

FEDERAL PLAYERS GO MELODRAMATIC IN 'AFTER DARK'

Mrs. Roosevelt to Attend Second-Night Presentation of Play on Keith's Stage

Boucicault Vehicle of Villain and Mustache Era Is Delivered With Appropriate Gestures to Bring Hisses and Cheers From Audience.

BY JOHN W. THOMPSON

The Federal Players will wait 30 minutes on Mrs. Roosevelt tonight so that the First Lady of the Land can see as much as possible of "After Dark," this week's Federal Theater drama.

Last night the players trotted on and off the stage at Keith's, through 11 scenes of intense melodrama.

Mainly because of Betty Anne Brown, Hal Hawkes, Jack Duval and a few others, the audience got into the 1868 spirit of Mr. Boucicault's play (if that is the word) and hissed and cheered at precisely the right times.

The company, in order to stimulate interest at the correct pauses and to discourage the audience from hissing the wrong character (which was done several times), planted several official applauders and hisses, dressed in the fashion of the period, in the theater boxes. It would seem that these "official leaders" are almost as important to the humor of the play as the players themselves.

Plot Is Intricate

Mr. Boucicault must have tried to get as intricate a plot as possible, to make it as long as he could, and then, to further add to the complexity of the situation of "After Dark," conceived several of the characters so much alike that it is difficult to tell them apart.

The story of "After Dark" concerns George Medhurst, an English gentleman, who goes in for some plain and fancy gambling. While under the influence one evening he tips his name on a paper to cover his gambling debts and the paper falls into the hands of Chando Bellingham, the dirty villain. We gathered by a few of the lines that Chando had been an even viler character during his earlier days. He was an awful viper last night.

Well, George, the poor soul, flees to America, hires his new home on Eliza's shoulder and marries her in order to forget his past. He doesn't tell her about his crime, and we almost were ready to hiss him for it when he explained his logic so well (some place between Scene 1 and 6) so that we understood perfectly and sympathized.

George Is Hounded

In order to wreak vengeance on poor George, Chando comes to America, links up with Morris Cohen, keeper of a house of drink, and together they set out to make life miserable for George and Eliza. You see, George's father had died by this time and to inherit his papa's fortune back in England he must marry some one of his own level, which Eliza most certainly isn't.

So Chando and Morris tell Eliza she must leave her husband for his own good. Then they spill the beans to George about his having to marry Rose, the girl of his own class. He agrees and goes to Rose, but he doesn't marry her right away, never fear.

Eliza, poor distracted soul, dashes to Brooklyn bridge and jumps over. She is pulled out by Old Tom, an English war veteran who never got his bonus, and she turns out to be Eliza's own father. He nourishes the half-drowned girl back to health, arranges for her to get a job as maid to Rose, without knowing that Rose is the girl who is about to marry George, the husband of his daughter.

It All Ends Well

Anyway, Old Tom changes his color and becomes quite a hero, gives up drink and everything, for his daughter's sake. The papers are all switched around so that they fit into a nice ending and virtue, we guess, is its own reward by the time the curtain comes down for the last time.

The best thing one can say about the cast of "After Dark" is that it is terrible, which is exactly what it is supposed to be in melodramas. The aim is to overact to such an extent that the audience feels a sense of superiority and claps its hands because it thinks it could do a lot better.

Mr. Berkell has displayed a grand knack of getting his company into the melodramatic spirit. They strike grandiose poses, swing their arms in Jack Dalton fashion, and generally cavort about the stage with the fervor that made "After Dark" a tremendous hit when it was first produced.

Miss Brown Applauded

Rarely has Miss Brown been better. We liked the way she followed through on her gestures. She should do more of this sort of thing. Ned LeFevre makes a charming hero. Mr. Hawkes goes through the D. T.'s excellently. Mr. Duval almost pulled off his moustache as the villain and Mrs. Klein kept up a pretty nice Jewish dialect as Mr. Cohen.

To break the emotional tension of the play, the players introduced a quartet of tap dancers from the Kathryn Oliver dancing school for variety between scenes. Alice Atwood, one of the cast, appeared briefly and entertainingly in a song skit called "Our English Nightingale."

