Are Crooners Doomed?

MANY CLAIM THAT DAY OF CROONER IS NUMBERED

ARE crooners doomed?
Is the fickle public again crying for something new?
The answer, according to some well-informed authorities, is emphatically YES.
There will always be crooners. But from now on, according to those who make it their business to keep
their fingers on the ether pulse, crooners may be relegated to a secondary position. The crooner will be an
adjunct to the band, and not the whole show, as heretofore.
Radio is starved for new forms of entertainment. This newest industry needs new blood, new ideas, and
talent. Whenever something new on the air clicks with the public, it is seized by virtually every station
in the land and crammed down the public's throat, almost to the exclusion of everything else, until the
public is surfeited and bored.
So it has been with the crooners. The tide has shifted towards the he-man type of baritone, and the
wisest of the air favorites are sailing with the tide.
And there is a psychological reaction that cannot be ignored. People are asking whether crooners are
in trend with our times. And the wise men answer, No.
Crooners belong to an age of romance and plenty. They are the successors of the troubadour and the
wandering minstrel. They are as much out of place in these times of hard knocks and cold facts as a wan-
dering minstrel on a battlefield.
So in an age of reality the crooner's crooning does not ring true. It is hard to drift in the clouds when
your feet are so firmly attached to a swaying earth.
Rudy Vallee, the first and probably the most popular of all crooners, is also the first to change his
style. Impeccably perhaps, Rudy has ceased to croon. He sings, now—just plain singing—and if his
voice has lost some of its crooning quality it has gained in strength and vitality. Rudy Vallee is a bright
young man. He became conscious of the trend away from the crooners even as more and more imitators
took to the winding crooning pathways.
Bing Crosby and Russ Columbo still croon, and they
are such excellent crooners. (Continued on Page Fifteen)

Below, Rudy Vallee, the "Romeo of Song," whose soft, dulcet notes are now being heard only as an adjunct to
the playing of his newly recruited orchestra. Above, Jane Froman, another one time favorite who now ap-
ppears with her own orchestra as the soloist. Below, Rudy Vallee, whose ultimate descent from radio popu-
larity has been publicly prophesied more times than he has years, and above, Sylvia Frons, 18-year-old
singer, whose status is somewhere midway between the crooner and the "blues" singer.
Radio Commission Likes U.S. Method

Commissioner Lafount Prefers Sponsored Programs; Gives Statistics

In an address before the National Advisory Council on Radio in Education, now in annual meeting at Buffalo, Commissioner H. A. Lafount of the Federal Radio Commission announced that the Council believes, after a careful study of the broadcasting systems in use in the member countries of the world, that the American system has produced the best form of radio entertainment to be found anywhere.

Regarding proposals to impose bans on the advertising content of programs, such as restrictions on the number of words to be used or limitations to mere mention of sponsors, products and perhaps slogans, Mr. Lafount declared, "It would be dangerous to tie ourselves down to a rigid formula which may be difficult to change.

Among the facts and figures cited in the speech, Mr. Lafount brought out:

1. That there are now 664 stations in the U. S. of which some 40 are owned by the States or municipalities; 110 by public and private educational institutions.
2. That 12-1.2 percent of the total time of the majority of American stations is devoted to educational broadcasting. Of this 12.1-1.2 percent, four-fifths of the programs are sustained or non-commercial and one-fifth sponsored by advertisers.
3. That of the daytime hours, 63.7 percent are devoted to sustaining or non-commercial programs and 34.3 percent to sponsored or commercial programs; that of the daytime sustaining programs, 74 percent are of local origin and 26 percent of network origin; that of the daytime sponsored programs, 86 percent are of local origin and 14 percent of network origin.
4. That of the evening hours, 99.8 percent are devoted to sustaining programs and 4.2 percent to sponsored programs; that of the evening sustaining programs, 78.6 percent are of local origin and 21.4 percent of network origin; that of the evening sponsored programs, 83.1 percent are of local origin and 16.9 percent of network origin.

The speech was obviously based upon the report shortly to be submitted to the U. S. Senate by the Federal Radio Commission in response to the Counsels-Dill resolution directing an inquiry into American broadcasting.

Tschaikovsky Hour

Selections from Tschaikovsky, including the "Symphony Pathetique" in its entirety, will be the feature of the Symphonic Hour over WABC and the Columbia network this Sunday from 3 to 4 p.m. (EDST). Howard Barlow will conduct the Columbia Symphony Orchestra for the program.

Radio Guide

Radio Commission Likes U.S. Method

Winchell Slatke To Return Soon

Lucky Strike is coming on the air about the middle of June with a new dance hour in place of the present series. Bert Lahr, a former Broadway comedian, will be Winchell's partner. The show will continue over all the radio 

Airicatures

Irving Berlin On Gem Inaugural Program

Irving Berlin, melody man of American song writers, will be one of the artists to appear as guest star on the inaugural program of Gem Highlights, a new program series which will make its debut over WABC-Columbia network this Sunday from 10 to 10:30 p.m. (EDST). Jack Denny, George Carpentier and Sam Harris are among the other stars who will take a place behind the mike.

The half-hour will be divided into four parts, presenting Highlights of Sport, Highlights of Rhythm, Highlights of Comfort, and Highlights of Broadway. The Broadway section will be dramatized of the opening night of Berlin and Harris' new theater show, "Music Box Revue" of 1921. Selections from Berlin's most popular songs will be offered by Jack Denny and his orchestra as the Highlights of Rhythm.

George Carpentier, gallant French pugilist whose Battle of the Century with Jack Dempsey for the world's heavyweight boxing championship was one of the events of March 1921, will appear in his role as the Highlights of Sport. Ed Sullivan, New York Graphic columnist, will arrange and introduce the program.

Myrt and Marge Will Return In The Fall

Two Columbia programs, now off the air for the summer months, will return to their regular schedule next fall. It was announced this week by the network that "Myrt and Marge," back-stage hit, will return to a waiting listener audience on August 28. On that same date, "The Lone Star Tramps," a cherished program of southern cultural events, will also return to the Columbia network. Both radio shows are scheduled for the summer.
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 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 WLS Chicago.

This week's winners:

The Professor and the Major—May 24—5:35 p.m.—WABC.

Major: "Life is like a deck of cards—Professor: "Explain it, Major."

Major: "It's hearts when you're in love, diamonds when you marry, clubs when you're in a fight with your wife, and spades when you die."

—Peter Unger

Phil Cook—May 21—8:15 a.m.—WJZ.

"A Turk is the only fellow who can sailant a door and still be polite."

—Miss J. M. Reid

Blackstone Cabinet Programs May 24—7:15 p.m.—KYW.

Capt. Blackstone: "The husband of my colored wasp-woman had the reputation of being lazy and making his wife do all the work, so one day I asked him—Mandy, what kind of a man is this husband of yours?"

"Well sub he's kind of a lazy man."

"How old is he?"

"Oh about fifteen years older than I am."

—I see a case of May being married to December.

"Oh nonsense, much more like April Fool's Day being married to Labor Day."

—Alfred Maurer

Molly Goldberg—May 21—9:30 a.m.—WENR.

"To be happy is a question of what we want, not what we have."

—Eleanor Merriam

Norman Barry—May 25—10:30 a.m.—WBO.

"There's something in your eyes. It's a phonograph record."

—Frank W. Moore

WLS Barn Dance—May 13—12:23 p.m.—WENR.

"Linda Parker has just finished a number and everybody is happy."

—Mrs. C. H. Morrison

WLS Barn Dance—May 14—4:40 p.m.—WLS.

"The man who named his beer had no idea of distance."

—Mrs. Earl Howell

Announcer—May 15—11:15 p.m.—WGN.

"You have been listening to Wayne King's orchestra at the beautiful Aragon Ballroom where the most refined dancing is enjoyed every night."

—Mrs. Frank Van Der Wei

Back to Good Times—May 16—1:40 p.m.—KECA.

"Grandma, when are you going to play football?"

"But dear, I don't know anything about football, why do you ask?"

"Because, we want to get a new car as soon as you kickoff."

—C. B. Goodell

Quinn Ryan—May 12—8:20 p.m.—WGN.

"She drops divorce case and amusing judge."

—George Casey

Paul Robeson on Air

As Guest This Sunday

Paul Robeson, Negro baritone, will appear as guest artist over an NBC-WEAF network this Sunday at 7:00 p.m. (EDST). He will present a program of vocal numbers, including compositions he has sung in both the United States and Europe. Among them will be some of the old time Negro favorites.

Robeson rose to prominence in the musical and theatrical worlds a number of years ago. He was born in Princeton, N. J., April 8, 1898, and received degrees from both Rutgers and Columbia universities. He made his debut in the Greenwich Village Theater, New York, on his twenty-seventh birthday. Since then he has appeared in plays in London and New York, and made extensive concert tours.

U.S. Women in Germany

Describe Activities

What American women are accomplishing in Germany will be revealed this Sunday at 4:30 p.m. (EDST) during an international broadcast from Berlin to be heard over the WABC-WEAF network.

Miss Sigrid Schultz, German correspondent for the Chicago Tribune, will introduce Miss Janet Fairbanks, young soprano of Chicago; Mrs. Edna Viemer, teacher of the American School in Berlin, and Mrs. Lillian T. Moynier, well known American art critic.

All three women will discuss phases of their different professions.

Downey On Sustaining

Morton Downey has put June vacations out of his mind this year in favor of his new Columbia sustaining program heard each Monday, Wednesday and Friday at 7 p.m. (EDST) over the WABC-WEAF network.

Morton opens and closes his song recitals, accompanied by Freddie Rich's orchestra, with a new theme song of his own composition. It is "Melody of Love to You," a waltz written by him to his wife, the former Barbara Bennett.

