

RADIO FAN-FARE

COMBINING RADIO DIGEST

Radio digest programs illustrations

WILL ROOSEVELT RULE WITH RADIO?

ED WYNN'S NEW CHAIN PLAN



"This'll kill you . . ."



"My friends . . ."



—they gamble for her

IS RADIO RUINING YOUR CHILD?

"I KNEW JANE FROHMAN WHEN..."

Including

PROGRAM FINDER

Feature

TK 6540
.R4



Fred Waring calls them THE SECOND EDITION

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



SLIPPING and GRIPPING



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

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

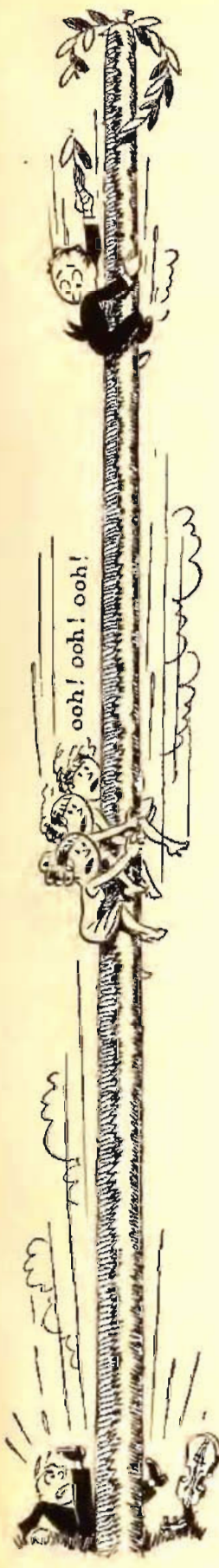
We understand Ed plans to stay on the air right through the summer, which takes courage. Our guess is that now is nearly the right time for him to take the holiday from radio that he has certainly earned many times over. But we should want the good old Fire Chief back after his vacation, by all means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

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

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

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

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



Radio Fan-Fare, combining Radio Digest, Volume XXX, No. 3, June 1933. Subscription rates yearly, \$1.50 in U. S. A.; Foreign, \$3.00; Canada, \$2.25; Ninec copies, 15c. Entered as second-class matter October 19, 1932, at the post office at Mt. Morris, Illinois, under the act of March 3, 1879. Copyright, 1932, by Radio Digest Publishing Corporation. All rights reserved. Radio Fan-Fare, combining Radio Digest, is published monthly by Radio Digest Publishing Corporation. Publication Office: 405 North Wesley Avenue, Mount Morris, Ill. Editorial and Advertising office: 120 Lexington Avenue, New York City. Not responsible for unsolicited manuscripts or art received by mail.

↓ SLIPPING

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

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

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

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

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



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



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



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

GRIPPING ↑

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

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

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

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

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

(Continued on page 5, right hand column)

↓ SLIPPING

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

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

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

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

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

(Continued on page 6, left hand column)



JACK PEARL
He built a lovable character . . .



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



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



↑ GRIPPING

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

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

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

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

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

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↓ SLIPPING

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

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

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

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

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

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



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



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



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



GRIPPING ↑

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

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

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

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

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

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

—TUNA



"GUS" NOW "WRITES" AMERICAN ALBUM



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

Will
ROOSEVELT
Rule by Radio?

**THE ANSWER IS YES IF HE
 WINS WOMEN VIA THE AIR**



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

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

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

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

"We appreciate our modern miracles, of course, but

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

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

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

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

favor of the more conservative candidate.

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

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

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

this would be inconsistent with his democratic principles.

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

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

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

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

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

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

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





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

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

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

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

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

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

Boris took a deep breath, gulped, and said, "Heads!"

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

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

"I knew

JANE FROHMAN

when..."

By JACK C. TAYLOR

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

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

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

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

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

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

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

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

tendance at the church. Jane's mother played the organ accompaniment.

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

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

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

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

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

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

teners than John McCormack. You can't laugh that off no matter how much of a patron of the arts you may be.

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

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

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



The person you don't see in this picture is Don Ross, Jane's husky, good-looking husband. The reason is that he held the camera. They are a happy-go-lucky pair, these two youngsters. When they are not knocking about on a boat in their spare moments, you'll find them tramping around a golf course and behaving like a couple of nuts . . . which is exactly the way newlyweds should behave. Looks like their marriage was a swell idea.

TUNEFUL TOPICS

by Rudy Vallée

YOU'RE MINE, YOU

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

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

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



TWO TICKETS TO GEORGIA

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

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

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

"STRIKE ME PINK" MUSIC

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

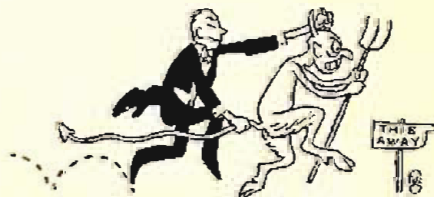
After Buddy left the gang to be-

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

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

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

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



DANCING THE DEVIL AWAY

Howard Johnson, Jack Meskill and Vincent Rose . . .

Johnson helped to fashion Kate Smith's "Moon Over the Mountain"; Meskill and Rose have been writing for the past three years.

A good, peppy fox trot that will liven up any program and make good dance music. Leo Feist is the publisher.



AN ORCHID TO YOU

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

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

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

I CAN'T REMEMBER

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

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

JUST A LITTLE FLOWER SHOP AROUND THE CORNER

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

(Continued on page 50)

RADIO-GRINS

BY JEFFERSON MACHAMER

WHY OF COURSE, GRACIE!! - YOU CAN TELL A HORSE'S AGE BY THE TEETH!

AW GEORGE! - WHO WANTS TO GO AROUND BITING HORSES!?



HECK NO! I WAS TOLLING - I THOUGHT YOU WERE DEAD!!

DID YOU RING, SUH?



BURNS AND ALLEN

HELLO - MR. GEORGE BERNARD SHAW? - THERE'S SOMETHING THAT'S ALWAYS WORRIED ME MR. SHAW - DO YOU SLEEP WITH YOUR BEARD UNDER OR OVER THE COVERS??

YAH! HE SAID HE WAS DRAVELLING ON HIS' FACE - SO THE CONDUCTOR POONCHED IT!!

MR SHAW ON THE WIRE, MR. BENNY

SO - THIS MOVIE ACTOR REFUSED TO PAY HIS FARE?



JACK PEARL

SHARIE WAS NOT DERE!

NOTHING WRONG WITH THIS RADIO HUMOR - IT'S GENUINE PRE-WAR STUFF!

JACK BENNY

JEFFERSON MACHAMER



Is RADIO ruining your CHILD?

By MR. & MRS. LESLIE H. ALLEN

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(Continued on page 49)



COURTESY LIFE MAGAZINE

THE CHILDREN'S HOUR

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

ALL SINGERS SHOULD MARRY

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

BY HOPE HALE

Formerly Editor, *Love Mirror*

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

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

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

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

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

"Nino," says a feminine voice—and a sweet one, too—"Nino, I love you."

"Nonsense," says Martini, "you don't know me."

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

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

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

"You are not," says Nino in very youthful panic. "My—my wife is here."

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

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

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

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

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

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

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

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

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

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

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

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

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

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



Yet even the strongest man has a soft spot for flattery, especially when combined with a pretty face. Once in a while he may fall and do something foolish. His wife must protect him from his own weakness. That's not the most pleasant of her duties but it's her greatest honor. She should be proud. Naturally it requires a very great deal of tact, but he will thank her for it in the end. The wife who keeps a man's self-respect has sealed herself to him in a way that can never quite be broken.

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

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

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

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

"You have had unhappy experiences?" I probed.

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

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

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

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

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

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

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

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

Maurice Chevaliers. Mme. Chevalier sings, too, you know.

But no, that was an exception to the rule, according to Signor Martini. She had been a good wife in spite of it. She had loved Maurice, subordinated her career to his, had been in all ways perfect. But the other girls would not let Maurice alone. And he was human, after all. Nino mentioned indiscreet persons—names I can't quote for they are ones you see in electric lights. "But he loves his wife," Nino went on. "And she loves him. I am sure they will be together again. She was a good wife to him."

That is another thing the ideal wife must avoid: jealousy. It's perhaps the hardest job of all. Because a man in public life is bound to be the target for the attentions of all women who have nothing to do but listen to the radio. His wife must be a help, not an additional complication. His more rational self does not really like this particular sort of adulation. He likes critical appreciation of his singing, but he'd be thankful to be free of gushing feminine admirers.

ED WYNN'S

New Chain Plan

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

Enter and take the elevator to the eighteenth floor. There you will find a hum of activity. At this writing, carpenters, decorators, and electricians are putting into substance elaborate details from a set of blue prints which provide for a series of seven modern broadcasting studios, nine offices and various other incidentals to comprise a first class broadcasting station.

Return to the elevator and continue up to the twenty-second floor. There you will find the chief executive offices of the Amalgamated Broadcasting System. On the door of the president's office is the name of Ed Wynn, known throughout the listening world as The Fire Chief. It was only about a year ago that Ed Wynn

ting started and in its youthful ignorance and arrogance has wandered down bypaths of error.

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

give the listener a maximum of the best entertainment possible with the least possible advertising talk.

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



Aylesworth—WEAF



Paley—WABC



Ed—WYNN

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

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

A few weeks ago Mr. Wynn invited the radio press (including the writer) to a dinner at the Edison Hotel. There he propounded the plan in his own language. Obviously it was a matter of great personal moment to him. He wanted to produce something permanent which would endure after he gives up a long and successful career as a stage comedian. He believes radio is just get-

"Then in the broadcasting station the plan for the whole day's schedule should be in the hands of the program manager. No prerogatives should be surrendered there to commercial interests. We contemplate a daily schedule of entertainment schemed to give variety from one program to the next. We shall not have one crooner follow another on the next program. The program director must be the absolute czar over his domain.

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

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

RADIO FAN-FARE PROGRAM FINDER

Introducing

A Greater Service to Radio Listeners

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

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

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

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

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

How to Use Radio Fan-Fare Program Finder

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

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

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

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

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

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

THE PUBLISHERS

RADIO FAN-FARE PROGRAM FINDER

DAY BY DAY SCHEDULE

Start	Hrs.	Key	Index	Program Description	Start	Hrs.	Key	Index	Program Description
SUNDAY MORNING					SUNDAY EVENING, (cont'd)				
8:00	1	WEAF	L25	Chamber Music	9:30	WABC	T21	Andre Kastelanetz, Mary Eastman, Male Chorus	
8:00	1	WJZ	N16	Medley, organ and vocal	9:30	WJZ	V10	Walter Winchell, news comment	
9:00	1	WEAF	T32	Male Chorus	9:30	WEAF	T1	American Album of Familiar Music	
9:00	1	WABC	C2	Columbia Junior Bugle	9:45	WJZ	R29	Pickens Sisters, Popular Songs	
9:00	1	WJZ	C9	NBC Children's Hour	10:00	WEAF	V7	David Lawrence talks on Current Government	
9:30	1	WABC	G3	Modern Living Health Talk	10:00	WJZ	T11	Phil Dewey, Fireside Songs, Standard Music	
10:00	1	WJZ	T29	Southern Sketches, Folk Songs	10:00	WABC	DD6	Columbia Revue with John P. Medbury	
10:00	1	WABC	W2	Columbia Church of the Air (Protestant)	10:00	WABC	X9	John Henry, Black River Giant	
10:30	1	WABC	J1	Aeolian String Quartet	10:15	WJZ	M28	Vincent Lopez and Orchestra	
10:50	1	WJZ	P5	Waldorf-Astoria Organ Recital	10:15	WEAF	T34	Standard Music, Concert and Orchestra	
11:00	1	WABC	T3	Rhoda Arnold and Charles Carlile, Duets	10:30	WABC	K7	Madison Singers, chorus	
11:00	1	WEAF	T38	Hill Billy Songs	10:45	WABC	P8	Quiet Harmonies	
11:00	1	WJZ	J3	Chamber Music	10:45	WEAF	X16	Sunday at Seth Parkers, Dramatic Sketch	
11:15	1	WEAF	N9	Major Bowes Capitol Family, Medley	10:45	WJZ	Y5	Orange Lantern, Detective Sketch	
11:30	1	WABC	S5	Salt Lake Tabernacle Choir and Organ (WABC added at 11:45)	11:00	2	WABC	M9	Dance Orchestras

Start	Hrs.	Key	Index	Program Description
SUNDAY AFTERNOON				
12:15	1	WEAF	BB3	Seeing the other Americas
12:15	1	WJZ	N21	Medley, Symphony and Chorus
12:30	1	WABC	T10	Emery Deutsch Orchestra, Standard Music
12:30	1	WEAF	L27	Medley
12:45	1	WABC	R33	Street Singer
1:00	1	WEAF	O2	Garcia's Mexican Marinaba Band
1:00	1	WABC	W3	Columbia Church of the Air (Non-Protestant)
1:15	1	WJZ	BB1	Cook Travelogues
1:30	1	WABC	R19	Lazy Dan the Minstrel Man
1:30	1	WJZ	W8	Sabbath Reveries
2:00	1	WABC	Q10	Patter and Song
2:00	1	WJZ	T36	Standard Music
2:00	1	WEAF	K13	Pilgrims Chorus
2:15	1	WABC	R2	Albert Bartlett the Tango King
2:15	1	WJZ	P8	International Radio Forum
2:15	1	WABC*	R13	Wendell Hall "Red-headed Music Maker"
2:30	1	WJZ	S2	Northwestern Chronicle
2:30	1	WEAF	O3	Joe Green's Marimba Band
3:00	1	WEAF	A3	Lady Esther Serenade, Wayne King
3:00	1	WABC	U3	Symphony Music
3:00	1	WJZ	L26	National Opera Concert
3:00	1	WABC*	L9	Sprague Warner Program
3:30	1	WEAF	W5	The Radio Pulpit
4:00	1	WJZ	C5	Dick Daring a Boy of Today
4:15	1	WJZ	U4	Symphony Concert
4:30	1	WEAF	K14	Choir
5:00	1	WABC	B2	Poets Gold, Poetic Readings
5:00	1	WEAF	L5	Impressions of Italy, Medley
5:00	1	WJZ	W7	The World of Religion, Dr. Stanley High
5:15	1	WABC	K4	Four Clubmen Quartet
5:30	1	WABC	Q2	Frank Crumit and Julia Sanderson
5:30	1	WEAF	O1	Clyde Doer's Saxophone Octet
5:30	1	WJZ	S4	Pages of Romance, Dramatic Sketch

Start	Hrs.	Key	Index	Program Description
MONDAY MORNING				
6:45	1	WEAF	G4	Tower Health Exercises
7:30	1	WJZ	Q3	Patter and Song
8:00	1	WJZ	Q11	Patter and Song
8:00	1	WEAF	P3	Organ Rhapsody, Doc Whipple
8:30	1	WEAF	K15	Glee Club
9:00	1	WJZ	W6	Morning Devotions, Religious Music
9:00	1	WEAF	Z4	Cheerio, Inspiration and Song
9:00	1	WABC	Q9	Tony Wone, Patter and Song
9:15	1	WJZ	M60	Dance Band
9:15	1	WABC	Q15	Gaily and Dusty, Silver Dust Twins
9:30	1	WABC	R35	Popular Music, Fred Berrens
9:45	1	WJZ	Q14	Patter and Song
9:45	1	WABC	R18	Little Jack Little, Vocalist, Pianist
9:45	1	WEAF	V3	Anne Hard, Current Events
10:00	1	WABC	T18	Standard Music, Emery Deutsch
10:15	1	WJZ	Z5	Clara, Lu 'n' Em, Humorous Sketch
10:30	1	WABC	R24	Popular Music, Fred Berrens
10:45	1	WABC	R7	Will Osborne Orchestra, Pedro De Cordoba
10:45	1	WJZ	H3	The Cellophane Program, Emily Post
11:00	1	WABC	F22	The Voice of Experience
11:00	1	WABC	T23	Morning Moods, Standard Music
11:30	1	WABC	M46	Rhythm Kings, Fred Berrens
11:45	1	WABC*	R7	Will Osborne Orchestra, Pedro De Cordoba
11:45	1	WABC	R31	Rhythm Kings, Popular Music

Start	Hrs.	Key	Index	Program Description
SUNDAY EVENING				
6:00	1	WEAF	W1	Catholic Hour, Religious Service
6:00	1	WABC	F12	The Lawyer and the Public
6:00	1	WJZ	L24	String Quartet
6:30	1	WABC	Z12	Roses and Drums
6:30	1	WJZ	K12	Women's Octet
6:30	1	WEAF	F25	Our American Schools
6:45	1	WJZ*	C5	Dick Daring a Boy of Today
7:00	1	WABC	N4	Fray and Braggiotti, Piano Team
7:00	1	WEAF	T22	James Melton, Tenor, Standard Music
7:00	1	WJZ	O6	Borrah Minevitch and Harmonica Rascals
7:15	1	WABC	V2	Currents Event—H. V. Kaitenborn
7:15	1	WEAF	Z8	Horse Sense Philosophy, Humorous
7:15	1	WJZ	G2	Dr. Howard W. Haggard, Health Talks
7:30	1	WABC	T27	Lon Ross Romanay Troupe
7:30	1	WEAF	M36	Joe Moss Dance Orchestra
7:30	1	WJZ	X8	Great Moments in History, Dramatic
7:45	1	WABC	F19	Angelo Patri—"Your Child"
8:00	1	WEAF	DD2	Chase and Sanborn Hour, Variety Show
8:00	1	WJZ	N7	Rieserfeld's Viennese Program
8:00	1	WABC	N5	The Gauchos, Vincent Sorey, Tito Guizar
8:30	1	WABC	DD4	Chicago Variety Show
9:00	1	WEAF	R40	Manhattan Merry-Go-Round, Popular Music
9:00	1	WJZ	D5	Gulf Program with Will Rogers

Start	Hrs.	Key	Index	Program Description
MONDAY AFTERNOON				
12:00	1	WEAF	R39	Popular Songs
12:00	1	WJZ	Z16	Variety Show
12:30	1	WABC	T8	Concert Music, Emery Deutsch
12:30	1	WJZ	N10	Male Quartet
12:45	1	WJZ	T25	Dance and Song
1:00	1	WABC	M21	Dance Orchestra
1:05	1	WJZ	N22	Medley, Organ and Vocal
1:15	1	WEAF	M59	Golden Pheasant Dance Orchestra
1:30	1	WABC	R28	Popular Music
1:30	1	WJZ	H5	National Farm & Home Hour, Talks
2:00	1	WABC	F18	National Student Federation of America
2:00	1	WEAF	DD14	Revolving Stage, Variety Show
2:15	1	WABC	L11	Sylvia Sapira, Clavichord
2:30	1	WABC	R5	The Captivators, Popular Music
2:45	1	WABC	P1	Ann Leaf at the Organ
3:00	1	WJZ	Z2	Betty and Bob, Humorous Sketch
3:15	1	WABC	T7	Salon Orchestra, Standard Music
3:30	1	WEAF	F23	Women's Radio Review
3:45	1	WABC	O5	Meissner Electronic Piano
4:00	1	WABC	M58	Dance Orchestra
4:00	1	WJZ	DD20	Radio Guild
4:30	1	WABC	T6	Artists' Recital, Standard Music
4:45	1	WEAF	C7	Lady Next Door, for Children
5:00	1	WABC	C15	Don Lang, Truc Animal Stories
5:15	1	WJZ	C5	Dick Daring, a Boy of Today
5:15	1	WABC	M3	Berrens' Orchestra, Brad Reynolds, Tenor

NOTE:—Column 1, Eastern Daylight Saving Time. Column 2, key station of chain. WEAF indicates Red Network of NBC, WJZ indicates Blue Network of NBC and WABC indicates network of CBS. Column 4, index number refers to the Classified Schedule, which is arranged alphabetically as to subjects, and numerically as to each classification. Wherever, in column 2, key station is marked with (*), programs are broadcast over part of chain, but key station in New York is omitted.

TELLS YOU WHAT, WHEN AND WHERE

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RADIO FAN-FARE PROGRAM FINDER

DAY BY DAY SCHEDULE

Start	Hrs.	Key	Index	Program Description
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MONDAY AFTERNOON (cont'd)

5:30	WJZ	C13		The Singing Lady, for Children
5:30	WABC	C14		Skippy
5:45	WABC	T15		Tito Guizar, Mexican Tenor
5:45	WJZ	C8		Little Orphan Annie, for Children
5:45	WEAF	C11		Paul Wing, the Story Man for Children

MONDAY EVENING

6:00	WABC	Q5		Reis and Dunn, Novcity Orchestra
6:00	WEAF	L12		Waldorf-Astoria Orchestra, Classical
6:15	WABC	M19		George Hall Dance Orchestra
6:15	WJZ	C5		Dick Daring, a Boy of Today
6:15	WJZ	C6		King Kill Kare and Adolph
6:30	WABC	R23		Happy Wonder Bakers
6:30	WJZ	Q6		Tastyest Jesters
6:30	WABC	C14		Skippy
6:45	WABC	X10		Just Plain Bill (after May 22, 7:30 p. m.)
6:45	WEAF	T24		Countess Olga Albani, Standard Songs
6:45	WJZ	V8		Lowell Thomas, Today's News
6:45	WJZ	C8		Little Orphan Annie
7:00	WJZ	Z1		Amos 'n' Andy
7:15	WABC	Z3		Buck Rogers in the Year 2433
7:15	WEAF	BB4		Burton Holmes, Century of Progress
7:15	WJZ	R21		Everett Marshall, Al Mitchell's Orchestra
7:30	WABC	R41		Dolji Martin's Orchestra, Travelers Quartet
7:30	WABC	C4		Devil Bird
7:30	WJZ	D4		Five Star Theatre, Groucho and Chico Marx
7:45	WABC	V1		Boake Carter
7:45	WEAF	X7		The Goldbergs, Dramatic Sketch
8:00	WABC	R32		Singin' Sam the Barbasol Man
8:00	WABC	R11		Swiss Yodelers
8:00	WJZ	DD5		Citiquot Club Eskimos, Variety Show
8:00	WEAF	X15		Soconyland Sketches, Dramatic Sketch
8:15	WABC	Z14		Triple Bar X Days and Nights
8:45	WABC	N4		Fray and Braggiotti, Two Pianos
8:45	WJZ	D3		Phil Cook and Ingram Shavers, Comic
8:45	WEAF	T4		Ferde Grofe's Orchestra, with Ranny Weeks
9:00	WEAF	N1		A. & P. Gypsies, Medley Music
9:00	WABC	K3		The Elton Boys, Male Quartet
9:00	WJZ	DD18		Sinclair Greater Minstrels, Variety Show
9:30	WABC	R10		An Evening in Paris
9:30	WEAF	X13		Neighbors by Zona Gale, Dramatic
9:30	WJZ	N6		Jack Frost Melody Moments, Medley
9:45	WJZ	D3		Phil Cook and his Ingram Shavers
10:00	WABC	DD15		The Richfield County Club
10:00	WEAF	K2		Contented Program, Medley
10:00	WJZ	T35		Standard Music, Orchestral and Vocal
10:30	WABC	V5		Edwin C. Hill, Human Side of News
10:30	WEAF	F17		Talks by President's Cabinet
10:45	WABC	R1		Howard Barlow and Symphony Orchestra
11:00	WEAF	P6		Organ and Vocal
11:00	WJZ	Z11		Amos 'n' Andy
11:00	WJZ	Q13		Patter and Song
11:15	WJZ	R21		Everett Marshall, Al Mitchell's Orchestra
11:15	WEAF	M42		Hotel Pennsylvania Dance Orchestra
11:30	WEAF	M56		Waldorf-Astoria Dance Orchestra
11:30	WABC	M12		Dance Orchestra
11:45	WABC	R27		William O'Neal, Tenor, Popular Music
12:00	WEAF	T20		Ralph Kirbery in Song (Standard)
12:00	WJZ	M41		Paré Central Dance Orchestra
12:05	WEAF	M27		Dance Orchestras

TUESDAY MORNING

6:45	WEAF	G4		Tower Health Exercises
7:30	WJZ	Q3		Patter and Song
8:00	WJZ	Q8		Wife Savor, Patter and Song
8:00	WEAF	F4		Organ Music, Radio City
8:30	WEAF	K15		Glee Club
9:00	WEAF	Z4		Cheerio, Inspiration and Song
9:00	WJZ	W6		Morning Devotions, Religious Music
9:00	WABC	Q9		Tony Wons, Patter and Song
9:15	WABC	T18		Luxembourg Gardens, Standard Music
9:15	WABC	Q15		Goldy and Dusty, The Silverdust Twins
9:15	WJZ	M60		Dance Band
9:30	WABC	G3		Modern Living Health Talk
9:45	WJZ	Q14		Patter and Song
9:45	WABC	R13		Little Jack Little, Piano, Song

Start	Hrs.	Key	Index	Program Description
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TUESDAY MORNING, (cont'd)

9:45	WEAF	V3		Anne Hard, Current Events
10:00	WEAF	E4		Mystery Chef, Food Talk
10:00	WABC	T23		Morning Moods, Standard Music
10:15	WJZ	Z5		Clara, Lu 'n' Em, Humorous Sketch
10:30	WABC	K7		Chorus
10:45	WABC	R42		Popular Music, Vincent Sorey
11:00	WEAF	F24		Your Child, Lectures
11:00	WABC	F23		The Voice of Experience
11:15	WEAF	E1		Frances Lee Barton, Food Talk
11:15	WABC	M49		Vincent Sorey and Dance Orchestra
11:30	WEAF	I1		U. S. Army Band
11:30	WABC	G5		Academy of Medicine Program
11:45	WABC	L4		Ben Greenblatt, Pianist

TUESDAY AFTERNOON

12:00	WEAF	R39		Popular Songs
12:00	WJZ	Z16		Variety Show
12:00	WABC	M20		Buddy Harrod Dance Orchestra
12:30	WABC	T8		Concert Miniatures, Emery Deutsch
1:05	WJZ	N22		Medley, Organ and Vocal
1:15	WEAF	N3		Medley Music
1:30	WEAF	L15		Essex House, Classical Music
1:30	WJZ	H5		National Farm and Home Hour
1:30	WABC	J2		Madison Ensemble, Chorus
2:00	WABC	F1		Ann Leaf at the Organ
2:30	WJZ	M50		Dance and Song
3:00	WABC	F9		Talks, Educational
3:00	WJZ	Z2		Betty and Bob, Humorous Sketch
3:00	WEAF	N17		Medley Music
3:15	WABC	T6		Artist Recital, Standard Music
3:15	WJZ	M43		Dance and Song
3:30	WABC	M58		Frank Westphal Dance Orchestra
3:30	WEAF	F23		Women's Radio Review
4:00	WEAF	E3		Poetry Reading and Music
4:00	WABC	T16		Gypsy Music Makers, Standard Music
4:30	WABC	M3		Freddie Berrens Dance Orchestra
4:45	WEAF	C7		Lady Next Door, for Children
5:00	WABC	F14		Bob Taplinger Interviews
5:15	WABC	T9		Dancing Echoes, Standard Music
5:15	WJZ	C5		Dick Daring, a Boy of Today
5:30	WJZ	C13		The Singing Lady, for Children
5:30	WABC	C14		Skippy
5:45	WEAF	C10		Nursery Rhymes, for Children
5:45	WJZ	C8		Little Orphan Annie
5:45	WABC	M19		George Hall Orchestra

TUESDAY EVENING

6:00	WABC	Q5		Reis and Dunn
6:00	WEAF	L1		Classical Songs, Frances Aida
6:15	WABC	M37		Ozzie Nelson Dance Orchestra
6:15	WJZ	C5		Dick Daring, a Boy of Today
6:30	WABC	T28		Russian Gypsies, Standard Music
6:30	WEAF	S1		Religious Hymns
6:30	WABC	C14		Skippy
6:45	WEAF	T22		James Mellon, Tenor, Standard Music
6:45	WABC	X10		Just Plain Bill (after May 22, 7:30 p. m.)
6:45	WJZ	V8		Lowell Thomas, Today's News
6:45	WJZ	C8		Little Orphan Annie, for Children
7:00	WJZ	Z1		Amos 'n' Andy
7:15	WEAF	BB4		Burton Holmes, Century of Progress
7:15	WABC	Z3		Buck Rogers in the Year 2433
7:15	WJZ	F15		Educational Lectures
7:30	WABC	C4		The Devil Bird
7:30	WABC	Z7		Jack Dempsey's Gymnasium
7:45	WABC	V1		Boake Carter
7:45	WJZ	R22		Irene Bordoni, Emil Coleman
7:45	WEAF	X7		The Goldbergs, Dramatic Sketch
8:00	WJZ	Y2		Enos Cruise Clues, Mystery Stories
8:00	WABC	L2		Mary Eastman, Soprano
8:00	WEAF	Q1		Blackstone Plantation, Sanderson and Crumit
8:00	WABC	R20		The Magic Voice, Elsie Hitz, Nick Dawson
8:15	WJZ	G1		Adventures in Health, Dr. Sautchen
8:30	WABC	R17		La Palina Presents Kate Smith
8:30	WEAF	A3		Lady Esther Serenade, Beauty Talk
8:45	WABC	R14		Hot from Hollywood

NOTE:—Column 1, Eastern Daylight Saving Time. Column 2, key station of chain. WEAF indicates Red Network of NBC. WJZ indicates Blue Network of NBC and WABC indicates network of CBS. Column 3, index number refers to the Classified Schedule, which is arranged alphabetically as to subjects, and numerically as to each classification. Wherever, in column 3, key station is marked with (*), programs are broadcast over part of chain, but key station in New York is omitted.

