Washington Conference To Consider
More Non-Profit Time Over Radio

An International News Exchange

Prof. Copeland Gains
A Reading Over CBS

Selects A Poem By
Kipling, Story
By Leacock

Charles Townsend Copeland, professor of rhetoric and oratory, of Harvard University, will give one of his famed "readings" over the CBS network Saturday, February 7, from 10:45 to 11 P.M.

Professor Copeland, better known to his students as Opsy, has made Richard Kimball's "Monday," and "De Financial Careers," by Stephen Leacock.

Copeland, a graduate of Bishopric, Professor Copeland taught composition and literature at his alma mater for 40 years.

His most distinguished class was English 12, which numbered among its alumni such well-known writers as Heywood Broun, Robert Benchley, Alan Seeger, Les Hopes, Walter Lippmann, Ellen Bronson and Brooks Atkinson.

Professor Copeland is widely known as a reader of remarkable expressiveness and power. He has been heard twice previously on the radio.

He is the creator of two important anthologies, "The Copeland Reader" and "The Copeland Translation."}

Thomas On
WJZ Chain

Politics, literature, economics and animals are among the subjects to be discussed during the February American Fireside program, broadcast over the NBC WJZ network Sundays from 10:30 to 11 P.M.

On February 3, the guest speaker will be Norman Thomas who will be interviewed by Norman Hare, author and lecturer.

Norman Thomas is leader of the Socialist party in America and several times has been candidate for President of the United States on the Socialist ticket.

Raymond Moley, economist, author and editor of Today, will be the guest on the February 10 program.

Literature will be the topic of discussion on February 17 when Henry Beman Canby, editor of the Saturday Review of Literature, will be the guest speaker.

Raymond Dittmar, curator of the Brooklyn Museum, will be featured in the February 24th broadcast.

Radio Plays
Part in Saar

Radio proved to be the most effective propaganda medium in the pre-breach campaign in the Saar.

A day's program on the German radio three days before the actual election was characterized:

A program broadcast over a West German station at 6:30 P.M. was broadcast with a cathedral bell concert rearranged from Saarbrucken.

At 8:30 came a survey of Saar news from Frankfurt.

An hour's concert of Saar folk tunes was broadcast, beginning at 10:35 A.M.

At 2:30 P.M., a marionette show with a Saar landscape theme was broadcast from Stuttgart.

A workingman's concert at 3 P.M., featured the Saar.

The chief musical program of the day, broadcast from Cologne at 7:35 P.M., consisted of a new cantata by Sperber called "Cantata of the Saar."
(All programs are listed in Eastern Standard Time. Central Time is one hour later.)

9:00 A.M. EST; 8:00 CT
Top o' the Morning, WLW.

9:45 A.M. EST; 8:45 CT
Marsall, WJZ Recordings, WSM Musical Clock, WNBX.

2.30 P.M. EST; 1:30 CT

3.45 P.M. EST; 2:45 CT
Jazz Orch., Enjolras, WSM, 12:45 (WJZ).

5.30 P.M. EST; 4:30 CT
Kingie's Orchestra, WPG, Phil Golden's Orchestra, WJZ.

7.30 P.M. EST; 6:30 CT
Bandwagon, WJZ, 5:30 (KMOX, 5.30).

9:00 P.M. EST; 8:00 CT
Saturday Matinee, WJZ.

9:00 P.M. EST; 8:00 CT
Dancing Partner

Cincinnati Music Conservatory, WABC WPG 750, 6:00 on 750, 5:00 on 570.

Ensemble, Ted Wynn's Orchestra, WGN, 11:15 (KMOX, 11.15).

Showtime, WABC, 11:00 (KMOX, 11.00).

Hotel Serenade, WABC.

Invitation Serenade, WFLA.

Dance Orchestra, WHAS, 12:15, 11:35.

Dance Orchestra, WHAS, 12:15, 11:35.

Monday, WSM, 11:00 (WJZ).

Dance Orchestra, WHAS, 12:15, 11:35.

Dance Orchestra, WHAS, 12:15, 11:35.

Dance Orchestra, WHAS, 12:15, 11:35.

Dance Orchestra, WHAS, 12:15, 11:35.

Dance Orchestra, WHAS, 12:15, 11:35.

Dance Orchestra, WHAS, 12:15, 11:35.
John Barclay More Interested
In Acting Than His Singing

John Barclay, director of the Beauty Inn Theatre of the Air, who frequently plays the leading role as well. The program appeared on Tuesday nights at stations over the NBC-WEA network.

His entrance on that occasion was explosive. The first thing he had to do was to point with dramatic effect at the slain Abraham.

So great was the force of his gesture that a gold bracelet, with which he had carefully concealed some trademark on his arm, flew off.