Tribute To Franklin

Broadcast By NBC

The concrete results which have come from Benjamin Franklin's famous experiment with the kite and key will be shown in a tribute to Franklin, to be broadcast over an NBC-WEAF network this Friday at 7:00 p.m. (EDST). The title of the program will be "How Modern Franklin Stays Lightning." Since June 10 is the anniversary of the day Franklin made his first experiment, it is a suitable time for a review of the history of electricity. This broadcast will detail it from its original identification to the very latest development. Although Franklin did not originate the idea of electricity, his kite experiment was the first practical demonstration of it and so he is generally regarded as having opened the way to the electrical wonders of today.

Helen Nugent's rich contralto is among the voices heard in the Ziegfeld Radio Show broadcast over the WABC-Columbia network each week. She also performs on several sustaining programs of classical and semi-classical music during the week.
Thursday, June 9

1:15 To be announced. WZI/NBC
2:30 Smokey Robinson and the Miracles. WBRC-NBC WJZ NBC WJZ NBC
3:00 The Gallo Brothers. WBRC-WNBC WJZ NBC NBC WZI NBC
3:15 Harold Stmars. WZI/NBC
4:00 Danny Thomas. WBRC NBC WJZ NBC NBC WZI NBC
4:05 The Goldbergs. WEAF NBC WJZ NBC WJZ NBC
4:10 Billy Jones and Erie Haz. WZI/NBC WZI NBC WZI NBC
4:15 Frankie Lymon and His Orchestra. WBRC NBC WJZ NBC NBC WZI NBC
4:20 Charlie Barlow and the Orchestra. WBRC-WNBC WJZ NBC NBC WZI NBC
4:25 Robert Burns Passion. WBRC NBC WJZ NBC NBC WZI NBC
4:30 Lloyd Stmissel. WBRC NBC WJZ NBC NBC WZI NBC
4:40 United States Navy Band. WBRC NBC WJZ NBC NBC WZI NBC
5:00 Cornelia Otis Skinner. WBRC NBC WJZ NBC NBC WZI NBC
5:20由 superb backstage. WBRC NBC WJZ NBC NBC WZI NBC
5:25 The Bing Crosby Show. WBRC NBC WJZ NBC NBC WZI NBC
5:30 The Nat King Cole Show. WBRC NBC WJZ NBC NBC WZI NBC
5:35 The Primary School. WBRC NBC WJZ NBC NBC WZI NBC
5:40 The Big Broadcast. WBRC NBC WJZ NBC NBC WZI NBC
5:45 The Lawrence Welk Show. WBRC NBC WJZ NBC NBC WZI NBC
6:00 The Big Broadcast. WBRC NBC WJZ NBC NBC WZI NBC
6:15 The Big Broadcast. WBRC NBC WJZ NBC NBC WZI NBC
6:45 The Bob Hope Show. WBRC NBC WJZ NBC NBC WZI NBC
7:00 The Big Broadcast. WBRC NBC WJZ NBC NBC WZI NBC
7:15 The Big Broadcast. WBRC NBC WJZ NBC NBC WZI NBC
7:30 The Big Broadcast. WBRC NBC WJZ NBC NBC WZI NBC
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12:00 The Big Broadcast. WBRC NBC WJZ NBC NBC WZI NBC
12:15 The Big Broadcast. WBRC NBC WJZ NBC NBC WZI NBC
12:30 Ben Pollack's Orchestra. WBRC-NBC WJZ NBC NBC WZI NBC

A.M.
12:30 Ben Pollack's Orchestra. WBRC-NBC WJZ NBC NBC WZI NBC

12:30 Ben Pollack's Orchestra. WBRC-NBC WJZ NBC NBC WZI NBC

Friday, June 10

P.M.
3:00 Rainforest: The Stones of St. Peter's. WZB/NBC WJZ NBC WJZ NBC
3:30 Columbia Sales Orchestra. WBRC-WNBC WJZ NBC NBC WZI NBC
4:00 Three Shades of Blue. WEAF-NBC WJZ NBC NBC WZI NBC
4:30 The Ladies' City Hall. WBRC NBC WJZ NBC NBC WZI NBC
5:00 The Royal Dukes of Sable Street. WBRC NBC WJZ NBC NBC WZI NBC
5:30 The Singing Lady. WBRC NBC WJZ NBC NBC WZI NBC
6:00 The Sert Room. WEAF-NBC WJZ NBC NBC WZI NBC
6:30 The Mothers' Day Review. WBRC NBC WJZ NBC NBC WZI NBC
7:00 To be announced. WBRC NBC WJZ NBC NBC WZI NBC
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12:15 To be announced. WBRC NBC WJZ NBC NBC WZI NBC

Saturday, June 11

P.M.
3:00 Boston Symphony Hour. WBRC-WNBC WJZ NBC NBC WZI NBC
4:00 Midday Melody. WEAF-NBC WJZ NBC NBC WZI NBC
4:30 To be announced. WBRC NBC WJZ NBC NBC WZI NBC
5:00 To be announced. WBRC NBC WJZ NBC NBC WZI NBC
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All times shown in news items and all program listings are Eastern Standard Time. For Eastern Standard Time deduct one hour from the time shown.
LOG OF NEW YORK STATIONS
Call Kil. Power, Letter, Location and Phone number

WMCA 570 500 1497 Broadway
WEAF 660 500 1121 Fifth Avenue
WOR 710 500 140 Broadway
WJZ 720 500 111 Fifth Avenue Plaza
WPBH 810 500 1 Broadway
WNYC 860 500 45 Madison Avenue
WOR 1120 1500 11 East 42nd Street
WAFB 1300 1500 54 West 57th Street

Every effort is made to insure the accuracy of our program schedule; however, there is the possibility of last minute changes.

8:00 A.M. (EDST) 7:00 A.M. (EST)
WEAF—Weehawken
WMCA—Radio City Music Hall

8:30 A.M. (EDST) 7:30 A.M. (EST)
WMCA—Morning Magazine
WABC—The Morning Program
WPCH—The Morning Program

9:00 A.M. (EDST) 8:00 A.M. (EST)
WJZ—Children's Hour; vocal, instrumental, dramatic recitals
WMCA—The Ballad of the Week

9:45 A.M. (EDST) 8:45 A.M. (EST)
WEAF—Weehawken
WMCA—The Breakfast Club

10:00 A.M. (EDST) 9:00 A.M. (EST)
WPCH—Children's Hour
WMCA—The World Of Children

10:30 A.M. (EDST) 9:30 A.M. (EST)
WPCH—The Children's Hour
WMCA—The Children's Hour

11:00 A.M. (EDST) 10:00 A.M. (EST)
WMBA—The Children's Hour
WPCH—The Children's Hour
WMCA—Children's Hour

In the Woodsland

Connie Boswell can remember the time when she dodged Sunday School and went fishing. She reports that she caught three black bass, six perch and a whale of a lickin'.

Less than a year ago an old trooper of minstrel days lived in New York to make his radio debut. It was none other than Harry Frankel, who is now one of the leading men of the air, as Singin' Sam. He well qualifies as a theatrical veteran, for in twenty years of show business he has played up every state in the country, as well as throughout Canada. As Singin' Sam, he presents a one-man minstrel show, among other novelty acts, over WABC's musical programs on Monday, Wednesday and Friday evenings at 8:15 (EDST). His voice ranges from a rich bass to tenor.

Programs For Sunday, June 5

Singin' Sam

7:45 P.M. (EDST) 6:45 P.M. (EST)
WMCA—The Symphony of New York
WABC—The Symphony of New York
WPCH—Detroit Concerts—composer-pianist

8:00 P.M. (EDST) 7:00 P.M. (EST)
WABC—Children's Hour
WPCH—Children's Hour
WMCA—American Band Concert

12:30 P.M. (EDST) 11:30 A.M. (EST)
WPCH—Farewell Concert
WMCA—Farewell Concert
WABC—Farewell Concert

1:00 P.M. (EDST) 12:00 A.M. (EST)
WMCA—Farewell Concert
WABC—Farewell Concert
WPCH—Farewell Concert

Page Six
MUSIC IN THE AIR

“SUMMER SYMPHONIES”

HERE is the month of June! The musical season has died a natural death and is almost over when even those most closely related to it, namely, the pianists and violinists, turn their attention to the Philadelphia and the Philharmonic Symphony series, the twenty-first and so on from the “Met,” and the many notable recitals. We look forward with anticipation to a full season’s program from each of the above organizations and next winter we will curtail its activities next winter to sixteen weeks, beginning November twenty-first.

In the interim, mixed with the baseball season, we have two series of “pop” concerts. Already the eighty-five musicians of the Boston Symphony who comprise the “Pop” orchestra, have started their summer series and have transformed that most sedate part of Boston, known as Symphony Wor
ds, into a musical festival (minus the beer). Arthur Fiedler, one of the few native-born American conductors, directed the first broadcast this past week and will continue in the same capacity during the four following weeks. I am told he has composed a new overture which, fortunately for those who move the air, and not the orchestra, will be played nightly except the week of the Grand Opera. Each vocal part weighs three pounds, which is doubt is the reason Wagnerian singers come in large and substantial proportions.

“The publicity stunts of the C.P.S. Relations department, ever on the look-out for a new scheme of interesting John Public, have tried broadcasting Wagner in the concomitance with “Parsifal,” and found that the complete orchestral and vocal score weighs 125 pounds. Whenever the opera is played, which, fortunately for those who move the air, and not the orchestra, will be played nightly except the week of the Grand Opera, each vocal part weighs three pounds, which is doubt is the reason Wagnerian singers come in large and substantial proportions.

