This and That
By Morris Hastings

ANOTHER program designed for the youngsters and sponsored by a food store has made its appearance on Station WBZ under the title of "Skipper Jim's Treasure Chest."

An adult cannot pass completely by fair judgment on it because he finds it almost impossible to resist."

A program which the sponsors encourage and rather skillfully tie up with advertising, that I would be amused by the first of Skipper Jim's stories and would be bored with the second, that I would like more music on the program, and that I would like to hear children actually taking part in the broadcast.

Certainly adults, at least, would enjoy the latter addition—and it is adults to whom children's commercial programs are addressed.

I devote so much space to a children's program because radio is replacing books in the lives of many youngsters.

Buck Rogers, "Little Orphan Annie,"
(Continued on Page 15)

Contents

News Flashes Box
Explorers Concert well received Pages 1 and 7
This and That
By Morris Hastings
Pages 1 and 15
CBS Feature Department's
Big Job
Page 2
"Big Picture," Mellers Tells
All
Page 3
Educational Box
Page 4
Station Directory
Page 4
Radio Lane
By James J. Leonard
Page 5
Starlight
By Las Teel
Page 5
The Programs of PRAY and DRAGOTTI
Educational Box
The Mountaineers' Story
Page 13
Short Wave Directory
Page 13

Annual Directory

By Diana Herbert
Frank Hurley

By Everett Smith
Page 5
O and also A.
Page 5
Frogs, Popcorn and Candy
By Francis Noyes Back Cover

Public Demands Better Radio Music; Is Willing To Pay For Improvement

Plans For Yacht Race Broadcast

Elaborate plans are being made by both the Columbia and National Broadcasting Systems to broadcast descriptions of America's Cup Race between T. O. M. Sopwith's "Endeavour" and the American challenger, as yet unpicked.

In addition to the two network broadcasts throughout the United States, arrangements have been made to broadcast the description to the British Broadcasting Corporation, which will rebroadcast the race for English listeners.

The start, highlights and finish of the race, as the big sloops sail south off Newport, Rhode Island, will be described.

Columbia will employ a staff of announcers and producing experts headed by Ted Haring and Herbert L. Stone and editors of Yachting Magazine.

They plan to use a short wave transmission placed on a Coast Guard cutter and another in an airplane flying above the course. Paul Witten will direct the different broadcast points from another station set at any Point.

William Lundell and Ben Gramer will be the NBC announcers. NBC will also have transmitters aboard Coast Guard cutters. The broadcast on NBC will be
(Continued on Page 3)

Letters To MICROPHONE Show The Popular Taste

Arthur Fielder (right) conductor of the Esplanade concerts, and Philip N. Hornson, Business Manager of The Microphone.

By Morris Hastings

The hearty response from the radio audience to the broadcasts of
(Continued on Page 7)

Football Game on Air

A mid and summer's night all-star football game between professional players and a team of college stars selected by radio will be broadcast over the NBC-WJZ network on Friday evening, August 31.

The game will be played at Soldier Field in Chicago and will be broadcast between 10 and 11 P.M.

Hal Totten, Gene Rouge and Nick St recycle, all prominent sports officials, will describe the battle.

The Chicago Bears, national professional champions with Red Grange and other headliners in the line-up, will match dull and haus with amateur players.

The college team will be coached by Noble Kizer of Notre Dame. The team will include Manke of Northwestern, EverodX, Mudmis of Michigan, Montepa of Columbia, Sklanned and Sebastian of Pittsburgh, Law of Iowa, Hepker of Purdue, and others.

The broadcast will start at 10 from 10 to 11 P.M. and again from 11:30 to 11:45 P.M.

News Flashes

MARGARET CARLILLE, W'114
Stoughton Front Cover
Arthur Fielder, conductor, Philip N. Hornson, Microphone Business Manager
Raymond Knight, announcer
Tedd Hastings, announcer
Jack Denny, orchestra leader
Jeanie Lang
Arthur Fielder and Eladio group
Irene Taylor
Fred Hoft, orchestra announcer
Virginia Brandt, pianist
Buck Rogers
The Mountaineers, vocalists
Maths Mead, concertina
Adle Girard, NBC Vocalist
Frank Noyes Back Cover

(Continued on Page 12)
Cigar Box Radios

WHAT THIS COUNTRY NEEDS IS A GOOD FIVE-CENT TUNE-UP

CIGAR BOX radio stations with curtain rods for sails have supplanted crooks and tombs as the off-duty diversion of the knob and dial boys at WHAM in Rochester. The operators carry them through the corridors and broadcast to each other over a five-meter wave length. They carry on conversations a few partitions apart.

STATION DIRECTORY

Page 4
Big Freddy Miller Discovered Rubincin When His Violinist Quit

Began As Orchestra Conductor

Radio potences more hazards for the performer than the old vaudeville stage ever did, is the opinion of "Big Freddy" Miller, NBC baritone now singing over WEEI, in an exclusive interview with The MICROPHONE.

Although Mr. Miller asserted that he himself had tasted radio unemployment only once, he has been in a position affording an easy outlook upon the situation.

"Personally, I think every radio performer should board every dollar he can possibly corner," said Mr. Miller. "It is his only assurance against the bread line. I have seen too many reach sudden heights, only to be whittled down by the whim of the sponsor cast the star into utter oblivion."

When Freddy started on his career of entertaining the public, he never thought he had the makings of a star until he sang an occasional ballad while shaving, in a scratchy high voice. But he was very young in 1913 when he organized an orchestra for hotel engagements.

"That came and went. Suddenly the violinist, who was a German, took his tow head from Mr. Miller, who was taking over the company's front lines to fight for his Vaterland. Consequently, Miller started singing and his violin. MILLER heard the young Jewish lad playing with a Philadelphia orchestra. He was getting $8 a week, and thinking himself lucky after being in this country only two years. Freddy offered him $40 a week. Rubincin almost embraced him.

Mr. Miller is reputed to be the first to originate the collective advertising program. It happened in Cincinnati, five years ago. At that time he was working in a night club. He was offered a song, piano and banjo program, but he refused because he didn't think radio was solid. Besides the hour was too early, 7 A.M.

Mrs. Miller, a former actress, had bigger visions for radio, and made him give it a try. The program started out with four advertisements to fill in time for 15 minutes. "Big Freddy" is striving to abstain from cigarettes after 20 years of cigar and cigarette smoking. His wife thinks him particularly handsome when he tells her he'll never smoke again...

"after this one with my coffee." "Well, it could be worse, I suppose," murmured Mr. Miller. "Because you can imagine how hard it would be if I were sponsored by a cigarette manufacturer, instead of only soap.

Big Yacht Race Will be Broadcast

(Miscellaneous)

Sports, Funerals, Speeches Fill The Day

A MAP of the world replication in preparatory studios of the public events and special features department of the Columbia Broadcasting System. Whether it is a descriptive broadcast of the President's arrival in Honolulu, the unveiling of a monument in South Africa, or the Reichstag ceremonies honoring the late PAUL VON HINDENBURG, it's just another job for this department headed by PAUL WHITE.

Snapshots of a typical day:

A cable from Berlin states the time of the Hindenburg funeral. Telephone calls to production, master control and the program department set the broadcast.

A confirmation cable is sent to C EARL SACHS, CBS foreign director. A message over Columbia's private teletypewriters notifies the network stations. Continuation of the paper throughout the country are notified.

G. M. ALLEN, violinist in the office of JOSEPH NOVAK of the New York Post. T. H. BROWN, CBS President and announcer, is calling from somewhere in Washington State for the exact time of President ROOSEVELT's speech in Glacier National Park.

Telegrams are sent to ROB BUCK of the Chicago Daily News. T. R. TITTLE, CBS President and announcer, is calling from somewhere in Washington State for the exact time of President ROOSEVELT's speech in Glacier National Park.

Another cable reports completion of arrangements for GEORGE BURNS and GRACE ALLEN to appear on the famous Christmas hour of the British Broadcasting Corporation.

Program, production and master control are notified.

Plans are perfected to broadcast the celebration and ALLEN'S "spoil" on the va-riety hour to the United States for a special program over the Columbia network.

