This and That
By Morris Hastings

GIVEN intelligent material and
intelligent, experienced play-
ers, drama on the radio can be
decidely attractive. Endow it
with something less and it’s . . .
well, just too bad.

A few Wednesdays ago an
enlightened sponsor offered a dra-
matization of Kiritchen’s Wishing
Benefit of
Cleggy,” with
Leslie Howard
and Doris
 Dixie, playing
the principal roles.

The result was a fine, sen-
sitive perfor-
manee, a high
water mark in the broad-
casting of drama.
On a scarcely
visible screen the
play could pro-
vide the intangible intemity
experienced by actually seeing
the play before him.

It was more like hearing a
story read aloud by people with
voiced scripts and considerable
powers of expression. And that,
it seems to me, is an excellent
quality for dramas on the radio.

Never mind the frantic action
and sometimes hoisted sound ef-
fects. Leave those to the stage
and movies. Order them in thing
better. Radio must develop
a technique of its own.

The Crime Club drama I
listened to the other evening would
have been more effective, I really
believe, if one person had read the
story, rather than having a
slew of actors taking part in it.

The story itself was a good
mystery drama; but some of the
actors—and some of them obvious
(Continued on Page 7)

Red Poppy
Broadcast
ALEXANDER TROYANKO, am-
assador to the United States
from Soviet Russia, will address
the radio audience of the NBC-
WFC network Tuesday, June 12,
during a program which starts at
10 P.M.

The occasion for the speech is
the broadcast of the second half
of Glazunov’s ballet music, “The
Red Poppy.”

It will be performed by the
New York Symphony Orchestra.

The first half of the show will
be given its American premiere
by the same orchestra and conduc-
tor next Tuesday evening from
10 to 11.

The music has been enormously
successful in Russia. Frank
Blakeman obtained the rights of per-
formance in this country from
Glazunov himself to whom he sent
an emissary last summer.

Performance has been delayed
as only a piano score was acces-
sible until a month ago, when the
full orchestral score was received.

NBC Operates 37 Short Wave Stations
Not Heard Generally by the Public

Press Scores Radio Fire Report

Broadcasting
from Chicago
Is Ridiculed

The newspaper press resumes its
attack upon radio news broad-
casting. The subject for the latest out-
burst is the reporting by radio of the
Chicago fire.

The Chicago Daily News, nomi-
nerizing the radio report of the
fire under the title of “Radio Rumors,”
said in part:

“It would be ungenerous, per-
haps, to disparage the
valiant efforts of the radio
announcers who tried to tell
the world about the Chicago
fire. They told the world a
lot of things that weren’t so,
and succeeded in getting
many people vastly
excited.

“There were thrills enough
in Saturday night’s h’g fire
if one stuck to the bare facts.
But radio has its own meth-
ods. The radio boys,
untrained in news gathering,
disciplined in the value
of accuracy, were doing
their best to live up to
the young tradition of their
craft.

“If radio, on such occa-
sions, is to be more than a
useful transmitter of off-
clal messages, it must assume
the function of broadcasting

(Continued on Page 7)
Highlights

A.M.

11:45—To Raymond Duman, WJZ, W30, 11:30.
11:45—Mr. Ted Mack's Original Studio One, WGY, 11:30.
11:45—Miscellaneous Features, WJZ, W30, 11:45.
11:45—Lester D. Stahr's Meeting, WGY, 11:30.


A Comic Strip Comes To Life Thanks To Radio's Walt Disney
New "Radio Show Is on The Road"

How to put a newspaper comic strip on the air without destroying the illusion created by the artist in the original strip is one of the problems of radio adaptations of comic strips. This was the problem to be faced and handled by a young man named HILMA BROWN, director of radio shows of the Associated Newspapers.

The comic strip is about DICK TRACY, that fearless detective, whose square jaw romps through hair-raising experiences in the drawings of CHESTER GOULD, the artist. Like a Broadway show this new radio experiment had to be tried out "on the road." So to station WBZ in Boston Mr. Brown with some script and a lot of ideas. To get his actors he had to pick a cast from local talent. And this is an uncertainty in any kind of show business.

"To my surprise and delight," says Brown, "I found many actors and actresses who are comparable to the seasoned New York professionals. I have come to know so well."

A comic strip like DICK TRACY has a lot of action, gun shots, speed cars, breaking of windows and the like. The audience expects to be thrilled by a comic strip. Brown set out to give WEEI, with the engineers and producers of the station, as much of the same thrill as was possible to the audience at home.

Brown went into a bubble window car and with his crew of two others, and reproduction men of WBZ and after driving into a network, a real Dick Tracy was born.

Now DICK TRACY lives in the person of Bob Brown, a production man for WEEI another local station. Tracy's pal, PAT FAXON, is CLARA, the wife of Tracy, a war heroine, and the rest of the cast is equally accepted by the audience.

But there is another face to their job, the informative agent discloses, in lucid reasoning, homes for their husbands—each one of whom, his associates.

Lost Soprano

The Clas Service group was arranged around the NBC microphone at a rehearsal recently. Three of them are six-footers, Rosario Bourdon, musical director of the program, rapped for attention and looked about the studio.

"Where's Miss Dragoman?" he said. "Someone go and find her. "Here I am," piped a small voice, and Jessica stood up on tip-toes behind the quartet. She is just five feet tall.

Financial Note

WHAT ABOUT THE STATUTE OF LIMITATIONS?

RICHARD HINDER, NBC orchestra leader, received a note last week asking if he were the director, who, seven years ago, accompanied WNOX's Tom tour. HINDER was thrilled to be remembered that long. And then he saw the rest of the note. "If you are, this is to remind you that your drum-
**Highlights**

<table>
<thead>
<tr>
<th>A.M.</th>
<th>Sunday, June 3</th>
<th>Helen Hayes Is Guest on WEAFT at 10:30 P.M.</th>
</tr>
</thead>
<tbody>
<tr>
<td>10:15 A.M.</td>
<td>11:45 EST</td>
<td>H. V. Kalvenheyc, WABC WCAU, WPG</td>
</tr>
<tr>
<td>10:15 P.M.</td>
<td>11:45 EST</td>
<td>Album of Familiar Music, Peggy Ringe, Radio 726, WJZ WTV, 726 m.</td>
</tr>
<tr>
<td>10:45 A.M.</td>
<td>12:15 EST</td>
<td>Ralph Keiter, WJZ WTV, 726 m.</td>
</tr>
<tr>
<td>10:45 P.M.</td>
<td>12:15 EST</td>
<td>&quot;Annual Meeting, WJZ WTV, 726 m.</td>
</tr>
<tr>
<td>11:15 A.M.</td>
<td>12:45 EST</td>
<td>&quot;Our Elvira&quot;</td>
</tr>
<tr>
<td>11:15 P.M.</td>
<td>12:45 EST</td>
<td>&quot;Our Elvira&quot;</td>
</tr>
</tbody>
</table>

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**Sunday, June 3**

- WABC WCAU from A.M.
- WPG, P.M.
- WTIC, P.M.
- WCL, P.M.
- WJZ WTV, 10.15 P.M.
- WJZ WTV, 6.15 P.M.
- WJZ WTV, 10.30 P.M.
- WJZ WTV, 11.45 P.M.
- WJZ WTV, 10.30 P.M.
- WJZ WTV, 6.15 P.M.

