

Theatre of the Air

ALL TIMES ATLANTIC STANDARD TIME

TUESDAY'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—Don Winslow
6.30—Vocal Selections
6.45—Closing Stock Quotations
7.00—Rakov's Orchestra
7.30—Weekly Song Sheet
8.00—Chateau Laurier Orch.
8.15—Major Bill
8.30—Organ Recital
8.45—Talk
9.00—Big Town
9.30—Al Jolson Show
10.00—Symphonic Series
11.00—From Sea to Sea
12.00—Sign Off

CKAC, MONTREAL, 730 K.
6.15—Summary and weather
6.28—Pianologue
6.30—Sleepex Program
6.45—The Fireside Program
7.15—L'Heure Recreative
7.30—Le Reporter Salada
7.45—Programme Valda
8.00—L'Ecole de Hockey de l'Air
8.15—Song Time
8.30—Queens Hotel Trio
8.45—The Don Juan of Song
9.00—The Provincial Hour
10.00—Di-So-Ma
10.45—Silver Strings
11.15—Westinghouse Newscast
11.30—Del Casino, Songs
11.45—Four Stars
12.00—Molson Sports Reporter
12.30—Orchestra

WEAF, NEW YORK, 660 K.
6.00—Songs by Carlotta
6.15—Terry and his Pirates
6.30—Jack Armstrong
6.45—Little Orphan Annie
7.00—Science in the News
7.15—Don Winslow of the Navy
7.30—Press Radio News
7.45—Today's Sports
7.55—Billy and Betty
8.00—Amos 'n' Andy
8.15—Local Varieties
8.30—Steine Bottle Boys
8.45—Benno Rabinoff
9.00—Johnny Presents
9.30—Lady Esther's Serenade
10.00—Vox Pop
10.30—Hollywood Mardi Gras
11.30—Jimmy Fidler
11.45—Serenade
12.00—Violin in the Night
12.15—Orchestra
12.30—Orchestra

WABC, NEW YORK, 880 K.
5.00—Myrt and Marge
5.15—Bob Byron, whistler
5.30—Story of Industry
6.00—Follow the Moon
6.15—Life of Mary Sothern
6.30—Dear Teacher
6.45—Dorothy Gordon's Corner
7.00—All Hands on Deck
7.30—Press Radio News
7.45—Sports Resume
7.55—George Hall's Orch.
8.00—Poetic Melodies
8.15—Song Time
8.30—Famous Actors' Guild
9.00—Newspaper Drama
9.30—Al Jolson Show
10.00—Watch the Fun Go By
10.30—Jack Oakie College
11.00—Swing School
11.30—Russell Dorr, Baritone
11.45—Four Stars
12.00—Tomorrow's News Tonight

WBZ, BOSTON, 990 K.
6.00—Peggy Wood Calling
6.15—Edward Dacies
6.30—Singing Lady
6.45—Tom Mix
7.00—String Time
7.30—Press Radio News
7.45—Tony Russell, Tenor
7.55—Lowell Thomas
8.00—Easy Aces
8.15—Dramatic Program
8.30—Lum and Abner
9.00—Edgar A. Guest
9.30—Husband and Wives
10.00—To be Announced
10.30—Roy Shield Review
11.00—Gen. Hugh Johnson
11.30—Orchestra
11.45—Past Masters' Program
12.00—Vagabonds
12.15—Kings' Jesters

WTIC, HARTFORD, 1040 K.
6.00—Dick Tracy
6.15—Terry and his Pirates
6.30—Jack Armstrong
6.45—Little Orphan Annie
7.00—News
7.15—Sports Roundup
7.30—Wrightville Clarion
7.45—Waltz Serenade
8.00—Amos 'n' Andy
8.15—Vocal Varieties
8.30—True or False
9.00—Johnny with Russ Morgan
9.30—Wayne King's Orchestra
10.00—Vox Pop
10.30—Hollywood Mardi Gras
11.30—Jimmy Fidler
11.45—Dale Carnegie
12.00—News

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 Salada
7.45—L'Heure de la Galette
8.00—Vocal Trio
8.15—Le Cure de 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—Tom Hatters
7.30—Press Radio News
7.45—Orchestra
7.55—Songs
8.00—Uncle Ezra
8.15—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—Ink Spots
12.30—Orchestra