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RADIO FAN-FARE PROGRAM FINDER

DAY BY DAY SCHEDULE

Start Hrs.	Key	Index	Program Description	Start Hrs.	Key	Index	Program Description
TUESDAY EVENING, (cont'd)				WEDNESDAY AFTERNOON, (cont'd)			
9:00	WABC	X3	Easy Aces	5:45	WEAF	C11	Paul Wing, the Story Man, for Children
9:00	WEAF	D2	Ren Bernie's Blue Ribbon Orchestra	5:45	WABC	R8	Do Re Mi Female Trio, Popular Songs
9:00	WJZ	T26	Willard Robison Orchestra, Folk Music	5:45	WJZ	C8	Little Orphan Annie
9:15	WABC	R34	Andre Kostelanetz Dance Orchestra	WEDNESDAY EVENING			
9:30	WABC	L28	Nino Martini and Symphony Orchestra	6:00	WEAF	L12	Waldorf-Astoria Orchestra, Classical
9:30	WEAF	D7	Ed Wynn and Fire Chief Band	6:15	WJZ	C5	Dick Daring, a Boy of Today
9:30	WJZ	Q7	Tune Detective, Sigmund Spaeth	6:15	WJZ	C6	King Kill Kare and Adolph
10:00	WABC	DD8	Five Star Theatre	6:30	WABC	R23	Happy Wonder Bakers
10:00	WJZ	T17	Household Musical Memories, Edgar A. Guest	6:30	WEAF	V4	News in Washington, William Hard
10:00	WEAF	X11	Lives at Stake, Dramatic Sketch	6:30	WABC*	C14	Skippy
10:30	WABC	V5	Edwin C. Hill—The Human Side of the News	6:45	WJZ	V8	Lowell Thomas, Today's News
10:45	WABC	R1	Howard Barlow, Symphony Orchestra	6:45	WJZ*	C8	Little Orphan Annie, for Children
11:00	WJZ*	Z1	Amos 'n' Andy	6:45	WABC	X10	Just Plain Bill (after May 22, 7:30 p. m.)
11:15	WABC*	R34	Thruds of Happiness	7:00	WJZ	Z1	Amos 'n' Andy
11:30	WABC	M8	Dance Orchestra	7:15	WEAF	BB4	Burton Holmes, Century of Progress
11:45	WJZ*	G1	Adventures in Health, Dr. Bundesen	7:15	WJZ	R21	Everett Marshall, Al Mitchell's Orchestra
12:00	WJZ	M8	Cotton Club Dance Orchestra	7:15	WABC	Z3	Dick Rogers in the Year 2433
12:00	5M WEAF	T20	Ralph Kirbery in Song (Standard)	7:30	WABC	R41	Dolph Martin's Orchestra, Travelers Quartet
12:30	WEAF*	D2	Ben Bernie's Blue Ribbon Orchestra	7:30	WABC*	C4	The Devil Bird
12:30	WJZ	M17	Edgewater Beach Dance Orchestra	7:30	WJZ	L22	String Symphony, Classical
WEDNESDAY MORNING				7:45	WEAF	X7	The Goldbergs, Dramatic Sketch
6:45	WEAF	G4	Tower Health Exercises	7:45	WABC	V1	Boake Carter
7:30	WJZ	Q3	Patter and Song	8:00	WABC	F22	The Voice of Experience
8:00	WEAF	P3	Organ Rhapsody, Doc Whipple	8:00	WJZ	Y2	Enns Crime Clues, Mystery Sketch
8:00	WJZ	Q11	Patter and Song	8:00	WEAF	T5	Chase and Sanborn, Fannie Brice, George Olson
8:30	WEAF	K15	Glee Club	8:30	WABC	R17	La Palma Presents Kate Smith
9:00	WJZ	W6	Morning Devotions, Religious Music	8:30	WEAF	R38	Woodbury Program, Popular Music
9:00	WEAF	Z4	Cheerio, Inspiration and Song	8:45	WJZ	D3	Phil Cook and Ingram Shavers, Comedy
9:00	WABC	Q9	Tony Wons, Patter and Song	8:45	WABC	R14	Hot from Hollywood
9:15	WJZ	M69	Dance Band	9:00	WABC	F7	Gulf Program, Irvin S. Cobb
9:15	WABC	Q15	Goldy and Dusty, The Silver Dust Twins	9:00	WEAF	T4	Ferde Grofe's Orchestra, with Ranny Weeks
9:30	WABC	G3	Modern Living Health Talk	9:00	WJZ	Y1	Adventures of Sherlock Holmes
9:45	WEAF	V3	Anne Hard, Current Events	9:15	WABC	M32	Manhattan Serenaders, Dance Music
9:45	WJZ	Q14	Patter and Song	9:30	WABC	DD16	Robert Burns Patanella Program, Guy Lombardo, Burns and Allen, Phil Regan
9:45	WABC	R18	Little Jack Little, Piano, Song	9:30	WEAF	L7	Mischa Levitzki
10:00	WABC	Q4	The Oxol Feature	10:00	WJZ	N12	Revelers Quartet
10:15	WABC	T18	Standard Music, Vincent Sorey	10:00	WABC	DD13	Old Gold Program, Fred Wearing Pennsylvanians, Geo. Givot and "Mandy Lou"
10:15	WEAF	K5	Quartet	10:00	WEAF	DD7	Corn Cob Pipe Club of Virginia, Variety
10:15	WJZ	Z5	Clara, Lu 'n' Em, Humorous Sketch	10:15	WJZ	D8	Irene Franklin and Jerry Jarnagin
10:30	WEAF	L23	Instrumental Music, Classical	10:20	WABC	V5	Edwin C. Hill, Human Side of News
10:45	WABC	R7	Pedro de Cordoba, Will Osborne Orchestra	10:30	WEAF*	BB2	Exploring America with Conoco, Carvel Wells
10:45	WEAF	E2	Betty Crocker, Food Talk	10:45	WABC	U2	Light Opera Gems, Channon Collinge
11:00	WABC*	F22	The Voice of Experience	11:00	WJZ*	Z1	Amos 'n' Andy
11:00	WJZ	J1	U. S. Army Band	11:00	WEAF	M27	St. Regis Dance Orchestra
11:15	WEAF	E5	Radio Household Institute, Food Talk	11:15	WABC	R18	Little Jack Little, Vocalist, Pianist
11:45	WABC*	R7	Friendly Philosopher, Popular Music	11:15	WJZ*	R21	Everett Marshall, Al Mitchell's Orchestra
WEDNESDAY AFTERNOON				11:30	WEAF	M35	Hotel McAlpin Orchestra
12:00	WEAF	R39	Popular Songs	11:30	WJZ	K8	Master Singers, Chorus
12:00	WJZ	Z16	Variety Show	11:30	WABC	M13	Dance Orchestras
12:30	WJZ	N10	Malc Quartet	12:00	5M WEAF	T20	Ralph Kirbery, Haritone
12:30	WABC	T8	Concert Miniatures, Emery Deutsch	12:00	WJZ	M41	Dance Orchestra
12:45	WJZ	T25	Dance and Song	12:05	WEAF	M7	College Inn Dance Orchestra
1:05	WJZ	N22	Medley, Organ and Vocal	12:15	WJZ*	Y1	Adventures of Sherlock Holmes
1:15	WABC	M19	George Hall Dance Orchestra	12:30	WJZ	M42	Hotel Pennsylvania Dance Orchestra
1:30	WABC	J2	Madison Ensemble, Chorus	12:30	WEAF	M17	Edgewater Beach Dance Orchestra
1:30	WABC	T28	Scherban's Russian Gypsies Orchestra	THURSDAY MORNING			
1:30	WJZ	H5	National Farm and Home Hour	6:45	WEAF	G4	Tower Health Exercises
2:00	WEAF	M40	Palais D'or Dance Orchestra	7:30	WJZ	Q3	Patter and Song
2:00	WABC	P1	Ann Leaf at the Organ	8:00	WJZ	Q8	Wife Saver, Humorous Sketch
2:30	WABC	T6	Artist Recital, Standard Music	8:00	WEAF	P4	Radio City Organ
2:30	WJZ	M50	Dance and Song	8:30	WEAF	K15	Glee Club
2:45	WABC	R31	Rhythm Kings, Popular Music	9:00	WJZ	W6	Morning Devotions, Religious Music
3:00	WJZ	Z2	Betty and Bob, Humorous Sketch	9:00	WEAF	Z4	Cheerio, Inspiration and Song
3:00	WEAF	L3	Grande Trio, Instrumental, Classical	9:00	WABC	Q9	Tony Wons, Patter and Song
3:15	WABC	L14	Madame Belle Forbes Cutter	9:15	WJZ	M60	Dance Band
3:30	WEAF	F23	Women's Radio Review	9:15	WABC	Q15	Goldy and Dusty
3:45	WABC	K3	The Eton Boys, Male Quartet	9:30	WABC	G3	Modern Living Health Talk
4:00	WEAF	L17	Medley, Classical	9:45	WJZ	Q14	Patter and Song
4:00	WABC	M23	Dance Orchestras	9:45	WABC	R18	Little Jack Little, Piano
4:45	WABC	F6	Going to Press, by Editors	9:45	WEAF	V3	Anne Hard, Current Events
4:45	WEAF	A4	Vincent Sorey's Orchestra, Beauty Talk	10:00	WEAF	E4	Mystery Chef, Food Talks
5:00	WABC	R5	The Captivators, Popular Music	10:00	WABC	T18	Luxembourg Gardens, Standard Music
5:15	WJZ	C5	Dick Daring, a Boy of Today	10:15	WJZ	Z5	Clara, Lu 'n' Em, Humorous Sketch
5:30	WJZ	C13	The Singing Lady, for Children	10:15	WABC	E6	Ida Bailey Allen, Radio Home Makers
5:30	WABC	C14	Skippy				

NOTE.—Column 1, Eastern Daylight Saving Time. Column 2, key station of chain. WEAF indicates Red Network of NBC and WABC indicates network of CBS. Column 4, index number refers to the Classified Schedule, which is arranged alphabetically as to subjects, and numerically as to each classification. Wherever, in column 3, key station is marked with (*), programs are broadcast over part of chain, but key station in New York is omitted.

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RADIO FAN-FARE PROGRAM FINDER

DAY BY DAY SCHEDULE

Start Hrs.	Key	Index	Program Description
THURSDAY MORNING, (cont'd)			
10:30	WEAF	O4	The Happy Rambler, Novelty Music
10:30	WABC	K4	The Four Clubmen, Male Quartet
10:45	WABC	A1	Barbara Gould
10:45	WJZ	H3	The Cellophane Program, Emily Post
11:00	WABC*	F22	The Voice of Experience
11:00	WABC	A2	Fashion Forecast
11:15	WEAF	E1	Frances Lee Barton, Food Talks
11:15	WABC	T23	Morning Moods, Standard Music
11:30	WABC	N8	Magic Tenor and Round Towners Quartet
11:45	WABC	R16	Keenan and Phillips, Piano, Popular

Start Hrs.	Key	Index	Program Description
THURSDAY AFTERNOON			
12:00	WABC	M20	Buddy Harrod and his Orchestra
12:00	WEAF	R39	Popular Songs
12:00	WJZ	Z16	Variety Show
12:30	WABC	T8	Concert Miniatures, Emery Deutsch
12:30	WEAF	M40	Palais d'or Dance Orchestra
1:05	WJZ	N22	Medley, Organ and Vocal
1:15	WEAF	M40	Palais d'or Dance Orchestra
1:30	WABC	R28	Palmer House Ensemble, Dance Music
1:30	WEAF	N11	Medley, Song and Instrumental
1:30	WJZ	H5	National Farm and Home Hour
2:00	WEAF	M29	Lotus Gardens Dance Orchestra
2:00	WABC	F1	Ann Leaf at the Organ
2:30	WEAF*	Q12	Patter and Song
3:00	WJZ	Z2	Betty and Bob, Humorous Sketch
3:00	WABC	L6	LaForge-Berumen Musicale, Classical
3:15	WJZ	M43	Dance and Song
3:30	WABC	M58	Frank Westphal Dance Orchestra
3:30	WEAF	F23	Women's Radio Review
4:00	WJZ	N15	Medley Music
4:00	WABC	I1	U. S. Army Band
4:15	WEAF	L21	Kathleen Stewart, Classical Pianist
4:30	WJZ	N14	Medley, Organ and Song
4:45	WABC	F1	American Legion Program
4:45	WEAF	C7	Lady Next Door, for Children
5:00	WJZ	L20	Sonata Recital, Classical
5:00	WABC	M19	George Hall Dance Orchestra
5:15	WJZ	C5	Dick Daring, a Boy of Today
5:30	WJZ	C13	The Singing Lady, for Children
5:30	WABC	C14	Skippy
5:45	WJZ	C8	Little Orphan Annie, for Children

Start Hrs.	Key	Index	Program Description
THURSDAY EVENING			
6:00	WABC	V2	Current Events, H. V. Kaltenborn
6:00	WEAF	L12	Waldorf-Astoria Orchestra, Classical
6:15	WJZ	C5	Dick Daring, a Boy of Today
6:15	WABC*	M37	Ozzie Nelson Dance Orchestra
6:30	WABC	R3	Betty Bartlett, Popular Songs
6:30	5M WEAF	V6	John B. Kennedy, News Comment
6:30	WABC	C14	Slippy
6:30	WJZ	S3	Old Songs of Church, Religious Music
6:45	WJZ*	C8	Little Orphan Annie, for Children
6:45	WABC	X10	Just Plain Bill (after May 22, 7:30 p. m.)
6:45	WEAF	T24	Countess Olga Albani, Standard Song
6:45	WJZ	V8	Lowell Thomas, Today's News
7:00	WJZ	Z1	Amos 'n' Andy
7:15	WABC	Z3	Buck Rogers in the Year 2433
7:15	WEAF	BB4	Burton Holmes, Century of Progress
7:15	WJZ	Z14	Booth Tarkington's Maud and Cousin Bill
7:30	WJZ	L13	Concert Medley, Classical
7:30	WABC*	C4	The Devil Bird
7:30	WABC	Z7	Jack Demme's Gymnasium
7:45	WABC	V1	Boaite Carter
7:45	WEAF	X7	The Goldbergs
7:45	WJZ	V9	Merle Thorpe, News Comment
8:00	WABC	R9	Evans Evans, Do Re Mi; Freddie Rich
8:00	WJZ	X1	Captain Diamond's Adventures, Dramatic
8:00	WEAF	DD11	Fleischmann Hour, Rudy Vallee, Variety Show
8:30	WABC	R17	La Palina Presents Kate Smith
8:30	WJZ	X14	Rin Tin Tin Thriller, Dramatic
8:45	WABC	R14	Hot from Hollywood
9:00	WABC	X1	Easy Aces
9:00	WJZ	X2	Death Valley Days, Dramatic

Start Hrs.	Key	Index	Program Description
THURSDAY EVENING, (cont'd)			
9:00	1 WEAF	DD12	Capt. Henry's Maxwell House Show Boat
9:15	WABC	N4	Fray and Braggiotti, Piano, Popular
9:30	WJZ	A3	Lady Esther Srenade, Beauty Talk
9:30	WABC	Z13	Colonel Stoopnagle and Budd
10:00	1 WEAF	D6	Lucky Strike Hour, Jack Pearl
10:15	WABC	M6	California Melodies, Guest Stars, Raymond Paige
10:30	WABC	R4	The Boswell Sisters, Popular Song
10:45	WABC	R1	Howard Barlow and Symphony Orchestra
10:45	WJZ*	Z1	Amos 'n' Andy
11:00	WEAF	T77	James Melton, Tenor, Standard Music
11:15	WEAF	M35	Hotel McAlpin Orchestra
11:15	WABC	R6	Charles Carille, Tenor, Popular Songs
11:30	1 WEAF	M14	Dance Orchestra
11:30	WEAF	M42	Hotel Pennsylvania Dance Orchestra
12:00	5M WEAF	T20	Ralph Kirbery in Song, Standard
12:00	WJZ	M1	Hotel Lexington Dance Orchestra
12:05	WEAF	M8	Cotton Club Dance Orchestra
12:30	WJZ	M15	Dancing in the Twin Cities

Start Hrs.	Key	Index	Program Description
FRIDAY MORNING			
6:45	1 WEAF	G4	Tower Health Exercises
7:30	WJZ	Q3	Patter and Song
8:00	WJZ	Q11	Patter and Song
8:00	WEAF	P3	Organ Rhapsody, Doc Whipple
8:30	WEAF	K15	Glee Club
9:00	WJZ	W6	Morning Devotions, Religious Service
9:00	WEAF	Z4	Cheerio, Inspiration and Song
9:00	WABC	Q9	Tony Wons, Patter and Song
9:15	WJZ	M60	Dance Band
9:15	WABC	Q15	Goldie and Dusty
9:30	WABC	G3	Modern Living Health Talk
9:45	WJZ	Q14	Patter and Song
9:45	WABC	R18	Little Jack Little, Popular Music
9:45	WEAF	V3	Anne Hard, Current Events
10:00	WABC	Q4	The Oxol Feature
10:15	WJZ	Z5	Clara, Lu 'n' Em, Humorous Sketch
10:15	WABC	T18	Luxembourg Gardens, Standard Music
10:30	WEAF	O4	The Happy Rambler, Novelty Music
10:45	WEAF	E2	Betty Crocker, Food Talk
10:45	WABC	R7	Will Osborne Orchestra, Pedro de Cordoba
11:00	WABC	F22	The Voice of Experience
11:30	WABC*	R37	Sprague Warner Program
11:45	WABC*	R7	Will Osborne Orchestra, Pedro de Cordoba

Start Hrs.	Key	Index	Program Description
FRIDAY AFTERNOON			
12:00	WEAF	R39	Popular Songs
12:00	WJZ	Z16	Variety Show
12:30	WABC	T8	Concert Miniatures, Emery Deutsch
12:30	WJZ	N10	Male Quartet
12:30	WEAF	M40	Palais d'or Dance Orchestra
12:45	WJZ	T25	Dance and Song
1:05	WJZ	N22	Medley, Organ and Vocal
1:15	WEAF	M25	Dance Orchestra
1:30	WEAF	L15	Essex House Ensemble, Classical Music
1:30	WJZ	H5	National Farm and Home Hour
2:00	WEAF	F13	Magic of Speech, Talk
2:30	WABC	K10	Round Towners, Male Quartet
2:30	WEAF	Q12	Patter and Song
2:45	WABC	F3	Columbia Educational Features
3:00	WABC	T7	Salon Orchestra, Standard Music
3:00	WEAF	L10	Charles Gilbert Syross, classical music
3:00	WJZ	Z2	Betty and Bob, Humorous Sketch
3:15	WABC	L19	Alex Semmler, Concert Pianist
3:15	WEAF	X4	Famous Lovers, Dramatic
3:30	WEAF	F23	Women's Radio Review
4:00	WABC	DD9	The Grah Bag, Choruses and Glee Clubs
4:00	WJZ	M47	Dance Orchestra
4:15	WEAF	H2	Benjamin Moore Triangle Club, decorating
4:30	WABC	I1	U. S. Army Band
4:30	WJZ	T2	Arcadians, Vocal and Instrumental
4:45	WEAF	C7	Lady Next Door, for Children
5:00	WABC	C15	Don Lang, True Animal Stories

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DAY BY DAY SCHEDULE

Start	Hrs.	Key	Index	Program Description
FRIDAY AFTERNOON, (cont'd)				
5:15		WJZ	C5	Diek Daring, a Boy of Today
5:15		WEAF	R15	Arlene Jackson, Torch Songs
5:30		WJZ	C13	The Singing Lady, for Children
5:30		WABC	C14	Skippy
5:45		WEAF	C11	Paul Wing, the Story Man, for Children
5:45		WABC	C16	Stamp Adventurers Club
5:45		WJZ	C8	Little Orphan Annie, for Children

Start	Hrs.	Key	Index	Program Description
FRIDAY EVENING				
6:00		WEAF	L12	Waldorf-Astoria Orchestra, Classical
6:15		WJZ	C6	King Kill Kare and Adolph, for Children
6:15		WJZ*	C5	Diek Daring, a Boy of Today
6:30		WABC*	C14	Skippy
6:30		WABC	R23	Happy Wonder Bakers
6:30		WJZ	Q6	Tastycast Jesters
6:45		WABC	X10	Just Plain Bill (after May 22, 7:30 p. m.)
6:45		WJZ*	C8	Little Orphan Annie, for Children
6:45		WJZ	V8	Lowell Thomas, Today's News
7:00		WJZ	Z1	Amos 'n' Andy
7:00		WEAF	O6	Borrah Minevitch and Harmonica Rascals
7:15		WEAF	BB4	Burton Holmes, Century of Progress
7:15		WABC	Z3	Buck Rogers in the Year 2433
7:15		WJZ	Z14	Booth Tarkington's Maud and Cousin Bill
7:15		WEAF	Z9	Variety Show
7:30		WABC*	C4	The Devil Bird
7:30		WJZ	Y3	Five Star Theatre, Charlie Chan, Mystery
7:30		WABC	R41	Dolph Martin's Orchestra and Travelers Quartet
7:45		WEAF	X7	The Goldbergs, Dramatic Sketch
7:45		WABC	V1	Boake Carter
8:00		WABC	L28	Nino Martini and Symphony Orchestra
8:00		WJZ	M38	Nestle's Program, Medley
8:00		WEAF	N2	Cities Serv. Concert, Medley, Jessica Dragonette
8:30		WJR	G1	Adventures in Health, Dr. Bundeson
8:30		WABC	X6	The Foreign Legion
8:45		WJZ	D3	Phil Cook and His Ingram Shavers
9:00		WJZ	X5	The First Nighter, Dramatic
9:00		WABC	F7	Gulf Program, Irvin S. Cobb
9:00		WEAF	BB1	Best Foods Musical Grocery Store, Variety
9:15		WABC	R3	Betty Bartbell, Popular Music
9:30		WJZ	D1	Phil Baker, the Armour Jester, Comedy
9:30		WEAF	M44	Pond's Program, Popular Music
9:30		WABC	F21	Sooney Vacuum Presents "The Inside Story" with Edwin C. Hill, Nathaniel Shilkret's Orch.
10:00		WEAF	DD3	Chevrolet Program, Jack Benny, Variety
10:00		WABC	DD6	Columbia Review, Variety
10:15		WJZ	D8	Irene Franklin and Jerry Joramgin
10:30		WABC	R18	Little Jack Little
10:30		WEAF	DD15	Richfield Country Club, Variety Show
11:00		WJZ*	Z1	Amos 'n' Andy
11:00		WEAF	M27	St. Regis Dance Orchestra
11:15		WABC	R8	Female Trio, Popular Music
11:30		WEAF	M17	Edgewater Beach Dance Orchestra
11:30		WABC	M31	Dance Orchestras
11:45		WJZ*	G1	Adventures in Health, Dr. Bundeson
12:00		SM WEAF	T20	Ralph Kirbery in Song (Standard)
12:00		WJZ	M8	Cotton Club Dance Orchestra
12:15		WEAF	M1	Hotel Lexington Dance Orchestra
12:30		WJZ	M55	Village Barn Dance Orchestra
12:30		WEAF	DD1	Best Foods Musical Grocery Store
12:30		WEAF	M4	Hotel Biltmore Dance Orchestra

Start	Hrs.	Key	Index	Program Description
SATURDAY MORNING				
6:45		1 WEAF	G4	Tower Health Exercises
7:30		WJZ	Q3	Patter and Song
8:00		WJZ	Q8	Wife Saver, Alna Prescott, Humorous
8:00		WEAF	R4	Radio City Organ
8:30		WEAF	K15	Glee Club
9:00		WJZ	W6	Morning Devotions, Religious Music
9:00		WEAF	Z4	Cheerio, Inspiration and Song
9:15		WJZ	M60	Dance Band
9:45		WJZ	Q14	Patter and Song
9:45		WABC	R18	Little Jack Little, Popular Music
9:45		WEAF	T31	Vass Family, Chorus, Folk Song
10:00		WABC	W4	Elder Michaux and His Congregation
10:15		WEAF	N20	Novelty Music
10:45		WJZ	P2	Larry Larson, Organist
11:00		WABC	C1	Adventures of Helen and Mary

Start	Hrs.	Key	Index	Program Description
SATURDAY MORNING (cont'd)				
11:00		WJZ	E3	Forecast School of Cookery
11:15		WEAF	E5	Radio Household Institute, Food
11:30		WABC	T8	Concert Miniatures, Standard Music
11:30		WABC*	R37	Sprague Warner Program
11:30		WEAF	T33	Orchestra, Standard and Classical

Start	Hrs.	Key	Index	Program Description
SATURDAY AFTERNOON				
12:00		WEAF	R39	Popular Songs
12:00		WJZ	Z16	Variety Show
12:30		WEAF	M25	Hotel Kenmore Dance Orchestra
1:00		WABC	M19	George Hall Hotel Taft Dance Orchestra
1:00		WEAF	M1	Hotel Lexington Dance Orchestra
1:05		WJZ	N22	Medley, Organ and Vocal
1:30		WABC	J2	Madison Ensemble, Chorus
1:30		WEAF	M4	Hotel Biltmore Dance Orchestra
1:30		WJZ	H5	National Farm and Home Hour
1:30		WABC	T9	Dancing Echoes, Standard Music
2:00		WEAF	M59	Golden Pheasant Dance Orchestra
2:15		WABC	R11	Five Octaves, Popular Music
2:30		WABC	L18	Savitt String Quartet, Classical
3:00		WABC	T19	Italian Idyll, Standard Music
3:00		WJZ	M43	Radio Troubadours, Dance and Song
3:00		WEAF	M34	Merry Madcaps, Dance and Tenor
3:30		WABC	M31	Hall Thompson's Dance Orchestra
3:30		WEAF	P7	Lew White at the Organ
3:30		WJZ	M57	Dance and Song
4:00		WJZ	M16	Dance Music
4:00		1 WEAF	DD19	Week-end Review, Variety Show
4:15		WABC	R36	Tony Wons, Popular Music
5:00		WJZ	M48	Sherman Hotel Dance Orchestra
5:30		WABC	C14	Skippy
5:45		WJZ	C8	Little Orphan Annie, for Children
5:45		WABC	T15	Tito Guizar, Mexican Tenor

Start	Hrs.	Key	Index	Program Description
SATURDAY EVENING				
6:00		WABC	B1	America's Grub Street Speaks
6:00		WJZ	M1	Hotel Lexington Dance Orchestra
6:00		WEAF	L12	Waldorf-Astoria Orchestra, Classical
6:30		WABC	H4	Laws That Safeguard Society, Lectures
6:30		WABC*	C14	Skippy
6:45		WJZ*	C8	Little Orphan Annie, for Children
7:00		WABC	F20	The Political Situation, Frederic Wile
7:00		WJZ	H1	American Taxpayers, Talks
7:15		WEAF	BB4	Burton Holmes, Century of Progress
7:15		WJZ	R21	Everett Marshall, Al Mitchell's Orchestra
7:30		WJZ	M54	Paul Victorine's Dance Orchestra
7:30		WABC	Z7	Jack Dempsey's Gymnasium
7:45		WEAF	V11	World Today, News Reports
7:45		WJZ	R22	Irene Bordoni, Emil Coleman
8:00		WJZ	F10	Educational Lectures
8:15		WABC	R20	The Magic Voice, Elsie Hits, Nick Dawson
8:30		WEAF	DD10	Kaltenmeyer's Kindergarten, Variety Show
8:30		WABC	M2	Leon Belasco Dance Orchestra
8:30		WEAF	F5	Economic World, Lectures
9:00		WABC	X3	Easy Aces
9:00		WEAF	T4	Ferde Grofe's Orchestra, with Ranny Weeks, Standard Music
9:15		WABC	R4	Boswell Sisters, Popular Music
9:30		WEAF	Y6	K-7, Mystery Sketch
9:45		WABC	DD17	Saturday Frivolities, Variety Show
10:00		WJZ	T14	Gilbert and Sullivan, Musical Gems
10:00		1 WEAF	M45	Saturday Night Dancing Party
10:15		WABC	F4	Columbia Public Affairs Institute
10:30		WJZ	Z6	Cuckoo Program, Ray Knight, Comedy
10:45		WABC	R25	Gertrude Niesen, Popular Songs
11:00		WEAF	P6	Standard Music, Organ and Vocal
11:00		1 WABC		Dance Orchestras
11:10		WEAF	M56	Waldorf-Astoria Dance Orchestra
11:15		WJZ*	R21	Everett Marshall, Al Mitchell's Orchestra
11:30		WEAF	M4	Hotel Biltmore Dance Orchestra
12:00		SM WEAF	T20	Ralph Kirbery in Song (Standard)
12:00		WABC	M18	Ted Fiorito Dance Orchestra, San Francisco
12:00		WJZ	M17	Edgewater Beach Dance Orchestra
12:05		WEAF	M42	Hotel Pennsylvania Dance Orchestra
12:30		WEAF	M24	Hotel Ambassador, Los Angeles
12:30		WJZ	M30	Hotel Shoreham Dance Orchestra

