

THEATRE of the AIR

ALL TIMES ATLANTIC STANDARD TIME

FRIDAY'S PROGRAMMES

CANADIAN BROADCASTING CORP.
This is the official programme which you are entitled to receive over Stations CFNB, CHSJ, CKCW, and CHNC.

CBC, OTTAWA, 550 K.
6.30—Clark Dennis, Tenor
6.45—Old Mill Trio
7.00—Mary Small, Songs
7.15—From a Gypsy Camp
7.30—Canadian Press News
7.45—Bughouse Rhythm
8.00—Revival Night
8.30—Festival of French Music
9.00—Shadows on the Grass
9.30—From a Viennese Garden
10.00—Backstage
10.30—Canadian Tennis
10.45—Canadian Press News
11.00—Promenade Concert
12.00—Hawaiian Nights

CKAC, MONTREAL, 730 K.
5.30—Fireside Program
6.15—Instrumental Novelties
6.30—L'Heure Recreative
7.00—French Songs
7.15—Le Cure de Village
7.30—Radio Bingo
7.45—La Quintonine Program
8.00—The Provincial Hour
9.00—Hollywood Hotel
10.00—Elmer Ferguson
10.30—Montreal Pharmacy
10.45—Berceuse
11.00—Sports Reporter
11.30—Eddie Duchin and Orch.
12.00—Radio Minuit
12.15—Dance Orchestra
12.30—Dance Orchestra
1.00—Sign Off

WEAF, NEW YORK, 660 K.
3.45—The O'Neils
4.00—Tea Time at Morrell's
4.30—Claudine MacDonald
4.45—Grandpa Burton
5.00—Lee Gordon Orch.
5.15—Tom Mix
5.30—Jack Armstrong
5.45—Little Orphan Annie
6.00—Moorish Tales
6.30—Jackie Heller
6.45—Billy and Betty
7.00—Amos 'n' Andy
7.15—Edwin C. Hill
7.45—Robert Gately
8.00—Cities Service Concert
9.00—Waltz Time
9.30—Court of Human Relations
10.00—First Nighter
10.30—Red Grange, football star
10.45—Four Showman Quartet
11.00—Esso News
11.15—Phil Levant's Orch.
11.30—Glen Gray
12.00—Fletcher Henderson's Orch.
12.30—To be Announced
12.45—Dance Orchestra

WABC, NEW YORK, 860 K.
6.00—Tito Gutzar, songs
6.15—Buddy Clark
6.30—Sports Resume
7.00—Poetic Melodies
7.15—Ma and Pa
7.30—Hollace Shaw, songs
7.45—Boake Carter
8.00—Broadway Varieties
8.30—Hal Kemp's Dance Band
9.00—Hollywood Hotel
10.00—San Francisco Symphony Orch.
10.30—Sinclair-Ruth Program
11.00—Tomorrow's News Tonight
11.15—Dance Orchestra
11.30—Dance Orchestra
12.00—Dance Orchestra
12.30—Dance Orchestra
1.00—To be Announced

WBZ, BOSTON, 990 K.
5.00—Story of Mary Marlin
5.15—The Singing Lady
5.45—Musical
6.00—Esso News Reporter
6.05—Evening Little Show
6.30—News
6.45—Lowell Thomas
7.00—Uncle Sam at Work
7.15—The Stainless Show
7.30—Lum and Abner
7.45—Musical Moments
8.00—Irene Rich
8.15—Singer Sam
8.30—Death Valley Days
9.00—Chicago Symphonic Hour
9.30—Twin Stars
10.00—Jack Pearl
10.30—Girl Scout Dinner
10.45—Elza Schallert Reviews
11.00—Esso News Reporter
11.08—Chicago Symphonic Hour
11.30—Esso News Reporter
12.00—Bob Crosby
12.30—Dance Orchestra

WTIC, HARTFORD, 1040 K.
5.00—Marlowe and Lyon
5.15—Adventures of Dari-Dan
5.30—Dow Winslow of the Navy
5.45—Little Orphan Annie
6.00—News
6.15—Baseball and Highlights
6.30—Wrightville Clarion
6.45—Musical Moments
7.00—Amos 'n' Andy
7.15—Uncle Ezra
7.30—Concert Program
7.45—Count of Monte Cristo
9.00—Waltz Time
9.30—Court of Human Relations

10.00—The First Nighter
10.30—Varsity Show
11.15—Connecticut Legislature
11.20—Jean Sablon
11.30—Cotton Land Musical Festival
12.00—Weather Report
12.02—Dance Orchestra
12.30—Dance Orchestra
1.00—Silent

SATURDAY'S PROGRAMMES

CANADIAN BROADCASTING CORP.
This is the official programme which you are entitled to receive over Stations CFNB, CHSJ, CKCW, and CHNC.