The war gave Barclay the saddest and most impressive memories of his life. His brother had been killed in France.

Barclay always had followed everything American with avidity.

In June, 1921, he went to New York from the South of France, where he had been studying and singing in opera, to sing recitals and concerts under the management of Arthur Judson.

For five years he traveled all over the country, with a brief time out for concerts in London.

His greatest thrill came during those years. It was in singing with Laurance Stokowski and the Philadelphia Orchestra.

"It always reminded me,"

Washington Police
Radio's Fifth Year

Beatrice Lillie, now a radio comedienne, became a comedienne through carelessness. She used to be a concert performer and invariably left part of her costume in the dressing room in her hurry to get on the stage. This brought more laughs than her singing brought applause.

John Barclay's Greatest Thrill Was Singing with Stokowski

Barclay says, "of riding a bloody horse at a jump." Barclay appeared with Leopold Stokowski in several concerts of modern music.

Between 1921 and 1926 he was soloist with the New York Symphony and the New York Philharmonic Orchestras, the Philadelphia Orchestra, the Toronto Mendelssohn Chorus, the Philadelphia Symphony, and with some of the country's better known ensembles at music festivals.

In 1926 he went into Wist- rington to be Gilbert and Sullivan revivals and for two years was leading baritone.

In 1926 he went to NBC, singing in recitals of grand and light opera and playing dramatic roles.

Barclay's wife is Madame Dagmar Rivier, pianist and composer with whom he has been heard in joint programs over NBC and one of his daughters, Mary.

For fun, Barclay likes to take to the woods on a camping trip. He makes excellent waffles and admits his skill at constructing French dishes.

He plays the piano but the effect, he says, is somewhat cloudy, because he gets stuck under the keyboard and the food parcel has to be left on permanently.

Venezuela Operates A New Station

By George Lillie

Another new short wave station came to the air in the last but one, this one from Valencia, Venezuela, operating on a wave channel of 1495-1515, 2 000 watts, which is as follows: Two in the West Indies Dominica, Trinidad, and many more, on 6.600 to 6.625 megacycles respectively, are many times found around 6.5 M. In the 30's, of course, with some of the better transmitters, their aerial power ranges around 20 watts each.

COG, Havana, Cuba, with 500 watts, usually turns out to be one of the best signals on the short wave.

(Continued on Page 13)
Sunday, February 3 - All Star Program on NBC, CBS, 10:30 P.M.

**Highlights**

P.M.

12:30 P.M., EST: 11:30 A.M., CT

Chicago University Football, WABC.

11:30 A.M., EST: 10:30 A.M., CT

Columbia University Football, WABC.

10:30 A.M., EST: 11:30 A.M., CT

Carnegie Hall Orchestra, WJZ.

9:30 A.M., EST: 8:30 A.M., CT

Eddie Cantor, WABC.

9:30 A.M., EST: 8:30 A.M., CT

French Opera, WABC.

9:15 A.M., EST: 8:15 A.M., CT

New York Philharmonic, WABC.

9:15 A.M., EST: 8:15 A.M., CT

New York Philharmonic, WABC.

9:00 A.M., EST: 8:00 A.M., CT

Dispatch at the U.S. Embassy in Tokyo, WABC.

8:45 A.M., EST: 7:45 A.M.

Radio Spotlight, WABC.

8:45 A.M., EST: 7:45 A.M.

Radio Spotlight, WABC.

10:30 A.M., EST: 9:30 A.M., CT

Carnegie Hall Orchestra, WJZ.

6:30 A.M., EST: 5:30 A.M., CT

Mandolin and Mandolin, WOR.

6:30 A.M., EST: 5:30 A.M., CT

Mandolin and Mandolin, WOR.

6:00 A.M., EST: 5:00 A.M., CT

Mandolin and Mandolin, WOR.

5:45 A.M., EST: 4:45 A.M.

Mandolin and Mandolin, WOR.

5:45 A.M., EST: 4:45 A.M.

Mandolin and Mandolin, WOR.

5:45 A.M., EST: 4:45 A.M.

Mandolin and Mandolin, WOR.

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Mandolin and Mandolin, WOR.

5:45 A.M., EST: 4:45 A.M.

Mandolin and Mandolin, WOR.
Radio Lane

Radio Audiences always thought this the most annoying and irritating of all those endless scripts. But today, upon hearing of the death of one of our favorite characters, I am filled with sadness. The actor who brought him to life, Walter O'Keefe, directed his last performance in a good-fellow manner. Some of them had faulty decency, it made me wonder why some people prefer to write them up in the newspapers instead of having them on stage. The students will dramatize a deluge into science's depths in the form of a play, an opera, a musical comedy, a symphony concert, a radio or another admirable entertainment. The bulk of advertising talk should be relegated to the opening hours and directed to women who advertise, experts maintain, are the buyers of goods. News broadcasts, adequately covering the news of the day, should be made at regular, stated times.