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**Our Elvira** noted actresses, is the usual Sunday at 7:30 P.M. on the American stations of the CBS-WEAF.

- 6:30 P.M. | 7:00 EST | "Jail Door, WABC, WEAF, WCAU, WCL, WAC, 6.30 P.M.
- 6:45 P.M. | 7:15 EST | "Our Elvira" |

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**Final Broadcast of War Series**

"Pistols At Dawn," dramatic climax of "Pistols At Dawn" and "Droms" dramatic serial of the Civil War, will be broadcast over the WABC-WCBS network on Sunday, June 3, at 6 P.M. After this program the series will be discontinued for the Summer.

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**Station Directory**

<table>
<thead>
<tr>
<th>Station Chain</th>
<th>K.C.</th>
<th>Location</th>
</tr>
</thead>
<tbody>
<tr>
<td>WEAF WCL WAC</td>
<td>500</td>
<td>New York City</td>
</tr>
<tr>
<td>WABC WCAU</td>
<td>500</td>
<td>New York City</td>
</tr>
<tr>
<td>WJZ WTV</td>
<td>500</td>
<td>New York City</td>
</tr>
<tr>
<td>WOR</td>
<td>500</td>
<td>New York City</td>
</tr>
</tbody>
</table>

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**Educational Series**

- 5 P.M. | 6:00 EST | "Pistols At Dawn," dramatized by the American Foundation for Farm Women, talk by Representative Ralph Kechter, "The Farmers' Friend," at 6 P.M. |
- 6 P.M. | 7:00 EST | "Droms," dramatized by the American Foundation for Farm Women, talk by Representative Ralph Kechter, "The Farmers' Friend," at 7 P.M. |
- 7 P.M. | 8:00 EST | "Pistols At Dawn," dramatized by the American Foundation for Farm Women, talk by Representative Ralph Kechter, "The Farmers' Friend," at 8 P.M. |
- 8 P.M. | 9:00 EST | "Droms," dramatized by the American Foundation for Farm Women, talk by Representative Ralph Kechter, "The Farmers' Friend," at 9 P.M.
Radio Lane

By Jimmy J. Leonardi

SINCE you have read in The Microphone some weeks ago that station WOR, with the broadcast of experimental facsimile line, "The BELAsco," has had its first showing, many readers have been led to believe that they will be forced to purchase entirely new radios for purposes of this revolutionary experiment. Designers of the receiving apparatus inform us that the cost is not $10 to add the reception facility to their present radio. A demonstration is to take place at a late date of the whole affair. It is but a small experiment which will give radio enthusiasts a chance to appreciate what has been learned so far through research programs.

But who is the boy named TRACY? He is not the first of a new generation of performers, many of whom are gaining popularity. Those taking part in this revolutionary experiment, those who are the first called themselves as the final arbiters of what the public should hear. The public welcomes better radio. It is getting better radio every day.

If it does not get the kind of radio it expects, in the long run, the public will take over the radio, as was done in England, and run it for its own interests. Then no one will make a profit from it. And perhaps more persons will be better satisfied.

Mature Mental Age

The MICROPHONE, original United States Radio Newspaper, has no competitors. It is the only national radio newspaper in this country. There are several regional weeklies, several "fan" publications. There is at least one other radio weekly that features itself to be predominant in the field, that is, predicated, like certain "movie fan" publications, on the erroneous impression that the general public has of the 12-year-old child. The MICROPHONE is intended to appeal, and does appeal, to citizens of mature mental age. They are in the majority.

Out With The Bunk!

BUNKING of radio proceeds with pleasing rapidity. Comedians who are not funny go by the board; amug announcers who need a new hat each week to care for the growth of their cranium no longer enjoy even fanatical popularity.

Radio is out of its swaddling clothes. No longer an infant industry, the public expects it to do something more than merely furnish sounds over the air.

Critical standards rule the air. Advertising agencies, in the opinion of some members of the public, have failed to establish themselves as the final arbiters of what the public should hear.

Poisonous plugs are shorter, less obnoxious, more bearable. "Four Brisbee, Hearst editor, writes, in fond of saying that in the long run the public gets what is deserves. The public deserves better radio. It is getting better radio every day.

In the latter part of the summer, and during the autumn, there is a new opening for radio talent. The MICROPHONE has given each one a chance to fill out this空白 and mail with cash, money orders, or checks payable to The Microphone.

For more information, please visit our website or call us at 502-123-4567.
Monday, June 4 - Owen D. Young on NBC-WJZ at 12.30 P.M.

Circus Days

UNCLA SHEFFILD, famous long-time circus star and inventor who presides over the Diestl-Circus program, is also with the Circus Days program on Mondays and Tuesdays at 12:30 P.M. and Wednesdays at 5:15 P.M.

8.15 P.M. EDT; 5.15 LST; 4.15 CST
Joe and Eddie, WACU
A musical comedy program, WGY WHAM SMITH, weather, KODA
Ruth Brown and Buddy June, WACU

8.30 P.M. EDT; 5.30 LST; 4.30 CST
Grandparents' Traveling Theater, WJZ
Sears, Roebuck, WAG
Bill Jordan, WACU
Jack Armstrong, WACU

8.45 P.M. EDT; 5.45 LST; 4.45 CST
Home Scene Philosopher, WACU
Joseph J. Lichy, WACU
Uncle Bill Marrow, WACU
Roy Prell, Jan Maker, WACU
Muller Brothers, WACU

9.00 P.M. EDT; 6.00 LST; 5.00 CST
Valentine's 30th Anniversary, WACU
Harvey Albert, WACU
Bill and Jane, A.M. programs

9.15 P.M. EDT; 6.15 LST; 5.15 CST
Phil and Virginia, WACU
Josie Reilly, WACU

9.30 P.M. EDT; 6.30 LST; 5.30 CST
Molesby-Troid and the Jovians, WACU
After Dinner Bally, WACU
Phila. magnesium and Zinc, Komdr. Beach, WACU

9.45 P.M. EDT; 6.45 LST; 5.45 CST
The Goldberg, WACU
Clock Time, WACU

10.00 P.M. EDT; 7.00 LST; 6.00 CST
Snow and Ice, talk by Merle of Metcalfes, WACU

10.15 P.M. EDT; 7.15 LST; 6.15 CST
Reggie Child's Orchestra, WACU

10.30 P.M. EDT; 7.30 LST; 6.30 CST
Sastre, Orchestra, WACU

10.45 P.M. EDT; 7.45 LST; 6.45 CST
More Than News, WACU

11.00 P.M. EDT; 8.00 LST; 7.00 CST
More Than News, WACU

11.15 P.M. EDT; 8.15 LST; 7.15 CST
Joe and Eddie, WACU

11.30 P.M. EDT; 8.30 LST; 7.30 CST
Joseph B. Smith, WACU

11.45 P.M. EDT; 8.45 LST; 7.45 CST
Home Scene Philosopher, WACU

Three Doctors On Columbia Chain

Lectures by several noted doctors made during the annual convention of the American Medical Association which will be broadcast over the CBS-CBS network on Tuesday, June 12, and Thursday, June 14.

Dr. N. VAN FESTING, of New York, will speak Tuesday from 10.30 to 11. A.M.

His subject is "The Family Doctor." On Thursday, from 4 to 4.30 P.M., Dr. Nathan Fishman will speak.

