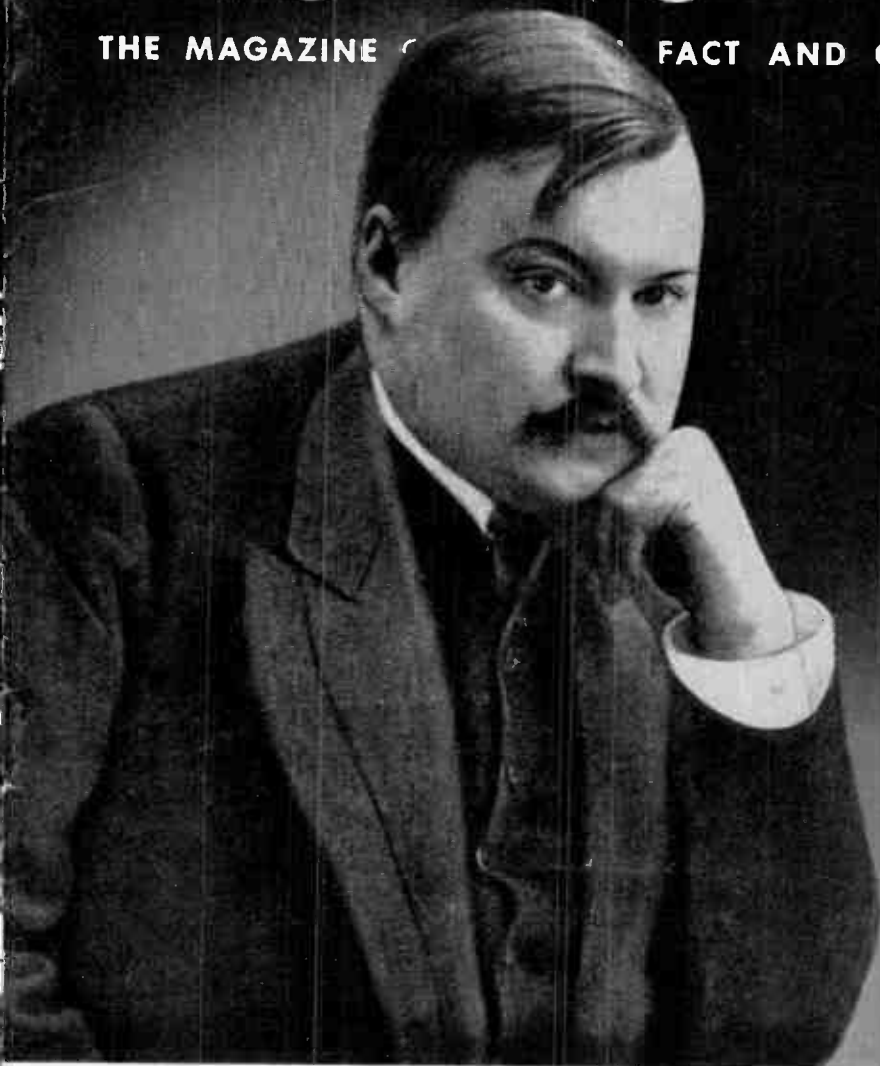


RCA VICTOR

Record Review

THE MAGAZINE OF FACT AND COMMENT



AUGUST
1947

Alexander Glazounoff

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RCA VICTOR Record Review



AUGUST, 1947

THE MAGAZINE OF MUSICAL FACT AND COMMENT

VOL. 10, NO. 4

With our red seal artists . . .

William Kapell



Kapell is pictured at the Ocean Room of the Drake Hotel in Philadelphia. With him is interviewer Mary Biddle of WFIL, Philadelphia. The photograph was taken some months ago when the youthful virtuoso appeared with the Philadelphia Orchestra.



