Comedy Ousts Crooners

RUSH OF COMEDIANS TO MICROPHONE PRESAGES NEW ETHER ERA

Comedians have put the skids under crooners!

Their popularity already waning, the weak warblers needed only a gentle shove to send them downward into the realm of forgotten favorites. The mirth provokers have seized their opportunity and are enthusiastically supplying the shove—although hardly a gentle one.

The biggest cards in radio today are the jokers. And the broadcasters are crying for more and more funny fellows. The comedians, from gag men to minstrel clowns, are flocking to the microphone with their bag of jokes, hoping that the present fad for humor will last at least as long as the crooner era which it succeeds, and will carry them up in its rise. Even the obscure clowns of the vaudeville and burlesque world already have visions of weekly pay checks equaling those of Russ Columbo, Bing Crosby and Kate Smith. After all, they argue, who were these crooners before their radio day arrived? Just nobodys, trying to get along with voices that wouldn't reach beyond the third row of seats in a theater. But those voices were just made to order for the radio. And who knows but what the gags and the wise-cracks that are greeted with contemptuous silence by the blase vaudeville audience will be knockouts on the air. Well, maybe they're right.

At present the ace of the air comics is Ed Wynn, appearing over the NBC network in a weekly sponsored show which nets him in the neighborhood of $5,000 a broadcast. And Wynn is earning it with his inimitable type of humor, imported from the legitimate stage where his revues and musicals...

(Continued on Page Eight)
Airicates

Clue: Author, lecturer and news gatherer.

Ten dollars will be awarded each week to the winners of RADIO GUIDE’S AIRICATURE CONTEST. Just identify the radio personality above and send the name, together with your comment of the artist’s program, to AIRICATURES, care of RADIO GUIDE. $5.00 first prize, $3.00 second prize and $2.00 third prize will be awarded to the persons correctly naming the artist and sending in the best comment, not exceeding 200 words. All entries for this week’s contest must be postmarked not later than Wednesday, July 13.

From Harlem

The Cereol lady featured on the “Its From Harlem” program is played by Ida May Hewev, contralto who won the Wannamaker national final contest. The broadcast comes from WPCH each Saturday and Sunday afternoon.

Airicates Winners

FIRST PRIZE—$5.00
Miss Ruth Gaspard, 132 W. Buchanan, Carville, Ill.
SECOND PRIZE—$3.00
Mrs. E. A. Zinn, 119 S. Main St, Spring Grove, Pa.
THIRD PRIZE—$2.00
Miss Helen Michael, 427 Quincy St, Fairmont, W. Va.
HONORABLE MENTION
Kathryn Kline, 3358 Vau St, Philadelphia, Pa.
June Hendricks, 722 9th Ave, So. Clinton, Iowa.
Miss Myra Warren, 204 62nd St, Kenosha, Wisconsin.
Robert Smith, 330 Park Hill Ave, Yonkers, N. Y.
Helen Sestina, 1417 Garden St, Peoria, Illinois.

Voice Indicates Character, Says British Writer

Theodore Roosevelt probably would not have been elected President if the radio had existed in his time because he had a strident voice that was neutralized and toned down only by an exhaustive smile when you saw him speaking his peculiar manner of dropping his voice for confidential aids may have been very telling on the platform, but would have been lost on the air.

This is the opinion of Hamilton Fyfe, noted British journalist and writer in an affirmative vein in The Radio Times of London, in response to the question: Is the voice key to character?

Statemen, Mr. Fyfe believes, over their success or failure to their voices, a guide to character to which little attention was paid until the advent of radio, yet a guide which he regards as more trustworthy than any other.

Glidestow, John Bright, and even Prime Minister Macdonald, says this writer, placed their positions largely to magnitudious voices.

"If a character is really indicated by a voice," said Mr. Fyfe, "as I believe it to be, this test is not silly at all. If a certain kind of voice suggests a man of cultivated mind, of sympathetic imagination, or devotion to great causes, of energy and power, that is a good reason for hoping to know to one whose voice is rough and harsh, or too smooth and unctuous, or without any character in it at all."

The voice selection does not seem to be beyond the voice beyond the voice of the listener.

Coffee Reverses Nels

The G. Washington Coffee Concert Orchestra and the Island Boat Club Dance, weekly musical programs heard over NBC networks, have reversed their broadcasting schedules and networks. The Island Boat Club Dance, featuring Billy Arzy, is being heard over an NBC/WJZ network each Wednesday at 9 p.m. (EDST), The G. Washington Coffee Concert Orchestra, presenting classical and semi-classic selections, is reaching listeners over an NBC/WJZ network each Thursday at 9:30 p.m. (EDST).

Political Talks Given Jolt In Libel Decision

Unless the recent decision of the Supreme Court of Nebraska, which holds that broadcasting stations, like newspapers, may hold strictly accountable jointly with weeklies for statues made through their microphones, be reversed by the United States Supreme Court, political campaigning via radio may be seriously crippled.

Experienced radio attorneys in Washington, including counsel for the Federal Radio Commission, feel that the opinion is in conflict with the specific terms of the Radio Act of 1927, which prohibits stations from censoring speeches by candidates for office but permits them to censor addresses made by others in behalf of candidates. Because of possible serious consequences, the National Association of Broadcasters has decided to push the case through the U. S. Supreme Court for final adjudication.

Schubert Symphony

The B Minor Symphony, popularly known as the “Unfinished Symphony,” by Franz Schubert, will be featured by Howard Barr and the Columbia Symphony Orchestra during the broadcast Saturday from 3:30 to 4:00 p.m. (EDST) over WABC and the Columbia network. So near perfectly are the first movement and Schumann’s Second Symphony that critics have compared it to the Mena Lisa in its diminished beauty. Toscha Seid, noted concert violinist, will offer as a solo selection the Hungarian Dance No. 1, by Brahms. He will play also the first movement from Brahms’ Concerto in D Minor.

Airicates

Airicates

Chicago To Alter Television Station

Station WZXAB will be off the air from July 4 to July 20 while alterations in equipment are under way to facilitate summer experiments in television. On Thursday, July 21, WZXAB will reopen and celebrate its first anniversary by transmitting a synthesized signal program over the entire Columbia Broadcasting System, WABC and WZXAB. The station will have daily schedules using for sound a part of its regular visual channel. Full details will be announced at a later date.

"We do not plan to change our sixty sets of standards of visual broadcasting at the present time," said William A. Schutt, Jr., director of visual broadcasting for Columbia, "although, should experiments prove that listeners and lookers-in are prepared to receive pictures projected at higher standard, we will make the necessary alterations."

Players Guild

The Players Guild of Fordham University is broadcasting a series of modern and classical plays on successive Monday evenings from 7:00 p.m. (EDST) over WPCH. The repertoire will include: "Paradise," by Philip Barry, "The Good Hope," by Heijermans; "Beyond the Horizon," by the Great God Brown," "Marco's Millions," by Eugene O'Neill; "Dear Brutus" by James M. Barrie, "The Three Sisters" by Chekov, "He Who Gets Stopped" by Andreyev, and "The Show-Off" by George Kelly.

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FAMOUS FRENCH SLEUTH

By MIKE PORTER

RUMINATIONS of a radio reporter . . .

"Yes, it's getting so bad in the metropolitan areas that you have to Wade through a lot of dirt to get your radio news from the daily columns. It's true that a small group of the radio commentators, arguing the throwing of mud, instead of printing news ... and no wonder the trade sheets and theatre press are rubbing the other writers and rapidly making themdeclase . . . . of which should give incentive to the writer who dislikes calumny and mud-slinging, and is willing to fight a nice clean family paper like this . . . . I'd always supposed that the ancestors of that Ubangi tribe that wears big dials in their lips, were afraid they would evolve a race of calumniators and chattering . . . . But the idea never gained much popularity in the journalistic field . . . I suppose the Ubangi forerunners would grow up to be saxophone players . . . .

After all, it is possible there's a good excuse for the current tendency of the radio scribblers to go nuts . . . . All one has to do to drift into a spell of amnesia or partial oblivion is to read some of the junk that is sent out by the broadcasting stations . . . . Such soul-stirring facts as "George Olsen leads his band on a chair and grinning," or "Harry Harrick clears his eyes and turns his face toward the ceiling," or "Hugo Marzani attacks with a finger, while sitting on a high stool." To these first page items, the letters add that "I, A. Wolfe conducts with a thumb, Mark Warnow with a lead-pencil," etc., etc. . . . One of these days some courageous band leader will rise up and defy all tradition by directing with a regulation baton . . . .

If we're to believe the publicity boys, Morton Downey spends more of his life playing pranks just as George Washington, according to the list of places in which he is supposed to have been, spent much of his life in bed . . . . Amos, of Amos 'n' Andy, is also stigmatized as a practical joker . . . . The newcomer about the President is to the effect that during a recent broadcast, Amos had four minutes with nothing to say . . . . So he improved them by wading into the reception room of the studio, where a hundred spectators and the staff had gathered, and announced that he was quitting his partner . . . . And foreigners, he said outside . . . . Only to sneak back into the studio to rejoin Andy, where he laughed off his little prank . . . .

It may interest the audience to know that Jack Benny never varied his bill . . . . You may tell him hundreds are listening to his program, but he will shake his head . . . . "In the interests of accuracy," he explains, "I have adopted a safe and non-prejudiced greeting for the listener." "Mr. Benny's bell is 'Hello ANYBODY?' . . . .

For many months, the crooner has been on the air . . . . Experts will tell you that crooning is about over . . . . Other experts, just as numerous, will tell you that it is the backbone of radio . . . . My thought is that crooning is like ice cream and there's nothing you can do about it, except repent . . . . And since the boys are getting nowhere on the subject, they have turned their attention to damming theme songs . . . . And as much as I hate to agree with anybody, I find myself won over by Leo Reisman's argument against themes as obsolete . . . . I say Leo: In my opinion the basic fundamental of any presentation is novelty. If this quality is lacking, it is almost always fatal . . . . To hold an audience, it is necessary to adhere to the principles of this or that writer or something) of dramatic law. The playing of a theme song on one program after another may identify the broadcast, but it certainly bores the listener . . . . True enough, says I, but thou listeners are quite used to being bored . . . ."
Every effort is made to insure the accuracy of our programs at the time of going to press. There is the possibility of late changes.