Dr. VAN FESTING, vice-president of the American College of Dealers, is medical director of the Morrisania Hospital in New York City, a part of the New York State Health Department.

He is also the author of a number of medical books and the editor of a nationally syndicated newspaper column devoted to medical topics.

In Tune AWA

FINANCIAL TALK

Every Monday, 7.30 P.M.

MR. E. E. NAZZERO
Dr. Walter Damrosch, veteran conductor, whose pioneer work on the radio has won him affection and admiration.

As a benevolent maestro at home, Dr. Walter Damrosch brings the "classics" to farm houses and apartments.

Conductor Still Sees Far Ahead

To describe the variety of audiences that Dr. Walter Damrosch presents in such a way that may remain popular with music lovers for many years to come.

Such contemporaries as Franz of Charles Martin Loeffler, who wrote the "La Violinee de Disable" which was recently given by Dr. Damrosch, have their day in a world of radio audience as jury, along with Beethoven and Mendelssohn.

Thus we find Dr. Damrosch pioneering in American music every Monday night, reaching new groups of music lovers with new compositions, just as he did yesterday for the symphonic and chamber music of the Russian, Rachmaninoff, Tchaikovsky and Elgar.

Dr. Damrosch brings to the Pickard Piano Recital Home House in New York last Winter. Other Orchestras

As another indication of the network—and not the technical one of wires—which Dr. Damrosch uses in his Spring programs, we find him bringing in other famous orchestras to add to the interest.

The Detroit Symphony, rated as one of the greatest organizations of its kind in this country, came to the radio audience as an NBC-WJZ broadcast a short time ago with Dr. Damrosch in charge.

Gustav Gabrielowitsch, distinguished leader of the Detroit orchestra, had invited Dr. Damrosch to his city to conduct in his place. The program brought in the Orpheus Club of Detroit as a choral group and Gabrielowitsch as conductor of one number.

The "Firefly," by Franz and "Germantown" of Elgar illustrate the range of the musical bill-of-fare.

As Ebenazer's Philadelphia, closely associated with Dr. Damrosch in the Spring concert program, has done, there is plenty of good food for the musically inclined, and he might have added that the public appetite for good music has been stimulated to a degree unthought of in a few years ago before the NBC musical concert took up his baton in behalf of better music for bigger radio audiences.

His selections for the "Packard Presents Dr. Walter Damrosch" broadcasts appeal not only to the studious type of music-lovers who have followed him in his career throughout half a century, but also to a vastly larger group which listens intensely—in his own phrase—to the best that the concert offers in symphonic and other instrumental music.

This immense audience, larger every year, is made up of music lovers and students of music who, finds itself listening to such varied fare as Wagner's "Die Rheingold" and the Allegretto from Beethoven's Symphony No. 5, Jess Karas' "Old Man River," between the studio applause of the program's audience.

"To the horn of the superlative the classic as well as the modern may be heard not only in the drawing room but in any lunch wagon or ice-cream soda stand whose proprietor wants to tune in.

Always Vital

Speaking of those whose artistic glands function a little too rapidly—and these people are all on the pessimistic side when it comes to a discussion of the future of American music—it may be said in parenthesis that Dr. Damrosch, the optimist, faces his symphony orchestra every Monday night in his Radio City Studio in just as about the same strain of mind he had a half-century ago when he began conducting.

He is as alive as then to the immense opportunities of bringing good music to the people. As a matter of fact, his radio discussions of music often bring him the truth that radio ought from the newer symphonic and orchestral groups, the creators and producers of American works. Hardy a program of Dr. Damrosch's but brings home the truth of one of the other of these acute observations:

To those who have been making themselves mournfully vocal by singing the swan-song of American music, Dr. Damrosch says cheerfully, and means every word of it:

"I'd like to be a hundred and see what America is going to do to our music."

He could see ahead, when he became a director half a century ago. He can still see ahead.

Seibel and Sylvan Trio

George Seidel, literary and dramatic critic of the Pittsburgh Sun-Telegram, will make his second concert appearance with the Sylvan Trio during the program broadcast over the NBC-WNEA network, Sunday, June 3, from 5:15 to 5:30 P.M.

This and That—(Continued from Page 1)

I'm not experienced—led to great confusion. I wasn't quite sure at the end who had committed the crime or who had been killed.

"Taxy," the series of dramas starring that marvelous actor Max Baer, is quite inferior material. You reminds you, in fact, of the less violent heart-throb dramas of the early screen, but it is done so engagingly, with Baer himself having such a good time acting that it you listen despite your better judgment.

On the whole, there is more room for improvement in radio dramas than in any other form.

The solution is not by not necessarily in getting "big names" to act on the air. It does lie in getting a high standard of material, with fewer and more carefully trained actors to present it.

John A. Holman is Guest at Luncheon

At a luncheon in Hotel Bradford, Boston, on Monday, May 28, John A. Holman, new manager of station WDBZ, Boston branch of the National Broadcasting Company, was introduced to the radio editors of the Boston newspapers.

Walter E. Myers, manager of radio since 1924, promoted to national sales representative of the NBC in Boston, introduced Mr. Holman. Arrangements for the luncheon were made by George A. Harper, publicist representative for the NBC in Boston.

Press Hits

Chicago Fire

Radio News

(Continued from Page 1)

news on its own initiative and under its own direction, it must learn to discipline itself.

Editor & Publisher, organ of the press, commented on the situation editorially.

"This is a sample of what independent radio schemers have in mind. We submit the question, to be decided by the Administration, at Washington, that it is not conceivable that a medium which is physically incapable of making any contribution in the public interest, will be allowed to interfere with the established system of news reporting in a democracy.

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11.15 U.

Today's Children, Bob White, 10.15

Hymns, 8.45

Devotions, 7.30

(Central Time is two hours earlier; Central Time is two hours later.)

