

Theatre of the Air

ALL TIMES ATLANTIC STANDARD TIME

WEDNESDAY'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.
6.00—Program Resume
6.15—Treasure Island
6.30—Adventures of Jamie and Josie
6.45—Closing Stock Quotations
7.00—Orchestra
7.30—Germany Salutes Canada
8.00—LaSalle Cavaliers
8.15—Major Bill
8.30—Organ Recital
8.45—Science at Work
9.00—One Man's Family.
9.30—Melodic Strings
10.00—The Red Ledger
10.30—Spotlight Parade
11.00—String Quartet
11.30—CBC Singers
11.45—Sign Off

CKAC, MONTREAL, 730 K.

6.00—Social Announcements
6.15—Red Rose Tea
6.30—Continental Varieties
6.45—The Fireside Program
7.15—Don Juan of Song
7.30—Le Reporter Salade
7.45—L'Heure de la Galette
8.00—Vocal Trio
8.15—Le Cure du Village
8.30—Markowski Trio
8.45—Blue Coal
9.00—La Chanson Express
10.00—Chantons en Choeur
11.00—To be Announced
11.15—Westinghouse Newscast
11.30—Orchestra
12.00—Molson Sports Reporter
12.30—Orchestra

WEAF, NEW YORK, 660 K.

6.00—Dick Tracy
6.15—Terry and the Pirates
6.30—Jack Armstrong
6.45—Little Orphan Annie
7.00—America's Schools
7.15—Top Hatters
7.30—Press Radio News
7.45—Orchestra
7.55—Songs
8.15—Uncle Ezra
8.30—Talk
8.45—Variety Program
9.00—One Man's Family
9.30—Tommy Dorsey
10.00—Town Hall Tonight
11.00—Hit Parade
11.45—Alstair Cooke
12.00—Orchestra
12.15—Jink Spots
12.30—Orchestra

WABC, NEW YORK, 880 K.

5.00—Curtis Institute
5.45—Dr. Daffoe
6.00—Follow the Moon
6.15—Life of Mary Sothorn
6.30—Stepmother
6.45—Hilltop House
7.00—Dear Teacher
7.15—News
7.30—Boake Carter
7.45—Lum and Abner
8.00—Poetic Melodies
8.15—Hobby Bobby
8.30—Arolan Trio
8.45—Adult Education
9.00—The Cavalcade of America
9.30—Texaco Town
10.00—Chesterfield Presents
10.30—Ben Bernie
11.00—Gang Busters
11.30—Songs
12.00—Orchestra
12.30—Orchestra

WBZ, BOSTON, 990 K.

6.00—Dance Interlude
6.15—Don Winslow
6.30—Singing Lady
6.45—Tom Mix
7.00—Reporter
7.30—Organist
7.45—Revelers
7.55—Lowell Thomas
8.00—Easy Aces
8.15—Mr. Keen
8.30—To be Announced
8.45—Vocal Varieties
9.00—Midweek Function
9.30—Harriot Parsons
10.00—Orchestra
11.00—Choir
11.15—Songs
11.30—Minstrel Show
12.00—Reporter
12.15—Kings-Jesters

WTIC, HARTFORD, 1040 K.

6.00—Dick Tracy
6.15—Terry and the Pirates
6.30—Jack Armstrong
6.45—Little Orphan Annie
7.00—News
7.15—The Revelers
7.30—Wrightville Clarion
7.45—Jean Sablon
8.00—Amos 'n' Andy
8.15—Uncle Ezra
8.30—String Ensemble
8.45—Chandu
9.00—One Man's Family
9.30—Orchestra
10.00—Town Hall Tonight
11.00—Your Hit Parade
12.00—Orchestra

THURSDAY'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.

6.00—Program Resume
6.15—Treasure Island
6.30—Alice in Wonderland
6.45—Closing Stock Quotations
7.00—Orchestra
7.30—The Witching Hour
8.00—From the Pacific
8.15—Major Bill
8.30—Organ Recital
8.45—A Westerner Looks About
9.00—Royal Yeast Program
10.00—CBC Dramatic Hour
11.00—Kraft Music Hall
11.30—NBC Night Club
12.00—Sign Off

CKAC, MONTREAL, 730 K.