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

TELLS YOU WHAT, WHEN AND WHERE

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RADIO FAN-FARE PROGRAM FINDER

ARTIST SCHEDULE

Index	Artist	Index	Artist	Index	Artist	Index	Artist
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T 24	Albani, Countess Olga	R 6	Carlile, Charles	M 29	Gill, Emerson	DD 18	Kogen, Harry
L 1	Alda, Mme. Frances	T 3	Carlile, Charles	DD 18	Givot, George	R 34	Kostelanetz, Andre
Q 12	Allen, Grant	Q 6	Carlson, Wamp	X 7	Goldbergs, The	T 21	Kostelanetz, Andre
E 6	Allen, Ida Bailey	Z 5	Carothers, Isabelle	W 8	Goodell, Dr. Charles	L 17	Kriens, Christiaan
O 4	Allen, Lucy	V 1	Carter, Boake	N 10	Gordon, Norman	DD 2	Lahr, Bert
S 3	Allmand, Joyce	U 3	Cathedral Choir	V 1	Gordon, Richard	DD 13	Lane Sisters, Priscilla and Rosemary
W 6	Allmand, Joyce	N 2	Cavaliers, The	E 3	Goudiss, Mrs. A. M.	DD 1	Lang, Dot
L 23	Altman, Julian	A 4	Chase, Dorothy	A 1	Gould, Barbara	P 6	Langford, Frances
Z 4	Altman, Sylvia	Z 4	Cherio	Q 4	Graham, Gordon	BB 1	La Prade, Malcom
M 24	Ambassador Hotel, Los Angeles	K 14	Chicago A Capella Choir	M 14	Grant, Dave	P 2	Larson, Larry
X 5	Ameche, Don	DD 18	Childs, Bill	Q 3	Gray, Glen	Q 6	Lathan, Dwight
X 14	Ameche, Don	Z 5	Clara, Lu 'n' Em	L 4	Green, Joe	V 7	Lawrence, David
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K 2	Arnold, Jean	F 7	Cobb, Irvin S.	T 1	Haenschen, Gus	P 4	Leibert, Dick
T 3	Arnold, Rhoda	R 22	Coleman, Emil	G 2	Haggard, Dr. Howard W.	P 6	Leibert, Dick
Y 2	Rackua, Georgia	M 7	College Inn Orchestra	M 19	Hall, George	T 1	Lennox, Elizabeth
C 4	Bagley, Arthur	U 2	Collinge, Channon	Q 3	Hall, George	L 7	Levitaki, Mischa
DD 2	Bagley, Tommy	DD 11	Connecticut Yankees	R 13	Hall, Wendell	M 12	Lewis, Ted
K 8	Baker, Charles	Y 3	Connolly, Walter	DD 12	Hanshaw, Annette	M 14	Lewis, Ted
D 1	Baker, Phil	D 3	Cook, Phil	V 3	Hard, Anne	M 1	Lexington, Hotel Dance Orchestra
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T 14	Barclay, John	M 8	Cotton Club Orchestra	P 5	Harding, Irene	DD 3	Livingstone, Mary
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R 2	Bartlett, Albert	Q 2	Crumit, Frank	M 21	Hays, Billy	Y 1	Love, Leigh
E 1	Barton, Frances Lee	L 14	Cutter, Madame Belle Forbes & Orchestra	N 22	Hays, Harvey	M 30	Low, Maxine
C 8	Bargick, Allan	M 57	Davies, Edward	X 9	Henry, John, Black River Clan	M 41	Low, Bert
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T 33	Berr, Nanette	K 12	Dilworth, George	M 51	Howard, Shirley	D 1	McNaughton, Harry
M 3	Berrens, Fred	F 18	Dodge, Mrs. Cleveland E.	DD 1	Howard, Tom	F 23	MacDonald, Claudine
M 46	Berrens, Fred	O 1	Doerr, Clyde	T 14	Hufsmith, Fred	J 2	Madison Ensemble
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R 35	Berrens, Fred	R 9	Do-Re-Mi (Trio)	W 6	Hunt, Arthur Billings	DD 13	Mandy Lou
L 6	Berrens, La Forge	N 2	Dragnet, Jessica	L 28	Intofdi, Urban	DD 10	Mangano, Don
M 1	Bestor, Don	L 2	Eastman, Mary	Z 4	Ives, J. Harrison	M 32	Manhattan Serenaders
M 4	Biltmore Hotel Concert Orchestra	T 21	Eastman, Mary	R 15	Jackson, Arlene	F 23	Mariani, Hugo
N 11	Biviano, Joe	K 2	Eastman, Morgan L.	C 10	James, Lewis	R 21	Marshall, Everett
DD 3	Black, Frank	X 3	Easy Aces (Mr. and Mrs. Goodman Acc)	N 16	Janko, Helen	Q 11	Martha and Hal
L 22	Black, Frank	M 17	Edgewater Beach Hotel Orchestra	D 8	Jarnagin, Jerry	R 41	Martin, Dolph
M 11	Black, Ted	T 29	Edmonson, William	M 17	Johanson, Selma	L 28	Martini, Nino
M 55	Black, Ted	M 8	Elington, Duke	M 42	Johnson, Johnny	R 39	Marvin, John
C 5	Blaine, Joan	K 3	Eton Boys, The	DD 10	Jordan, Marion and Jim	D 4	Marx, Groucho and Chico
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D 2	Blue Ribbon Orchestra	R 9	Evans, Evan	DD 10	Kaltenmeyer's Kindergarten	DD 12	Maxwell House Show Boat, Capt. Henry's
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X 2	Bonham, Joseph	M 18	Florito, Ted	Q 4	Kawman, Irving	N 16	Maxwell, Richard
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R 4	Boswell Sisters	D 8	Franklin, Irene	R 36	Keenan & Phillips	DD 3	Melton, James
N 7	Bourdon, Rosario	X 2	Frawley, Tim	Z 8	Kelly, Andrew F.	T 22	Melton, James
N 9	Bowes, Major	N 4	Fray and Hraggiotti	M 25	Kenmore Hotel Orchestra	X 5	Meredith, June
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T 5	Briec, Fanny	DD 10	Fugit, Merrill	A 3	King, Wayne	W 4	Michaux, Elder
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C 5	Briggs, Donald	M 37	Gallicchio, Joseph	N 17	Kitchell, Alma	N 11	Miller, Irving
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DD 9	Brooks and Ross	Q 2	Garcia's Mexican Mariacha Band	Z 6	Knight, Raymond	R 21	Mitchell, Al, Orchestra
G 1	Bundeson, Dr. Herman	N 5	Gauchos, The	N 15	Koestner, Josef	T 17	Mock, Alice
DD 16	Burns & Allen	T 33	Gay Gypsies	T 17	Koestner, Josef	DD 12	Molasses 'n' January
Q 13	Butler, Ann	N 10	Geddes, Bob	T 25	Koestner, Josef	T 36	Monarch Mystery Tenor (Continued on page 28)
K 14	Cain, Noble	T 36	Gilcrest, Charles				
M 5	Calloway, Blanche & Orch.						
C 8	Cansdale, Harry						

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FOLLOW YOUR FAVORITE STAR

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REVIEWING THE CURRENT PROGRAMS

PHIL BAKER, THE ARMOUR JESTER
(NBC-WJZ, Friday at 9:00 to 9:30 P. M.)

Cast—Phil Baker—The Merry-men—Neil Sisters—Harry McNaughton—Roy Shields and Band.

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

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

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

RICHFIELD COUNTRY CLUB

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

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

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

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

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

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



JOHN HENRY

... the Black River Giant goes voodoo

DOROTHY FIELDS AND JIMMY MC HUGH

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

Cast—Dorothy and Jimmy.

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

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

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

PONTIAC PRESENTS—

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

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

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

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

Opinion—Good all-family program.

TRIPLE BAR X DAYS AND NIGHTS

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

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

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



DOROTHY FIELDS and JIMMIE MC HUGH

... a sponsor will get 'em if they don't watch out!

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

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

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

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

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

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

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

JACK BENNY'S CHEVROLET PROGRAM

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

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

Comment—According to the latest expert reports, this program has been losing favor. We doubt it. If Jack

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

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

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

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

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

RADIO FAN-FARE PROGRAM FINDER

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R 27	O'Neal, William	Z 15	Robinson, Carson	A 4	Sorey, Vincent	M 56	Waldorf Astoria Orchestra
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N 2	Parker, Frank	M 23	Roseland Orchestra	M 38	Spitalny, Phil	M 58	Westphal, Frank
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DD 18	Parsons, Joe	DD 12	Ross, Lanny	M 43	Steele, Mary	X 14	White, Bob
N 6	Pasternack, Josef	T 27	Ross, Lon	T 25	Steele, Mary	N 11	White, Joe
F 19	Pardi, Angela	K 10	Round Towners, The	M 1	Stern, Harold	H 2	White, Lew
S 3	Parton, Lowell	N 8	Round Towners, The	N 10	Stewart, Elliott	P 7	White, Lew
W 6	Parton, Lowell	DD 5	Rowswell, "Roscy"	L 21	Stewart, Kathleen	X 2	Whitney, Edwin W.
D 6	Pearl, Jack ("Baron Munchausen")	DD 2	Rubinoff, Dave	M 50	Stokes, Harold	F 20	Wile, Frederic
T 14	Pearson, Charles	W 5	Sackman, Dr. Ralph	Z 13	Stoopnagle and Budd, Col.	M 44	Wiley, Lee
M 17	Pedro, Don	X 5	Sagerquist, Eric	R 33	Street Singer	Q 12	Wilson, Claire
M 42	Pennsylvania Hotel Orchestra	M 27	St. Regis Hotel Orchestra	N 10	Summerfield, Wesley	DD 12	Wilson, Muriel
R 40	Percy, David	DD 1	Salter, Harry	F 13	Sutton, Vida Ravenscroft	T 14	Wilson, Muriel
T 29	Peters, Lowell	Q 1	Sanderson, Julia	K 11	Swiss Yodelers	V 10	Winchell, Walter
N 16	Peterson, Curt	Q 2	Sanderson, Julia	M 19	Taft Hotel Orchestra	C 11	Wing, Paul
L 20	Pfau, Franz	T 14	Sanford, Harold	F 14	Taplinger, Bob	DD 12	Winnipeg, Charles
R 29	Pickers Sisters	T 35	Sanford, Harold	Z 14	Tarkington, Booth	DD 10	Wolf, Johnny
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Q 8	Drescott, Allen	M 47	Schilling, Victor	M 45	Terraplane, Orchestra	C 5	Yeo, Billy
T 38	Radio Rubes	L 13	Schmid, Adolf	V 8	Thomas, Lowell		
N 21	Raper, Erno						

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REVIEWS OF CURRENT PROGRAMS

(Continued)

"IRVIN S. COBB"

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

Cast—Irvin S. Cobb, Allan Joslyn, Al Goodman's Orchestra.

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

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

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

first program. Sounded a bit presumptuous, which is exactly what he isn't.

Opinion—Depends entirely on the individual sense of humor. We like Mr. Cobb's stuff and always have. (And his position would be strengthened if air censorship was less strict. Then he could use such masterpieces as "The Flood in the Mississippi Valley.")

"WILL ROGERS"

(NBC-WJZ, Sundays at 9:00 P. M.)

Cast—Will Rogers, Joseph Bell and an orchestra.

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

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

Opinion—Three cheers!

FOLLOW YOUR FAVORITE STAR

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RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE*

A—BEAUTY

A1—BARBARA GOULD. Sunday, ½ hour 10:45 AM—ED WABC WAAB WKBW WDRC WCAU WJAS WEAN	Thursday, ½ hour. 9:45 AM—ES-ED WADC WCAO WDM WCAE WIK CKOK WOW WFLB WSPD WJSV WHCC WBT WDLI	9:45 AM—CS KMBC KMOX WGST WBRG WDSU KTRH KOMA WCCO	M 7:45 AM KSL
A2—LADY ESTHER SERENADE Sunday, ½ hour With Wayne King and Orchestra	1:00 PM—CS WJDX ESD WOC WHO WON WDAF	M 12:00 PM KOA KDYL	P 11:00 AM KGF KHQ KGO KFI KOMO
3:00 PM—ED WEAF WTAG WEEL WOSH WGY WREN WCAE WLIT WJAR	2:00 PM—ES-CD WLW WRC WTAM WUJ WJAX WFLA WNWC WIOD KTY	6:30 PM—CS WDAF	
Tuesday, ½ hour 8:30 PM—ED WEAF WTAG WCAE WEEL WREN WJAR WPL WGY WOSH	7:30 PM—ES-CD WRC WTAM WUJ WSAI WFBR WMAQ	6:30 PM—CS WDAF	
Thursday, ½ hour 9:30 PM—ED WJZ WBZ WBZA	8:30 PM—ES-CD WBAL WGAR WJR WHAM WENR	7:30 PM—CS KWK KWCR KSO KOIL WREN	
A4—VINCENT SOREY'S ORCHESTRA—Wednesday, ½ hour. Gladys Barton, Edward Nell, Dorothy Chase.	8:45 PM—ES-CD WFRR WRC WTAM WUJ WLW WMAQ	2:45 PM—CS KSD WOC WHO WDAF WSB WTMJ WYBA KSTP WSM WEBC WMC WSMB WKY WFAA KPRC WOAI WAPI	M 1:45 PM KOA KOMO KGO KFI KGF KHQ

B—BOOKS AND LITERATURE

B1—AMERICA'S GRUB STREET SPEAKS Saturday, ½ hour Blair Niles	4:00 PM—CS KMBC WGST WBRC WDOX WRCR WODX WSPA WLAC WDSU KRLL KTRH KRTS WIBW WACO KPH WTAQ WDBH KPAB WBN WSBT WMT	M 3:00 PM KFOR KLZ	P 2:00 PM KHJ KOLN KGB KPRC KOL KFPY
B2—POET'S BOLD, POETIC READINGS Sunday, ½ hour David Ross	3:00 PM—CS KMBC WFBM WMBD WGST WERC WDOX WSPA WLAC WDSU KRLL KTRH KRTS WIBW WACO KPH WTAQ WDBH KPAB WBN WSBT WMT	M 2:00 PM KFOR KLZ	P 1:00 PM KHJ KOLN KGB KPRC KOL KFPY
B3—GOLDEN TREASURY BREWSTER—Tuesday, ½ hour. John Brewster.	3:00 PM—ES-CD WFBR WTAM WUJ WDAF WCKY WSAI WRC WMAQ	2:00 PM—CS WOW WOC WHO	

C—CHILDREN'S PROGRAM

C1—ADVENTURE OF HELEN AND MARY—Saturday, ½ hour.	M 8:00 AM KFOR KLZ	P 7:00 AM KHJ KOLN KGB KPRC KOL KFPY
11:00 AM—ED WABC WOKO WNAC WKDW WDRC WCAU WJAS WPG WLBZ WORC CFRB	10:00 AM—ES-CD WADC WCAO CKOK WFBL WPSD WJSV WCAH WFEA WLBW WHEC WVVA WKBN WBIG WBJ WTOC WQAM WDBO WDAE WSJS	9:00 AM—CS KMBC WGST WGOX WREC WSPA WFLC WDSU KRLL KTRH KRTS WIBW WACO KPH WTAQ WDBH KPAB WBN WSBT WMT
C2—COLUMBIA JUNIOR BUGLE—Sunday, ½ hour.	M 7:00 AM KFOR KLZ	P 6:00 AM KHJ KOLN KGB KPRC KOL KFPY
9:00 AM—ED WABC WOKO WNAC WGR WDRC WCAU WEAN WPG WLBZ WORC WHP WORC	8:00 AM—ES-CD WADC WCAO WIK CKOK WFBL WSPD WJSV WCAH WLBW WHCC WVVA WKBN WBIG WBJ WTOC WDBO WDAE	7:00 AM—CS KMBC WFBM WMBD WGST WSPD WREC WDOX WSPA WLAC WDSU KTRH KRTS KTRA KLRA KTSR WTRW KPE WTAQ WISN WCCO WMT

C4—THE DEVIL BIRD Monday, Tuesday, Wednesday, Thursday and Friday, ½ hour.	5:30 PM—CS KMBC WHAS KMOX KFAB WCCO		
C5—DICK DARING, A BOY OF TODAY—Sunday, ½ hour. Merril Fugit, Donald Briggs, Joan Blaine, Art VanHarvey, Billy Yeo	8:45 PM—ED WJZ KDKA WBZ WBZA	5:45 PM—ES-CD WYAL WMAI WSYR WHAM WOKY KWK WENR	4:45 PM—CS KWCR KOIL KSO WREN
Monday Tuesday Wednesday Thursday and Friday, ½ hour 6:15 PM—ED WJZ WBZ WBZA KDKA	4:15 PM—ES-CD WBAL WMAI WSYR WGAR WCKY WENR	4:15 PM—CS KWK KWCR KSO WREN KOIL	
C6—KING KILL KARE & ADOLPH—Monday, Wednesday and Friday, ½ hour.	6:15 PM—ED WJZ WBZ WBZA	5:15 PM—ES-CD WBAL	
C7—LADY NEXT DOOR—Monday, Tuesday, Thursday and Friday, ½ hour. Madge Tucker, Director	4:45 PM—ED WEAF WTAG WJAR WOSH WGY	3:45 PM—ES-CD WFBR WTAM WSAI WRC WENR	2:45 PM—CS KSD WDAF
C8—LITTLE ORPHAN ANNIE Monday, Tuesday, Wednesday, Thursday, Friday and Saturday, ½ hour Shirley Bell, Allan Baruck, Henrietta Pedro, Harry Cansdale	6:45 PM—ED WJZ WBZ WBZA KDKA CRGW	4:45 PM—ES-CD WBAL WJR WGAR WIS WLW WNO WRVA WJAX WHAM WENR	4:45 PM—CS KSTP KOIL WREN WERC WDAY KFYR WOAI WKY KPRC KTBS WBAP KWCR KWK
C9—NBC CHILDREN'S HOUR—Sunday, 1 hour. Milton Cross.	9:00 AM—ED WJZ WBZ WBZA	8:00 AM—ES-CD WBAL WGAR WLW WJR WHAM WBYR WMAI WENR	7:00 AM—CS WTBA KWK WREN KSTP WERC KFYR KDKA
C10—NURSERY RHYMES Tuesday, ½ hour Lewis James, Milton Cross	5:45 PM—ED WEAF WGY WLT WTAG WEEL WJAR WOSH WBN	4:45 PM—ES-CD WFBH WRC WTAM WRAI WUJ WCKY WMAQ	3:45 PM—CS KSD WOC WHO WOV WDAF WBA KSTP WDAY KPYR KTBS WKY WFAA WOAI
C11—PAUL WING THE STORY MAN—Monday, Wednesday and Friday, ½ hour.	5:45 PM—ED WEAF WGY WBN	4:45 PM—ES-CD WUJ WTAM	
C13—THE SINGING LADY—Mon., Tues., Wed., Thurs. and Fri, ½ hour.	5:30 PM—ED WJZ WBZ WBZA KDKA	4:30 PM—ES-CD WBAL WJR WLW WHAM WGAR	3:30 PM—CS WSM
C14—SKIPPY—Mon., Tues., Wed., Thurs., Fri. and Sat, ½ hour.	5:30 PM—ED WABC WOKO WNAC WGR WDRC WCAU WEAN	4:30 PM—ES-CD WCAO WRCR WIK CKOK WFBL WSPD WJSV WHCC	3:30 PM—CS WBBM KMBC WFBM KMOX WCCO
C15—DON LANG, TRUE ANIMAL STORIES—Monday and Friday, ½ hour.	5:00 PM—ED WABC WOKO WGR WDRC WCAU WJAS WEAN WLBZ WHP WORC CFRB	4:00 PM—ES-CD WADC WCAO WBBM WIK CKOK WFBL WSPD WFEA WLBW WHEC WVVA WBIG WDBJ WTOC WQAM WDBO WDAE WSJS WSBT WMT	3:00 PM—CS WGST WDOX WREC WSPA WLAC WDSU KTRH KLRA KTRA KLRA WTAQ KPAB WISN WCCO WSBT WMT
C16—STAMP ADVENTURER'S CLUB—Friday, ½ hour.	5:45 PM—ED WABC WAAB WKBW WDRC WCAU WJAS WEAN WORC		

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RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE*

D—COMEDIANS

D1—PHIL BAKER, THE ARMOUR JESTER—Friday, 1/2 hour.
The Armour Jester, Harry McNaughton, Roy Shield, Morris-Men, Nell Sisters.

9:30 PM—ED	9:30 PM—ES-CD	7:30 PM—CS	6:30 PM	5:30 PM
WJZ WBZ	WBAL WHAM	KWK WREN	KOA	KGW
WBZA KDKA	WJAR WJR	KOIL WTMJ	KDYL	KOMO
	WRVA WUNC	KSTP WEBC		KHQ
	WJAX WIOD	WSM WMC		KGO
	WMAQ	WSB WAPI		KFI
		WSMB WFAA		
		KPRC WOAI		
		WKY KSO		

D2—BEN BERNIE'S BLUE RIBBON ORCHESTRA—Tuesday, 1/2 hour.

8:00 PM—ED	8:00 PM—ES-CD	8:30 PM
WEEI WJAR	WRC WFBR	KGO
WRAF WTAG	WTAM WSAI	KFI
WCSH WFI	WVJ WCKY	KGW
WGY WBEW	WLS	KOMO
WCAE		KHQ

D3—PHIL CDDK AND HIS INGRAM SHAVERS—Mon., Wed., Fri. 1/4 hour.

8:45 PM—ED	7:45 PM—ES-CD	8:45 PM—CS
WJZ WBZ	WJR WBAL	KWK KWCH
WBZA KDKA	WJAR WCKY	KUL WREN
	WMAL WSYR	KSO
	WLS WHAM	

D4—FIVE STAR THEATRE; GROUCHO AND CHICO MARX—Monday, 1/2 hour.
(Will be discontinued after last week in May)

7:30 PM—ED	6:30 PM—ES-CD
WJZ WBZ	WBAL WHAM
WBZA KDKA	WPTF WUNC
WSAZ	WIS WRVA
	WMAL

D5 GULF HEADLINERS WITH WILL ROGERS—Sunday, 1/2 hour.

9:00 PM—ED	8:00 PM—ES-CD
WJZ WBZ	WJAR WJR
WBZ WBZA	WVW WSYR
	WMAL WRVA
	WPTF WUNC
	WIS WJAX
	WRDA

D6—LUCKY STRIKE HOUR
Thursday, 1 hour
"Baron Munchausen" (Jack Pearl Comedian)

10:00 PM—ED	9:00 PM—ES-CD	8:00 PM—CS	M	P
WRAF WTAG	WFBM WRC	KSD WOC	7:00 PM	6:00 PM
WEEI WJAR	WTAM WVI	WHO WGW	KDYL	KTAR
WCSH WFI	WLW WIS	WDAF WTMJ	KOA	KPSD
WGY WBEW	WUNC WJAX	KSTP WEBC		KGO
WCAE	WIOD WFLA	WVJ WCKY		KFI
	WPTF WENR	WSM WMC		KGW
		WSMB WJDX		KOMO
		KTHS WKY		KHQ
		WBAP KPRC		
		WOAI KTBS		

D7—ED WYNN AND THE FIRE CHIEF BAND—Tuesday, 1/2 hour.

9:30 PM—ED	8:30 PM—ES-CD	7:30 PM—CS	M	P
WRAF WSH	WBRB WRC	KBD WOW	6:30 PM	5:30 PM
WFI WGY	WTAM WVI	WHO WOC	KDYL	KBSD
WBEW WEEI	WLW WRVA	WSM WDAF	KGR	KTAR
WJAR WCAE	WUNC WLS	WBA KSTP	KGHL	KGO
WTAG CFOP	WJAX WIOD	WEBC WDAY		KFI
	WFLA WMAQ	KFYR WTMJ		KGW
		KVOO WMC		KOMO
		WSB KTBS		KHQ
		WSMB WBAP		
		KPRC WKY		
		WOAI KTBS		
		WJDX		

D8—IRENE FRANKLIN AND JERRY JARNAGIN—Wed. and Fri. 1/4 hour.

10:15 PM—ED	9:15 PM—ES-CD	8:15 PM—CS
WJZ	WBAL WMAL	KYW KWK
	WSYR WJAR	KWOR WREN
	WJR WCKY	KSO WAPI
	WUNC WIS	WMC WSMB
	WJAX WIOD	WKY WFAA
	WFLA	KTBS WOAI

E—FOOD

E1—FRANCES LEE BARTON
Tuesday and Thursday, 1/4 hour

10:15 AM—ED	10:15 AM—ES-CD	9:15 AM CS
WRAF WTIC	WRC WFBR	WHO WSB
WTAG WEEI	WTAM WVI	WMC WSB
WJAR WSH	WLW WMAQ	WAPI WMB
WLT WGY		KTHS KVOO
WBEW WCAE		KPRC WOAI
		WKY KTBS
		WOW

E2—BETTY CRDCKER—Wednesday and Friday, 1/4 hour.

10:45 AM—ED	9:45 AM—ES-CD	8:45 AM—CS
WRAF WTAG	WTAM WVI	KSD WOW
WEEI WSH	WRVA WFBR	WOAI KPRC
WBAP WFI	WRVA WPTF	WKY WOC
WBEW WGY	WJAX WIOD	WHO KVOO
WJAR WCAE	WFLA KYW	KTHS WDAP
	WRC	

E3—FORECAST SCHOOL OF COOKERY—Saturday, 1/4 hour. Mrs. A. M. Goudiss.

11:00 AM—ED	10:00 AM—ES-CD	9:00 AM—CS
WJZ WRZA	WBAL WHAM	KWK KOIL
KDKA WBZ	WGAR WJR	WREN
	WOKY KYW	

E4—MYSTERY CHEF—Tuesday and Thursday, 1/4 hour.

10:00 AM—ED	9:00 AM—ES-CD
WRAF WTIC	WFBR WRC
WBEW WGY	WVJ WTAM
WFI WTAG	WSAI
WJAR WSH	
WEEI WCAE	

E5—RADIO HOUSEHOLD INSTITUTE
Wednesday and Saturday, 1/4 hour

11:15 AM—ED	10:15 AM—ES-CD	9:15 AM—CS	M
WRAF WTAG	WRC WFBR	KSD WOC	8:15 AM
WEEI WJAR	WTAM WVI	WHO WDAF	KOA
WCSH WLT	WSAI KYW	WTMJ KSTP	KDYL
WGY WREN		WBCO KVOO	
WCAE WTIC		KPRC WOAI	
		WKY KTBS	
		WSM WSB	
		WSMB WAPI	
		WMC WBAP	

E6—VISITING WITH IDA BAILEY ALLEN—Thursday, 1/4 hour.

10:15 AM—ED	9:15 AM—ES-CD	8:15 AM—CS	M
WABC WOKO	WADC WCAO	KMBC KMOX	7:15 AM
WAAB WKBW	WHK WKOK	WMBD WQST	KVOR
WJAS WLEZ	WESL WSPD	WDOD WREC	KLZ
WHP WORC	WJSY WCAH	WSTA WLAC	KSL
CFRB	WLBW WTEC	WDSU KTRH	
	WVVA WBIG	KLRA WIBW	
	WDBJ WQAM	KFH WTAQ	
	WDBO WDAE	WIRN WSBT	
	WSJS		

F—GENERAL

F1—AMERICAN LEGION PROGRAM
Thursday, 1/4 hour

4:45 PM—ED	3:45 PM—ES-CD	2:45 PM—CS	M
WABC WOKO	WFLA WSPD	KMBC WGST	1:45 PM
WAAB WGR	WFLB WLBW	WRCO WQST	KVOR
WTP WJAS	WKBN WBIG	WLAC WSPA	KLZ
WPG WLRZ	WTAR WDBJ	WLBW WACO	KSL
WORC	WMBG WTOC	WTAQ WKBH	
	WQAM WDBO	WISN WSBT	
	WSJS	WMT WREC	

F2—COLUMBIA EDUCATIONAL FEATURES—Fri. 1/4 hour.

2:45 PM—ED	1:45 PM—ES-CD	12:45 PM—CS	M	P
WABC WOKO	WADC WCAO	KMBC WGST	11:45 AM	10:45 AM
WKBW WIP	WBBM CKOK	WDOD WREC	KVOR	KIJ
WJAS WEAN	WFBI WSPD	WQAM WSPA	KLZ	KOIN
WPG WLRZ	WJSY WCAH	WLAC WDSU		KGB
WHP WORC	WFLA WLBW	KTRH WTAQ		KFRC
CFRB	WHBC WYVA	WISN WSBT		KOL
	WKBN WBIG	WMT		KFPY
	WTOC WQAM			
	WDBO WDAE			
	WSJS			

F4—COLUMBIA PUBLIC AFFAIRS INSTITUTE—Sat. 1/2 hour.