8.00 A.M. EST; 7.00 P.M. LST; 8.00 P.M. CT

9.00 A.M. EST; 8.00 P.M. LST; 9.00 P.M. CT

10.00 A.M. EST; 9.00 P.M. LST; 10.00 P.M. CT

11.00 A.M. EST; 10.00 P.M. LST; 11.00 P.M. CT

12.00 A.M. EST; 11.00 P.M. LST; 12.00 A.M. CT

1.00 A.M. EST; 12.00 A.M. LST; 1.00 A.M. CT

2.00 A.M. EST; 1.00 A.M. LST; 2.00 A.M. CT

3.00 A.M. EST; 2.00 A.M. LST; 3.00 A.M. CT

4.00 A.M. EST; 3.00 A.M. LST; 4.00 A.M. CT

5.00 A.M. EST; 4.00 A.M. LST; 5.00 A.M. CT

6.00 A.M. EST; 5.00 A.M. LST; 6.00 A.M. CT

7.00 A.M. EST; 6.00 A.M. LST; 7.00 A.M. CT

8.00 A.M. EST; 7.00 A.M. LST; 8.00 A.M. CT

9.00 A.M. EST; 8.00 A.M. LST; 9.00 A.M. CT

10.00 A.M. EST; 9.00 A.M. LST; 10.00 A.M. CT

11.00 A.M. EST; 10.00 A.M. LST; 11.00 A.M. CT

12.00 A.M. EST; 11.00 A.M. LST; 12.00 A.M. CT

1.00 P.M. EST; 12.00 P.M. LST; 1.00 P.M. CT

2.00 P.M. EST; 1.00 P.M. LST; 2.00 P.M. CT

3.00 P.M. EST; 2.00 P.M. LST; 3.00 P.M. CT

4.00 P.M. EST; 3.00 P.M. LST; 4.00 P.M. CT

5.00 P.M. EST; 4.00 P.M. LST; 5.00 P.M. CT

6.00 P.M. EST; 5.00 P.M. LST; 6.00 P.M. CT

7.00 P.M. EST; 6.00 P.M. LST; 7.00 P.M. CT

8.00 P.M. EST; 7.00 P.M. LST; 8.00 P.M. CT

9.00 P.M. EST; 8.00 P.M. LST; 9.00 P.M. CT

10.00 P.M. EST; 9.00 P.M. LST; 10.00 P.M. CT

11.00 P.M. EST; 10.00 P.M. LST; 11.00 P.M. CT

12.00 A.M. EST; 11.00 A.M. LST; 12.00 A.M. CT
Offers In Its June Issue, Now On Sale
At All The News Stands:

Hitler Explained
———The Lowdown On The Lowbrow
By Gerald Chittenden

Q.—Does Mr. Chittenden claim that Herr Hitler is a Lowbrow? A.—One way to find out is to read June NOW.

Q.—Anything else in June NOW that might attract attention? A.—Several articles are quite controversial in nature. For stark, staring color in writing, read the "Black Dance Of Hunger" by Wallace Patch. Mr. Patch is new to NOW.

Q.—Has Henry Harmony any caricatures in June NOW? A.—Certainly. His front cover, "Mugwump", is little short of a satirical masterpiece. And in his double page spread he visits Dr. F. D. R.

Q.—Dr. F. D. R.? A.—The same, posing as a dentist for the purpose of Mr. Harmony's humorous drawing.

Q.—Fifteen cents the copy? A.—Right; at all the news stands. It costs less by the year. Subscription blank at the left.

The MICROPHONE, Inc.
**Highlights**

- 9:45 A.M. — Epic Monday, WABC-WABC
- 7:45 A.M. — Joke and Cheese, WJZ-WJZ
- 8:45 A.M. — Music for the Home, WJZ-WJZ
- 9:45 A.M. — Man for All Seasons, WABC-WABC
- 10:45 A.M. — Choral Memorials, WABC-WABC

**Monday, June 6th**

- 9:45 A.M. — Epic Monday, WABC-WABC
- 10:45 A.M. — Music for the Home, WJZ-WJZ
- 11:45 A.M. — Metropolitan Opera, WJZ-WJZ
- 12:45 P.M. — Choral Memorials, WABC-WABC
- 1:45 P.M. — Man for All Seasons, WABC-WABC
- 2:45 P.M. — Joke and Cheese, WJZ-WJZ
- 3:45 P.M. — Music for the Home, WJZ-WJZ

**Wednesday, June 8th**

- 9:45 A.M. — Epic Monday, WABC-WABC
- 10:45 A.M. — Music for the Home, WJZ-WJZ
- 11:45 A.M. — Metropolitan Opera, WJZ-WJZ
- 12:45 P.M. — Choral Memorials, WABC-WABC
- 1:45 P.M. — Man for All Seasons, WABC-WABC
- 2:45 P.M. — Joke and Cheese, WJZ-WJZ
- 3:45 P.M. — Music for the Home, WJZ-WJZ

**Thursday, June 9th**

- 9:45 A.M. — Epic Monday, WABC-WABC
- 10:45 A.M. — Music for the Home, WJZ-WJZ
- 11:45 A.M. — Metropolitan Opera, WJZ-WJZ
- 12:45 P.M. — Choral Memorials, WABC-WABC
- 1:45 P.M. — Man for All Seasons, WABC-WABC
- 2:45 P.M. — Joke and Cheese, WJZ-WJZ
- 3:45 P.M. — Music for the Home, WJZ-WJZ

**Friday, June 10th**

- 9:45 A.M. — Epic Monday, WABC-WABC
- 10:45 A.M. — Music for the Home, WJZ-WJZ
- 11:45 A.M. — Metropolitan Opera, WJZ-WJZ
- 12:45 P.M. — Choral Memorials, WABC-WABC
- 1:45 P.M. — Man for All Seasons, WABC-WABC
- 2:45 P.M. — Joke and Cheese, WJZ-WJZ
- 3:45 P.M. — Music for the Home, WJZ-WJZ

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**“Minstrel Man”**

- 11:30 A.M. — Epic Monday, WABC-WABC
- 12:30 A.M. — Music for the Home, WABC-WABC
- 1:30 P.M. — Choral Memorials, WABC-WABC
- 2:30 P.M. — Joke and Cheese, WJZ-WJZ
- 3:30 P.M. — Music for the Home, WJZ-WJZ

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**Irving Kaufman**

**CBS entertainment, known as “Lazy Day, the Minstrel Man” on Sundays at 2:30 P.M. He is followed by Everett Marshall on Wednesdays at 8:30 P.M.**

- 8:30 P.M. — Monday Night, WJZ-WJZ
- 9:30 P.M. — Filson Historical Society, WJZ-WJZ
- 10:15 P.M. — Music for the Home, WJZ-WJZ
- 11:15 P.M. — Choral Memorials, WABC-WABC
- 12:15 P.M. — Joke and Cheese, WJZ-WJZ
- 1:15 P.M. — Music for the Home, WJZ-WJZ

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**Guy Lombardo Heard on NBC Chains Twice Weekly**

**Guy Lombardo** and his famous dance orchestra will be heard this summer three times a week from the Waldorf-Astoria in New York City. Beginning June 7, he will be heard at 11:15 P.M. on Mondays and on Saturdays at 11:45 P.M. over the same chain and on Thursdays at 11:45 P.M. over the WJZ chain.

**Lombardo** has been playing on the Pacific coast for the past season and now moves to the Starlight Roof of the Waldorf, where he will play for New York's nearest set.

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**Um-umm! Yum-m-m!!**

**After the Theatre**

**Barbecued Chicken**

**Golden Rod Beer**

*In a quiet nook at* SLADES BARBECUE

985 TRENCH STREET, BOSTON

Open All Night

Tune in on WDDH Tuesday and Thursday at 5:20 P.M.
If you know WEEI's "Old Painter" you know Eddie Gushbine who supplies the folder for this week's grit via the thumbnail sketch route. Forty years ago (and he looks a lot younger), Eddie first saw the light of day in Providence, R.I. and for that in my years has been knocking old man "Oliver" all around the ring. The grim reaper called his paternal parent when Eddie was a babe in the arms of his mother, who also passed away when he had seen less than ten years. He was educated in the schools of Quincy, Mass., caught some baseball games for " alma high school" and was developing a face for football until he submitted for a player on the then famous St. Mary's of W. Quincy against Co. G cadets of Gloucester. No more bASKetEERING.

WEEI's "Old Painter" EDDIE GUSHBINE

To Omaha, educated in the schools of Liverpool, avers sleeping in deckhand at St. Louis for more basketeering.

THE FRIENDLY STATION

The wanderlust gripping him at 17 years, he head to Gotham and thence to Liverpool as a deckhand on the Adriatic. He aures sleeping in the parks in Liverpool was not so good until he got a short-lived job tending charcoal fires for a coppersmith.