TED HUNTING and S. L. WHITE start their annual argument about the football schedule. The early season games to be broadcast are easily selected.

Later October and early November, with their bewildering array of gridiron entertainment, presents a difficult problem.

On October 27th a game must be selected from Army-Yale; Ohio State-Northwestern; Michigan State-Illinois; Notre Dame-Wisconsin and the Cornell-Princeton battle. It will be left to the judgment of the experts to select the Yale-Army game.

The public events and special features department has arranged thousands of programs. For the first six months of 1934, special broadcast features increased more than 50 per cent.

A Place Where All Ideas Cost Money

from a falling parachute or a traveler who wants to range on small money from far-away places on the globe.

Some one suggests a broadcast from a haunted house. Another wishes to link the successful Expedition and the hottest plane in America, Death Valley (cost of facilities for this idea would exceed $25,000.)--all kinds of stunts in connection with aviation, many of them already done. Yet WHITE or his staff members patiently hear all, for often an obscure idea is developed into a good show.

In 1928, Columbus arranged its first special broadcast of note. Ted Hunting went to Washington and described the funeral ceremonies for FLOYD BENNETT. During the last five years, the public events department has handled thousands of programs. For the first six months of 1934, special broadcast features increased more than 50 per cent.

LIFE-BUOY DRAMAS

A new feature for your entertainment over STATION WEEI

SUNDAY MONDAY WEDNESDAY FRIDAY SATURDAY at 7:35 P.M.

A treat!


Sunday, August 26 - Symphony Orchestra on CBS-WABC 3 P.M.


Dale Carnegie, whose program, "Little Known Facts About Well Known People," will return the NBC-WEAF network on September 2.

10:15 P.M. 5:15 P.M. 4:15 CT

11:15 P.M. 5:15 P.M. 4:15 CT

12.30 P.M. 3:30 P.M. 2:30 CT

7:30 P.M. 7:30 P.M. 7:30 CT

8:30 P.M. 8:30 P.M. 8:30 CT

9:30 P.M. 9:30 P.M. 9:30 CT

12:30 P.M. 12:30 P.M. 12:30 CT

1:30 P.M. 1:30 P.M. 1:30 CT

2:30 P.M. 2:30 P.M. 2:30 CT

3:30 P.M. 3:30 P.M. 3:30 CT

4:30 P.M. 4:30 P.M. 4:30 CT

5:30 P.M. 5:30 P.M. 5:30 CT

6:30 P.M. 6:30 P.M. 6:30 CT

7:30 P.M. 7:30 P.M. 7:30 CT

8:30 P.M. 8:30 P.M. 8:30 CT

9:30 P.M. 9:30 P.M. 9:30 CT

10:30 P.M. 10:30 P.M. 10:30 CT

11:30 P.M. 11:30 P.M. 11:30 CT

12:30 P.M. 12:30 P.M. 12:30 CT

1:30 P.M. 1:30 P.M. 1:30 CT

2:30 P.M. 2:30 P.M. 2:30 CT

3:30 P.M. 3:30 P.M. 3:30 CT

4:30 P.M. 4:30 P.M. 4:30 CT

5:30 P.M. 5:30 P.M. 5:30 CT

6:30 P.M. 6:30 P.M. 6:30 CT

7:30 P.M. 7:30 P.M. 7:30 CT

8:30 P.M. 8:30 P.M. 8:30 CT

9:30 P.M. 9:30 P.M. 9:30 CT

10:30 P.M. 10:30 P.M. 10:30 CT

11:30 P.M. 11:30 P.M. 11:30 CT

12:30 P.M. 12:30 P.M. 12:30 CT

1:30 P.M. 1:30 P.M. 1:30 CT

2:30 P.M. 2:30 P.M. 2:30 CT

3:30 P.M. 3:30 P.M. 3:30 CT

4:30 P.M. 4:30 P.M. 4:30 CT

5:30 P.M. 5:30 P.M. 5:30 CT

6:30 P.M. 6:30 P.M. 6:30 CT

7:30 P.M. 7:30 P.M. 7:30 CT

8:30 P.M. 8:30 P.M. 8:30 CT

9:30 P.M. 9:30 P.M. 9:30 CT

10:30 P.M. 10:30 P.M. 10:30 CT

11:30 P.M. 11:30 P.M. 11:30 CT

12:30 P.M. 12:30 P.M. 12:30 CT

1:30 P.M. 1:30 P.M. 1:30 CT

2:30 P.M. 2:30 P.M. 2:30 CT

3:30 P.M. 3:30 P.M. 3:30 CT

4:30 P.M. 4:30 P.M. 4:30 CT

5:30 P.M. 5:30 P.M. 5:30 CT

6:30 P.M. 6:30 P.M. 6:30 CT

7:30 P.M. 7:30 P.M. 7:30 CT

8:30 P.M. 8:30 P.M. 8:30 CT

9:30 P.M. 9:30 P.M. 9:30 CT

10:30 P.M. 10:30 P.M. 10:30 CT

11:30 P.M. 11:30 P.M. 11:30 CT

12:30 P.M. 12:30 P.M. 12:30 CT

1:30 P.M. 1:30 P.M. 1:30 CT

2:30 P.M. 2:30 P.M. 2:30 CT

3:30 P.M. 3:30 P.M. 3:30 CT

4:30 P.M. 4:30 P.M. 4:30 CT

5:30 P.M. 5:30 P.M. 5:30 CT

6:30 P.M. 6:30 P.M. 6:30 CT

7:30 P.M. 7:30 P.M. 7:30 CT

8:30 P.M. 8:30 P.M. 8:30 CT

9:30 P.M. 9:30 P.M. 9:30 CT

10:30 P.M. 10:30 P.M. 10:30 CT

11:30 P.M. 11:30 P.M. 11:30 CT

12:30 P.M. 12:30 P.M. 12:30 CT

1:30 P.M. 1:30 P.M. 1:30 CT

2:30 P.M. 2:30 P.M. 2:30 CT

3:30 P.M. 3:30 P.M. 3:30 CT

4:30 P.M. 4:30 P.M. 4:30 CT

5:30 P.M. 5:30 P.M. 5:30 CT

6:30 P.M. 6:30 P.M. 6:30 CT

7:30 P.M. 7:30 P.M. 7:30 CT

8:30 P.M. 8:30 P.M. 8:30 CT

9:30 P.M. 9:30 P.M. 9:30 CT
Radio Lane
By Jimmy J. Leonard

NEXT to the man who insists upon smoking a pipe in bed, we hate a writer who thinks it necessary to give vital statistics. So get your hate glands working; we're about to begin.

Radio is but 14 years old, according to Hass- ler, of the Radio Shop, East Boston. There are 17,000,000 radios installed in the United States today, not counting the one I have in the e- ffect. Now we'll get a little financial.

According to round fig- ures, the radio has an in- vestment in these de- mocratic states of one and a half billion dollars. And the radio for upkeep, N o w comes the best part of this rather hay- ing. In to- tally, the radio owns a passive army of fifty million people in the shirt of this in- dustry, who make the public includes 500,000,000.

Jack Denny is going to take the first vacation he's had in more than 11 years. He is one of the busiest people in the radio business, and this, the Jack has been on most of the biggest stunt spots on the air, and always has kept busy in club engagement. He is a rabid golf fan, and may be seen testing the irons about a Connecticut country club as early as 5 in the morning. One of his favorite golf companions is a sax player named Shigai, who is credited with having made every golf book ever printed in English. Denny will lose several thousand dollars by taking the leave, but he should worry. He's close to a million now.

A well-liked knothead is humming that Tom Hatcher and Jean Harlow look foxy. No, no, no. They're getting shaking rice from their Locks in the Fall. Faro Waring gives the oldest radio studio after his radio spot ages off. He plays an extra hour. Did you ever look at what a genius is making business? Waring owns and runs one on his off time.

Pic Martin and Pat Faggett, Senator Molasses '6 January, have been baddies for years and years. Even though they chose different occupations for a while. Pic turned out to be a school teacher after leaving wrestling, while Pat took his flair out on the Army. Pat also sold bonds. Both boys are now so popular, they will not appear before a microphone without their black make-up.