10:15 PM—ED	9:15 PM—ES-CD	8:15 PM—CS	M	P
WABC WOKO	WADC WCAO	KMBC WMBD	7:15 PM	6:15 PM
WAAB WKBW	WBBM WHK	WGST WQST	KLZ	KIJ
WCAU WJAS	WFBI WSPD	WREC WQAM		KOIN
WEAN WPG	WJSY WFAA	WLAC WDSU		KGB
WLEZ WOC	WLBW WHBC	KLRA KTSB		KFRC
WHP WORC	WVVA WBIG	WIBW KFH		KOL
	WDBJ WTOC	WQAM WDBO		KFPY
	WDAE WSJS			

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RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE*

F5—ECONOMIC WORLD—Saturday, 1/2 hour.
8:30 PM—ED 7:30 PM—ES-CD 6:30 PM—CS M P
 WEAF WEEI WIS WRC WOW WDAF 5:30 PM KOA KFSD
 WJAR WCHS WFBR WTAM WIBA WMC KDYL KPO
 WFI WGY WSAI WWJ WDAY WIDX KGR KGH
 WBLN WTAG WWNC WFLA WSMB KPRC KGH
 WTOD WMAQ WOAI WRBC KFYR

F15—EDUCATIONAL LECTURES
Tuesday, 1/2 hour
7:15 PM—ED 6:15 PM—ES-CD 5:15 PM CS M P
 WJZ WBZ WWNC WPTF 4:15 PM EDYL KPO
 WEA KDKA WHAM WCKY KFYR WSM KOA KFSD
 WSYR WIS WSB WJDX KFI
 WMAL WENR WMO KVOO KGH
 WOAI KTBS KGH
 WREN WRBC KTH

F6—GOING TO PRESS, TALKS BY EDITORS—Wed, 1/2 hour.
4:45 PM—ED 3:45 PM—ES-CD 2:45 PM—CS M P
 WABC WOKO WADC WCAO KMBC WGST 1:45 PM KVOR KHJ
 WAAB WGR CKOK WFBL WDOD WRFC KLZ KOIN
 WDRC WIP WSPD WJSA WFLA WLAB WLS 12:45 PM KSL KGB
 WJAS WPG WFPA WLBW WDSU KRLL KPRC
 WLBZ WHP WSAI WWJ WDAY WIDX KTRH KLRA KOI
 WORC OFRB WWNC WFLA WSMB KPRC KGH
 WTOD WMAQ WOAI WRBC KFYR

F17—TALKS BY PRESIDENT'S CABINET—Monday, 1/2 hour.
10:30 PM—ED 9:30 PM—ES-CD 8:30 PM—CS M P
 WEAF WEEI WFBR WTJ WSMB WTAG 4:15 PM EDYL KPO
 WJAR WCHS WIS WFLA WIBA WECB KGR KFSD
 WDAP WVA WTAM WRC WDAY WOC KFI
 WWNC WBN WJAX WSAI WHO WMO KGH
 WJDX WLIT WIOD KYW KTBS WSB KTH
 WGY WTKY WFAA WTMJ

F7—GULF PROGRAM—Wednesday and Friday, 1/2 hour. Irvin S. Cobb.
9:00 PM—ED 8:00 PM—ES-CD 7:00 PM—CS M P
 WABC WOKO WCAO WKRC WGST WBRC 11:15 AM 10:15 AM
 WJAS WCHS WFLA WLAB WLS KGO
 WDRC WCAU WFBL WSPD WJAX WSAI KFI
 WEAN WORC WJY WCAH KRLL KTRH KOMO
 WBT WBIC KLRA KTSA KHQ
 WDBI WMBG WQAM WDBO WFAA
 WDAE WSJS WFTS WSBT

F18—NATIONAL STUDENT FEDERATION—Mon, 1/2 hr. Mrs. Cleveland E. Dodge.
2:00 PM—ED 1:00 PM—ES-CD 12:30 PM—CS M P
 WABC WOKO WADC WCAO WFPM WMBD 11:00 AM
 WAAB WGR WIK CKOK WGST WDOD KVOR
 WDRC WIP WFBL WSPD WREC WSA KFI
 WJAS WEAN WJY WCAH WLAB WDSU KGH
 WPG WLBZ WFEA WLBW KLRA KTH
 WORC OFRB WHEG WTA WTAQ WISN
 WBI WDRJ WSBT
 WTC WQAM
 WRO WDAE
 WSJS

F8 INTERNATIONAL RADIO FORUM
Sunday, 1/2 hour
2:15 PM—ED 1:15 PM—ES-CD 12:15 PM—CS M P
 WJZ OFCF WBAL WMAI 11:15 AM 10:15 AM
 WSYR KDKA KFYR WSM KGO
 WVA WPTF WPI WMC KFI
 WWNC WIS WSMB WECB KFSD
 WJAX WMAQ WJDX WKY KTH
 KYOO WFAA KTBS
 KTRH WOI

F19—ANGELO PATRI—"Your Child"—Sunday, 1/2 hour
(May be discontinued after June 4) 5:45 PM—CS M P
7:45 PM—ED 6:45 PM—ES-CD 5:45 PM—CS M P
 WABC WNAO WCAO WGN KMBC WHAS 8:15 PM
 WGR WCAU WRC WHK KMOX WCOO KLZ
 WJAS WSAI CKOK WFBL KST
 WJSY

F9—TALKS—EDUCATIONAL—Tuesday, 1/2 hour.
3:00 PM—ED 2:00 PM—ES-CD 1:30 PM—CS M P
 WABC WOKO WCAO WBBM KMBC WFPM 12:00 PM KVOR KHJ
 WGR WDRC CKOK WFBL WGST WDOD KSL KOIN
 WIP WJAS WSPD WFEA WREC WSA KGB
 WEAN WPG WLBW WHEC WLAB WDSU KPRC
 WLBZ WIC WFA WDBJ KTRH KFH KOL
 WHP WORC WMBG WTC WTAQ WKBH KFPY
 OFRB WQAM WDBO KFAB WSN WCOO WSBT
 WSJS WMT

F20—THE POLITICAL SITUATION—Saturday, 1/2 hour. Frederic Wilt.
7:00 PM—ED 6:00 PM—ES-CD 5:00 PM—CS M P
 WABC WOKO WADC WCAO WFPM WGST 12:00 PM KVOR KHJ
 WNAO WGR WBBM WHK WLAB WDSU KSL KOIN
 WDRC WCAU WSPD WJY WODA WSA KGB
 WJAS WEAN WCAH WFEA WLBW WHEC KPRC
 WLBZ WIC WVA WBG WDRJ WTC KOL
 WIP WORG WQAM WDBO WDAE

F10—EDUCATIONAL LECTURES
Saturday, 1/2 hour
8:00 PM—ED 7:00 PM—ES-CD 6:00 PM—CS M P
 WJZ KDKA WBAL WSYR WJDX WSMB 5:00 PM KOA
 WSAI WCKY WIBC WSM KDYL
 WIS WWNC WSMB KYOO KGR
 WTOD KTRH WOI KGH

F21—SONNY VACUUM—Friday, 1/2 hour. Edwin C. Hill, Nathaniel Shitkret.
9:30 PM—ED 8:30 PM—ES-CD 7:30 PM—CS M P
 WABC WOKO WADC WCAO KMBC WFPM 6:30 PM KLZ
 WNAO WGR WBN WRC WHAS KMOX KSL
 WDRC WCAU WHK CKOK KRLL KTRH KGB
 WJAS WEAN WQWO WFBL KLRA KISA KPRC
 WLBZ WHP WSPD WJY WBY WCOO KOL
 WORG WCAH WFEA KFH WRH KFI
 WLBW WHEC WSN WCOO KFPY

F12—THE LAWYER AND THE PUBLIC—Sun, 1/2 hour.
6:00 PM—ED 5:00 PM—ES-CD 4:00 PM—CS M P
 WABC WOKO WCAO WBBM WGST WDOD 3:00 PM KVOR
 WAAB WGR WFLA WSPD WREC WSA KLZ
 WDRC WJAS WJY WFEA WLAB WDSU KSL
 WEAN WPG WHEC WBI WBY WACO
 WLBZ WIC WQAM WDBO KFH WTAQ
 WHP WORC WDAE WSN KFAB WSN
 OFRB WLBW WDBJ WCOO KRLL WMT

F22—VOICE OF EXPERIENCE—Mon, Tues, Wed, Thurs, Fri, 1/2 hour
11:00 AM—ED 10:00 AM—ES-CD 9:00 AM—CS M P
 WABC WNAO WCAO WBBM KMBC WHAS
 WGR WDRC WRC WHK KMOX
 WCAU WJAS WJSY
Wednesday, 1/2 hour.
8:00 PM—ED 7:00 PM—ES-CD 6:00 PM—CS M P
 WABC WGR WCAO WRC KMBC
 WNAO WCAU WRC WBBM KMOX
 WDRC WJAS WBBM WHAS

F13—MAGIC OF SPEED—Friday, 1/2 hour. Vida Ravenscroft Sutton
2:00 PM—ED 1:00 PM—ES-CD 12:00 PM—CS M P
 WEAF WJAR WFBR WTAM ESD WBA 11:00 AM KOA
 WSAI WCKY WIBC WSM KDYL KPO
 WIS WWNC WSMB KYOO KGR
 WTOD KTRH WOI KGH

F23—WOMEN'S RADIO REVIEW
Monday, Tuesday, Wednesday, Thursday, Friday, 1/2 hour.
Hugo Mariani, Claudine MacDonald.
3:30 PM—ED 2:30 PM—ES-CD 1:30 PM—CS M P
 WEAF WJAR WFBR WTAM WDAY WSM
 WGY WBN WJY WWNC WMO WKY
 WCAE WCHS WIS WIOD KPRC KTBS
 WTI WTAG WJAX WFLA WAI WBAP
 WSAI WRC KFYR WDAF
 KYW

F14—MEET THE ARTIST—Tuesday, 1/2 hour. Bob Taplinger Interviews.
5:00 PM—ED 4:00 PM—ES-CD 3:00 PM—CS M P
 WABC WOKO WADC WCAO WGST WDOD 2:00 PM KVOR
 WNAO WGR WBBM CKOK WRFC WSA KLZ
 WDRC WIP WFBL WSPD WLAB WDSU KST
 WJAS WEAN WJY WFEA KRLL KTRH
 WPG WLBZ WLBW WHEC KLRA KTSA
 WTC WHP WVA WBG WBY WACO
 WDBJ WTC KFH WTAQ
 WQAM WDBO KFAB WSN
 WDAE WSJS WCOO WSBT
 WMT

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RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE*

F24—YOUR CHILD—Tuesday, ¼ hour
 11:00 AM—ED WFAE WTAG WYFR WRC WIOA WSM 8:00 AM 7:00 AM
 WPTC WJAH WDAF WPTF KTHS KVOO KOA KPSD
 WOSH WLT WWNC WIOD WQAI WKY KDYL KGO
 WGY WBRN WJW WIS WDAY WMC KGR KFI
 WCAE WRVA WRVA KTBS KGW

F25—OUR AMERICAN SCHDDLs—Sun. ½ hour, 6:30 PM—ED—WEAF Network.

G—HEALTH

G1—ADVENTURES IN HEALTH—Tues. and Fri. ¼ hour, Dr. Herman Bundeson.
 9:30 PM—ED WJZ WBZ WRAL WHAM 5:30 PM 4:30 PM
 WBZA KDKA WLW WGAR KSO KOA KGO
 CKGW WLS 9:45 PM—CS KSO KOA KGW
 M KMO
 8:45 PM KHQ
 KOA KFI
 KDYL P
 7:45 PM
 KGO
 KGW
 KOMO
 KHQ

G2—DR. HOWARD W. HAGGARD—Sunday, ¼ hour.
 7:15 PM—ED WJZ WBZ WLS
 6:15 PM—ES-CD WLS

G3—MODERN LIVING HEALTH TALK Sun. Tues., Wed., Thurs., Fri. ¼ hour.
 9:30 AM—ED WABC WNAC WISV
 WCAU WEAN WICC
 8:30 AM—ES-CD WISV

G4—TDWER HEALTH EXERCISES—Mon., Tues., Wed., Thurs., Fri., Sat. 1¼ hours.
 Arthur Bagley.
 6:45 AM—ED WFAE WJZ WRC
 7:45 AM—ED WFAE WJZ WRC
 WFI WGV
 WBRN WCAE
 CKGW
 6:45 AM—ES-CD WRC
 8:45 AM—ES-CD WRC

G5—ACADEMY OF MEDICINE—Tuesday, ¼ hour.
 11:30 AM—ED WABC WOKO WCAO WCKM WDOJ WREC 8:30 AM
 WNAO WKBW WSPD WJW WODX WSA KYOR
 WDRG WJAS WFEA WLBW WLAC KRLD KLS
 WEAN WFO WJVA WBIG KTRH KRA
 WLBZ WHP WQAM WDBO WIRW WTAQ
 WORC CFRB WDAE WCCO

H—HOME AND GARDEN

H1—AMERICAN TAXPAYERS—Saturday, ¼ hour.
 7:00 PM—ED WJZ KDKA WRAL WMAL WKCR KSO 4:00 PM 3:00 PM
 WJZ KDKA WHAM WBYE WBA WEBE KGR
 WJW WWNC WSB WYIC KEX
 WFLA WSMB KTBS WQAI KFA
 KPSD

H2—BENJAMIN MDDRE TRIANGLE CLUB—Fri. ¼ hr. Lew White, Betty Moore.
 6:15 PM—ED WFAE WJZ WYFR WRC WOC WGO
 WBEI WGY WTAM WRS WDAF KSTP
 WFI CKGW WLW WMAQ WBCB WDAY
 WQAE WLV WMAQ WKY WQAI
 WFAA WOW

H3—THE CELLOPHANE PROGRAM—Mon., Thurs. ¼ hr. Emily Post, Edward Nell, Harding Sisters.
 10:45 AM—ED WJZ WBZ WRAL WHAM KWCR WREN
 WBZA KDKA WGAR WJR KOIL KWK
 WLW WMAQ

H4—LAWS THAT SAFEGUARD SOCIETY—Sat. ¼ hr. Dean Gleason L. Archer.
 8:30 PM—ED WJZ 5:30 PM—ES-CD WJZ WBZ WQAI WRC
 WJZ 4:30 PM—CS WJZ WBZ WQAI WRC
 WMAQ WREN

H6—NATIONAL FARM AND HOME HOUR Mon., Tues., Wed., Thurs., Fri., Sat. 1 hour.
 1:30 PM—ED WJZ WBZ WRAL WRC WHAL WRC KOIL KSO 11:30 AM—CS
 WJZ WBZ WJW WCKY KWK KWCR 10:30 AM
 WBZA KDKA WJR WRVA WREN WGO KOA
 WPTF WWNC WHO WOV
 WIS WJAX WDAF WSMB
 WIOD WELA WKY KTBS
 WHAM WSVR KTHS WBA
 KYW KSTP WBCB
 WDAY KFYR
 WSM WSB
 WAPI WJDX
 WMC WFAA
 KPRC WQAI

I—MUSIC—BAND

I1—U. S. ARMY BAND—Wednesday, ½ hour, Capt. Wm. J. Stannard, Bandmaster.
 11:00 AM—ED WJZ KDKA WRAL WGAR WREN KSO 9:00 AM—CS
 CFCF WBZ WJR WCKY KWCR KWK 8:00 AM
 WBZA WIS WJAX WFLA WWNC
 WJAX WHAM
 WSVR WENR
 KYW

Tuesday, ¼ hour.
 11:30 AM—ED WFAE WTAG WJW WSAI WOW WOC 8:30 AM
 WJAH WIC KPRB WCKY WWO WOD KOA
 WREI WTC WTAM WDAF
 CFCF WGV
 WOSH CKGW

Thursday, ¾ hour.
 4:00 PM—ED WABC WOKO WCAO WBBM KMBC KMOX 1:00 PM 12:00 PM
 WNAO WGR WHK OKOK WCST WDOJ KYOR KGL
 WDRG WCAU WFBL WSPD WREC WSA KILZ KOIN
 WIP WJAS WJW WCAH WLAC WDSU KSL KGB
 WEAN WPG WFEA WHEC KRLD KTRH KOL
 WLBZ WJOC WJVA WKBN KLRA KTSB KFPY
 WORC CFRB WDBJ WTOC WIBW WACO
 WQAM WDBO KFH WTAQ
 WDAE WSJS WCOO WBSB WMT

Friday, ½ hour.
 4:30 PM—ED WABC WOKO WCAO WHK KMBC WGST 1:30 PM 12:30 PM
 WJZ WBZ WJW WCKY KWK KWCR 12:30 PM
 WBZA KDKA WJR WRVA WREN WGO KSL KGB
 WPTF WWNC WHO WOV KPRC
 WIS WJAX WDAF WSMB KOL
 WIOD WELA WKY KTBS KFPY
 WHAM WSVR KTHS WBA
 KYW KSTP WBCB
 WDAY KFYR
 WSM WSB
 WAPI WJDX
 WMC WFAA
 KPRC WQAI

J—MUSIC—CHAMBER

J1—AEOLIAN STRING QUARTET—Sun. ¼ hr. 10:30 AM—ED—WABC Network.
J2 MADISON ENSEMBLE—Tues., Wed., and Sat. ½ hour, 1:30 PM—ED—WABC Network.
J3—MORNING MUSICALE—Sunday, 1 hour, 11:00 AM—ED—WJZ Network.

K—MUSIC—CHORUSES, GLEE CLUBS, QUARTETS, ETC.

K2—CONTENTED PROGRAM—Mon. ½ hr. Jean Arnold, Lullaby Lady, Morgan L. Eastman.
 10:00 PM—ED WFAE WJZ WTAM WJW 9:00 PM—ES-CD
 WFAE WJZ WTAM WJW
 WREN WCAE WLW WENR
 CKGW CFCF

K3—THE ETDN BDYS—Wednesday, ¼ hour, 3:45 PM—ED—WABC Network. Monday, ½ hour, 9:00 PM—ED—WABC Network.

K4—FOUR CLUBMEN—Sunday, ¼ hour, 5:15 PM—ED—WABC Network. Thursday, ¼ hour, 10:30 AM—ED—WABC Network. Freddie Rich's Orchestra.

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RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE*

K5—FOUR SHARPS—Wednesday, 1/2 hour, 10:15 AM—ED—WEAF Network.

**K7—MADISON SINGERS—Tuesday, 1/2 hour, 10:30 AM—ED—WABC Network.
Sunday, 1/2 hour, 10:30 PM—ED—WABC Network.**

K8—THE MASTER SINGERS—Wednesday, 1/2 hour, 11:30 PM—ED—WJZ Network. Charles Baker.

**K10—THE ROUND TOWNERS—Friday, 1/2 hour, Irving Weis. M P
2:30 PM—ED 1:30 PM—ES-CD 12:30 PM—CS 11:30 AM 10:30 AM
WABC WOKO WCAO WBBM KMBC WGST KVOR KHJ
WNAO WGR WHE OKOK WBRB WDOD KIZ KOIN
WDRB WCAU WFBL WSPD WRBC WODX KSL KGR
WJAS WEAN WFEA WLBW WSFA WLAC KFRG
WLBZ WTC WHEC WTR WDSU KRLD KOL
WHP WOPC WDBJ WMBG WTAQ WFBH KFPY
WTOC WQAM KFAB WISN
WDBO WSJS WSBT WMT**

**K11—SWISS YODELERS—Monday, 1/2 hour. M P
7:00 PM—ES-CD 6:00 PM—CS
WJAR WDBJ WGST WBRB
WMBG WTCO WDOD WREB
WQAM WDBO WSFA WLAC
WSJS WDSU**

K12—L'HEURE EXQUISE—Sunday, 1/2 hour, 8:30 PM—ED—WJZ Network. George Dilworth, Director.

K13—PILGRIM'S CHORUS—Sunday, 1/2 hour, 2:00 PM—ED—WEAF Network.

K14—TEMPLE OF SONG—Sunday, 1/2 hour, 4:30 PM—ED—WEAF Network. Noble Cain, Director.

K15—MORNING GLEE CLUB—Monday, Tuesday, Wednesday, Thursday, Friday and Saturday, 1/2 hour, 8:30 AM—ED—WEAF Network.

L—MUSIC—CLASSICAL

(See also Band, Organ, Religious and Symphony Music)

**L1—MME. FRANCES ALDA Tuesday, 1/2 hour. M P
4:00 PM—CS 3:00 PM 2:00 PM
WSM KSD KOA KDL
WSB WDAY EGV
WOC WHO KGO
WFAA WAPI KFSB
WIBA KFYR KOMO
WSMB KPRC KHQ
WOAI KTBS**

**L2—MARY EASTMAN, SOPRANO Tuesday, 1/2 hour. M P
8:00 PM—ED 7:00 PM—ES-CD 6:00 PM—CS 5:00 PM 4:00 PM
WABC WOKO WHK OKOK KMBC WFBM
WNAO WGR WFBL WSPD WDRB WBRB
WDRB WCAU WFEA WLBW WDSU WFLC
WJAS WEAN WHEC WKBN WDSU KRLD
WPG WLBZ WTR WDBJ KYRH WACO
WHP WOPC WMBG WQAM KPH WTAQ
CFRB WDBO WSJS WFBH KFAB
WISN**

**L3—GRANDE TRIO—Wednesday, 1/2 hour. M P
3:00 PM—ED 2:00 PM—ES-CD 1:00 PM—CS
WRAF WTAG WFRB WRC WSMB KSD
WEEI WJAR WCKY WTAM WOW WDAF
WOSH WGY WSAI WWJ WIBA WDAY
WBN WCAE WYVA WYFC WBY
CKGW CFCF WIS WOD**

**L4—BEN GREENBLATT, PIANIST Tuesday, 1/2 hour. M P
11:45 AM—ED 10:45 AM—ES-CD 9:45 AM—CS 8:45 AM 7:45 AM
WABC WOKO WCAO WBBM KMBC WMBD
WNAO WGR WHE OKOK WBRB WDOD
WDRB WCAU WFBL WSPD WRBC WODX
WJAS WEAN WFEA WLBW WSFA WLAC
WPG WLBZ WTR WDBJ WDSU KRLD
WHP WOPC WDBJ WMBG KTRH
CFRB WTOC WQAM KTSB WTRW
WDBO WSJS WACO WTAQ
WBBH WCOO
WMT**

**L5—IMPRESSIONS OF ITALY—Sunday, 1/2 hour. M P
5:00 PM—ED 4:00 PM—ES-CD 3:00 PM—CS 2:00 PM
WRAF WJAR WRC WFRB WBRB KFYR
WOSH WGY WTAM WFKC KSPF WMO
WBN WCAE WOD WJAX WSMB WKY
WELA WMAQ WFAA KTBS
WOAI KPRC
WTAQ**

**L6—LA FORGE BERUMEN MUSICALE—Thursday, 1/2 hour. M P
3:00 PM—ED 2:00 PM—ES-CD 1:00 PM—CS 12:00 PM 11:00 AM
WABC WOKO WADC WCAO KMBC WFBM KVOR KHJ
WNAO WGR WBBM WHK WMBD WGST KIZ KOIN
WDRB WCAU CKOK WFBL WDOD WREB KSL KGR
WEAN WIP WSPD WJW WSFA WLAC KFRG
WLBZ WPG WCAE WFEA WDSU KRLD KOL
WHP WOPC WLBW WHEC KTRH KLR
CFRB WORO WWVA WKBN WIBW WAGO
WBIW WDBJ WTAQ KFAB
WTOC WQAM WISN WCOO
WDBO WDAE WSBT WMT
WSJS**

**L7—MISCHA LEVITZKI, PIANIST—Wednesday, 1/2 hour. M P
9:30 PM—ED 8:30 PM—ES-CD 1:30 PM—CS 6:30 PM 5:30 PM
WEAF WGY WTC WFRB KSD WOC KOA
WTAG WEEI WTAM WSAI WRO WOW KDL
WJAR WOSH WCKY WWJ WDAF
WLIB WBN WWCN WYVA
WCAE CKGW WJAX WIS
CFCF WIOD WFLA
WMAQ**

**L9—SPRAGUE WARNER PROGRAM—Sunday, 1/2 hour. M P
2:00 PM—ES-CD 1:00 PM—CS
WBBM WKRC KMBC KMCO
CKOK WQWO KFAB WISN
WMT WCOO**

**L10—CHARLES GILBERT SPROSS—Friday, 1/2 hour. M P
2:00 PM—ED 2:00 PM—ES-CD 1:00 PM—CS 6:30 PM 5:30 PM
WEAF WGY WTAM WFRB WMC WSB KOA
WOSH CKGW WSAI WCKY WAPI WSM KDL
WBN WCAE WWJ WYVA WMBB
WRC**

**L11—SYLVIA SAPIRA, SONGS—Monday, 1/2 hour. M P
2:15 PM—ED 1:15 PM—ES-CD 12:15 PM—CS 11:15 AM
WABC WOKO WCAO WBBM WGST WDOD KVOR
WNAO WGR CKOK WFBL WSFA WLAC KIZ
WDRB WIP WSPD WFEA WDSU WACO KSL
WJAS WEAN WLBW WHEC EPH WTAQ
WPG WLBZ WTR WDBJ WKBH WISN
WOC WOPC WMBG WTCO WCCO WSBT
CFRB WQAM WORO WSJS**

**L12—WALDORF ASTORIA ORCHESTRA Monday, Wednesday, Thursday, M P
Friday and Saturday, 1/2 hour, 4:00 PM—CS 3:00 PM 2:00 PM
6:00 PM—ED 5:00 PM—ES-CD KYOG WOA1 KDL
WRAF WOSH WYK WYVA WYFC WBY
WJAR WFI WLS WFRB WMC WOC
CKGW WSAI WIOD WHO WDAY
WWJ WMAQ WDAF WKY
WAPI KFYR**

L13—CONCERT MEDLEY—Thurs, 1/2 hour, 7:30 PM—ED—WJZ Network. Maria Rosendorf, Emily Mickunas, Adolf Schmidt.

**L14—MADAME BELLE FORBES GUTTER AND ORCHESTRA—Wed, 1/2 hour. M P
9:15 PM—ED 8:15 PM—ES-CD 1:15 PM—CS 12:15 PM
WABC WOKO WADC WCAO WFBM WMBD KVOR
WNAO WGR WBBM WHK WMBD WGST KIZ
WDRB WIP CKOK WFBL WREB WSA KSL
WJAS WEAN WSPD WJW WLAB WDSU
WPG WLBZ WCAE WFEA KRLD KTRH
WOC WHP WLBW WHEC KLR KTRH
WORB CFB WWVA WKBN WACO WTAQ
WBIW WDBJ KFAB WISN
WTOC WQAM WSBT WMT
WDBO WDAE
WSJS**

L15—ESSEX HOUSE ENSEMBLE—Tue. and Fri, 1/2 hour, 1:30 PM—ED—WEAF Network. Richard Humber.

L17—MEDLEY—Wed, 1/2 hour, 4 PM—ED—WEAF Network. Geraldan Kriens.

**L18—SAVIT STRING QUARTETTE—Sat, 1/2 hr. M P
2:30 PM—ED 1:30 PM—ES-CD 12:30 PM—CS 11:30 AM 10:30 AM
WABC WOKO WADC WCAO KMBC WFBM KVOR KHJ
WNAO WGR WBBM WHK WMBD WGST KIZ KOIN
WDRB WCAU CKOK WFBL WDOD WREB KSL KGR
WJAS WEAN WSPD WJW WLAB WDSU
WPG WLBZ WCAE WFEA KSCJ KTRH
WOC WHP WLBW WHEC WWVA WKBN KLR KTRH
WTOC WQAM WYVA WDBJ KTSB
WDBO WDAE WTRW WTAQ
WSJS WISN WSBT
WMT**

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RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE*

L19-ALEX SEMMLER-Friday, 1/2 hour, 1:15 PM-CS M P
3:15 PM-ED 2:15 PM-ES-CD WGST WBRG 12:15 PM 11:15 AM
WABC WOKO WCAO WHK KABC WFBM KYOR KHJ

L20-SONATA RECITAL-Thursday, 1/2 hour, 5:00 PM-ED-WJZ Network, Joseph Gallicchio, Franz Plau.

L21-KATHLEEN STEWART-Thursday, 1/2 hour, 4:15 PM-ED-WEAF Network.

L22-STRING SYMPHONY-Wed, 1/2 hour, 7:30 PM-ED-WJZ Network, Frank Black.

L23-INSTRUMENTAL MUSIC-Wed, 1/2 hour, 10:30 AM-ED-WEAF Network, Sylvia Altman, Julian Altman, Urban Intendi.

L24-BRAHM'S SERIES CONCERT-Sun, 1/2 hr, 6:30 PM-ED-WJZ Network.

L25-MELDDY HDUR-Sun, 1 hour, 8:00 AM-ED-WEAF Network.

L26-NATIONAL OPERA CONCERT-Sun, 1 hr, 3:00 PM-ED-WJZ Network.

L27-PDP CONCERT-Sunday, 1/2 hour, 12:30 PM-ED-WEAF Network.

L28-NINA MARTINI, TENOR, HOWARD BARLOW AND THE COLUMBIA SYMPHONY ORCHESTRA-Tuesday, 1/2 hour.