CBC, OTTAWA, 550 K.
6.30—Alma Kitchell, Contralto
6.45—Recital
7.00—El Chico
7.30—Travel Talk
7.45—Luigi Romanelli
8.00—Don Messer and Orch.
8.30—Meredith Wilson and Orch.
9.00—Louisiana Hayride
9.30—Legends d'un Peuple
10.00—Metropolitan Skyline
10.30—Our Heritage
10.45—Canadian Press News
11.00—Exchange Program
11.30—Banff Springs Orch.
12.00—La Hacienda

CKAC, MONTREAL, 730 K.
6.00—Columbia Concert Hall
6.15—Music School
6.30—Gems of Melody
7.00—Sports of the Air
7.30—Le Bon Parler Français
7.45—LaSalle Cavaliers
8.00—Radio Divinettes
8.30—Radio Clubs
9.00—Di-so-ma
9.30—La Chansonnette
10.00—M. Lesage, Organist
10.15—Newscast
10.30—Alex. Lajole and Orch.
11.00—Sports Reporter
11.30—Anson Weeks and Orch.
12.00—Radio Minuit
12.15—Dance Orchestra
12.30—Dance Orchestra
1.00—Sign Off

WEAF, NEW YORK, 660 K.
5.30—Kaltenmeyer's Kindergarten
6.00—Top Hatters
6.15—Esso News Reporter
6.30—Press News
6.45—Alma Ketchel, Contralto
6.45—Religion in the News
7.00—Martinez Brothers
7.15—Hampton Institute Singers
7.30—Gilbert Seldes
7.45—The ABC of NBC
8.00—Saturday Evening Party
9.00—Snow Village Sketches
9.30—Shell Show
10.30—Irvin S. Cobb
11.00—Esso News Reporter
11.15—Ink Spots
12.15—Dance Orchestra
12.30—Dance Orchestra
12.45—Ray Pearl's Orch.

WABC, NEW YORK, 860 K.
5.00—Eddie Duchin and Orch.
5.30—Singing Waiters
6.00—Columbia Concert Hall
6.30—Sports Resume
6.45—Ben Field and Orch.
7.00—Saturday Night Club
7.30—Universal Rhythm
8.00—Professor Quiz
8.30—Morgan's Orch.
9.00—Grace Moore, soprano
9.30—Keyboard Serenade
10.00—Your Hit Parade
10.45—Design in Harmony
11.00—Dance Music
11.30—Dance Music
12.30—Dance Orchestra
1.00—To be announced

WBZ, BOSTON, 990 K.
4.00—Herman Middleman and Orch.
4.30—Joan and the Escorts
4.45—Concert Ensemble
5.00—Musical Adventures
5.15—Timothy Makepeace, comedy
5.30—Buzzy Kountz Orch.
5.45—Ruth and Ross
6.00—Esso News Reporter
6.30—News
6.45—Home Symphony
7.00—Message of Israel
7.30—Uncle Jim's Question Bee
8.00—Ed Wynn
8.30—Meredith Willson and Orch.
9.00—National Barn Dance
10.00—Nickelodeon
10.30—Hildegarde
11.00—Riley and Farley's Orch.
11.30—Esso News Reporter
12.00—Dance Music
12.30—Dance Orchestra

WTIC, HARTFORD, 1040 K.
4.30—Program from New York
5.00—Kaltenmeyer's Kindergarten
5.30—News
6.15—Baseball Scores
6.30—Wrightville Clarion
6.45—Medical Talk
6.55—Salon Orchestra
7.00—Martinez Brothers

BUT, MR. HOWARD, IS IT MUSIC?

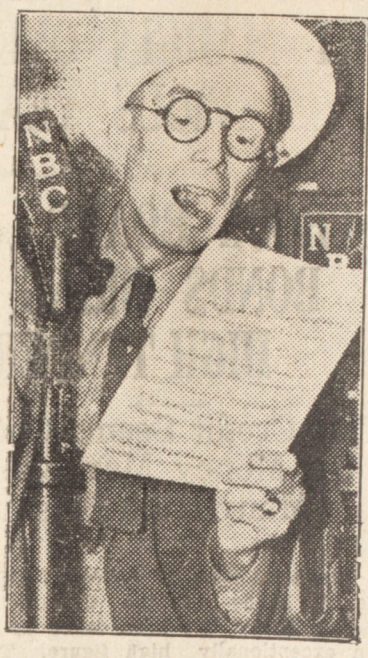
NEW YORK, July 23—When you take a comic and make him sing, you've got something. When it's Tom Howard, you might have most anything from Victor Herbert to Gilbert and Sullivan.