Saturday, June 2, 1934

THE MICROPHONE

Man "FRED" Emerson College now practically completed picture, the filming has been consumed 3,450,000 words, or 1,560,000 words daily. Every word had also been dictated to her secretary, which means 12,480,000 words, or 50,000 per year, averaging 6,000 words per day.

Looking ahead a statistical 80 years, one can guess that these 780 miles hours consumed 6,450,000 words poured into the microphones in the WEEI studios. Every word had also to be dictated to her secretary, which means three 80 hours weeks consumed 15,900,000 words per year, averaging 10,000 words per day.

Dorothy Franklin, secretary to Caroline Cabot, whose voice is heard daily, has been continuously on Caroline's absence, writes on an average of 5,000 words daily in preparation for this service, and over the period of eight years has written more than six million words on her ink piano for broadcasting alone, not counting fans and busi- ness mail unanswered.

Following is a brief history of Caroline Cabot's activity over the past eight years at WEEI, giving the highlights of this busy service.

Two days before Thanksgiving, a letter from Mrs. C. F. Woodruff of Weymouth was selling store fixtures; one day later, she had the courage and new position as Caroline Cabot at WEEI. She started with fifteen minutes a day to talk about merchandise in the various city shops and stores.

Jordan Marsh Company was her first client and has been continuously on her Service three times each week since that day eight years ago. On January 1, 1927, the Service has grown so popular that thirty minutes were necessary to tell the story of Boston stores. On February 8, 1927, because of the development of this Service, Dorothy Franklin was taken from the stenographic department of the Edison Company as Caroline's assistant, a position she still holds.

In 1928, a year later, Will Dodge was engaged to furnish thirty minutes of music to sustain the half hour talk programs, and this schedule was maintained for a little less than two years. In addition to this, a Children's Program was inaugurated on Saturday evening and continued about a year. Then time was taken earlier in the morning, at nine o'clock, and the music dropped.

Credit for keeping this service filled up and financially a success was a money-getter for the Edison Station belongs to Dorothy Drake, formerly Dean of W'NAC, and Nan Howard, who are busy selling the Caroline Cabot Service.

Last September, still earlier time was selected—8:30 to 8:50. This was found to be the best ever, for the Service grew by the addition of midnight stations and is still filled up daily.

"A Bit Of This And A Bit Of That" program was originated about this time, assisted by Will Drake in the outset, daily radio, 2-4 P.M., and Dick Green on the Sunday evening show.

"You come back here Willie!" Charlie and Willie and a host of other timely-tuneful Tattert features.

Stations WEEI

"Time the Wall" on Thursday.

"Event Tattler" Over.

"Station WEEI"

Charlie and Willie and a host of other
timely-tuneful
Tattert features.

"You come back here Willie!"
Highlights

P.M.

1.35—William Barbra, pianist, from Berlin, NIC/NC

8.00—Bally, Vanities/NBC

8.00—Jas. Hendrix, Show, NBC/WTAF

9.00—Mack Martin's Orchestra, CBS/WABC

9.00—Writing's Penny bouquet, NBC/WJF

(Daily programs are listed in Eastern Daylight Saving Time. Listen Sunday to Thursday or one hour earlier. Central Time is two hours earlier.)

6:45 A.M. EST, 6:45 CT

Towson Heights, WTAF WELLY WELLY.

7 A.M. 1ST: 6 CT

Musical Cook, 9:16 CT.

7:20 A.M. EST, 7:20 CT

Your Turn, WFAW, NBC/WJF.

7:45 A.M. EST, 6:45 CT

Police and Law Enforcement, WJAF, NBC/Al.

6:45 A.M. EST, 6:45 CT

Boyd—Gey Organs, WELLY.

7:45 A.M. EST, 6:45 CT

Ploche and Law Enforcement, WNF.

8 A.M. 1ST: 7 CT

Herman and Basset, WAFS WELLY.

8:30 A.M. 1ST: 7 CT

In the Longwood Gardens, WBN.

8 A.M. 1ST: 7 CT

Leach and Wigner, WFAW WELLY.

8:45 A.M. 1ST: 7 CT

The Morning News, WFN.

10 A.M. 1ST: 10 CT

Brandt and de Rossi, WFAW 1ST.

10:30 A.M. 1ST: 10 CT

The Continental News, WBN.

11 A.M. 1ST: 10 CT

Pure Food Fun, WBN.

11:15 A.M. 1ST: 10 CT

Cela, Tea 'n' I, WFAW WELLY.

11:30 A.M. 1ST: 10 CT

Check of Records, WFAW WELLY.

11:45 A.M. 1ST: 10 CT

Heller, Andy, WBN.

12:00 P.M. 1ST: 10 CT

The Morning News, WBN.

12:15 P.M. 1ST: 10 CT

Thursdays, WBN.

12:30 P.M. 1ST: 10 CT

Motel Rowland, WBN.

1 P.M. 1ST: 10 CT

The Morning News, WBN.

1:15 P.M. 1ST: 10 CT

Meur Mr.rajce, WBN.

1:30 P.M. 1ST: 10 CT

The Morning News, WBN.

2 P.M. 1ST: 10 CT

Cela, Tea 'n' I, WFAW WELLY.

2:15 P.M. 1ST: 10 CT

The Morning News, WBN.

3 P.M. 1ST: 10 CT

Cela, Tea 'n' I, WFAW WELLY.

3:15 P.M. 1ST: 10 CT

The Morning News, WBN.

3:30 P.M. 1ST: 10 CT

Cela, Tea 'n' I, WFAW WELLY.

3:45 P.M. 1ST: 10 CT

The Morning News, WBN.

4 P.M. 1ST: 10 CT

Cela, Tea 'n' I, WFAW WELLY.

4:15 P.M. 1ST: 10 CT

The Morning News, WBN.

4:30 P.M. 1ST: 10 CT

Cela, Tea 'n' I, WFAW WELLY.

5 P.M. 1ST: 10 CT

Cela, Tea 'n' I, WFAW WELLY.

5:15 P.M. 1ST: 10 CT

The Morning News, WBN.

5:30 P.M. 1ST: 10 CT

Cela, Tea 'n' I, WFAW WELLY.

6 P.M. 1ST: 10 CT

The Morning News, WBN.

6:15 P.M. 1ST: 10 CT

Cela, Tea 'n' I, WFAW WELLY.

6:30 P.M. 1ST: 10 CT

Cela, Tea 'n' I, WFAW WELLY.

7 P.M. 1ST: 10 CT

Cela, Tea 'n' I, WFAW WELLY.

7:15 P.M. 1ST: 10 CT

Cela, Tea 'n' I, WFAW WELLY.

7:30 P.M. 1ST: 10 CT

Cela, Tea 'n' I, WFAW WELLY.

7:45 P.M. 1ST: 10 CT

Cela, Tea 'n' I, WFAW WELLY.

9 P.M. 1ST: 10 CT

Cela, Tea 'n' I, WFAW WELLY.

9:15 P.M. 1ST: 10 CT

Cela, Tea 'n' I, WFAW WELLY.

9:30 P.M. 1ST: 10 CT

Cela, Tea 'n' I, WFAW WELLY.

10 P.M. 1ST: 10 CT

Cela, Tea 'n' I, WFAW WELLY.

10:15 P.M. 1ST: 10 CT

Cela, Tea 'n' I, WFAW WELLY.

10:30 P.M. 1ST: 10 CT

Cela, Tea 'n' I, WFAW WELLY.