Starting Monday, the Federal cast is to present "The Old Maid," Pulitzer prize-winning play.

300 Ask Speech Copies
Lionel Barrymore has received more than 300 requests from various schools and school children for copies of the speech he made in "The Voice of Bugle Ann."

Taylor Goes East
While Joan Crawford is working on sequences in "The Gorgeous Hussy" in which he does not appear, Robert Taylor has left the studios for a 10-day trip to New York, his first.

SWIM—DANCE
WESTLAKE
BEACH TERRACE
Dance Every Night Except Mon.
Full Colored Orchestra

STARS IN COMING PICTURE



Again the lovable old bluffer, W. C. Fields, is the star of a new movie, "Poppy," which is to start a week's run at the Circle Friday.

Plenty Goes on When Cameras Stop, Visitor at Studio Finds

Glimpse Behind Gate Reveals Extra Teaching Dance to Star, Loafing Actors, Busy Electricians.

By PAUL HARRISON

HOLLYWOOD, June 16.—(NEA)—"I'm afraid you've come visiting at a bad time," said the unit man on the "Gorgeous Hussy" set. "Nothing to see between scenes; nothing of interest going on."

"Okay," I said. "I'm just wandering around." The costumes were colorful, the set pretentious. This was a replica of the White House ballroom at the time of Andrew Jackson. On a balcony, members of a colored orchestra were humming a post-Colonial tune, "Moon Over Miami." Below them, four extras were playing bridge.

Most of the people, including perhaps 50 extra girls, were sitting stiffly on propped-up chairs and shabby-looking benches, keeping their gowns from getting mussed. Two girls were practicing a dance step. One was an extra, the other was Joan Crawford.

The canvas chair of Robert Taylor, one of the four leading men in this picture, was occupied by a beaming, self-conscious male extra. Taylor was in another part of town right then, visiting Barbara Stanwyck.

The other leading men, Melvyn Douglas, James Stewart and Walter Abel, were sitting together, sipping soda pop and not saying much.

A wardrobe woman was bustling about smoothing out gowns, taking a tuck here, sponging a stain there. Free for a moment, she paused to sew a button on her own dress.

Dangerous Business
Busiest of all were the electricians and camera crew. When a camera is moved for a new setup, even a few yards, it entails a lot of work. All the lights have to be moved and readjusted. And the network of cables cluttering the floor outside camera range has to be unscrambled and relaid.

Some of the cables are attached to metal terminals which look like large electric switches and are laid, unguarded, about the floor. Players are very careful about stepping over them, but sometimes an actress wearing a metal-rod gown with train crosses one.

Then there is a blinding flash, a shriek, and the lady is left clothed in practically nothing but astonishment. She also may be painfully burned.

Fun for Moppy Uppers
Eddie, the man whose sole job is operating the phonograph in Miss Crawford's dressing room, was sitting on a box in an attitude of utter boredom. Joan likes music while resting, but now she was learning an old-fashioned dance.

So Eddie loafed and watched the mop brigade—cables men whose task was polishing the entire dance floor prior to each take. They swung their long-handled floor polishers in rhythm, and bystanders began whistling the "Skaters' Waltz."

The six handy men grinned and staged a grotesque little dance of their own as they retreated along the glistening linoleum.

Four visitors, probably relatives of somebody important, came in the set. "Where are some stars?" demanded one of the women of their guide. He pointed out the prominent players.

He didn't notice—and probably the visitors wouldn't have cared, anyway—that one of the bit players was Allen Pringle, the Allen Pringle who a decade and more ago was a star at this very studio.

"Going already?" the unit man asked me. "They'll be shooting pretty soon. Stick around and you might see something interesting."

BEERY NEW CONTRACTOR
Wallace Beery has gone into the construction business as a sideline. The star of "Old Hutch" has opened offices in Beverly Hills, has a staff of expert architects.