There are still some consider- able people in radio. Take Joey Nash, who is one of the best in the field, in the world. Right cold. So before the program began he sprayed his micro- phone with a special sprayer to protect his other performers. Girls: Name is 23 and single, and one not bad at all, either. "The Three Country Gentlemen," who occasionally sing with Value and those other "Three Youngsters," modeling for Reggie Childs.

An unusual fan letter came the other day from Gloria La Vey, NBC lyric soprano. Among other things it told her that her voice had carried into Nishinomiya, Shigai, Josephyene and F. Paul Reid, teachers in Tokyo’s Kawai High School (Japanese for Japan Univer- sity) wrote the letter thanking but for entertaining them.

Saturday, August 25, 1934

Page Five

The Microphone

THE MICROPHONE
PUBLISHER, JOHN K. GOWEN, JR., BUSINESS MANAGER, PHILIP N. HORSON
EDITOR, G. CARLTON PEARL
MANAGING EDITOR, MORRIS HASTINGS
A weekly newspaper, printed every Saturday by The Microphone, Inc., at Boston, Mass., under the Act of March 3, 1879.
Entered as second class matter August 11, 1935, at the post office at Boston, Massachusetts, under the Act of March 3, 1879.
The Microphone will not be responsible for unsolicited manuscripts unless they are accompanied by return postage.
Subscription for one year, $1.50 postpaid. Single copies, five cents each.
Advertising rates upon application to the Business Manager.
Office, No. 34 Court Square, Boston, Massachusetts.
Telephones (connecting all departments) LAfayette 2860 and 2865.

The Public Taste

THOSE who insist the public taste is unformed, poetical, depraved, even insist on the face of the facts. When quality is obtainable, the American public is keenly appreciative. True, it gets its entertainment, and can, and may listen to indifferent programs if good ones are not available, but it prefers good ones, nevertheless. A case in point is afforded by the recent Arthur Fields concerts, given on the Charles River Esplanade in Boston, sponsored by The MICROPHONE and widely broadcast. Only classical and semi-classical music was played; the programs were devoid of jazz and other light music, even at night, 10,000 people gathered on the Esplanade to enjoy the music, and thousands of others heard it over the radio. Many radio listeners have written to The MICROPHONE to express their appreciation. It gave The MICROPHONE the privilege of giving pleasure to others, and to prove once more a point that seems to be in some doubt—the good things in life are seldom the most expensive.

Magic On The Air

THERE’S magic on the air; radio has become an educator. In a few years, from being a popular and despised “crooner,” Rudy Vallee has become a showman of parts, busily building a reputation already beyond his reach. The less he croons the more popular he becomes.

Drama Is Crowding Musical Shows For Fall

By Dick Templton
NEW YORK Correspondent

DRAMA is going to crowd the currie and the musicals this Fall. With the report that SHERLOCK HOLME probably is coming back to the air waves in September for its original sponsors, a number of dramatic pro- grams that will be dramatic this Fall.

Dramatic shows have as large a listening audience as musical or comedy programs. But sponsors feel that what listeners do get pay attention to what they hear. It is a little difficult to play bridge while SHERLOCK HOLME is finding a murder.

With the quick success of BARRY MCKINLEY for a soap company as a property, it was natural that another soap would follow. The sponsor plants to do hour-long dramas, such as "The Green Goddess," "The Crime Club" to stay, with its continued story idea covering two nights. The show comes back on a limited network as "True Detective stories."

The Family Theatre of the Air has LARRY HOLCOMB, who wrote the one radio classic "Spy'capers," on the script which is being used by Bobby Rogers and JENNY LANG in their new program.

BURL COOK is doing a good job on the program called "Home Sweet Home." J. Cook with his Monday night party has had a switch he show all around. He’s making his featured vocalist talk on his pro- gram.

DONALD NOYES and FRAN- CES LANIER have speaking parts as well as singing ones. J. Cook has found that audiences liked somebody else beside the star to have lines and in his charged House Party not do the singers talk but also DON VONHEE, maestro of the hour.

In their eagerness to get broadcast, radio stations are risking their listen- ing audiences by cheapening their programs. One large station in the Middle West features a program which is to consist of nothing but phonograph records. This may be a quick way to get the advertiser’s money, but is an even quicker way to blow off listeners. The city doesn’t exist which hasn’t enough local talent to offer five programs instead of such junk.

This is no slap at electrical transmissions—some of the best programs we have had are on wax—but there’s a difference between playing an hour of recorded transcription as a program “electrically transmitted for broadcast purposes only.”

The boys who manage stations should put their feet down and refuse to accept such orders—if they wish to retain their listeners.

One indication of that fact that there is no need to use records in towns where there are radio stations was shown in a nationwide audience held recently to select a girl radio star.

This was conducted by broadcasters in many different sections of the country. Each section produced a large number of contestants, and they were all such good material that it was difficult for the judges to decide.

To Subscribe to The Microphone
Fill out the blank and mail with cash, money order of check to The MICROPHONE, 34 Court Square, Boston, Mass.

(Subscription $1.50 per year, postpaid)
Monday, August 27 - Secretary Ickes Speaks, NBC-WBEA, 4 P.M.

For Southern Listeners

The programs of WFEA or WJZ may be heard over:

WFLA-WMEL Clearwater, Florida

WSOR New Orleans, La.

WUNI Nashville, Tenn.

WJOX Miami, Fla.

WJZ-WWLS West Palm Beach, Fla.

WJZ-WWLA Miami, Fla.

WJOX-WWLS West Palm Beach, Fla.

WJZ-WWLB West Palm Beach, Fla.

WJOX-WWLR West Palm Beach, Fla.

WJZ-WWLS West Palm Beach, Fla.

WJOX-WWLO West Palm Beach, Fla.

WJZ-WWLA West Palm Beach, Fla.

WJOX-WWJL West Palm Beach, Fla.

WJOX-WWJW West Palm Beach, Fla.

WJOX-WWJY West Palm Beach, Fla.

WJOX-WWJZ West Palm Beach, Fla.

WJOX-WWJQ West Palm Beach, Fla.

WJOX-WWJR West Palm Beach, Fla.

WJOX-WWJS West Palm Beach, Fla.

WJOX-WWJT West Palm Beach, Fla.

WJOX-WWJU West Palm Beach, Fla.

WJOX-WWJV West Palm Beach, Fla.

WJOX-WWJW West Palm Beach, Fla.

WJOX-WWJX West Palm Beach, Fla.

WJOX-WWJY West Palm Beach, Fla.

WJOX-WWJZ West Palm Beach, Fla.

WJOX-WWJQ West Palm Beach, Fla.

WJOX-WWJR West Palm Beach, Fla.

WJOX-WWJS West Palm Beach, Fla.

WJOX-WWJT West Palm Beach, Fla.

WJOX-WWJU West Palm Beach, Fla.

WJOX-WWJV West Palm Beach, Fla.

WJOX-WWJW West Palm Beach, Fla.

WJOX-WWJX West Palm Beach, Fla.

WJOX-WWJY West Palm Beach, Fla.

WJOX-WWJZ West Palm Beach, Fla.

WJOX-WWJQ West Palm Beach, Fla.

WJOX-WWJR West Palm Beach, Fla.

WJOX-WWJS West Palm Beach, Fla.

WJOX-WWJT West Palm Beach, Fla.

WJOX-WWJU West Palm Beach, Fla.

WJOX-WWJV West Palm Beach, Fla.

WJOX-WWJW West Palm Beach, Fla.

WJOX-WWJX West Palm Beach, Fla.

WJOX-WWJY West Palm Beach, Fla.

WJOX-WWJZ West Palm Beach, Fla.

WJOX-WWJQ West Palm Beach, Fla.

WJOX-WWJR West Palm Beach, Fla.

WJOX-WWJS West Palm Beach, Fla.

WJOX-WWJT West Palm Beach, Fla.

WJOX-WWJU West Palm Beach, Fla.

WJOX-WWJV West Palm Beach, Fla.

WJOX-WWJW West Palm Beach, Fla.

WJOX-WWJX West Palm Beach, Fla.