The country should be divided in a radio sense into sections, each section presenting its own programs, performed by its own artists, orchestras and entertainers. These suggestions are practical. They are feasible. Each proposal is logical from any standpoint. It can be done. And if the minority, in control of radio, will public service for the moment ahead of private profit, it will be done.

Shorter Plugs As Light Dawns For Sponsors

By Dick Templeton

Sponsors are beginning to see the value of lightning as a lightning in the ears of the listeners. Either many of these people have seen a great light, and being reminded that long and sickening plugging sells no goods, they have seen the great lack of darkness in their ledgers. At any odds, many of them hold down their plugs to a minimum. Among the news programs, "Club Romance" has the plug itself down to the bone, with light touches of dialogue through the scenes in which the fact is gotten over that smooth hands mean much to the masses of the audience. "Club Romance" is one program no one will ever come out because of the advertising.

Critics throughout the land have been almost unanimous in their praise of "the laugh that refreshes on the air," which Frank Black does in the program with his "90 voiced symphony of popular music." Numbers run right along, with one pause for a commercial and then a brief sign-off. This is clearly a bright step in the right direction. Whispering Jack Smith's sound runs into a sheet dramatized commercial. Despite the fact that he is advertising a laxative, Roxie's programs have dramatized "plugs" done with a fine hand.

The intimate Revue with James Melton and Jane Froman is a two-part dramatized plug which fades in during a dance number. And the smooth voice of Rosaline Greene on Phil Spitalny's "Hour of Charm" plays on the nice side of the ledger. The sponsors of Amos 'n' Andy for years have been omitting plugs on holidays. The tendency seems clearly to be away from the original medicine show technique of radio which was to sing another long and sell another bottle.

Most effective of all commercials which this listener has heard was when Smlmin' En McGonell was on the news floor for a program in Cleveland in 1929. His solo commercial was "Folks, why don't you try a cup of Blank coffee? It's doggone good coffee!" And the sale of the coffee picked up 1000 per cent in six months. I wonder if any of the ladies who write blunt blurs of great length can show a record that even closely approximates that record? Roxie is perhaps the stoutest opponent of so-called amateur hours in radio.

When he auditions a singer or an act for either radio or the stage, he makes it a practice to have no one, even a secretary, present. Even at that, he says, he occasionally has that feeling of some aspiring youngsters by telling them that they never will get anywhere. As a result, the program has been broken into some strange gibberish.

A young lady recently met John in the hallway at the WOR building and told him she listened to his weather reports early in the morning to decide whether she should wear a coat. It's doggone funny. Another story comes to me about John Gamblin, who directs a gym that broke into some strange gibberish.

But this morning, she said, she hadn't heard his program and asked him if he had heard it. John assured her that he had. She decided that there must be something wrong with her radio set. "I missed the weather report particularly, because I didn't know whether to wear my woolies," she explained. "But I didn't take a chance. I wore them anyway."

Frank Black, NBC music director, is known for his experiments in music and his new ideas for broadcasting.

After a recent program, a man came up to congratulate him. "You're always trying something new, aren't you?" asked the man.

"Yes," Frank admitted.

"That's fine," the man said, handing Frank a card. "Then try this restaurant I just opened up."
Monday, February 4 - "Old Words, New Music," NBC-WJZ, 3 P.M.

Highlights

P.M.

10:45 A.M. EST; 9:45 GT

10:45 A.M. EST; 9:45 GT

1:10 A.M. EST; 12:10 GT

0.30 p.m.

9:00 A.M.

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9:00 A.M.
P. M., over the NBC-WJZ net- 

work. This season the series is 

sponsored by a large company of 

which the original sponsor is a member. 

Even though the roster of guest soloists 

and conductors continues 

to be braving down to the 

finest, there is a great number 

of exceptions. 

From Vienna 

The most musical city, Vienna, has 

furnished two distinguished 

artists for the series. 

LOTTE LEHMANN, famed for 

her portrayal of the Princess 

in "Der Rosenkavalier," and a 

member of the Vienna Opera and 

Metropolitan Opera Companies, 

already has made her appearance 

this season. 

She sang the "Love Death" 

from Wagner's "Tristan and 

Isolde," as an opera in which she 

never has appeared publicly. 

In later part of the season, PAUL 

KEEBY, conductor of the Vienna 

Symphony Orchestra, will direct one 

of the NBC Symphony concerts. 

For the Americans 

The sponsors and NBC take 

particular pride in the American 

artists and have and will promote the 

Americans in these concerts such artists as 

ALBERT SPALDING, pianist; 

HENRY HAYLE, conductor; 

YEHUDI MENCHEL, young violi- 

nist; GEORGE GERUWINK, compo- 

ser-pianist; and GRAVES SWAR- 

OUT, mezzo-soprano. 