6.00—Dance Music
6.15—Red Rose Tea
6.30—Madeline at Pierre
6.45—The Fireside Program
7.15—Gypsy Serenade
7.30—Salada Reporter
7.45—Histoire des Femmes Celebres
8.00—Le Cib Sportif
8.15—Association Des Merchants
8.30—We, the People
9.00—Kate Smith Hour
10.00—Major Bowes Amateur Hour
11.00—The King and the Song
11.15—Westinghouse Newscast
11.30—Gypsy Orchestra
12.00—Molson Sports Reporter
12.30—Orchestra

WEAF, NEW YORK, 660 K.

6.00—Dick Tracy
6.30—Jack Armstrong
6.45—Little Orphan Annie
7.00—News
7.15—Orchestra
7.30—Press Radio News
7.45—Joan Edwards
7.55—Orchestra
8.00—Amos 'n' Andy
8.15—Vocal Varieties
8.30—Schaefer Revue
9.00—Rudy Vallee and Guest Artists
10.00—Good News of 1938
11.00—Kraft Music Hall
12.00—Orchestra
12.30—Orchestra
1.00—Orchestra

WABC, NEW YORK, 880 K.

5.00—Science Service Series
5.15—Eton Boys
5.30—Goldbergs
5.45—Howard Philipps, songs
6.00—Follow the Moon
6.15—Life of Mary Sothorn
6.30—Dramatic Sketch
6.45—Hilltop House
7.00—Let's Pretend
7.30—News
7.45—Doris Rhodes
8.00—Poetic Melodies
8.15—Screenscoops
8.30—We the People
9.00—Kate Smith Hour
10.00—Major Bowes' Hour
11.00—Essays in Music
11.30—Hollywood Showcase
12.00—Orchestra
12.30—Orchestra
1.00—Orchestra

WBZ, BOSTON, 990 K.

6.00—Dance Interlude
6.45—Tom Mix
7.00—News
7.30—Musical
7.45—Lowell Thomas
8.00—Easy Aces
8.15—Mr. Keene
8.30—Orchestra
9.00—March of Time
9.30—Barry McKinley
10.30—Meeting of the Air
12.00—News
12.15—Music
1.00—Orchestra

WTIC, HARTFORD, 1040 K.

6.00—Dick Tracy
6.15—Beno Rabinoff
6.30—Jack Armstrong
6.45—Little Orphan Annie
7.00—News
7.15—Sports Roundup
7.30—Wrightville Clarion
7.45—Orchestra
8.00—Amos 'n' Andy
8.15—Vocal Varieties
8.30—Orchestra
8.45—The Spotlight
9.00—Rudy Vallee's Variety Show
10.00—Good News for 1938
11.00—Bing Crosby
12.00—News
12.15—Orchestra
12.30—Orchestra
1.00—Orchestra

Edward Miller, NBC sound engineer finds a correlation between a person's voice and his personality. He declares that artists such as Sophie Tucker and Virginia Bruce have a certain timbre of voice correlated with their blond type of personality; Clark Gable and Robert Taylor have a heavier timbre associated with their brunette personality and Jeanette MacDonald and Joan Crawford have the red-headed type of voice that seems to fit the "vital energetic personality that accompanies red hair".

"IF I WERE A RADIO EDITOR"

(By Eddie Cantor)

If I were a radio editor . . . Now, there's an idea to keep you awake nights! Imagine Cantor criticizing the Rudy Vallee broadcast! Or telling Edgar Bergen that ventriloquism will never go on the air. It's a sight and strictly for the studio audience!

Seriously, however, I've thought a lot about this business of being a radio editor—probably because I'd like to get a crack at the sending instead of the receiving end for a while. Long ago I worked out the principles under which I would function if I were writing a column about radio, its personalities or its programs. So hold on tight around the corners. Here goes:

If I were a radio editor, I would say to myself: "Cantor, keep your criticism constructive. Don't knock success. Dissect it—find out what there is people like about the broadcast or the personality. No program stays on the air for any length of time unless it has a listening audience."

"Remember, what you think doesn't always represent the opinion of your readers. You may be 'sick and tired' of hearing 'Bis Mir Bist du Schoen,' but don't forget that you, as a critic, listen to this number six or seven times a day, while the average listener may only hear it that many times a week."

"I would always weigh both sides of every question. There are times, for instance, when the sponsor or his representatives—not the performer—should bear part of the blame."

"For example, the recent Mae West—Charley McCarthy flare-up. They knew they were not getting Shirley Temple. You can't hire a wrestler and expect him to sing 'Lo, Hear the Gentle Lark.'"

Once a year I would insist that my publisher send me to Hollywood or New York so I could mingle with the people responsible for ninety percent of the outstanding broadcasts.