WJOX-WWJY West Palm Beach, Fla.

WJOX-WWJZ West Palm Beach, Fla.

WJOX-WWJQ West Palm Beach, Fla.

WJOX-WWJR West Palm Beach, Fla.

WJOX-WWJS West Palm Beach, Fla.

WJOX-WWJT West Palm Beach, Fla.

WJOX-WWJU West Palm Beach, Fla.

WJOX-WWJV West Palm Beach, Fla.

WJOX-WWJW West Palm Beach, Fla.

WJOX-WWJX West Palm Beach, Fla.

WJOX-WWJY West Palm Beach, Fla.

WJOX-WWJZ West Palm Beach, Fla.

WJOX-WWJQ West Palm Beach, Fla.

WJOX-WWJR West Palm Beach, Fla.

WJOX-WWJS West Palm Beach, Fla.

WJOX-WWJT West Palm Beach, Fla.

WJOX-WWJU West Palm Beach, Fla.

WJOX-WWJV West Palm Beach, Fla.

WJOX-WWJW West Palm Beach, Fla.

WJOX-WWJX West Palm Beach, Fla.

WJOX-WWJY West Palm Beach, Fla.

WJOX-WWJZ West Palm Beach, Fla.

WJOX-WWJQ West Palm Beach, Fla.

WJOX-WWJR West Palm Beach, Fla.

WJOX-WWJS West Palm Beach, Fla.

WJOX-WWJT West Palm Beach, Fla.

WJOX-WWJU West Palm Beach, Fla.

WJOX-WWJV West Palm Beach, Fla.

WJOX-WWJW West Palm Beach, Fla.

WJOX-WWJX West Palm Beach, Fla.

WJOX-WWJY West Palm Beach, Fla.

WJOX-WWJZ West Palm Beach, Fla.

WJOX-WWJQ West Palm Beach, Fla.

WJOX-WWJR West Palm Beach, Fla.

WJOX-WWJS West Palm Beach, Fla.

WJOX-WWJT West Palm Beach, Fla.

WJOX-WWJU West Palm Beach, Fla.

WJOX-WWJV West Palm Beach, Fla.

WJOX-WWJW West Palm Beach, Fla.

WJOX-WWJX West Palm Beach, Fla.

WJOX-WWJY West Palm Beach, Fla.

WJOX-WWJZ West Palm Beach, Fla.

WJOX-WWJQ West Palm Beach, Fla.

WJOX-WWJR West Palm Beach, Fla.

WJOX-WWJS West Palm Beach, Fla.

WJOX-WWJT West Palm Beach, Fla.

WJOX-WWJU West Palm Beach, Fla.

WJOX-WWJV West Palm Beach, Fla.

WJOX-WWJW West Palm Beach, Fla.

WJOX-WWJX West Palm Beach, Fla.

WJOX-WWJY West Palm Beach, Fla.

WJOX-WWJZ West Palm Beach, Fla.

WJOX-WWJQ West Palm Beach, Fla.

WJOX-WWJR West Palm Beach, Fla.

WJOX-WWJS West Palm Beach, Fla.

WJOX-WWJT West Palm Beach, Fla.

WJOX-WWJU West Palm Beach, Fla.

WJOX-WWJV West Palm Beach, Fla.

WJOX-WWJW West Palm Beach, Fla.

WJOX-WWJX West Palm Beach, Fla.

WJOX-WWJY West Palm Beach, Fla.

WJOX-WWJZ West Palm Beach, Fla.

WJOX-WWJQ West Palm Beach, Fla.

WJOX-WWJR West Palm Beach, Fla.

WJOX-WWJS West Palm Beach, Fla.

WJOX-WWJT West Palm Beach, Fla.

WJOX-WWJU West Palm Beach, Fla.

WJOX-WWJV West Palm Beach, Fla.

WJOX-WWJW West Palm Beach, Fla.

WJOX-WWJX West Palm Beach, Fla.

WJOX-WWJY West Palm Beach, Fla.

WJOX-WWJZ West Palm Beach, Fla.

WJOX-WWJQ West Palm Beach, Fla.

WJOX-WWJR West Palm Beach, Fla.

WJOX-WWJS West Palm Beach, Fla.

WJOX-WWJT West Palm Beach, Fla.

WJOX-WWJU West Palm Beach, Fla.

WJOX-WWJV West Palm Beach, Fla.

WJOX-WWJW West Palm Beach, Fla.

WJOX-WWJX West Palm Beach, Fla.

WJOX-WWJY West Palm Beach, Fla.

WJOX-WWJZ West Palm Beach, Fla.

WJOX-WWJQ West Palm Beach, Fla.

WJOX-WWJR West Palm Beach, Fla.

WJOX-WWJS West Palm Beach, Fla.

WJOX-WWJT West Palm Beach, Fla.

WJOX-WWJU West Palm Beach, Fla.

WJOX-WWJV West Palm Beach, Fla.

WJOX-WWJW West Palm Beach, Fla.

WJOX-WWJX West Palm Beach, Fla.

WJOX-WWJY West Palm Beach, Fla.

WJOX-WWJZ West Palm Beach, Fla.

WJOX-WWJQ West Palm Beach, Fla.

WJOX-WWJR West Palm Beach, Fla.

WJOX-WWJS West Palm Beach, Fla.

WJOX-WWJT West Palm Beach, Fla.

WJOX-WWJU West Palm Beach, Fla.

WJOX-WWJV West Palm Beach, Fla.

WJOX-WWJW West Palm Beach, Fla.

WJOX-WWJX West Palm Beach, Fla.

WJOX-WWJY West Palm Beach, Fla.

WJOX-WWJZ West Palm Beach, Fla.

WJOX-WWJQ West Palm Beach, Fla.

WJOX-WWJR West Palm Beach, Fla.

WJOX-WWJS West Palm Beach, Fla.

WJOX-WWJT West Palm Beach, Fla.

WJOX-WWJU West Palm Beach, Fla.

WJOX-WWJV West Palm Beach, Fla.

WJOX-WWJW West Palm Beach, Fla.

WJOX-WWJX West Palm Beach, Fla.

WJOX-WWJY West Palm Beach, Fla.

WJOX-WWJZ West Palm Beach, Fla.

WJOX-WWJQ West Palm Beach, Fla.

WJOX-WWJR West Palm Beach, Fla.

WJOX-WWJS West Palm Beach, Fla.

WJOX-WWJT West Palm Beach, Fla.

WJOX-WWJU West Palm Beach, Fla.

WJOX-WWJV West Palm Beach, Fla.

WJOX-WWJW West Palm Beach, Fla.

WJOX-WWJX West Palm Beach, Fla.

WJOX-WWJY West Palm Beach, Fla.

WJOX-WWJZ West Palm Beach, Fla.
Public Writes The MICROPHONE, Asking Better Radio Music

Willing To Pay For The Improvement

(Continued from Page 1) — the ARTHUR FIEDLER Esplanade Concerts, made possible by The MICROPHONE and the SHEPHERD Broadcasting Service, is indication that there is a present demand for good music on the air.

Hundreds of unsolicited letters poured into The MICROPHONE office, all appreciative of Mr. Fiedler's excellent programs and insisting that there be more like them on the radio.

So great is this insistence that many are willing to contribute toward the establishment of a fund thereby ensuring the presentation of first-class radio programs.

Characteristic is this letter from a MICROPHONE reader in Portsmouth, New Hampshire:

"This Summer we have enjoyed so much good music, that I am sure all music lovers are glad to express their appreciation in some way. Certainly I am.

"The Esplanade concerts have been delightful, my only regret being that they are only shared by radio listeners for 30 minutes.

"If there is ever a fund set up to support the playing of good music on radio, you may count on me as a subscriber."

Another subscriber writes from South Boston to say:

"I feel I must let you know how much I have enjoyed the broadcasts of the ARTHUR FIEDLER Esplanade Concerts.

"The music is simply marvelous and the selections played are those most appealing to the audience.

"The pieces that I enjoyed most were "The Prince and the Princess" from Scheherazade, and Kreisler's "The Old Refrain."

"During the last week of the concerts and broadcasts all letters expressed keen regret that the Esplanade season was drawing to a close and hoped that they would again be given next year."