For the last few weeks Tom has been doing some singing on the Seal-test Sunday Night Party broadcasts—the first singing he has ever done in his years of experience in show business.

It was James Melton, singing star and master of ceremonies of the Party, who suggested that Tom be rung in for some of the Gilbert and Sullivan medleys that were featured in the Sunday broadcasts over the NBC-Red Network at 10:00 p.m., EDT.

Consequently, Tom has been turned into a singer (with no Metropolitan aspirations) for such numbers as "I Am the Monarch of the Sea" from "Pinafore"; Romberg's "Jump Jim Crow"; "Hinky Dinky Parly Voo" and many others.

Looking back, the crackle-voiced comic thinks it's strange that he in song during his years on the vaudeville and musical comedy stage.



NOTED AGRICULTURAL EDITOR TO BE PRESENTED IN SPECIAL BROADCAST OVER CBC NETWORK

Dr. E. Cora Hind of Winnipeg Free Press, Who Recently Returned From Two-Year Trip Around World, To Speak On "As Others Don't See Us."

WINNIPEG, July 23—Dr. E. Cora Hind, agricultural and commercial editor of the Winnipeg Free Press, who recently returned from a two-year journey which carried her all around the world, will be heard over the national network of the Canadian Broadcasting Corporation at 9:00 p.m., EDT, on July 31 in a broadcast talk, "As Others Don't See Us." Dr. Hind, who is considered one of the greatest agricultural experts in Canada, visited twenty-seven countries where she studied and wrote about agricultural and economic conditions for her newspaper.

Dr. Hind left Winnipeg in June, 1935, for Great Britain, from which point she made trips to European countries, including Russia and the Balkan States. Called back to London to write special articles following the death of King George V, she later travelled to South Africa, flying in easy stages from the Cape to Alexandria on the Mediterranean. From there she went to India by way of the Persian Gulf and finally to Australia and New Zealand where she spent several months. From the Antipodes, Dr. Hind sailed around the Horn to Montevideo and while in South America made a special study of the Argentine wheat and cattle country, finishing her tour of South

COME EAST YOUNG MAN, COME EAST!

NEW YORK, July 23—He had never been heard in New York. Nor had he ever broadcast over a network. Yet D'Artega, colorful Latin maestro, got the call over many established conductors for the music leadership of Jane Froman's Jello-O programs heard over the NBC-Red Network each Sunday at 7:00 p.m., EDT.

Behind the story of this new conductor's phenomenal big-city success lies a life-time of achievement. Born 30 years ago in Barcelona, Spain, the son of the postmaster general, D'Artega emigrated to Mexico at the age of seven and there began his music education. In 1918 he moved to the United States, settling in St. Louis. Here he worked at the Strassburger Conservatory and later created an orchestra. In 1933 and 1934 he toured the country as a musical conductor for Eddie Cantor and other famous troupers.

Coming to New York only eight months ago, D'Artega began arranging for several of the name orchestral leaders until Don Ross suggested that he audition for the Jello-O program in which Ross was to be co-starred with Miss Froman. D'Artega assented, formed his orchestra, thoroughly rehearsed it, and won the audition over many candidates for the job.

Swing-master Benny Goodman and his torrid tunesters will offer a hot and harmonious rebuttal in the form of unique swing-interpretations of old song favorites and latest hits.

7.15—Sports of the Week
7.30—Hour of Cheer
8.00—Variety Show
9.00—Snow Village
9.30—The Chateau
10.30—Program from New York
11.00—News
11.15—Dance Music
11.30—Dance Music
12.00—Weather Report
12.02—Dance Music
12.30—Dance Orchestra

A GUEST COLUMN BY HARRY SALTER

(Musical director of Wednesday's "Hit Parade")

When I first received my contract to conduct the orchestra on the "Hit Parade" programs, I was surprised by being given, in addition, a formula.

The formula was a detailed outline for musical presentation. Now my surprise was that of a doctor to whom a patient had arrived with a complete file of prescription for his own treatment. Even greater was my surprise when, after a little thought, I found that the patient's formula was so simple and fundamental in its approach that all doctors would do well to look to it for guidance.

The success of this formula is best evidenced in the fact that the "Hit Parade" is tops for orchestras in as critical a survey as the Crossley rating. The best comment I can make on the formula devised by sponsor George Washington Hill is to set it down briefly.