11 P.M. 1ST: 10 CT

Cela, Tea 'n' I, WFAW WELLY.

11:15 P.M. 1ST: 10 CT

Cela, Tea 'n' I, WFAW WELLY.

11:30 P.M. 1ST: 10 CT

Cela, Tea 'n' I, WFAW WELLY.

AFL

Paul Albert, pianist, WBN.

Bethlehem Towne, WBN.

Edward Welton, WBN.

Wagner, WBN.

Stanley Story, WBN.

Eugene Conners, WBN.

Edward Welton, WBN.

Paul Albert, pianist, WBN.

Humphreys, WBN.

Gualtieri, WBN.

Edward Welton, WBN.

The Morning News, WBN.

Edward Welton, WBN.

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Edward Welton, WBN.
GORDON, Dave and Bunny, also Gramm, Grant and Coulouph, appear gambling in the schemes. The gentlemen on the right has been picked the winner. When they are doing something like this they are heard on the WABC network at 3:15 P.M. every Tuesday and Wednesday and Friday.

which became "The Funny-boners," which became the "Oval" Points On Good Air Technique

By June Atwood

They used to be known as "The Funnyboners," and lately we were told, apparently for no reason why the billing was just right for Gordon, Dave and Bunny, or if you must be formal, Messrs. Graham, Grant and Coulouph.

These madcaps of the air, now known as the "Oval Trio," never can find time for anything as er-

iuous as an interview, so the dis-

tracted reporter slipped some questions under the studio door while the boys were rehearsing for their program broadcast over a WABC-Columbia network on Mondays, Tuesdays, Wednesdays and Fridays from 3:45 to 6:00 P.M.

After changing via secre-
taries, secret emissaries and spies disguised as Fuller Brush men, we finally received their written answers, jotted down on the backs of old laundry bills. Gordon

responded in sign language that he refused to talk.

Questions and Answers

Here are the questions with re-
plies as written in June Grant's life Italian hand, and Bunny Coulouph's quaint shorthand.

Question: What do you build the program, get in a huddle be-

fore reading to the studio, or at all times?

Dave: We have never, so to speak, gone in a huddle, but we can't find one big enough for us all to get in. We usually air in a blue-funk with red-trimming, and rehearse there.

Bunny: You find an architect who has a reputation for building programs. It's all done with blue prints.

Question: Why do you speciali-
sate in vaudeville?

Dave: "To keep the wolf from the door."

Bunny: "To avoid repeating the same old song." Question: What are the names of your principal songs?

Dave: We don't like to be alone, so I accompany the trio when we're not at our best, and I'm responsible for the excellent guitar playing behind me, and Joe Green and Andy Sandell do their bit at times.

Bunny: We're getting somewhere.

Question: Have you any imita-
tors?

Dave: "We had one but it died; it wouldn't eat fish."

Bunny: "Maybe they have something against it."

"You're anemic." "Anemic— one who imitates us."

Question: Do you ad lib for the mike, or do all your work from scripts?

Dave: We don't ad lib for the mike; it never did anything for me. (Not much.)

Favorite Songs

Question: What are your favori-
et songs?

Dave: "The St. Louis Blues," "Raggin' the Scale" and "Columbia the Great." Because I wrote them. Yeah!

Bunny: "Novelty songs. Because the stage not destroyed."

Question: Are they the same

which your fans prefer?

Dave: "They have fans because we all include in we programs."

Question: What were the out-
standing events that took place while you were in Boston?

Dave: "My birth, marriage and my orchestra's engagement to play the big ball at the Darn-
mouth Winter Carnival."

About Dave

We happen to know a little about that one. Dave was born in Newton, Mass., on the 24th of August, 1902, and has been wond-
ering ever since whether his musical talent was inherited from his grandmother or from an uncle who ran a medicine show in the Middle West.

After spending three years at the Massachusetts Institute of Technology and finding it only important to him as far as musical clubs were concerned, Dave left and went to the New Eng-

land Conservatory of Music. He spent one year there attempting with little success, to learn how to read music.

While at M. I. T. Dave organ-
ized an orchestra in order to pay his way through school. The or-
terprise proved successful in and around Boston at college and country club dances, and Dave continued with it until 1929 when it broke up after a vaudeville tour of the country.

A vocal trio, which included Bunny Coulouph, had been the sole survivor after the wreck of Dave's band and it wasn't long before Dave's idle hours were spent before the microphone in a Boston station with COULOU- PH. Then came Gordon Graham to bring per-

A Colorful History Of Their Lives

Trios—and there you are! Hates Parlour Games

Bunny is married and hates parlour games.

Whenever he needs new program ideas, Bunny takes a night railroad to see the sights and come to him when he is trying to, but can't, sleep.

Gordon Graham, youngest of the three mad melodeons, was born March 15, 1898, in Cam-
bidge, Mass., but was moved to Springfield when he was only three weeks old. There he grew up until he reached the height of six feet, four inches, and it was then time to go to Dartmouth College.

At Dartmouth, Gordon was a sailor with the Goffen Club and in his senior year was leader of the Club when it won the United States championship twice. After graduation, he landed a job in a show, "The Daggcr and the Rose." Both show and last six weeks, five of rehearsal and one of actual performance in Atlantic City, but Gordon found it good fun and learned how to live on $5 a week.

Like Dave Grant, Gordon came back to Boston. He wanted to be the same old show business, but landed the worst of a singing master of ceremonies in a night club, while waiting for the job to materialize.

His life is book collecting but, says he, he can't afford it, so it's just a hobby. Also is riding to other sports, and D. H. Lawrence to other au-

Gordon, Dave and Bunny, also Graham, Grant and Coulouph, appear gambling in the schemes. The gentlemen on the right has been picked the winner. When they are doing something like this they are heard on the WABC network at 3:15 P.M. every Tuesday, Wednesday and Friday.

Short Wave Directory

Station Metropolitan Location

GORDON, DAVE and BUNNY, also GRANT, GRAMM and COULOUPH, appear gambling in the schemes. The gentlemen on the right has been picked the winner. When they are doing something like this they are heard on the WABC network at 3:15 P.M. every Tuesday, Wednesday and Friday.

BUNNY (ALFRED A.) COULOUPH, like his fellow "Funny-

boners," also hails from the Bay State, claiming Boston as his birthplace, and May 29, 1904, as his birth date. The only unusual facts about his family, he asserts, are that his sister is a chemist and that he plays the violin, saxophone, clarinet, banjo and radio.

While through school, Bunny doubled work for a while by studying in the school of the Boston Elevated Company and re-

maining there as a student as long as he could. At last a job came up with him in the offices of the company, but only for a short time. He was hired for singing in the office.

To his devoted listener, how-

ever, the same trio engaged the GRANT, GRAMM and COULOUPH trio a few years later to sing for them on their radio program.

Office work behind him, Bun-

ny toured Europe as soloist and saxophonist with an American dance orchestra and got as far as Sweden with it. There he stayed, giving saxophone and crooning lessons to export Scandinavians. Bison- ne, next venture, upon his return from abroad, was open-

ing a sales agency for a certain insurance. Business was good for one month—after that his money melted away and he gave up that career when his stepmother fired him. Shortly after, he met Dave Grant, joined the orches-

tera, which organized the trio.
Friday, June 8 - Cities Service Concert on NBC-WABC at 8 P.M.