Fiedler's Idea

The ARTHUR FIEDLER Esplanade Concerts were organized five years ago by the popular conductor of the Pops concerts in Boston.

It being his conviction that free music should be made available to the public just as books are available in libraries or paintings in museums, he consistently has refused to charge admission to these outdoor concerts.

They have been supported, instead, by voluntary popular subscriptions.

Given amid beautiful surroundings on the banks of the Charles River and played in the twilight, the concerts have attracted an audience of anywhere from eight to twenty thousand persons from all walks of life.

Looking out from the shell where the orchestra plays at the vast crowd stretching into the distance is a sight not soon to be forgotten and one difficult to put into words because it is magical.

The Crowd

The front seats were occupied by people, frequently the same people night after night, who must have arrived on the grounds early in the afternoon.

There was, for example, the neatly-dressed elderly lady,apparently music-mad, who conducted with Mr. Fiedler all during the concerts, or the distinguished, bewhiskered gentleman who bore a striking resemblance to ANATOLE FRANCE, or the frail little woman wrapped in newspapers to shelter her from the evening breezes.

And all—rich and poor, young and old, were absorbed in a common, exalted emotion as Mr. Fiedler and his men from the Boston Symphony Orchestra played notably notable music.

The broadcasts

Because of their remarkable popularity and true distinction, the MICROPHONE took much pride and pleasure in making the broadcasts of these concerts possible.

The MICROPHONE knew that it was bringing into thousands of homes the sort of programs people in those homes wanted to hear.

The MICROPHONE was not mistaken. The congratulatory messages, the MICROPHONE has received during the Esplanade season and after are proof of that, but it is some of these appreciative listeners speak for themselves.

"Whatever The MICROPHONE has done toward having the Esplanade concerts broadcast in part and part, it is certainly appreciated as I have not been able to attend so many of the concerts as I should like to have done," a listener from Cambridge, Mass.,

"I have enjoyed the Fiedler concerts very much, who conducted the radio, There is no orchestra like our Boston Symphony," another writes from Somerville.

From Melrose comes this note:

"I greatly appreciate the pleasure of hearing the Fiedler Esplanade Concerts by radio, and am glad of the opportunity to express my feeling to The MICROPHONE and the Shepherd Broadcasting Service of their remarkable concerts on this station.

"A shut-in musician whose health prevents her from hearing music through radio takes this opportunity to offer thanks for the Esplanade concert broadcasts."

"Best On The Air!

A Boston lady writes:

"Very sorry the Esplanade concerts are coming to a close. They are certainly the best concerts, to my knowledge, anything on the air."

"The Esplanade music has been great," writes a Worcester lady.

From Kingston, Rhode Island, comes this:

"Thank you for the pleasure derived from the broadcasts of the Esplanade concerts."

"We greatly enjoy listening to the Esplanade concerts over the radio," writes a man from Gardner.

From A Farm

From the wealth of appreciative letters at hand, THE MICROPHONE could quote indefinitely. Here is one that stands out by itself:

"I want you to know how much I enjoyed the concert on the Esplanade. It was lovely, I love on a farm away down in Maine, 12 miles from Waterville. I lived in Boston a great many years. I moved down here 15 years ago. I would be very lonely if it was not for the radio. I used to sing in the Handel and Haydn Society, also sang in the Boylston Club. I enjoy my music as much as ever. I was 75 last birthday in May."

I. J. FOX

Two Big Shows Each Week

SUNDAY

The Nine O’Clock Revue

WEDNESDAY

The New Topical Revue

Sunday 9:00 to 9:30 P.M.
Wednesday 8:30 to 9:00 P.M.

Jack Smith Is

On New Series

"Whispering" JACK SMITH, accompanied by ARNOLD JOHNSON'S orchestra, will begin a three-weekly program over the WABC Columbia network, Tuesday, September 11, broadcasting Tuesdays, Thursdays, and Saturdays at 7:30 to 7:45 P.M.

"Jack Smith, "whispering baritone," was the first to inaugurate the soft, low, confidential style of singing which was possible beyond intimate gatherings only with the advent of electrical recordings and radio transmission,
Tuesday, August 28 - Symphonic Singers on NBC-WEAF, 9 P.M.

Bright Stormsong

Town Melody 11.90 Stony News, musicale, Vi-BZ

Shopping Da.e

Standard Time 10.30 Pott

WEAL 8.30

CBS 7.30

WGN 6.30

NBC -WEAF 5.30

WFLA 4.30

WEAF 3.30

CBS 2.30

WEAF 1.30

NBC 12.30

WEAF 12.00

CBS 11.00

WEAF 10.00

CBS 9.00

WEAF 8.00

CBS 7.00

WEAF 6.00

CBS 5.00

WEAF 4.00

CBS 3.00

WEAF 2.00

CBS 1.00

WEAF 0.00

CBS 12.00

WEAF 11.00

CBS 10.00

WEAF 9.00

CBS 8.00

WEAF 7.00

CBS 6.00

WEAF 5.00

CBS 4.00

WEAF 3.00

CBS 2.00

WEAF 1.00

CBS 0.00

WEAF 12.00

CBS 11.00

WEAF 10.00

CBS 9.00

WEAF 8.00

CBS 7.00

WEAF 6.00

CBS 5.00

WEAF 4.00

CBS 3.00

WEAF 2.00

CBS 1.00

WEAF 0.00

CBS 12.00

WEAF 11.00

CBS 10.00

WEAF 9.00

CBS 8.00

WEAF 7.00

CBS 6.00

WEAF 5.00

CBS 4.00

WEAF 3.00

CBS 2.00

WEAF 1.00

CBS 0.00

WEAF 12.00

CBS 11.00

WEAF 10.00

CBS 9.00

WEAF 8.00

CBS 7.00

WEAF 6.00

CBS 5.00

WEAF 4.00

CBS 3.00

WEAF 2.00

CBS 1.00

WEAF 0.00

CBS 12.00

WEAF 11.00

CBS 10.00

WEAF 9.00

CBS 8.00

WEAF 7.00

CBS 6.00

WEAF 5.00

CBS 4.00

WEAF 3.00

CBS 2.00

WEAF 1.00

CBS 0.00

WEAF 12.00

CBS 11.00

WEAF 10.00

CBS 9.00

WEAF 8.00

CBS 7.00

WEAF 6.00

CBS 5.00

WEAF 4.00

CBS 3.00

WEAF 2.00

CBS 1.00

WEAF 0.00

CBS 12.00

WEAF 11.00

CBS 10.00

WEAF 9.00

CBS 8.00

WEAF 7.00

CBS 6.00

WEAF 5.00

CBS 4.00

WEAF 3.00

CBS 2.00

WEAF 1.00

CBS 0.00

WEAF 12.00

CBS 11.00

WEAF 10.00

CBS 9.00

WEAF 8.00

CBS 7.00

WEAF 6.00

CBS 5.00

WEAF 4.00

CBS 3.00

WEAF 2.00

CBS 1.00

WEAF 0.00

CBS 12.00

WEAF 11.00

CBS 10.00

WEAF 9.00

CBS 8.00

WEAF 7.00

CBS 6.00

WEAF 5.00

CBS 4.00

WEAF 3.00

CBS 2.00

WEAF 1.00

CBS 0.00

WEAF 12.00

CBS 11.00

WEAF 10.00

CBS 9.00

WEAF 8.00

CBS 7.00

WEAF 6.00

CBS 5.00

WEAF 4.00

CBS 3.00

WEAF 2.00

CBS 1.00

WEAF 0.00

CBS 12.00

WEAF 11.00

CBS 10.00

WEAF 9.00

CBS 8.00

WEAF 7.00

CBS 6.00

WEAF 5.00

CBS 4.00

WEAF 3.00

CBS 2.00

WEAF 1.00

CBS 0.00

WEAF 12.00

CBS 11.00

WEAF 10.00

CBS 9.00

WEAF 8.00

CBS 7.00

WEAF 6.00

CBS 5.00

WEAF 4.00

CBS 3.00

WEAF 2.00

CBS 1.00

WEAF 0.00

CBS 12.00

WEAF 11.00

CBS 10.00

WEAF 9.00

CBS 8.00

WEAF 7.00

CBS 6.00

WEAF 5.00

CBS 4.00

WEAF 3.00

CBS 2.00

WEAF 1.00

CBS 0.00

WEAF 12.00

CBS 11.00

WEAF 10.00

CBS 9.00

WEAF 8.00

CBS 7.00

WEAF 6.00

CBS 5.00

WEAF 4.00

CBS 3.00

WEAF 2.00

CBS 1.00

WEAF 0.00

CBS 12.00

WEAF 11.00

CBS 10.00

WEAF 9.00

CBS 8.00

WEAF 7.00

CBS 6.00

WEAF 5.00

CBS 4.00

WEAF 3.00

CBS 2.00

WEAF 1.00

CBS 0.00

WEAF 12.00

CBS 11.00

WEAF 10.00

CBS 9.00

WEAF 8.00

CBS 7.00

WEAF 6.00

CBS 5.00

WEAF 4.00

CBS 3.00

WEAF 2.00

CBS 1.00

WEAF 0.00

CBS 12.00

WEAF 11.00

CBS 10.00
“Imagine People Reading Editorials, And Thinking!”