The 24-year-old American pianist has established a scholarship with his first teacher, Dorothea Anderson La Follette, for a youngster who aspires to be a professional musician. Watching the piano duet are contestants (l. to r.) Charles Morrill, 11, Harriett Josephs, 10½, and Robert Sheppard, 8, Mrs. La Follette, contestant Donald Minassian, 11, and Mr. Kapell. The little pianists are Michael Waggman, 5½, and Alice Marker, 3.

fine bindings available for your Heritage records

HERE'S interesting news for collectors of RCA Victor's Heritage Series. A record storage album is now available (in limited supply), an album of rich beauty commensurate with the records themselves.

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Betty R. Schoenfeld
Editor

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Richard Weddell, Director of RCA Victor Record Publications

R. M. Fielding
Manager

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BEETHOVEN: CONCERTO No. 2, IN B-FLAT, Op. 19

Included as final side in this album:

BRAHMS: INTERMEZZO IN E, Op. 116, No. 6

MUSICAL MASTERPIECE ALBUM M/DM-1132

Four 12" RCA Victor Records \$4.85 List Price ▲

Kapell plays Beethoven

Piano concerto, no. 2

in b-flat,

op. 19



The Bettmann Archive

St. Michael Square, Vienna, in the XVIIIth century. The low white building in the center is the Bürgtheater, scene of the first performance of Beethoven's Piano Concerto No. 2.

WILLIAM KAPELL, acclaimed thus far for his recorded performances from the romantic and modern repertoire, turns now to the classicism of the early Beethoven, in a brilliant re-creation of the composer's Second Piano Concerto.

With sympathetic and effective balance supplied by Vladimir Golschmann and the NBC Symphony Orchestra, the present recording emerges as an important and distinguished addition to the Red Seal label and, incidentally, rounds out all five of Beethoven's piano concertos now available in modern versions.

For some inexplicable reason, this delightful product of the young Beethoven remains curiously neglected among today's concert programs. The Second Concerto (actually the First, but so labelled because of its publication date) is a far cry from the dramatic and grandiose *Emperor* Concerto of Beethoven's maturest writing in that form. In the first two concertos, and particularly in the B-Flat work, we find the composer close to the Rococo spirit of Mozart and to Haydn's peasant freshness. Here we find him light of spirit and filled with youthful exuberance. Occasional prophetic flashes of the Beethoven soon to emerge are in evidence, however, lending new vitality to the polished sonata form that had been handed down to him.

This work was to mark the feature of
(continued on page 10)

THE RCA VICTOR Heritage Series

THIRD RELEASE

With the re-issuing of five more recordings from the Golden Age of opera, RCA Victor continues its Heritage Series, begun some months ago. Through the magic of smooth vinylite surfaces, the beauty of these voices is revealed today as never before. Here are the great singers of yesteryear as they were recorded during the precocious days of Victor's infancy.

**PUCCINI: MADAMA BUTTERFLY—ACT II: UN BEL
DI VEDREMO (Some Day He'll Return)**
(Recorded 1908, in Berlin)

**PONCHIELLI: LA GIOCONDA—ACT IV: SUICIDO,
IN QUESTI FIERI MOMENTI**
(Only Suicide Remains)
(Recorded April 9, 1914)
Emmy Destinn, Soprano
with Orchestra

Record No. 15-1014

\$3.50 List Price ▲

THE beloved Czechoslovakian soprano was one of the greatest singing actresses of her generation. It was an exceptional histrionic flair, combined with a magnificent voice that so vitalized her many and varied operatic performances.

Emmy Destinn created the tragic rôle of *Butterfly* in its first performance in England, (continued on page 10)

Emmy Destinn (b. Prague, 1878 -d. Budweis, 1930)

**GOUNOD: ROMEO ET JULIETTE — ACT II, AHI
LÈVE-TOI SOLEIL (Arise fairest sun)**

**BIZET: CARMEN — ACT II; LA FLEUR QUE TU
M'AVAIS JETÉE (The Flower Song)**
(Recorded October, 1912)

Charles Dalmorès, Tenor
with Orchestra

Record No. 15-1013

\$3.50 List Price ▲

ONE of France's most important singing artists, Charles Dalmorès, oddly enough, started his musical career as a horn player. He was professor of this instrument at the Lyons Conservatory before he turned to the development of his unusually rich tenor voice.