8:00 A.M. (EDST) 7:00 A.M. (EST)
WFAB—Melody House
WABC—Morning Melody
WABC—Service (N.Y.)
WOR—Ladies’ Reading Club, vocal instrumental, dramatic readings
WFAB—The Concert Hour; vocal, instrumental, dramatic readings
WEAF—The Nights of Romance; violinists, vocalists
WABC—Vaccination Hour
WABC—Wenham Hour

8:30 A.M. (EDST) 7:30 A.M. (EST)
WJZ—Daily Bulletin
WABC—Wenham Hour
WOR—Four Seasons of Harmony
WOR—Wenham Hour

9:00 A.M. (EDST) 8:00 A.M. (EST)
WVNY—The Morning Serenade; vocal, instrumental, dramatic readings
WFAB—The Shakespeare Hour
WABC—Rockefeller Clinic
WABC—Triboro Bridge; vocalists, instrumentalists
WNYE—To The Ladies

9:15 A.M. (EDST) 8:15 A.M. (EST)
WFAB—City of Scarborough; vocal, instrumental, reading guild
WABC—Half Hour
WABC—Wenham Hour
WABC—Vaccination Hour

9:45 A.M. (EDST) 8:45 A.M. (EST)
WABC—Service (N.Y.)
WJZ—Service (N.Y.)
WOR—The Morning Service

10:00 A.M. (EDST) 9:00 A.M. (EST)
WFAB—At the Racetrack
WABC—The Morning Service
WABC—Middle Manhattan
WABC—Radio City Morning

10:15 A.M. (EDST) 9:15 A.M. (EST)
WFAB—Songs you like; Robert D. Meyer
WABC—Shall and Rot
WABC—Service (N.Y.)

10:30 A.M. (EDST) 9:30 A.M. (EST)
WABC—New York Talk Orchestra
WMCA—Yale Row, piano
WABC—Phillips Memorial Church, tuberculosis

11:00 A.M. (EDST) 10:00 A.M. (EST)
WFAB—Fusion—Time for the Faithful
WJZ—Service (N.Y.)
WABC—Service (N.Y.)
WMCA—Your Eyes; Dr. A. L. Goebert
WABC—Rockefeller Clinic
WJSJ—Christian Science Service

11:15 A.M. (EDST) 10:15 A.M. (EST)
WABC—Hers and Harold’s Childhood Hour
WJZ—Service (N.Y.)
WFAB—Shall and Rot
WMCA—Cathedral Hour; soloists and Cathedral Choir
WABC—service (N.Y.)
WABC—Cathedral of Souls; choir
Programs For Monday, July 11

8:30 A.M. (EST)  WMCA-5:45 A.M. (EST)  WOJ-5:45 A.M. (EST)  WHN-5:45 A.M. (EST)  WEAF-5:45 A.M. (EST)

7:30 A.M. (EST)  WMCA-7:30 A.M. (EST)  WOJ-7:30 A.M. (EST)  WHN-7:30 A.M. (EST)  WEAF-7:30 A.M. (EST)

8:00 A.M. (EST)  WMCA-8:00 A.M. (EST)  WOJ-8:00 A.M. (EST)  WHN-8:00 A.M. (EST)  WEAF-8:00 A.M. (EST)

9:00 A.M. (EST)  WMCA-9:00 A.M. (EST)  WOJ-9:00 A.M. (EST)  WHN-9:00 A.M. (EST)  WEAF-9:00 A.M. (EST)

10:00 A.M. (EST)  WMCA-10:00 A.M. (EST)  WOJ-10:00 A.M. (EST)  WHN-10:00 A.M. (EST)  WEAF-10:00 A.M. (EST)

11:00 A.M. (EST)  WMCA-11:00 A.M. (EST)  WOJ-11:00 A.M. (EST)  WHN-11:00 A.M. (EST)  WEAF-11:00 A.M. (EST)

12:00 P.M. (EST)  WMCA-12:00 P.M. (EST)  WOJ-12:00 P.M. (EST)  WHN-12:00 P.M. (EST)  WEAF-12:00 P.M. (EST)

1:00 P.M. (EST)  WMCA-1:00 P.M. (EST)  WOJ-1:00 P.M. (EST)  WHN-1:00 P.M. (EST)  WEAF-1:00 P.M. (EST)

2:00 P.M. (EST)  WMCA-2:00 P.M. (EST)  WOJ-2:00 P.M. (EST)  WHN-2:00 P.M. (EST)  WEAF-2:00 P.M. (EST)

3:00 P.M. (EST)  WMCA-3:00 P.M. (EST)  WOJ-3:00 P.M. (EST)  WHN-3:00 P.M. (EST)  WEAF-3:00 P.M. (EST)

4:00 P.M. (EST)  WMCA-4:00 P.M. (EST)  WOJ-4:00 P.M. (EST)  WHN-4:00 P.M. (EST)  WEAF-4:00 P.M. (EST)

5:00 P.M. (EST)  WMCA-5:00 P.M. (EST)  WOJ-5:00 P.M. (EST)  WHN-5:00 P.M. (EST)  WEAF-5:00 P.M. (EST)

6:00 P.M. (EST)  WMCA-6:00 P.M. (EST)  WOJ-6:00 P.M. (EST)  WHN-6:00 P.M. (EST)  WEAF-6:00 P.M. (EST)

7:00 P.M. (EST)  WMCA-7:00 P.M. (EST)  WOJ-7:00 P.M. (EST)  WHN-7:00 P.M. (EST)  WEAF-7:00 P.M. (EST)

8:00 P.M. (EST)  WMCA-8:00 P.M. (EST)  WOJ-8:00 P.M. (EST)  WHN-8:00 P.M. (EST)  WEAF-8:00 P.M. (EST)

9:00 P.M. (EST)  WMCA-9:00 P.M. (EST)  WOJ-9:00 P.M. (EST)  WHN-9:00 P.M. (EST)  WEAF-9:00 P.M. (EST)

10:00 P.M. (EST)  WMCA-10:00 P.M. (EST)  WOJ-10:00 P.M. (EST)  WHN-10:00 P.M. (EST)  WEAF-10:00 P.M. (EST)

11:00 P.M. (EST)  WMCA-11:00 P.M. (EST)  WOJ-11:00 P.M. (EST)  WHN-11:00 P.M. (EST)  WEAF-11:00 P.M. (EST)

Cute Comedienne

Frances Barr, who tells us that this is her favorite picture, is the gushing, giggling girl of the Brust and Barr comedy and singing act heard regularly over WOR. The team, which broadcasts in the Burns and Allen manner, spent several successful years on the vaudeville stage before entering the radio field.

10:30 P.M. (EST)  WMCA-10:30 P.M. (EST)  WOJ-10:30 P.M. (EST)  WHN-10:30 P.M. (EST)  WEAF-10:30 P.M. (EST)

11:00 P.M. (EST)  WMCA-11:00 P.M. (EST)  WOJ-11:00 P.M. (EST)  WHN-11:00 P.M. (EST)  WEAF-11:00 P.M. (EST)
MUSIC IN THE AIR

By CARLETON SMITH

RICHARD CROOKS

You should be with a popular radio artist just after his broadcast is concluded. I listened to Richard Crooks the other evening in his studio, and as soon as the Firestone program had ended, I made a dash to call Mr. Crooks to the telephone. For twenty minutes or more, he was kept answering in succession three phones. Everyone from the composer of one of the songs he had just sung, to his latest unknown admirer, seemed to want to talk with him. Finally he gave up in despair and let the telephones ring.

The Firestone Hour has to be repeated. It is given twice on Monday evening, at a late hour for the Western stations. Including the rehearsal, the artist must go through the entire program three times every Monday. Mr. Crooks says the last performance is the hardest. It seems monotonous and quite unnecessary, but it must be done.

Mr. Crooks will continue the Firestone program until the end of August, (when Lawrence Tibbett is expected back from Europe), and although engagements have been arranged at the sea shore resorts before he sails for Europe for a brief rest. At the moment, Mr. Tibbett is not decided that he will have had enough vacation, and be willing to return by then.

I went down to the Metropolitan Opera House to watch Mr. Crooks being photographed, so that his picture might be added to the display of artists' photographs in the lobby. He arrived on "Manon," "Boheme," "Tosca," "Faust," and "Lohengrin," which he will sing during the latter part of the season at the Metropolitan. He joins the company in February.

Mr. Crooks told me his idol among singers was John McCormack. He said, "I have studied Mozart and Handel from his records. He is the ideal singer of classics as well as of ballads. Every opera and concert singer I know envies his position."

JOHN MCCORMACK

And well it might be. If one can believe the London reviewer, on the occasion of the Silver Jubilee of John McCormack's first appearance there, the Irish tenor is the supreme, the flawless vocalist of his generation. It has never been easy to analyze the secret of his success. In early days, it was said to be the sweetness of his voice. Today it might be the fine modeling of his style and the easy gracefulness of his movement.

No book of words is necessary when McCormack sings. But, as Ernest Newman said, "The greatest service that his easy diction does us is to set our attention completely free for the subtle factors in his singing—the exquisite phrasing, the adroit balancing of the rival claims of the verbal and the melodic line, the art of making it seem that the words are being spoken precisely as they would be by a first-rate artist, who had no concert with the notes, while at the same time the notes are woven into a tissue as completely and as delicately musical in itself as if they were flowing from a violin in the hands of a master."

There are few names in music that will fill the great silhouettes in the world as quickly as that of John McCormack. In the twenty-five years since his first London appearance, he has sung there 250 times, and box office statements show that in New York alone, over one and a half million dollars has paid to hear him.

He is still, after twenty-five years of artistic fame, the most popular concert singer in the world. More letters were received in response to his last General Electric Program than were written to any other artist appearing on those programs. More than six thousand were forwarded to him at his home in Moore's Abbey, Ireland, where he is resting for the summer.

CARLETON SMITH

"METI" ARTISTS

On the desk that used to be "Billy" Guard's was a page, and a photograph of Schipa, photographs that will become familiar to Metropolitan Opera-goers. I learned also a few things concerning the careers of the artists we will hear broadcast next winter.

Lucrezia Bori hurried off to Nice immediately after the close of the season to see her brother, Michel Pugno. He was the originator of an automobile accident there. More recently, she has been the guest of Ambassador Garrett in Rome, where she was presented to the King of Italy.

Lily Pons is in France, resting, having canceled her South American trip. Rosa Ponselle is ready to go to St. Moritz, having been in the hospital for a serious operation.

Irmgard Seefried is in the New York with her husband, Wilfred Pelletier, and is teaching. Jette lizard, who will not return to the "Met" next year, is at her home near Vienna. She sang in a public arena recently at the close of a football match.

Benjamin Lohuisberg is studying the Dance of Vengeance in "Elektra" with Mary Wigman. Both Louise Homer and Ernestine Schumann-Heine have their names continued in the roster of artists emeritis of the Metropolitan.

Lauri Volpi is in South America, and sang the opening performance at the Colon in Buenos Aires.

Martinelli is resting in Italy.

Marek Windheim is in Poland.

Leon Rostiner, the famous French bass, is staying in New York, and is missing Ravinia.

