly successful amateur gardener. In fact, the Major sounds almost too good to be true. Listen to this: He doesn’t smoke, drink, and hasn’t been interested in another woman for twenty-three years now. He has been married that long, and without a single quarrel.

Bowes’ most successful poems—does write poetry—is called “Around the Corner.” He recited this over the air one New Year’s and by July he had received 100,000 requests for a copy. Which ought to mean something or other.

If you have spent much time on Broadway, you are sure to know him—at least by sight. Distinguished in a carelessly elegant way, friendly, intellectual, and with just enough of the theatrical about him to make him interesting, he and his assistant, Besse Mack, are as much a part of the Street as white lights and Walter Wachell. Yet, with all this, the Major has a wholesome, unpretentious quality which accounts for the fact that he is also a confidante of the entire profession.

True Enough
Harriet Lee, timed radio songstress, was dating a lad who had inhibited too well instead of wisely.

“Don’t you know,” she asked, “that excess drinking will shorten a man’s life?”

But the fellow refused to be frightened. “What’s the odds?” he retorted. “You see twice as much in the same time, don’t you?”

The Editor’s Mail Box

A column dedicated to Radio Gone readers. You’re New York friends are invited to write in for information concerning radio, radio stars, and your favorite broadcasts. If the information is forthcoming and interesting to all of our readers, we will get it for you and print it in this column. No personal replies will be made.

Leonard Jarozenski, of South Bend, Ind., writes, “Why does the voice of Knobby Walsh and Joe Palooka in "The Joe Palooka" skit? When can this program be heard?”

He also asks for a description of Bob Elson, WGN, Chicago, announcer. Knobby Walsh, of the "Joe Palooka" skit, is portrayed by Frank Readick, better known as "The Shadow." Joe Palooka, of the program, is taken by Fred Bergman. The skit is broadcast for listeners in your territory every Tuesday and Thursday at 6:45 a.m. (EDT) over WBLM and the Columbia network. Bob Elson is approximately twenty-six years old, has gray eyes, brown hair and is considered very handsome. He is un-married.

S. A. M., of South Norwalk, Conn., writes to ask the whereabouts of Franklin Ford, former WHIRP, advertising manager. Mr. Ford is not, at this writing, broadcasting. James S. M. asks if the program of WHAP has changed its call letters to WFB.

Miss Vetta Smith, of Peekskill, N. Y., asks where to address a letter to Gene and Glenn, the Quaker Early Birds.

Write them in care of WITAM, Cleveland, Miss Smith.

"Where can I tune in the new WSB Parker broadcast," writes Wm. P. Pavon of Millville, N. J., "and listen to the music of the band?"

The broadcast can be heard each Sunday at 10:45 p.m. (EDT) over an NBC affiliate.

Johanne Lee asks but mention the fact that she is now organizing the first fan club for Buddy Rogers in existence since he turned orchestra leader. She asks interested Rogers fans to address her at 39 Park Boulevard, Malverne, L. I., New York, for further information.

Another request for the Burns and Allen schedule of broadcasts from Aria Marie Buttimer, of New York City, N. Y.

The pair is returning with Guy Lombardo and his orchestra as part of the Robert Burns Players Program. The broadcast is now being heard each Wednesday at 6:15 p.m. (EDT) over the WABC-Columbia network. Miss Buttimer asks: "When do we hear about your friends, and Bill Hay, "Amos ’n Andy" announcer, was born?"

Hay was born approximately forty years ago in Dumfries, Scotland.

"Mike" TRAINING

Ralph needs personnel; WABO offers unlimited opportunities at the top. He needs you to acquireannounces occasions and WRITE personnel. We need newsmen and broadcast writers.

ROBERT EVANS—VOCAL BUILDER

169 West 75th St.

Circle 7-5151

Page Ten
**Now**, my dear sir, you may go home to your radio and listen to the Stebbins Boys.*

This curtain line of a current Broadway melodrama reflects the widespread interest in the rustic lives of two fictional Down Easterners, the "Stebbins Boys," who are heard nightly over NBC networks.

Throughout the country, household routines are adjusted so families may follow the simple adventures of Esly Stebbins (Arthur Allen) and John Stebbins (Parker Fennelly), the genial proprietors of a combined hotel and general merchandise store in Bucksport, Maine, on the Coast of Maine.

The sketch definitely proves that the sophisticated, wisecracking manner of Broadway is not all that the radio public desires. For starting from scratch, the popularity of these two New England Yankees grew so rapidly that within a fortnight they were the second most popular feature on the air. And the reason was their simple, homespun philosophy and rustic humor.

For a bit of review, and to the initiated, John and Esly are bachelors. Neither has ever roamed far from the little Maine village, in contrast to the third brother, Captain Bill, who is on the other side of the world as skipper of an old-fashioned four-masted schooner. The boys are probably in their late fifties and, as most bachelors of that age, somewhat fastidious and temperamental. They settled the problem of who should be boss and who should take orders by alternating. One day Esly is the general and John the army, and next day the order is reversed. The two men quarrel almost continuously, whether it be regarding their store, local politics, or the frequent love affairs of Virginia Pennycracker (Adelina Thomason) who tried vainly, to marry each of the boys.

For fourteen years John and Esly did not speak to each other as a result of a misunderstanding. Finally, after many attempts to reconcile them, blistering brother Bill tricked John and Esly into a free-for-all fight in which they joined forces against him. In the heat of combat they forgot their long standing differences and became friends again. Then Bill, satisfied that all was well, sailed away on his vessel.

John and Esly possess contrasted temperaments. John is quiet, level headed and patient. Esly is quarrelsome, sharp tongued and sometimes guilty of acting without mature consideration. However, in spite of their quarrels, the boys always pull together in emergencies. They have become a local court of appeals for all sorts of problems ranging from political rows to affairs of the heart.

The role of Esly is played by Arthur Allen, veteran character of stage and radio, whose voice has the satiny tang of New England, the marvellous power of expression, and which ranges in a breath from the heights of joyful excitement to the depths of despair.

**New Jersey Governor Featured On WOR**

Governor A. Harry Moore, of New Jersey, and other distinguished personalities will dedicate Soldiers’ Cemetery at Jockey Hollow, near Morristown, N. J., on Memorial Day, with WOR broadcasting the ceremonies from 3:00 to 3:45 p.m. (EDST). The cemetery is so far from telephone lines that nearly 13,000 feet of wire will have to be installed before WOR will be able to go on the air.

