

# THE RADIO ANNOUNCER...

## Give Tuba Players A Hand, Says Simon

You can't call a tuba virtuoso an oompah player and get away with it—if Frank Simon, conductor of the Armco Band, is present. Simon, whose band concerts are heard on Tuesday nights over the NBC blue network, has definite ideas about tuba artists and will not permit you to ridicule the fellow who makes bass notes burp out of the big brass horn.



FRANK SIMON

For one thing, he says, the playing of a tuba requires as much intelligence as the playing of any other instrument. Even though fewer notes may issue from the tuba, those notes must be done to a turn and must be spaced to coincide exactly with the little black notes on the printed music. If they don't there is no concealing of the fact.

Another thing, the tuba player must be an energetic fellow because the efforts necessary to become an outstanding tuba-ist permit of no indolence. And, it goes without saying, he must have a sense of humor. In fact, the tuba artist without a sense of humor soon develops an inferiority complex that will not permit him to appear in public with his big horn.

All in all, says Simon, the process of natural selection makes good tuba players the finest of musicians and the best of good fellows. And, furthermore, he states decisively that good tuba players are extremely important in making a good band. This, he says, and seriously, is because of the rhythmic importance and fundamental tonal qualities for which the tuba section is responsible.

So don't belittle the tuba player in Frank Simon's presence unless you want an argument.

The English have words for it: To British listeners a master of ceremony is a compere, while a torch singer is a croonette.

Betty Winkler, star of the Girl Alone series, has a hobby which seems natural for an actress portraying the part of a newspaper reporter. She spends much of her spare time attending court trials. Murder cases depress her, but she likes divorce suits and civil cases.

Studio audiences who attend broadcasts directed by Jay Hanna, are assured of an interesting spectacle regardless of the program itself. Hanna is responsible for many innovations in radio directing, one of them being directing from the floor, in the midst of the performers. To direct a performance in this way, Hanna wears a specially designed pair of headphones so that he can hear the broadcast as it goes over the air. Among those who have since adopted this system of directing is Cecil de Mille.

English radio magazines have lately developed great enthusiasm for short wave broadcasts from America. Listeners are urged to tune in American broadcasts. The publications point out that the advertising is much less than might be expected, and the quality of the broadcasts more than makes up for any advertising messages.



IRENE WICKER and MILTON RETTENBERG

"Some day I want to broadcast a children's series of operettas and stories with music that will be really beautifully done . . ."

More than a year ago, Irene Wicker, the Kellogg singing Lady, expressed this hope. A few days ago, on Christmas, her wish was granted. She began her Friday half-hour series, heard from 5:15 to 5:45 P. M. over a WJZ - NBC network, in which she is presenting great operas simplified for children, operettas, and stories set to original music.

The Singing Lady's Friday program, while it fulfills an ambition she had long had, is also one that will further enhance her popularity with her young listeners and their teachers and parents. Since her program first went on the air she has received the unstinted praise of noted educators, parent-teacher associations and others interested in radio broadcasts for children.

## New Englanders Cast In Cape Cod Series

When the "Ma and Pa" broadcasts contain references to such Cape Cod delicacies as clam fritters and baked lobster, Margaret Dee and Parker Fennelly, playing the parts of Ma and Pa Baxter in the new dramatic series, know just what is meant. As native New Englanders, these two players have much more than a superficial knowledge of the Cape Cod characters they portray over the Columbia network on Tuesdays, Thursdays and Saturdays at 7:15 P. M., in the Atlantic Refining Company program.

Margaret Dee, in fact, was selected to play the part of Ma Baxter after scores of actresses had been auditioned for the role. One of the country's finest character actresses, she had the added qualifications of knowing the language of the Cape people, their customs and habits. This she got at first hand, having lived for several years on Cape Cod. Miss Dee's birthplace was not far from Cape Cod, having been Malden, Mass.

Parker Fennelly, who portrays Pa Baxter, a retired lobster fisherman, is a "down-Easter," having been born in Northeast Harbor, Maine, a settlement on Mt. Desert Isle. During his early years he spent much of his time listening to the yarns spun by the old-timers around the pot-bellied stove in the town's general store.

His stage work has taken him all over the country in Shakespearean roles and in such productions as "The Queen's Husband," "Fog Bound," and "Black Velvet." On the air he is famous for his character parts, particularly those of "down-East" people.

Fennelly recently had a play, "Fulton of Oak Falls," accepted for production by George M. Cohan and Sam H. Harris. This will be the first play offered as a joint production by Cohan and Harris in sixteen years. In it, George M. Cohan will take a leading part.