Edward Johnson sailed for Europe recently, his first summer's vacation in many years.

Mr. Gatti-Casazza is resting and enjoying his vacation at his home in Milan.

MARION NEWBERRY

There is heard on the Radio Homemakers program over CBS some Thursday mornings a young lyric soprano, Marion Newberry, who promises to be a future star. Adolph Ochs, of the New York Times, says she is the only girl ever who sat down while the conductor of the United States stood, was Calvin Coolidge, and the incident occurred at Paul Smith's Camp in the Adirondacks.

Miss Newberry has studied for many years with Madame Marcella Sembrich, and is now coaching with Eva La Galli, who thinks she has great dramatic possibilities. With such coaching, Miss Newberry should realize her ambition to become a singing actress.

I saw her the other night in that scintillating "Nine O'Clock Revue" at the Firestone Plaza, where there was a retired opera singer (who had actually retired), and who sang, "Lo, Hear the Gentle Lark."

THE AMERICAN COMPOSERS

I enjoyed watching the broadcast, the other evening of the American Composers Concert, in memory of Victor Herbert. There was a fine array of talent to do honor to Mr. Herbert, and Deems Taylor told of his pen for the man who did most to guide me in America.

Fritz Schaff, the one and only, told, "I Miss Me Again," though she told me that she had become so tired of this song, she did not wish to sing it any more. She said it was like hating the thing which had done most for you. In future years her name would be forgotten, she thought, and she is not for her connection with this song.
WEAF-Waldorf Astoria
WRNY-Leo Sayer's Animal News Club
WRXJ-3 Little Giants Program
WFCN-Association of Reform Rabbis
WORT-Current Events Bulletin
WLWI-Trío Clásico
WINS-Entertainment Report, Preludes
WINS-Sports Review; Baseball scores; rate results; late sports news

6:05 P.M. (EDST) 5:05 P.M. (EST)
WNYC-Brontë County Medical Society

6:15 P.M. (EDST) 5:15 P.M. (EST)
WNYC-Vaughn De Leath
WNYC-Piano Tales
WLW—Smiles and Tears of Erin; Jack Oakley

6:45 P.M. (EDST) 5:45 P.M. (EST)
WNYC-Advanced German Lessons
WPXO-Steves of Melody; Paul E. Gure
WJZ—Sherry Inn; Harold Mannes's Dance Orchestra
WJZ—George Hall's Hotel Taft Orchestra
WINS—The Wiltanners
WINS—La Baron String Ensemble

7:00 P.M. (EDST) 6:00 P.M. (EST)
WNYC—Irvin Frank's Bavarian Orchestra
WNN—Melody Boys by Henry Lathem
WJZ—The Pepitone Program—Amos 'n' Andy
WLW—The Weather Eye
WJZ—Harriet Lee and her Boys
WOR—Keller Sisters; Edith and Arthur Lynch
WTOA—Tito Guizar, Mexican tenor
WPHC—Ellis Romm presents: It's Your Poem
WJZ—Told at Soffers

7:05 P.M. (EDST) 6:05 P.M. (EST)
WNYC—American Museum Ensemble

7:15 P.M. (EDST) 6:15 P.M. (EST)
WNYC—New York Museum of Science
WNN—Brooklyn Museum of Science and Art
WJZ—Taste Test, radio orchestra
WJZ—Surprise Party; orchestra

7:30 P.M. (EDST) 6:30 P.M. (EST)
WJZ—Jack Arthur, baritone and orchestra

7:45 P.M. (EDST) 6:45 P.M. (EST)
WNYC—The Goldberg—"Pepitone Program"
WNN—Billy Jones and Evin Rate's Best Foods, Inc. Program

8:00 P.M. (EDST) 7:00 P.M. (EST)
WJZ—Surprise Party
WPXO—Thirty Club; A. Clyde Gill
WJZ—Meet the Composer
WOR—Stella Unger and Orchestra
WINS—Entertainment Report

8:15 P.M. (EDST) 7:15 P.M. (EST)
WNYC—Steeple Blaches
WNN—Lady Romance, soprano, songs story, piano
WNYC—Frank Kelly's Orchestra
WNN—La Honorarias Cordonell
WPXO—The Flower Girl; Dorothy Westra and Radio TCB

WABC—To be announced
WINS—Melody Boys; male quartet
WINS—Chanda the Magnificent—Beech Nut Program

8:15 P.M. (EDST) 7:15 P.M. (EST)
WNN—Four Pipers; programas, orchestra
WNN—Sissie, the Samarbal Fox
WNN—Joyfully, Old Timers; Percy Benson, baritone
WABC—Two Loves; Beatrice Joy, Bob Meyer
WINS—Monday Night; Single Beul

8:30 P.M. (EDST) 7:30 P.M. (EST)
WNYC—Steeple Blaches
WNN—Lady Bug
WJZ—Melody Parade
WPXO—Lire River's Giny Class
WNN—Nina Magdalena and Patricia Dunn
WINS—Baby's Daily Playtime; Charlotte Waltz

9:00 P.M. (EDST) 8:00 P.M. (EST)
WNN—The Seattle繝繍; Fanny Elle
WABC—Bral and AJ; comedy and songs of variety
WINS—Dحسن Powers; The Singing La

9:00 P.M. (EDST) 8:00 P.M. (EST)
WNN—Surfside Men; orchestra
WPXO—Slyly at the piano
WJZ—Kitten's Purrsion
WNN—Duncan Dufek, talk
WABC—Jared Grimes, announcer
WINS—John Morris, pianist

9:15 A.M. (EDST) 8:15 A.M. (EST)
WNYC—On the Morning
WNN—Ladies' Hour
WABC—Melody Parade
WPXO—Lire River's Giny Class
WNN—Nina Magdalena and Patricia Dunn

9:15 A.M. (EDST) 8:15 A.M. (EST)
WNN—Baby's Daily Playtime; Charlotte Waltz
WNN—Bral and AJ; comedy and songs of variety
WINS—D氡 Power; the Singing La

11:00 A.M. (EDST) 10:00 A.M. (EST)
WNYC—On the Morning
WNN—Ladies' Hour
WABC—Melody Parade
WPXO—Lire River's Giny Class
WNN—Nina Magdalena and Patricia Dunn

11:00 A.M. (EDST) 10:00 A.M. (EST)
WNN—Baby's Daily Playtime; Charlotte Waltz
WNN—Bral and AJ; comedy and songs of variety
WINS—D氡 Power; the Singing La

11:00 A.M. (EDST) 10:00 A.M. (EST)
WNYC—On the Morning
WNN—Ladies' Hour
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WPXO—Lire River's Giny Class
WNN—Nina Magdalena and Patricia Dunn

11:00 A.M. (EDST) 10:00 A.M. (EST)
WNYC—On the Morning
WNN—Ladies' Hour
WABC—Melody Parade
WPXO—Lire River's Giny Class
WNN—Nina Magdalena and Patricia Dunn

11:00 A.M. (EDST) 10:00 A.M. (EST)
WNN—Baby's Daily Playtime; Charlotte Waltz
WNN—Bral and AJ; comedy and songs of variety
WINS—D氡 Power; the Singing La
MEET THE ARTIST

JACK PEARL

IT'S strange, isn't it . . . The effect of the microphone upon the most seasoned of trumpeters? . . . Jack Pearl says that his first time on the air was more terrifying than frightening. He had this new sensation he had ever experienced. Tiny, a man of small stature, he found that they laughed on Broadway for fourteen years.

It's different now, of course. His enthusiasm for the craft of his fast-growing audience for him, and, in the language of his favorite radio team, "Ain't dat stunning?" He holds the comic on the air . . . (I use that phrase advisedly, being a comic, we have painfully observed, does not include being funny), and listening to his teutonic dialect one finds it difficult to believe that, actually, he isn't German. Outside of that, he has been born right in New York, thirty-six years ago, and his folks migrated from Poland.

His theatrical career started when, at the tender age of sixteen, he grabbed Herman Timberg's offer of twenty dollars a week to go with a show called "Schooldays." The fact that, once on the road, he received only fifteen, may or may not be a reflection upon his earlier efforts. However, he was good enough to catch enough of the Schuberts, and soon enough he was offered a contract from the Burlesk with which he was working, for thirteen thousand dollars . . . going on record with, and only performing with, the Schuberts ever heard in those days, with people like "Boop!" Jack is now thirty-nine years old, and, you bet your boots, Burton and Leon Errol, burlesk made it's money out of real humor, rather than on the sale of costumes and phony pumplumliness between the acts.

It was in "The Whirl of New York," that the cute redheaded Winfred December first caught his eye, and soon after she said "Yes!" That was nineteen years ago. Since then, they've written a book, made a record album, and been the toast of the Broadway establishments ever since that time. Their most important work, however, is the fact that Pearl is very much devoted. Finding a family man on the roster of Broadway celebrities isn't the easiest thing in the world to do . . .

They have two cars, a Cadillac, and a new Plymouth, with which Walter Chrysler presented him . . . Just a little trinket, in appreciation of his performance. You see, originally, the program was to have presented a new Plymouth each week. They liked Pearl, so they kept him on for nine weeks . . . Voltaire is his favorite philosopher, and Browning is his favorite Brownie. "This Believing World," the finest book he has ever read . . .

Not Bad

Emery Deutsch, Columbia's orchestra leader, is spending these warm summer days in his recently acquired speed boat, clearing the waters of Long Island Sound. His summer hobby is the same as that of his fellow-conductor, Guy Lombardo, and both devote every available hour to it. While cruising around the Sound, Emery plans to have a radio near him by installing a receiving set in his boat.

Comedy's Rise

(Continued from Page One)

comedies have been a landmark in the world of the theater. Most brilliant and meteoric rises in the entertainment world today is that of the team of Burns and Allen. Although they had been popular for years in vaudeville and motion pictures, it was not until they made their debut on the air waves that they became nationally known.

In private life Burns and Allen are Mr. and Mrs. Allen, and they have acquired nine automobiles. The chief of these is at Union Hill, N. J., where Burns was appearing in vaudeville with a partner and Miss Allen was a member of an Irish repertory company. His home was New York, hers California.

They had known each other for a long time when they decided to form the team of Burns and Allen. The original act Burns was the comedian with Allen playing the feminine "straight" but not long before Grace's talent for comedy asserted itself and the team were turned, with friend husband now playing "straight" to Grace's quicksilver.

There then Jack Pearl, who has also "dickered" with the tunes-pearl. Pearl is known to make a guest appearance on one of the programs. "I like radio," and, as the bar is now happily ensconced in the Canada Dry plant, ringing up a depression 무료 워드키워드 by his salesmen. Last week the Allen's Chic Johnson, a center "nut" comedians of the stage and screen, marked their network debut with Rudy Vallee. They are latest recruits to the ether and they bring a new type of talent to the microphone.