“TO BE AN ANNOUNCER”

Would you like to announce classical music on the air? If so, here is your chance—listen, read and remember, you must learn how to score an average of eighty-five percent to win a chance for final consideration. The first part is shrewdly constructed to determine your ability to handle pronunciation, accent, and perception of meaning, the educated man’s English. The second part is aimed to discover your ability to announce musical programs especially for the radio, your ability to handle straight description with proper voice balance; the fourth, your potential skill with a comic or special announcement; and the last, whether or not you can command the light touch necessary in announcing a program of dance music.

“Mike” TRAINING

Never before has there been such a chance for this road killer. Always, the “Mike” training officers have asked for a free demonstration—pick up the phone now and call. G-R-3533.

CONNUNIAL HARMONY

“Perfect harmony with the Revelers and perfect harmony at home” is their motto and they seem to be carrying it out if we can judge by this picture of James Melton, first tenor in the NBC quartet, and his wife, the former Marjorie Louise McClure. The picture was taken one morning in their Riverside Drive penthouse. Besides his work with the Revelers, Melton is featured as soloist on a number of NBC programs.

GET “COAST TO COAST”

“Dial 92000...funeral music, etc. We are going to conduct a special campaign to feature Cleo.”

“ABILATERAL KILLS NOISE IN TONE TUBE”

“Dial 92000...funeral music, etc. We are going to conduct a special campaign to feature Cleo.”

“TRAVEL ROAMIO AUTOMOBILE RADIO FREE RADIO RIDE PHONE GRAMERCY 5-3333 for Free Automobile Radio Demonstration $37.50 COMPLETE WIRE FIRE AND SPEAKER

ACCESSORIES AND INSTALLATION EXTRA

DAVEGA
NEW YORK’S LARGEST RADIO INSTITUTION

Page Seven
THE FINAL TEST

RADIO ROVER

By Ed Finn

We inhabitants of the territory known as New York, are convinced enough to believe that the best in the radio firmament emanates from the New York studios. This is not necessarily mean that the best comes from New York. Chicago, too, should be credited with bringing to radio fans a goodly number of entertaining programs. For instance, Andy, Myrt and Marge, Easy Aces and many other star programs of the same caliber. They are all heard directly from the Chicago studios. The Windy City takes more pride than New York in displaying its worth-while entertainment.

This civic pride is natural enough. More individuals have their own homes, within the radius of the Chicago stations than those in New York. Broadcasters unanimously agree that the dyed-in-the-wool radio fans are those dwelling on the outskirts of the larger cities. City folk, having every conceivable type of amusement within reach, take their radio receiver as just another form of entertainment. Radio advertisers, however, show that the communities having the greatest number of home owners likewise have the greatest number of radio listeners. This also proves that those with homes take their abodes in all seriousness by staying at home at least some of the time.

With the western Metropolis still fresh in our minds ... the announcers of WOR and unbeknown, they are to be tested. The testing involves the use of the equipment which is shown to the engineers.

At the extreme left is the oscillator, which, the engineers explain, makes frequencies equivalent to voice tones that may range from 81 to 8,000 cycles per second. It is used to equalize all remote pickups as broadcasts from the field, hotels, or any program outside of the NBC studios.

The four box-like arrangements nearer the floor are fuse panels. When a fuse "blows," the panel is immediately the fault known to the operators. A signal goes on a bell ring, and a signal is also released in the power room which is adjacent to the control room.

Test equalizers serve the purpose of adjusting the circuit to network stations so that all frequencies will be conducted with equal volume—and radio listeners will be assured true reproductions of the art of their favorite performers on the air.

Meters dotting the panels indicate to the engineers the volume for all frequencies when testing.

In the distance are the line amplifiers which feed network stations all over the country. Programs leave these amplifiers, go along hundreds and thousands of miles of lines to the stations, and are then transmitted through the ether to our receiving sets.

All of the equipment at these panels is constantly watched, all of its functions are guarded by the trained eyes of veteran engineers, and the automatic supervision of countless electrical indicators.

Testing equipment and line amplifiers form an important part of the electrical installation at the main control room of the Chicago NBC studios. To the trained engineer this awe-inspiring view offers a challenge—to keep it in tip top working order—so the uninitiated it is, almost invariably, one of the wonders of a mechanical age.

Here one of the radio engineers is shown testing a circuit. A circuit consists of lines to the stations or to locations where a "home" or remote pickup is to be made. To be sure that the circuits are in order, they are tested. The testing involves the use of the equipment which is shown to the left of the engineer.

At the extreme left is the oscillator, which, the engineers explain, makes frequencies equivalent to voice tones that may range from 81 to 8,000 cycles per second. It is used to equalize all remote pickups as broadcasts from the field, hotels, or any program outside of the NBC studios.

The four box-like arrangements nearer the floor are fuse panels. When a fuse "blows," three signals immediately make the fact known to the operators. A light goes on a bell ring, and a signal is also released in the power room which is adjacent to the control room.

Test equalizers serve the purpose of adjusting the circuit to network stations so that all frequencies will be conducted with equal volume—and radio listeners will be assured true reproductions of the art of their favorite performers on the air.

Meters dotting the panels indicate to the engineers the volume for all frequencies when testing.

In the distance are the line amplifiers which feed network stations all over the country. Programs leave these amplifiers, go along hundreds and thousands of miles of lines to the stations, and are then transmitted through the ether to our receiving sets.

All of the equipment at these panels is constantly watched, all of its functions are guarded by the trained eyes of veteran engineers, and the automatic supervision of countless electrical indicators.

This is Billy, all dressed up with no place to go but on the air, and Billy says he would rather do just that than eat pink ice cream. He is small, but he loves his broadcasting. Every day, except Sunday, his tiny voice is heard over WOR at 11:19 a.m. (EDST), in the Riverside sketch.
Programs For Monday, June 6

A WHOLE ORCHESTRA

Introducing the original Mills Brothers, hottest foursome that old Dixie has yet produced. The boys broadcast exactly as they see them here, yet they know how to sound like a full size dance orchestra. They are Herbert, 19; Donald, 17; John 21 and Harry, 18. They are heard over the CBS network every Tuesday, Thursday and Saturday at 7 p.m. (EDST).

Colonel Insects

With the approach of summer, Colonel Lemuel O. Stoumpagale is quaintly perfecting a new type of kite. It will consist, he announce, of an electric fan which blows backward as well as in the standard fashion, so that he may keep cool both coming and going. Other accessories will be a mosquito-swatting and individual nets for mosquitos.

6:45 A.M. (EDST) 5:45 A.M. (EST)
WEAF—Tower Health Exercises
WOR—Gambling's Gamblers

7:30 A.M. (EDST) 6:30 A.M. (EST)
WIZ—A Song for Today
WABC—Organs Revival

7:45 A.M. (EDST) 6:45 A.M. (EST)
WIZ—Jolly Bill and Jane—Cream of Wheat Program

8:00 A.M. (EDST) 7:00 A.M. (EST)
WMCA—Organs Revival

8:15 A.M. (EDST) 7:15 A.M. (EST)
WIZ—Musical Revival
WOR—Vocal Sound Effects

8:30 A.M. (EDST) 7:30 A.M. (EST)
W battleground—Morning Devotions

9:00 A.M. (EDST) 8:00 A.M. (EST)
WMCA—Exercise With Me; Harry Glick
WABC—Choral Inspirational Talk and Music

9:15 A.M. (EDST) 8:15 A.M. (EST)
WRNY—The Morning Program

9:30 A.M. (EDST) 8:30 A.M. (EST)
WMCA—Top o' The Morning

9:45 A.M. (EDST) 8:45 A.M. (EST)
WIZ—Wells Fargo Program—Frank Furland
WABC—Gypsy Music Makers

10:00 A.M. (EDST) 9:00 A.M. (EST)
WIZ—Mesmerizing Tunes, recorded

10:15 A.M. (EDST) 9:15 A.M. (EST)
WIZ—Even of De Roux

10:30 A.M. (EDST) 9:30 A.M. (EST)
WIZ—Choral Ensemble

10:45 A.M. (EDST) 9:45 A.M. (EST)
WIZ—Choral Ensemble
WNYC—Count Your Blessings

11:00 A.M. (EDST) 10:00 A.M. (EST)
WNYC—Police Aviation Report, Civic Information
WEAF—Throat of the Music Cbs
WNYC—Serenade

11:15 A.M. (EDST) 10:15 A.M. (EST)
WNYC—Jerome Kern—Leadet Recital

11:30 A.M. (EDST) 10:30 A.M. (EST)
WEAF—Radio Household Institute; dramatization
WIZ—Swinging Strings
WJZ—Phyllis Theroux, soprano

11:45 A.M. (EDST) 10:45 A.M. (EST)
WNYC—Hollywood Symphony

12:00 Noon (EDST) 11:00 A.M. (EST)
WABC—Fred Brewer's Young's Orchestra
WABC—Salon Orchestra
WNYC—Commercial Announcements

12:15 P.M. (EDST) 11:15 A.M. (EST)
WJZ—Weather Report

12:30 P.M. (EDST) 11:30 A.M. (EST)
WIZ—Dorothy Worth's Chat

12:45 P.M. (EDST) 11:45 A.M. (EST)
WABC—Orchestrated Songs

1:00 P.M. (EDST) 12:00 Noon (EST)
WIZ—Edna Wallace Hopper Program

1:15 P.M. (EDST) 12:15 P.M. (EST)
WIZ—Thoughts for Thursday

1:30 P.M. (EDST) 12:30 P.M. (EST)
WIZ—J. A. Doolin's Programs

1:45 P.M. (EDST) 12:45 P.M. (EST)
WABC—Antony Episcopal, tenor
WABC—Highlights of Sport; Jack Flisman

2:00 P.M. (EDST) 1:00 P.M. (EST)
WIZ—Lowman Orchestrated Songs
WNYC—Lowman Orchestra