WABC, NEW YORK, 880 K.
5.00—Curtis Institute
5.45—Dr. Dafee
6.00—Follow the Moon
6.15—Life of Mary Sothern
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 Robby
8.30—Arolian 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—Reveries
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—Minutrel 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 Revellers
7.30—Wrightville Clarion
7.45—Jean Sablon
8.00—Amos 'n' Andy
8.15—Uncle Ezra
8.30—String Ensemble
8.45—Chadid
9.00—One Man's Family
9.30—Orchestra
10.00—Town Hall Tonight
11.00—Your Hit Parade
12.00—Orchestra

"Eternal Feminine" Quality Typified By Alice Frost

The "eternal feminine" quality that women have maintained through the centuries is typified by Alice Frost, versatile star of the CBS "Big Sister" drama, to whom portrayal of 2,000 years of femininity is all a day's work. Awakened each morning to the clamor of 1938 New York, she faces the task of successfully portraying such widely separated heroines as Ruth Evans of "Big Sister", Rose Oatley of "The Shoemaker's Holiday" and Portia of "Julius Caesar".

First on her schedule each morning is the Ruth Evans role, that of a contemporary young woman, who struggles to provide a home for her brother and sister, even at the sacrifice of her own happiness. In Alice Frost's portrayal of the character, many women find counterparts of their own lives and problems, so up-to-the-minute and realistic is her acting.

When she steps from the broadcasting studio to Broadway, she is whisked, in a moment, hundreds of years into the past. At a matinee performance of the Mercury Theatre's repertoire, she becomes Rose Oatley, a sixteenth century damsel whose romantic capers have amused theatre-goers for several months already. It is a role that tests her versatility, for it requires a flair for high comedy one moment and drama the next.

The evenings brings a witting hour that transforms Alice Frost into a matron of Rome in the days of Caesar, the wife of Brutus, the emperor's betrayer.

"Playing such diverse roles is just a matter of heeding the old injunction, 'When in Rome, do as the Romans do'." Miss Frost laughs. "Women haven't changed much through the centuries in their essential emotions and reactions. It's the times that have changed and their status in the business and social worlds."

Star Dust

Fred Allen has a number of characteristic gestures at the microphone. While someone else is reading a line, he rubs the left side of his nose. When replying to Portland's heckling he waggles a long index finger at her. While reciting the latest doings of Hodge White, Public Grocer No. 1, he clasps his hands across his waist, twiddles his thumbs and teeters up and down on his toes.

When Mary Margaret McBride takes a week-end vacation, it must produce a story for Monday's radio column. When she finds an extra evening, it means sitting down to sign thousands of yostcard notes to listeners, with the famous red-pencil signature M.M.M. over her typewritten full name. Even breakfast in bed isn't guaranteed to be private—once a candid cameraman popped up at the door and snapped her picture just as the tray arrived.

THOSE WERE DAYS COMICS SWITCHED MIKES OFF WHEN THEIR JOKES RAN OUT

How greatly the technique of radio comedians has changed since the days of crystal sets is interestingly described in this article by Henry Burbig, who on March 16 celebrates his 15th anniversary as a radio comedian. (Burbig currently is starred on Cheer Up, America, broadcast over Stations WJAF, WTAM, KYW and WEHR on Wednesdays at 7.45 p.m., EST, and over WLW on the following day at the same time.

(By Henry Burbig)

When I started in radio, it was not the tremendous, efficient business that it is today. In the crystal-set period of radio receivers broadcasting operated on an amazing hit-or-miss basis. Maybe the microphone was working and maybe not; the performer could never be sure. Maybe the actors would show up at the studio and maybe not; the station could never be sure. Actors didn't care a great deal about showing up because so many of them figured that radio was just a novelty that would soon die.

I was assigned to remain around the studios to be prepared to spout comedy when other actors failed to show up. Since these calls were in addition to my own scheduled broadcasts, I had to have extra material in my mind.

Comedian Clicks

In the early days, the performer would hold a clicker which was attached to the microphone. Any time he wanted to clear his throat or sneeze, he'd merely press the clicker and the microphone would be shut off until he was ready to go on again. Then he'd click the microphone and once more become connected with the audience which, meanwhile, had been suspended in blank space. If I'd run out of material on one of those impromptu broadcasts, I'd ask the audience to stand by, then I'd click off the microphone and discuss with the announcer what piece he should play on the piano. Oh, yes, every announcer had to know how to play the piano or sing. After the announcer decided what he wanted to play, I'd click on the microphone again and the piano player would get going after that period of dead silence.