Table with 4 columns: Time, Station, Artist, Station. Rows include WABC WOKO, WCAO WBBM, KMBC WFBM, etc.

Friday, 1/2 hour, 8:00 PM-ED-WABC Network

M-MUSIC-DANCE

M1-HOTEL LEXINGTON DANCE ORCHESTRA-Sat, 1/2 hr, 6 PM-ED-WJZ Network, Sat, 1/2 hr, 1:00 PM-ED-WEAF Network, Thurs, 1/2 hr, 12 Mid-ED WJZ Network, Fri, 1/2 hr, 12:05 AM-ED-WEAF Network, Don Bestor.

M2-LEON BELASCO AND HIS ORCHESTRA Saturday, 1/2 hour, 8:30 PM-ED-WABC Network

M3-FRED BERRENS AND HIS ORCHESTRA-Monday, 1/2 hour, 5:15 PM-ED-WABC Network, Tuesday, 1/2 hour, 4:30 PM-ED-WABC Network, Brad Reynolds, Tenor.

M4-HOTEL BILTMORE CONCERT ENSEMBLE-Saturday, 1/2 hour, 1:30 PM-ED-WEAF Network, Friday, Saturday, 1/2 hour, 11:30 PM-ED-WEAF Network, Harold Stern.

M6-CALIFORNIA MELLODIES Thursday, 1/2 hour, Raymond Paige's Orchestra, 10:15 PM-ED 9:15 PM ES-CD 8:15 PM-CS M P
WABC WOKO WLDG WBBM KMBC WFBM 7:15 PM 6:15 PM
WABC WOKO WCAO WHK KABC WFBM KYOR KHJ

M7-COLLEGE INN ORCHESTRA-Wed, 1/2 hr, 12:05 AM-ED-WEAF Network, Frank Libuse.

M8-COTYON CLUB ORCHESTRA-Tues, and Fri, 1/2 hr, 12:00 AM-ED-WJZ Network, Thursday, 1/2 hour, 12:05 AM-ED-WEAF Network, Duke Ellington.

M9-DANCE MUSIC-Sunday, 2 hours, 11:00 PM-ED-WABC Network.

M10-DANCE MUSIC-Sun, 1 hr, 12:00 Mid-ED-WJZ Network, Including Jan Garber.

M11-DANCE MUSIC-Sun, 1 hr, 12:00 Mid-ED-WEAF Network, Including Ted Black, Hotel Adelphi.

M12-DANCE ORCHESTRAS-Mon, 1 1/2 hrs, 11:30 PM-ED-WABC Network, Including Ted Lewis, Leon Belasco, Dizzie Nelson.

M13-DANCE ORCHESTRA-Wed, 1 1/2 hrs, 11:30 PM-ED-WABC Network.

M14-DANCE ORCHESTRAS-Thurs, 1 1/2 hrs, 11:30 PM-ED-WABC Network, Including Ted Lewis, Glen Gray.

M15-DANCING IN THE TWIN CITIES-Thurs, 1/2 hr, 12:30 AM-ED-WJZ Network.

M16-MITCHELL SCHUSTER, TANGD DAHL ORCHESTRA-Sat, 1/2 hr, 4:00 PM-ED 3:00 PM-ES-CD 2:00 PM-CS
WJZ WBZ WBAL WMAL WYK EYCR
WBZA WBSY WHAM KSO KOIL
WGAH WJR WREN
WLW KYW

M17-EDGEWATER BEACH HOTEL ORCHESTRA-Tues, 1/2 hr, 12:30 AM-ED-WJZ Network, Wed, 1/2 hr, 12:30 AM-ED-WEAF Network, Fri, 1/2 hr, 11:30 PM-ED-WEAF Network, Sat, 1/2 hr, 12:00 AM-ED-WJZ Network, Don Pedro.

M18-TED FIORITO AND HIS ORCHESTRA-Saturday, 1/2 hour, M P
12:00 M-ED 11:00 PM-ES-CD 10:00 PM-CS 9:00 PM 8:00 PM
WABC WOKO WCAO WHK KMBC WFBM KYOR KHJ
WNAC WKBW CKOK WFLA WMBD WGST KLZ KOIN
WCAU WJAS WSPD WLBW WBRG WOOD KSL KGB
WJOC WHP WHEC WTAZ WREB WLAC KFRG
WDBJ WTOC WDSU KRLD WACO KOL
WQAM WDBO KTRH WTBW WJZ KFPY
WJZ WBSY WGAH WJR WREN WLW KYW

M19-GERDGE HALL AND HIS ORCHESTRA-Mon, 1/2 hr, 8:15 PM-ED-WABC Network, Wed, 1/2 hr, 1:15 PM-ED WABC Network, Thurs, 1/2 hr, 5:00 PM-ED-WABC Network, Sat, 1/2 hr, 1:00 PM-ED-WABC Network, Tues, 1/2 hr, 5:45 PM-ED-WABC Network.

M20-BUDDY HARRD AND HIS ORCHESTRA-Tues, and Thurs, 1/2 hour.
12:00 N-ED 11:00 AM-ES-CD 10:00 AM-CS M P
WABC WOKO WCAO WBBM KMBC WFBM 9:00 AM 8:00 AM
WGR WNAC CKOK WFLA WMBD WGST KLZ KOIN
WJOC WJAS WSPD WLBW WBRG WOOD KSL KGB
WLBZ WPG WHEC WTAZ WREB WOOD KFRG
WJOC WHP WDBJ WMBG WFLA WJAZ WDSU KRLD WACO KOL
WORC CFRB WDBO WJZ WBSY KTRH WTBW WJZ KFPY
CPRB WDBO WJZ WBSY WACO KTRH WTAQ WKBH WJZ WBSY WSBT WMT

M21-BILLY HAYS AND HIS ORCHESTRA-Mon, 1/2 hr,
1:00 PM-ED 12:00 N-ES-CD 11:00 AM-CS M P
WABC WOKO WBBM WHK KMBC WGST 10:00 AM 9:00 AM
WAB WGR CKOK WFLA WBRG WOOD KYOR KHJ
WJOC WJAS WSPD WLBW WBRG WOOD KLZ KOIN
WDBJ WTOC WQAM WKBH KFAB WJZ WBSY WSBT WMT

M23-CLAUDE HOPKINS ROSELAND ORCHESTRA-Wednesday, 1/2 hour, Followed by JACK BRDDKS AND WESTPHAL ORCHESTRA AT 4:30
4:00 PM-ED 3:00 PM ES-CD 2:00 PM-CS M
WABC WOKO WCAO WBBM KMBC WFBM 1:00 PM
WAB WGR CKOK WFLA WMBD WGST WBRG KYOR
WJOC WJAS WSPD WLBW WBRG WOOD KLZ
WLBZ WPG WHEC WTAZ WREB WLAC WDSU
WJOC CFRB WDBJ WMBG WFLA WJAZ WDSU KRLD KTRH
WDBO WQAM WTBW WJZ WACO WTAQ WKBH
WDBO WJZ WBSY WFBM WJZ WBSY WSBT WMT

M24-HOTEL AMBASSADOR, LOS ANGELES-Saturday, 1/2 hour, 12:30 AM-ED-WEAF Network, Phil Harris, Coconut Grove.

M25-KAY KAYSER AND HIS KENMORE HOTEL ORCHESTRA-Fri, 1/2 hr, 11:15 PM-ED-WEAF Network, Sat, 1/2 hr, 12:30 PM-ED-WEAF Network.

M27-VINCENT LOPEZ AND HIS ST. REGIS ORCHESTRA-Wed, Fri, 1/2 hr, 11:30 PM-ED-WEAF Network, Mon, 1/2 hr, 12:05 AM-ED-WEAF Network.

M28-VINCENT LOPEZ AND ORCHESTRA-Sunday, 1/2 hour,
10:15 PM-ED 9:15 PM-ES-CD 8:15 PM-CS M P
WJZ WBZ WBAI WJR WYK ESO 7:15 PM 6:15 PM
WBZA KDKA WGAH WLW WJDX WNK KOA WJZ
WJZ WBSY WHAM WLW WJZ WNK KDLV
WJZ WBSY WHAM WJZ WBSY WJZ WBSY WJZ WBSY

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RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE*

M29—LDTUS GARDEN ORCHESTRA—Thursday, ½ hour, 2:00 PM—ED—WEAF Network, Emerson Gill.

M30—HOTEL SHOREHAM ORCHESTRA—Saturday, ½ hour, 12:30 AM—ED—WJZ Network, Maxine Lowe.

M31—ABE LYMAN AND HIS ORCHESTRA—Friday, ½ hour.

M	P
11:30 PM—ED	10:30 PM—ES-CD
WABC WOKO	WADC WCAO
WAAB WKBW	WHK CKOK
WDRC WCAU	WFHL WSPD
WEAN WPG	WJWV WCAH
WLBZ WICC	WLBW WHRC
WHP WORO	WDBJ WTOG
CFRB	WQAM WDBO
	WDAE WSJS
	KFM KFAB
	WISN WCCO
	WSBT WMT

M32—MANHATTAN SERENADERS—Wednesday, ¼ hour, 9:15 PM—ED—WABC Network, Freddie Rich, Conductor.

M34—MERRY MADCAPS—Saturday, ½ hour, 3:00 PM—ED—WEAF Network, Norman L. Cloutier Orchestra, Fred Wade.

M35—HOTEL McALPIN ORCHESTRA—Wed. ½ hr, 11:30 PM—ED—WEAF Network, Thurs. ¼ hr, 11:15 PM—ED—WEAF Network, Sam Robbins.

M36—JDE MOSS SOCIETY ORCHESTRA—Sunday, ½ hour.

M	P
7:30 PM—ED	
WEAF WTIC	
WJAR WTAG	
WOSH	

M37—OZZIE NELSON AND HIS ORCHESTRA—Tuesday, Thursday, ¼ hour.

M	P
6:15 PM—ED	5:15 PM—ES-CD
WOKO WAAB	WBBM WHK
WGR WDRC	CKOK WSPD
WJAR WLBZ	WFEA WLBW
WICC WOBZ	
CFRB	

Stations Added at

M	P
6:20 PM—ED	5:20 PM—ES-CD
WABC WOKO	WBBM WHK
WAAB WGR	CKOK WSPD
WDRC WEAN	WFEA WLBW
WLBZ WORO	
CFRB	

M38—NESTLE'S PROGRAM—Friday, ½ hour, Phil Spitznagel.

M	P
8:00 PM—ED	7:00 PM—ES-CD
WJZ WBZ	WHAM WJR
WGAR KDKA	WBAL WMAJ
WJZA	WSYR WLS

M40—PALAIS D'OR ORCHESTRA—Thurs., Fri. ¼ hr, 12:30 PM—ED—WEAF Network, Thurs. ¼ hr, 1:15 PM—ED WEAF Network, Wed. ½ hr, 2:00 PM—ED—WEAF Network, Julian Woodworth.

M41—PARK CENTRAL DANCE ORCHESTRA—Mon., Wed. 12 Mid.—ED—WJZ Network, Bert Lewin.

M42—JOHNNY JOHNSON HOTEL PENNSYLVANIA ORCHESTRA Mon. ¼ hr, 11:15 PM—ED—WEAF Network, Wed. ½ hr, 12:30 AM—ED—WJZ Network, Thurs. ½ hr, 11:30 PM—ED—WEAF Network, Sat. ½ hr, 12:05 AM—ED—WEAF Network.

M43—RADIO TRUBADURS—Tues., Thurs. ½ hr, 3:15 PM—ED—WJZ Network, Sat. ½ hr, 8:00 PM—ED—WJZ Network, Mary Steele.

M44—POND'S PROGRAM—Fri. ½ hr, Leo Reisman, Lee Wiley, William Scholz.

M	P
9:30 PM—ED	8:30 PM—ES-CD
WEAF WTAG	WWJ WBBJ
WJAR WOSH	WRO WTAM
WLET WGY	WSAJ WENR
WBBN WCAE	WOW

M45—SATURDAY NIGHT DANCING PARTY—Sat. 1 hr, B. A. Rolfe and Terraplane Orchestra.

M	P
10:00 PM—ED	9:00 PM—ES-CD
WEAF WTAG	WIC WFEAR
WBBN WJAR	WTAM WLW
WCRB WPI	WWJ WOC
WGY WBBN	WFO WCAE
CKGW CFCF	WMAQ

M46—RHYTHM KINGS—Mon. ½ hr, 10:30 AM—ED—WABC Network, Fred Berrens, Conductor.

M47—VICTOR SCHILLING HOTEL COSMOPOLITAN ORCHESTRA—Friday, ½ hour, 4:00 PM—ED—WJZ Network.

M48—SHERMAN HOTEL DANCE ORCHESTRA—Saturday, ½ hour, 5:00 PM—ED—WJZ Network.

M49—VINCENT SDRY AND HIS ORCHESTRA—Tuesday, ¼ hour, 11:15 AM—ED—WABC Network.

M50—SYNCOPTORS—Tues., Wed. ¼ hr, 2:30 PM—ED—WJZ Network, Harold Stokes, Dick Teala.

M51—HAL THOMPSON'S ORCHESTRA—Saturday, ½ hour, 3:30 PM—ED—WABC Network, Shirley Howard.

M54—PAUL VICTORINE ORCHESTRA—Sat. ¼ hr, 7:30 PM—ED, WJZ Network.

M56—VILLAGE BARN ORCHESTRA—Fri. ½ hr, 12:30 AM—ED—WJZ Network, Ted Black.

M56—WALDRF ASTORIA ORCHESTRA—Monday, ½ hour, Nat Brandwynne.

M	P
11:30 PM—ED	10:30 PM—ES-CD
WEAF WTAG	WRC WFBR
WJAR WTIC	
WOSH	

Also Saturday, ½ hour, 11:10 PM—ED—WEAF Network.

M57—WEALTH OF HARMONY—Saturday, ½ hour, 3:30 PM—ED—WJZ Network, Joseph Gallicchio, Edward Davies.

M58—FRANK WESTPHAL'S DANCE ORCHESTRA—Mon. ½ hr, 4:00 PM—ED—WABC Network, Tues. Thurs. ½ hr, 3:30 PM—ED—WABC Network.

M59—RED NICHOLS GOLDEN PHEASANT ORCHESTRA—Saturday, ¼ hour, 2:00 PM—ED—WEAF Network, Monday, ¼ hour, 1:15 PM—ED—WEAF Network.

M60—BREAKFAST CLUB—Mon., Tue., Wed., Thurs., Fri., Sat. ¼ hour, 9:15 AM—ED—WJZ Network.

N—MUSIC-MEDLEY PROGRAMS

N1—A. AND P. GYPSIES—Monday, ¼ hour, Harry Horlick, Frank Parker.

M	P
9:00 PM—ED	8:00 PM—ES-CD
WEAF WTIC	WRC WTAM
WTAG WEEI	WWJ WSAJ
WJAR WOSH	WMAQ
WLET WGY	
WBBN WCAE	

N2 CITIES SERVICE CONCERT—Fri. 1 hr, Jessica Dragonette, The Cavaliers, Henry Shope, Frank Parker, John Seagle, Eliot Shaw, Lee Montgomery, Frank Banta, Rosarie Bourdon.

M	P
8:00 PM—ED	7:00 PM—ES-CD
WEAF WTIC	WFBR WRC
WOSH WCAE	WDAF WOC
WLET WGY	WTAM WWJ
WBBN WTAG	WEAL WYV
CKGW WEEI	KSD WOV
WJAR	KSIP KPRO
	KTBS WTMJ
	WBBZ WKY
	WFAA

N3—CLASSICAL VARIETIES—Tues. ¼ hr, Richard Maxwell, Helen Schaeffer, Yoichi Hiraka.

M	P
1:15 PM—ED	12:15 PM—ES-CD
WEAF WJAR	WWJ WFBR
WTAG CFCF	WFAM WSAJ
WBBN WEEI	WRC WMAQ
WOSH WFI	

N4—FRAY AND BRAGGIDTI, TWO PIAND TEANI—Sunday, ¼ hour.

M	P
7:00 PM—ED	6:00 PM—ES-CD
WABC WOKO	WCAO CKOK
WNAO WIP	WFBL WSPD
WJAR WEAN	WLBW WHEC
WLBZ WICC	WJAR WDBJ
WHP WORO	WTOG WQAM
CFRB WGS	WDBO WSJS
WORO	KFH WTAG
	WBBZ KFAB
	WCCO WSBT
	WMT

Monday ¼ hour 8:45 P.M.—ED—WABC Network
Thursday ¼ hour 9:15 P.M.—ED—WABC Network

N5—THE GAUCHOS—Sun. ½ hr, Vincent Sdry, Tito Guizar.

M	P
8:00 PM—ED	7:00 PM—ES-CD
WABC WOKO	WADC WCAO
WAAB WGR	WHK CKOK
WDRC WCAU	WFBL WSPD
WJAR WEAN	WJWV WCAH
WPG WRZ	WFEA WLBW
WOC WHP	WHEC WRBN
WORO CFRB	WBIQ WDBJ
	WTOG WQAM
	WDBO WDAE
	WSJS

N6—JACK FROST MELDDY MOMENTS—Mon. ½ hr, Josef Pasternack.

M	P
3:30 PM—ED	2:30 PM—ES-CD
WJZ KDKA	WBAL WBAM
	WGAR WLW
	WJR WENR

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CLASSIFIED SCHEDULE*

N7—RIESENFELDS VIENNESE PROGRAM—Sun., 1 hr.
 8:00 PM—ED WJZ WBZ
 WBZA KDEA
 7:00 PM—ES-CD WBAL WBYR
 WGAR WKY WMAI WLS
 6:00 PM—CS KWK KWCR
 KSO WREN KOIL

N8—MAGIC TENDR AND ROUND TOWNERS QUARTET—Thursday, ¼ hour.
 (May be discontinued after May 18)
 11:30 AM—ED WABC WOKO
 WCAU WJAS
 WEAN
 10:30 AM—ES-CD WBBM WKRC
 WBA KOK KMOX
 WWO WFLB
 WJW WCAH
 WEBN
 9:30 AM—CS KMBC WHAS
 KMOX KOMA
 KPAB WOCO
 8:30 AM—M KJZ KOIN
 KSL
 7:30 AM—P KHJ KOIN
 KGB KFRG
 KVI KFPY

N9—MAJDR BDWES' CAPITOL FAMILY—Sunday, 1 hour.
 11:15 AM—ED WEAF WJAR
 WTAG WLIT
 WGY
 10:16 AM—ES-CD WBBR WRC
 WTAM WFLA
 WWJ WSAI
 WIOD WWNC
 WMAQ
 9:15 AM—CS WDAF KFYP
 WAPI WSMB
 KPRC WBBC
 WHO WIBA
 KSTP WMC
 WKY WBAP
 KTBS WOI
 WOC
 8:15 AM—M KOA
 KDYL
 7:15 AM—P KFSD KGO
 KHQ KJAR
 KTI KGW
 KOMO

N10—MERRIE MEN QUARTET—Mon., Wed., Fri., ¼ hr. 12:30 PM—ED—WJZ Network. Wesley Summerfield, Elliot Stewart, Bob Geddes, Norman Gordon, Earl Lawrence.

N11—POPULAR VARIETIES—Thurs. ½ hr. 1:30 PM—ED—WEAF Network. Erva Giles, Joe White, Joe Biviano, Irving Miller.

N12—REVELLERS QUARTET—Wednesday, ¼ hour.
 10:00 PM—ED WJZ

N14—THE SOUTHEASTERN REVUE—Thurs. ½ hour. 4:30 PM—ED—WJZ Network.

N15—THURSDAY SPECIAL—Thursday, ½ hour. 4:00 PM—ED—WJZ Network. Ruth Lyon, Edward Daviles, Josef Koestner.

N16—TONE PICTURES—Sunday, 1 hour. 8:00 AM—ED—WJZ Network. George Blake, Mary Merker, Helen Janke, Richard Maxwell, Carl Peterson.

N17—VOCAL ART QUARTET—Tuesday, ½ hour.
 Alma Kitchell, Selma Johanson, Chester Evers, Earl Waldo.
 3:00 PM—ED WEAF WTAG
 WEEL WJAR
 WGY WCAE
 WFI WCSH
 CKGW WBEN
 2:00 PM—ES-CD WFBR WRC
 WJOD WWJ
 WCKY WDAF
 WRVA WWNC
 WSAI WFLA
 WLS WTAM
 1:00 PM—CS WSM WSB
 WAPI KSD
 WOC WHO
 WTB WBAF
 WDAF WOV
 WFOY WMC
 WOI KTBS
 KSMB WMC
 12:00 PM—M KOA

N20 MORNING PARADE—Saturday, ½ hour. 10:15 AM—ED—WEAF Network.

N21—RADIO CITY CONCERT—Sunday, 1 hour. 12:15 PM—ED—WJZ Network. Erno Rapee, Director.

N22—WORDS AND MUSIC—Mon., Tues., Wed., Thurs., Fri., Sat. ½ hour. 1:05 PM—ED—WJZ Network. Harvey Hays, Sara Ann McCabe, Chas. Howard.

O—MUSIC NOVELTY

D1—CLYDE O'BERRY'S SAXOPHONE OCTET—Sunday, ½ hour.
 5:30 PM—ED WEAF WTAG
 WBEN WCAE
 WGY CFCF
 WJAR WCSH
 4:30 PM—ES-CD WWJ WSAI
 WOV KSD
 WSM WAPI
 WJDX WMC
 WSMB WFAA
 WOI KTBS
 KTHS
 3:30 PM—CS

D2—GARCIA'S MEXICAN MARIMBA BAND—Sunday, ½ hour. 1:00 P.M.—ED WEAF Network

D3—JOE GREEN'S MARIMBA BAND—Sunday, ½ hour.
 2:30 PM—ED WEAF WTAG
 WJAR WGY
 WBEN WCAE
 CFCF CKGW
 1:30 PM—ES-CD WCKY WRC
 WTAM WFBR
 WMAQ
 WOV WDAF

D4—THE HAPPY RAMBLER—Thursday and Friday, ½ hour. 10:30 AM—ED WEAF Network. Irving Kaufman, Lucy Allen.

D5—MIESNER ELECTRONIC PIAND—Mon. ½ hour. 3:45 PM—ED—WABC Network.

D6—BORRAN MINEVITCH AND HIS HARMONICA RASCALS, Sunday, ¼ hour.
 7:00 PM—ED WJZ CFCF
 6:00 PM—ES-CD WRAI WCKY
 WIS WRVA
 WWNC WIOD
 WFLA KFYP
 WLS
 5:00 PM—CS KSO KOIL
 WREN WIRA
 WBBC WDAY
 WSMB KYOO
 KPRC KTBS
 WOI WKY
 KWK
 4:00 PM—M KDYL
 KOA

Friday, ¼ hour.
 7:00 PM—ED WEAF WTAG
 WJAR WBEN
 WCAE
 6:00 PM—ES-CD WRC WFBR
 WSAI WIS
 WMAQ
 5:00 PM—CS WOV
 8:00 PM—P KPO

P—MUSIC—ORGAN

P1—ANN LEAF AT THE ORGAN—Tuesday, Wednesday, Thursday, ½ hour. Also on WABC Network, Monday at 2:46 PM—ED.

2:00 PM—ED WABC WOKO
 WNAC WGR
 WDRC WCAU
 WJAS WLCB
 WTCC WORC
 CTRB
 1:00 PM—ES-CD WCAO WBBM
 CKOK WPBL
 WSPD WFEA
 WLBW WHEC
 WTAR WDBJ
 WMBG WTCC
 WQAM WSJS
 12:00 PM—CS WGST WBRC
 WOOD WRBC
 WODX WSPA
 WLAC WDSU
 KTRH KFH
 WTAQ WRBH
 WISN WCCO
 WSBT
 11:00 AM—M KVOR
 KJZ KSL

P2—LARRY LARSDN—Saturday, ¼ hour.
 10:45 AM—ED WJZ
 9:45 AM—ES-CD WBAL WJR
 WMAL KYW
 8:46 AM—CS KWA KWCR
 WREN KOIL
 KSO

P3—ORGAN RHAPSODY—Monday, Wednesday, Friday, ½ hour. Doc Whipple.
 8:00 AM—ED WEAF WTAM
 WCAE WBEN
 WGY CFCF
 WFI WJAR
 WERT WTAG
 7:00 AM—ES-CD WFBR WTAM
 WRC WSAI
 WWJ
 6:00 AM—CS WOW WDAF

P4—RADIO CITY ORGAN—Tuesday, Thursday, Saturday, ½ hour. Dick Leibert.
 8:00 AM—ED WEAF WTAG
 WJAR CFCF
 WCAE WGY
 WFI WBEN
 WREI WCSH
 7:00 AM—ES-CD WDAF WFBR
 WTAM WSAI
 WWJ
 6:00 AM—CS WOW

P5—WALDRIF ASTORIA ORGAN RECITAL—Sunday, ½ hour. Irene Harding.
 10:30 AM—ED WJZ WBZ
 WBZA
 9:30 AM—ES-CD WGAR WJR
 WHAM WMAL
 WSYR KDEA
 WLW WENR
 8:30 AM—CS KWK WREN

P6—FRANCES LANGFORD—Monday, Saturday, ¼ hour. 11:00 PM—ED—WEAF Network. Dick Leibert

P7—MATINEE GEMS—Sat. ½ hour. 3:30 PM—ED—WEAF Network. Lew White.

P8—QUIET HARMONIES—Sunday, ¼ hour. 10:45 PM—ED—WABC Network.

Q—MUSIC, PATTERN AND SONG

Q1—BLACKSTONE PLANTATION—Tuesday, ½ hour. Julia Sanderson, Frank Crumit, Jack Shilkret.
 8:00 PM—ED WEAF WTAG
 WEEL WJAR
 WCSH WIL
 WGY WBEN
 WCAE
 7:00 PM—ES-CD WRC WTAM
 WWJ

Q2—FRANK CRUMIT AND JULIA SANDERSON—Sunday, ½ hour.
 5:30 PM—ED WABC WOKO
 WAAB WGR
 WDRO WCAU
 WEAN WCGC
 WORC
 4:30 PM—ES-CD WADC WCAO
 WHK CKOK
 WPBL WSPD
 WCAH WJW
 WWA WHPG
 WTAR
 3:30 PM—CS KMBC WFBM
 WBA KMOX
 WDSU KOMA
 KFH KPAR

Q3—ODD HALL TRID—Sunday, ¼ hour. 11:15 PM—ED—WEAF Network Mon., Tue., Wed., Thurs., Fri., Sat. ¼ hour. 7:30 AM—ED—WJZ Network Geo. Hall, Hortense Rese Grace Donaldson

Q4—THE OXDL FEATURE—Wednesday, Friday, ¼ hour. Dave Grant, Gordon Graham and Bunny Coughlin.
 10:00 AM—ED WABC WOKO
 WAAB WDRC
 WCAU WJAS
 WEAN
 9:00 AM—ES-CD WCAO WKRC
 WPBL

Q5—LED REIS AND ARTY DUNN—Monday, Tuesday, ¼ hour.
 Assisted by Novelty Orchestras.
 8:00 PM—ED WABC WOKO
 WAAB WGR
 WDRC WBRZ
 WTCC WHP
 WORC CPRB
 5:00 PM—ES-CD WADC WBBM
 CKOK WPBL
 WSPD WFEA
 WLBW WHEC
 WKBW WBIG
 WDBJ WTCC
 WQAM WDBO
 WDAE WSJS
 4:00 PM—CS WGST WOOD
 WLEC WSPA
 WLAG WDSU
 WAO KFH
 WTAQ WISN
 WSBT WMT
 3:00 PM—M KVOR
 KJZ KSL

Q6—TASTYEST JESTERS—Monday and Friday, ¼ hour.
 Dwight Latham, Guy Bonham, Wemp Carlson,
 6:30 PM—ED WJZ WBZ
 WBZA KDEA
 6:30 PM—ES-CD WBAL WHAM
 WCKY

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Q7—TUNE DETECTIVE, SIGMUND SPAETH—Tuesday, 1/4 hour.
 9:30 PM—ED WJZ KDKA CFCF
 8:30 PM—ES-CD WBAL WCKY WJR WSYR WMAQ
 7:30 PM CS KWCR KWK KOIL

Q8—THE WIFE SAVER—Tuesday, Thursday, Saturday, 1/4 hour. Allen Prescott.
 8:00 AM—ED WJZ WGAR WBAL WRVA WCKY WIS WWNO WJAX WIOD WSYR WFLA
 7:00 AM—ES-CD KWK KWCR WREN KPRC KTBS KPYR WBCB WAPI WOAI KSTP

Q9—TONY WONS—ARE YOU LISTENIN'—Monday, Tuesday, Wednesday, Thursday, Friday, 1/4 hour.
 9:00 AM—ED WABC WOKO WAAB WGR WDRC WIP WEAN WPG WLBZ WICC WHP WORC
 8:00 AM—ES-CD WADC WCAO WBBM CKOK WFLB WSPD WISV WCAH WFLA WLBW WHFC WYVA WBIG WDBJ WTOG WQAM WDBO WDAE WBSJ
 7:00 AM—CS KMBC WFRM KMOX WMHD WGST WDOO WSEFA WLAG WDSU KRLD KTRH KLRA KFH WISN WMT
 6:00 AM KFOR KJZ KSL

Q10—SMILING ED McCONNELL—Sunday, 1/4 hour.
 2:00 PM—ED WABC WNAC WGR WJAS WHP
 1:00 PM—ES-CD WBBM WKRC CKOK WWOV WFLB WJSV WHEC WYVA WBT
 12:00 PM—CS KMBC WHAS KMOX WGST WBRG WLAC WDSU WRR KOMA KFH WCCO WMT

Q11—MARTHA AND HAL—Mon., Wed., Fri. 1/4 hour. 8:00 AM—ED—WJZ Network.