Dalmorès debut occurred at Rouen in 1899, and soon after this he was engaged for Covent Garden. Here he appeared with Calvé in *Carmen* and with Melba in *Faust*. In 1906, Hammerstein brought him to America as the Manhattan Opera Company's leading French tenor. With the closing of this organization, he appeared with the Philadelphia and Chicago Opera Companies for many years.

Charles Dalmorès, best remembered for the rôles of *Don José*, *Hoffmann*, *Romeo*, *Samson* and *Julien*, also triumphed as an Italian and Wagnerian singer.



Charles Dalmorès (b. Nancy, 1871—d. Hollywood, 1939)

DONIZETTI: LUCREZIA BORGIA—ACT III.

BRINDISI (It Is Better to Laugh)
(Recorded 1906)

**ARDITI: BOLERO—LEGGIERO INVISIBLE (Oh,
Light Invisible!)**

(Recorded 1907)

Ernestine Schumann-Heink, Contralto
with Orchestra

Record No. 15-1012

\$3.50 List Price ▲



Ernestine Schumann-Heink
(b. Prague, 1861; d. Hollywood, 1936)

MME SCHUMANN-HEINK was probably one of the most beloved figures of her time. With a magnificent and grand personality to match the scope of her ringing contralto, she thrilled Metropolitan audiences for many memorable years.

In the early nineties, Mme Schumann-Heink achieved great fame as one of Europe's leading singers. She had made her debut in 1878, in the role of *Azucena*, at Dresden. London audiences heard her for the first time in 1892, and four years later she appeared in Bayreuth.

The repertoire of this artist encompassed over 150 rôles (although she sang only a few of these in America). She was widely known for her Wagnerian interpretations. Among her other tremendous successful roles were *Fides*, *Delilah* and *Maffio Orsini*.



Louise Homer
(b. Pittsburgh, 1871—d. Winter Park, Fla.,
1947)

**MEYERBEER: LES HUGUENOTS — ACT I: NOBIL
SIGNORS SALUTA! (Noble Sirs, I Salute You)**

Louise Homer, Contralto
with Piano
(Recorded 1905)

SCHUBERT: DIE ALLMACHT

(The Almighty)
(Recorded 1909)

Louise Homer, Contralto
with Orchestra

Record No. 15-1011 \$3.50 List Price ▲

MAY 7, 1947, marked the passing of Louise Homer, one of America's finest contributions to grand opera and one of the leading voices of the Metropolitan's "Golden Age."

Mme Homer was born in 1871, in Pittsburgh, Pa., and received much of her early study in Philadelphia and Boston. Shortly before the turn of the century she made her operatic debut in Vichy, France, as *Leonora* in *La Favorita*. From 1900 to 1919 she shared the Metropolitan stage with Caruso, Farrar, Scotti, De Luca and other immortals.

During the next ten years, the contralto, whose range extended almost to that of a dramatic soprano, appeared occasionally at the Met and with the Chicago Civic, the San Francisco and the Los Angeles Opera Companies. Mme Homer was equally beloved as a concert artist. She was the aunt of the young American composer, Samuel Barber.

**DONIZETTI: LA FAVORITA—ACT III: A TANTO
AMOR (Thou Beloved Flower)**

**VON FLOTOW: MARTHA—ACT IV: IL MIO
LIONELLO (My Unhappy Lionel)**

(Recorded 1907, in Milan)

Mattia Battistini, Baritone
with Orchestra

Record No. 15-1010 \$3.50 List Price ▲

ALTHOUGH the beloved "Gloria d'Italia" never visited American shores (he had an aversion to ocean travel), his singing was regarded here as well as in Europe as the model of artistic style. His unusual *bel canto*, the agility of his florid passages and the brilliant quality of his upper register (which at times could rival that of a dramatic tenor) placed Mattia Battistini among the greatest singers of all time.