Since commercials were infrequent on the broadcast schedules, we'd run seven or eight minutes over-time on the program and think nothing of it. The next performer would simply have to wait and either make up the lost time or just go ahead and run over-time himself. The time would be taken away from the late evening dance bands. On the other hand, SOS signals would often cut the program off the air entirely for a considerable length of time. I remember on one occasion I went through a half hour broadcast, giving my all; at the end, I looked up the control man and

asked him how I sounded, and he said, "Oh, I forgot to tell you—we've been off the air 25 minutes because of an SOS."

Just Took a Chance

In those days we'd go on the air with a hand-written script which was rarely submitted to any kind of Continuity Acceptance Committee, and had practically no production supervision. We'd just take a chance that the broadcast would time out right.

Comedy writers and meetings of writing staffs were practically unknown. Each performer usually wrote his own material or used his act right out of vaudeville with scarcely any changes. Comedy usually consisted of monologue or straight question-and-answer material, telling one unconnected joke after the other.

Studio audiences were unknown. The studio was usually a stuffy little room, heavily padded and draped, with no ventilation. When an orchestra, announcer and comedian got together in one of those hot boxes it looked like a night at a Turkish bath. Frequently, during a Summer broadcast, I'd finish up wringing wet in my shirt sleeves. At the end of a half-hour broadcast the audience was frequently asked to stand by for a few minutes of silence, while the windows would be opened and the place would be aired out. Then down would go the windows, the heavy drapes would swish across and the new performers would be submitted to the same baking process.

Old Monologue Gone

There was no thought then of the kind of comedy that is best liked now. Today, on our Cheer Up, America show on NBC, our object is to have a good time with the entire cast participating. The scripts are written to convey the idea that Announcer John Holbrook, Kay Renwick, the Punnyboners Trio and Frank Novak and his orchestra are friends of the listeners, and that the listener is sitting in on a gay, impromptu party which might be taking place right in his own living-room.

The old time monologue is gone, and instead we now present a fairy tale or historical incident which was once a recitation in the form of a playlet given by the Burbig Lauffing Stock Company.

Yes, radio broadcasting 15 years ago was a breathless, uncertain proposition, with the performer simply clicking himself off when he needed a breathing spell. Today a comedian gets up before the microphone with his industriously written and carefully produced script, and he knows that he must be battling them out every fraction of a second—in no more or no less than the set time allotted to him. Heaven help him if he's not finished in time because, like time and tide, the words, "This is the National Broadcasting Company," wait for no man!

Interviews With Seamen On Ships Feature CBC Show

Interviews with seamen on ships at port in the harbours of Halifax and Vancouver again will be a feature of CBC programme "From Sea to Sea" Tuesday, March 15, 10:30 to 11:00 p.m. EST. The programme, which will originate in CBS studios at both cities, will bring to listeners the music of Percy Harvey's orchestra, a modern choir, and an orchestra under the direction of Marjorie Payne.

Among the musical selections to be heard during the broadcast, which on this date will be heard 10:30 to 11:00 p.m. EST due to a broadcast 10:00 to 10:30 p.m. EST of the Canadian Federation of Mayors and Municipalities, will be the "Grand March" from Verdi's opera "Aida", arranged especially for choir and orchestra. Other musical selections will include "Semper Fideles", a march, Rachmaninoff's "Prelude in C Sharp Minor" and selections from Romberg's "The Student Prince in Heidelberg". The comedy touch will be supplied by Frank Vyvyan, "The Sailor From Wigan".

From the Hollywood Radio Front

Jos Penner's butler, "Godfrey," who is Dick Ryan in real life is an overseas veteran with a handful of citations for distinguished service.

Claire Trevor, who has "Big Town's" leading role, is in the finals of the Academy Award voting for her supporting work in "Dead End".

Phil Baker's new song number, "Rhumba Caliente," which Phil claims is the only swing rhumba in existence, is being featured by Ted Fio Rito.

Wilbur Hatch, as head of the music department for a Los Angeles station, was once arranger, program builder, conductor and librarian rolled into one.

Canny Don Prindle likes to throw parties for members of the Jos Penner cast then jot down all the witty saying on the sly. A couple of weeks later they find themselves repeating them as part of the program.

That prodigious sneeze of Jim Kelso on the "Hollywood Mardi Gras" program has been named a "concert sneeze" by Maestro Raymond Paige, who likes to ring in musical effects for a background.

Rainger and Robin can't get away from their work. Wherever they go for relaxation—to the movies, night clubs, radio shows or at home with their own radio—they catch those Rainger and Robin tunes.