Q12—CLAIRE WILSON AND GRANT ALLEN—Thursday and Friday, 1/4 hour. 2:30 PM—ED—WEAF Network.

Q13—ANN BUTLER—Monday, 1/4 hour. 11:00 PM—ED—WJZ Network.

Q14—VIC AND SADE—Mon., Tue., Wed., Thurs., Fri., Sat. 1/4 hour. 9:45 AM—ED—WJZ Network. Van Harvey, Bernadine Flynn.

Q15—GOLDY AND DUSTY AND THE SILVER DUST TWINS—Mon., Tues., Wed., Thurs. and Fri. 1/4 hour.
 8:15 AM—ED WABC WOKO WGR WDRC WCAU WJAS WHP WORC
 8:15 AM—ES-CD WFLB WHEC WYVA

R—MUSIC—POPULAR

(See also Dance and Variety Music and Patter and Song)

R1—HOWARD BARLOW AND SYMPHONY ORCHESTRA—Monday, Tuesday, Thursday, 1/2 hour. Charles Carlie, Mildred Rose.
 10:45 PM—ED WABC WOKO WAAB WGR WDRC WJAS WPG WLBZ WICC WHP CFRB
 9:45 PM—ES-CD WADC WCAO WBBM WKRC CKOK WFLB WSPD WISV WCAH WFLA WLBW WHFC WYVA WTOG WQAM WDBO WDAE WBSJ
 8:45 PM—CS KMBC WFRM KMOX WMHD WGST WDOO WSEFA WLAG WDSU KRLD KTRH KLRA KFH WISN WMT
 7:45 PM KFOR KJZ KSL
 6:45 PM KJZ KSL

R2—ALBERT BARTLETT, THE TANGO KING—Sunday, 1/4 hour. (May be discontinued June 18.)
 2:15 PM—ED WABC WOKO WNAC WCAU WJAS
 1:15 PM—ES-CD WCAO WBBM WKRC WKK CKOK WWOV WJSV WHEC
 12:15 PM—CS KMBC

R3—BETTY BARTHELL, SONGS—Thursday, 1/4 hour.
 8:30 PM—ED WABC WAAB WDRC WLBZ WORC
 8:30 PM—ES-CD WFLB WFEA WGST WOOD WSA WLA WSR

Friday, 1/4 hour.
 Betty Barthell, Eton Boys, Freddie Rich's Orchestra.
 9:15 PM—ED WABC WOKO WNAC WKBW WDRC WJAS WLBZ WHP WORC CFRB
 8:15 PM—ES-CD WCAO WHK CKOK WFLB WSPD WFEA WLBW WHEC WTA WDBJ WMBG WTOG WQAM WDBO
 7:15 PM—CS KMBC WFRM WGST WBRG WDOO WREC WODX WSEFA WLAG WDSU KRLD KTRH KLRA KFH WISN WMT
 6:15 PM KFOR KJZ KSL
 5:15 PM KJZ KSL

R4—BOSWELL SISTERS—Saturday, 1/4 hour.
 9:15 PM—ED WABC WOKO WNAC WKBW WCAU WJAS WEAN WLBZ WICC WHP WORC
 8:15 PM—ES-CD WADC WCAO WBBM CKOK WFLB WSPD WISV WCAH WFLA WLBW WHFC WYVA WTOG WQAM WDBO WDAE WBSJ
 7:15 PM—CS KMBC WFRM KMOX WMHD WGST WDOO WSEFA WLAG WDSU KRLD KTRH KLRA KFH WISN WMT
 6:15 PM KFOR KJZ KSL
 5:15 PM KJZ KSL
 Thursday, 1/4 hour. 10:30 PM—ED—WABC Network.

R5—THE CAPTIVATORS—Wednesday, 1/4 hour. 5:00 PM—ED—WABC Network. Monday, 1/4 hour. 2:30 PM—ED—WABC Network.

R6—CHARLES CARLIE—Thursday, 1/4 hour. 11:15 PM—ED—WABC Network. Fred Berrens

R7—WILL OSBORNE ORCHESTRA—Mon., Wed., Fri. 1/4 hr. Pedro De Corboda, "The Friendly Philosopher"
 10:45 AM—ED WABC WOKO WNAC WGR WEAN
 9:45 AM—ES-CD WCAO WHK WFLB WJSV WCAH WBT WTA WMBG
 10:45 AM—ES-CD WBBM WWOV
 9:45 AM—CS KMBC WHAS KMOX WGST KRLD WCCO

R8—DO RE MI—Wednesday, 1/4 hour. 5:45 PM—ED—WABC Network. Friday, 1/4 hour. 11:15 PM—ED—WABC Network.

R9—EVAN EVANS, DO RE MI, FREDDIE RICH'S ORCHESTRA—Thursday, 1/2 hour.
 8:00 PM—ED WABC WOKO WNAC WDRG WJAS WPG WLBZ WHP CFRB
 7:00 PM—ES-CD WADC WCAO WBBM CKOK WFLB WSPD WISV WCAH WFLA WLBW WHFC WYVA WKBW WBIG WDBJ WQAM WDBO WDAE WBSJ
 6:00 PM—CS KMBC WFRM WGST WDOO WSEFA WLAG WDSU KRLD KTRH KLRA KFH WISN WMT
 5:00 PM KFOR

R10—AN EVENING IN PARIS—Monday, 1/2 hour. Mug McCoy.
 9:30 PM—ED WABC WNAC WCAU WJAS WEAN
 8:30 PM—ES-CD WCAO WGN WHK CKOK WJSV
 7:30 PM—CS KMBC KMOX WGST WDSU KOMA WCCO
 6:30 PM KJZ KSL

R11—FIVE OCTAVES—Saturday, 1/4 hour. 2:15 PM—ED—WABC Network.

R13—FITCH PROGRAM, "THE RED HEADED MUSIC MAKER"—Sunday, 1/4 hour. Wendell Hall.
 1:15 PM—ES-CD WGN
 12:15 PM—CS WISN WCCO WMT

R14—HOT FROM HOLLYWOOD—Tuesday, Wednesday, Thursday, 1/4 hour.
 8:45 PM—ED WABC WOKO WNAC WDRG WJAS WPG WLBZ WHP CFRB
 7:45 PM—ES-CD WADC WCAO WBBM WKRC WFLB WSPD WISV WCAH WFLA WLBW WHFC WYVA WKBW WBIG WDBJ WQAM WDBO WDAE WBSJ
 6:45 PM—CS KMBC WFRM WHAS KMOX WCCO

R15—ARLENE JACKSON—Friday, 1/4 hour.
 5:15 PM—ED WFAF WTAG WGY WBEW
 4:15 PM—ES-CD WTAM WSAL WIS WJAX WIOD
 3:15 PM—CS WIBA KSTP WDAY WSM WAPI WSB WMC WSMR WKY KPRC KTBS WOAI
 2:15 PM—CS KOA KDYL
 1:15 PM—P KGO KFL KOW KOMO KHQ

R16—KEENAN AND PHILLIPS—Thursday, 1/4 hour. 11:45 AM—ED—WABC Network.

R17—LA PALINA—Tuesday, Wednesday, Thursday, 1/4 hour. Kate Smith.
 8:30 PM—ED WABC WOKO WGR WJAS
 7:30 PM—ES-CD WADC WCAO WGN WKRC WIK CKOK WWOV WFLB WSPD WJSV WHEC WKBW
 8:30 PM—CS KMBC WFRM WHAS KMOX WISN WCCO WMT

R18—LITTLE JACK LITTLE—Mon., Tues., Wed., Thurs., Fri., Sat. 1/4 hour.
 9:45 AM—ED WABC WOKO WAAB WGR WDRC WJAS WLBZ WHP WORC CFRB
 8:45 AM—ES-CD WADC WCAO WBBM CKOK WFLB WSPD WISV WCAH WFLA WLBW WHEC WTA WDBJ WMBG WTOG WQAM WDBO
 7:45 AM—CS KMBC WFRM WGST WBRG WDOO WREC WODX WSEFA WLAG WDSU KRLD KTRH KLRA KFH WISN WMT
 6:45 AM—M KFOR KJZ KSL

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RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE*

Wednesday, $\frac{1}{2}$ hour.
 11:15 PM—ED WABC WOKO 10:15 PM—ES-CD WCAO WJIK 9:15 PM—CS KMBC WFPM
 WAAB WKBW WABC WFLB WSPD WFLA WBRB WDOJ
 WDRC WCAU WLEW WTAE WREC WODX
 WFG WJAN WMBG WQAM WLAQ WDSU
 WICC WLBZ WDRO WJIS KTRH WIBW
 WORC CFRB WJST WOAH WCCO WMT

Friday, $\frac{1}{2}$ hour. 10:30 PM—ED—Same network

R19—LAZY DAN, THE MINISTREL MAN—Sunday, $\frac{1}{2}$ hour.
 1:30 PM—ED 12:30 PM—ES-CD 11:30 AM—CS
 WABC WAAB WCAO WBBM KMBC WHAS
 WCAU WJAS WKRC CKOK KMOX WCCO
 WJST WOAH WMBG

R20—THE MAGIC VOICE—Tuesday, Saturday, $\frac{1}{2}$ hour.
 Elsie Hitz, Nick Dawson.
 8:15 PM—ED 7:15 PM—ES-CD 6:15 PM—CS
 WABC WOKO WADC WCAO KMBC WFPM
 WNAC WGR WGN WKRC WHAS KMOX
 WDRC WCAU WHK CKOK KRLD
 WJAS WEAN WFLB WSPD WJST WBT

R21—EVERETT MARSHALL—AL MITCHELL'S ORCHESTRA—Mon., Wed., Sat.
 $\frac{1}{2}$ hour
 7:15 PM—ED 6:15 PM—ES-CD 5:15 PM—CS 8:15 PM 7:15 PM
 WJZ WBZ WBAL WMAL KWK KWCR KDYL KGO
 WBZA KDKA WJR WSYR KGO KOL KFT
 WCKY WREK WIBA KGW
 10:15 PM KSTP WERC KOMO
 KFW WMC WDAY KIQ
 KFYZ WSB WIDX WSBM
 WYK WPRC
 KTHS WQAI WTMJ WFAA

R22—IRENE BORDONI—EMIL COLEMAN—Tuesday and Saturday, $\frac{1}{2}$ hour
 7:45 PM—ED 6:45 PM—ES-CD 5:45 PM—CS
 WJZ WBZ WBAL WMAL KWCR KWIC
 WBZA KDKA WJAM WJAR KSQ KOL
 CFCF CKGW WSYR WJR WREN WSM
 WCKY WIS WMC WSMB
 WBYA WIOD WSB
 KXW

R23—THE HAPPY WONDER BAKERS Mon., Wed. and Fri. $\frac{1}{2}$ hour
 6:30 PM—ED 5:30 PM ES-CD
 WABC WOKO WELC
 WAAB WDRB
 WICC WORC
 WMAS

R24—THE MERRYMAKERS Monday, $\frac{1}{2}$ hour. 10:30 AM—ED—WABC Network.
 Fred Berrens, Conductor.

R25—GERTRUDE NIESEN—Saturday, $\frac{1}{2}$ hour. 10:45 PM—ED—WABC Network.
 Freddie Rich's Orchestra.

R27—WILLIAM O'NEAL—Monday, $\frac{1}{2}$ hour. 11:45 PM—ED—WABC Network.

R28—PALMER HOUSE ENSEMBLE FROM CHICAGO—Monday, Thursday, $\frac{1}{2}$ hour.
 1:30 PM—ED—WABC Network.

R29—PICKENS SISTERS—Sunday, $\frac{1}{2}$ hour.
 9:45 PM—ED 8:45 PM—ES-CD 7:45 PM—CS
 MIZ CKGW WBAL WJR KWCR KOL
 KDKA WMAL KYW WREN KWK
 KSQ

R31—RHYTHM KINGS—Monday, $\frac{1}{2}$ hour. 11:45 AM—ED—WABC Network.
 Wednesday, $\frac{1}{2}$ hour. 2:45 PM—ED—WABC Network.

R32—SINGIN' SAM THE BAPPASOL MAN—Monday, $\frac{1}{2}$ hour.
 8:00 PM—ED 7:00 PM—ES-CD 6:00 PM—CS
 WABC WOKO WADC WCAO KMBC WFPM
 WNAC WGR WGN WKRC KMOX
 WDRC WCAU WHK CKOK
 WJAS WEAN WFLB WSPD WJST

R33—STREET SINGER—Sunday, $\frac{1}{2}$ hour. Arthur Tracy.
 12:45 PM—ED 7:45 AM—ES-CD 10:45 AM CS 9:45 AM 8:45 AM
 WABC WOKO WCAO CKOK KMBC WMBD EVOR EDD
 WAAB WGR WFBL WSPD WGST WBRB KIZ KOLN
 WDRC WJAS WFLA WLBW WDOJ WREC KSL KGB
 WFG WLBZ WKBN WQAM WODX WSPA KFCR
 WORC CFRB WDRO WJIS WDSU WFLB KRLD KOL
 KTRH KTSR KFL
 WBRW WAGO
 WTAQ WKEH
 KLAB WISN
 WCCO WSBT
 WMT

R34—THREADS OF HAPPINESS—Tuesday, $\frac{1}{2}$ hour. Andre Kostelanetz, Tommy
 McLaughlin, David Ross.
 9:15 PM—ED 8:15 PM—ES-CD 7:15 PM—CS 6:15 PM 5:15 PM
 WABC WOKO WADC WCAO KMBC WFPM KIZ KHJ
 WNAC WGR WGN WKRC WHAS KMOX KSL KOLN
 WDRC WCAU WHK CKOK WGST WBRB KGB
 WJAS WEAN WWOV WFBL WERC WLAQ KFCR
 WSPD WJST WDSU WFLB KOL
 WHFC WBT KTRH KTRA
 WTAR WTOC KOMA KTSR
 WQAM WDRO KPR WCCO
 WDAE

R35—WALTZ DREAMS—Monday, $\frac{1}{2}$ hour. 9:30 AM—ED—WABC Network.
 Fred Berrens, Conductor.

R36—TONY WONG Saturday, $\frac{1}{2}$ hour. 4:15 PM—ED—WABC Network.
 Keenan and Phillips.

R37—SPRAGUE WARNER PROGRAM—Friday, Saturday, $\frac{1}{2}$ hour.
 10:30 AM—ES-CD 9:30 AM—CS
 WBBM CKOK KMBC KMOX
 WOW KFAB WISN
 WCCO WMT

R38—WOODBURY PROGRAM—Wednesday, $\frac{1}{2}$ hour. Donald Davis, Leon Belasco.
 8:30 PM—ED 7:30 PM—ES-CD 6:30 PM—CS
 WFAF WTIC WFRB WRC KSD WOC
 WTAG WBEI WTAM WWJ WEO WOW
 WJAR WGSB WDAF WSM
 WLIT WGY WMC WSB
 WBN WCAE WAFI WJDX
 WSMB KYOO
 WEY KTHS
 WFAA KTHS
 WQAI

R39—JOHNNY MARVIN—Monday, Tuesday, Wednesday, Thursday, Friday, Saturday.
 $\frac{1}{2}$ hour. 12:00 N—ED—WEAF Network.

R40—MANHATTAN MERRY-GO-ROUND—Sunday, $\frac{1}{2}$ hour. Jean Sargent, David
 Percy, Gene Rodemich.
 9:00 PM—ED 8:00 PM ES-CD 7:00 PM—CS
 WFAF WJAR WFRB WWJ KSD WOW
 WGY WTIC WBAI WBC WDAF WOC
 WENR WEO

R41—DOLPH MARTIN'S ORCHESTRA—Mon., Wed., Fri. $\frac{1}{2}$ hour. The Travlers
 Quartet.
 7:30 PM—ED 6:30 PM—ES-CD
 WABC WOKO WCAO WFBL
 WNAC WGR WJST WFPA
 WDRC WCAU WHFC
 WJAS WEAN
 WLBE WHF
 WORC

R42—MELODY PARADE—Tuesday, $\frac{1}{2}$ hour. 10:45 AM—ED—WABC Network.
 Vincent Surrey Conductor

S—MUSIC—RELIGIOUS

(See also Organ Music)

S1—MID WEEK HYMN SING—Tuesday, $\frac{1}{2}$ hour.
 6:30 PM—ED 5:30 PM—ES-CD 4:30 PM—CS 3:30 PM 2:30 PM
 WFAF WTAG WIS WSAI WDAF KSD KGR
 WGY WJI W'WNC KFYZ WYOO
 WMAQ WSB WQAI
 WIRA KTRB
 KTHS WJDX
 WOW

S2—NORTHWESTERN CHRONICLE—Sunday, $\frac{1}{2}$ hour.
 2:30 PM—ED 1:30 PM—ES-CD 12:30 PM—CS 11:30 AM 10:30 AM
 WJZ WBZ WBAL WMAL KWK WREN KOA KTAR
 WBZA KDKA WGAR WJR KOL WTMJ KGR KFS
 WLW W'WA WBA KSTP KDL KGW
 WPTF W'WNC WLEB WDAY KGH KGO
 WIS WIOD KFYZ WSM KPI
 WFLA WJAX WSB WAPI KOMO
 WSYR WMAL WJDX WSMB KHQ
 KYW KTHS KYOO
 KWCR WQAI
 WFAA WMC
 KSO KTRB

S3—OLD SONGS OF THE CHURCH—Thursday, $\frac{1}{2}$ hour.
 Kathryn Palmer, Soprano; Joyce Allmand, Contralto; Richard Dennis, Tenor; Lawell
 Patton, Organist; Arthur Billings Hunt, Bass and Director.
 6:30 PM—ED 5:30 PM—ES-CD 4:30 PM CS
 WJZ WBYR KWK KWCR
 WRIN

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CLASSIFIED SCHEDULE*

S4—PAGES OF ROMANCE—Sunday, 1/2 hour.
 5:30 PM—ED WJZ WBZ
 WBZA KDKA WJAR CKGW
 4:30 PM—ES-CD WBAL WLW
 WJR KYW
 3:30 PM—CS KWK KSO
 KWCR WREN KOIL WTJ
 WBA KSTP WEGC WDAY
 KYE KTRS KVOO WKY
 WBAF KPRC WOAI

S5—SALT LAKE TABERNACLE CHOIR AND ORGAN—Sunday, 1 hour.
 11:30 AM—ED WOKO WFG
 WLBZ WHP
 10:30 AM—ES-CD WCAO CKOK
 WFBL WSPD WFEA WLBW
 WKBN WDBJ WTOG WQAM
 WDBO
 9:30 AM—CS KABC WMBD
 WGST WDOD WREC WLAC
 WDSU KRLD KTRH WTBW
 WAO KFH WTAQ WKBH
 KFAB WCCO WSBT WMT

WABC added at 11:45 AM—ED—for 1/2 hour.

T—MUSIC—STANDARD FOLK SONGS

T1—AMERICAN ALBUM FAMILIAR MUSIC—Sunday, 1/2 hour. Gus Haenschen, Frank Munn, Elizabeth Lenox, Ohman and Arden, Bertrand Hirsch.
 9:30 PM—ED WEAF WCHS
 WJAR WTAG WFI WGY
 WBEN WCAE WEEI
 8:30 PM—ES-CD WRO WTAM
 WWJ WLS
 7:30 PM—CS KSD WOC
 WOV WSM WMC
 WBS WOAI WIDX KTHS
 WFAA WKY KPRC WSMR
 WAPI WTJ KSTP WDAF

T2—ARCADIANS—Friday, 1/2 hour, 4:30 PM—ED—WJZ Network. Ruth Kelly Bello.

T3—RHODA ARNOLD AND CHARLES CARLILE DUETS—Sunday, 1/2 hour, 11:00 AM—ED—WABC Network.

T4—FERDE GROPE'S ORCHESTRA WITH RANNY WEEKS—Monday, 1/2 hour.
 8:45 PM—ED WEAF WCHS
 WJAR WTAG WFI WGY
 WBEN WCAE
 7:45 PM—ES-CD WRO WTAM
 WWJ WLS
 6:00 PM—CS KSD WOV
 WDF WOC WSM WMC
 WBS WOAI WIDX KTHS
 WFAA WKY KPRC WSMR
 WAPI WTJ KSTP WDAF

Wednesday, Saturday, 1/2 hour.
 9:00 PM—ED WEAF WTAG
 WJAR WCHS WGY WFI
 WCAE WEEI WBEN
 8:00 PM—ES-CD WWJ WTAM
 WRC WLW
 7:00 PM—CS WMAQ
 6:00 PM—CS KSD WDAF

T5—CHASE & SANBORN TEA PROGRAM—Wednesday, 1/2 hour. Fanny Brice, George Olsen.
 8:00 PM—ED WEAF WTAG
 WTAG WEEI WJAR WCHS
 WLIJ WGY WBLN WCAE
 7:00 PM—ES-CD WFBR WRC
 WTAM WWJ WLS
 6:00 PM—CS KSD WOV
 WDF WOC WSM WMC
 WBS WOAI WIDX KTHS
 WFAA WKY KPRC WSMR
 WAPI WTJ KSTP WDAF

T6—COLUMBIA ARTIST RECITAL—Mon, 1/2 hour, 4:30 PM—ED—WABC Network.
 Tuesday, 3/4 hour, 3:15 PM—ED—WABC Network.
 Wednesday, 1/2 hour, 2:30 PM—ED—WABC Network.

T7—COLUMBIA SALON ORCHESTRA—Monday, 1/2 hour, 3:15 PM—ED—WABC Network.
 Friday, 3/4 hour, 3:00 PM—ED—WABC Network.

T8—CONCERT MINIATURES—Monday, Tuesday, Wednesday, Thursday, Friday, 1/2 hour. Emery Deutsch.
 12:30 PM—ED WABC WOKO
 WGR WIP WJAS WEAN
 WPG WLBZ WHP
 11:30 AM—ES-CD WADC WCAO
 WBBM CKOK WFBL WSPD
 WJSV WCAH WFEA WLBW
 WHEC WYVA WBIG WTOG
 WQAM WDBO WDAE WSJS
 10:30 AM—CS KABC KMOX
 WGST WDOD WREC WSA
 WLAC WDSU KTRH WTBW
 WAO KFH WTAQ WISN
 WQAM WDBO WSBT WMT
 9:30 AM KFOR
 KLS

Saturday, 1/2 hour
 11:30 AM—ED WABC WOKO
 WGR WIP WJAS WEAN
 WPG WLBZ WHP
 10:30 AM—ES-CD WADC WCAO
 WBBM CKOK WFBL WSPD
 WJSV WCAH WFEA WLBW
 WHEC WYVA WBIG WTOG
 WQAM WDBO WDAE WSJS
 8:30 AM—CS KABC KMOX
 WGST WDOD WREC WSA
 WLAC WDSU KTRH WTBW
 WAO KFH WTAQ WISN
 WQAM WDBO WSBT WMT
 8:30 AM KFOR
 KLS

T9—DANCING ECHOES—Tuesday, 3/4 hour, 5:15 PM—ED—WABC Network. Saturday, 1/2 hour, 2:00 PM—ED—WABC Network.

T10—EMERY DEUTSCH AND HIS ORCHESTRA—Sunday, 1/2 hour, 12:30 PM—ED—WABC Network.

T11—PHIL DEWEY AND HIS FIRESIDE SONGS—Sunday, 1/2 hour.
 10:00 PM—ED—WJZ Network.

T14—GILBERT AND SULLIVAN GEMS—Saturday, 1/2 hour. Alma Kitchell, Contralto; Muriel Wilson, Soprano; Fred Hulsmitz, Tenor; John Barclay, Baritone; Charles Pearson, Bass; Harold Sanford.
 10:00 PM—ED WJZ WBZ
 WBZA KDKA
 9:00 PM—ES-CD KSO KWK
 WSYR WGAH KWCR KOIL
 WCKY WRVA WREN
 WWNO WLS WJAX WFLA
 WJR WHAM

T15—TITO GUIZAR—Monday, Saturday, 1/2 hour.
 5:45 PM—ED WABC WOKO
 WAAB WCR WDRD WCAU
 WJAN WEAN WLBZ WORC
 CFRB
 4:45 PM—ES-CD WCAO WHK
 CKOK WFEL WSPD WFEA
 WLBW WHEC WKBW WTR
 WDBJ WMBG WTOG WQAM
 WDBO WSJS
 3:45 PM—CS KABC WFBM
 WGST WRHO WDOE WRGO
 WSA WLAB WBSA KRLD
 KTRH KJSA WAO KFH
 WTAQ WKBH WISN WMT
 2:45 PM KFOR
 1:45 PM KHJ
 KOIN
 KGB
 KFRG
 KOL
 KFPY

T16—GYPSY MUSIC MAKERS—Tuesday, 1/2 hour, 4:00 PM—ED—WABC Network.

T17—HOUSEHOLD MUSICAL MEMORIES—Tuesday, 1/2 hour. Edgar Guest, Josef Koestner, Alice Mock.
 10:00 PM—ED WJZ WBZ
 WBZA KDKA
 9:00 PM—ES-CD WHAM WSYR
 WJB WBAL WMAQ

T18—IN THE LUXEMBOURG GARDENS—Monday, 1/2 hour, Thursday, 1/2 hour, 10:00 AM—ED—WABC Network. Emery Deutsch, Conductor. Tuesday, 1/2 hour, 9:15 AM—ED—WABC Network. Wednesday, 1/2 hour, Friday, 1/2 hour, 10:15 AM—ED—WABC Network. Vincent Sorey, Conductor.

T19—ITALIAN IDYLL—Saturday, 1/2 hour.
 3:00 PM—ED WABC WOKO
 WAAB WGR WDRD WCAU
 WJAS WPC WLBZ WORC
 CFRB
 2:00 PM—ES-CD WCAO WBBM
 WHK CKOK WFBL WSPD
 WFEA WLBW WHEC WTR
 WDBJ WNBG WTOG WQAM
 WDBO WSJS
 1:00 PM—CS KABC WFBM
 WGST WRHO WDOE WRGO
 WSA WLAB WBSA KRLD
 KTRH KJSA WAO KFH
 WTAQ WKBH WISN WMT
 12:00 M KFOR
 11:00 AM KHJ
 KOIN
 KGB
 KFRG
 KOL
 KFPY

T20—RALPH KIRBERY—Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, 5 Minutes, 12:00 Mid.—ED—WEAF Network.

T21—ANDRE KOSTELANETZ PRESENTS—Sunday, 1/2 hour. Mary Eastman, Soprano; Male Chorus
 9:30 PM—ED WABC WOKO
 WJAS WGR WDRD WCAU
 WJAS WPC WLBZ WORC
 CFRB
 8:30 PM—ES-CD WADC WCAO
 WBBM WHK WSPD WFEA
 WLBW WHEC WKBW WTR
 WDBJ WNBG WTOG WQAM
 WDBO WDAE WSJS
 7:30 PM—CS KABC WFBM
 WGST WRHO WDOE WRGO
 WSA WLAB WBSA KRLD
 KTRH KJSA WAO KFH
 WTAQ WKBH WISN WMT
 6:30 PM KFOR
 5:30 PM KHJ
 KOIN
 KGB
 KFRG
 KOL
 KFPY

T22—JAMES MELTON, TENOR—Sunday, 1/2 hour.
 7:00 PM—ED WEAF WTAG
 WJAR WBEA
 6:00 PM—ES-CD WWJ WFB
 WSAI WTAM WMAQ
 5:00 PM—CS WDAF KSD

Tuesday, 1/2 hour.
 6:45 PM—ED WEAF WTAG
 WFI WJAR
 5:45 PM—ES-CD WRC WIS
 WFBR WSAI WMAQ
 4:45 PM CS WSM WBAI
 WOC WTIO WOV ESD
 3:45 PM KOA
Thursday, 1/2 hour.
 11:00 PM—ED WEAF CKGW
 WCAE WFI
 10:00 PM—ES-CD WFB WRC
 WRC WOC WFO
 WWJ WCKY WTAM

T23—MORNING MOODS—Monday, 1/2 hour, 11:00 AM—ED—WABC Network.
 Tuesday, 1/2 hour, 10:00 AM—ED—WABC Network. Thursday, 1/2 hour, 11:15 AM—ED—WABC Network. Vincent Sorey, Conductor.