More than 300 soldiers, members of the Revolutionary Army, who lost their lives during the winter of 1779, when the Colonial troops encamped near Morristown, were buried in the cemetery. In commemoration of that sacrifice a bronze tablet set in a five-ton boulder will be unveiled.

**Concert From London**

John Coates, foremost English operatic and concert tenor, will be heard in a special song recital from London during the international rebroadcast over an NBC-WABC network this Sunday from 12:30 to 1:00 p.m. (EDST). Coates has appeared frequently in both opera and concert performances all over the world, but in recent years he has devoted most of his attention to art songs.

**Agnew Band For Yeast Foamers**

Charlie Agnew and his singing orchestra, those jazz youngsters who slipped into Paul Whiteman’s shoes at the Edgewater Beach in Chicago, when Whiteman hit the vaudeville trail, will replace Herbie Kay's orchestra on the Yeast Foamers program. They will be on the air from 2:30 to 3:00 p.m. (EDST) each Sunday over an NBC-WJZ network after June 19.

Agnew started work as a drummer and has maneuvered his way through the entire orchestra, playing any instrument. Before forming his own band he worked with Vincent Lopez, Charles Strickland, Harry Yerkes, and Del Lampe.

**The Labor Movement**

“A Hundred Years of the Labor Movement” will be discussed by Thomas E. Burke, president of the Workers Educational Bureau of America, during a program to be broadcast over WABC and the Columbia network this Sunday from 1:00 to 1:30 p.m. (EDST). The presentation is one of a series sponsored by the National Advisory Council on Radio in Education,

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*Above, a scene from one of the nightly broadcasts of the Stebbins Boys, showing Esly and John Stebbins in their combined general store and hotel. In center, Parker Fennelly and Arthur Allen, who play the parts of Esly and John, produce and write the sketches. Below, John Stebbins attempts to look a (presumably) gift horse in the mouth, while brother Esly gingly holds the animal.*

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Page Twelve
Radio Editors On Parade

TWO ARTISTS PLAY TURN ABOUT TO CRITICIZE THEIR CRITICS

By EDDIE EAST and RALPH DUMKE
(Sisters of the Skillet)

SOME GREAT MAN once said, "Critics are merely kibitzers with a pencil," and boy, oh boy how they can kibitz. Radio columnists—a distinguished evil of the industry—can safely or unsafe be divided into two classes: As those who report favorably on the majority of radio programs and especially ours. They are a fine group of men: intelligent, fine physique (Johnny Weismuller is arsenic compared with these grand boys), subtle, with keen critical power; fearless, underpaid and unappreciated by their editors. These are the real radio critics of America—it is with a sigh of regret that we have to pass from this class to critic class B (those who pan our programs and other great acts).

At a convention of great radio acts held in Madison Square Garden, (in the third telephone booth from the end of the lobby), it was proven that this second class of radio editors (the slops) are divided into several classes, but really have absolutely no class at all. In the first place, 237 radio editors who have a habit of panning radio acts were found to suffer from inattention, scree and chronic; 116 have bad livers in addition, while 158 have trouble at home. Only five out of 227 have radios and two of them have no tubes. Two are going back the first of next month for non-payment of installments. The guy who really owns the fifth is so deaf he can't hear a darn thing.

Nineteen of this unfortunate group pay alimony so they are forgiven for not having any sense of humor whatever.

Of course we should realize that they have to open their own mail including thousands of letters, complaining of their criticism of radio acts. Our only comeback to the radio editors is to review their columns the way they do our acts.

Our good ole pal Nick Kenny of the Daily Mirror—let's review Nick's column as Nick would review a radio act. Nick opens up with a theme song, "If you don't nick me, I'll nick you"—slightly out of key.

From his theme song he lurches into a bright paragraph with three misspelled words (we suggest you discharge your blonde stenographer, and send up her name and address) the bright paragraph spits out a scandal of three months ago that never happened anyway. From this slump he rises to the heights with a stinking round of verse entitled "Oh for the Life of a Walrus," all of which puts good old Nick in class A—one of our best radio editors (the dope), one of the greatest radio editors in this country—but not in the cities.

And then there's another class A lad—Jack Foster of the World-Telegram—what a critic—"What A Man!" Foster! For a while Jack was pretty hard on radio acts, but since holding that ticket on Burgoo King in the Kentucky Derby, Jack has brightened up quite a bit and is blossoming forth into his old self sweet again. Let's review Jack's column. He starts out by interviewing himself—the demented reporter and despiser of radio ambitions—all of which would have been all right but that the two voices sound too much alike. Then he scales two croissants without batting an eye—good old fearless Jack! This proves to be the highlight of his entertaining column—which is the sustaining feature of the World-Telegram, being second in entertainment value only to the waltz ads.

Then there's Jerry Waldo—the peeping Tom of radio, who keeps his ears so close to the ground for scandal that the leathery flaps blossom forth into little quips in regiments. Good old Jerry, the bravest man on the Graphic—he only has seven ex-prize fighters as a bodyguard and wears a bullet proof vest before and aft, especially aft.

So we see what little Jerry is doing off the griddle. He opens his act by saying that Mr. So and So will soon get his walking papers from that great network. (The truth is that Mr. So and So signed off six months ago and is a big hit in Hollywood). Then this class A scribe intrepidly begins his feature song, "The Jones Are Blessed Eveting." Then he swings a right hook at all the vice-presidents of all the networks. His column rings the bell every sock—he's one of our coming critics—Hey Jerry when are you coming?

The next we want to review is good old Mike Porter—who hides his light under the bushel "Aracster." Smart boy, Mike! A breezy column that starts with a bang (that's his lousy typewriter). Mike is fearless but he's careful. He's been very good to the radio acts of late, being the proud possessor of a new automobile which he picked up in that beer parade.

Here's one class A critic that really listens to the radio. Everyday he turns in at that little place on 51st street to soak in radio programs—a great column, well worth the price of the paper, 3 cents.

Louis Reid of the American—he's the only radio editor with a butter—the gag is the butter listeners to the radio Reid watches the butter and jots down his reactions to radio programs. The butter can't understand English. This makes Reid's column rise above the other radio columns. Louis figures that anyone can write about radio, so he writes about everything else. This way he doesn't antagonize any radio acts or any fans—making his column a joy and a pleasure forever and all.