The NBC Symphonic Concerts Are Musical League of Nations 

Artists of Distinction 

Featured 

By NOBLES HARTFIELD 

A brief 15 months ago, most 

sponsors of radio programs ran 

away from what are called "high-

brow" musical programs as though such things were the Devil 

himself. 

The broadcasts of Philadelphia 

Orchestra and some of the Metro-

politan Opera performances were 

the exceptions. 

They were no program—com-

mercially sponsored, that is—of 

fine symphonic music, designed 

especially for the radio audience. 

And, then, on Sunday, Decem-

ber 17, 1933, something happened. 

On that date a sponsor inaugu-

rated a series of weekly concerts 

over the NBC-WJZ network, a series dedicated to the proposition that the best in musical literature and the best in the way of soloists and conductors shou|n't be too good for the radio audience. 

Brilliant Beginning 

The opening concert of the 

series was introduced by a figure-

ative representation of trumpets 

and was clocked in literal brilliance. 

The soloist for the occasion was 

the noted violinist, JASCHA HER- 

FELT, making the second radio ap-

pearance of his career. 

The distinguished guest leader 

of the New York Philharmonic, 

ANNOUNCING THE AFFAIR 

There was music for the ear 

of thousands. 

The orchestra consisted of 60 

pieces, selected by NATHANIEL 

ABRAMS, and included some 

players from the New York Phil-

harmonic. 

And Afterwards 

It was all very well to start off to 

such splendid beginnings. 

Could the standards be main-

tained? 

They could— and would. 

Singers of the caliber of 

LILY PONS, LOTTE LEHMANN, ROSALIND 

KERSHAW, RICHARD PONESELLI, have 

such pianists as FRED 

WALZER, BAUER, HORPMAN; the violinists 

ELAMAN and ZIMMERMAN; 

such noted conductors as TOSCA- 

NING, DAMPFORST, OLANDER, GAB- 

LICH, and others. 

In all the series there was 

scarcely any playing down to the 

public in so far as programs were 

concerned. 

The programs ranged from 

the formal musical patterns of 

BACH and MOZART to the modernities 

of STRAVINSKY and Schoenberg, 

with the latter composer there 

to direct his own music in one con-

cert. 

The Public Approves 

Not only were these programs 

successes artistically, but the 

public approved. 

So much so, in fact, that the series, 

originally as a was planned to extend to a dozen 

concerts, was increased to 17 con-

certs. 

Even more significant is the 

fact that the series was renewal 

this month, and will continue to be heard each Sunday from 8 to 9
A Fair Trumpeter

BIL SPITALNY, radio band leader, was asked to lend an orchestra in upstate New York. After putting the local lads through their paces, Pott, noticed that the trumpet player wasn't doing much fooling. "How is it you don't start with the rest of the boys?" Pott questioned. "Well, you see, I want to be fair. I always give 'em a good handicap before I start," was the response.
Peter Freuchen To Enact On Air His Adventures In Frozen North

Lived With Eskimos for Long Time

Captain Peter Freuchen, famous Arctic explorer and one of the greatest living authorities on the life of the Eskimo, is coming to the radio to tell in vivid form of his adventures during long years spent in the Northland. Captain Freuchen will be the guest on the Snow Village sketches which feature PARKER DAVIS and ARTHUR ALLEN. heard Saturdays at 7 o’clock in the evening over the WABC-Columbia network.

Captain Peter Freuchen was born in Denmark. He has spent 27 years in the Arctic and has lived for 12 consecutive years among the Northernmost tribe of Eskimos. He is the author of “Sea Tyrant,” “Eskimo” and “Ivalu.” He is a member of the Explorers Club.

During the World War, the Captain was stranded in the North because no countries sent vessels to Northern stations while the war was going on. Freuchen made a moving picture while he was with the Eskimos. It was called “Eskimo.” The Captain himself and the camera men had to act in the picture because there were so few white people there to take the parts.

The Danish explorer has wandered about most of Greenland, Hudson Bay, Norway and Northern Russia during his career, and the broadcast will be built around his exciting adventures.