Q.—Suppose some of the people are not like the beach barnacles pictured? Suppose they really like editorials that have something to say? Suppose thinking doesn’t give them a headache? A.—Then they read NOW. The August issue is on sale. A subscription for 12 issues is $1.50. Address the Circulation Manager, No. 34 Court Square, Boston.

The MICROPHONE, Inc.
Wednesday, August 29 - Radio Vanities, CBS-WABC 8:30 P.M.

**Highlights**

7:15 P.M. Almost Over, Home at Madison 11.5 EDT; 10.45 P.M. WFLA, 10.15 P.M. Chicago Times, 10.15 P.M. WFLA, 10.55 P.M. WFOB, 11.00 P.M. WFLA, 11.45 P.M. WFOB. "Almost Over" was completed by an appeal to the Yankee Network this Fall.

**Almost Over**

Feud Holly, baseball announcer, who completes his sixth season with the New York Yankees.

**Station Directory**

Page 4

---

**Almost Over**

The Apple Knocker, WFLA, 10.15 P.M. CT; 11.00 P.M. EST; 11.25 P.M. CT; 12.00 P.M. EST; 12.15 P.M. CT; 12.30 P.M. EST; 12.45 P.M. CT; 1.00 P.M. EST; 1.15 P.M. CT; 1.30 P.M. EST; 1.45 P.M. CT; 2.00 P.M. EST; 2.15 P.M. CT; 2.30 P.M. EST; 2.45 P.M. CT; 3.00 P.M. EST; 3.15 P.M. CT; 3.30 P.M. EST; 3.45 P.M. CT; 4.00 P.M. EST; 4.15 P.M. CT; 4.30 P.M. EST; 4.45 P.M. CT; 5.00 P.M. EST; 5.15 P.M. CT; 5.30 P.M. EST; 5.45 P.M. CT; 6.00 P.M. EST; 6.15 P.M. CT; 6.30 P.M. EST; 6.45 P.M. CT; 7.00 P.M. EST; 7.15 P.M. CT; 7.30 P.M. EST; 7.45 P.M. CT; 8.00 P.M. EST; 8.15 P.M. CT; 8.30 P.M. EST; 8.45 P.M. CT; 9.00 P.M. EST; 9.15 P.M. CT; 9.30 P.M. EST; 9.45 P.M. CT; 10.00 P.M. EST; 10.15 P.M. CT; 10.30 P.M. EST; 10.45 P.M. CT; 11.00 P.M. EST; 11.15 P.M. CT; 11.30 P.M. EST; 11.45 P.M. CT; 12.00 A.M. EST; 12.15 A.M. CT; 12.30 A.M. EST; 12.45 A.M. CT; 1.00 A.M. EST; 1.15 A.M. CT; 1.30 A.M. EST; 1.45 A.M. CT; 2.00 A.M. EST; 2.15 A.M. CT; 2.30 A.M. EST; 2.45 A.M. CT; 3.00 A.M. EST; 3.15 A.M. CT; 3.30 A.M. EST; 3.45 A.M. CT; 4.00 A.M. EST; 4.15 A.M. CT; 4.30 A.M. EST; 4.45 A.M. CT; 5.00 A.M. EST; 5.15 A.M. CT; 5.30 A.M. EST; 5.45 A.M. CT; 6.00 A.M. EST; 6.15 A.M. CT; 6.30 A.M. EST; 6.45 A.M. CT.

---

After the Theatre

Barbecued Chicken

In a quiet nook at

SLADES BARBECUE

958 Tremont St.—567 Tremont St.

435 Columbus Ave.

BOSTON, MASS.

Open All Night
Practice in Soundproof Apartment

BY JACQUES FRAY and MARIO BRAGGIOTTI

Without the aid of a slide rule, or the square of the hypothenuse, we have tried to solve the problem of spiritual radio entertainment that never loses momentum. Given two well-tuned pianos and the intangible output of Tin Pan Alley, plus the classics from Palestrina to Ravel, fig-ure on the opposing element of still competition between orchestras, 40-piece dance aggre-gations, military bands, chamber music ensembles, gags and stooges, and dramatic mystery scripts, and the problem of pre-paring a dream program eliciting program aggranze from the programs

The first step in solving our problem was the acquisition of a sound-proof apartment. There are lots of music-lovers in the world, but we have found by sad experience that most of them prefer to occupy orchestra seats when commuting with Orpheus. If we are dropping through ceiling or rising from the floor boards is apt to disturb a bridge game, or undermine our much-enjoyed family argument.

Coping With Neighbors

Folks who will sit enthralled before their radios, but whose speakers will jump for a rap on the steam pipe at the first quiver of voices from the hall, will convince them that the first quiver and lots of other quivers of the scale must be our daily duty if they wish to continue enjoying our re-citals over the CBS network. In fact, we can't even convince our listening neighbors that we are FRAY and BRAGGIOTTI. Radio artists don't have to play scales, they protest; that's kid stuff.

We finally got the sound-proof apartment.—(you can't even hear a grace note drop)—leaving us only two worries. The first, a program made-up, we make our 15-minute air recitals distinguishable from all the other 15-minute musical programs, and the second, individual arrange-ments that would make our selections distinctive in a forest of two-piece teams.

Taste Is Paramount

In making up our programs, our chief ingredient must be taste. Our seasoning must be correct; we decided. Therefore, we placed the modern angles of GERSHWIN in juxtaposition to the classic columns of WAGGNER.

We swerved from the brilliant gaiety of DEBUSSY to the languid elegance of GRIEG, until our programs had the contrast of the color spectrum. Without shame, we left the "Stormy Weather" and the "Moonlight" Sonata right out on the same program.

We were not afraid of derision and cries of "sissicale" from our audiences after treating them to a few program combinations like the above. But no, Listeners like the idea. They found the recital more tense, more elevated by the style of dif-ferent composers.

The appeal of two composers, entirely different in inspiration, brought the genius of both into sharp relief when heard on the same program. Our courage mounted, and we started doing tricks with individual selections.

Unique Arrangements

We concentrated for a while on scented and bizarre dance rhythms. We turned GERSHWIN's song "Tip Toe," into a tap dance for fingers on the covers board of the piano. Then we turned "Chopsticks" into a sym-phonics movement after the style of BEETHOVEN. We did to the subway, Coney Island, a depart-ment store clock, its chimes, for PIANO GIRLS did to the Grand Canyon. We converted them into the keys.

"Yes, We Have No Bananas" has had a psycho-analytical treat-ment on our keyboards. Like PETE ARNO with pen and ink, we took "Yankee Doodle" for a ride on a piano. We pictured him in a tippy manner, then with the bravado of an intense patriot, and then like a cowing awing of the 50s.

Some of our tricks we de veloped while working with MAURICE CHEVALIER. MAURICE has so much charm and vivacity, it was necessary that we, too, fly the color blue. In the hallowed precincts of CANDY HALL we flanted the ghosts of great sym phones with a piano inturdi of whimsically-arranged Mother Goose jingles. When we came off the stage, MAURICE—standing in the wings—threw his famous straw hat in the air and kissed us on both cheeks.