C. L. Butterfield is the next columnist we tune in on. Butterfield writes his column in his beautiful country estate in Westchester. Then the column is translated into English by the Associated Press. A fine lad this Butterfield and a fine column. Last summer his radio was struck by lightning and he's been afraid to go near it since. However, a good friendly cowhand has a crystal set and reports to Sir Butterfield the outstanding events of the week. However, the cowhand became totally deaf three months (Continued on Page Seventeen)

Page Thirteen
Snooks—his last name is Friedman—is the young man who wields the baton over that popular radio orchestra, the Memphis Ramblers. The Ramblers’ present regular programs of current dance hits over WABC and the Columbia network.

1:00 P.M. (EDST) 12:00 Noon (EST)
WOR—All Original Music
WEAF—Market and Weather Reports
WJZ—Weather Reports
WRNY—V. I. P. Evening Air Post
WRU—Rut, Nite, Saturday Orchestras
WPCH—Mirror Reflections
WPX—Caretic Questions
WOR—Million Clothing Co. Program
WAF—Junior Program, orchestra
1:05 P.M. (EDST) 1:05 P.M. (EST)
WJZ—Herald Stoker’s Orchestra
1:15 P.M. (EDST) 12:15 P.M. (EST)
WEAF—Classical Varieties
WPCH—Louisianian Music
WFAB—Isaac Stewart sketch
WABC—George Haffy’s Orchestra
1:20 P.M. (EDST) 12:20 P.M. (EST)
WRNY—Transcontinental Air News
1:30 P.M. (EDST) 12:30 P.M. (EST)
WMCA—Mirror Reflections
WPX—Hotel New York Dance Orchestra
WPX—National Party; Drama by Winer
WPX—Chariot Race
WPX—All-Alliance Program
1:45 P.M. (EDST) 12:45 P.M. (EST)
WPCH—Highlights of Sports; Jack Finnian
WOR—Dr. Wills" Thursday Harmony
WFAB—Junior Musical Requests
1:55 P.M. (EDST) 12:55 P.M. (EST)
WOR—Bergen Band; Betty Cooker
2:00 P.M. (EDST) 1:00 P.M. (EST)
WMCA—Irick Theatrical Review
WEAF—The Merry Nudists; Dance Orchestra
WJZ—Un, the Three Boys; Sarah Swiny
WPCF—Anna L. Wills, concert
WABC—Aunt Jemima; Songs
WOW—Chris’s Polka
WFAB—German Program, revised
2:05 P.M. (EDST) 1:05 P.M. (EST)
WMCA—Samuel Shankman, piano
2:10 P.M. (EDST) 1:10 P.M. (EST)
WMCA—Jack Finnian, sport chat
2:15 P.M. (EDST) 1:15 P.M. (EST)
WMCA—Edgewood Dance Marathon
WMCA—Vivian Musicology
WPX—Music Star Revue
WPX—Memphis Dance Marathon
VJR—Show Boat Boys; harmony duo
3:20 P.M. (EDST) 1:20 P.M. (EST)
WMCA—Lenox the S. S. Radio
WEAF—to be announced
WJZ—The Symposium
WPX—Philosopher of the Wabash, shrill song; H. U. (Burt); "The Why of Things"
WPX—Larry Murphy, German dramatic reading
3:45 P.M. (EDST) 1:45 P.M. (EST)
WPX—Marin Francis and Paul Edwards
WEAF—Young Artists Light Opera Co.
WJZ—Lass and Alotter, comedy team
WOR—Songs; Anglican
WOW—Hilary MacClean, tenor

Tuesday Programs—Continued

Star of Opera

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WPX—Marin Francis and Paul Edwards
WEAF—Young Artists Light Opera Co.
WJZ—Lass and Alotter, comedy team
WOR—Songs; Anglican
WOW—Hilary MacClean, tenor

Star of Opera

Mile. Aida Domonelli, one of the most brilliant sopranos of the Metropolitan Opera, who will regale radio audiences with the song as the special guest of the General Electric Circle this Sunday. The program will begin at 7 p.m. over WEAF and an extensive NBC network.

4:45 P.M. (EDST) 3:45 P.M. (EST)
WOR—Bible, Saints’ Visit and Miniature Symphony Orchestra
10:00 P.M. (EDST) 9:00 P.M. (EST)
WJZ—Riding Dance Marathon Orchestra
WEAF—Lucky Strike Dance Hour; Louie Sobol, guest speaker
WJZ—The Regimentalist, male chorus
WNYC—Music That Satisfies
10:15 P.M. (EDST) 9:15 P.M. (EST)
WJZ—Jerry Baker, tenor; Elmo Ross, organist
WJZ—Time Detectives
WNYC—The Jolly Runamucks
WABC—Rural Fast Front
10:30 P.M. (EDST) 9:30 P.M. (EST)
WJZ—Three Little Fanatics—Choruses and harmony
WBY—Nich Anger and Strand Band Orchestra
WJZ—Pay Off Night Life, Allied Products Co.
WNYC—Howard Barlow and Columbia Symphony
10:45 P.M. (EDST) 9:45 P.M. (EST)
WABC—Rural Fast Front
WABC—Mr. Silver Figure
WABC—McCreary Brothers, songsters
WABC—Brothers and Sisters’ humorous songs and patter
11:00 P.M. (EDST) 10:00 P.M. (EST)
WJZ—Three Little Fanatics—Choruses and harmony
WNYC—W. E. Good and Soprano; Ernest and John Silver
11:15 P.M. (EDST) 10:15 P.M. (EST)
WJZ—Willa; Arthur Silver; Gershwin’s Boys
WNYC—Gene Barga and W. E. Good and Soprano; Ernest and John Silver
WABC—James Haynes and O’Brien’s Boys
12:00 Mid. (EDST) 11:00 Mid. (EST)
WJZ—Ralph Kohn, dream singer
WNYC—W. E. Good and Soprano; Ernest and John Silver
WMCA—Sunset Orchestra
WJZ—Willa; Arthur Silver; Gershwin’s Boys
WABC—James Haynes and O’Brien’s Boys
12:45 P.M. (EDST) 11:45 P.M. (EST)
WJZ—Thaddeus’s Orchestra
WNYC—W. E. Good and Soprano; Ernest and John Silver
WMCA—Sunset Orchestra
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WABC—James Haynes and O’Brien’s Boys
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WMCA—Sunset Orchestra
WJZ—Willa; Arthur Silver; Gershwin’s Boys
WABC—James Haynes and O’Brien’s Boys
1:35 A.M. (EDST) 12:35 A.M. (EST)
WJZ—Reynolds’ Orchestra and Jean Main
Royalty In Radio

(Continued from Page One)

Here are some members of the Royalty, possibly financially embarrassed in recent years, who find that their prestige and first-hand knowledge of world problems are being eagerly sought by broadcasting companies.