Being behind the scenes of radio can do more than anything else to help one appreciate the trials and tribulations in the making up of a show.

I might not always like a broadcast, but would try to remember that shows are not staged for radio editors, but for millions of people in all walks of life. Thousands of listeners may find something uproariously funny in what I might consider trite.

Most important, I would always try to be accurate. It is far better to

have the true facts tomorrow than the "scoop" of a false rumor for today's column.

Because I believe radio can be its own proving ground, I would not listen only to transcontinental broadcasts. Instead, I would tune in on the smaller stations and if I found something promising enough I'd try to persuade my readers to listen in, because that show or personality can only remain on the air if it has an audience.

I would praise the efforts of anyone who attempts to bring something new to radio—even if he fails. Anytime an artist tries to get out of the beaten path, I would do everything possible to encourage him. It will make for better radio. Remember, a good try is better than none at all.

In the interest of broadcasts as a whole, I would not crusade against all studio applause. I've said on several occasions that just because one fellow drives recklessly, that doesn't mean we should take automobiles away from people who drive intelligently and know how to control their cars.

I always would remember that despite what some people, and radio editors, think about applause, the American public will not be fooled for long.

Artificial laughter and applause in a studio has never made a program. Think back, and you can remember a number of big programs, not on the air today, which had their share of manufactured laughter and applause from studio audiences. You know what I mean—those signs and signals from the employed "cheer leaders" on the stage.

I have practically reached the end of my column and have only this to add: I am too old a hand at this business of entertaining to do "apple-polishing" but I do believe, in all sincerity, that radio editing, just like radio itself, has improved greatly in the past few years. But there's still room for improvement. Don't get me wrong, fellows, some of my best friends are radio editors!

Sidelights on Herbert Butterfield, actor in the NBC serial Margot of Castletown: Educated at Brown University in Providence, R. I., and University of London . . . taught in speech departments at Brown and University of Iowa . . . owned a stock company in Maine in 1924 . . . directed Civic Theater in Fort Wayne, Ind.

From Hollywood Radio Front

Bob Burns lives in such a secluded section of the Hollywood hills he has to keep a car for each member of his family—and the servants.

Joe Penner likes to take his whole troupe to a bowling alley next door to the broadcasting studio between Sunday airings.

Georgie Stroll, who can play any instrument in his hand, corrects errors by sitting down and running through a few bars with the bandmen.

John Conte declares he's going to be a florist when radio loses its appeal—if ever. He's already a first-class horticulturist.

The Phil Baker family is divided over the merits of Phil's radio comedy. Margo, aged 5, is enthusiastic, but Stuart yawns. However, Stuart's only three.

Edward G. Robinson is the hardest worker in the "Big Town" cast. When he isn't at the mike during rehearsals, he's going over the script with the writer, trying to patch up any possible weak spots.

Wilbur Hatch is an easy name to spell, but the CBS maestro regularly gets mail inscribed "Wilbur—or—Wilbur—Hath, Hack or Hach."

Don Prindle once wrote and acted in a serial, "Pat and Hank," which drew more listeners in his native Peoria than the famed "Amos 'n' Andy."

Dorothy McGuire, actress who plays the vivacious "Sue" in "Big Sister" over CBS, was a star tennis and basketball player on her high school teams in Cleveland.

Haven MacQuarrie has never been bested in casual repartee with acting candidates, though professionals have often wangled themselves into the pick-up cast for the purpose of out-ripping him.

Ralph Rainger, of the Rainger and Robin songwriting team, keeps in trim for music duties by working out several times weekly with professional boxers.

Aunt Jenny, whose "Real-Life Stories" enthrall CBS audiences, was commended for her gracious ways by etiquette expert Emily Post, a studio visitor.

Raymond Paige has become an expert sound engineer through studying mike pick-up under different orchestras and choral arrangements.

Carlton Kaddell, announcer, and Paula Winslowe read their "Big Town" scripts to each other to perfect timing and inflections.

Clarence Muse is dickering with sponsors on three radio serials he has ready for airing, even to incidental music.

WORLD'S GOOFIEST BIRDS REACH U. S.; "SECRETARIES" UNBELIEVABLY HOMELY

NEW YORK, March 23—A couple of long-legged, knock-kneed birds from South Africa, homelier than anything you ever dreamed about after a midnight supper of pickles and milk, stepped out of their crates in a suburban animal farm today and croaked a few bitter croaks at finding themselves so far from home.