2:15 P.M. (EDST) 1:15 P.M. (EST)
WIZ—William Clowes; vocal octet

2:30 P.M. (EDST) 1:30 P.M. (EST)
WJZ—Colby Orchestra

2:45 P.M. (EDST) 1:45 P.M. (EST)
WIZ—Edna Wallace Hopper Program

3:00 P.M. (EDST) 2:00 P.M. (EST)
WABC— broadcasts announced

3:15 P.M. (EDST) 2:15 P.M. (EST)
WIZ—J. Audubon Society; talk on birds

3:30 P.M. (EDST) 2:30 P.M. (EST)
WIZ—Dr. Alexander Lyons; music

3:45 P.M. (EDST) 2:45 P.M. (EST)
WABC—F. G. Porges; vocal group

4:00 P.M. (EDST) 3:00 P.M. (EST)
WABC—J. B. Todd; Hawaiian Trio

4:15 P.M. (EDST) 3:15 P.M. (EST)
WABC—Chinese Opera; tenor

4:30 P.M. (EDST) 3:30 P.M. (EST)
WABC—Tufts College; bridge lessons

4:45 P.M. (EDST) 3:45 P.M. (EST)
WABC— Goodman and Company; vocals

5:00 P.M. (EDST) 4:00 P.M. (EST)
WABC—American Band; instrumental trio

5:15 P.M. (EDST) 4:15 P.M. (EST)
WABC—John Armitage, tenor

5:30 P.M. (EDST) 4:30 P.M. (EST)
WABC—Junior Lind, violinist

5:45 P.M. (EDST) 4:45 P.M. (EST)
WABC—Forsyth and Associates; vocals

6:00 P.M. (EDST) 5:00 P.M. (EST)
WABC—Thomas Macleod, tenor

6:15 P.M. (EDST) 5:15 P.M. (EST)
WABC—Bernard Stone, tenor
MEET THE ARTIST

JEAN SARGENT

Ziegfeld had made his first radio discovery! At least, she doesn't know what it's all about... thinks she's very lucky.

"Little Orphan Annie" skit heard over an NBC WJZ network daily except Sunday at 3:45 p.m. (EST).

The cast is composed of Shirley Bell as "Little Orphan Annie"; Gladys Lee as "Jo the Cook"; Jethro Murray, as "Mr. Silo"; and Henrietta Tetro as "Mrs. Silo".

"Who directed the Little Lady Next Door" program heard over NBC networks? asks Beth, of Chicago.

Mal Greig, producer of the series, also functions as director of children's programs for the NBC New York studios.

Grace Breyer, of Butler, Ind., has been unable to locate the "Myrt and Marge" Columbia skits.

The act was withdrawn from the air May 27, for the summer season. It will be heard again next fall.

M. B. II, of New York City, writes to ask for the real names of "Tom, Dick and Harry," NBC comedy team.

Bed and Gordon Van Doever and Martin Mart are the names of the popular trio. Their accompanist is Carl Hoelle.

Jean Martin, of East Orange, N. J., writes to ask where she can find WFTL on the radio. She inquires about the location of the "Pavillon Royal," principally famous because Tommy Glenn Cleiss is currently broadcasting from there.

WFTL operates on a frequency of 1390 kilocycles. The pavillon Royal is located at Valley Stream, Long Island.

An "Interested Radio Friend," from Rockford, Ill., and Erwin Karl of Sheboygan, Wis., ask for the real name of the Arkansas Woodchopper, heard regularly on WFL.

Real name is Luther Osmundtini.

Write Maggie M. of Champaign, Illinois: "Please tell me something about Art Jones of the "Maple City.""

James Jones, Jr., from La Porte, Indiana, where he was born about twenty-five years ago. He is of average height, brown hair, grey eyes, and is of the "English type." He is unmarried.

Collette Mazurka, president of the Russ Colombo Co.-Ed Club, asks that interested Colombo fans address her at 1426 Gipson St., Far Rockaway, N. Y. Also a letter from Katherine Cather of Woodhaven, Long Island, indicates that a similar club has been formed for Kate Smith. She is interested in receiving letters from listeners who share her enthusiasm for the great Kate. Address her at 830 Main St., Woodhaven, L. I.

Margorie Louise Brooks, of Niagara Falls, N. Y., asks who the "Do and Betty" skit, heard regularly over the Columbia network.

Victor Yarouch, as "Do" and Betty McLean as "Betty," are starred on the broadcast. Miss McLean is also author of the series.

The Gang from Durant, Oklahoma, are anxious to know when they are going to be on the "Brewer Quartet."

Although the Quartet is broadcasting each Thursday at 1:45 p.m. (EDST) and each Thursday at 9:15 p.m. (EDST) over the WABC-Columbia network, there is no Oklahoma outlet carrying the program.
Monday Programs-Continued

Programs For Tuesday, June 7

6:00 P.M. (EDST) 5:00 P.M. (EST)
WEAF—Waldorf-Astoria Soft Room
WIBC—Lois Rogers’ Social Hour Club
UOR—Dick’s Jokin’ Hour
6:15 P.M. (EDST) 5:15 P.M. (EST)
WNYE—Laurel Madge, baritone
WABC—Leigh Lee
WNYC—Lois Madge, baritone
WBYC—George Olsen’s Orchestra
6:30 P.M. (EDST) 5:30 P.M. (EST)
WNYC—Elementary German Lessons
WEAF—Rex Cole Manufacturers
WJZ—The Royal Vaudeville—Standard Brands
WNYC—Nick Amberg’s Orchestra
WPCN—Audrey White and Piano Duo
WOR—Will Oborn’s Orchestra
WNYC—Young Heil Orchestra
WLRN—Herbert’s Orchestra
6:45 P.M. (EDST) 5:45 P.M. (EST)
WNYC—Adventured German Lessons
WEAF—Jean Purcell, ballads
WJZ—Literary Beginnings in Brief—Lowell Thomas
WPBL—Manchester Day Marathon
WJZ—The Humane Society
WNYC—10:10 P.M.
7:00 P.M. (EDST) 6:00 P.M. (EST)
WNYC—Jean Frank’s Broadway Orchestra
WJZ—Fabulous Symphony
WNYC—Saul Adler, violinist
WNYC—The Peopled Program—“Mom” Andy
WOR—Bears’ Marriage Bureau; comedy sketch
WABC—Marine Deceuninck with Orchestra
WPCN—Keys to Contrast Bridge
WLRN—Told at Home
7:15 P.M. (EDST) 6:15 P.M. (EST)
WNYC—Elsie Roman presents John Redmond
7:15 P.M. (EDST) 6:15 P.M. (EST)
WJZ—7:15 P.M.
7:30 P.M. (EDST) 6:30 P.M. (EST)
WNYC—Donald Siegel, tenor
8:00 P.M. (EDST) 7:00 P.M. (EST)
WNYC—Verne Gorup
WABC—Da Re Me; female trio
WNYC—Meet the Composers
WOR—Younger State Fair Free Hour
WPCN—Circo and Harry Harding, two pianos
8:15 P.M. (EDST) 7:15 P.M. (EST)
WNYC—Special Municipal Program
WABC—6:15 P.M.
9:00 P.M. (EDST) 8:00 P.M. (EST)
WABC—Russ presents at Sunset Clinic
Manning—A.M.
WABC—9:00 P.M.
9:15 P.M. (EDST) 8:15 P.M. (EST)
WABC—Woody Woodman, announced
WNYC—Special Holiday Musical Program
10:45 P.M. (EDST) 9:45 P.M. (EST)
WEAF—The Three Dreamers
WNYC—10:45 P.M.
11:00 P.M. (EDST) 10:00 P.M. (EST)
WNYC—11:00 P.M.
11:30 P.M. (EDST) 10:30 P.M. (EST)
WNYC—11:30 P.M.
12:05 A.M. (EDST) 11:05 P.M. (EST)
WNYC—12:05 A.M.
12:45 A.M. (EDST) 11:45 P.M. (EST)
WNYC—12:45 A.M.
1:00 A.M. (EDST) 11:00 P.M. (EST)
WNYC—1:00 A.M.
1:40 A.M. (EDST) 12:40 A.M. (EST)
WNYC—1:40 A.M.
Buddy Rogers, "America's Boy Friend," who deserted the movies and many lucrative contracts to direct his California Cavaliers. At the left above is Jeannette Loff, who is featured as a vocalist with Buddy's orchestra during his radio broadcasts. At right is Buddy Rogers, Jeannette Loff and John S. Young, who announces all of the broadcasts.

Buddy Rogers may have made some shrewd observations about feminine nature—but he is close-mouthed, almost reticent, when the perennial subject arises.

It is no idle fact that Rogers today is one of the idols of romantic American women. New Yorkers do not have to go far to see for themselves. For women swarm to the stagedoor of the Ziegfeld Theater, where he is featured in "Hot-Cha," and to the Grill Room of the Hotel Pennsylvania, from whence he broadcasts thrice weekly over a National Broadcasting Company network.

Six husky Irishmen of New York's "knot" will be able to tell their grandchildren of Rogers' popularity with women in 1922. These policemen, who are stationed at the Ziegfeld Theater for matinees of "Hot-Cha," on Wednesdays and Saturdays, have to wedge a path through the crowds—largely composed of admiring women—in leading Rogers from the stage door to a cab.

The adoring women begin gathering at the Ziegfeld stagedoor long before the matinees end, and before Rogers makes an exit traffic usually is obstructed by the swarming crowd. The women are eager to speak to Rogers, and hopeful of getting his autograph. To gain their fond desires they crowd the police, cajole with them, and then push and shove and swoop down on Rogers. He is their prey.