There is, for instance, Princess Ivanova Obolensky, formerly of the Russian Imperial Court and an intimate of the late Czarine. She is heard twice weekly over NBC. The Princess, Americanized in manner and word, is a favorite in New York and Washington society, and much lionized in European salons, yet her outlook and her easy flow of interesting information has been brought to Main Street.

There is a friendly little singer around the NBC studios in New York, a pretty brunette. Many a time, you will find her, in voice and bearing, the same as a star that has built up her own title. If so, you will find them. Her name is Almira Armstrong, and her easy flow of information has been brought to Main Street.

Not Air-Minded

Graham Harris, NBC musical director, is being pestered to death by airplane salesmen who have learned that the classic-voiced conductor has been driving 560 miles and back every week to attend to catching a few fish each week-end at his summer camp in New Hampshire. The lowest offer is $600 for a second-hand monophone, but to date he hasn't succumbed to any of the salesmen's blandishments. Harris says he has been carrying the air all his life, but he isn't exactly confident that the air will carry him as safely as he'd like to have it carry him.

Rosalie Wolfe Sings

With WOR Symphony

Rosalie Wolfe, famous for being the only American who has sung all the prima donna roles of the Gilbert and Sullivan operettas, will be guest soprano soloist with the Little Symphony Orchestra over WOR this Sunday night at 8:00 o'clock (EDST). Miss Wolfe will sing one of Director Philip James' own compositions, 'My Heart Is Like a Sweet-Toned Lute,' as one of the several offerings of the evening.

Sunday Forum

"The Forgotten Man" will be discussed by Dr. Ralph W. Sockman during the National Sunday Forum program to be heard over a NBC WEAF network at 3:30 p.m. (EDST) this Sunday. Dr. Sockman will answer questions from the radio audience after the sermon and be followed on the program by a choir under the direction of Keith MacLeod.

Tale Of A Cat

Last week Ross Columbus, tried to rent a house in Westchester to be near the Woodmansee Inn, where his orchestra is appearing.

"Don't try to sell me this one," he told the renting agent who accompanied him.

"There isn't enough room here to swing a cat.

"Well, then," answered the agent, who evidently had a sense of humor, "why not do your cat-swinging in the garden, Mr. Columbus?"
Voice of the Listener

Best Airicature

Chicago, Illinois

Dear Sir:

Kate Smith’s Swanson Music — it is with keen anticipation that we (my wife and I) await Kate Smith’s La Palma Program. Her cheery “Hello everybody” is the signal that means we are about to enjoy fifteen minutes of songs that play upon the heart strings.

There is a personal, human touch to Kate’s programs which is so delightfully lacking in most commercial radio programs. Your vote goes for more programs like that of Kate Smith, “The Songbird of the South.”

Stanley Bogdan

In Rudy’s Defense

New York City

Dear Editor:

Why do columnists take such delight in publishing reports of an artist’s failure and losses?

Rudy Vallee seems to be their pet target—why? Lord knows, Rudy is no wonder man, but why pick on him all the time? Every time he repeats with any kind of setback, financial or otherwise, they report it with an air of “I-told-you-so”... . They remind me of undertakers. Probably flown around, waiting for him to drop dead.

I suppose when Rudy’s star has finally diminished they’ll hold a seven day celebration among themselves. It’s disgusting to behold such poor sportmanship as theirs. Talk about women being cats, I think there are plenty of tarts among the men!

If Mike Porter ever loses his present job, he should try for one with a chief mourner for some funeral director—old Glorious Gus himself, that’s Michael.

Mae Thompson

Tune ‘Em Out

Anburn, L. I.

Dear Sir:

I am very much interested in the “Voice Of The Listener” column, and especially in the letter of Mr. John H. Tal, in the April 24 issue. Surely there are radio programs enough on the air now, that doesn’t have one for the listener to listen to “Little Jack Little” or “George Hall.” I have others that enjoy Jack Little. It’s easy, and anyone with a little legitimate to tune in on another station if they don’t like these programs. It makes no difference whether one has high brow or low brow — there is something, somewhere on the air to suit every individual's taste. Is there anyone, I ask the question, who has the “most beautiful voice on the air before hearing all these sweet voices.

John Fogarty has always been a favorite because his is a natural voice of the “Pocono Land,” and I think he comes next to John McCormack in singing Irish ballads and old ballads, especially “Roses of Tralee.” Always listen to James Melton when the opportunity comes. Ralph Kirby is another voice worthy to listen to, only his program is so very late.

Thanking you, I am a radio admirer.

Mary E. Swain

From a Librarian

Baltimore, Maryland

Dear Sir:

At a private school here in Baltimore, there is much excitement in the library at lunch time every Thursday when one or more of the students brings back the new issue of the

Rano Guide. I, as librarian, have succumbed to it and find its witty and serious articles take the mind away from the drift of happenings in the radio world and other humnus articles very entertainingly assembled.

Many of us could do very well without the crooners but they would be falling out of the picture so that all we need do is to sit tight and hide our time. It is much easier to turn the dial when one is busy to write a protesting letter. Things now seem to look a little brighter for the lovers of good music and artists. Speaking of artists, why is it that so little ever printed about Theo Karo, that splendid tenor on the Columbia chain? Is he an American, where did he study, what does he look like? Any information about him would be interesting. Now that the crooners have had their day and are vanishing in the right direction over their mountains, let us have some news about real singers. I seldom hear even the students mention the Bing Crosbys, Russ Columbo, Monty Donovans, and so on and on. That speaks for itself.

Wishing you all future success for your magazine, I remain,

K. M. Williams

Yes, Why Not?

New York, N. Y.

Dear Editor:

Here is a suggestion — why doesn’t one of the big networks put Mr. Smith on the air, so that we (who cannot hear many of the Chicago broadcasts) could hear Mr. Smith talk about music as he does in his magazine.