The first instruction is to get to your point quickly by eliminating introductions. Musicians have been using these before going into their actual musical subject without questioning whether or not the introduction added anything to a musical performance.

Most musical introductions are not necessary in radio. In recording for the phonograph where the turntable must revolve several times to allow the needle to adjust properly into the groove of a record, introductions are used to fill this probable loss. They are also a sort of musical trailer which prepares the listener for the real subject which follows.

In radio however, the "get ready" opening bars are not needed. As a matter of fact, I have learned that the radio audience often actively resents this musical meandering.

Shorten the modulations—for practical purposes a modulation may be defined as a bridge to get from one chorus to another. Very often arrangers forget that a bridge should be the shortest distance between two points; and they take a musical walk so long that the audience no longer cares whether they get to the other side or not.

Stress the melody—Too many musicians play for each other instead of their audience and adorn their performances with musical furbelows that all but disguise the melody of the song they are playing. The public doesn't appreciate the arranger's skill when it cannot recognize the song behind its musical mustache. Listeners are not concerned with musicians' fancy tricks. Its the tune to which they dance and sing.

Use only the chorus—ask yourself or any of your friends to hum the verse of any of a dozen song hits.

Shorten the coda—the word "coda" is from the Latin "cauda" which means tail. That's exactly what it is—the tail of a musical composition. Now radio audiences want a short stubby tail like a Scottie's on their music, not the long, twisting, flourishing caudal appendage of the monkey. Fifty years ago, Viennese composers wrote codas that went on and on, but these long-winded musical farewells tend to bore even the most hospitable listener today.

Until the merits of the pioneering activities of the "Hit Parade" proved themselves, complicated performances of popular music were heard widely on the networks. Half the time it was difficult to tell whether Brahms or Berlin was being played.

"Alabamy Bound" sounded like a Handel oratorio. "Dinah" assumed a musical dress which might have been designed by Debussy instead of one of our jazz courtiers. "Frankie and Johnnie" pranced out of the loudspeaker trying to look like "Samson and Delilah".

A rare exception was Guy Lombardo who has consistently been unaffected by fads. He stood fast by his keynote of "accent on truth", dance tunes presented in a simple melodic manner which is faithful to the original. His unflagging popularity is further evidence that tuner-inners want their music down to earth.

The composer after all has some rights in the melody he has written. Mr. Hill's formula is a Bill of Rights for the song scrivener.

If he has written a melody which the public enjoys and hums and dances to, what right has an orchestra leader to so distort it that it is sometimes difficult to recognize it? It was originally.

To sum up, the "Hit Parade" sponsor simply asks us to reduce things

BROADCAST NOTES

George Burns and Gracie Allen, faced with the prospect of meeting Fred Astaire at his own game, Terpsichore, will make their secret practice sessions an open "secret" when they appear with a dancing instructor on their broadcast, Monday, July 26, at 8:00 p. m., EDT, over the WEAF-NBC network.

In their forthcoming motion picture with Astaire a curious world will see how the dance affects Las Belle Allen—but the airwaves offers us a pre-veiw of what Gracie's fancy stepping sounds like. Soloist T. Martin will also be employed by Gracie in an attempt to give advance hints as to what her romantic technique will be with Astaire.

Ray Noble, in addition to his suave orchestral interludes, will give melodic inspiration to Gracie's "Pav-lowa" urge.

Robert L. Ripley's new neighbors were responsible for an odd experience recently for the believe it-or-not man. They happened to hear that he contemplated applying for a permit to build a pier.