The parade of comics goes on, winning more popularity as each week passes. And, as they advance the people's taste for comedies, they are now commonly known. As the radio label comes to a sad end everyone everywhere is crying for more and better comedians. King Crosby is dead long live King Comedy.

Editor's Mail Box

A column dedicated to Radio News readers. You and your friends are invited to write in for information concerning radio, radio, and your own favorite broadcasts. If the information is forthcoming and suitable to all of our readers, we will get it to you and print it in this column. No personal replies will be written.

NATALIE DRAYTON writes to inquire about the broadcast schedule of the McCrosky brothers, NBC harmonizers, whom she considers the best of the lot on the air.

Although the team is presented at irregular periods on the NBC program listings, they will be heard this week on Monday, Tuesday and Wednesday at 12 midnight (EDST) over an NBC-WZ network.

Frank Elliott, of Toledo, Ohio, asks what has become of Bob Barke, former soloist with Harry Kay's Orchestra.

Barke's career has been a successful one with Gus Arnheim's Orchestra, now playing an engagement at the Delilah, just outside of Chicago. The orchestra broadcasts nightly over WIBD.

"Kindly let me know who takes the part of Bing Crosby and the announcer who is low out the way," writes Mrs. Mary Sinclair, of Paro.

The young actress is named Shirley Bell. She is thirteen years old.

"I have two radio serials which I wish to sell," writes J. R. Yankovich of Wilkes Barre, Pa. "One is a complete of all Negro dialogue, and the other is an adventure of a country family in the big city of New York." Please advise me where I should submit this material in order to sell same.

Approach the radio stations in your territory and submit your offerings. If you are able to cast the skits and present three or four scripts as the case may be, you can broadcast, your chances to sell are heightened. The larger advertising agencies are always on the market for good broadcasting material.

Radio Guide Rascals

GREET YOU FROM THURSDAY TO SATURDAY

WRNY

1610 Kilocycles

BIG PAY IN BROADCASTING

If it doesn't necessarily need to be "high" to make good money in Broadcasting. There are millions of people in Broadcasting who work on radio, and they have not the means at the beginning of their careers. If you have a skill, and are willing to work at it, you can succeed in Broadcasting. Everyone has a radio, and it is a way to earn a steady income. Whether you are a secretary, a writer, or an artist, you can succeed in Broadcasting. Everyone has a radio, and it is a way to earn a steady income. Whether you are a secretary, a writer, or an artist, you can succeed in Broadcasting.

1. Removes Lightning
2. Kills noise.
3. Perfects the music. 4. Purifies tone.
5. Eliminates echo.
6. 5-day trial money back guarantee.

THE CLARK AIRLATOR AERIAL ELIMINATOR

The Clark Airlator makes it possible for you to enjoy your radio in perfect condition, and, even at those hours when radio reception is less than perfect, you can get the most out of your set. You need more then just "like music," you need a program that is perfect from far and near with equal success. The Clark Airlator eliminates all static and storms.

1. Removes Lightning
2. Kills noise.
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$5

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$5
The charming Claire Stanson Rosotto, conti, is doing splendid work substituting for Veronica Wigg in Our Choir Invitations from WOR. The program cast takes the air each Sunday at 7:30 p.m. (EDST).

7:05 P.M. (EDST)
WIPF-Musical Comedy Group
WPI-Musical Comedy Group
WJZ-Trio of Three
WOR-Huff's Band

7:15 P.M. (EDST)
WNYC-W. Oris Towsen
WJZ-John Henry; Louise Spross and Sammy Bailey
WOR-Harvey Burdick and Jack Stoff; orchestra

7:20 P.M. (EDST)
WJZ—Harry O'Keefe
WNYC—Harry O'Keefe

7:30 P.M. (EDST)
WOR—Walter O'Keefe
WNYC—Harry O'Keefe

7:40 P.M. (EDST)
WOR—Linton Brothers; orchestra
WNYC—Kelly O'Keefe

8:45 P.M. (EDST)
WABC—Jacksonville Symphony
WABC—Jacksonville Symphony
WABC-William A. Smith and his Orchestra

9:15 P.M. (EDST)
WABC—Samuel H. Berliner
WABC—Samuel H. Berliner

9:30 P.M. (EDST)
WABC—Announcement
WABC—Announcement

10:00 P.M. (EDST)
WABC—Harry O'Keefe
WABC—Harry O'Keefe

10:15 P.M. (EDST)
WABC—Harry O'Keefe
WABC—Harry O'Keefe

11:00 P.M. (EDST)
WABC—Harry O'Keefe
WABC—Harry O'Keefe

11:30 P.M. (EDST)
WABC—Harry O'Keefe
WABC—Harry O'Keefe

12:00 MID. (EDST)
WABC—Announcement
WABC—Announcement

12:30 MID. (EDST)
WABC—Announcement
WABC—Announcement

1:00 A.M. (EDST)
WABC—Announcement
WABC—Announcement

1:30 A.M. (EDST)
WABC—Announcement
WABC—Announcement

2:00 A.M. (EDST)
WABC—Announcement
WABC—Announcement

2:30 A.M. (EDST)
WABC—Announcement
WABC—Announcement

3:00 A.M. (EDST)
WABC—Announcement
WABC—Announcement

3:30 A.M. (EDST)
WABC—Announcement
WABC—Announcement

4:00 A.M. (EDST)
WABC—Announcement
WABC—Announcement

4:30 A.M. (EDST)
WABC—Announcement
WABC—Announcement

5:00 A.M. (EDST)
WABC—Announcement
WABC—Announcement

5:30 A.M. (EDST)
WABC—Announcement
WABC—Announcement

6:00 A.M. (EDST)
WABC—Announcement
WABC—Announcement

6:30 A.M. (EDST)
WABC—Announcement
WABC—Announcement

7:00 A.M. (EDST)
WABC—Announcement
WABC—Announcement

7:30 A.M. (EDST)
WABC—Announcement
WABC—Announcement

8:00 A.M. (EDST)
WABC—Announcement
WABC—Announcement

8:30 A.M. (EDST)
WABC—Announcement
WABC—Announcement

9:00 A.M. (EDST)
WABC—Announcement
WABC—Announcement

9:30 A.M. (EDST)
WABC—Announcement
WABC—Announcement

10:00 A.M. (EDST)
WABC—Announcement
WABC—Announcement

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11:00 A.M. (EDST)
WABC—Announcement
WABC—Announcement

11:30 A.M. (EDST)
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WABC—Announcement

12:00 M.D. (EDST)
WABC—Announcement
WABC—Announcement

12:30 M.D. (EDST)
WABC—Announcement
WABC—Announcement

1:00 P.M. (EDST)
WABC—Announcement
WABC—Announcement

1:30 P.M. (EDST)
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WABC—Announcement

2:00 P.M. (EDST)
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WABC—Announcement

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WABC—Announcement

3:30 P.M. (EDST)
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4:00 P.M. (EDST)
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4:30 P.M. (EDST)
WABC—Announcement
WABC—Announcement

5:00 P.M. (EDST)
WABC—Announcement
WABC—Announcement

5:30 P.M. (EDST)
WABC—Announcement
WABC—Announcement

6:00 P.M. (EDST)
WABC—Announcement
WABC—Announcement

6:30 P.M. (EDST)
WABC—Announcement
WABC—Announcement

7:00 P.M. (EDST)
WABC—Announcement
WABC—Announcement

7:30 P.M. (EDST)
WABC—Announcement
WABC—Announcement

8:00 P.M. (EDST)
WABC—Announcement
WABC—Announcement

8:30 P.M. (EDST)
WABC—Announcement
WABC—Announcement

9:00 P.M. (EDST)
WABC—Announcement
WABC—Announcement

9:30 P.M. (EDST)
WABC—Announcement
WABC—Announcement

10:00 P.M. (EDST)
WABC—Announcement
WABC—Announcement

10:30 P.M. (EDST)
WABC—Announcement
WABC—Announcement

11:00 P.M. (EDST)
WABC—Announcement
WABC—Announcement

11:30 P.M. (EDST)
WABC—Announcement
WABC—Announcement

12:00 M.D. (EDST)
WABC—Announcement
WABC—Announcement
NOTICE!
All times shown in news items and all program listings are Eastern Daylight Time. For Eastern Standard Time deduct one hour from the time shown.

Tuesday, July 12

P.M.

3:30 Woman's Radio Review—WEAF-NBC WORC WJZ-NBC WJZ-WOR WJZ-WOR
4:45 Pop Concert—WEAF-NBC WORC WJZ-WOR WJZ-WRC
5:00 "Saturday Night at the Opera"—Radio Society of New York
6:00 "Current Events"—B. S. Altshuler, WEAF-NBC WJZ-WOR WJZ-WRC WJZ-WRC
7:00 "Food For Thought"—WEAF-NBC WJZ-WOR WJZ-WRC WJZ-WRC
8:00 "Tonight's Music"—WEAF-NBC WJZ-WOR WJZ-WRC WJZ-WRC
9:00 "Saturday Night at the Opera"—Radio Society of New York
10:00 "The Ford Motor Hour"—WABC-CBS WORC WJZ WJZ-WOR WJZ-WRC WJZ-WRC
11:00 "Saturday Night at the Opera"—Radio Society of New York
12:00 "The Voice of Firestone"—WEAF-NBC WJZ-WOR WJZ-WRC WJZ-WRC
1:00 "Saturday Night at the Opera"—Radio Society of New York
2:00 "The Ford Motor Hour"—WABC-CBS WORC WJZ WJZ-WOR WJZ-WRC WJZ-WRC
3:00 "Saturday Night at the Opera"—Radio Society of New York
4:00 "The Ford Motor Hour"—WABC-CBS WORC WJZ WJZ-WOR WJZ-WRC WJZ-WRC
5:00 "Saturday Night at the Opera"—Radio Society of New York
6:00 "The Ford Motor Hour"—WABC-CBS WORC WJZ WJZ-WOR WJZ-WRC WJZ-WRC
7:00 "Saturday Night at the Opera"—Radio Society of New York
8:00 "The Ford Motor Hour"—WABC-CBS WORC WJZ WJZ-WOR WJZ-WRC WJZ-WRC
9:00 "Saturday Night at the Opera"—Radio Society of New York
10:00 "The Ford Motor Hour"—WABC-CBS WORC WJZ WJZ-WOR WJZ-WRC WJZ-WRC

Monday, July 11

P.M.