With all good wishes for your continued success, I am

Theresa Fisher

Coincidence

Chicago, Illinois

Dear Sir:

Since I discovered Rano Guide I wouldn’t be without it, I get lots of programs now that I never knew were on the air before. May I suggest a contest that I think would be very amusing? Namely, a Coincidence Contest. If someone finds on the radio coincidence with things that happen in the home. For instance, we had a radio in our car and one evening we were coming visiting and just as we parked at our destination, a new program came on the air announcing “Well, here we are.” We got quite a kick out of it, I assure you.

Helena Sullivan

Down-Easters’

(Continued from Page Twenty)

depression. He was born and spent his boyhood in Gowanda, New York. Turned to amateur theatricals at an early age. He attended Oberlin College, studied at a music conservatory and then joined a dramatic stock company. Allen jumped to Broadway, playing character roles on the legitimate stage, and has acted, off and on, in various stock companies, New York, the East and New England. Allen studied at the American Conservatory, San Francisco, and now lives in Chicago. He is a musical authority. He has spent over fifty years as an actor, director and stage manager, producing scores of plays. Mr. Allen has been in charge of the Opal Theatre for a number of years. Mr. Allen has been a member of the American Theatre Guild and has been given a testimonial dinner by the Guild.

He is thoroughly at home in his part as Edie Stebbins. It is a more or less matter of recognizing voice control; he actually feels himself the kindly New England stockkeeper. Gestures and facial expressions unconsciously are fitted to the words, his chuckles are signs of genuine amusement.

Allen’s partner of the air is Parker Fennelly, who plays John Stebbins and is a dyed-in-the-wool Down Easter. Fennelly was born on Mount Desert Island in Northeast Harbor, just off the coast of Maine, near Bar Harbor. Now a summer resort, the island was for many generations a fishing center, yielded by typical New Englanders, sufficient unto them and grew up there, seeing little of the outside world until, as he reached manhood, he was moved to Boston and attended a dramatic school.

Strangely enough, Fennelly began his professional career with a Shakespearean company and for a number of years played Hamlet, Othello, and King Lear, from coast to coast. For fifteen years he traveled with stock companies, Broadway and experimental theaters. He appeared in plays with Nance O’Neil, Arthur Byron, Walter Hampden, Roland Young and others whose names today are as well known as black on screen as on his air.

Three years ago Fennelly was induced by Sabin and Stebbins to try radio. When the Stebbins Boys series was planned, the two actors were selected because both had lived among similar scenes.

The series is sponsored by Swift & Company.

Critize Critics

(Continued from Page Thirteen)

ago, but he has very fine imagination.

We find that Jo Ramon's entertaining column is the good old Brooklyn Eagle which proves that Jo missed his calling—he is an intelligent paper that has much greater things in life, such as writing a radio column, Jo’s been saving up to buy a radio for five years, but is finding that you can’t be a Broadway producer, all you need is a radio owner. Nevertheless, Jo gets around and gives a good review of what he thinks has been on radio.

Murray Rosenberg—he’s the Brooklyn Citizen’s columnist—hats off to good old Murray! He’s the one critic we know of who actually owns outright a radio, and listens to it faithfully. Murray is studying to be a radio repair man.

Dave Bratton of the Times and Standard Union—What A Man Dave—he’s the boy with a heartful of sympathy for all radio acts, and his column is the soothing syrup for radio headaches. Dave says that you can’t say anything good about an act it’s not worth saying.

But whether we like radio critics or whether we don’t—we believe they’d recognize a radio act if it was marching out of the loud speaker—now they are a fine bunch of eggs and a loyal bunch of kibitzers.

Latest Sensations

BROADCASTING TUITION SINGING—SPEAKING—ANNOUNCING—CROONING BE PROFESSIONALLY TRAINED

Learn how to produce a mellifluous tenor tone and lose your treble with magnetic force, also to speak and recite with a magnetic force, also to sing with a well-rounded range. Vocals and audition tests made. Prof. Ira McIntyre, vocal specialist, would authorize no radio person without his signature. Studio 1, Carnegie Hall, 57th St., New York, C. I. I'm also in charge of the course "The Engineer and Radio Technique."
Thursday Programs [Continued]

**RHYTHM ESPANOL**

You'll recognize Enric Madriguera on the air by his theme song, “Aban,” which he composed himself and uses in his broadcasts over the CBS network from the Hotel Biltmore in New York. Madriguera came to this country as one of Spain's most talented concert violinists and now widens the baton for his own orchestra.