Fifty members of Encino's Chamber of Commerce attended Al Jolson's broadcast on mass last week. Al is mayor of the town.

John Conte, who has been taking comic parts on the Phil Baker show between announcing jobs, is coaching Tenor Al Garr in dramatics.

"Big Sister", which rated top place in the recent survey of daytime shows, collects fan mail from practically every state in the union.

Carlton Kaddell, a very handsome man, has been screen tested by two studios this week between radio announcing duties.

Paula Winslowe had one of radio's most unusual jobs the other weekend—vamping Donald Duck on the "Mickey Mouse" show.

Having completed a home on his 185-acre desert ranch with every known city convenience, Clarence Muse comes into town only for radio confabs.

The "Aunt Jenny's Real-Life Stories", heard over CBS, are often based on actual experiences of listeners.

Ann Tenna Tells All

Andre Kostelanetz was the first to offer a full length radio program in which the music created the desired mood without verbal exposition.

Madeline Gray writes her "Dear Teacher" scripts two weeks in advance.

Ned Wever, star of "Dick Tracy", would have it known there is no "a" in his last name.

Alice Frost, lovely blonde stage-radio star, is often mistaken for Ann Sothern of the films.

Lum 'n' Abner are such expert ad-libbers, they never worry if their script is lost.

Bess Johnson is being baited with Broadway offers but prefers radio.

Edgar Guest usually makes last minute corrections on his script.

Margaret Shanna is top ping-pong player in the CBS Chicago studios.

Don Voorhees writes popular songs under another name and has several hits to his credit.

Amanda Snow, network singer, was once a featured night club vocalist in Minneapolis.

"Pepper Young's Family" leads all network serials in a survey made among girls' boarding schools.

Nadine Connor has the record for guest appearances on "Song Shop" over CBS.

Jack Fulton always sings with his eyes closed in front of a mike.

Betty Winkler may join a Chicago stock company while continuing on radio.

Charlie Martin, "Johnny Presents" drama producer, accepted the sixth movie offer—from Universal Pictures.

METROPOLITAN LIFE CONTINUES PROGRESS IN 1937

Increased Insurance in Force Feature of 71st Annual Statement.

OTTAWA, March 15th.—Reporting payments to policyholders and beneficiaries of almost \$526,000,000 during 1937, an average of \$4,353.28 a minute for each business day, the 71st annual statement of the Metropolitan Life Insurance Company released today presents an informative picture of the service of a life insurance company under the heading of "The Business Side of the Ledger—and the Human Side." There was scarcely a catastrophe in the country which took human lives during 1937 where funds provided by Metropolitan policies did not help to lighten the burden for afflicted families. The report also comments on the value of new investments made by the company in various communities. These investments helped to create a demand for goods, aided realty values, gave employment, and otherwise advanced local social and economic interests. The company, which is a mutual organization, ended the year with the largest number of policies and the greatest amount of life insurance ever in force in any company—43,600,964 policies for a total of \$22,554,083,083. These policies, which included almost two million lives insured under group life contracts, were owned by approximately 29,000,000 persons in Canada and the United States, or two persons out of every nine in the populations of the two countries.



HARRY D. WRIGHT
Second Vice-President and Manager for Canada, Metropolitan Life Insurance Company, who reports a substantial gain in Canadian business.

"The Canadian business of the company shows a gain of \$61,693,307 in life insurance in force at the end of the year, which was \$1,126,789,608," commented Second Vice-President Harry D. Wright, Manager for Canada. He also stated that investments of Metropolitan in the Dominion now total \$263,156,261. Other features of the company's business in Canada referred to by Mr. Wright included payments to Canadian policyholders and beneficiaries during the year of \$29,319,475; distribution of 4,285,681 publications on health; and continuation of the company's health and welfare programme in the course of which nurses made 363,644 visits in ministering to policyholders insured under Industrial, Intermediate and Group contracts. "The improvement shown here during 1937 in the various departments of our company reflect favorable business and industrial conditions in Canada," stated Mr. Wright.