3:30 "The Captivators; orchestra"—WABC-CBS WJZ-WOR WJZ-WOR WJZ-WAC WJZ-WAC WJZ-WAC
3:30 "Woman's Radio Review"—WEAF-NBC WJZ-WOR WJZ-WRC WJZ-WRC
3:45 Four Pickle Boys—WABC-CBS WJZ-WOR WJZ-WAC WJZ-WAC WJZ-WAC
4:00 Pop Concert—WEAF-NBC WORC WJZ-WOR WJZ-WRC WJZ-WRC
4:45 Harry Ogren's Orchestra—WABC-CBS WJZ-WOR WJZ-WAC WJZ-WAC
5:00 "Sunday Evening at the Opera"—WEAF-NBC WJZ-WOR WJZ-WRC WJZ-WRC
5:15 "Pops Pirate Club; children's program"—WEAF-NBC WJZ-WOR WJZ-WRC WJZ-WRC
6:00 "Current Events"—R. V. Kelsoeh, WABC-CBS WJZ-WOR WJZ-WOR WJZ-WRC WJZ-WRC
6:00 "Saturday Night at the Opera"—Radio Society of New York
6:00 "Food For Thought"—WEAF-NBC WJZ-WOR WJZ-WRC WJZ-WRC
7:00 "Radio Tonight"—Radio Society of New York
8:00 "Saturday Night at the Opera"—Radio Society of New York
9:00 "Radio Tonight"—Radio Society of New York
10:00 "Saturday Night at the Opera"—Radio Society of New York
11:00 "Radio Tonight"—Radio Society of New York
12:00 "The Voice of Firestone"—WEAF-NBC WJZ-WOR WJZ-WRC WJZ-WRC
1:00 "Saturday Night at the Opera"—Radio Society of New York
2:00 "The Ford Motor Hour"—WABC-CBS WORC WJZ WJZ-WOR WJZ-WRC WJZ-WRC
3:00 "Saturday Night at the Opera"—Radio Society of New York
4:00 "The Ford Motor Hour"—WABC-CBS WORC WJZ WJZ-WOR WJZ-WRC WJZ-WRC
5:00 "Saturday Night at the Opera"—Radio Society of New York
6:00 "The Ford Motor Hour"—WABC-CBS WORC WJZ WJZ-WOR WJZ-WRC WJZ-WRC
7:00 "Saturday Night at the Opera"—Radio Society of New York
8:00 "The Ford Motor Hour"—WABC-CBS WORC WJZ WJZ-WOR WJZ-WRC WJZ-WRC
9:00 "Saturday Night at the Opera"—Radio Society of New York
10:00 "The Ford Motor Hour"—WABC-CBS WORC WJZ WJZ-WOR WJZ-WRC WJZ-WRC

In Shape To Win

Alex Morrison, golf expert who is broadcasting the National Open Golf Championship from N.B.C., went to the air the other night in the person of Gene Sarazen, British Open Champion Sarazen, in turn, brought a guest to the studio in the person of Thomas Meighan, famous movie picture actor.

When Morrison had golfed, he was in good shape for the tournament Gene said "Sure, I've been playing lots of bridge."
### Programs For Stations Other Than New York

All times shown in news items and all program listings are Eastern Daylight Time. For Eastern Standard Time deduct one hour from the time shown.

<table>
<thead>
<tr>
<th>Time</th>
<th>Program Title</th>
<th>Station(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:45</td>
<td>The Goldbergs.</td>
<td>WABC-CBS</td>
</tr>
<tr>
<td>8:00</td>
<td>Bird and Vase; comedy skit.</td>
<td>WABC-CBS</td>
</tr>
<tr>
<td>8:15</td>
<td>American Band Concert.</td>
<td>WABC-CBS</td>
</tr>
<tr>
<td>8:30</td>
<td>Clifton Club Eskimos.</td>
<td>WABC-CBS</td>
</tr>
<tr>
<td>8:45</td>
<td>Bird's Nest.</td>
<td>WABC-CBS</td>
</tr>
<tr>
<td>9:00</td>
<td>Friendship Town; sketch and music.</td>
<td>WABC-CBS</td>
</tr>
<tr>
<td>9:15</td>
<td>Kedak Work-one Hour.</td>
<td>WABC-CBS</td>
</tr>
<tr>
<td>9:30</td>
<td>Pinto's Program.</td>
<td>WABC-CBS</td>
</tr>
<tr>
<td>9:45</td>
<td>Armour Program.</td>
<td>WABC-CBS</td>
</tr>
<tr>
<td>10:00</td>
<td>To the Ladies.</td>
<td>WABC-CBS</td>
</tr>
<tr>
<td>10:15</td>
<td>Adventures in Health.</td>
<td>WABC-CBS</td>
</tr>
<tr>
<td>10:30</td>
<td>Howard Barlow and Columbia Symphony Orchestra.</td>
<td>WABC-CBS</td>
</tr>
<tr>
<td>10:45</td>
<td>The Goldbergs.</td>
<td>WABC-CBS</td>
</tr>
<tr>
<td>11:00</td>
<td>Steve Allen's Program.</td>
<td>WABC-CBS</td>
</tr>
<tr>
<td>11:15</td>
<td>Jack's Favorite Nighties.</td>
<td>WABC-CBS</td>
</tr>
<tr>
<td>11:30</td>
<td>Ralph Kiner's Dream.</td>
<td>WABC-CBS</td>
</tr>
<tr>
<td>11:45</td>
<td>Art Krungers' Orchestra.</td>
<td>WABC-CBS</td>
</tr>
<tr>
<td>12:00</td>
<td>Tommy Christopher's Orchestra.</td>
<td>WABC-CBS</td>
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</tbody>
</table>

**Saturday, July 16**

<table>
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<th>Time</th>
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</tr>
</thead>
<tbody>
<tr>
<td>9:00</td>
<td>Bird and Vase; comedy skit.</td>
<td>WABC-CBS</td>
</tr>
<tr>
<td>9:15</td>
<td>Sunday Song—The Barabas.</td>
<td>WABC-CBS</td>
</tr>
<tr>
<td>9:30</td>
<td>Andre Kostelanetz's Concert.</td>
<td>WABC-CBS</td>
</tr>
<tr>
<td>9:45</td>
<td>Clifton Club Eskimos.</td>
<td>WABC-CBS</td>
</tr>
<tr>
<td>10:00</td>
<td>Friendship Town; sketch and music.</td>
<td>WABC-CBS</td>
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<td>10:15</td>
<td>Kedak Work-one Hour.</td>
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<td>Art Krungers' Orchestra.</td>
<td>WABC-CBS</td>
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<tr>
<td>1:00</td>
<td>Tommy Christopher's Orchestra.</td>
<td>WABC-CBS</td>
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</tbody>
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**Friday, July 15**

<table>
<thead>
<tr>
<th>Time</th>
<th>Program Title</th>
<th>Station(s)</th>
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</thead>
<tbody>
<tr>
<td>8:45</td>
<td>Joe Palooka.</td>
<td>WABC-CBS</td>
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<tr>
<td>9:00</td>
<td>Big Six of the Air.</td>
<td>WABC-CBS</td>
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<tr>
<td>9:15</td>
<td>Danger Room Hour.</td>
<td>WABC-CBS</td>
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<tr>
<td>9:30</td>
<td>Love Story Hour.</td>
<td>WABC-CBS</td>
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<tr>
<td>9:45</td>
<td>Concert Orchestra.</td>
<td>WABC-CBS</td>
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<tr>
<td>10:00</td>
<td>Lucky Strike Dance Orchestra.</td>
<td>WABC-CBS</td>
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<tr>
<td>10:15</td>
<td>Irene Taylor, soprano.</td>
<td>WABC-CBS</td>
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<tr>
<td>10:30</td>
<td>Music That Satisifies.</td>
<td>WABC-CBS</td>
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<tr>
<td>10:45</td>
<td>&quot;Tish&quot; Stories; drama series.</td>
<td>WABC-CBS</td>
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<tr>
<td>11:00</td>
<td>Cab Calloway's Orchestra.</td>
<td>WABC-CBS</td>
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<tr>
<td>11:15</td>
<td>Eddie Durham and His Casino Orchestra.</td>
<td>WABC-CBS</td>
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<tr>
<td>11:30</td>
<td>Isham Jones' Orchestra.</td>
<td>WABC-CBS</td>
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<tr>
<td>11:45</td>
<td>Trio's Pirate Club; children's program.</td>
<td>WABC-CBS</td>
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<tr>
<td>12:00</td>
<td>Skippy, WABC-CBS WEAQ WJLA WMAQ</td>
<td>WABC-CBS</td>
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<tr>
<td>12:15</td>
<td>John Ideal's program.</td>
<td>WABC-CBS</td>
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<tr>
<td>12:30</td>
<td>Jack Miller's Orchestra.</td>
<td>WABC-CBS</td>
</tr>
<tr>
<td>12:45</td>
<td>Lionel Belasco's Orchestra.</td>
<td>WABC-CBS</td>
</tr>
<tr>
<td>1:00</td>
<td>Velvet Nighties.</td>
<td>WABC-CBS</td>
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<tr>
<td>1:15</td>
<td>Wings of Desire.</td>
<td>WABC-CBS</td>
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<tr>
<td>1:30</td>
<td>Echoes of Time; tenor and string ensemble.</td>
<td>WABC-CBS</td>
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<tr>
<td>1:45</td>
<td>The Singing Lady.</td>
<td>WABC-CBS</td>
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<tr>
<td>2:00</td>
<td>Morning Songs.</td>
<td>WABC-CBS</td>
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<tr>
<td>2:15</td>
<td>America's Pre-Art String Quartet.</td>
<td>WABC-CBS</td>
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<tr>
<td>2:30</td>
<td>Madonna Sirens.</td>
<td>WABC-CBS</td>
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<tr>
<td>2:45</td>
<td>Walpert-Astoria Serenade Room.</td>
<td>WABC-CBS</td>
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<tr>
<td>3:00</td>
<td>The Goldbergs.</td>
<td>WABC-CBS</td>
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<tr>
<td>3:15</td>
<td>Steve Allen's Program.</td>
<td>WABC-CBS</td>
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<tr>
<td>3:30</td>
<td>Dusty With Countess D'Ora.</td>
<td>WABC-CBS</td>
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<tr>
<td>3:45</td>
<td>&quot;K.&quot; Secret Service Spy Story.</td>
<td>WABC-CBS</td>
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<tr>
<td>4:00</td>
<td>To be announced.</td>
<td>WABC-CBS</td>
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<tr>
<td>4:15</td>
<td>The Golden Band.</td>
<td>WABC-CBS</td>
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<tr>
<td>4:30</td>
<td>First Nighties.</td>
<td>WABC-CBS</td>
</tr>
<tr>
<td>4:45</td>
<td>Lucky Strike Dance Hour.</td>
<td>WABC-CBS</td>
</tr>
<tr>
<td>5:00</td>
<td>Whispers; Gene Austin and Orchestra.</td>
<td>WABC-CBS</td>
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<tr>
<td>5:15</td>
<td>Music That Satisfies—Chesterfield.</td>
<td>WABC-CBS</td>
</tr>
<tr>
<td>5:30</td>
<td>Columbia Public Affairs Institute.</td>
<td>WABC-CBS</td>
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<tr>
<td>5:45</td>
<td>Twenty Fingers of Harmony.</td>
<td>WABC-CBS</td>
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<tr>
<td>6:00</td>
<td>Coral Islanders; orchestra.</td>
<td>WABC-CBS</td>
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<tr>
<td>6:15</td>
<td>purse and WABC-CBS WEAQ WJLA WMAQ</td>
<td>WABC-CBS</td>
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<tr>
<td>6:30</td>
<td>Walpert-Astoria Serenade Room.</td>
<td>WABC-CBS</td>
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</tbody>
</table>
Programs of Wednesday, July 21