Heinz Ruhue, animal importer, announced they were secretary birds (serpentarius secretarius), and that they were the first he had imported in six years. He said there were only about a half dozen in the country and he thought we might be able to cope with a couple more.

Eunice And Eustace
They have been christened, temporarily, Eunice and Eustace, but they might just as well be called "gosh" and "my gosh" for all it matters to them. Whoever takes them off Mr. Ruhue's hands has the privilege of naming them whatever he likes.

Generically, they are known as secretary birds because they have tufts of plumes at the back of their heads to the pen of a clerk stuck behind his ear.

But you don't go up to them and say "take a letter". You don't say anything. You just stand and gawk. And they gawk right back, croaking dismally.

An Incredible Roar
Now and then, by the way of showing he's boss, Eustace throws back his head and emits the most incredible racket. Your first thought is to liken it to the roar of a lion, but you realize that would be silly.

You can't describe their appearance, either, without jeopardizing your reputation for sobriety. Suffice it to say that they look something like a disconsolate eagle from the front and a dilapidated feather duster from the rear, the whole being mounted on a pair of spindly legs, three feet high.

The only way you can tell the male from the female is that the male has black eyes and the female has grey eyes.

They look pretty topheavy, but Ruhe said they know how to handle their legs when they see a snake. That's what they eat when they're home. Snakes. They kick them to death dancing around so briskly that the snake can't fight back.

Gustave Vespermann, Mr. Ruhe's animal farm superintendent, said he was a little short of snakes so he plans to feed them raw meat.

Now and then he expects to toss in a few live mice, just to see what happens.

After looking over the secretary birds, which were part of a \$10,000 shipment of zoological specimens, Vespermann's 12-year-old daughter, Gertrude announced she still preferred the baby antelope she is bringing up on a bottle.

The baby antelope is pretty cute all right. His name is Horace.

Radio Briefs

For those who don't read Morse code, those wireless dots-and-dashes opening the Joe Penner show are spelling out—"Joe Penner".

John Conte has a simple name, but gets mail addressed in many outlandish ways because of the French pronunciation which accents the "e". One fan, very confused, addressed him as "Miss Connie".

Backstage before and after Haven MacQuarrie's "Do You Want to be an Actor" program is more reminiscent of old theatrical days than any show on the air. The halls are swarming with actors, technicians and theatre employees.

Wilbur Hatch, CBS conductor, and Paul Munroe, "Hollywood Parade" director, are seen together often around Hollywood. It isn't radio they're arguing, however, but engineering. Both received engineering degrees in college.

Now that Mrs. Baker has gone east, Phil is getting restless and may pull stakes before the end of March, as originally planned.

There's "lots" of music at the "music hall" Thursday nights. Both Chorister Paul Taylor and Conductor John Scott Trotter are given to girth.

Andy Devine and Al Jolson spent most of their rehearsal time recently in discussing damage to their respective San Fernando Valley homes during the disastrous flood. Both suffered considerable losses.

The radio fame of Edward G. Robinson and Claire Trevor as a smooth-working team has its disadvantages, they find. Besides two days of playing opposite each other on the air, they now spend the other five doing the same thing—for the movies.

Junior O'Day, the little brother of the daily "Big Sister" dramatization on CBS, carries on his harmonica practice throughout rehearsals.

HERE COMES PACKARD FOR 1938

-the only cars that can make you all these promises!

MIRACULOUS RIDE—The new Packard Six and new Packard Eight (formerly called Packard 120) bring you the gentlest ride ever offered to motorists—a ride that literally re-makes roads!

UNEQUALLED SAFETY—These new Packards are outstanding in safety. Side-sway is eliminated and the danger of skidding is tremendously reduced.

REVOLUTIONARY REAR END—The foregoing things have been accomplished by a trio of epochal improvements which now bring the effect of independent wheel suspension to the rear end.