These Programs Are Proving Popular With Children Of All Ages

11:15 A.M. EST; 10:15 CT
Mickey Mouse Club, KDKA (Sunday)

8:50 P.M. EST; 9:50 CT
Laddie Dee, WABR (Tuesday, Wednesday, Thursday)

8:50 P.M. EST; 9:50 CT
Little Kids, WABR (Tuesday, Wednesday, Thursday)

9:10 P.M. EST; 10:10 CT
Children’s Theatre, WJAR (Saturday)

9:30 P.M. EST; 10:30 CT
Children’s Theatre, WJAR (Saturday)

9:30 P.M. EST; 10:30 CT
Children’s Theatre, WJAR (Saturday)

9:30 P.M. EST; 10:30 CT
Children’s Theatre, WJAR (Saturday)

9:30 P.M. EST; 10:30 CT
Children’s Theatre, WJAR (Saturday)

9:30 P.M. EST; 10:30 CT
Children’s Theatre, WJAR (Saturday)

9:30 P.M. EST; 10:30 CT
Children’s Theatre, WJAR (Saturday)

9:30 P.M. EST; 10:30 CT
Children’s Theatre, WJAR (Saturday)

Henry Harmony. An Artist And No Poet, Takes Edgar A. Guest To Task

NEW ITEM: Although Edgar A. Guest is bored by millions for his honest, human poetry, he refuses to be ecstatic in verse. Marked as speech. He jeers at himself until he can spout the microphone. He dresses in a typical business suit and is smooth-shaven.

BRING CROSBY, radio singer, also refuses to be ecstatic in anything except his singing. He dresses quietly in a checked suit and flashing red tie. He sings “bon-bon-bon” as a part of every song to give it what he calls a homely, humorous touch. People are apt to think he is going to the races.

FRED ALLENI, radio comedian, lays claim to no ecstatic habit. He explained away the fact that he talks through his nose in an interview recently. The explanation is that his chin gets tired of wagging when he has an hour program to put on, so he just uses his nose.

ALVOSLY Q. SMITHSON, king of radio baritones, is unknown to millions of listeners. If you saw him all alone in a studio you wouldn’t notice him, he is so quiet and retiring. In fact he retired before his first program went on the air. He started it as the story of the needle in the haystack.

Radio Will Cover The Waterfront

The New York waterfront, one of the picturesque and interesting spots in the country, will be covered in a broadcast entitled the “Romance of Shipping,” to be heard during February. The broadcast will begin where the ice-coated small boats bring their daily loads of food for New York City and where the East River and North River to the 1000-foot pier now being built to dock the big new steamships, Normandie and Queen Mary.

The Coast Guard cutters at Battery Park, the trans-Atlantic liners, ferryboats, ships just in port from all over the world, tugboats, police cruisers, will bring to radio a scene of the adventure and romance always connected with ships, since the days when full-rigged clippers sailed around the Horn.

The broadcast will be made possible by NBC’s radio station on wheels, a motor truck which will be driven daily to the city’s waterfront. Announcers on the truck will stop when they see an interesting-looking ship, and tell the radio audience about it.

Scholarships Discussed

BEN STARK, donor and president of the American Student Aid Foundation, will discuss “Scholarships” over the CBS-WABC network on Thursday, February 7, from 4:30 to 4:45 P.M.
Town Bill's News, 10:30
Markets. 10 A.M.
Sammy Radiograms. 9:15
Roger Sweet, tenor, Breakfast Club, 8:30
P.S., c/o E.'
Musical Center, W'BZ
Health Items. 7:45
I.onr (AYHA-3.
Sto (WBZ.
T. (WJZ.
A.M.
Rhythm Four, WEEI
Doctor, WEAF WEEI
Smash, WABC WJSV.
Events. 3.30
3.45 PM, 3:55 CT
Marches, WABC WJSV.
Liberal Club, WABC.
Women's Radio Review, WABC, 3:45 CT
10.30 PM, EST; 7.30 P.M. EST; 6.55 PM, EST; 5:49 PM, EST.
Wednesday, February 6 - Gracie Allen, CBS-WABC at 9.30 P.M.
WEFF'S Willie Morris
To Depart For Gotham

Your Weather Man

Edward Buxton Ridout

WEFF Meteorologist

(Photograph by Blackington)

The sheriff of Hunterdon County, N. J., drew 48 names from a hat. That cross-section included eight farmers, three clerks, a caterer, a corner two clerks, a student, a nurse, a machinist, a bookkeeper, a lumberman, a salesman, a laundryman, two painters, four "retired" and one frankly "unemployed"—plus 18 housewives with husbands of miscellaneous stations.

The potpourri did not uncover one weather man. And the same results probably obtain in any American countryside.

But over all—it is not an exact set; a fact which WEFF listeners are well acquainted with. For Edward Buxton Rideout, the station has the pioneer-air weather-expert whose reputation for accuracy is beyond question.

Hermann Schaad To Manage N.E. Favorite

Miss Willie Morris, WEFFavorite, who came out of the West four years ago to capture at Wartime Kent A. Moors, a name weekly to become affiliated with WEFF, to capture the hearts of New England radio audiences and to study voice in Boston with Madame Pierrot Bianco, has been hailed to New York. She has with graceful charm and evident approach reached the top locally where her success has won her new opportunity, bigger fields to cultivate and more widespread dissemination of her talents.