6:45 A.M. (EST) 7:45 A.M. (EST)
\text{WFAS-Weather News; Leo Bogey, host;} \text{John B. O'Brien, weatherman.}

7:00 A.M. (EDST) 8:00 A.M. (EDST)
\text{WABC-Weather News; John Draper, weatherman.}

7:00 A.M. (EDST) 8:00 A.M. (EDST)
\text{WINS-Morning Wake-Up Call; Leah Henry, host.}

8:00 A.M. (EDST) 9:00 A.M. (EDST)
\text{WABC-Weather News; John Draper, weatherman.}

8:15 A.M. (EDST) 9:15 A.M. (EDST)
\text{WABC-Weather News; John Draper, weatherman.}

9:00 A.M. (EDST) 10:00 A.M. (EDST)
\text{WABC-Weather News; John Draper, weatherman.}

9:00 A.M. (EDST) 10:00 A.M. (EDST)
\text{WABC-Weather News; John Draper, weatherman.}

9:30 A.M. (EDST) 10:30 A.M. (EDST)
\text{WABC-Weather News; John Draper, weatherman.}

10:00 A.M. (EDST) 11:00 A.M. (EDST)
\text{WABC-Weather News; John Draper, weatherman.}

11:00 A.M. (EDST) 12:00 (NOON) (EDST)
\text{WABC-Weather News; John Draper, weatherman.}

12:00 (NOON) (EDST) 1:00 P.M. (EDST)
\text{WABC-Weather News; John Draper, weatherman.}

12:15 (P.M.) 1:15 (P.M.)
\text{WABC-Weather News; John Draper, weatherman.}

1:30 P.M. (EDST) 2:30 P.M. (EDST)
\text{WABC-Weather News; John Draper, weatherman.}

2:45 P.M. (EDST) 3:45 P.M. (EDST)
\text{WABC-Weather News; John Draper, weatherman.}

3:30 P.M. (EDST) 4:30 P.M. (EDST)
\text{WABC-Weather News; John Draper, weatherman.}

\text{\textbf{\textit{Radio Guide's Editor's Column of the Air}}}

\text{THURSDAY -- 7:45 TO 9:45 P.M.}

\text{\textit{WFBF}}}
Thursday Programs [Continued]

3:00 P.M. (EST)

WPAC—Eileen Joyce, vocalist

WPVR—Louis Armstrong, vocalist

WPNE—Two Non-Musicians

WABC—La Jorje Benvenum; Musical

WONL—Willie Zay Jackson

WCAQ—Milt Flatban's Sport Chat

WCRD—Ballad Boy, vocalist

WLSW—Louise Cole, soprano

3:15 P.M. (EST)

WEAF—Vladimir Horowitz, piano

WOR—Congo, song and dance

WEAF—Famous Lives

WBB—Blanche La Foy, cantor pianist

WRU—Radio Troubadores, orchestra

WPCH—The Yule Log; Lillian Werner

WNYC—Anthony Molle; Ute and Song

WVOA—Yemenite Talmudic and Health Association

3:30 P.M. (EST)

WEAF—Washington's Birthday

WABC—a Gypsy Lamp; Gershom Hungarian Ensemble

WVOA—Little Li'lie, soprano

WIZ—Bluelaw Ensemble

WABC—Amos Popular Revue

WPCH—W. T. Steck Quotations

WVOA—Radio Great Steves

WCMO—Goldblith Chibbers

3:45 P.M. (EST)

WABC—Burlington Serenade; orchestra

WOR—Sixth Program

WPCH—Arthur Horn, Jesse Colbert, comedy and music

4:00 P.M. (EST)

WEAF—Carnival City Band, march and sing

WBB—Daily News, honored today

WABC—The Looking Glass Trio

WPCH—Porter's Corner; poetry and music

WCMO—Golden Chibbers

4:45 P.M. (EST)

WEAF—Personal Fables, beauty talk

WPCH—The Jinx New York Trio

WABC—Flying the Sea

WCMO—Amusement Raps

WVOA—Singing Banjo

WCRD—Whatever's Owing in Westchester?

WPCH—Carrie Miller; Personality Girl

5:00 P.M. (EST)

WOR—Program Bureau

5:00 P.M. (EST)

WEAF—We Present Your Star, soprano

WBB—Venture Orchestra

WCRD—Coffee Mark; Musicians Band; guest speakers

WVOA—The Ad Reporter

WCRD—The Talking Leaves; vocal trio

WCMO—Program Notes

WCRD—Musical Articles; Seigel Seigel

WABC—Teddy's Orchestra

5:15 P.M. (EST)

WPCH—The Forgotten Souvenir

WCRD—Today's Edition; music and more

WEAF—Pep's Ice Club, Children's Program

WABC—Cassie Yor's Rosaries with Chief Shannon, Don McTigue and Shookum

WPCH—Katie Allen, pianist

5:30 P.M. (EST)

WCRD—Elmer Des Launay; Ensemble and Ensemble

WBB—Swanee Serenaders; orchestra

WCRD—Sing Along Lady; Kegel Program

WCRD—Singers' Society; songs of the Gaiety

WABC—Sing Along; children's skit

WCRD—Radio Live Broadcast

WCMO—Artistic Ambassadors

6:45 P.M. (EST)

WPCH—Little Orphan Annie; Wonder Program

WABC—The Singing Busker; orchestra

WCRD—Elsa Marin and Bill Reiss; soprano and harmonica

WPCH—The Happy Pair; Francis Forbes and John Mahon;

WPCH—Marino Mandla, soprano

WBB—Swanee Serenaders; piano team

6:00 P.M. (EST)

WPVE—Police Aviation Report; Prelude

WBB—Yellowstone Airway

WPCH—Little Orphan Annie

WCRD—Uncle Dan

WCRD—Drum Events; H. H. Kellenberger

WBB—Ted Bliss's Orchestra

WBB—Interlude

WCRD—Memorial Garden; James Hughes, soloist

WABC—Sports Review; Blindly soused; rare results; late sports news

6:05 P.M. (EST)

WPCH— bracelets

WABC—Rogers and Hart, musical comedy

WPCH—Centennial Program

6:15 P.M. (EST)

WABC—George Gershwin, composer

WPCH—Raven's Ledge Program

WPCH—Justice Branden Smith Forum

Mildred Windell, soprano, who is hear frequently singing a gaiety program of songs during the "Musical Scrapbook" program broadcast on Tuesday at 9:30 p.m. (EDST) from the WMAA studios. The Russian Concert Ensemble accompanies Miss Windell on these broadcasts and also contributes to the program.

6:25 P.M. (EST)

WBB—John B. Kennedy, vocalist

6:30 P.M. (EST)

WPCH—Earl H. Gilmore's Orchestra

WRU—Central Needle Trade School

WCRD—Old Songs of the Church

WABC—Mississippi, supersede

WPCH—Jack Miller's Orchestra

WCRD—Deans of Variety, Institute

WPCH—Fancy of Melody, organ, Paul E. Giles

6:45 P.M. (EST)

WPCH—Aviation, sessions England Bennett Field

WABC—Christian Brothers' Orchestra

WABC—West Point, songs; orchestra

WCRD—Golden Times

WPCH—Preston's Brass Band

WABC—Five O'Clock Follies

WCRD—Off the Cuff, Dorothy Grant and her Boys

WCRD—Blue Circus; lakes of the circus

7:00 P.M. (EST)

WPCH—First Class

WCRD—Lenox Club, vocalist

WPCH—O wen Classic

7:00 P.M. (EST)

WABC—Marjorie Pepe, vocalist

WPCH—Will Connors, vocalist

7:45 P.M. (EST)

WABC—The Golden Keys, Popcorn Program

WCRD—Ginette Austin, soloist

WPCH—Henry Krueger's Orchestra

WPCH—The Cowboy, comedy and music

WPCH—Off the Cuff, Dorothy Grant and her Boys

WPCH—Blue Circus; lakes of the circus

7:50 P.M. (EST)

WPCH—First Class

WPCH—Lenox Club, vocalist

WPCH—O wen Classic

8:00 P.M. (EST)

WPCH—The Footlighters, dramatic sketch

WPCH—Dominion Time; Rudy Vallee

WPCH—Owen ABC Shortland Lenox

WPCH—Imaginators

WPCH—C Chips; the Mogolian; Beech-Nut Program

WPCH—in an announced

WPCH—Jewish Little Symphony; Norman Garman, director

7:15 P.M. (EST)

WPCH—Boutique of Natural History

WPCH—The Cat's Tail; Chapell Bros. Program

WPCH—The Golden Keys, Popcorn Program

WPCH—Jest and Love, solemn in orchestral

WPCH—Off the Cuff, Dorothy Grant and her Boys

WPCH—Blue Circus; lakes of the circus

8:50 P.M. (EST)

WPCH—Nancy Marshall's Kiddies

WPCH—Preston's Brass Band

WPCH—School Room Football

WPCH—Broadway's Favorites; Jack Bregg's Orchestra

WPCH—Radio Farour

WPCH—New York Filmmakers Salute Clark; Gages S. Socha, director

8:45 P.M. (EST)

WPCH—The Romantic Lady; Ruth B. Young

WPCH—Bollywood Cigarettes

WPCH—Tennis presents Jack Folsom, comedy skit

9:00 P.M. (EST)

WPCH—Talk High and Two Drums; Fun and Music

WPCH—Harsh Gream and his Boisterous Kopijello, orchestra

WPCH—West Pointer, William Turner's Orchestra

WPCH—Chevrolet's Big Six of the Air

WPCH—Unidentified

WPCH—Titus Tabernacle; dramatic

WPCH—Future Fathers; drama

WPCH—Redfield's Orchestra

WPCH—Ray Berlin and His dance orchestra

WPCH—Don't Madagascar's Orchestra

WPCH—Bergen's Bowl

WNYN—Variations of 1932

WDB—Hi-dee High-Nights

WABC—Howard Barlow and Columbia Symphony Orchestra

WABC—Three Little Fiddlers, comedy and harmony

10:45 P.M. (EST)