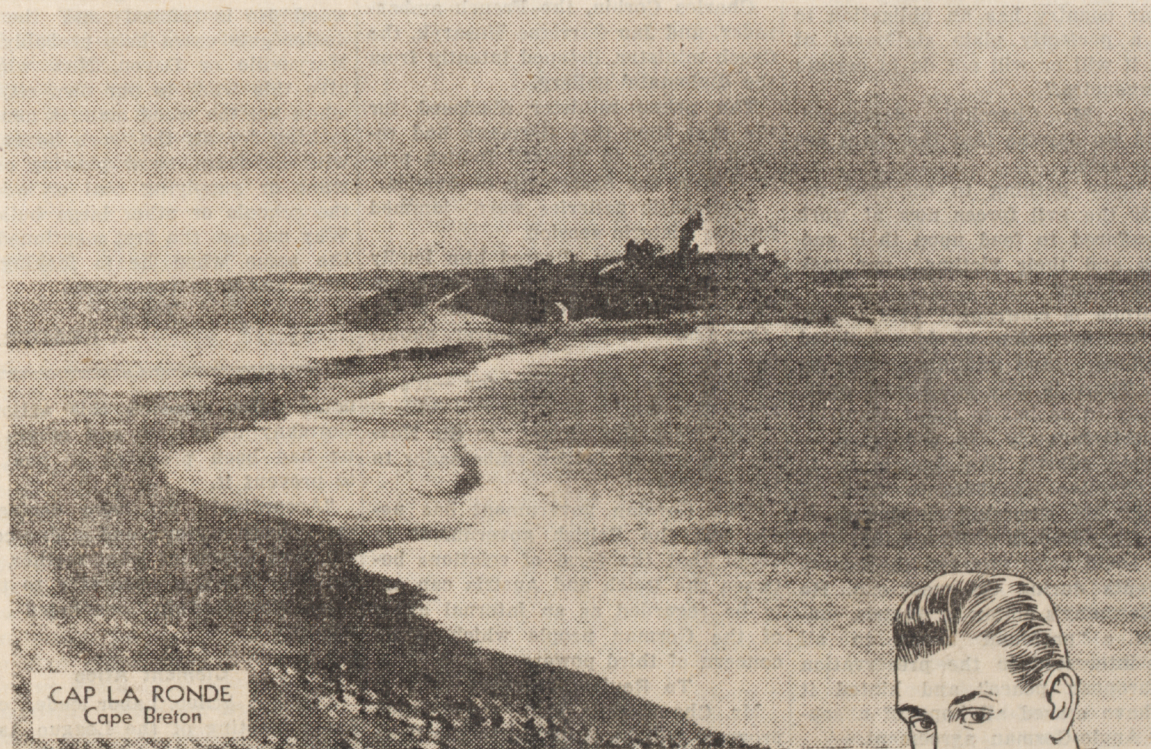
Referring to the company's total business in Canada and the United States, the year's report shows that payments to policyholders amounted to more than half a billion dollars for the sixth successive year, the amount for 1937 being \$525,876,271. These payments were made, to policyholders in the Ordinary department, including Group, \$278,189,011; to Industrial policyholders \$234,236,145 and to accident and health policyholders \$18,451,115. Dividends to policyholders payable in 1938 will total more than one hundred million dollars.

The sum of \$225,019,055 was added in 1937 to the funds held by the company for the benefit of policyholders, bringing assets of the company to \$4,719,720,827 as at December 31st 1937. The surplus and general voluntary reserves, which serve as a cushion against unforeseen contingencies, are now \$311,504,659.

Outstanding in the report was the gain in total life insurance in force, \$1,273,117,914, the largest increase since 1929. Total Ordinary in force at the end of 1937 was \$11,400,690,229 or 51% of the company's business; the Industrial total was \$7,511,537,957 or 33%; and the Group total was \$3,671,865,512 or 16%. The company also had accident and health insurance in force carrying a principal sum benefit of \$1,510,264,310 and weekly indemnity of \$19,690,024. All of these figures are new high spots in Metropolitan history.

But for her expert horsemanship Louise Fitch, network dramatic star, might be visiting the studios on crutches this week. Enjoying her weekly ride Sunday, she had slowed her horse to a walk because of the muddy condition of the bridge path. Startled by another horse, which came galloping suddenly around a turn in the path, Louise's animal reared. Relaxed, the radio actress lost a stirrup and was sliding from the saddle before she collected her wits, gripped the horse's sides with her knees and stuck with the steed. Damages: one riding habit badly splashed with mud; bones all intact.

AROUND THE MARITIMES WITH ROSEBUD



You'll go for ROSEBUD
just like I do—

Fragrant! Just open a package of Rosebud, close your eyes and drink in that real tobacco aroma. Then load-up and light-up and savour the friendly flavour of this mild, long-burning tobacco. Cool as a summer breeze from the open sea. Try it.

ROSEBUD

Cut smoking tobacco

THE MARITIME SMOKE