Rogers is a dark, wavy-haired youth, as you all know, of 27. He began his career in the Hollywood movie lots in 1925, as a boy fresh from the University of Kansas. After his first starring picture with Josephine Dunn, in "Fascinating Youth," he began a series of comedies which endeared his name to the box offices. He won instantaneous fame, and co-starred with some of the leading feminine stars of the screen.

In "Close Harmony" Rogers first displayed his musical ability, playing five instruments—the trombone, saxophone, trumpet, drums and piano. Of all the pictures he liked "The River of Romance" best, and of all the feminine stars he played opposite he likes Mary Brian best—so close friends will tell you. Rogers himself will not show any partiality, although he is congenial and cheerful in conversation.

Buddy's interest in music, which dates back to boyhood, led him to abandon Hollywood last mid-Winter when his latest movie contract expired, in favor of coming to New York to seek a musical career. His California Cavaliers won the plaudits of vaudeville audiences, and then he signed an exclusive contract with the National Broadcasting Company and began leading his orchestra at the Hotel Pennsylvania.

Buddy himself plays nine instruments, and is featured both as an instrumental and vocal soloist at times during his broadcasts. The instruments he plays are the trombone, trumpet, saxophone, drums, piano, accordion, clarinet, soprano saxophone, and guitar. He has a soft, melodious voice but has never taken a vocal lesson. Two members of his orchestra, Frank Parrish, guitarist, and Lou Rapp, saxophone player, also sing during the broadcasts, and sometimes they form a trio. Parrish has a tenor voice and Rapp is a baritone.

Arthur Franklin, former musical director for Warner Brothers in Hollywood, chose the fifteen men who comprise Rogers' California Cavaliers. Each of them are accomplished musicians. Franklin himself directs the making of special arrangements for the orchestra, which is composed of three violins, a guitar, cello and piano and wind and percussion instruments. Dillon Oher, one of Broadway's best known drummers, handles the sticks.

Miss Jeannette Loff, platinum blonde of Hollywood, who...
Charles Correll (Andy) and Freeman Gosden (Amos), shown at right inset, have built a radio act which has been running continuously on the air since 1926, and have made the name Amos 'n' Andy synonymous with other success. Above they are shown in their Fresh Air Taxi cab, one of the many ventures into high finance through which their listeners have followed them nightly. The large photos at right show Amos and Andy as the beloved darky characters who have endeared themselves to a nation of listeners.

"They can't last," people said, "another month, or three months, or maybe even half a year, and everyone will tire of Amos and Andy." They said it a year and a half ago, and one still hears it now. And yet the most brilliantly popular act ever conceived continues to hold more people at their radios for fifteen minutes every night than listen to almost any other broadcast in a month. And, incidently (but not to the advertiser), the sponsor's name is the most widely known trade mark in the world.

The sponsors of the twice-nightly NBC slot are not surprised at the popularity of their act. They spent two years searching for a radio star to which to hitch their toothpaste. One program after another was tried out, but none could be found that clicked in every respect. Some appealed to the ladies, some to the sport fans, the kids held out for others, but until the Pepsodent boys had been on a still hunt for six long months the air gabble that was to make tooth-brushing a national pastime was not found.

One day in the early spring of 1928 a program called Sam 'n' Henry was picked up over WGN. There was something about the innocent black-faced chatter that sounded good to the toothpaste squires and quicker than a flash Sam 'n' Henry were reintroduced Amos 'n' Andy and Charles J. Correll and Freeman F. Gosden were on their way, via WMAL and NBC, to becoming the most popular long-time radio team that ever blew a tube.

The credit for their success, Correll and Gosden will unblushingly tell you, belongs to another pair, two people who work quietly, unostentatiously behind the scenes and consider themselves of no importance at all. They are Mrs. Correll and Mrs. Gosden, wives of the artists. Each week they draw a pay-check for their help.

Every day the two wives, by the way, are close friends, go over the Amos 'n' Andy material for that night as it rolls from their husbands' typewriter. They suggest changes, cuts or an occasional addition. Then each night when Amos 'n' Andy rehearse in the studio before going on the air, their wives are again present in the front row, ready to jump on any slips.

"My wife is my harshest critic," Freeman Gosden (Amos) said. "If it wasn't for her keen judgment and patience I never would have lasted. She keeps me down to business."

These, so far as we know, are the only wives who get paid for criticising their husbands, and also, the only two people in the world who draw a weekly pay-check for listening to Amos 'n' Andy.

A lot of myths naturally have sprung up around a radio team that has been on the air since 1925. Every fan has his own pet ones for Amos 'n' Andy. For instance, you sometimes hear it said that neither of the boys have ever been south of Chicago. Well, Iaint so, for Gosden (Amos) was born and brought up by a Negro mammy in Richmond, Virginia. Correll is from Peoria, Ill., and the two met in Durlham, N. C. where they joined the same traveling show.

They still spend a lot of time they can among Negroes studying their accent, their philosophy and now and then picking up an incident that they can use. The Fresh Air Taxi Cab was a going concern in a Mississippi town when Amos stumbled across it, and Harlem has given the boys a lot of suggestions that has made people smile when they came in later over the air.

Another hit that one hears every now and then is that Amos 'n' Andy have no other voices in their act and that they are looking for someone to take the parts of Madam Queen and Ruby Taylor. That's wrong, too. There are fifty voices in the act and Amos and Andy take them all. Only once a third person been admitted. That was during the breach of promise suit against Andy when a feminine voice was introduced for Madam Queen. But the ladies will never have a chance to speak for themselves if they (Continued on Page Twenty)
There is something new under the sun after all, and it comes in Brook Adams' broadcast. This smiling baritone sings, gossips and announces his own programs, a combination of talent that few can boast. He is heard on WOR Monday, Wednesday and Friday at 10:45 p.m. (EDST), if you want to hear it.

Tuesday Programs [Continued]

Smiling Baritone

There is something new under the sun after all, and it comes in Brook Adams' broadcast. This smiling baritone sings, gossips and announces his own programs, a combination of talent that few can boast. He is heard on WOR Monday, Wednesday and Friday at 10:45 p.m. (EDST), if you want to hear it.

Wednesday Programs

There is something new under the sun after all, and it comes in Brook Adams' broadcast. This smiling baritone sings, gossips and announces his own programs, a combination of talent that few can boast. He is heard on WOR Monday, Wednesday and Friday at 10:45 p.m. (EDST), if you want to hear it.

Thursday Programs

There is something new under the sun after all, and it comes in Brook Adams' broadcast. This smiling baritone sings, gossips and announces his own programs, a combination of talent that few can boast. He is heard on WOR Monday, Wednesday and Friday at 10:45 p.m. (EDST), if you want to hear it.

Friday Programs

There is something new under the sun after all, and it comes in Brook Adams' broadcast. This smiling baritone sings, gossips and announces his own programs, a combination of talent that few can boast. He is heard on WOR Monday, Wednesday and Friday at 10:45 p.m. (EDST), if you want to hear it.

Saturday Programs

There is something new under the sun after all, and it comes in Brook Adams' broadcast. This smiling baritone sings, gossips and announces his own programs, a combination of talent that few can boast. He is heard on WOR Monday, Wednesday and Friday at 10:45 p.m. (EDST), if you want to hear it.

Sunday Programs

There is something new under the sun after all, and it comes in Brook Adams' broadcast. This smiling baritone sings, gossips and announces his own programs, a combination of talent that few can boast. He is heard on WOR Monday, Wednesday and Friday at 10:45 p.m. (EDST), if you want to hear it.
2,500 College Boys Hold Song Contest

A grand chorus of 2,500 college fraternity men will chase ole man depression with songs when they broadcast the Twenty-second Annual Fraternity Patriotism Sing over an NBC WJZ network from the University of Chicago campus this Saturday at 7 p.m. (EST). The vocal efforts of the Delta Kappa Epsilon, Delta Tau Delta, Alpha Delta Phi, Phi Upsilon and Sigma Chi with celebrating the war to the warm reception of the alumni all over the country.

Twentieth fraternities, in all, will compete this year for the two cups offered. One goes to the chapter having the largest number participating and the other to the fraternity with the highest quality of singing.

It is expected that an audience of 15,000 people will turn out for the song fest. President Robert M. Hutchings of the University of Chicago will open the broadcast with a short address and then the fraternity men will march across the court by the fountain of Hutchinson Court, singing as they go. Last year Phi Upsilon and Alpha Delta Phi won the cups.

Crooners Doomed?

(Continued from Page One)

that it is likely, that the poor, they will be always with us. And there are thousands of others—Will Osborne, Art Jarrett and Jack Miller—to name some of the most prominent.

When the pulling power of the male crooners began to falter—more than a year ago—the individual stations and the chains turned to women. For a short time feminine crooning swamped the air waves. Connie Boswell, Welcome Lewis, Sylvia Travers, Mildred Bailey, Friski White, Jane Froman, and Eva Taylor leaped into popularity. But the big stations found that a crooner can be a crooner, whether in skirts or pants. Some of the girl crooners will not fade in popularity. But it will be because they are good personalities on the air that goes beyond crooning and would be felt if they only recited nursery rhymes. The others—best described as "just another crooner"—will fade from the ethereal firmament.

If not crooners, then what? That's the question the studio executives have been asking and John P. Silcox, Public Relations Manager of Morton Downey, the great tenor, has an answer.

"The studios are just like other businesses," said the studio executive to himself, and "diversity" the public is getting. But curiously enough the public isn't satisfied. The crooning fever may have abated, but it can't seem to show a distinct enthusiasm for anything else. And the result is that for the moment there is no sweeping response to any specific form of entertainment.

The big commercial programs have sensed this peculiar phenomenon and now offer a variety in place of one big thing. All the "big names" are pretty well on the same plane. The public's fancy shifts from week to week and no one knows who will next smile.