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<td>6:00 P.M. (EDST)</td>
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<td>WMCA-November</td>
<td>–Gala Reception, Preludio</td>
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<td>–Aria from Orlando</td>
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<td>WPCH-Enric Madriguera</td>
<td>–Aria from Orlando</td>
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8:15 P.M. (EDST) 7:15 P.M. (EST)
WMV–-Royalty Association Brooklyn Law School
WAC–-Rin Tia Thriller; Chaps Boys Program
WAB–-Steering Products; Abe Lyman’s Orchestra
WAC–-Chimes
WAC–-The Song Makers, sketch
WPCH–-Lucille Petersen, Dreamin’ Time
8:30 P.M. (EDST) 7:30 P.M. (EST)
WPVC–-Greenwich String Quartet
WAC–-La Palina; Kate Smith
WFC–-Saxophone Symphony Hour
WAC–-Jovity Program
WOR–-Radio Forum
8:45 P.M. (EDST) 7:45 P.M. (EST)
WPYC–-Museum of Natural History
WAC–-Sisters of the Skillet
WAC–-The Colonials
9:00 P.M. (EDST) 8:00 P.M. (EST)
WAC–-Sixteenth Infantry Band
WAC–-Howdy Night Trio
WAC–-Cherwell's Big Six of the Air
WAC–-Blackstone Plantation
WAC–-Both Chats, songs and orchestra
WAC–-Sing Along, Men of Harmony, Orch.
WAC–-International Revue
9:15 P.M. (EDST) 8:15 P.M. (EST)
WAC–-Piano Program
WPCH–-The Three Dreamers
WAC–-Broadway Dance Marathon
WAC–-Moonlight and Roses; Kathleen Geordan
9:30 P.M. (EDST) 8:30 P.M. (EST)
WAC–-Madison Square Garden Orchestra; Larretta Young
WAC–-Piano Program
WAC–-Love Story Hour
WAC–-Howdy Wanderer, tenor; Folk Songs
9:45 P.M. (EDST) 8:45 P.M. (EST)
WAC–-National Quintet; Quartet
WAC–-WOR Minstrel
WPCH–-Irish International Gypsy, tenor, accordion
10:00 P.M. (EDST) 9:00 P.M. (EST)
WAC–-Radio Ringers
WAC–-Dance of the Air
WAC–-Ode to Freedom
WAC–-Vocal String Hour
10:15 P.M. (EDST) 9:15 P.M. (EST)
WAC–-Musical Fast Freight
WAC–-Saxophone Symphony Orchestra; Larretta Young
WAC–-The Governor's Ball
WAC–-Rumba
WAC–-Sterling's Off-Broadway Dance Marathon
11:15 P.M. (EDST) 10:15 P.M. (EST)
WAC–-Oakland Orchestra
WAC–-Radio Forum
WAC–-Sisters of the Skillet
11:30 P.M. (EDST) 10:30 P.M. (EST)
WAC–-Folksinger
WAC–-Howdy Night Orchestra
WAC–-Moody's Orchestra
WAC–-Howdy's Night Trio
11:45 P.M. (EDST) 10:45 P.M. (EST)
WAC–-College Orchestra
WAC–-Radio Forum
WAC–-Noble and Single Orchestra
12:00 MId. (EDST) 11:00 P.M. (EST)
WAC–-Rocky Road Review
WAC–-Radio Forum
WAC–-Howdy Night Orchestra
12:45 A.M. (EDST) 11:45 P.M. (EST)
WAC–-Cuckoo Barbershop
WAC–-Jack's Barbershop
WAC–-Charlie Agnew's Orchestra
1:00 A.M. (EDST) 12:00 A.M. (EST)
WAC–-Tea Carts
WAC–-Howdy Night Trio
1:30 A.M. (EDST) 12:30 A.M. (EST)
WAC–-Noble and Single Orchestra
2:00 A.M. (EDST) 1:00 A.M. (EST)
WAC–- limp and Single Orchestra
WAC–-Howdy Night Trio
2:30 A.M. (EDST) 1:30 A.M. (EST)
WAC–-Howdy Night Orchestra
WAC–-Howdy Night Trio

Page Nineteen
MUSIC IN THE AIR
(Continued from Page Seven)

twas thirteen and has been heard with other orchestras. Don’t you enjoy Ruth Lyon, who follows Grace Moore on Wednesday evenings? I wish that each of these ladies might be given the songs which suit their voices.

This Saturday you may hear the Rice String Quartet and Singing Strings in the afternoon, (too bad Walter Blaufuss isn’t allowed free reign to choose his own music); a recital of violin sonatas; Leola Turner, the youthful Chicago Civic Opera soprano who was all when her tuition program came several weeks ago; and the new series of recitals of Armenian music planned by the Armenian National Musical Society to show their native folk-life and broadcast over the Columbia network.

OUTSTANDING MUSICAL EVENTS OF THE WEEK

(Times shown are Eastern Daylight Saving Time)

SUNDAY, MAY 20
Moores, Woode: Symphony Orchestra, 8:00 a.m. - WABC.

Moores, Woode: American Pro-Art String Quartet, 11:00 a.m. - WZB.

Youssef Dib, pianist: 12:30 p.m. - WZB.

Symphony Hour; Tosca Stedel, violinist; 3:00 p.m. - WABC.

G. E. C. Circle; Ada Domino, soprano; 7:00 p.m. - WABC.

Orchestral Group; Moshe Parsons, director; 7:30 p.m. - WABC.

Ernst, Heidenreich, pianist and Consort Orchestra, 10:30 p.m. - WABC.

Radio Twins, 10:45 p.m. - WABC.

Mollie Cello; Pears, Balloogist, “jollet”; Joseph Koeck-
nier, pianist; 11:15 p.m. - WABC.

MONDAY, MAY 30

Chicago Ensemble; string ensemble, Walter Blaufuss, director; 10:45 p.m. - WZB.

Sing Sing Strings; Walter Blaufuss, director; 11:15 p.m. - WZB.

Henry Schonberg, pianist; 2:15 p.m. - WABC.

Catherine Ford, soprano; 5:00 p.m. - WABC.

Voice of Firestone; Lawrence Tuba, baritone; 8:15 p.m. - WABC.

Howard Barlow and the Columbia Symphony Orches-
tra; 10:30 p.m. - WABC.

TUESDAY, MAY 31

Sing Sing Strings; Walter Blaufuss, director; 11:15 a.m. - WZB.

Young Artists: Light Opera Company; "Johanna,"

2:45 p.m. - WABC.

Music in the Air; Piano Lessons, Dr. Osborne McNally,
director; 3:00 p.m. - WZB.

Musical Association; 3:30 p.m. - WABC.

Charles Gilbert Swann, composer-pianist; Edward R. vio-

lence; 7:15 p.m. - WABC.

Tune Detective, Sigismund Spiegel; 10:15 p.m. -

Howard Barlow and Columbia Symphony Orches-
tra; 10:30 p.m. - WABC.

WEDNESDAY, JUNE I

Sing Sing Strings; Walter Blaufuss, director; Sarah Anne McCole, singer; 10:45 a.m. - WZB.

Columbia Artist Recital; 2:15 p.m. - WABC.

Joint Recital; "Sidemans," Gableton, Lootz, Geoffrey Ludlow, violinist; 5:15 p.m. - WABC.

Godel (Swiss Academy); "Swiss Matter," soprano; 9:00 p.m. -

WABC.

NBC Artists Musical; 10:30 p.m. - WABC.

Howard Barlow and the Columbia Symphony Orches-
tra; 10:30 p.m. - WABC.

Rubeacker Civic Orchestra; Guy Frazer Harrison, di-

rector; 11:15 p.m. - WABC.

THURSDAY, JUNE 2

Walters; string ensemble, Walter Blaufuss, director; 7:15 a.m. - WZB.

Sing Sing Strings; Walter Blaufuss, director; 11:15 a.m. -

WZB.

Columbia Students Orchestra; 2:30 p.m. - WABC.

U. S. Army Band Concert; "Washington, D. C.", 4:00 p.m. - WABC.

U. S. Navy Band; Lirat; Charles Benter, director; 4:15 p.m. - WABC.

Howard Barlow and Columbia Symphony Orchestra; 10:30 p.m. - WABC.