She leaves Boston on February 1. In New York, following auditions arranged in the course of her recent network confab, arrangements were consummated with the famous Hermann Schaad under whose present management are such headliner artists as Jean Charles Thomas, Countess Albani, Edward Winfield and Madame Jettiza.

For the present Miss Morris plans to return to Boston weekly for continuation of voice study with Madame Bianco and for continuing radio appearances in the Jersey Country and the Sunday evening Estabrook.-Surely. Quite naturally, WEFF folk hope the contact will be maintained for some time, but it may be said without reservation, it is the "top" there and wherever locally her personality has penetrated.

THE EVENING TATTLE

Fast moving novelty and distinctive entertainment

HEAR "Charlie and Willie" Minute Dramas Excellent Talent Novel Interviews and a dozen other nightly features 6:00-6:30 Each Weekday Evening over Station WEFF The Friendly Station
Thursday, February 7 - "Seth Parker" on NBC-WJZ at 11:15 P.M.

**Highlights**

**A.M.**

**8:15 A.M.** EST: 615 CT

**Mental Club, WHI KDKA, 1 A.M.**

**9:15 A.M.** EST: 725 CT

**Minstrel Club, WHI KDKA, 2:45 A.M.**

**10:15 A.M.** EST: 845 CT

**Polish and Livermore plank, WHF WNBX.**

**11:15 A.M.** EST: 945 CT

**Jack Back's Orchestra, WTB WHAM.**

**12:15 A.M.** EST: 1045 CT

**Parker's Orchestra, WHI KDKA.**

**1:15 A.M.** EST: 1145 CT

**Theodore Ruffin, WHF WNBX.**

**2:15 A.M.** EST: 1245 CT

**Romantic**

**Lanny Ross**, furnishes a sweet taxing voice and romantic interest in the "Seth" program, broadcast over the NBC-WJZ network Thursday at 9 P.M.

*Sat. February 10, 1934*"
There's No Dispute As To Who Shall Play What In "Let's Dance"

Continuous Dancing Is the Feature

With more than half a hundred songs to play during their three-hour broadcast, how do the three bands of the "Let's Dance" program go about deciding what bands play which numbers?

Do the conductors—Kris Munray, Xavier Cugat and Artie Goodman—flip a coin to decide? They don't even hold a conference. As a matter of fact, one leader hardly ever knows what the other two are up to.

They leave everything to Joseph Bonime, the general music director of the program. Bonime heard Satchmo and some of the musicians must be at new rehearsals the same morning.

On Thursdays the bands practice from 10:30 in the evening to 2 a.m. After that, some of the musicians may be at rehearsals the same morning.

Bonime, the "Let's Dance" general슴, sits in the control room where each leader comes in turn to "report" that his band is "coming over." If you ask Bonime what type song for which band he's had a word for:

"Great!"

Connie Gates, Soloist

The mid-west again has sent a member of the "Let's Dance" orchestras to help fill a spot in the band with the booming brass and the hotcha clarinet. If what type song for which band he's had a word for:

"Great!"

Connie Gates, Soloist

One Maestro

English Short Wave Is Better

(Cocontinued from Page 9)

It would be unwise to begin listing the stations, as there are so many to choose from. However, the one station which seems to have the best signal in the area is the BBC.

The BBC is located on 5.88 MHz in London and 6.04 MHz in Paris. The signal is very strong and clear, and it is easy to tune in. The programmes are broadcast in English and cover a wide range of topics, including news, music, and documentaries.

Another good station to listen to is the Voice of America, which broadcasts on 5.5 MHz in Washington D.C. and 5.3 MHz in New York. The programmes are also in English and cover a wide range of topics.

In addition to these two stations, there are many others worth checking out. It is always a good idea to have a good short wave radio and to experiment with different frequencies to find the one that works best for you.
Pulchritude

Musical program, WGY
Frankie Duval, WGY WJZ KDKA)

4:45 P.M. EST, 5:45 CT
Billy Bobble, WAF WGTI WGTI

6:45 P.M. EST, 7:45 CT
Loralynna, WAF WGTI WGTI

9:45 P.M. EST, 10:45 CT
Paul Elledge, WAF WGTI WGTI

11:45 P.M. EST, 12:45 CT
Jules Levy, WAF WGTI WGTI

12:15 A.M. EST
Curtis Storer, WAF WGTI WGTI

2:15 A.M. EST
Margaret M. Sabin, WAF WGTI WGTI

4:15 A.M. EST
J. L. Luhrs (in studio)