At the age of twenty-one he made his debut at the Teatro Argentino in his native city of Rome. The phenomenal success of this appearance led to engagements at the principal opera houses of Italy, Spain, Portugal and Russia. Battistini was acclaimed throughout Europe in such diverse roles as *Rigoletto*, *Valentine*, *Don Giovanni*, *Eugen Onégin* and *Wolfram*. His tremendous repertoire included the part of *Werther*, originally written for tenor, but later rewritten for his baritone voice by his friend, Massenet.



Mattia Battistini
(b. Rome, 1857—d. Rieti, 1928)

a viola masterpiece

performed by Primrose



William Primrose

HANDEL-CASADESUS: CONCERTO IN B MINOR

William Primrose, Violist

RCA Victor Orchestra

Frieder Weissmann, Conductor

Included as final side in this album:

KREISLER: PRAELUDIUM AND ALLEGRO (In the Style of Paganini)

William Primrose, Violist

with Franz Rupp at the Piano

MUSICAL MASTERPIECE ALBUM M/DM-1131
Three 12" RCA Victor Records \$3.85 List Price ▲

MUCH of the orchestral repertoire of the last forty years or so owes its existence to the vogue of re-discovering hitherto neglected works of the eighteenth century—a vogue which has been tremendously significant, incidentally, in the development of the modern neo-classic idiom.

Among those works which have enhanced our modern literature is the beautiful viola classic recorded here, with William Primrose in the role of soloist. Like so many of these compositions, the origin of the concerto has been a matter of dispute. Its score was published in 1925 in an edition by Henri Casadesus, distinguished French violist and founder of the Société des Instruments Anciens in Paris.

M. Casadesus declared the work to be "absolutely original for the viola." Apparently it had consisted wholly of a solo instrumental part and figured bass, since he claimed to have elaborated the latter and worked the orchestration. There is, however, one musicologist who emphatically rejects the claim to authenticity, and as the album's accompanying notes point out, the music alone provides justification for this opinion. Here, in contrast to Handel's customary slow-fast-slow-fast pattern of movements, we hear a dynamic *Allegro* opening, closely akin to Bach, an *Andante*, also reminiscent of Bach and a gignelike finale, the only true Handelian section of the work.

Regardless of its origin, the fact remains that this is a glorious piece of music, eloquent in its simplicity. The first American performance was given by Samuel Lifschey, principal violist of the Philadelphia Orchestra, during the 1926-27 season. Since that time, it has been frequently performed.

William Primrose, master of the mellow-throated instrument, lends to this music his usual warmth and intelligence. And Frieder Weissmann, heretofore heard chiefly in operatic recordings, utilizes the simple orchestration (strings with flutes and bassoons in pairs) as a beautiful supporting instrument.

Ballet music of



PROKOFIEFF

Romeo and Juliet

ballet, suite no. 2

Boston Symphony Orchestra

Serge Koussevitzky, conductor

RECENTLY, in response to growing public enthusiasm, RCA Victor has issued a striking assortment of ballet compositions. Brilliant pages from the whole glorious panorama of dance history have more and more been capturing the public's musical fancy—both light and serious.

Such widely diverse works as Sir Thomas Beecham's *The Great Elopement* (a ballet story based on music of Handel), the fantastic and elemental *Firebird* Suite of Stravinsky, the blazing Spanish rhythms of Falla's *El Amor Brujo*, the lovely plastic movement of *Les Sylphides*, set to music of Chopin—

these are but a few of the exciting ballets whose music has recently been made available.

This month, we issue works by Glazounoff (1865-1936), who wrote at the turn of the century for the elegant ballerinas of St. Petersburg, and by Prokofieff, one of contemporary Russia's most prominent musical spokesmen.

Serge Koussevitzky has long been associated with modern Russian music. It was he who conducted the Boston Symphony Orchestra in the first American Performance of Prokofieff's Suite No. 2, from his *Romeo and Juliet* ballet. The date was March 25, 1938, a year after

(continued on page 11)

Today and yesterday

moments from
the Glazounoff ballet **Raymonda**
Fiedler Conducts Boston "Pops"

RAYMONDA, the earliest of Glazounoff's ballets, was first performed in 1898, having been commissioned by the Director of the Imperial Theatre at St. Petersburg. A three-act-four-scene affair in the Tchaikovsky-Petipa tradition, *Raymonda* is among the most characteristic of Glazounoff's works.