FRIDAY, JUNE 3

Walters; string ensemble, Walter Blaufuss, director; 7;00 a.m. - WZB.

Rice String Quartet; string quartet, Walter Blaufuss, director; 10:45 a.m. - WZB.

Alteh Miller; pianist; 2:30 p.m. - WABC.

U. S. Army Band; William J. Stansard, conductor; 7:00 p.m. - WABC.

Light Opera Group; 8:45 p.m. - WABC.

Rutland Barlow and Columbia Symphony Orchestra; 10:30 p.m. - WABC.

SATURDAY, JUNE 4

Keys to Happiness piano lessons, direction Sigismund Spiegel; 11:45 a.m. - WABC.

Rice String Quartet; 2:30 p.m. - WABC.

Sing Sing Strings; Walter Blaufuss, director; 3:45 p.m. - WABC.

Good Train-Ing

We like B. A. Rolfe’s reason for not wanting to live in the suburbs. Here’s how the robust maestro explains it:

"Either I’m standing on the platform when the train pulls in, or I’ll puff in while the train stands at the platform."

Short Wave DX

Dear Editor:

Well, here I am back with a little more dope, but before I write it down I want you to know that I still am getting the Gurnee program and reading it with much interest. The DX column is still the best feature of the publication. Here is the dope:

KVC-1 to 2 a.m. (EST) daily. KLY—until 2 a.m. (EST) daily.

G.A.—until 3 a.m. (EST) daily. KQH—until 3:30 a.m. (EST) daily.

KJR—until 3 a.m. (EST) daily. KROMO—until 3:30 a.m. (EST) daily.

Well, as this season is pretty well over, I may not get back any more, but you will have in the fall.

El Roebuck

Hammond, Ind.

Dear Editor:

Just bought the May 15th copy of Radio Guide and glanced at the column. Loren Ashwood states: "On April 26 at 9:30 a.m., I heard WMA and GB of England."

I would like to correct the call letters of this station. I used the program was to GBW, GBU, GBX and GBK. They employ numerous waves between 15 and 80 meters, chosen for time of day; i.e., the early morning, 15 to 20 meters are used. At noon, 50 meters, and late at night these three sometimes go up to 60 and 80. These stations do, as a rule, transmit on a single sideband—in other words, they "scramble" the talk; so that "eavesdroppers" may not listen. Sometimes this is not completely undistinguishable and one can understand what is said, although the talk sounds very high pitched and squeaky. Probably for Mr. Ashwood’s comment that the voice sound like a parrot.

As a rule, these stations are in “the clear,” while putting through a call to America. The stations in America used for conversation with Radio are WGY and WDN, which are in Deal, N. J. They usually operate on 50 meters.

In regard to KGBM in Hawaii—In the past hearing them on exactly 32 meters for a 50 meter station, as well as the KGBM ten meters, the name of the station is changed to KGBM. They are in Deal, N. J. They usually operate on 50 meters.

I’m interested in finding out the name of the program who wrote in sometime in March, stating that he had received WALR, a 100 watt station. I am very much interested in this station as it is located in Zanesville, Ohio—my home town. I should like to communicate with anyone who has ever received WALR.

Ruth Seiff

110 So. 7th St., Eau Claire, Wis.

Subscriptions to Radio Guide!

Six Months—$1.25

One Year—$2.00

RADIO GUIDE

475 5TH AVE., NEW YORK, N. Y.

Gentlemen:

Enclosed please find $________, for which send me the Radio Guide for six months ( ) one year ( ).

Name ___________________________

Address _________________________

City ____________________________ State ____________________________
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<th>Time</th>
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<td>6:45 AM</td>
<td>WOR</td>
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<td>6:45 AM</td>
<td>WABC</td>
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A Made Cobweb

Welcome Lewis is housekeeping, and the tiny canary is having its own troubles. She liked the looks of a house in Tuckahoe, and thereal was pointing out that she could have it decorated to suit her, and even had ideas as to how it should be decorated.

"Why, this artist once painted a cobweb so real that a maid spent an hour trying to clean it,“ she said.

Miss Lewis shook her head. "I don’t believe you," she said. The salesman was horrid.

"Artists have been known to do such things," he retorted.
Friday Programs

Page Twenty-two

12:00 PM (EDST)  1:00 PM (EST)
WMCA—WMCA Theatre Revue
WOR—Herman J. Finley's "SWEET ALICE"
WABC—Lambert Kay's "Fiddlin' Fiddlers"
WABC—Howard Paley's "Bandwagon"
WOR—Columbia Symphony Orchestra
WOR—Josephine, the Brunette

12:30 PM (EDST)  1:30 PM (EST)
WMCA—WMCA Theatre Revue
WOR—Herman J. Finley's "SWEET ALICE"
WABC—Lambert Kay's "Fiddlin' Fiddlers"
WOR—Columbia Symphony Orchestra
WOR—Josephine, the Brunette

1:00 PM (EDST)  2:00 PM (EST)
WMCA—WMCA Theatre Revue
WOR—Herman J. Finley's "SWEET ALICE"
WABC—Lambert Kay's "Fiddlin' Fiddlers"
WOR—Columbia Symphony Orchestra
WOR—Josephine, the Brunette

1:30 PM (EDST)  2:30 PM (EST)
WMCA—WMCA Theatre Revue
WOR—Herman J. Finley's "SWEET ALICE"
WABC—Lambert Kay's "Fiddlin' Fiddlers"
WOR—Columbia Symphony Orchestra
WOR—Josephine, the Brunette

2:00 PM (EDST)  3:00 PM (EST)
WMCA—WMCA Theatre Revue
WOR—Herman J. Finley's "SWEET ALICE"
WABC—Lambert Kay's "Fiddlin' Fiddlers"
WOR—Columbia Symphony Orchestra
WOR—Josephine, the Brunette

2:30 PM (EDST)  3:30 PM (EST)
WMCA—WMCA Theatre Revue
WOR—Herman J. Finley's "SWEET ALICE"
WABC—Lambert Kay's "Fiddlin' Fiddlers"
WOR—Columbia Symphony Orchestra
WOR—Josephine, the Brunette

3:00 PM (EDST)  4:00 PM (EST)
WMCA—WMCA Theatre Revue
WOR—Herman J. Finley's "SWEET ALICE"
WABC—Lambert Kay's "Fiddlin' Fiddlers"
WOR—Columbia Symphony Orchestra
WOR—Josephine, the Brunette