9:15 P.M. EST, 10:15 CT
Myrt Miller, WAF WGTI WGTI

10:45 P.M. EST, 11:45 CT
Sheila Reisberg, WAF WGTI WGTI

11:45 A.M. EST
Karen Wright, WAF WGTI WGTI

1:45 A.M. EST
Doris Allen, WAF WGTI WGTI

3:45 A.M. EST
Virginia DeGarmo, WAF WGTI WGTI

5:45 A.M. EST
Raye Marsch, WAF WGTI WGTI

7:45 A.M. EST
Margaret M. Sabin, WAF WGTI WGTI

4:15 P.M. EST
Helen Young, WAF WGTI WGTI

8:15 A.M. EST
Maurice Neff, WAF WGTI WGTI

9:15 A.M. EST, 10:15 CT
Norris Hardin, WAF WGTI WGTI

10:45 A.M. EST, 11:45 CT
Luddy Fries, WAF WGTI WGTI

11:45 A.M. EST
Mrs. Jack C. Atwood, WAF WGTI WGTI

1:45 A.M. EST
Margaret M. Sabin, WAF WGTI WGTI

3:45 A.M. EST
Virginia DeGarmo, WAF WGTI WGTI

5:45 A.M. EST
Raye Marsch, WAF WGTI WGTI

7:45 A.M. EST
Margaret M. Sabin, WAF WGTI WGTI

9:15 A.M. EST
Norris Hardin, WAF WGTI WGTI

5:15 P.M. EST
Mrs. Jack C. Atwood, WAF WGTI WGTI

7:45 P.M. EST
Margaret M. Sabin, WAF WGTI WGTI

9:15 P.M. EST
Norris Hardin, WAF WGTI WGTI

1:45 A.M. EST, 10:15 CT
Norris Hardin, WAF WGTI WGTI

3:45 A.M. EST
Virginia DeGarmo, WAF WGTI WGTI

5:45 A.M. EST
Raye Marsch, WAF WGTI WGTI

7:45 A.M. EST
Margaret M. Sabin, WAF WGTI WGTI

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Norris Hardin, WAF WGTI WGTI

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Virginia DeGarmo, WAF WGTI WGTI

5:45 A.M. EST
Raye Marsch, WAF WGTI WGTI

7:45 A.M. EST
Margaret M. Sabin, WAF WGTI WGTI

9:15 P.M. EST
Norris Hardin, WAF WGTI WGTI

The March of Time on CBS-WABC at 9 P.M.

The station's new program is the "March of Time," a historical program that covers significant events from the past. The program is broadcast on CBS-WABC at 9 P.M.

For Southern Listeners

Programs of both WAF and WJZ may be heard over:
WAF Detroit, Mich.
WGTI Columbus, Ohio
WJZ Baltimore, Md.
WGBK Washington, D.C.
WASV Nashville, Tenn.
WAVJ Jacksonville, Fla.
WMC Memphis, Tenn.

For Middle Western Listeners

Programs of WJZ may be heard over:
WAF Kansas City, Mo.
WGTI Columbus, Ohio
WJZ Baltimore, Md.
WGBK Washington, D.C.
WASV Nashville, Tenn.
WAVJ Jacksonville, Fla.
WMC Memphis, Tenn.

Programs of WABC may be heard over:
WJZ Baltimore, Md.
WGBK Washington, D.C.
WASV Nashville, Tenn.
WAVJ Jacksonville, Fla.
WMC Memphis, Tenn.

Station Directory

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Royal Bank's Orchestra, WJZ-FM
"March of Time" on CBS-WABC at 9 P.M.
Reflections
By Diana Herbert

The MICROPHONE'S Fashion Observer

If you are one of the many who, for one reason or another, are staying at home—for whom no cruise lies in the offing, and no warm beaches to encourage entirely new wardrobes—then at the present writ-
ing you will be primarily interested. You have a perfectly adequate Winter wardrobe—or at any rate one that will carry you through the remaining weeks of cold weather—but you are sick of it! The little dress you thought superlatively smart in November has lost its kick. You are looking for a pick-me-up, or more accurately a series of pick-me-ups.

A NEW HAT comes first, and that entails a new coiffure (that goes without saying). Your new hat may well be a bonnet, or a triple-brimmed felt. In any case it must be becoming and it should not have anything British about it. Wide-brimmed felt or loosely felt colors are sure-fire stuff, and very nice worn with a dark fur coat and an utterly simple pastel dress.