American audiences waited long for their first performance of this ballet. Not until 1946, at the New York City Center of Music and Drama, was the work presented here in a performance by the Ballet Russe of Monte Carlo.

On eight record sides we are taken through the entire story of *Raymonda*, which is set in a lavish castle during the period of the Crusades. Briefly, the story deals with the lovely young Raymonda, betrothed to the warrior, Jean de Brienne. The inevitable villain, in the form of a Saracen knight named

Abderam, exercises all the villainy at his command in this fairy tale, presumably set in southern France or Spain. But true love triumphs, of course, and by the final record side all the mysteries, the duellings, the jealousies and conflicts have vanished and the happy wedding feast takes place in brilliant splendour.

With much taste and color, ballet-wise Arthur Fiedler takes us through the paces of most of *Raymonda's* enchanting score. Altogether, this album is one that belongs in the record library of every ballet lover!

**GLAZOUNOFF: MUSIC FROM RAYMONDA—
BALLETT, Op. 57**

Boston "Pops" Orchestra
Arthur Fiedler, Conductor

MUSICAL MASTERPIECE ALBUM M/DM-1133
Four 12" RCA Victor Records \$4.85 List Price ▲



As Produced By
BALLET Russe DE MONTE CARLO

NEW SINGLE RED SEAL RECORDS

RCA Victor No. 10-1314 **ESTRELLITA** PONCE
 \$.75 List Price ▲ **MARCH** (from "Much Ado About Nothing") KORNGOLD



Jascha Heifetz

Jascha Heifetz, Violinist
 with Emanuel Bay at the Piano

This might very well be called an encore disc to Heifetz's superb album of transcriptions released last month (M-1126). The two compositions recorded on these sides are in delightful contrast to each other. Here is old music, made to sound like new in the hands of this artist; here is new music, given brilliant and sympathetic treatment. The simple *Estrellita* is filled with rare charm and straightforward beauty, particularly in the Heifetz version, and Korngold's exciting *March*, with its touch of Prokofieffian flavor, is a masterful little gem.

DIE FLEDERMAUS: WALTZES JOHANN STRAUSS, JR. RCA Victor No. 10-1310
 \$.75 List Price ▲

Leopold Stokowski and the Hollywood Bowl Symphony Orchestra

Johann Strauss, Jr. was fifty-one years of age when he reached the high point of his career—the butterflylike brilliantly nonsensical *Die Fledermaus*. Since its initial performance in 1874 at the Theater-an-der-Wien, the work has flitted across hundreds of stages all over the world. But even to those who are unfamiliar with the story of *Die Fledermaus*, its music, particularly the overture, the polkas and the waltzes, are known and loved. Stokowski and the Hollywood Bowl Symphony Orchestra, with true old Viennese lilt and abandon, perform the captivating waltzes. As for the recording, it measures up to all Stokowski's recent releases—and that's saying plenty!



Leopold Stokowski

Kapell plays Beethoven

(continued from page 3)

Beethoven's first public appearance in the city of Vienna as composer and piano virtuoso. The time was 1795, two years after he had arrived to make his home among the music-loving Viennese. The occasion was the first of two annual concerts to be given at the Bürgertheater for the benefit of the widows and orphans of the Society of Musicians. Through private performances in salons of the nobility who had befriended him, Beethoven's name was generally known and he was eagerly awaited.

After a few very major setbacks (the rondo

was not completed until two days before the performance, the composer suffered an acute case of colic, and the piano, at the preliminary rehearsal, was a half-tone below pitch, necessitating Beethoven's transposition at sight of the solo part), the Second Concerto took its place among serious compositions of the day. It was not published, however, until 1801, and by this time it had been thoroughly revised.

The work is cast in three movements—a crisp *Allegro con brio*, an *Adagio* of intense beauty and a rollicking rondo-finale. Mr. Kapell meets the challenge of this exacting music with intelligence and sensitivity, and with a brilliant display of dexterity, particularly evident in the first movement cadenza.