Only certain, according to those wise men who run their fingers on radio's pulse, that another wave of enthusiasm for some one form of radio entertainment is coming.

It will be centered on some one personality with something new. And it will sweep the waves as a wildfire until it is burned out—just as the crooners are burning themselves.

Who will it be? What will it be? Perhaps a band with an entirely new music and address. And a group of novels, vivid songs—songs that will kindle enthusiasm and courage.

Perhaps humorous dialogue, of the Burren

CRIME CLUB CAST

EDWARD REESE

Some nervous fans are wondering what the Eno Crime will do for mystery plots when Edgar Wallace spook tales give out. But there does not seem to be any need for immediate headaches as Wallace was a life story teller and there seems to be no let up in the available supply. Each week when the program goes on over a Columbia network at 9:30 p.m. (EST), both the Tuesday and Wednesday broadcasts are utilized for one story.

The cast varies each week. Only Edward Reese, John Brewer, and Floyd Gibbons stick with each broadcast. Jane who has the distinction of being the lady in the case is beautiful and placid with large melting brown eyes. Not at all the sort to make your blood run cold and your knees shake with cruel murder tales, but she does it with an air and the finish of an expert—in the Crime Club broadcasts.

Edward Reese is the only American-born member of the regular cast, and he calls Baltimore, Maryland, home even though his parents are English. It is Reese's voice which is heard each week as either a private detective or a top cardinal inspector who works through a maze of tangled clues and slight evidence to solve the crime and trap the criminal. It is now a little more than a year since Reese first took to the air. "Radio people of the seven," "Arabesque," and "the American School of the Air" have all heard his voice.

However since the day after Ed won his sheepskin at John Hopkins University he has been mixed up with dramatics. His first experience was in a sketch entitled "The Holdup," which he wrote himself. This was followed by five years playing in stock throughout the country and then a series of prominent roles on the New York stage. During this time he was featured as a leading man with Fay Bainter in "East is West," as the leading man opposite Margaret Wyeth in "The Verge," opposite Helen Chandler in "The Moon is a Goon" and in a number of productions of Arthur Hopkins and of the Theater Guild.

After away from the stage and Mike, Reese is a track swimmer and tennis player. Several years ago he was South Atlantic 220 yard indoor swimming champion. He collects devoted fans. He is one of the many oldies and his voice is loved by all.

and Allen variety.

For someone, somewhere, it's a great chance.

The chance of a lifetime.

JANE BRAMLEY (above) and JOHN BREWSTER (below)

LATEST SENSATIONS

How you can get into Broadcasting

Broadcasting offers remarkable opportunities to skilled men and women—if they are ready to be "cast" in an important role on radio. The job is not new and it needs no introduction. It can be practically any job in the world. Broadcasting is a career in its own right—there is no place in radio technology. The national broadcasting is at an all-time high and every radio station and every radio company has a job opening for the right individual. Broadcasting is a career in its own right and it is an ideal job for the trained radio man.

Flloyd Gibbons

Famous Voice of the FBI

How you can get into Broadcasting

Broadcasting offers remarkable opportunities to skilled men and women—if they are ready to be "cast" in an important role on radio. The job is not new and it needs no introduction. It can be practically any job in the world. Broadcasting is a career in its own right—there is no place in radio technology. The national broadcasting is at an all-time high and every radio station and every radio company has a job opening for the right individual. Broadcasting is a career in its own right and it is an ideal job for the trained radio man.
Programs For Wednesday, June 3

6:45 A.M. (EST) 6:45 A.M. (EST)  
WEAF—Town Hall Exercises; Arthur Bagley, Director  
WOR—Cassie Cline; Gambling's Gobblers; John Gambling, Director  
7:30 A.M. (EST) 6:30 A.M. (EST)  
WABC—Organ Bevaille; Popular Music  
7:45 A.M. (EST) 6:45 A.M. (EST)  
WJZ—July Bill and Joan; Cream of Wheat Program  
8:00 A.M. (EST) 7:00 A.M. (EST)  
WOR—Organ Bevaille  
8:15 A.M. (EST) 7:15 A.M. (EST)  
WABC—Organ Bevaille  
8:30 A.M. (EST) 7:30 A.M. (EST)  
WABC—Mystery Kings; Fred Berens  
WOR—Martha Manning; A Mary Presentation  
WJZ—Glen Miller; Harry Clink  
11:15 A.M. (EST) 11:15 A.M. (EST)  
WEAF—Artie Shaw Orchestra; String Trio  
11:30 A.M. (EST) 11:30 A.M. (EST)  
WABC—Organ Bevaille  
11:45 A.M. (EST) 11:45 A.M. (EST)  
WJZ—Jules Berman, baritone  

WNYC Recruit  
12:00 P.M. (EST) 12:00 A.M. (EST)  
WOR—Mamie McDaniel  
WMCN—The Forgotten Songster, James Pavone  
12:25 P.M. (EST) 12:25 A.M. (EST)  
WOR—Dorothy Maritz's Chat  
12:30 P.M. (EST) 11:30 A.M. (EST)  
WEAF—On Wings of Song  
12:45 P.M. (EST) 11:45 A.M. (EST)  
WJZ—Fantastic Strings  
WPCH—Pat O'Shea, Tenor  
12:55 P.M. (EST) 11:55 A.M. (EST)  
WOR—Edna Wallace Baker Program  
1:00 P.M. (EST) 1:00 A.M. (EST)  
WEAF—Atleet and Weather Reports  
1:15 P.M. (EST) 11:15 A.M. (EST)  
WABC—Grant's Orchestra; String Trio  
WPCH—Helen Nicholls  
1:25 P.M. (EST) 12:25 P.M. (EST)  
WJZ—Joint Rehearsal  
WPCH—Lunchtime Music  
1:30 P.M. (EST) 12:30 A.M. (EST)  
WABC—Melody Parade  
WPCH—Helen Nicholls  
1:45 P.M. (EST) 12:45 A.M. (EST)  
WJZ—Joint Rehearsal  
WPCH—Helen Nicholls  
2:05 P.M. (EST) 2:05 A.M. (EST)  
WABC—Organ Bevaille  
WNYC—Introduction to the Media  
WPCH—Helen Nicholls  
2:45 P.M. (EST) 2:45 A.M. (EST)  
WJZ—Fantastic Strings  
WPCH—Helen Nicholls  
3:00 P.M. (EST) 3:00 A.M. (EST)  
WABC—Organ Bevaille  
WPCH—Helen Nicholls  
3:20 P.M. (EST) 3:20 A.M. (EST)  
WJZ—Fantastic Strings  
WPCH—Helen Nicholls  
3:45 P.M. (EST) 3:45 A.M. (EST)  
WABC—Organ Bevaille  
WPCH—Helen Nicholls  
4:00 P.M. (EST) 4:00 A.M. (EST)  
WJZ—Fantastic Strings  
WPCH—Helen Nicholls  
4:15 P.M. (EST) 4:15 A.M. (EST)  
WABC—Organ Bevaille  
WPCH—Helen Nicholls  
4:30 P.M. (EST) 4:30 A.M. (EST)  
WJZ—Fantastic Strings  
WPCH—Helen Nicholls  
4:45 P.M. (EST) 4:45 A.M. (EST)  
WABC—Organ Bevaille  
WPCH—Helen Nicholls  
5:00 P.M. (EST) 5:00 A.M. (EST)  
WJZ—Fantastic Strings  
WPCH—Helen Nicholls  
5:15 P.M. (EST) 5:15 A.M. (EST)  
WABC—Organ Bevaille  
WPCH—Helen Nicholls  
5:30 P.M. (EST) 5:30 A.M. (EST)  
WJZ—Fantastic Strings  
WPCH—Helen Nicholls  
5:45 P.M. (EST) 5:45 A.M. (EST)  
WABC—Organ Bevaille  
WPCH—Helen Nicholls  
6:00 P.M. (EST) 6:00 A.M. (EST)  
WJZ—Fantastic Strings  
WPCH—Helen Nicholls  
6:15 P.M. (EST) 6:15 A.M. (EST)  
WABC—Organ Bevaille  
WPCH—Helen Nicholls  
6:30 P.M. (EST) 6:30 A.M. (EST)  
WJZ—Fantastic Strings  
WPCH—Helen Nicholls  
6:45 P.M. (EST) 6:45 A.M. (EST)  
WABC—Organ Bevaille  
WPCH—Helen Nicholls  
7:00 P.M. (EST) 7:00 A.M. (EST)  
WJZ—Fantastic Strings  
WPCH—Helen Nicholls  
7:15 P.M. (EST) 7:15 A.M. (EST)  
WABC—Organ Bevaille  
WPCH—Helen Nicholls

Page Sixteen
**VOICE OF THE LISTENER**

**Best Airicature**
Brooklyn, N. Y.

Dear Editor:
The subject of this week's airicature is Rudy Vallee. The Fleischmann Yeast Hour.

With the musical portion of this program, I can find no fault, presenting as it does a variety of songs, and the beauty of his voice, which is much admired. However, the ending is a bit abrupt. Mr. Vallee, to get the full import of this, I suggest you listen. Mabel C. Jenkins

**Best Tenor**
St. Albans, Long Island

Dear Sir:
I disagree with J. M. T. when he claims that James Melton has the most beautiful tenor voice on the air. I am an ardent devotee of radio and have my biggest moments while John Fegargy is singing. In my estimation, he has the most glorious voice on the air barring none. I'm for him one hundred percent.

F. C.

**Ridiculous Statement**
Huntington, N. Y.

Gentlemen:
Your Mike Porter made one of the most ridiculous statements I've ever read, when he said that the only sport Rudy Vallee can get is the Fleischmann Hour, thus proving that Vallee is on the decline. What makes the statement so ridiculous is that there isn't an artist on the radio who wouldn't give his right eye to be starred on a one-hour sponsored program. Doesn't Mr. Porter take into consideration the fact that Mr. Vallee is on tour now, so naturally he isn't broadcasting from a hotel or night club? If the "Scandals" were still in New York, Rudy would still be at the Pennsylvania.