ATTACH SCARVES of tie silk in interesting patterns to your sweaters. Tie the ends in a bow or wrap them over like a riding-stock and fasten with your latest sports pin. Take off the lame trimmings on your day dresses and substitute white piqué, or tucked organdie, or

Q. and also A.

Q. What are the kilopcycle frequen-
cies of short wave stations in Nor-
way?

A. Three are the larger stations (UK-
635, LK3-825, LK3-776, LK3-297, LK3-182), LK3-250 and one on 656 with ear-

Q. Is Virginia Rea married?

A. She is married to Regis St.

Q. To settle a controversy, will pigeon plum and olive-plum behavior still play the part of Nick Park-

Q. What was it that was wire-
radiographied at 656?

A. N. Nick Parkavakas it is by Harry Emlyn.

Concert from Germany in
Honors of G. F. Handel

A concert in celebration of the 250th anniversary of the birth of George Friedrich Handel will be broadcast over the NBC-JWC network on February 17. The

Singing Paper Boy

A TWO-DOLLAR ukulele and a high tenor voice made little Jacky Heller, as a lad, the highest paid newsboy in Pitts-

Mablewits
By Everett Smith

The MICROPHONE'S Puzzle Expert

NQ. 1. (no time limit) Tricky words in this week’s capp, which comes from a recent issue of the National Puzzlers’ League. There’s satisfaction in solving it, however, and you’ll learn why when you do.

Sam Rayburn
May be House
Radio Chief
By The MICROPHONE'S Special
Washington Correspondent

Transfer of jurisdiction over radio legislation from the House merchant marine and fisheries committee to the House commit-

Powers’ Asthma Relief
has been a boon to the afflicted for over 50 years.

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

Buy at Your Local Druggist’s or Write Direct
E. C. POWERS COMPANY
Box 63, Rochester Center Station, Boston
"Million Dollar Smile"

By Herb Jones

When TELEVISION comes into its own, Johnny Davis, popular maestro of the Middle Western air lanes, won't have a thing to worry about.

No, but if Johnny was married his wife would. Because this jovial and dynamic conductor has a "million dollar smile" and a way with the ladies.

Showmanship in radio is essential. It is essential from more than a single standpoint, and the leader, who calls Milwaukee his home, has a super sense of showmanship.

The musicians in the Johnny Davis orchestra reflect their approval of his manner by the music they play.

Davis' music was broadcast for six months over the NBC network from a restaurant in Milwaukee, and for five weeks over WBL, the Nation's Station, from the Coconut Grove of Castle Farms.

He was also two months at a club in Milwaukee and opened his present engagement at the Muskegon Hotel, Kansas City, December 12, and such a success is his music that the band is remaining indefinitely. From here Davis' managers claim he will go to a swank Chicago hotel, and be in fine for a traveled hotel spot.

The importance of an orchestra leader's disposition hardly can be stressed too strongly. His feelings are the feelings of the men who play for him.

I have seen a band opening a one-night stand, after a several hundred mile trip, and the expression on the face of each horn tooter would indicate nothing other than the fact of sleep being the uppermost thought in mind.

"Here," I would muse, "is too tired a band to give any kind of performance."

Then up would step their leader. Probably he was just as tired as any of his men, but he mustn't let them know it. For his job is to put into them the spirit to play.

A smile, a smooth little "sales talk" to the boys, and the faces change. Haven't you noticed an incident like that? It is easy to realize how important is a leader's general attitude and disposition. He must give his personality not alone to the crowd of toe-tappers on the dance floor, but to his own music-makers as well. Johnny Davis plays to his audience, whether it be a smart supper crowd, or an informal pavilion affair. When before the microphone he is visualizing, not his surroundings, but a pair of youthful sweethearts, sitting close to their little table. They are waiting to dance; they want something lively, liltiing and with a swing to it. Johnny smiles into the mike and plays to them. They don't see his smile, but they can feel it.

A motherly lady, alone by a fireside, wishes a ballad. This guy, modern music is fine, but why doesn't that orchestra play something at least reminiscent of former days? The little lady's wish is granted.

Another group, in another city, wants a tango. And so on. Each one feels that he is being played to, and each one is.

"When on a broadcast, I play to those whom I picture listening, in," says Davis, "and always play to my men as well, trying to imbue them with the feelings I wish to have them express."

This is all good philosophy. I recall hearing, and seeing Davis a few months ago, in his native Milwaukee, where he was playing a benefit performance with Paul Specht, Jack Teter and other bandleaders.

I don't believe I have seen a more congenial and well pleased audience, than the close to 2,000 people as they danced and listened to the Davis offerings.

"In my opinion modern music should be satisfying," says Johnny, "and I think that explains the popularity of such bands as Lombardo, Waring and in fact all of the names in radio."

Asking Davis about his arrangements, he replied:

"My band is not 'over-arranged' but we do play mostly special scores, in order to give us individuality."

"I do believe, though, that some of the printed 'stocks' are so well arranged, that to endeavor to improve upon them is merely to commit a musical sin. The arrangers of these so-called 'stocks' are recognized and sufficiently thought of to be paid as much for one score as some special arrangers receive for three."

"I do not think they can be copied with in a good many instances, and while I don't want to play what everyone else is playing, I still feel that sometimes 'to change is folly,' especially when the peak has been reached."