Program plans call for the presentation of radio adaptations of such great operatic works as Massenet's "Cinderella," Humperdinck's "Hansel and Gretel," DeKoven's "Robin Hood," Respighi's "The Sunken Bell," Rimsky-Korsakoff's "Snow Maiden," and other operas which will interest children, and which children heretofore have had little opportunity to hear.

In addition, with her accompanist and arranger, Milton Rettenberg, the Singing Lady is preparing special musical scores for such story classics as "Alice in Wonderland," "Snow White," "Aladdin and His Wonderful Lamp" and other stories beloved of children.

Presenting these broadcasts, Miss Wicker will be assisted by a small orchestra, a chorus, soloists and a dramatic cast. On Mondays through Thursdays the Singing Lady presents her regular fifteen-minute broadcasts at 5:30 over a WJZ-NBC network.

## 1847 Musical Camera Has Baton for Lens

The idea of presenting pictures in sound, as featured on the 1847 Musical Camera series heard over a coast-to-coast WEA-NBC network on Sunday afternoon, has made this program outstanding even among the many big Sunday radio shows.

Much of the credit for the popularity of this program is due to the work of Josef Cherniavsky, internationally famous conductor who arranges the musical novelties heard on it and who conducts the concert orchestra which presents them.

By means of the Musical Camera, Josef Cherniavsky portrays in music scenes of current and historic interest. With his baton as a camera lens, Cherniavsky has depicted for radio listeners such scenes as the opening of the San Francisco Bridge, the arrival of Jenny Lind in America, stories behind great musical masterpieces, etc. Many of the suggestions for the musical pictures are offered by radio listeners.

The Musical Cameraman, Josef Cherniavsky, is eminently qualified for the production of these broadcasts. A graduate of the Imperial Conservatory at Petrograd, he left Russia at the outbreak of the Revolution and made his concert debut at Carnegie Hall. American jazz interested him, however, and he organized a dance orchestra.

His knowledge of music of diverse forms brought him to the attention of Universal Pictures, and he became musical director of this organization. It is interesting to note that his work with Universal, like his broadcasts today, concerned pictures and sound. He was in charge of preparing musical scores to be played with silent motion pictures.

Following this he became a musical director for Paramount-Publix, and when the Century of Progress Exposition opened in Chicago he held a similar position there.

## Rhythm Hunter

Rex Chandler, whose orchestra is heard on new Ford Dealers' broadcasts on Fridays over the NBC Blue Network, believes in going to sources for his music. He just completed a 20,000 mile motor tour of Mexico. He has spent years in Europe and the Orient and for two years lived in Africa. Music of all nations features his broadcast.

## Wins 3 First Prizes: Belittles Own Work

Three times Victor Kolar, who will conduct the Ford Symphony Orchestra and Chorus in the Ford Sunday Evening Hour for eight weeks beginning January 17th, has entered original manuscripts in an international competition. And all three times he has won first prize.

Yet he has never sought publication of these three prize-winning compositions, nor for that matter has he ever attempted to have any of his hundred-plus other compositions published. The reason for this is illustrative of the man himself.

"The reason I do not submit my compositions to publishers," Kolar says, "is that there is so much good music already written that I do not feel there is any artistic need for my efforts. Better compositions than mine are being utterly neglected. Furthermore, I have never written a composition with which I, myself, have been completely satisfied."

Others, however, have not agreed completely with Kolar's estimate of his own work. More than a dozen of his compositions have been published, not be-



VICTOR KOLAR

cause Kolar asked it, but because publishers heard his compositions played from manuscript, and insisted on putting them into permanent form. Among these are his three prize-winning compositions, "Americana," a symphonic suite, "Lyric Suite," and "Slovakian Rhapsody." Other compositions which were written on request and which are now nationally known are "Fair Land of Mine," the official march of the American Legion; "The Titans," the official school song of the University of Detroit; and the official national march of the Shriners.

Victor Kolar was born in Budapest, in Hungary, in 1888. At the age of six he began the study of the violin. After his graduation from the Prague Conservatory of Music he came to America and met Emil Paur, the great German opera director, who was directing the newly-formed Pittsburgh Opera Company. Kolar forced his way into the presence of the great director.

"I want to be your assistant," he told Paur. He got the job, and remained with the Pittsburgh Opera Company for three years. For thirteen years he served as associate director of the New York Symphony, following which he went with the Detroit Symphony Orchestra.