Highlights

P.M.

12:00 A.M. EDT; 5:00 A.M. BST
Markings and Halt, WABC

12:30 A.M. EDT; 5:30 A.M. BST
Bus Alley, music, WABC

12:30 A.M. EST; 5:30 A.M. BST
Morgan's March, WABC

12:40 A.M. EST; 5:40 A.M. BST
Armstrong, C. W., WABC

1:00 A.M. EST; 6:00 A.M. BST
Big Jubilee, WABC

1:15 A.M. EST; 6:15 A.M. BST
Fighting Fliers, music, WABC

1:30 A.M. EST; 6:30 A.M. BST
Springs and Home, WABC

1:35 A.M. EST; 6:35 A.M. BST
Madame Sylvia, Orchestra, WABC

1:40 A.M. EST; 6:40 A.M. BST
Peale's Tattler, music, WABC

2:00 A.M. EST; 7:00 A.M. BST
The Morgan Club, WABC

2:40 A.M. EST; 7:40 A.M. BST
Peale's Band, WABC

3:00 A.M. EST; 8:00 A.M. BST
Scheer's Orchestra, WABC

4:00 A.M. EST; 9:00 A.M. BST
Whitehall Scrape, WABC

4:40 A.M. EST; 9:40 A.M. BST
Radio Gang, WABC

5:00 A.M. EST; 10:00 A.M. BST
J. J. Nance, WABC

5:30 A.M. EST; 10:30 A.M. BST
The Texans, WABC

6:00 A.M. EST; 11:00 A.M. BST
 Hoe Reel, WABC

7:15 A.M. EST; 12:15 P.M. BST
S borrower, WABC

12:15 P.M. EST; 5:15 P.M. BST
Alfie, Orchestra, WABC

12:30 P.M. EST; 5:30 P.M. BST
Sailors' Favorite, WABC

1:00 P.M. EST; 6:00 P.M. BST
The Siegel Brothers, WABC

1:05 P.M. EST; 6:05 P.M. BST
Visual Spectacle, WABC

1:15 P.M. EST; 6:15 P.M. BST
Programming, WABC

1:25 P.M. EST; 6:25 P.M. BST
Mr. Rogers, WABC

1:35 P.M. EST; 6:35 P.M. BST
The Manhattan Club, WABC

2:00 P.M. EST; 7:00 P.M. BST
The Texas Rangers, WABC

2:30 P.M. EST; 7:30 P.M. BST
Conrad Thibault, WABC

3:00 P.M. EST; 8:00 P.M. BST
Charles A. Thayer, Jr., WABC

3:30 P.M. EST; 8:30 P.M. BST
The Greenwich Village Ballet, WABC

4:00 P.M. EST; 9:00 P.M. BST
Radio Yankee, WABC

4:30 P.M. EST; 9:30 P.M. BST
The Green Teams, WABC

5:00 P.M. EST; 10:00 P.M. BST
United States Steel, steel band, WABC

6:00 P.M. EST; 11:00 P.M. BST
Alka-Seltzer, WABC

6:15 P.M. EST; 11:15 P.M. BST
Bob Stevens, Quartets, WABC

7:00 P.M. EST; 12:00 A.M. BST
WABC, 30 minutes

7:15 P.M. EST; 12:15 A.M. BST
Cornet Serenade, WABC

7:30 P.M. EST; 12:30 A.M. BST
Bride & Groom, WABC

8:00 P.M. EST; 1:00 A.M. BST
WABC, 30 minutes

8:15 P.M. EST; 1:15 A.M. BST
WABC, 30 minutes

8:30 P.M. EST; 1:30 A.M. BST
WABC, 30 minutes

9:00 P.M. EST; 2:00 A.M. BST
WABC, 30 minutes

9:30 P.M. EST; 2:30 A.M. BST
WABC, 30 minutes

10:00 P.M. EST; 3:00 A.M. BST
WABC, 30 minutes

10:15 P.M. EST; 3:15 A.M. BST
WABC, 30 minutes

10:30 P.M. EST; 3:30 A.M. BST
WABC, 30 minutes

10:45 P.M. EST; 3:45 A.M. BST
WABC, 30 minutes

11:00 P.M. EST; 4:00 A.M. BST
WABC, 30 minutes

The Microphone

June 2, 1934

POWERS’
Asthma Relief

has been a boon to the afflicted for over 50 years.
6 oz. 60c - 18 oz. $1.20.

Buy of Your Local Druggist’s or Write Direct

E. C. POWERS COMPANY

Box 62, Drexel Center Station, Boston
Reflections
By Diana Herbert

The MICROPHONES' Fashion Observer

BIG HATS are becoming more firmly established as the season advances. In other years they have had their triumphs at garden parties, weddings and fashionable race-tracks, but not for several decades have they been heard of as such an important item in the mode.

Our present, day-time silhouette is actually dependent on them. Could exist without them.

FOR WE have discarded the square shoulders, the leg of mutton sleeves, and the jabot, which constitute the 'T' silhouette of last year. But we have not abandoned the straight, trim line of the dress, so far as the hat is concerned.

A LOVELY FASHION—these large hats which are almost universally becoming. They are shallow, crowned, straight-brimmed, or with a slight forward dip, and spanned, trimmed. They are made in black, navy or white, or the natural yellow of old-fashioned leghorn. The smooth straws are best: leghorns (which is very chic, especially when worn with black) bali, panas and broushes. Taffetas, silk-mohair crepe de chine, the new synthetic albasia, and the Panama straw are all comfortable hats to be worn right through the summer. While the same large shapes are being ordered in felt by forward-looking females, we see that the hat will remain with them with their first fall trends.

THAT PERENNIAL flattering trick of lining the brow with white, so that the hat is not made to show its dearest, is over. However, on the whole the hats are quite fresh, being improved by a variety of restraint (that is at referring everything that is pink). When flowers are used, they are not too big and wide and are usually limited to the front-district.

Small, spherical, velvet chrysanthemums are sure to grace the front of crown and brim. A long, looped feather is placed strategically to add width or height, but never stuck on for no definite reason.

LORETTA LEWIE wears a shallow, squared-crowned caplet, with a PAVOU sponsors, unadorned except for a feather on the top of the crown. While the hat is shorter than usual, as well as breadth, manifests itself in different ways under the guidance of the wearer. Here and there the hat is pulled up, puts shallow, pointed crown on her.fxml. Occasionally, there are hats with a feather a on a long, ribbon-like bow at the face of the crown. Still other times, the feathers are tucked back of the face in an upward movement.


day at 10:30 P.M. The program is in charge of 'Echoes' and the artists participating will remain anonymous.

Igor Gorin Sings
Two NBC Recitals

Igor Gorin, young Russian baritone recently featured on a Bove VALLED program, is now heard in two broadcasts a week over the NBC WJZ network. He is featured on a program of his own Thursdays at 8:45 P.M. Byrd, another NBC favorite, will soloist on the International Tubists broadcasts at 5:30 P.M. So Gorin began his vocal studies in Vienna at the age of 18. He came to America only six months ago.

Program of Ambience

Family anthems and oster chorals will be presented in a series of weekly programs by soloists, choirs and ensembles of the NBC network, beginning Monday, June 4, at 10:30 P.M. The program is in charge of 'Echoes' and the artists participating will remain anonymous.