Emmy Destinn

(continued from page 4)

with a cast that also included Caruso and Scotti. Later, at the Metropolitan, she was to create another Puccini rôle—that of *Minnie* in *The Girl of the Golden West*. The cast

this time, in addition to Caruso, included the great Amato.

Mme Destinn's repertoire embraced nearly eighty rôles, including such diverse characterizations as *Senta*, *Aïda*, *Salomé* and *Elizabeth!* She was as popular a figure of the concert stage as she was of the operatic.

Iturbi records piano music of Saint-Saëns

CHIEFLY through his opera, *Samson and Delilah*, and his orchestral masterpiece, *Danse Macabre*, is Saint-Saëns known to the average music-lover. Few realize the enormous quantity of his output for the piano. Most of his music for this medium, however, lacks the individual stamp of near-genius, so apparent in the aforementioned works.

One exception is the brilliant *Allegro Appassionato*, recorded here by José Iturbi. Saint-Saëns, a piano virtuoso in his own right, utilized the instrument's possibilities with amazing results in this composition. And Mr. Iturbi, with his customary artistry and facility of execution, brings the work to a position of importance in recorded piano literature.



Camille Saint-Saëns

SAINT-SAËNS: ALLEGRO APPASSIONATO, Op. 70

José Iturbi, Pianist

Record No. 10-1315

\$1.75 List Price ▲

Romeo and Juliet

(continued from page 8)

its Russian premiere, and two years after the initial Moscow performance of the First Suite.

The same intelligent insight, the same compelling vitality that pervaded Dr. Koussevitzky's recent recordings of the Prokofieff Fifth Symphony and the Shostakovich Ninth are in full evidence here. This is brilliant music, brilliantly performed.

Romeo and Juliet, a large-scale work in three acts, was Prokofieff's first Soviet ballet. Its production in ballet form, however, did not take place immediately. The two symphonic suites and a cycle of ten piano pieces were first compiled from the principal sections of the score. Not until 1938, at Brno, Czechoslovakia, was the ballet itself produced. Then, in 1940, with the ballet company of the Kirov Theatre in Leningrad, *Romeo and Juliet* had

its Russian premiere and scored an unqualified success.

The Suite No. 2 consists of seven movements, four of which have been included on these sides: *Montagues and Capulets*, *Juliet the Maiden*, *The Dance* and *Romeo and Juliet's Grave*. The concise and ingenious idiom of Prokofieff, the most characteristic phases of his musical language, find eloquent expression in the varying temper of this music . . . in its heavy-footed ruthlessness, its grace and whimsy, its irony and biting sarcasm and in the poignant, searing tragedy of the closing episode.

PROKOFIEFF: ROMEO AND JULIET, Ballet, Suite No. 2

Boston Symphony Orchestra
Serge Koussevitzky, Conductor

MUSICAL MASTERPIECE ALBUM M/DM-1129

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The album number is P-181, the price, \$3.15 ▲



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Here are the recorded numbers: *Overture, Just We Two, Golden Days, Serenade, Drinking Song, Deep in My Heart Dear, and the Students' March Song.*

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AUGUST, 1947

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Jerry Pobuda and his Orchestra

Vocal refrain by Anna Hridel

and Jerry Pobuda

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Warner Brothers star Andrea King and RCA Victor star Freddy Martin shown here with Freddy's hit album, *Concertos for Dancing* (P-169). Miss King has the feminine lead opposite Dennis Morgan in the forthcoming Warner Brothers musical, "My Wild Irish Rose," which is the biography of the composer, Chauncey Olcott.

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fully, to the accompaniment of some of the most enchanting music ever written. And equally exciting are the colorful illustrations of each instrument, grouped according to their respective families.