T24—OLGA, COUNTESS ALBANI—Monday, Thursday, 1/2 hour.
 6:45 PM—ED WJAS WTAG
 WCAE WJAR WBEN
 5:45 PM—ES-CD WFB WIS
 WSAI WWNO WRC WJAX
 WMAQ
 4:45 PM—CS WOC WHO
 WSM WSB WMC WOW
 2:45 PM KGO
 KFS
 KGW
 KOMO

T25—RHYTHMIC SERENADE—Monday, Wednesday, Friday, 1/2 hour, 12:45 PM—ED—WJZ Network. Josef Koestner's Orchestra, Mary Steele.

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RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE*

T26—WILLARD ROBISON DEEP RIVER ORCHESTRA—Tuesday, 1/2 hour.
 9:30 PM—ED WJZ WBZ WBAL WMAL WKWK WREN
 WBZA KDRA WJR WCKY R30
 WGAR WENR

T27—LDN RDSS RDMANY TROUPE—Sunday, 1/2 hour.
 7:30 PM—ED WABC WOKO WCAO CKOK KMBC WFBM
 WNAC WGR WSPD WLBW WGST WDOD KLV
 WDRO WJAS WLEC WKBW WREC WSFA KOLN
 WEAN WLBZ WTOC WQAM WODX KTRH KRG
 WHP WORC WDBO WSJS WBSU WACO KFRG
 WIRW WTAQ WISN KOL
 KFH WISN WKBH WSBT WCCO
 WMT

T28—GEORGE SCHERBAN'S RUSSIAN GYPSIES ORCHESTRA, Tuesday, 1/2 hour.
 6:30 PM—ED WABC WOKO WCAO WHK KMBC WGST
 WAAB WGR CKOK WBFL WBRG WDOD KLV
 WDRO WIP WSPD WFEA WREC WODX KSL
 WJAS WPC WLBW WLEC WSFA WLAC
 WLBZ WORC WTKO WTAR WBSU KTRH
 CFRB WMBG WTOC WIRW WACO
 WQAM WSJS KFH WTAQ
 WKBH WISN WCCO WSBT
 WMT

T29—SOUTHLAND SKETCHES—Sunday, 1/2 hour, 10:00 AM—ED—WJZ Network.
 Southeraires, Harner Smith, Lowell Peters, Jay Toney, William Edmonson

T31—VASS FAMILY—Sat. 1/2 hour, Seven South Carolina Children Singing.
 8:45 AM—ED WEAF WEEL 7:45 AM—CS
 WJAR WTAG WOV KSD
 WGY WCAE WOV KSTP
 WOSH WVIC

T32—THE BALLADEERS—Sunday, 1/2 hour, 9:00 AM—ED—WEAF Network.

T33—GAY GYPSIES ORCHESTRA—Sat. 1/2 hour, 11:30 AM—ED—WEAF Network.
 Nanette Barr.

T34 HIGHLIGHTS AND SHADDS—Sunday, 1/2 hour, 10:15 PM—ED—WEAF Network.

T35—HDUR GLASS—Monday, 1/2 hour, 10:00 PM—ED—WJZ Network, Harold Sanford.

T36—MDNARCH MYSTERY TENOR—Sunday, 1/2 hour, 2:00 PM—ED—WJZ Network, Charles J. Gilchrist.

T37—ORCHESTRAL GEMS—Sunday, 1/2 hour, 11:30 PM—ED—WEAF Network.

T38—RADIO RUBES—Sunday, 1/2 hour, 11:00 AM—ED—WEAF Network.

U—MUSIC—SYMPHONY

U2—LIGHT OPERA GEMS—Wednesday, 1/2 hour.
 Channon Collins, Conductor.
 10:45 PM—ED WABC WOKO WCAO WHK KMBC WFBM
 WAAB WGR CKOK WBFL WBRG WDOD KLV
 WDRO WJAS WSPD WFEA WREC WODX KSL
 WEAN WLBZ WLBW WLEC WLAC WBSU
 WICC WHP WTAR WDRJ KTRH K TSA
 WORG CFRB WMBG WTOC WIRW KFH
 WQAM WDBO WKBH WCCO
 WSJS WSBT WMT

U3—SYMPHONIC HDUR—Sunday, 1 hour, 3:00 PM—ED—WABC Network.

U4—SYMPHONETTE—Sunday, 1/2 hour, 4:15 PM—ED—WJZ Network, Cyril Potts, Josef Koestner.

V—NEWS REPORTS

V1—BOAKE CARTER—Monday, Tuesday, Wednesday, Thursday, Friday, 1/2 hour.
 7:45 PM—ED WABC WNAO WCAO WBBM KMBC WHAS
 WGR WCAU WHK CKOK KMOX WCCO
 WJAS WJSY WBT

V2 CURRENT EVENTS—Thursday, 1/2 hour, H. V. Kaltenborn M
 6:00 PM—ED WABC WOKO WCAO WCAO WBBM WGST WDOD KYOR
 WAAB WKBW WBBM CKOK WREC WSFA KLV
 WDRO WIP WBFL WSPD WLAC WBSU
 WJAS WEAN WFEA WLBW WACO KFH
 WLBZ WICC WHRC WKBW WTAQ KFAB
 WHP WORC WRIG WDRJ WISN WCCO
 CFRB WTOC WQAM WSBT WMT
 WDBO WDAE
 WSJS

Sunday, 1/2 hour.
 7:15 PM—ED WABC WOKO WCAO WBBM WFBM WGST
 WNAC WGR WBFL WSPD WDOD WREC
 WIP WJAS WJSY WCAH WSFA WBSU
 WEAN WPC WLBW WLEC WLBW WACO
 WLBZ WICC WBSU WKBW WIRW WTAQ
 WHP WORC WDBO WDAE WMT
 WSJS

V3—CURRENT EVENTS—Mon., Tues., Wed., Thurs., Fri. 1/2 hour, Anne Hard.
 8:45 AM—ED WEAF WEEL WRC WTAM KSD WOV
 WJAR WGY WCKY WWT WDAF WOC
 WOSH WBN WSAL WMAQ WHO

V4—BACK OF NEWS IN WASHINGTON—Wednesday, 1/2 hour.
 William Hard
 6:30 PM—ED WEAF WBN WBR WCKY WJDX KSD
 WJAR WBN WNNC WIS WDAF WVOO
 WMAQ WMAQ WBA KTHS
 WBAI KTHS
 WDAF WDAE WMT
 WBSJ

V5—EDWIN C. HILL—"Human Side of News"—Monday, Tuesday, Wednesday, 1/2 hour.
 10:30 PM—ED WABC WOKO WCAO WBBM KMBC WFBM
 WAAB WKBW WHK CKOK WMBD WGST
 WDRO WJAS WBFL WSPD WDOD WREC
 WEAN WPC WJSY WCAH WLAC WBSU
 WLBZ WICC WFEA WLBW KTRH KLA
 WHP WORC WHEC WKBW K TSA WIRW
 CFRB WBIG WDRJ WISN WCCO
 WTOC WQAM WMT
 WDBO WDAE
 WSJS

V6—JDRH B. KENNEDY—Thursday, 5 Minutes.
 6:30 PM—ED WEAF WTAG WIS WSAI
 WGY WCKY WMAQ
 5:30 PM—ES-CD WJI WJNC WDAF WBA
 WIS WSAI KFVR KSD
 WCKY WMAQ KTBS WAPI
 WSMB WOA
 KTHS WDAY
 WSB WOV

V7—DAVID LAWRENCE, CURRENT GOVERNMENT Sunday, 1/2 hour.
 10:00 PM—ED WEAF WCAE WSAI WTAM WKY WFAA
 WGY WBN WRC WIS WAC KPRC
 WJAR WOSH WFXG WFLA KTHS WOA
 WBR WIOD WSM WAPI
 WRNR WSB WDAF
 WIR WOV
 WABC WOKO WCAO WBBM KMBC WFBM
 WAAB WGR CKOK WBFL WBRG WDOD KLV
 WDRO WJAS WSPD WFEA WREC WODX KSL
 WEAN WLBZ WLBW WLEC WLAC WBSU
 WICC WHP WTAR WDRJ KTRH K TSA
 WORG CFRB WMBG WTOC WIRW KFH
 WQAM WDBO WKBH WCCO
 WSJS WSBT WMT

V8—LDWELL THOMAS, TODAY'S NEWS—Mon., Tues., Wed., Thurs., Fri. 1/2 hour.
 6:45 PM—ED WJZ WBZ WLV WTAM
 OKGW KDKA WGAR WBAI
 WBZA WTR WSYR

V9—MERLE THORPE—Thursday, 1/2 hour.
 6:45 PM—ED WJZ KDKA WBAI WMAL
 WSYR WHAM WRC WIS WAC KPRC
 WGAR WJNC WREN WSM
 WIS WIOD WSB WAPI
 KYW WMC WJDX

V10—WALTER WINCHELL—Sunday, 1/2 hour.
 9:30 PM—ED WJZ WBZ WBAI WTAM
 WBZA KDKA WGAR WLV WREN KOIL
 WJR KYW KSO

V11—WORLD TODAY—Saturday, 1/2 hour, James G. McDonald.
 7:45 PM—ED WEAF WTAG WJR WWT WOV
 WJAR WGY WSAI WTAM WOV WOV
 WBN WDAF WJNC WBA KTHS
 WIS WJAX KTHS WOA
 WFLA WIOD
 WRC WPTP
 WRNR

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RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE*

W—RELIGIOUS SERVICES

W1 CATHOLIC HOUR—Sunday, ¼ hour.
5:00 PM—ED 5:00 PM—ES-CD 4:00 PM—CS M P
 WEAF WTAG WFBR WRC WEBC KFPR KOA KTAR
 WEEI WJAR WTAM WWJ WOI WOC KGHJ KPO
 WOSH WLIT WOD WVA WHO WOW KDYL
 WGY WBEI WSAI WFLA WDAF WTBA KHIR
 WCAE WWNC WIS WSM WMC
 WJAX WMAQ WSMB WCY
 WDX KVOO
 WBAF KPRG
 WAPT KSD
 WDAY WSR
 KTBS

W2—COLUMBIA CHURCH OF THE AIR (Protestant)—Sunday, ½ hour.
 10:00 AM—ED 9:00 AM—ES-CD 8:00 AM—CS M P
 WABC WOKO WADC WBBM KMOX WMBD 7:30 AM
 WAAB WDRC CKOK WFBL WGST WOOD KFOR
 WIF WJAS WSPD WJWS WREO WSEA KLZ
 WLBZ WHP WFEA WLWB WLAC WDSU
 WORC WBIG WDEJ KTRH KLRA
 WTOC WDBO WTBW WACO
 WDAH WDAE KFH WTAQ
 KFAB WOCO
 WMT

W3—COLUMBIA CHURCH OF THE AIR (Other than Protestant)—Sunday, ½ hour.
 1:00 PM—ED 12:00 N—ES-CD 11:00 AM—CS M P
 WABC WOKO CKOK WFBL KMBG WFRM KFOR KHJ
 WAAB WDRC WSPD WLWB WGST WOOD KOIN
 WJAS WPG WBEU WWVA WRUC WLAO KGB
 WLBZ WHP WDBJ WTOC WDSU KTRH KPRC
 CFRB WQAM WDBO KTSR WTBA KOL
 WDAE WJAS WTAQ KFAB KFPY
 WOCO WSBT
 WMT

W4—ELDER MICHAUX AND CONGREGATION—Saturday, ½ hour.
 10:00 AM—ED 9:00 AM—ES-CD 8:00 AM—CS M P
 WABC WOKO WBBM CKOK WGST WBRC
 WAAB WGR WFBL WSPD WODD WRUC
 WDRC WCAE WLWB WHBO WODX WLAO
 WEAN WFG WTAR WDBJ WDSU KRLD
 WLBZ WOC WMBG WTOC KTRH KTSR
 WHP WORC WQAM WDBO KFH WTAQ
 CFRB WJAS WSBT WMT

W5—THE RADIO PULPIT—Sunday, ½ hour.
 Dr. Ralph W. Sackman
 3:30 PM—ED 2:30 PM—ES-OD 1:30 PM—CS M P
 WEAF WEEI WRC WFBR KTFB WOV KOA KGO
 WOSH WBEI WWJ WRVA WDAF WEBC KDYL KGW
 WLIT WGY WIS WWNC KAYR KSD KHIR KHQ
 WJAE WCAE WOD WJAX KVOO KPRC KFSO
 WTAG WTAM WFLA WOI WKY KOMO
 WPTF WSAI WOC WHO KFI
 WBA WMC
 WJDX WSMB
 WSN WSB

W6—MORNING DEVOTIONS—Mon., Tues., Wed., Thurs., Fri., Sat. ¼ hour, 9:00 AM
 —ED—WJZ Network. Kathryn Palmer, Joyce Almond, Richard Dennis, Lowell Patton, Arthur Billings Hunt.

W7—THE WORLD OF RELIGION—Sunday, ½ hour.
 Dr. Stanley High
 5:00 PM—ED 4:00 PM—ES-CD 3:00 PM—CS M P
 WJZ WBZ WBAL WGAR WREN KFPR KOA KGW
 WRZA WBAF WPTF KWK WSM KGHJ KGO
 WIS WWNC KCR WSB KHR KHQ
 WOD WFLA WDX KPRC KFSO
 WJAX WRVA WOI KTBS KTAR
 WHAM WCKY KOLL WSMB
 WCPD KYOO WTMJ
 KSTP WKY
 WEBC WMC

W8—SABBATH REVERIES—Sunday, ¼ hour, 1:30 PM—ED—WJZ Network
 Dr. Charles L. Goodell

X—SKETCHES—DRAMATIC

X1—CAPTAIN DIAMOND'S ADVENTURES—Thursday, ½ hour.
 8:00 PM—ED
 WJZ WRZ
 WBZA KDKA

X2—DEATH VALLEY DAYS—Thursday, ½ hour, Tim Frawley, Joseph Bell, Edwin W. Whitney, Joseph Bohme, Director.
 9:00 PM—ED 8:00 PM—ES-CD 7:00 PM—CS
 WJZ WBZ KOL WJR KOHL WREN
 WBZA KDKA WBAL WHAM
 WGAR WLS

X3—EASY ACES—Tuesday, Thursday, Saturday, ¼ hour.
 (May be discontinued after May 30)
 9:00 PM—ED 8:00 PM—ES-CD 7:00 PM—CS
 WABC WOKO WADC WCAO KMBG WFRM
 WJAS WBEI WSAI WFLA WDAF WTBA
 WDRC WCAU WHEC CROK WOCO
 WJAX WEAN WJWS
 WBSV

X4—FAMOUS LOVES—Friday, ¼ hour, Ullia Torgerson, M 12:15 PM
 3:15 PM—ED 2:15 PM—ES-CD 1:15 PM—CS
 WEAF WTAG WFBR WTAM KSD WIBA
 WEEI WGY WSAI WWJ WDAY WSMB
 WBEI WCAE WDAF WIS WSM WMC
 WRVA WWNC WKY KTBS
 WIOD WRC WOC WHO

X5—THE FIRST NIGHTER—Friday, ¼ Hour June Meredith, Don Ameche, Carlton Bricker, Cliff Soubier, Eric Sagerquist's Orchestra. M P
 9:00 PM—ED 8:00 PM—ES-CD 7:00 PM—CS 6:00 PM 5:00 PM
 WJZ WBZA WBAL WHAM KWK WREN KOA KTAR
 KDKA WBZ WGAR WCKY KOHL KSTP KDYL KGO
 WREO WSB KFI
 WOI KPRC KGW
 WKY KTBS KOMO
 WAPI WTMJ KHQ
 WSMB WBS

X6—THE FOREIGN LEGION—Friday, ½ hour. M P
 9:30 PM—ED 7:30 PM—ES-CD 6:30 PM—CS 5:30 PM 4:30 PM
 WABC WOKO WADC WCAO KMBG WFRM
 WAAB WBBW WBBM WHK WMBD WGST
 WDRC WCAU CROK WFBL WODD WRUC
 WJAS WEAN WSPD WJWS WFLAC WDBU
 WLBZ WOC WCAH WFEA KTRH KLRA
 WORC CFRB WLBW WHEC KTSR WJWS
 WHP WCNB WJOC WCOO WSBT
 WDRJ WTOC WMT
 WQAM WDBO
 WDAE WJAS

X7—THE GOLDBERGS—Monday, Tuesday, Wednesday, Thursday, Friday, ¼ hour.
 Gertrude Berg, James Waters.
 7:45 PM—ED 6:45 PM—ES-CD 5:45 PM—CS
 WEAF WTAG WRC WTAM WKY WFAA
 WEEI WJAR WWJ WSAI WOI WOW
 WOSH WLIT WBFR WENR WDAF WTMJ
 WGY WBEI WCAE KFPR KPRC

X8—GREAT MOMENTS IN HISTORY—Sunday, ½ hour. M P
 7:30 PM—ED 6:30 PM—ES-CD 5:30 PM—CS 4:30 PM 3:30 PM
 WJZ WBZ WGAR WBAL KWK WREN KOA KGO
 WBZA KDKA WHAM WJR FTMJ WBA KDYL KFI
 WFLA WRVA WDAY WBSB WJAX
 WWNC WIOD KFPR WEA KGW
 WFLA WJAX WMO WSM KHR
 WMAL WPTF KSTP WOI KHQ
 WLS KOA WSB WJDX
 WSMB WVOO
 WKY KSO
 KWOR KPRC
 KOHL

X9—JOHN HENRY—BLACK RIVER GIANT—Sunday, ¼ hour. M P
 10:00 PM—ED 9:00 PM—ES-CD 8:00 PM—CS 7:00 PM 6:00 PM
 WABC WOKO WADC WCAO KMBG WFRM KYOR KHJ
 WJAS WBEI WSAI WFLA WDAF WEBC KMOX WGST KLG KOIN
 WDRC WCAU WHEC WSPD WODD WRUC KSL KGB
 WEAN WJBS WSV WCAH WSPA WLAO KPRC
 WHP WORC WFEA WLEW WDSU KRLD KOL
 WHEC WKRN KTRH KLRA KFI
 WDBJ WDRG KTSR WJWS
 WDAE WBS WCAO WSN
 WCOO

X10—JUST PLAIN BILL—Monday, Tuesday, Wednesday, Thursday, Friday, ¼ hour.
 After May 22nd, 45 minutes later.
 6:45 PM—ED 5:45 PM—ES-CD
 WABC WAAH WCAO WHR
 WBBW WCAU CROK WJWS

X11—LIVES AT STAKE—Tuesday, ½ hour. M P
 10:00 PM—ED 9:00 PM—ES-CD 8:00 PM—CS 7:00 PM 6:00 PM
 WEAF WEEI WFBR WENR WSK WJDX
 WOSH WTAG WRC WTAM WKY KPRC KDYL KFI
 WJAR WFI WWJ WOI WAPI KOA KGO
 WBEI WGY WMC WBAF KGW
 KTBS WOC KHQ
 WDAF KSD

X12—NEIGHBORS—Monday, ½ hour. M P
 9:30 PM—ED 8:30 PM—ES-CD 7:30 PM—CS 6:30 PM 5:30 PM
 WEAF WTIC WRC WFBR WHO WOW KOA KGO
 WTAG WFI WTAM WOKY WDAF WBA KDYL KFI
 WJAR WCRH WSAI WWJ KSTP WERC KHR KGW
 WLIT WGY WWNC WJAX WDAY KFYR KGHJ KOMO
 WBEI WCAE WIOD WFLA WSM WSB KHQ
 CKGW CPOF WMAQ WJDX WMC KFSO
 WSMB WKY KTAR
 KTHS KPRC
 WFAA

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CLASSIFIED SCHEDULE*

X14—RIN TIN TIN THRILLER—Thursday, ¼ hour. Junior McLain, Henrietta Todra, Don Ameche, Bob White, Tom Corwin.
 8:30 PM—ED 7:30 PM—ES-CD 6:30 PM—CS
 WJZ WBZ WGAR WHAM RWK WREN
 WBZA KDKA WLW WLS KOIL

X15—SODDYLAND SKETCHES—Monday, ½ hour.
 8:00 PM—ED
 WFAF WTIC
 WTAG WEEL
 WJAR WSH WJZ
 WGY WBBN

X16—SUNDAY AT SETH PARKERS 8:45 PM—CS M P
 Sunday, ½ hour 7:45 PM 8:45 PM
 WOC WHO
 WOW WDAF KOA KGO
 WTMJ WIDA KGH
 WNSH WJJ KSTP WEBC KDYL
 WCV WBBN WSAI WRVA WDAY KFVR KHR
 WCAE CFCF WIS WJAX WSM WMO KJAR
 CKGW WTAG WIOD WFLA WSB WAPI
 WEEL WFWO WCKY WJDX WOAL
 KYW KTBS KPRC
 WSMB WBAP
 KTBS

Y—SKETCHES—Detective and Mystery

Y1—ADVENTURES OF SHERLOCK HOLMES—Wednesday, ½ hour. Richard Gordon, Leigh Lovel, Joseph Bell, Graham Harris.
 9:00 PM—ED 8:00 PM—ES-CD 7:00 PM—CS M P
 WJZ WBZ WHAM WBAL WREN KWK 9:15 PM 8:15 PM
 WBZA KDKA WLW WGAH KWCR KOIL KGYL KOA
 CKGW CFCF WJR WMAL WSYR WLS KFI
 WSYR WLS KJAR
 KGO
 KGW
 KHQ
 KFRD

Y2—ENDS CRIME CLUES—Tues. and Wed, ½ hour. Edward Reese, Georgia Bakus.
 8:00 PM—ED 7:00 PM—ES-CD
 WJZ WBZ WHAM WGAR
 WBZA KDKA WBAL WLW
 WJR WMAL
 WMAQ

Y3—FIVE STAR THEATRE—CHARLIE CHAN—Friday, ½ hour. Walter Connolly.
 (Will be discontinued after last week in May)
 7:30 PM—ED 6:30 PM—ES-CD 5:30 PM—CS
 WJZ WBZ WBAL WHAM WMC WSMB
 WBZA KDKA WPTT WFWO KTBS WSM
 WLS WRVA
 WMAL

Y5—ORANGE LANTERN—Sunday, ½ hour.
 10:45 PM—ED 9:45 PM—ES-CD 8:45 PM—CS
 WJZ WBAL WHAM KWCR WREN
 WGAR WSYR KWK KSO
 WJR WMAL
 WMAQ

Y6—"K-T"—Saturday, ½ hour.
 9:30 PM—ED 8:30 PM—ES-CD 7:30 PM—CS
 WFAF WTAG WRC WPBR KSD WOC
 WEEL WSH WTAG WSAI WHO WOW
 WJAR WFL WJJ WMAQ WDAF
 WGY WBBN
 WCAE

Z—HUMOROUS SKETCHES

Z1—AMOS 'N' ANDY—Mon., Tues., Wed., Thurs., Fri, ¼ hour. M P
 7:00 PM—ED 6:00 PM—ES-CD 5:00 PM—CS 8:10 PM 7:00 PM
 WJZ WBZ WLW WCKY KWK WREN KOA NHQ
 WBZA KDKA WMAL WRVA WDAF KGH KDYL KGO
 CKGW WPTT WFLA WTMJ KSTP KFI
 WIOD WJR WSM WMC KGW
 WGAR WHAM WSR WSMB WJDX WOAL
 KTBS WBAP
 KPRC
 WKY
 WMAQ WENR

Z2—BETTY AND BOB—Monday, Tuesday, Wednesday, Thursday, Friday, ¼ hour.
 3:00 PM—ED 2:00 PM—ES-CD 1:00 PM—CS
 WJZ WBZ WDAF WGAR KWK KOIL
 WBZA KDKA WFL WLW
 WHAM WLS

Z3—BUCK ROGERS IN THE YEAR 2433—Mon., Tue., Wed., Thurs., Fri, ¼ hour.
 7:15 PM—ED 6:15 PM—ES-CD 5:15 PM—CS
 WABC WNAO WBBM WFK WEAS KMOX
 WGR WCAU CKOK WCCO

Z4—CHEERID—Mon., Tue., Wed., Thurs., Fri, Sat, ½ hour. J. Harrison Isles.
 9:00 AM—ED 8:00 AM—ES-CD 7:00 AM—CS
 WFAF WTAG WRC WTAM WOW WDAF
 WEEL WJAR WJO WCKY KTBS WKY
 WNSH WFL WRVA WPTT WJDX KPRC
 WGY WBBN WFWO WFLA WOAL WSM
 WCAE CKGW WIS WJAX WSR WAPI
 CFCF WIOD WFLA WMC
 WSAI WCFL

Z5—CLARA, LU 'N' EM—Monday, Tuesday, Wednesday, Thursday, Friday, ¼ hour. Louise Stark, Isabelle Carothers, Helen King.
 10:15 AM—ED 9:15 AM—ES-CD 8:15 AM—CS M
 WJZ WBZ WBAL WGAR KWK WREN 7:15 AM
 WBZA KDKA WFL WCKY KOIL WTMJ EDYL
 WRVA WPTT WIDA WBBN KOA
 WWCN WIS WDAY KFVR
 WJAX WIOD WSM WSB
 WFLA WHAM WAPI WSMB
 WGN WJDX KVOO
 KPRC WOAI
 WKY WBAP
 KSTP

Z6—CUCKOO PRGMR—Saturday, ½ hour. Raymond Knight, Robert Armbruster.
 10:30 PM—ED 9:30 PM—ES-CD
 WJZ KDKA WBAL WHAM
 WGAR WCKY
 WIS WJAX
 WIOD WWCN
 WRVA WFLA
 WSYR KYW

Z7—JACK DEMPSEY'S GYMNASIUM—Tuesday, Thursday, Saturday, ¼ hour. (Beginning May 23, Tuesday, Wednesday, Thursday, ¼ hour. 6:45 PM—ED.)
 7:00 PM—ED 6:30 PM—ES-CD
 WABC WKBW WCAO WKRC
 WCAU CPRB WHK

Z8—HORSE SENSE PHILSOPT—Sunday, ¼ hour. Andrew F. Kelly.
 7:15 PM—ED 6:15 PM—ES-CD 5:15 PM—CS
 WFAF WFDI WRC WTAM WDAF WOC
 WJAR WLIT WJJ WMAQ WHO
 WGY

Z12—RDSAS AND DRUMS—Sunday, ½ hour.
 8:30 PM—ED 6:30 PM—ES-CD 4:30 PM—CS
 WABC WAAB WADC WCAO KMBC WHAS
 WGR WJAE WGN WKRC KMOX WDSU
 WHV CKOK KRLD WCCO
 WJW

Z13—COLONEL STODOPNAGLE AND BUDD, Thur, ½ hour. M P
 9:30 PM—ED 8:30 PM—ES-CD 7:30 PM—CS 8:30 PM 5:30 PM
 WABC WOKO WADC WCAO KMBC WFBM KSL
 WJAX WKBW WGN WKRC WHAS KMOX
 WDRS WCAU WFL CKOK WGST WREG KGB
 WJAE WEAN WWO WFL WDSU WRR KFCR
 WFD WJW KOMA KTSB KOL
 WJFC WBT KPH WCCO KVI
 KFPY

Z14—BOTH TARKINGTON'S MAUD AND COUSIN BILL, Thurs, Fri, ¼ hour.
 7:15 PM—ED 6:15 PM—ES-CD
 WJZ WBZ WBAL WJR
 WBZA KDKA WMAQ

Z15—TRIPLE BAR X DAYS AND NIGHTS, Monday, ¼ hour. Carson Robinson.
 8:15 PM—ED 7:15 PM—ES-CD 6:15 PM—CS M P
 WRC WOKO WCAO WFK KMBC WFBM 5:15 PM 4:15 PM
 WGR WDRG CKOK WFL WGST WDDO KYOR KHI
 WCAU WJAE WSPD WFLA WREC WODX KOLN
 WTBZ WCC WLBW WJFC WSPA WLAC KGB
 WHP WORC WTAR WDEJ WDSU KTHS KFCR
 CPRB WMBG WTOC WTAG WKBH KOL
 WQAM WDBO KFAB WISN KFPY
 WWSJ WCCO

Z16—SMACKOUT—Monday, Tuesday, Wednesday, Thursday, Friday, Saturday, ¼ hour. 12:00 N—ED—WJZ Network, Marjau and Jim Jordan.