HeLEN BROWN, impersonator on the "Forty-Five Minutes To Hollywood" program, not only has a perfectly natural Sylvia Sidney voice, but her resemblance to the movie star is so striking that she frequents for Miss Sidney.

Nimblewits
By Everett Smith

"Wit Teasers" on Sunday at 11:30 A.M. from WBZ

Q. (No. 1, no time limit) The continuing interest in Cryptograms leads to the publication of another from a recent issue of "The Cryptogram." 11111111111WIIIINN,NINII6f<LI,IW,111WIIII!IINIIMtnm l!tl.l!!In!I; Saturday, June 111. G. (Continued from Page 1) rang in power from $75 to 150 watts. These are portable and useful to relay programs to the networks for rebroadcast, from points where wire lines are not available.

Another class operated by NBC are the three experimental television transmitters, W2XAK at Belmar, Long Island; W2XP on the top of Empire State Build- ing in New York, and W2XAP in Chicago. The first two operate on 5000 watts, the last on 2000.

At the present time the NBC also has transmitters at sea, those now aboard PHILIPS LOFT'S luxury cruiser, "The South Packet" in the Caribbean, on route to a cruise around the world. Under the call letters KNRA, these include the standard ship transmitter, and also a short-wave broadcast transmitter operating on 1000 watts, which sends programs from the schooner to the network.

The ship also carries an 55- watt transmitter, which will remain on until the coast is reached.

Then finally there are a number of lower power portable transmitters, ranging from half a watt to 150 watts, which operate on frequencies ranging from approximately 17,000 to approximately 400,000 kilocycles.

These are used in sending to the networks such widely varying programs as those from strato- sphere balloons, fom parades on Fifth Avenue, in planes from in air races, etc.

The air is full of activity below the broadcast band which is constantly being kept on the move by the "meteors."

Helen Clute, who has recently assumed the leading role in the "Reets and Drums" program broadcast over the CBS-WABC network on Sundays at 6 P.M.

Q. and also A.

Q. How much of the $500 do Eni Wynn receive after he has paid Don VOOGTMES and orchestra, Graham McNAMEE and others? 7. R. M., Quincy, Mass.

A. The sponsor makes a major buy settlement with each performer so Wynn keeps his $500 intact for himself. So they say.

Q. I am going to New York, and would like to attend a few radio concerts while I am there. How shall I go about the procedure for acquiring tickets? T. V., Baltimore, Md.

A. If the concerts you desire to see were to be commercialized, write to the sponsors for tickets. If it is not opera- tive, write to the radio station. Be sure to specify the days and time you wish to attend.

Military Ceremony On Air

The annual ceremonies of "The Colleen Bawn," under the direction of the Military Order of the World War, will be broadcast over the NBC network on Sunday, May 27, at 3:30 P.M. Among the speakers will be Ad- miral William H. Standley, Chief of Naval Operations.

New Religious Programs Are On the NBC Schedule

A number of new programs of religion will be broadcast over the NBC stations of this summer.

On Sunday, June 3, at 6 P.M. the Reverend DANIEL A. LORD, pastor of the First Unitarian Church, Newark, N.J., will broadcast to the WPEF chain; at 5 on the WJZ chain the first broadcast of the summer, will present the Historical Society of New Jersey, will replace Dr. STANLEY P. ERICKSON, on the WEAF chain; at 7:15 P.M. on the WJZ chain, beginning June 2. The program is called "Homeopath." Among the regular weekly religious programs already started are the Sunday Forum (WJZ at 1:30 P.M.); both presented by Dr. ALFRED B. H. KINZEL; and Dr. PAUL SCHMIDT offering (oral of the First Preby- terian Church of Newark, New Jersey, in charge.

Telephone Talk From Chinatown

While in China, C. L. L. orders poon six rose for dinner at the corner delicatessen, or Mrs. Stice, who invites her cousin Sam Lo over for a game of Mah Jong in San Francisco's Chinatown on Friday, June 15, the nation will be listening in.

On that day microphones will be set up in the Chinatown telephone exchange between 10:45 and 11 P.M. and pick up the voices of Chinese-American life. The broadcast will be heard over the NBC network.

One of the interesting features of this telephone exchange is that the calls are made by name instead of number.

Goldman Special Concert

EDWIN FRANKO GODMAN, American band leader, will conduct special concert of new jazz bands numbering more than 5000 musicians over the NBC-WABC network on Saturday, June 9, at 5:30 P.M.
The Poetic Age

By Rosellen Callahan

There is a certain universality of appeal in the poetry that deals with man's longing and his relationship to things about him," he says.

And the truth of this is evidenced by the fact that the program is deeply appreciated by people in all walks of life. "Poet's Gold" has drawn responses from public officials, professors, housewives, clerks and cab drivers.

In planning a program of poetry reading Ross is careful not to select poems of too great subtlety.

"I have learned," he says, "that the medium of radio demands each poem shall create an instantaneous emotional reaction. There is no going back once the word is spoken."

"A poem, should therefore, be chosen for its simplicity and for its intimacy. It must contain an experience that is familiar to most mortals, so that it may be readily appreciated by them."

"The subtle poem, one that requires meditation, belongs to the reading room. But the poem that is read must arouse an immediate response. The printed poem is as inanimate as a scored sheet of music. It only begins to live when the voice stirs it to life."

Ross is endeavoring to eliminate the stigma that has become attached to reading aloud. Poetry has been generally disliked because of the outrageous manner in which it usually is presented.

Most people lapse into a kindergarten song-song, or work themselves up into a maniacal frenzy which is distressing to the listener. Poetry has been mistaught in schools, Ross believes, and people have grown up disliking it because of the unpleasant memory of their school days. But as they have matured, and experienced through the course of life, sorrow, love, hunger, ambition, happiness, they begin to find in a poem a certain personal fulfillment and expression of their own desires and experiences.

To quote the poet-announcer: "Poems are written by mortals, and should be read with the grace of mortals, not in the thunder of demigods, or with satanic snortings."

It is the natural manner he employs, as if he were talking to himself or a friend next to him, that is most admired by his listening audience.

Mr. Ross does not select poems because they are the best examples of form and metre. He does not read a poem aloud because it scans perfectly or because the author has cited it as a faultless example of metrical composition. He rather prefers to read poems that are "Intimate, yet slightly remote; friendly, yet a trifle inaccessible, and always warm and intelligent."

"Poetry is the distillation of all that man has dreamed" says Mr. Ross. "Ever since he became articulate man has expressed himself in moments of great emotional crisis through the medium of song and poetry."

Mr. Ross has found that in verse reading over the air a greater emotional response can best be elicited if there is an unobtrusive musical background, and so Enery Deutsch's orchestra softly accompanies his readings with haunting, stirring strains.

Most of the verses read on his program were selected because they are particularly adapted to reading aloud. They have recently been compiled in his new anthology called "Poet's Gold," published by Macauley.

Not only has he drawn considerable interest for his readings, but because he has made it a special task to give routine announcements something of dignity, human warmth and a friendly glamour, David Ross was voted the best studio announcer by radio editors all over the country in the World-Telegram radio editors poll for the last two years.

In 1952 his work on radio was judged the best example of diction, pronunciation and vocal perfection, and he received the gold medal of the American Academy of Arts and Letters, as symbol of the award.

This talented young man is himself a poet of no little ability. He is rather reticent when it comes to discussing his own talents, but admitted to having contributed verse to various periodicals.