Marjorie Paige

**Berl and Shimerl**
Brooklyn, N. Y.

Dear Mr. Editor:
I'd see every day in the newspapers, write-up by Nick Keney, Ben Gross and also in your Gung, concerning all sorts of artists. Why not give a little credit to so act like Berl and Shimerl on WJAR, which is doing wonders on the air. The two millions people forget the air. They are the best team in their line. I hope some new editors will listen in on them.

A Listener

**THE GUEST STAR**

By Countess Olla Albani

1910--"Hello America..., only I didn't say just that, "Hello America"—and mother taught me to. I was five years old. If I had been at this time I am sure I should have called out "Olay America!"

When I was a little girl, Piano lessons! Harp lessons! Mandolin lessons! Stealing away to my room to enact heavy dramatic roles. My parents were the only audience. The desire to be a great dramatic actress! The discovery by Mother Superior. The dreadful scolding from Daddy.

I once read of a boy, a bright student, and found out that my Mother had been away, and I was sitting in front of the radio."

**BOYS!!**

**MONEY—MONEY**

Vacation time is near and you'll need more spending money. Here's an easy way to get it.

**SELL RADIO GUIDES**
WRITE OR CALL
**RADIO GUIDE**

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**PHILCO TRANSITION**

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**NEW YORK**

**ALGONQUIN 4**

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**EXCHANGE**

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**NEW JERSEY**

SUNDAYS AND HOLIDAYS ALGONQUIN 4-4334

**MELBOURNE HOTEL**

400 ROOMS
Each with Bath
EXCELLENT DINING
ROOM & COFFEE SHOP
C. F. GREATSOGGE, Manager

**ST. LOUIS**

**BOOTS & SPURS**

Write one.

Singing again. I love it. More programs: Garden Club, General Motors, Kodak; Maxwell House, Fleischmann, Cities Service. The desire to be a great dramatic actress!

The thrill of my name in print. The kindness of these I sing for and with. The most exciting moment in my life. My baby speaks over the air. Two sentences, but he does it like a veteran.

Offers for legitimate leads. . . . but not strong enough to take them. Soon Music publishers . . . fanmail. . . perhaps columnists. It's such a fascinating profession.

Only two regrets. That I am not a blonde, and not a dramatic actress.

**THE STAR**

By Countess Olla Albani

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Wednesday Programs [Continued]

11:30 P.M. (EDST) 10:30 P.M. (EST)
WOJ—Varnum Morris, violinist; Z. M. Simons, pianist
WABC—Don Redman and his Connie's Inn Orchestra
WABC—Vinton Lang, tenor saxophone
WABR—Steve and his Insiders, concert, drums and piano
11:45 P.M. (EDST) 10:45 P.M. (EST)
WIZ—Frankie Master's Orchestra
WABC—Singing Water, baritone
12:00 A.M. (EDST) 11:00 P.M. (EST)
WTOZ—Billy Welsch and his Steppin Out Orchestra
11:45 P.M. (EDST) 10:45 P.M. (EST)
WIZ—Terry Collins, pianist and Hugo Riddle
WABC—Eddie Victim and his Casino Orchestra
11:30 A.M. (EDST) 12:30 A.M. (EST)
WABC—Snooks Friedman and his Paramount Orchestra
WABC—Sleepy Time Club, contrafact and quartet

No Ice

B. A. Rolfe's new boat, "It Floats," is equipped with almost as much scientific musical apparatus as the S. S. Leviathan, despite the fact that it's too small to cruise in heavy waters. Recently a friend suggested that B. A. install one of those iceberg "feathers" used by the big liners in the North Atlantic to increase

Page Eighteen
HER 'TISH' STORIES ON THE AIR

6:00 P.M. (EDST): 5:00 P.M. (EST)

WNYC—Police Aviation Report, Prelude
WEAF—Wilder-Arcyta Seren Glee
WOR—Uncle Dave
WABC—Current Events; H. V. Kaltenborn
WABC—Ted Bial's Orchestra
WABC—The Revell of the Stars, playlet
WABC—Municipal Reference Library

7:05 P.M. (EST): 6:05 P.M. (EST)

WPNJ—Elsie Bux presents John Reardon
WABC—State Industrial Safety Campaign
WABC—Dandies of Yesterday
WABC—Harold Stern's Orchesta
WOR—Your Dog and Mine, Everybody Program
WEAE—Fat 'n Rusty
WEAR—With the Composer, musical program

8:15 P.M. (EST): 7:15 P.M. (EST)

WNYC—Alumni Association Brooklyn Law School
WEAF—The Tea Theater, Chaplal Rose Program
WEAF—Pebble Products, the Liryn Orchestra
WINS—China
WABC—Song Makers, sketch
WPNJ—Ludwig Peterson, piano solo

9:30 P.M. (EST): 8:30 P.M. (EST)

WABC—Groovin' Street Quartet
WOX—Modern Male Chorus
WABC—Les Lazar's Orchestra
WABC—Jimmy Program
WABC—Tribal Forum

10:45 P.M. (EST): 9:45 P.M. (EST)

WNYC—Shakespearean Natural History
WABC—Sisters of the Skillet
WEAE—Abner, song and comedy, with Jecky
WABC—Blackstone Plantation
WABC—Vollmar & Latella
WABC—Charles Bennett's Gypsy Orchestra, with Marie

11:30 P.M. (EST): 10:30 P.M. (EST)

WABC—Cries Program
WABC—Pike's, Sisters
WABC—Goodwill Program
WABC—Story Hour
WABC—The Half Hour

12:05 P.M. (EST): 11:05 P.M. (EST)

WABC—Three Wishes and Vagabond Orchestra
WABC—Donnelly's, Popular songs
WOR—Funk and Flute, the Tea Timers
WABC—James McMath
WABC—Simpleskies, sketch

1:15 P.M. (EST): 12:15 P.M. (EST)

WABC—Shapiro's Orchestra
WABC—Academy Orchestra, with Marie
WABC—Wendy's, with Letitia

2:20 P.M. (EST): 1:20 P.M. (EST)

WABC—George Rushell
WIFI—George Rushell
WABC—Jenny Lind's Orchestra


WEAF—Shakespearean Natural History
WEAE—Story Hour
WEAF—The Half Hour

4:30 P.M. (EST): 3:30 P.M. (EST)

WABC—Simpleskies, sketch
WABC—Academy Orchestra, with Marie
WABC—Edie Walsh and Toots

5:35 P.M. (EST): 4:35 P.M. (EST)

WEAF—Romantic Comedy Hits
WEAF—Erica and his Orchestra
WEAF—Erica and his Orchestra

6:40 P.M. (EST): 5:40 P.M. (EST)

WABC—The Philadelphia Orchestra, with Marie
WABC—The Philadelphia Orchestra, with Marie

7:45 P.M. (EST): 6:45 P.M. (EST)

WABC—The Gloucester, Pennsylvania Program
WABC—Billy Jones and Ernie Hare; Big Bands Program
WABC—Benny Krueger's Orchestra
WABC—Ray Fox, the Ladies of the Strings
WABC—Dixie Serenaders, Famous Composers

8:50 P.M. (EST): 7:50 P.M. (EST)

WABC—The Half Hour
WABC—Wesleyan, chorus, soloist

9:55 P.M. (EST): 8:55 P.M. (EST)

WABC—Three Wishes and Vagabond Orchestra
WABC—Donnelly's, Popular songs

10:50 P.M. (EST): 9:50 P.M. (EST)

WABC—Three Wishes and Vagabond Orchestra
WABC—Donnelly's, Popular songs

11:55 P.M. (EST): 10:55 P.M. (EST)

WABC—Three Wishes and Vagabond Orchestra
WABC—Donnelly's, Popular songs

0:00 A.M. (EST): 11:00 P.M. (EST)

WABC—Shapiro's Orchestra
WABC—Academy Orchestra, with Marie

1:05 P.M. (EDST): 12:05 P.M. (EDST)

WABC—Edward's Orchestra
WABC—Shapiro's Orchestra

2:10 P.M. (EDST): 1:10 P.M. (EDST)

WABC—Concert Pianist, Samuel Shankman
WABC—Movie Star Revue
WABC—Manhattan Dance Marathon


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WABC—Concert Pianist, Samuel Shankman
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WABC—Manhattan Dance Marathon

6:30 P.M. (EDST): 5:30 P.M. (EDST)

WABC—Concert Pianist, Samuel Shankman
WABC—Movie Star Revue
WABC—Manhattan Dance Marathon

7:35 P.M. (EDST): 6:35 P.M. (EDST)

WABC—Concert Pianist, Samuel Shankman
WABC—Movie Star Revue
WABC—Manhattan Dance Marathon

8:40 P.M. (EDST): 7:40 P.M. (EDST)

WABC—Concert Pianist, Samuel Shankman
WABC—Movie Star Revue
WABC—Manhattan Dance Marathon

9:45 P.M. (EDST): 8:45 P.M. (EDST)

WABC—Concert Pianist, Samuel Shankman
WABC—Movie Star Revue
WABC—Manhattan Dance Marathon

10:50 P.M. (EDST): 9:50 P.M. (EDST)

WABC—Concert Pianist, Samuel Shankman
WABC—Movie Star Revue
WABC—Manhattan Dance Marathon


WABC—Concert Pianist, Samuel Shankman
WABC—Movie Star Revue
WABC—Manhattan Dance Marathon

12:10 A.M. (EDST): 11:10 A.M. (EDST)