BB—TRAVEL

BB1—COOK TRAVELOGUES—Sunday, ¼ hour. Malcom LaPrade.
 1:15 PM—ED 12:15 PM—ES-CD
 WJZ WMAL WBAL
 WHAM WSYR
 WJR WGAR
 WMAQ WCKY

BB2—EXPLORING AMERICA WITH CONDOR—Wed, ½ hour. Carveth Wells.
 9:30 PM—ED 8:30 PM—ES-CD 7:30 PM—CS
 WFBR WRVA KSD WOC KOA
 WMAQ WHO WOW KDYL
 WDAF WTMJ KGH
 WBA KSTP KHR
 WREC WDAY
 KFVR WKY
 WEA KPRC
 KTBS WOAL
 KTHS

BB3—SEEING THE OTHER AMERICAS—Sun, ¼ hour. Edward Tomlinson.
 12:15 PM—ED 11:15 AM—ES-CD 10:15 AM—CS
 WFAF WSH WSAI WTAM WOC WDAF
 WFL WTAG WJJ WCKY
 WGY WJAR

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RADIO FAN-FARE PROGRAM FINDER

CLASSIFIED SCHEDULE*

BB4—BURTON HDLMS, CENTURY OF PROGRESS—Mon., Tues., Wed., Thurs., Fri. and Sat. 1/2 hour.
 7:15 PM—ED
 WFAF WEEI
 WJAR CFCF

8:15 PM—ES-CD
 WFBR WRC
 WOKY WNC
 WMAQ

5:15 PM—CS
 WMO WXY
 KTBS WQAI
 WOC WBO
 WDAF WBA
 WEBC KFYP
 WAPI WSR

M P
 4:15 PM 3:15 PM
 KOA KGO
 KDYL KOMO
 KHG

DD10—KALTENMEYER'S KINDERGARTEN—Sat. 1/2 hr. Bruce Kamman, Marion and Jim Jordan, Song Fellows, Merrill Fugit, Johnny Wolf, Loretta Poynton, Don Mangano.
 8:30 PM—ED
 WIZ WBZ
 WBZA CKGW
 CFCF KDKA

7:30 PM—ES-CD
 WBAL WMAL
 WBYR WHAM
 WOKY

6:30 PM—CS
 KYW KWK
 KWGR KSO
 KOLL WREN

DD—VARIETY SHOWS

DD1—BEST FOODS MUSICAL GROCERY STORE—Friday, 1/2 hour. Tom Howard, Jeannie Lang, Herbert Polosic, The Singing Clerks, Harry Salter's Orchestra.
 9:00 PM—ED
 WFAF WTIC
 WTAG WELI
 WJAR WSH
 WGY WBNB
 WLIT

8:00 PM—ES-CD
 WFBR WRC
 WTAM WWJ
 WMAQ

7:00 PM—CS
 KSD WDAF

M P
 9:30 PM 8:30 PM
 KGO KGO
 KGW KGW
 KDYL KHQ
 KOA KOMO
 KFI
 KNSD
 KTAR

DD11—FLEISCHMANN HOUR—Thurs. 1 hr. Rudy Vallee, Connecticut Yankees.
 8:00 PM—ED
 WFAF WTAG
 WTRI WSH
 WPI WGY
 WBNB WCAE
 CFCF WJAR

7:00 PM—ES-CD
 WFBR WRC
 WTAM WWJ
 WIOD WJAX
 WFLA WRVA
 WSAI WCKY
 WLW WPTF
 WMAQ KDYL
 KOA

6:00 PM—CS
 KSD WOC
 WEO WOV
 WSB KSTP
 WEBC WTMJ
 WDAF WMO
 WAPI WJDX
 WSKB WQAI
 WKY KFYP
 WDAY KPRO
 WSM WBAP
 KVOO

M P
 5:00 PM 4:00 PM
 KDYL KGO
 KOA KGO
 KFI
 KGW
 KOMO
 KTA
 KHQ

DD2—CHASE & SANBORN HOUR Sunday, 1 hour Bert Lahr, Lea Sims, Ilomay Bailey, Rubinoff Orchestra.
 8:00 PM—ED
 WFAF WTIC
 WTAG WBFN
 WCAE CFCF
 CKGW WJAR
 WCSH WGY

7:00 PM—ES-CD
 WTAM WWJ
 WLW WJNC
 WIS WIOD
 WFLA WPTF
 WFBR WRC
 WMAQ

6:00 PM—CS
 KSD WOC
 WHO WDAF
 WSB WTMJ
 KSTP WEBC
 WDAY KFYP
 WJAX WSM
 WJNC WSB
 WJAX WIOD
 WFLA WCKY
 WMAQ

M P
 5:00 PM 4:00 PM
 KDYL KGO
 KOA KHQ
 KTAR
 KFI
 KGW
 KOMO

DD12—CAPT. HENRY'S MAXWELL HOUSE SHOW BDAT—Thurs. 1 hr. Charles Winninger, Lanny Ross, Annette Hanshaw, Marjorie Wilson, Mellasses 'n' January, Don Voorhees.
 9:00 PM—ED
 WFAF WEEI
 WTAG WJAR
 WSH WPI
 WGY WBNB
 WCAE

8:00 PM—ES-CD
 WFBR WRC
 WTAM WWJ
 WSAI WRVA
 WJNC WIS
 WJAX WIOD
 WFLA WCKY
 WMAQ

7:00 PM—CS
 KSD WOC
 WHO WOV
 WDAF WTMJ
 WJDX WJNC
 WSB WAPI
 WSKB KTBS
 WKY KPRC
 WQAI WSM
 KSTP WBAP

M P
 10:00 PM 9:00 PM
 KOA KGO
 KDYL KFI
 KGW
 KOMO
 KHQ
 KNSD
 KTAR

DD3—CHEVROLET PROGRAM—Fri. 1/2 hr. Jack Benny, Mary Livingstone, James Melton, Frank Black and his Orchestra.
 10:00 PM—ED
 WFAF WTIC
 WTAG WELI
 WGY WBNB
 WCAE WSH
 WELI WJAR

9:00 PM—ES-CD
 WFBR WRC
 WTAM WWJ
 WJAX WJNC
 WFLA WPTF
 WJAX WJNC
 WFLA WPTF
 WJAX WJNC

8:00 PM—CS
 KSD WOC
 WHO WOV
 WDAF WTMJ
 WJAX WSM
 WJNC WSB
 WJAX WIOD
 WFLA WCKY
 WMAQ

M P
 7:00 PM 6:00 PM
 KOA KGO
 KDYL KFI
 KGW
 KOMO
 KHQ
 KNSD
 KTAR

DD13—OLD GOLD PROGRAM—Wed. 1/2 hour. Fred Waring's Pennsylvanians, Geo. Givot, Mandy Lou.
 10:00 PM—ED
 WABO WOKO
 WAAB WKBW
 WDRC WCAU
 WJAX WEAN

9:00 PM—ES-CD
 WCAO WGN
 WKRO WTK
 CKOK WQOW
 WFBL WSPD
 WJBY WCAH
 WHFC WBT
 WQAM WDBO
 WDAE

8:00 PM—CS
 KMBC WFMB
 WHAS KMOX
 WGST WBRC
 WDDO WREC
 WODX WDSU
 KTRH WRR
 KLRA KOMA
 KTSB WTBW
 WCCO

M P
 7:00 PM 6:00 PM
 KSL KSL
 KOL
 KFB
 KFCO
 KOL
 KFI
 KFPY

DD4—CHICAGO VARIETY PROGRAM—Sun. 1/2 hr. 8:30 PM—ED—WABC Network.
DD5—CLICQUET CLUB ESKJMS—Mon. 1/2 hr. "Rosie" Rowswell and Harry Reser.
 7:00 PM—ED
 WJZ WBZ
 WBZA KDKA

7:00 PM—ES-CD
 WBAL WHAM
 WGAR WCKY
 WMAL WLS

DD14—REVOLVING STAGE—Monday, 1 hour.
 2:00 PM—ED
 WFAF WTAG
 WBNB WJAR
 WGY WSH
 WCAE

1:00 PM—ES-CD
 WRC WYBR
 WSAI WTAM
 WJAX

12:00 N CS
 WOC WHO
 WDAF

DD6—COLUMBIA REVUE—Sun., Fri. 1/2 hr. Freddie Rich, John P. Medbury, Mixed Chorus, Soloists.
 10:00 PM—ED
 WABC WOKO
 WAAB WKBW
 WDRC WCAU
 WJAX WJNC
 WLBZ WICC
 WHP WORC
 CFRB

9:00 PM—ES-CD
 WCAO WFBM
 WHK CKOK
 WFBL WSPD
 WJBY WCAH
 WFLA WJBY
 WHFC WBNB
 WBIQ WDBJ
 WTOC WQAM
 WDBO WDAE

8:00 PM—CS
 KMBC WFMB
 KMOX WMBD
 WGST WDDO
 WREC WLAO
 WDSU KTRH
 KLRA KTSB
 WTBW KFH
 WISN WCCO
 WMT

M P
 7:00 PM 6:00 PM
 KSL KSL
 KOL
 KFB
 KFCO
 KOL
 KFI
 KFPY

DD15—THE RICHFIELD COUNTRY CLUB—Mon. 1/2 hour. Alex Morrison, The Golden Orchestra, Betty Barthell.
 10:00 PM—ED
 WABC WOKO
 WAAB WKBW
 WDRC WCAU
 WJAX WJNC
 WLBZ WICC
 WHP WORC
 CFRB

9:00 PM—ES-CD
 WCAO WFBM
 WHK CKOK
 WFBL WSPD
 WJBY WCAH
 WFLA WJBY
 WHFC WBNB
 WBIQ WDBJ
 WTOC WQAM
 WDBO WDAE

DD7—CORN CDB PIPE CLUB OF VIRGINIA—Wed. 1/2 hr. Freddy Rose, Westphal's Orchestra.
 4:00 PM—ED
 WABC WOKO
 WNAC WGR
 WDRC WIP
 WJAX WEAN
 WPG WLBZ
 WICC WORO
 CFRB

3:00 PM—ES-CD
 WADC WCAO
 WBBM CKOK
 WHK WJBY
 WSPD WFLA
 WCAH WWVA
 WLBZ WBIQ
 WKBW WTOC
 WDEJ WDBO
 WQAM WJBY
 WDAE

2:00 PM—CS
 KMBC WGST
 WDDO WREC
 WFLA WJBY
 WJAX WJNC
 WFLA WCKY
 WMAQ

M P
 7:00 PM 6:00 PM
 KOA KGO
 KDYL KFI
 KGW
 KOMO
 KHQ

DD16—THE RICHFIELD COUNTRY CLUB—Mon. 1/2 hour. Alex Morrison, The Golden Orchestra, Betty Barthell.
 10:00 PM—ED
 WABC WOKO
 WAAB WKBW
 WDRC WCAU
 WJAX WJNC
 WLBZ WICC
 WHP WORC
 CFRB

9:00 PM—ES-CD
 WCAO WFBM
 WHK CKOK
 WFBL WSPD
 WJBY WCAH
 WFLA WJBY
 WHFC WBNB
 WBIQ WDBJ
 WTOC WQAM
 WDBO WDAE

DD8—FIVE STAR THEATRE—Tuesday, 1/2 hour. Helen Mers, Brooks and Ross, Billy White, Freddy Rose, Westphal's Orchestra.
 4:00 PM—ED
 WABC WOKO
 WNAC WGR
 WDRC WIP
 WJAX WEAN
 WPG WLBZ
 WICC WORO
 CFRB

3:00 PM—ES-CD
 WADC WCAO
 WBBM CKOK
 WHK WJBY
 WSPD WFLA
 WCAH WWVA
 WLBZ WBIQ
 WKBW WTOC
 WDEJ WDBO
 WQAM WJBY
 WDAE

2:00 PM—CS
 KMBC WGST
 WDDO WREC
 WFLA WJBY
 WJAX WJNC
 WFLA WCKY
 WMAQ

M P
 1:00 PM 12:00 N
 KYOR KFI
 KSL KOL
 KFB
 KFCO
 KOL
 KFI
 KFPY

DD17—SATURDAY FRIVOLITIES—Sat. 1/2 hour. 9:45 PM—ED—WABC Network.
DD18—SINCLAIR GREATER MINSTRELS—Mon. 1/2 hr. Jean Arnold, Chauncey Parsons, Joe Parsons, Bill Childs, Fritz Clark, Mac McCloud, Clifford Soubrier, Harry Kogen.
 9:00 PM—ED
 WJZ WBZ
 WBZA KDKA

8:00 PM—ES-CD
 WHAM WGAR
 WBAL WWNC
 WIS WJAX
 WIOD WJR
 WFLA WLW
 WLS

DD9—THE GRAB BAG—Fri. 1/2 hr. Helen Mers, Brooks and Ross, Billy White, Freddy Rose, Westphal's Orchestra.
 4:00 PM—ED
 WABC WOKO
 WNAC WGR
 WDRC WIP
 WJAX WEAN
 WPG WLBZ
 WICC WORO
 CFRB

3:00 PM—ES-CD
 WADC WCAO
 WBBM CKOK
 WHK WJBY
 WSPD WFLA
 WCAH WWVA
 WLBZ WBIQ
 WKBW WTOC
 WDEJ WDBO
 WQAM WJBY
 WDAE

2:00 PM—CS
 KMBC WGST
 WDDO WREC
 WFLA WJBY
 WJAX WJNC
 WFLA WCKY
 WMAQ

M P
 1:00 PM 12:00 N
 KYOR KFI
 KSL KOL
 KFB
 KFCO
 KOL
 KFI
 KFPY

DD19—WEEK-END REVIEW—Saturday, 1 hour.
 4:00 PM—ED
 WFAF WTAG
 WEEI WJAR
 WGY WCAE
 WBNB WPI
 CKGW

3:00 PM—ES-CD
 WFBR WRC
 WWJ WTAM
 WSAI WDAF
 WCKY WRVA
 EWNC WIS
 WJAX WIOD
 WFLA WMAQ

2:00 PM—CS
 WOC WLO
 WOV WBA
 KSTP WEBC
 WDAY KFYP
 WSM WSB
 WMO WSMB
 WKY KPRO
 KTBS

M P
 1:00 PM
 KOA
 KDYL

DD20—RADIO GUILD Monday, 1 Hour. 4:00 PM—ED—WJZ Network

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RADIO FAN-FARE PROGRAM FINDER

STATION SCHEDULE

Table with columns: Station, Key, K. U., Watts, Time, City. It lists radio stations across various cities, including Pittsburgh, Spokane, Dallas, St. Louis, and many others, with their respective call letters, frequencies, and broadcast times.

Note: In column 1 stations are listed alphabetically by call letters. In second column key stations, WJZ means member of basic blue network of NBC, WEAJ means member of basic red network of NBC, WABC means member of basic CBS network, NBC designates stations included in supplementary networks of NBC (red and blue) and CBS designates supplementary stations included in various hook-ups of CBS. Third column, Wavelet, indicates wave length; fourth column indicates power of each station. Fifth column indicates time zone of each station and whether operating on Daylight or Standard Time. EDT means Eastern Daylight Time, EST means Eastern Standard Time, CDT means Central Daylight Time, CST means Central Standard Time, MST means Mountain Standard Time and PST means Pacific Standard Time.

TELLS YOU ABOUT THE STATIONS

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FAN-FARE'S HUMOR CAFETERIA

(RADIO COMEDIANS HELP YOURSELVES)

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

Brother Lion-tamer: O. K., but where shall we leave them?

—Annapolis Log

PREFERENCE

By Coe Kiser Smith

I'd rather have pneumonia,
I'd rather have a tumor,
I'd rather have most anything—
Than have no sense of humor.

—College Humor

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

"Ah did, once, yowsah."

"What did you-all say?"

"Ah said 'Not guilty.'"

—Farm Journal

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

—Nevada Desert Wolf

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

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

—Humorist

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

—Norfolk Virginia-Pilot

We had to fire
Our housemaid Nan;
She treated china
Like Japan.

—Boston Transcript

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

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

—Annapolis Log

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

—Punch

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

Scotchman: Aye, and our rice is getting a wee bit dirty.

—Ohio State Sun Dial

"How tall is that native hunter?"

"About six feet two, in his stalking feet."

—Pennsylvania Punch Bowl

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

—Thomaston Times

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

—Sunset Item

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

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

—Annapolis Log

Is a miser what might be called a dough nut?

—Dallas News

They say that every day in Europe is Pan American Day.

—Tampa Tribune

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

—Lynchburg News

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

—Colgate Banter

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

—Dallas News

"Let's do the elevator dance."

"What's that?"

"Over in the corner with no steps."

—V. P. I. Skipper.

"What happened when the police searched your house?"

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

—Fliegende Blätter

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

—Los Angeles Times

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

—Atlanta Journal

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

—Emporia Gazette

Any settees for hens?

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

—Allentown (Pa.) paper

Just a practice run, no doubt.

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

—Knoxville Journal

Teh, teh. These Masons and their old secrets.



COURTESY THE FAMILY CIRCLE.

"Professor Weems will now give his famous imitations of barnyard animals."

TORN FROM THE

of Margaret Santry

By **OLIVER CLAXTON**

Her personal secretary

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

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

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

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

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

1:15 p. m. Pops into the Larue restaurant to lunch with the Baroness Von Hindenburg, niece of the German President. She lunches with the Baroness for an hour, but it took two hours preparation. Miss Santry had to stuff her mind with facts about Von Hindenburg, and German politics. You can't get people to talk about what they know unless you know something about it yourself. The Baroness is a subject for a broadcast.

2:15 p. m. She departs from her second lunch at Larue's and chases for a few minutes into a swanky speakeasy where Fanny Ward, perennial flapper, is hav-



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

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

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

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

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

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

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

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

DIARY

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

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

8:30 p. m. To discuss the next broadcast with Mrs. Howard Chandler Christy and skip through a rehearsal. Will Hays is there and Mrs. Hays is impertuned to submit to a broadcast, also at some future date.

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

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

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

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

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



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



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

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

ED WYNN'S NEW CHAIN PLAN

(Continued)

ones not hitherto enjoyed by Mr. Radio Listener.

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

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

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

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

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

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

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

George Fink, president of the National Steel Corporation; Fred Stearns, president of the Stearns Pharmaceutical Products; George Mason, president of the Kelvinator Company; Standish Backus, president of the Burroughs Adding Machine Company; Charles Francis Adams, financier; Paul F. Herron, owner of WPEN, Philadelphia; George Trendle, Detroit radio owner; and Walter Whetstone, New York radio station owner and utilities magnate. There have been rumors that Herron and Whetstone were not entirely certain of their permanent connection, and if Whetstone

should withdraw with his station, WCDA, New York, it would mean that Amalgamated would have to obtain a new outlet in the metropolis.

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

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

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

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

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

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



NOW

—a Set-tested

AERIAL ELIMINATOR

Goes Right Inside Your Receiver

\$ An F. & H. Capacity Aerial Eliminator equals average 75-foot aerial, 50 feet high. Gives greater sensitivity and volume on both local and DX stations. Does away with outdoor aeriels, poles, guy wires, spoiled woodwork, lightning hazards, etc. No light socket connection, or current used in operation. Chosen for U. S. Naval Hospital use. Installed for any set by anyone in a moment. Concealed inside—permits moving set anywhere at will. Each tested on 1127-mile reception. At 3,000 dealers—or send coupon and \$1.00 or mark for C. O. D.

F. & H. RADIO LABORATORIES,
Dept. 21, Fargo, N. D.

Send one F. & H. Capacity Aerial for \$1.00 enclosed. Cash, Check or Money Order (C.O.D. if preferred). If after three days trial I am not satisfied you agree to refund my money. Check here if interested in our dealer proposition ()

NAME _____

ADDRESS _____

CITY _____ STATE _____

IS RADIO RUINING YOUR CHILD?

(Continued)

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

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

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

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

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

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

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

The same program offends some chil-

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

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

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

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

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

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

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

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



Get Into
RADIO
for
BIGGER PAY

Many Make \$50 to \$100
a Week - I'll Train You
at Home in
Spare Time

Made \$10,000
More in Radio
"I can safely say that I have made \$10,000 more in Radio than I would have made if I had continued at my old job."
Victor E. Good
61 Wood Ave.
West Orange, N. J.

From \$10 to \$50
a week in spare
time

"Radio's being employed by the Power & Light Company in Local Radio territories in the district where I am a very good position. I have a spare business of my own that nets me from \$10 to \$20 a week in spare time. I use all my spare time to do National Radio Institute."
W. T. Penn
121 W. 42nd Street
New York, N. Y.

Uses a Lot to
N.R.I.

"After finishing my tenth lesson, I started on my first job. After that, my salary rolled in and I found myself with a surplus of money with which to continue paying for my course. My first year's record was 105 Radio jobs I have secured \$2,305 in extra income."
JOHN DEARL
68-22 14th Ave.
Manhett, L. I. N. Y.

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

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

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

Your Training Need Not
Cost You a Cent

Hold your job. I'll not only train you in a few hours of your spare time a week, but the day you enroll I'll send you material which you should master quickly for doing 25 Radio jobs (earnings in most every neighborhood). I give you Radio Equipment for conducting experiments and making tests that teach you to build and service practically every type of receiving set made.

Act Now—Get Free Book

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

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

MAIL NOW for FREE PROOF

J. E. SMITH, President
National Radio Institute
Dept. JFR
Washington, D. C.

Dear Mr. Smith: Send me your free book, explaining your home-study training and Radio's opportunities for bigger pay. I understand this places me under no obligation.

NAME..... AGE.....
ADDRESS.....
CITY..... STATE.....

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

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

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

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

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

WILL ROOSEVELT RULE BY RADIO?

(Continued.)

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

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

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

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

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

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



TUNEFUL TOPICS

(Continued)

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

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

ANY TIME, ANYWHERE, ANY DAY

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

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

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

It is published by DeSylva, Brown and Henderson, and I would play it at a medium tempo.



FLOYD GIBBONS
Famous Radio Broadcaster

Would you, too, like a big pay BROADCASTING job?

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

HAVE you a good speaking voice? Can you sing, act, write, read, direct or sell? If you can, then here is your chance to get into the newest, most glamorous, fastest growing profession in the world. For now a remarkable new course in Broadcasting Technique prepares you—right in your own home—for the highly paid position you want. This fascinating Course was developed by Floyd Gibbons, famous "Headline Hunter of the Air," to bring you the training necessary to fit your natural talents to the microphone.

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

Opportunity for You in Broadcasting

No other profession in the world today offers you as many opportunities for quick success and large pay as Broadcasting. For Broadcasting is forging ahead so rapidly that there is a never-ceasing demand for new talent.

Millions are spent over the air every year. Last year advertisers alone spent more than \$35,000,000, while Broadcasting companies spent many times that amount for talent. Staggering as this amount is, even more millions will be spent this year than last—more talented and trained men and women will be needed at large pay. You, too, may be one of these—you, too, may be paid from \$3,000 to \$15,000 and more a year—if you have talent and are thoroughly trained in the technique of Broadcasting.

If you can act, if you can sing or talk interestingly, if you can write, if you have any hidden talent, you should get your share of the millions spent every year over the air.

Train Like Radio Stars

Any Broadcaster will tell you that talent alone is not enough for success over the air. You have to be trained thoroughly in every phase of Broadcasting technique.

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

Announcer	Advertising
Singer	Publicity
Actor	Dramatist
Reader	Musician
Writer	Director

Musical Director
Script Writer
Program Manager
Sales Manager

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

Too many performers and writers who were successful in other fields have failed when confronted with the limitations of Broadcasting—simply because they were untrained to meet the conditions of the microphone. Yet others, unknown until they actually Broadcasted, have risen to quick fame—performed and written for millions of listeners—made their names a household word—earned almost unbelievably large pay—simply because their natural talents were supplemented by practical training.

Now, thanks to this new, fascinating home-study Course, you, too, may have the same kind of training that has made fortunes for the Graham MacNamees, the Olive Palmers, the Amos and Andys, and the Floyd Gibbonses. Now you can take advantage of Floyd Gibbons' years of experience before the microphone. Right in your own home—in your spare time—without giving up your present job or making a single sacrifice of any kind—you can train for a big-paying Broadcasting position, and acquire the technique that makes Radio Stars.

First Complete and Thorough Course in Broadcasting Technique

The Floyd Gibbons School of Broadcasting offers the first complete and thorough home-study Course in Broadcasting Technique available. It trains you in every phase of Broadcasting—qualifies you to step right into the studio and take your place among the highly paid Broadcasters. A few of the subjects covered are: The Station and Studio, Microphone Technique, How to Control the Voice, How to Make the Voice Expressive, How to Train a Singing Voice for Broadcasting, the Knack of Describing, How to Write Radio Plays, Radio Dialogue, Dramatic Broadcasts, Making the Audience Laugh, How to Build a Radio Personality, How to arrange Daily Programs, Money Making Opportunities Inside and Outside the Studio, and many of other vitally important subjects.

Send for FREE Booklet

An interesting free booklet entitled "How to Find Your Place in Broadcasting" tells you the whole fascinating story of the Floyd Gibbons School of Broadcasting. It tells you how to prepare for a good position in Broadcasting. It tells you all



about our Course and how to turn your undeveloped talents into money. Here is your chance to fill an important role in one of the most glamorous, powerful professions in the world. Send today for your free copy of "How to Find Your Place in Broadcasting." See for yourself how complete and practical the Floyd Gibbons Course in Broadcasting is. Act now—send coupon below today. Floyd Gibbons School of Broadcasting, Dept. 3F61, U. S. Savings Bank Building, 2000 14th Street, N. W., Washington, D. C.



Floyd Gibbons School of Broadcasting, Dept. 3F61, U. S. Savings Bank Building, 2000 14th Street, N. W., Washington, D. C.

Without obligation send me your free booklet, "How to Find Your Place in Broadcasting," and full particulars of your home study course.

Name _____ Age _____
(Please print or write name plainly)

Address _____

City _____ State _____

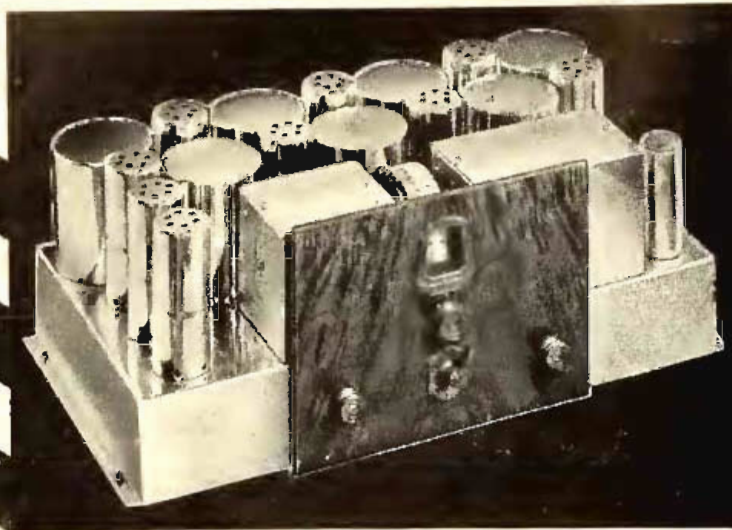
I alone



Guarantee

Consistent ~ day in and day out
WORLD-WIDE RECEPTION

ENGLAND
FRANCE
GERMANY



AUSTRALIA
ITALY
So. AMERICA

The **SCOTT** 15-550 METER ALL-WAVE *Deluxe* **RADIO**

There are no "ifs" "buts" "under favorable conditions" or other equivocations in the SCOTT guarantee. It says, simply and clearly, that the set I build for you will receive foreign broadcasts from stations as far as 10,000 miles away, with loud-speaker volume, consistently, at all seasons of the year.

In addition, every part of the set (except tubes) is guaranteed against breakdown or service failure for a five-year period instead of the ordinary 90-day term.

Beside bringing you dependable direct short wave reception of advertising-free foreign programs, this remarkable radio will receive literally everything upon the North American continent on the regular broadcast band. Its rich, natural tone is a revelation—giving you reproduction of voice and music so exact that variation from actuality can be measured only with super-delicate instruments, being undetectable by the human ear.

Such performance comes only from exacting laboratory construction, constantly checked and tested by extensive scientific equipment. Backing it is the SCOTT experience of more than eight years in building world's-record-breaking radio receivers.

Claims are easily made—a *Guarantee* is something different! Which do you want—the *hope* that your receiver can deliver performance, or *positive assurance* that it will?

Then send at once for all particulars about the radio known as "The World's Finest Receiver."

E. H. SCOTT RADIO LABORATORIES, INC.
4450 Ravenswood Ave., Dept. D-43. Chicago, Ill.

Winning Praise Galore

Here are just a few extracts from hundreds of letters of praise on file in my laboratories, which may be inspected by anyone. "Your claims of 10 kilocycle selectivity 100% correct," SGP, Ala. . . "Regarding tone, nothing could be finer," FW, Calif. . . "Stations all the way from Berlin to Tokio and Australia," JBT, Conn. . . "VK3ME, Melbourne, 10,500 miles from here, received each time on the air," CGB, Conn. . . "European stations as much 'at my finger tips' as ordinary locals," YPB, D. C. . . "Listen to Madrid every night while eating dinner," WHB, Ind. . . "Seven year old son regularly receiving. RW59-VK2ME-VK3ME—

• Vindicating All Claims

EAQ-DJA-2RO-G3SW—Pen-toise and many more," CK, Maine. . . "Madrid on short waves (direct) just as good as WAAB rebroadcasts it," JJO'C, Mass. . . "After so much untruthful advertising it is very gratifying to get a radio set that really does what is claimed for it," CEMcK, Mo. . . "First station tuned in was VK2ME Australia. Boy, what a set!" LGD, N. J. . . "Triumphant vindication of all claims you make for its performance convinces me you have been extremely conservative in outlining its potentialities," RD, N. Y. . . "Simply too wonderful for words," HCVS, So Africa. . . "Performance really wonderful," MC, Paris, France.

These New Brochures Tell the "SCOTT SECRET"



MAIL THIS COUPON NOW

E. H. SCOTT RADIO LABORATORIES, INC.
4450 Ravenswood Ave., Dept. D-43, Chicago, Ill.
Send me complete details about the SCOTT ALL-WAVE DELUXE RADIO, explaining why this set *Guarantees* the performance that *others* only claim.
Name
Address
Town State