We have no set rule about ar range-ments. Whoever gets the inspiration does the work. Som-etimes a strange chord will sug gest a thematic development. Sometimes one of us will idol over the keys for a bit of self entertain-ment. The other will get an idea from the improvisation, sit at the second piano, pick up the threads of a melody and sponta-neously weave it into the phan-tom of an opera.

Inspiration For Two

One of our "spout" inspirations caused a minor sensation some weeks ago—confusing dowagers, delighting the blase, and unbinding the stuffed sophistication of the younger set. We were called upon to entertain while attending a smart party. What could we play to entertain people who had TOSCANINI at Carnegie Hall and SEAZA as their guest? We hurried and hawed. We fooled around with our theme song, "Fiere Jacques." We perused back and forth for a sec-ond, and then brought down the house with musical caricatures of juke box caracters. Our recital ended in a game, with everyone trying to identify the victims of our keyboard caricatures.

Until recently, the only thing that we couldn't do with the key-board was serve up a generous helping of "Steak and Potatoes." Now we have that tune, too, as part of the "in" world of musical arrange-ments.

Radio Used To Talk From

By THE MICROPHONE's Special Washington Correspondent

Radio communication from engineer's cab to brassman's caboose is being tested by the New York, New Haven and Hartford rail-road, according to information received by government department's here.

C. G. Stations To Join Navy Radio

The navy will take over control of Uncle Sam's Coast Guard radio stations between Cape May, N. J., and the Canadian border, about September 1. Secretary of the Treasury Mor-genthbel, who has jurisdiction over the Coast Guard, approved the transfer as a move toward greater efficiency.
Thursday, August 30 - Paul Whiteman on NBC-WEAF at 10:00 P.M.

Looking Ahead

Curtis Arnall, alias "Black Rogers," who, with his new work, comes back on the air for a four-week series beginning on Monday, September 3 at 6:00 A.M.

Wednesday, September 5, 10:00 P.M. - Benny Goodman on NBC-WLW, WLW at 10:00 P.M.

Thursday, September 6, 5:00 P.M. - The National Symphony Orchestra on CBS-WABC, NBC-WLW, WLW at 5:00 P.M.

Radio Notes on Conditions of the Radio Industry: By the late 1930s, radio broadcasting was a multi-billion dollar business, and the industry was dominated by a few large networks: the National Broadcasting Company (NBC), the Columbia Broadcasting System (CBS), the American Broadcasting Company (ABC), and the Mutual Broadcasting System (MBS). The networks controlled the bulk of the stations, and they used their power to influence programming, ad sales, and the content of the radio programs. The networks also controlled the vast majority of the radio talent, including popular performers like Paul Whiteman, Benny Goodman, and the National Symphony Orchestra. As a result, the networks had a significant influence over the programming and the audiences they attracted. This power is still present today, as major radio networks continue to dominate the industry. It is important for listeners to be aware of this influence and to support local stations that are independent of the major networks, in order to preserve the diversity and creativity of radio programming.
Modern Mountainers From "Blue Print" Ridges Of Connecticut

Just A Hill
Billy League
Of Nations

[EDITOR'S NOTE: DAVIDSON TAYLOR is the CBS announcer who announced the broadcasts last Winter of the New York Philharmonic Orchestra. This article he has written for THE MICROPHONE.]

By DAVIDSON TAYLOR

They call themselves the Modern Mountainers. They started off from the Blue Ridge Mountains of Virginia, but from the Blue Print Mountains of Connecticut. That is to say, they're synthetic hillbillies.

Else Janus used to do a hilarious imitation of Will Rogers, complete with chewing gum and, and the gallant Mr. Rodgers remarked it was the only imitation that six-syllable words better than the real thing.

Surpass Real Thing

The Modern Mountainers fall in this category of surpassing the original. After their big show on the Columbia Broadcast System, one of New England's serious radio critics referred to them as "the hottest act since the Mills Brothers."

They specialize in old-time tunes, but their tempo is as modern as the orchestration. Ferde Grofé's Daventry, England besides the ballads and hills from the mountains, there are records of American instruments, and put in a lively folk song now and then, to give their programs an international flavor.

Bridge it over, Connecticut, is the land of the Old Hillbillies. New England families, such as the PAGANOS, the MORELLOS and the FERDE PETERS, are all famous in America for their music, and put in a lively folk song now and then, to give their programs an international flavor.

Don Pagano (Pryute Pete to you) organized the group. He led the Rex Court Mountainers on the air some years ago and said to himself: "I'd like to be a mountain man!"

Don is of Italian ancestry, although he has red hair. He called in Johnny Morello, who plays the fiddle, and Mikey LeDonne, who plays guitar, and the trio went on the air. They specialize in Italian, too, and Mackey Le Donne was joined later by his brother Pete, whose specialty is a metal guitar. They're both of French descent.

Little Joe

Some time or other they invited Little Joe to join them. Joe DesGrose learned to play the fiddle by plucking an old, triangular harp-like base, and he's a Russian. He's the only one who sings folk songs from Russia on the programs. Recently he told them he'd come from Oulu, Finland, and if they'd let him come from Oulu, Finland, he'd let them have his word that he'd do the fiddle, and Mikey Le Donne said: "Well, there you are, we'll give you a try out and see if you can come up to par."

Don Pagano, William Joyce, Joseph DesGrose, Michael Le Donne, Peter Le Donne and Johnny Morello, representing the Modern Mountainers, who are heard over the WABC-Columbia network at 8:30 P.M. Tuesdays and Thursdays and on Falstaff at 6:30 P.M.

POLEN, ELSIE JANIS, the announcer, wrote:

"You're all right, said Pryute, urgently. "Where do you keep them?"

"We're closed," said the watchman. "I can't see you anything. Hey, what are you doing? Stay out of that show."

25 Meter Band Clearing

(Continued from Page 3)

Each day these waves will build up to a "local volume" a few minutes earlier, and within a few more months reception on this channel will be good from noon till early evening.

Veteran fans are always pleased when tuning conditions begin to pick-up on 25 meters, for this is a much favored quarter of the dial. Reception isn't so "temperamental" or erratic as it sometimes can be on lower wavelengths, yet distances are readily covered and music pretty well subdued.

Oh, we closed our doors," said Pryute. "Sorry, but we have to have harmonics."

But they got out quickly while the watchman still was protesting, and with his hands full of French harps, hailed a taxi. Two minutes before air time they reached the studio, and he had selected one harmonica in every key.

They Do Read Music

They have the edge on many mountainaire acts in that they all read music regularly. They can play almost anything that's written down, and with their hands full of French harps, barked a taxi. Two minutes before air time they reached the studio, and he had selected one harmonica in every key.

Tiny Joe. They have a good se-
ence. He's very severe with the other boys about their pronunciation when they join in a refrain.

"Don't sing, 'Ja, la, il,'" he says. "It's 'Li, il, il.'"

But there's a British element in the troupe as yet unaccounted for. Willard Joyce, the banjo player, is an Englishman, though you'd never guess it from hearing him play his own compositions, "Scrambled Fingers" and "Turdy Chords." Don Pagano says that Willard went out on an engagement with the other fellows, and since then he's just naturally been so important they couldn't love him out. Staff say that Joyce has one of the cleanest, fastest executions on the fingerboard they ever saw.

Like League of Nations

So there you have them—two Italians, two Frenchmen, an Englishman and a Russian—the Modern Mountainers. But don't get the idea they're really foreign.

They're all American born, and

chests in their late teens (per-
haps one of them has turned 20) and as hard-working an outfit as you could want.

Recently they were impressed into service to make two shorts for the movies in quick order. They worked 36 hours without sleep, and then went in for a reousing broadcast before they went to bed.

On their second broadcast PI-

ette Pete lost his harmonica. He rushed to Broadway and knocked on a glass door until a night watchman opened it.

I want some harmonicas," said Pryute urgently. "Where do you keep them?"