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2824	11	Beethoven: Sonata in C Minor Artur Rubinstein, Pianist	DM-1102	\$2.85	2835	26	Grofé: Grand Canyon Suite Toscanini-NBC Symphony Orch.	DM-1038	\$4.85
2825	12	Rachmaninoff: Concerto No. 2 in C Minor Rubinstein-Golschmann- NBC Symphony Orch.	DM-1075	\$5.85	2836	29	Mozart: Divertimento in E-Flat Heifetz-Primrose-Fuermann	DM-959	\$4.85
2826	15	Prokofieff: Romeo and Juliet Ballet Suite Koussevitzky-Boston Symphony Orch.	DM-1129	\$2.85	2837	30	Schubert: Symphony No. 6 in C Beecham-London Philharmonic Orch.	DM-1014	\$4.85

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<i>City</i>	<i>Station</i>	<i>Kc.</i>	<i>Time</i> (P.M.)	<i>City</i>	<i>Station</i>	<i>Kc.</i>	<i>Time</i> (P.M.)
Albert Lea, Minn.	KATE	1450	11:00	Madison, Wis.	WHA	970	8:00
Ames, Iowa	WOI	640	7:00	Manchester, N. H.	WMUR	610	8:30
Anderson, S. C.	WAIM	1230	(Varies)	Marion, Ohio	WMRN	1490	10:30
Asheville, N. C.	WNCA	1340	11:15	McComb, Mississippi	WSKB	1230	7:30
Atlanta, Ga.	WBGE	1340	—	Nashville, Tenn.	WSM-FM	650	8:30
Austin, Texas	KVET	1490	7:30	New Haven, Conn.	WNHC	1340	10:30
Bellingham, Wash.	KVOS	790	1:30	New Orleans, La.	WDSU	1280	10:35
Binghamton, N. Y.	WINR	1490	4:00	New York	WNEW*	1130	9:00
Boston, Mass.	WBZ	1030	11:03	Norman, Okla.	WNAD	640	1:45
Buffalo, N. Y.	WKBW	1340	—	Omaha, Neb.	KOIL	1290	(Varies)
Burlington, N. C.	WFNS	920	4:30	Pensacola, Fla.	WCOA	1370	(Varies)
Carthage, Ill.	WCAZ	1080	2:35	Philadelphia, Pa.	KYW	1060	12:30
Charlottesville, Va.	WCHV	1240	11:30	Pittsburgh, Pa.	KDKA	1200	12:00
Cleveland, O.	WTAM	1100	(Varies)	Portland, Ore.	KWJJ	1080	6:30
Columbia, S. C.	WTS	560	11:30	Portsmouth, N. H.	WHEB	750	3:00
Cordele, Ga.	WMJM	1490	8:00	Salt Lake City, Utah	KUTA	570	11:00
Dallas, Texas	KERA	94300	(Varies)	Salt Lake City, Utah	KDYL	1320	12:00
Denver, Colo.	KOA	850	(Varies)	San Francisco, Cal.	KPO	680	11:15
Detroit, Mich.	WJLB	1400	5:30	Savannah, Ga.	WTOC	1290	11:30
Dubuque, Iowa	KDTH	1370	3:30	Seattle, Wash.	KOL	1300	6:30
Duluth, Minn.	WEBC	1320	3:30	Springfield, Mass.	WBZ-A	1030	11:30
Fort Wayne, Ind.	WOWO-FM	1190	8:30	Stevens Point, Wisc.	WLBL	930	2:30
Honolulu, T. H.	KGU	760	9:00	Toccoa, Ga.	WRLC	1450	10:30
Iowa City, Iowa	WSUI	910	8:00	Utica, N. Y.	WGAT	1100	—
Jacksonville, Fla.	WPDQ	1270	11:30	Valdosta, Ga.	WGO	1450	10:30
Jefferson City, Mo.	KWOS	1240	3:00	Waterbury, Conn.	WWCO	1240	(Varies)
Lafayette, Ind.	WBAA	920	8:00	White Plains, N. Y.	WFAS	1230	4:00
Los Angeles-				Wilmington, N. C.	WMFD	1400	
Hollywood, Cal.	KFWB	980	11:30	Youngstown, Ohio	WFMJ	1450	11:15
Louisville, Ky	WKYW	—	3:00				

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