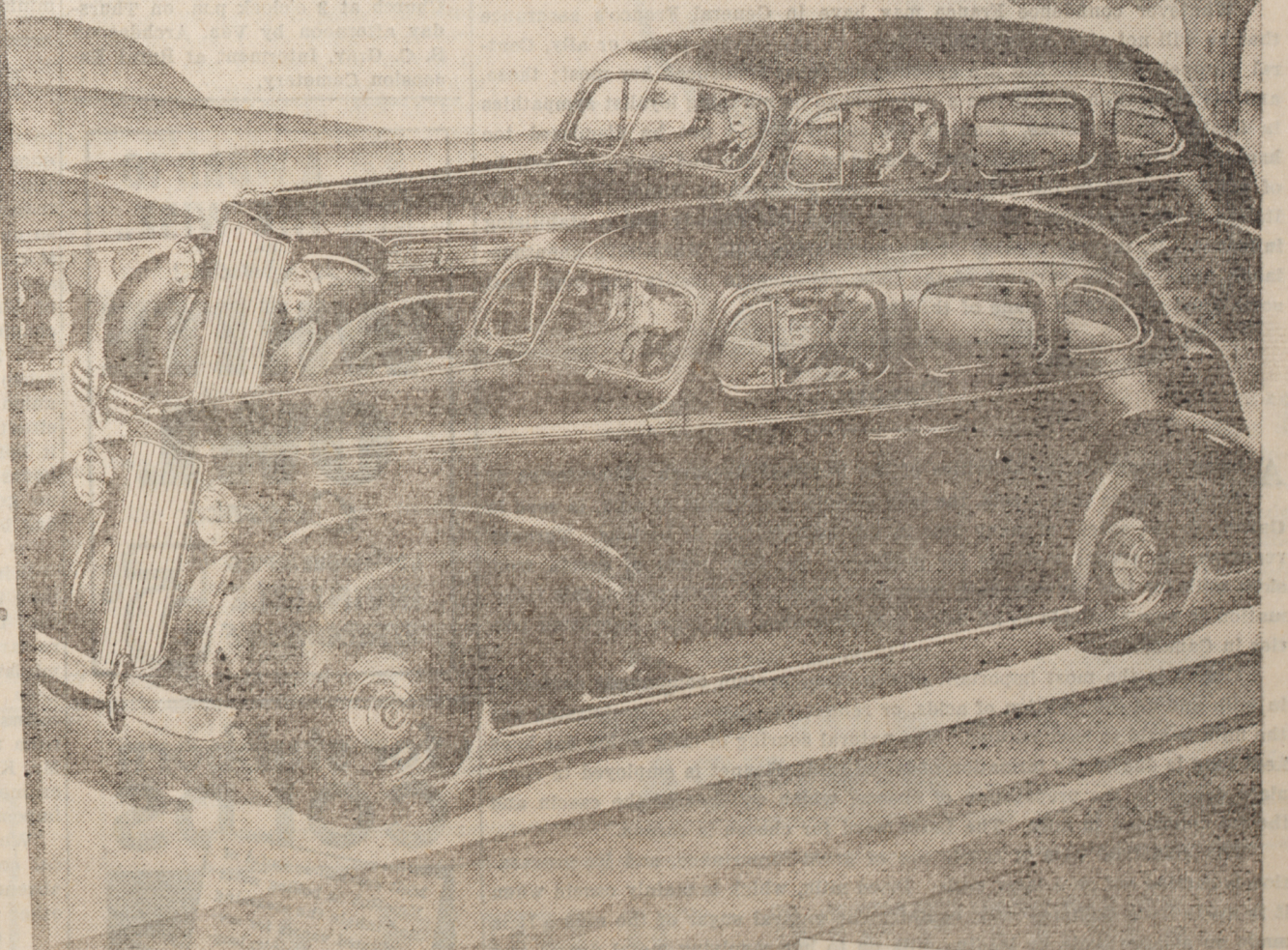
NEW QUIET BODY—As a result of years of research in cooperation with a great University, Packard brings you a really quiet all-steel body with an all-steel top.

MORE LUXURIOUS SIZE—Both the Packard Eight and Packard Six are seven full inches longer in wheelbase than last year. Bodies are far wider. Trunks challenge those of any cars for roominess.

SERVICE NEEDS CUT—The need for service is still further reduced. Example: Chassis lubrication is now needed only twice a year!

ENDURING BEAUTY—The famous Packard lines are now more beautifully streamlined than ever. But they still proclaim your car a Packard, still guard it from early style obsolescence. Only Packard gives you both long mechanical life and long style life!

EASY AVAILABILITY—YOU can afford one! See your Packard dealer. He will give you proof that, if you can afford to buy and operate any new car, you can afford to buy and operate a Packard!



YOU HAVE A DATE TUESDAY EVENINGS
Each Tuesday evening, at 9:30 P.M. over the N. B. C. Red Network, Packard brings you one of the most entertaining full-hour shows on the air! Larry Ross, Charles Butterworth, and Florence George head a brilliant cast of the topmost stars of radio, stage or screen!

. NEW 1938 PACKARD SIX & EIGHT { FORMERLY CALLED THE PACKARD 120 }