WABC—Concert Pianist, Samuel Shankman
WABC—Movie Star Revue
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WABC—Concert Pianist, Samuel Shankman
WABC—Movie Star Revue
WABC—Manhattan Dance Marathon

4:30 A.M. (EDST): 3:30 A.M. (EDST)

WABC—Concert Pianist, Samuel Shankman
WABC—Movie Star Revue
WABC—Manhattan Dance Marathon


WABC—Concert Pianist, Samuel Shankman
WABC—Movie Star Revue
WABC—Manhattan Dance Marathon

6:40 A.M. (EDST): 5:40 A.M. (EDST)

WABC—Concert Pianist, Samuel Shankman
WABC—Movie Star Revue
WABC—Manhattan Dance Marathon

7:45 A.M. (EDST): 6:45 A.M. (EDST)

WABC—Concert Pianist, Samuel Shankman
WABC—Movie Star Revue
WABC—Manhattan Dance Marathon

8:50 A.M. (EDST): 7:50 A.M. (EDST)

WABC—Concert Pianist, Samuel Shankman
WABC—Movie Star Revue
WABC—Manhattan Dance Marathon


WABC—Concert Pianist, Samuel Shankman
WABC—Movie Star Revue
WABC—Manhattan Dance Marathon

11:00 A.M. (EDST): 10:00 A.M. (EDST)

WABC—Concert Pianist, Samuel Shankman
WABC—Movie Star Revue
WABC—Manhattan Dance Marathon

12:05 P.M. (EDST): 11:05 P.M. (EDST)

WABC—Concert Pianist, Samuel Shankman
WABC—Movie Star Revue
WABC—Manhattan Dance Marathon

1:10 P.M. (EDST): 12:10 P.M. (EDST)

WABC—Concert Pianist, Samuel Shankman
WABC—Movie Star Revue
WABC—Manhattan Dance Marathon
Church Of The Air

The "Church of the Air" will end its current series this Sunday with services to be conducted by the Rev. C. O. Bengston of the Evangelical Lutheran Immune Church, Chicago. "Man's Need of God" will be his subject during the broadcast from 10 to 10:30 a.m. (EDST) over the Columbia network. The services will be resumed in the autumn on the first Sunday after Labor Day, according to an announcement by Frederic A. Willis, educational director of CBS. The 1932-33 series, he added, may include international broadcasts by European churches.

Radio's "Immortals"

(Continued from Page Thirty)

wait for Amos 'n Andy, for the boys say they want the air all to themselves and will never get in another voice. So that's that. Girls. Might as well practice your coton-field drawl someplace else.

Ordinarily the boys keep the show flexible by having from five to seven characters in each episode. Of these Godden (Amos) plays the Kingfish, Lightning and Brother Crawford, and Correll is Mr. Van Porter and Uncle Ambrose.

Are Amos 'n Andy waxing in popularity? Well, it doesn't look like it when Peoria has decided to appoint a statue by popular subscription to Charlie Correll (Andy) and when there have to be two nightly broadcasts to satisfy the western towns that threaten to boycott if the boys weren't returned to their old time on the air.

The queer part of it all is that the boys have no idea what makes them popular. "It's because we don't appeal to any one class," Correll said, "and maybe it's because we're never smutty. We don't tell shady jokes."

Early in the game Correll and Godden learned that clean fun paid biggest dividends so they stuck to it. It came easily as the boys are just that way. But no one thing can account for their steady success. It's just "something about them" that makes several million people tune in every night at Amos 'n Andy time.

Howard Barlow and Columbia Symphony Orchestra, 10:30 p.m.—WABC.

WEDNESDAY, JUNE 8

Single Strings; Walter Blaufuss, director, 11:00 p.m.—WABC.

Columbia Artist Recital, 2:30 p.m.—WABC. The Pirates, narrated chorus, 4:00 p.m.—WABC.

Orthogonal Circles; Howard Barlow, director, 5:30 p.m.—WABC.

Pop Concert; Arthur Fiedler, conductor, 6:00 p.m.—WABC.

Orchestral Gems; Marie Paratore, director, 7:30 p.m.—WABC.

MONDAY, JUNE 6

Chicago Ensemble; string ensemble, Walter Blaufuss, director, 10:45 a.m.—WABC.

Single Strings; Walter Blaufuss, director, 11:00 a.m.—WABC.

Mary of Magdalen; Lawrence Tibbett, baritone, 8:00 p.m.—WABC.

Howard Barlow and the Columbia Symphony Orches-

I. A. A. Y. 3 p. m.—WABC.

TUESDAY, JUNE 7

Walters; string ensemble, Walter Blaufuss, director, 8:00 p.m.—WABC.

Sing Ye to the Lord; William H. E. Burt, director, 8:00 p.m.—WABC.

Music in the Air; piano lessons, Dr. Osborne McCaskey, director, 3:00 p.m.—WABC.

Charles Stone Strings; Howard Barlow, director, 5:00 p.m.—WABC.

Mormon Tabernacle Choir and Organ, 3:45 p.m.—WABC.

Firestone Workshop, harpist, 7:15 p.m.—WABC.

Tune Detective; Singdor Sport, 9:15 p.m.—WABC.
Page Twenty-one

Programs For Friday, June 10

4:05 P.M. (EDST) 4:60 P.M. (EST)
WOR—Boy's Club, with Madeline Oliver—To be announced
WABC—Berenice Knowles orchestra

4:15 P.M. (EDST) 4:20 P.M. (EST)
WOR—Max M. Haldman, tenor

4:25 P.M. (EDST) 4:30 P.M. (EST)
WABC—Katherine Knowles, pianist

5:15 P.M. (EDST) 5:20 P.M. (EST)
WOR—Romantic Recital, with Mrs. R. F. Hyler, pianist

5:30 P.M. (EDST) 6:00 P.M. (EST)
WFAB—Phillip Van Houten, tenor

6:00 P.M. (EDST) 6:30 P.M. (EST)
WABC—Tennis Recital, withIRENE CHAN
WOR—Mr. and Mrs. William F. Bolles, pianist

6:15 P.M. (EDST) 6:45 P.M. (EST)
WOR—Boy's Club, with Madeline Oliver—To be announced
WABC—Berenice Knowles orchestra

6:45 P.M. (EDST) 7:20 P.M. (EST)
WABC—The Library of Congress

7:05 P.M. (EDST) 7:20 P.M. (EST)
WOR—Boy's Club, with Madeline Oliver—To be announced
WABC—Berenice Knowles orchestra

7:25 P.M. (EDST) 8:20 P.M. (EST)
WOR—Boy's Club, with Madeline Oliver—To be announced
WABC—Berenice Knowles orchestra

8:20 P.M. (EDST) 8:40 P.M. (EST)
WOR—Boy's Club, with Madeline Oliver—To be announced
WABC—Berenice Knowles orchestra

8:40 P.M. (EDST) 9:10 P.M. (EST)
WABC—The Library of Congress

9:10 P.M. (EDST) 10:00 P.M. (EST)
WOR—Boy's Club, with Madeline Oliver—To be announced
WABC—Berenice Knowles orchestra
Saturday Programs [Continued]

NEWS COMMENTATOR AND SON

10:15 P.M. (EST)  9:15 P.M. (EST)
WABC—Columbia Public Affairs Institute

10:30 P.M. (EST)  9:30 P.M. (EST)
WNYC—How to Be a Housewife

11:00 P.M. (EST)  10:00 P.M. (EST)
WBFY—Jack Frank’s Orchestra

11:45 P.M. (EST)  10:45 P.M. (EST)
WABC—Walter Murray’s Orchestra

12:05 A.M. (EST)  11:05 P.M. (EST)
WABC—Charles Heline’s Orchestra

12:30 A.M. (EST)  11:30 P.M. (EST)
WJZ—Charlie Aspen’s Orchestra

1:15 A.M. (EST)  12:15 P.M. (EST)
WABC—Mara’s Orchestra

1:30 A.M. (EST)  12:30 A.M. (EST)
WABC—Ted Brown’s Youghiogheny Orchestra

WABC—Don Baxter’s Orchestra

Star And Author

Lowell Thomas and his son, Lowell, Jr. were caught by the camera at Baker Field, New York, when young Thomas was participating in the annual sports day of his school. It is Thomas whose voice has become familiar to radio audiences for his news commentaries on the Literary Digest broadcasts over N.Y.C.

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Greenwich Village, New York’s Latin Quarter with its winding streets, gay tea rooms and happy-go-lucky Bohemians, is reconvened for listeners over an NBC-WEAF network each Monday and Friday afternoon at 12:15 and 3:15 (EST) respectively. Such is the setting for the Eliot and Bill program, which recounts the struggles of Bill, a young writer and his wife, Ellen. Ellen Douglas, above, writes the series and plays in it. Bill, in real life is Robert Griffin, radio baritone. It is also Bill whoropes the accenion and guitar selections.

Page Twenty-three
LEO CARRILLO, MOTION PICTURE STAR, was eating a little spaghetti when his old friend George Devron, orchestra director, dropped in to see him. Leo claims that Omar Khayyam had the wrong slant, for he is just in the act of saying "a bowl of spaghetti, a violin and you" to George.

JEAN SARGENT, who stepped from a newspaper office where she was writing a society column, to Ziegfeld's Radio Show, where she sings "torch" songs.

GENE AUSTIN, the "Whispering Tenor," famous for years for his recordings, is now a featured NBC star.

PROFESSIONALLY SHE IS ETHEL SHUTTA, but in real life she is Mrs. George Olsen, wife of the batonner, and is heard on all of the programs with hubby's orchestra as soloist.

AHOY PALOOKA—Joe Palooka (Ted Bergman) proves he's a seafaring man by having his picture taken in this staunch little craft while on an outing at Coney Island.