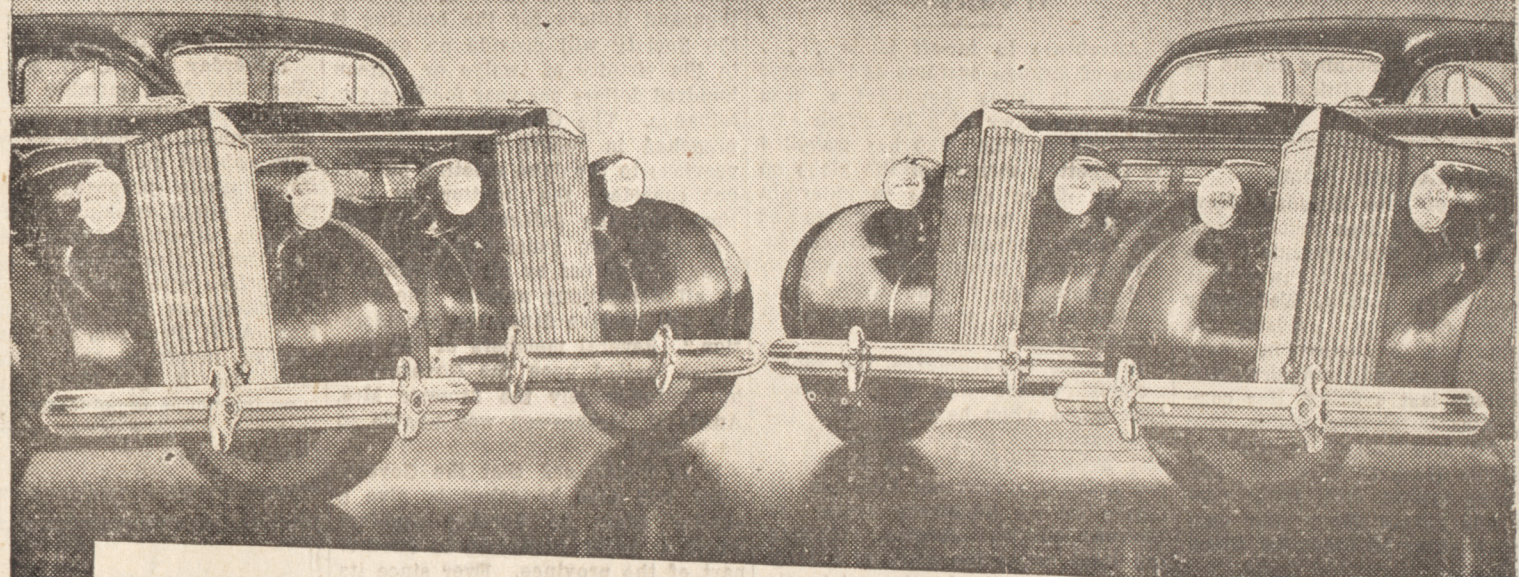
Ripley, whose Memramcook estate is on a Long Island Sound inlet, had merely thought about the matter. But several elderly neighbors whose property adjoins his let their imaginations go the limit. They thought of Ripley's contacts throughout the world, of the countless mysteries which he is unable to bring from the earth's far corners.

They had visions of weird submarines and wild international connivings, (in the possible event of war, for instance), and the use of the Ripley dock as a center of communication.

Federal investigators were summoned. And it was only the other day, after three months, that Ripley finally unwound the red tape and received his permit to build a landing place—too late in the season to enable him to enjoy a home port for his one harmless marine launch!

to their least common denominator, to treat the song hits simply, effectively and without lost motion.

Four great new Packards... FOUR NEW LOW PRICES!



For 1937, Packard presents the top-quality car in each of four price classes

FOR 1937 Packard offers you the four greatest Packards ever built. Each is the leader of its price class. And each sells for a new low price!

The 1937 Packard Twelve is the finest car money can buy. It steps so far ahead mechanically for 1937 that there simply is no other make of car with which to compare it.

The 1937 Packard Super-Eight succeeds both last year's Eight and Super-Eight, and brings to motorists a combination of mechanical advancements which promise to revolutionize fine-car motoring.

The 1937 Packard 120 is proof that a car can be a sensation three times in a row. This car, whose outstanding performance has been the talk of the motoring world,

is an even better car this year. And—out of Packard's 36 years of experience in building fine cars, now comes a brand-new Packard—The Packard Six.

The greatest low-priced car America has ever seen

Priced at \$1113 f.o.b. Windsor, the new Packard Six is a car that is destined to completely re-shape the low-priced car picture! It brings to its field a combination of qualities that no car of this price has ever possessed before—long mechanical life combined with long style life.

The Packard Six, and its brother Packards, are now ready for you to see and drive. Come in at your earliest convenience and let us demonstrate the tremendous values these Packards offer this year.

THE BRAND-NEW PACKARD SIX
\$1013. and up including taxes f.o.b. Windsor
And up, list at factory, standard accessory group extra

THE GREATER PACKARD 120
\$1332. and up including taxes f.o.b. Windsor
And up, list at factory, standard accessory group extra

THE NEW PACKARD SUPER-EIGHT
\$3219. and up including taxes f.o.b. Windsor
And up, list at factory

THE ADVANCED PACKARD TWELVE
\$4713. including taxes f.o.b. Windsor
And up, list at factory

Every Tuesday night—THE PACKARD HOUR, starring Fred Astaire—NBC Red Net, New York, Coast to Coast, 9:30 E. S. T.