WPCH—First Class

WPCH—Happy Birthday, singer

WPCH—Dance Program from Federal Hall

WPCH—Eddie Roland's Orchestra

WPCH—Tales of Hoffmann

11:00 P.M. (EST)

WPCH—Lady's Orchestra

WPCH—Golden Chibbers; orchestra

WPCH—Frank and the Tea Timers

WPCH—Dance Program from Federal Hall

WPCH—Barber's Bowl

WPCH—Tales of Hoffmann

11:00 P.M. (EST)

WPCH—Lady's Orchestra

WPCH—Golden Chibbers; orchestra

WPCH—Frank and the Tea Timers

WPCH—Dance Program from Federal Hall

WPCH—Barber's Bowl

WPCH—Tales of Hoffmann

12:00 Mid. (EST)

WPCH—Happy Birthday, singer

WPCH—Gandini

WPCH—Fine's Orchestra

WPCH—Waltz of Pavarotti's Orchestra

WPCH—Irvin Franklin's Band

WPCH—Lady's Orchestra

WPCH—Babe Dooly, Up and Down Broadway

WPCH—Dance Program from Federal Hall

WPCH—Lady's Orchestra

WPCH—Tales of Hoffmann

1:00 A.M. (EST)

WPCH—Lady's Orchestra

WPCH—Golden Chibbers; orchestra

WPCH—Frank and the Tea Timers

WPCH—Dance Program from Federal Hall

WPCH—Barber's Bowl

WPCH—Tales of Hoffmann

1:00 A.M. (EST)

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WPCH—Golden Chibbers; orchestra

WPCH—Frank and the Tea Timers

WPCH—Dance Program from Federal Hall

WPCH—Barber's Bowl

WPCH—Tales of Hoffmann

Be Sure and Listen to THE RADIO GUIDE REVIEW

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Herman Miller's Radio Guide Orchestra

And

Irving Lane Troubadour of the Air

Thursday 3:30 to 4:00 P.M.

WOV

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VOICE OF THE LISTENER

From A Submerged Listener

Chicago, Illinois

Dear Sir:

Doubtless you are interested in the reactions of Raoso Guine's readers to material appearing therein. I feel that your article in the "Once Over" column of this week's Raoso Guine calls for prompt acknowledge-
ment on the part of every one of radio's silent sufferers—the submerged two or three million (?) of poor unfortunates whose standard of musical appreciation and general culture are so sadly out of tune with the standard of the other twelve or thirteen million toward whom program sponsors direct almost all their efforts.

The chapter and verse for your timely sermon (may they profit?) were aptly chosen. The General Electric and Swift programs obviously had great possibilities, but the illusions of radio's "forgotten" men were soon punctured, usually fatally. No one but the well-known musical moron could survive Lawrence Tibbett's "Melodrama" or "The night, Sweetheart" or Werrenrath's machine-gun yapping of the primitive "Deever" or Gramophone's insipid "Annie Laurie.

I used to endure the agories of that un-speaking Palomvino program and the crudities of Paul Oliver's bleating just to hear that true artist, Olive Palmer, sing the "Bell Song" or "Lo, Hear The Gentle Lark" or some other number from her refreshingly superior repertoire. But I'll never punish myself that way again, even to hear Virginia Rae, as she now is more.

I have learned to dodge such painful missiles as Dan and Sylvia, the Goldbergi, the Super Suds, Easy Aces and such—they are all in one piece. But one can't listen any more to any of the better "rhythm" orchestras without being assailed without warning in the middle of every number by one of those especially detestable vocal insects known as crooners. But by no stretch of the imagination can they be called singers, if one can begin with not one of them has even the rudiments of a singing voice. Where do all these strange creatures come from? Unfortunately, I'm doubtful they are the lowest form of radio life.

The announcers even. Most of them appear to have been selected for their long noses and the catarrh of their voices. The blare of their announcements coming out of the loud speaker resembles nothing more than the sound of coal roaring down a chute. They're supposed to be conversant with seventeen languages—English included, I am sure you do know? Just where, for example, do they learn to say "Noo York" and "stoojoo" and "institute" so perfectly? Just a hang-over from their college days, maybe.

Time was when a male quartet was a male quartet—and a good one a source of pure unadulterated joy to lovers of fine harmony and part singing. A male quartet is a highly musical unit complete unto itself. Absolutely nothing can be added to it or taken away without impairing its musical signification. It occupies very much its own niche in the realm of vocal music. And to a male quartet lover such as I, there is no crime in the musical calendar comparable to imposing any accomplishment whatsoever on the music of four perfectly blended male voices!

Male quartets today have no dignity, no exclusiveness, no decorum, no musical sense—let a program director snap the whip and drive a Cash in the teeth of a jazz orchestra storm or submit shamelessly to the murder- ous assaults of any ivory trumping company man who can horn into their formerly sacred circle.

Some day, possibly, some one or two broadcasting stations will stumble onto the fact that there are in this country three or four million owners of radio sets whose J. Q. (and Mus. Q.) rates a point or two higher than that of an Indians barn-

dancer of Kentucky hill-billy. Then possibly, when they see the light, said stations will deliberately revamp their policies and set out to cater to this great potential audience. They will win that audience not by interspersing a few high-class programs in the day's or the week's series of drivel, but will broadcast (under a curtailed schedule, if necessary) high-class programs only.

R. E. G.

Picking 'Em

Southampton, Pa.

Gentlemen:

I have been very much interested in the opinions expressed by Guine readers con-
cerning the merit of certain radio programs, so I have decided to express mine also.

Here's how I rate them: singers—Bing Crosby, Glenn Rossell and Bill Smith, vocalist
with Handy Stein's orchestra. Orches-
tra—George Olsen, Dan Bestor, Tommy
Christian and Jack Denny. Comedian—
Jack Benny, Orson—Jesse Crawford. Comedy sketch—Easy Aces. For harmonies—
Dou, McCravy Brothers; trio, Funn-
yoners; quart, Four Elton Boys. And for breezy chatter about my favorites—
Raoso Guine.

Norman L. Benner

Our Face is Red

Baltimore, Maryland

Gentlemen:

I have been a steady reader of Raoso Guine for quite a long while and it cer-
tainly astounded me to learn that you could not tell a tenor from a baritone.

I refer, of course, to your description of Bing Crosby. You described him as being a husky voiced tenor, but somehow that does not seem to be quite correct.

Have you never heard of "the battle of the baritones"? I am absolutely sure of myself when I say that Bing Crosby is just as surely a baritone as Morton Downey was a tenor.

I hope that in the future you will be able to tell the difference between a tenor and a baritone.

James T. Randall

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STORIES OPEN EVENINGS

PAGE FIFTEEN
Friday Programs [Continued]

7:45 P.M. (EDST) 10:15 P.M. (EST)
WAF-Walter Winchell’s Tab in Amsterdam
W22-Busy Smith and his orchestra
W32-Orchestra

11:45 P.M. (EDST) 10:45 P.M. (EST)
WAF—Melody Hill and Guests
W22—Rodgers and Hart塑胶 orchestra

11:30 P.M. (EDST) 11:30 P.M. (EST)
WABC—Brooklyn Symphony Orchestra
W22—Dmitri Schostakovich’s Symphony No. 7

11:00 P.M. (EDST) 11:00 P.M. (EST)
WAF—Vincente Lopez and his orchestra
W22—Ildebrando Pizzetti’s guests
W32—Dancing by the Sea

11:30 P.M. (EDST) 11:30 P.M. (EST)
WABC—Bamberger Orch.
W22—Oscar B. Parmelee’s Orchestra

11:15 P.M. (EDST) 11:15 P.M. (EST)
WAF—Harold Stassen’s Orchestra
W22—Tommy Chong’s Polka Band Orchestra
W32—Nola Nardi and Eline Ross

11:12 A.M. (EST) 11:12 A.M. (EST)
WABC—Brooklyn Symphony Orchestra
W22—Dmitri Schostakovich’s Symphony No. 7

11:00 P.M. (EDST) 11:00 P.M. (EST)
WAF—William Scott’s Orchestra
W32—P-51 Mustangs

11:00 A.M. (EST) 11:00 A.M. (EDST)
WABC—Eugene Ormandy’s Orchestra
W32—Dance Band of the Century

1:15 P.M. (EDST) 12:15 P.M. (EST)
WABC—Bud Collyer’s Orchestra
W32—Tall-Tied Orchestra

2:10 P.M. (EDST) 1:10 P.M. (EST)
WABC—Eugene Ormandy’s Orchestra
W32—Dance Band of the Century

3:29 P.M. (EDST) 2:29 P.M. (EST)
WABC—Bud Collyer’s Orchestra
W32—Tall-Tied Orchestra

4:25 P.M. (EDST) 3:25 P.M. (EST)
WABC—Bud Collyer’s Orchestra
W32—Tall-Tied Orchestra

5:15 P.M. (EDST) 4:15 P.M. (EST)
WABC—Bud Collyer’s Orchestra
W32—Tall-Tied Orchestra
The Keystone State

In a Pennsylvania city stands the old cracked bell that rang in American independence. For many a year it marked red letter days. But not even the Liberty Bell, toll it ever so proudly, could peal forth all the glories of Pennsylvania.

To this sylvan land of William Penn came men of thrifty hand and honest heart to worship God as their conscience led. Here Jefferson drafted the Declaration of Independence; here the American Constitution was framed.

In Pennsylvania, Washington cheered his ragged soldiers through the bitter winter of 77. From Pennsylvania he steered his bark across the Delaware. Here he lived as America's first president, and here he uttered the farewell that men can never forget.

From a Pennsylvania summer storm Benjamin Franklin snubbed a thunderbolt with his kite and key. Here he fathered our first circulating library, hospital, insurance company, and the academy that grew to manhood as the University of Pennsylvania.

A Pennsylvania farm boy, Daniel Boone, tracked America's path to the West. A Pennsylvania heroine, Molly Pitcher, manned a cannon in the Battle of Monmouth. A Pennsylvania general led the army that turned the tide against disunion. And on a Pennsylvania hillside, looking out over the graves of the boys and the boys in gray, Abraham Lincoln voiced his immortal Gettysburg Address.

No other state can boast so many American beginnings; Pennsylvania printed our first daily, opened our first turnpike, established our first bank. Her children enrolled in our first art school and medical school. In our own state, Pennsylvania gave us the first public broadcasting station.

Do you seek cities? Here are Philadelphia and Pittsburgh among America's first ten; Scranton, Erie, and Reading among our first hundred.