"We're closed," said the watchman. "I can't see you anything. Hey, what are you doing? Stay out of that show. Didn't I tell you we were closed?"

"Much obliged, and here's

THE MICROPHONE Page Thirteen

All Are In Their Very Late Teens

The money," said Pryute. "Sorry, but we have to have harmonics."

But they got out quickly while the watchman still was protesting, and with his hands full of French harps, hailed a taxi. Two minutes before air time they reached the studio, and he had selected one harmonica in every key.

They Do Read Music

They have the edge on many mountainaire acts in that they all read music regularly. They can play almost anything that's written down, and with their hands full of French harps, barked a taxi. Two minutes before air time they reached the studio, and he had selected one harmonica in every key.
"Squeereat!"

Friday, August 31 - Jessica Dragonette on NBC-WEAF at 8 P.M.

Highlights

7:00 - "The Story of Citizenship," Harold Fields, NBC-WLW.
6:00 - H. V. Kalbhensber, CBS-WBZ.
7:30 - Greve Hayes, NBC-WLW.
8:00 - Jessica Dragonette, NBC-WLW.
9:00 - Frank Mann, Viventze, NBC-WLW.
9:30 - Little Symphony Orchestra.

10:00 - Football, Chicago Bears vs. College Stars picked by WEAF.
10:30 - Jack Benny, NBC-WLW.

"All programs are listed for Eastern Daylight Saving Time. Eastern Standard Time is one hour earlier. Central Time is two hours earlier."

6:45 A.M. EDT: 5:45 A.M., 6:45 A.M., 7:45 A.M., 8:45 A.M., 9:45 A.M., 10:45 A.M., 11:45 A.M.
7 A.M. EDT: 6:00 A.M., 7:00 A.M., 8:00 A.M., 9:00 A.M., 10:00 A.M., 11:00 A.M., 12:00 P.M., 1:00 P.M.
8 A.M. EDT: 7:00 A.M., 8:00 A.M., 9:00 A.M., 10:00 A.M., 11:00 A.M.
9 A.M. EDT: 8:00 A.M., 9:00 A.M., 10:00 A.M., 11:00 A.M.
10 A.M. EDT: 9:00 A.M., 10:00 A.M., 11:00 A.M., 12:00 P.M., 1:00 P.M.
11 A.M. EDT: 10:00 A.M., 11:00 A.M., 12:00 P.M., 1:00 P.M., 2:00 P.M.
12 P.M. EDT: 11:00 A.M., 12:00 P.M., 1:00 P.M., 2:00 P.M., 3:00 P.M.
1 P.M. EDT: 12:00 P.M., 1:00 P.M., 2:00 P.M., 3:00 P.M., 4:00 P.M.
2 P.M. EDT: 1:00 P.M., 2:00 P.M., 3:00 P.M., 4:00 P.M., 5:00 P.M.
3 P.M. EDT: 2:00 P.M., 3:00 P.M., 4:00 P.M., 5:00 P.M., 6:00 P.M.
4 P.M. EDT: 3:00 P.M., 4:00 P.M., 5:00 P.M., 6:00 P.M., 7:00 P.M.
5 P.M. EDT: 4:00 P.M., 5:00 P.M., 6:00 P.M., 7:00 P.M., 8:00 P.M.
6 P.M. EDT: 5:00 P.M., 6:00 P.M., 7:00 P.M., 8:00 P.M., 9:00 P.M.
7 P.M. EDT: 6:00 P.M., 7:00 P.M., 8:00 P.M., 9:00 P.M., 10:00 P.M.
8 P.M. EDT: 7:00 P.M., 8:00 P.M., 9:00 P.M., 10:00 P.M., 11:00 P.M.
9 P.M. EDT: 8:00 P.M., 9:00 P.M., 10:00 P.M., 11:00 P.M., 12:00 A.M.
10 P.M. EDT: 9:00 P.M., 10:00 P.M., 11:00 P.M., 12:00 A.M., 1:00 A.M.
11 P.M. EDT: 10:00 P.M., 11:00 P.M., 12:00 A.M., 1:00 A.M., 2:00 A.M.

Station Directory

Page Fourteen

Saturday, August 21, 1934

"Death of John Dillinger"
The latest hill billy song to go out of the country according to Variety is a sad, and the "Death of John Dillinger," Cliff Gray, chief hill billy for station WGN at Chicago, was responsible for the song. Cliff Gray, a former hill billy band leader wrote the music.
**Vibrant**

**Unleashes**

**By Everett Smith**

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

**No. 1.** (100 time limit) Timely advice.

ZTYWVVRY VRXQWUPYOVWNUTRWM YTLVJK ZRRRP KRXKTV UOLGKRWTP NP PTR UNWWR WVM RYM HTFRR.

**No. 2.** (2 minutes) Two-way word. Read forward. I am less than all; read back, I am a snare. Again read forward. I am less than all; read back, I am street cars. What four words are represented?

**No. 3.** (4 minutes) Four words. Must change from top to bottom! Changing only one letter at a time and forming a word each time, change Fort to Rich in eight moves.

**Everett Smith**

"Wit Teasers": No. 1. A re-ducing exercise. Start with the word "LEATHER." Dropping one letter at a time, and forming a proper word each time, try re-reading this word to the letter A.

**No. 5.** (4 minutes) A dealer in fur. "15. I am a tool and That." I have 15½ or 15½ pounds. 10 ½. How many had be of each kind?

**Answers to Last week's Nimblewits:**

**No. 1.** If you enjoy puzzles of any sort, place an order for House in Boston over Labor Day weekend.

**No. 2.** Soft, Sot, Trot, Hart, Hard.

**No. 3.** 15/6.

**No. 4.** Gel, Rag, Age, Rat, Art, Tar, Eat, Ate, Tea, Ears, Eat, Art, Tag, Gor, Guts, Rage, Turn, Tear, Rate, Guts, Guts, Tear.

**No. 5.** A stick in time saves nine.

**Present 'War' For the Generals Only**

The extensive war maneuvers of the command post exercises of the War department from September 3 to 8 will be broadcast over the NBC network from Washington to the Raritan Arsenal headquarters.

The maneuvers will make the dream of every doughboy come true, for not a single soldier will be employed in them and all the fighting will be done by generals.

The war games will open with a preliminary program on Monday, September 2, at 10:45 P.M. over the NBC network.

**Powers'**

**Ashma Relief**

has been a boon to the afflicted for over 50 years.

6 oz. 60c - 18 oz. $1.20.

**Day of Your Local Druggist's or Write Direct**

E. C. POWERS COMPANY

Box 62, Dorchester Center Station, Boston
Peanuts, Popcorn And Music

By Frank Novak

L E A D I N G a circus band, such as I conduct for the Circus program broadcast over a Columbia network on Monday evenings from 6:45 to 7:15, requires a specimen of 21 men, which will be capable of all the versatile qualities observed in other present-day personages.

Lately, I've been training an ensemble of 21 men, which will be capable of all the versatile qualities observed in other present-day personages. Our music is primarily formed from an 18-piece military band to a 12-piece string ensemble for rendering the sounds of animals and performers under the Big Top. In addition to creating the general feeling of the sawdust ring. The cracking of whips, the roar of lions, the whistle of peanut vendors—all these sounds are created by the 10 instrumentists and myself.

Besides the customary circus tunes—"Circus Days," "The Camels Are Coming," and "The Slide Trombone," which we feature during the program I occasionally introduce an original composition of my own, written especially for this show. One of these we played recently was "The Triumphant Clown," which I dedicated to genial "Uncle" Bob Sherwood.

In order to arrive at the musical picture of the show, I first familiarize myself with the script. Imagination takes me to the locale of the act, and then melodies and effects appropriate to the setting come to me. The rhythm first moulds itself, then the melody.

I am quite aware that the Twentieth Century has been called the age of specialization. But to me it could just as suitably be termed "The Era of Versatility." The late William Woolf, Secretary of the Treasury, also was a composer.

Bobby Jones, besides being a celebrated golfer, is a successful lawyer. Now I believe the same has come for a radio orchestra to prepare itself so that it can play equally well all types of music. A musical director should display the same versatility as a chameleon. It can assume the guise of any one of its personages.