3:30 PM (EDST)  4:30 PM (EST)
WMCA—WMCA Theatre Revue
WOR—Herman J. Finley's "SWEET ALICE"
WABC—Lambert Kay's "Fiddlin' Fiddlers"
WOR—Columbia Symphony Orchestra
WOR—Josephine, the Brunette

4:00 PM (EDST)  5:00 PM (EST)
WMCA—WMCA Theatre Revue
WOR—Herman J. Finley's "SWEET ALICE"
WABC—Lambert Kay's "Fiddlin' Fiddlers"
WOR—Columbia Symphony Orchestra
WOR—Josephine, the Brunette

4:30 PM (EDST)  5:30 PM (EST)
WMCA—WMCA Theatre Revue
WOR—Herman J. Finley's "SWEET ALICE"
WABC—Lambert Kay's "Fiddlin' Fiddlers"
WOR—Columbia Symphony Orchestra
WOR—Josephine, the Brunette

5:00 PM (EDST)  6:00 PM (EST)
WMCA—WMCA Theatre Revue
WOR—Herman J. Finley's "SWEET ALICE"
WABC—Lambert Kay's "Fiddlin' Fiddlers"
WOR—Columbia Symphony Orchestra
WOR—Josephine, the Brunette

5:30 PM (EDST)  6:30 PM (EST)
WMCA—WMCA Theatre Revue
WOR—Herman J. Finley's "SWEET ALICE"
WABC—Lambert Kay's "Fiddlin' Fiddlers"
WOR—Columbia Symphony Orchestra
WOR—Josephine, the Brunette

6:00 PM (EDST)  7:00 PM (EST)
WMCA—WMCA Theatre Revue
WOR—Herman J. Finley's "SWEET ALICE"
WABC—Lambert Kay's "Fiddlin' Fiddlers"
WOR—Columbia Symphony Orchestra
WOR—Josephine, the Brunette

6:30 PM (EDST)  7:30 PM (EST)
WMCA—WMCA Theatre Revue
WOR—Herman J. Finley's "SWEET ALICE"
WABC—Lambert Kay's "Fiddlin' Fiddlers"
WOR—Columbia Symphony Orchestra
WOR—Josephine, the Brunette

7:00 PM (EDST)  8:00 PM (EST)
WMCA—WMCA Theatre Revue
WOR—Herman J. Finley's "SWEET ALICE"
WABC—Lambert Kay's "Fiddlin' Fiddlers"
WOR—Columbia Symphony Orchestra
WOR—Josephine, the Brunette

7:30 PM (EDST)  8:30 PM (EST)
WMCA—WMCA Theatre Revue
WOR—Herman J. Finley's "SWEET ALICE"
WABC—Lambert Kay's "Fiddlin' Fiddlers"
WOR—Columbia Symphony Orchestra
WOR—Josephine, the Brunette

8:00 PM (EDST)  9:00 PM (EST)
WMCA—WMCA Theatre Revue
WOR—Herman J. Finley's "SWEET ALICE"
WABC—Lambert Kay's "Fiddlin' Fiddlers"
WOR—Columbia Symphony Orchestra
WOR—Josephine, the Brunette

8:30 PM (EDST)  9:30 PM (EST)
WMCA—WMCA Theatre Revue
WOR—Herman J. Finley's "SWEET ALICE"
WABC—Lambert Kay's "Fiddlin' Fiddlers"
WOR—Columbia Symphony Orchestra
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9:00 PM (EDST)  10:00 PM (EST)
WMCA—WMCA Theatre Revue
WOR—Herman J. Finley's "SWEET ALICE"
WABC—Lambert Kay's "Fiddlin' Fiddlers"
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9:30 PM (EDST)  10:30 PM (EST)
WMCA—WMCA Theatre Revue
WOR—Herman J. Finley's "SWEET ALICE"
WABC—Lambert Kay's "Fiddlin' Fiddlers"
WOR—Columbia Symphony Orchestra
WOR—Josephine, the Brunette
Here's All Twenty

Pat Barnes, who thinks nothing of portraying twenty or so different characters in the course of a single radio program, has been announcer and radio actor since 1924. In 1927 he was awarded a silver loving cup as the most popular announcer in the country, and today his high-powered skits are broadcast to a waiting audience daily at 12:15 p.m. (EST). We almost forgot to mention the NBC-WJZ network.

Saturday Programs [Continued]

First Fiddle

The romantically handsome Hans Huenzer, first violinist with Leopold Spitalny's Symphony Orchestra, is often heard in programs of classic mode presented from the Chicago NBC studios. Besides that, his popularity frequency during the Sharfner Lifetime Revue heard over an NBC-NERF network each Sunday at 10:15 p.m. (EST).

WJZ—Pacific Feature Hour
WPCH—The Singing Stars
WMCA—Harry Kemper, the Dream Singer
WABC—Dr. Newman plays and sings
WMCA—Frank Stuart's Orchestra

Child Prodigy

Eleven-year-old Mildred Schneider classifies as a child prodigy because of her extraordinary ability as a dramatic artist. nightly she takes part in the NBC-NERF "Lady Next Door" sketches, and besides that is featured on regular programs presented from WJZ, WEAF and WICM.

Page Twenty-three
THE GUM-CHewing COWBOY-HUMORIST, Will Rogers, is much in the public eye and ear of late. Last Sunday, for example, he was one of the headliners of the full hour Pre-Olympic broadcast in the afternoon, and made his second appearance of the day on the Ziegfeld program.

HARRY KOGENLOSES HIS GOAT during a friendly chess game with Johnny Wolf, staff "kibitzer" of the NBC. Harry, staff orchestra director, and Johnny are both heard on the Farm and Home Hour programs daily.

IRENE TAYLOR, BLUES SINGER, who came to the radio from the stage, recently returned to the footlights for a short personal appearance tour, and was snapped in her dressing room at the theater. Irene is heard on all the late dance pickups from the Edgewater Beach Hotel in Chicago.

THIS IS THE TRIO that entertains you regularly over NBC networks from the Pennsylvania Grill in New York City. The young man at the left is Buddy Rogers, who deserted the movies to organize and direct his California Cavaliers orchestra. The young lady is Jeannette Luff, vocalist during the broadcasts. At the right is John S. Young, NBC announcer.