Or pleasant country-side? Here are quiet rippling streams, clean ploughed acres, blooming orchards, and the blue-gray crests of friendly mounains. In things that truly last when men and times have passed, they are all in Pennsylvania this morning.

Linger in Gettysburg and lovely Valley Forge, in Independence Hall and the little house where Betsy Ross set careful stitches in the first American flag. Drive through Lancaster County, rich of garden spots. Go to Bethlehem for that rare treat for music lovers, the annual Bach Festival; to Harrisburg to see the capital's marvels. Visit Pennsylvania's colleges—she has more than any other state.

Keystone of the thirteen original states, Pennsylvania is a keystone of America's financial and industrial structure today. To the Keystone State, pioneer and leader, General Motors pays tribute!

Realism

Richard Gordon, Sherlock Holmes over NBC networks, hired a new maid recently and in order to properly impress her, Mrs. Gordon had her listen to the program on the air. A few days later Gordon missed something from a closet shelf. He called the maid and asked her if she knew anything about it.

"No sir, Mr. Gordon, I don't know nothing' aboot it. I sho wouldn't take nothin' out' o' this house. I done heard you chasin' all them crooks the other night."

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Richard Drees, for several years a staff singer at WGN, Chicago, is now broadcasting regular programs of songs from the WINS studios. While in Chicago Mr. Drees was known as Flavio Placencia, but the name proved to be too much of a tongue twister for the air so the young baritone has combined two famous names to form his present air billing.

Smiling Jack Bolton, Rano Guice's master of ceremonies and announcer, poses for a new picture. Bolton's voice is heard on Thursdays between 3:30 and 4:00 p.m. (EDST) over WGN in radio in still a young man. Bolton's deep, mellow voice has been heard over many New York and Philadelphia broadcasting stations.

8:30 P.M. (EST) 7:30 P.M. (EST)
WEAF—7 Secret Service Stunt
WNYC—Lexington Stadium Concert
WPCH—Kidney Kings Story
WJZ—Dinner with Countess D'Oro
WNYC—Piano recital, Negro concerto
WABC—Prosperous Rain
WOR—Neil O'Keefe, Secret Service

5:45 P.M. (EDST) 7:45 P.M. (EDST)
WABC—Rogers, Brown, Prince, Dramatic skit
WPCH—Romantic Lady; Bath B. Young
WOR—Hollywood Cavalcade
WMCA—News of Italy; Salvatore Pino
8:00 P.M. (EST) 8:00 P.M. (EST)
WNYC—Study in Black and White; comedians
WMCA—The Golden Band
W建筑业—Shadows of Kansas
WPCH—Bob Hefflin's Serum Quartet
WMCA—Bobby Seale's Show

9:45 P.M. (EDST) 9:45 P.M. (EDST)
WPCH—The Gypsy Camp; El Guleci; Gypsy Band
WOR—Ray and his dance orchestra

9:15 P.M. (EST) 8:45 P.M. (EDST)
WNYC—Ex-soldiers on Parade; veterans of foreign war
WNYC—Earl Markertza and his orchestra
WNYC—Bill and Dot Giulio
9:30 P.M. (EDST) 8:30 P.M. (EDST)
WPCH—Fred Nightingale; Stepstone
WNYC—Wall Street Brokers
WABC—Max Sargent's Orchestra
WPCH—To be announced
WFAB—Burt and Stover; syndicate remote team
9:45 P.M. (EDST) 8:45 P.M. (EST)
WPCH—Yates and Perkins; Something from Broadway
WABC—Barney's Concert Orchestra
WOR—Tan Long and his musical gang
WOR—Neil Ray and his orchestra

10:00 P.M. (EST) 9:00 P.M. (EDST)
WABC—Will Osborne's Orchestra
WOR—Randolph Ormond, Preckingen
WPCH—Lucky Strike Hour; Bert Lahr and Walter O'Brien

10:45 P.M. (EST) 9:45 P.M. (EDST)
WNYC—Robert Robinson
WMCA—Eldie Lane's Orchestra
WNYC—Secret Service

11:00 P.M. (EST) 10:00 P.M. (EDST)
WPCH—Radio Colleen
WMCA—Molly's Orchestra

11:30 P.M. (EDST) 10:30 P.M. (EST)
WMCA—Tommy Tucker and his Calibrians
WABC—Abby Jay, Harold Strauss Orchestra
WABC—Harold Strauss's Orchestra

12:00 Mid. (EDST) 11:00 P.M. (EST)
WPCH—Ralph Kirby, the Dream Singer
WABC—Dr. Bud Dudley, with Bette Dudley
WNYC—Guy Lombardo's Orchestra

12:00 A.M. (EST) 11:00 P.M. (EDST)
WPCH—Buddy Rogers' Orchestra
12:10 A.M. (EST) 11:10 P.M. (EDST)
WPCH—Johnnie and His Orchestra

12:30 A.M. (EST) 11:30 P.M. (EDST)
WPCH—Starlighters, with Billie Dudley

1:00 A.M. (EST) 12:00 Mid. (EDST)
WPCH—Tommy Hill's Orchestra

1:30 A.M. (EDST) 12:30 A.M. (EST)
WPCH—Ted Brewer's Orchestra

WPCH—Maier's Orchestra
WHEN I clamber up on my soapbox to get the microphone in singing distance, it always gives me a gentle tingling feeling along my spine to think of the millions of people who can listen to those other waves my voice sets in motion. Fine people, mothers nursing sick children—men and women in love out of love and wanting love—cross-patches, grooms, Pollyanna—all kinds of people, and I’ve got to sing what will please them. At first it used to make my throat all parched and dry to look at that microphone. It seemed so baffling, so impossibly hard to use, to make my brother and I tried out our first band.

I never forgot the lesson those first four letters taught me. I read them, every one, and I answered them all myself. There are those of us who need to get along with that trusty old stallion—I have to dictate to my secretary. But it’s never a chore because every letter is an invaluable critic telling me how to please. Just once I raised my voice—when a thief broke the lock on my car and carried off a bag of them. I’d much rather be talking a fur coat or jewelry that could be replaced.

I’m Gracie Allen. I forgot to tell you about my best invention.

GEORGE—Oh, you have a good invention, too.

GRACIE—Yeah, you see this. This is an invention for inventing inventions. You just tell it what to invent and it invents any invention.

GEORGE—Now wait a minute, Gracie. I’m an inventor, too, you know.

GRACIE—It’s a lot of fun, isn’t it?

GEORGE—I invented a machine that flies in the air.

GRACIE—I don’t like that.

GEORGE—You don’t like what?

GRACIE—Flies in the air. Now what I recommend is to give everybody a fly-swatter.

GEORGE—Now just a minute, if you please. This is my invention. It flies in the air and I’m thinking of calling it an aeroplane.

GRACIE—Well, now, just as inventor, if you take my advice you won’t call it an aeroplane. I just don’t like that name—. . . aeroplane. . . it’ll never get popular.

GEORGE—Thanks, Gracie, you don’t know what advice like that means to me.

GRACIE—Oh, that’s all right, George. Now what do you think of this?

GEORGE—What is that?

GRACIE—It’s an ash tray. Look. When you pick it up, listen to what happens.

GEORGE—What’s the noise for?

GRACIE—That’s the invention. That noise will do away with smoking.

GEORGE—What you mean to say is, that will do away with ash trays.

GRACIE—Now, wait a minute. I know what I’m doing. You see we put this invention on everything in our house and wherever anybody would take it away, this happens. We’ve got it on everything . . . knives, forks, spoons, cups, saucers . . . everything . . . even our handkerchiefs.

GEORGE—It must be nice at your house when you all eat breakfast.

GRACIE—It doesn’t bother us. Because we don’t even pay attention to our own noises.

GEORGE—You all have your own noises?

GRACIE—Oh, George, couldn’t we tell ourselves apart?

GEORGE—Is that necessary?

GRACIE—We like it. And that’s more, we put this invention on my uncle.

GEORGE—On your uncle?

GRACIE—Yeah. We were afraid someone might take him away but my brother didn’t like his uncle. We sold the invention and they took him away.

GEORGE—Your uncle?

GRACIE—No. My brother.

GRACIE—Gracie, why don’t you invent something to make you disappear?

GEORGE—I’m going to do that as soon as I finish my train invention.

GEORGE—Oh, you’re going to invent a train.

GRACIE—No. My brother invented that. But my invention will do away with trains bumping into each other.

GEORGE—No more collisions, huh?

GRACIE—Nope. Because with my invention, when two trains are going to bump into each other, one lifts itself right off the tracks and flies over the other train and comes back again.

GEORGE—Why, that’s marvelous. That’s wonderful. How are you going to do that?

GRACIE—Well, I haven’t figured that out yet.

GEORGE—Gracie, we’ve been together for years.

GRACIE—It seems like only yesterday.

GEORGE—We’ve been together for years and now I’d like to ask you one question, and please, don’t say yes to me, it’s your invention of yours you haven’t figured out yet. Is there anything you have FIGURED out?

GRACIE—The Einstein Theory.

GEORGE—What is it?

GRACIE—The Einstein Theory.

please all those people whom I could never know. Back home in California, my brother and I had a lid band. We played in vacant lots and charged a penny admission. And then I pinned up my pigtailed one day to sing with my own orchestra. But my knees never shook once because I could tell right away what the people liked. When they clapped, I forgot all about being scared and was lost in the joy of just singing.

But all alone before that first microphone in Los Angeles, my song didn’t seem to have any point—like singing in the bathtub. It’s usually fun for the noise maker and other folks who aren’t in the mood. But just as I thought my wobbly knees were going to cave right through the floor, they passed me a telephone request for a Mammy song. I’ll never forget that thrilling thrill of Churchill. When the letters came in from all kinds of people telling me what they liked about my singing and the songs. I wanted to hear, I read them all over and over again and cried over them. I remember how my fingers ached—but I didn’t care. I was so grateful to those unseen friends of mine. They were guiding me just like my mother, instead of my most precious possession.

Sometimes the letters ask for advice on marriage—some are foolishly romantic—some tell of loneliness or sickness that my singing helped to ease. There are lots of souvenirs—some funny ones, some useful and some music. When the letters come in, I often have my singing, and to my surprise, I’ve got three pairs of stilts.

A Romantic: youth in Cleveland sent me a glass slipper but I couldn’t do a Cinderella for him because it was two sizes too small. When I had a cold, there was a deluge of homemade cough remedies. Sometimes the letter was a big chocolate bar or a knitted sweater—once a little dog—i.e. I called the dog, and he’s the best rule companion I know. I’ve got to take care of my letters.

I’ve got to take care of my letters because I’ve got to take care of my friends. I don’t like to have just the good old boy and forget all about “Ye ole DX.”

Can someone help me verify these?

LOREN ASHWOOD