AIR CONDITIONED FOR COMFORT
LOEW'S
Now! See to C. F. M.
SYLVIA SYDNEY
SPENCER TRACY
FURY
PLUS! "ABSOLUTE QUIET"
FRIDAY! H. G. WELLS
"THINGS TO COME"

'St. Joan' in Final Week at Chicago

Katharine Cornell Wins Praise for Work in Shaw Play.

BY JAMES THRASHER

To see the much discussed Katharine Cornell production of Shaw's "St. Joan," one must go to Chicago, and quickly, for her brief engagement closes there this week.

The eminent actress who, almost single-handed, is responsible for the post-depression renaissance of the "road," also is full of ambition. And because she has a new play in the offing, she is limiting her Western appearances to Chicago and Los Angeles, much to the disappointment of her many admirers.

Miss Cornell's performance in "St. Joan" has not been overrated. Her performance, and that of an admirably chosen cast, make the production memorable.

Shaw at Best, Worst

The play, of course, is no such "starring" vehicle as "The Barretts" or "Romeo and Juliet," for as every one knows, Mr. Shaw is more interested in the propagation of ideas than in dramatic portraiture. But Miss Cornell plays the Maid with utter sincerity and simplicity, and Joan emerges a believable, lovable, tragic and holy figure.

The play is Mr. Shaw at his best and worst. His brilliant wit, broad sympathies and true dramatic instinct here proclaim him as one of the greatest playwrights of the century.

As for the epilogue, actors, readers and audiences apparently have found fault with it since the play's premiere 15 years ago, and Mr. Shaw still remains its chief protagonist. It may, as the author says, clinch the play's purpose, but as drama it undoubtedly sinks to the level of an amateur pageant in many places.

Evans Shares Honors

Maurice Evans, as the insipid, invertebrate Dauphin, shares honors with Miss Cornell through his subtle and thoroughly delightful portrayal. He is abetted by Jo Adolphe's costumes of inspired ineptitude. Mr. Meizner's settings, incidentally, maintain his usual artistic standard.

Doubtless Mr. Shaw might thank Miss Cornell, as do her audiences, for a production which gives added lustre to the play's brilliance, maintains a high pitch of interest through stretches of verbosity, and whose artistry permits a just consideration of a great human and social document.

McClintic Is Cast for 'Hamlet' Part

NEW YORK, June 16.—Guthrie McClintic has recently completed negotiations to star Judith Anderson in "Hamlet" next fall.

Miss Anderson, seen last season in "The Old Maid," is to play the Queen in "Hamlet," a role unlike any she has taken so far.

Though "Hamlet" will not mark his first appearance in America, it is his first starring role. He appeared as the Grand Duke Alexander in "The Patriot" in 1928. Since that time he has risen to an eminent position on the London stage.

Radio Stage in Hollywood
Parkyarks, Eddie Cantor's famous radio stage, has arrived in Hollywood for his first REO production.

A program of compositions by Nicolai Beresowsky will be the NBC Music Guild offering at noon tomorrow from WEAF (760) and the Red network. Mr. Beresowsky, one of five winners of the 1932 NBC orchestral awards, is to be heard as violinist with William Bortman in his Duo for Violin and Viola. Rae

WHERE, WHAT, WHEN
APOLLO
"Private Number" with Loretta Young and Robert Taylor at 11:45, 1:45, 3:45, 5:45, 7:45 and 9:45.

CIRCLE
"It's Love Again" with Jeanette MacDonald, Robert Young and Bonnie Hale at 11:15, 1:30, 3:45, 5:30 and 7:30. Also "Annie Get Your Gun" with Irene Ryan, Arthur Atwell, at 12:30, 2:30, 4:30, 6:30, 8:30, and 10:30.

LOEW'S
"Fury" with Spencer Tracy and Sylvia Sydney at 11:15, 1:30, 3:45, 5:30, 7:30, 9:30, and 11:30. Also "Annie Get Your Gun" with Irene Ryan, Arthur Atwell, at 12:30, 2:30, 4:30, 6:30, 8:30, and 10:30.

KEITH'S
"After Dark," Dion Boucicault's melodrama, presented by the Federal Players under the direction of Charles Berkell, at 8:45 with Mrs. Roosevelt as honor guest.

LEBO
"In a Rapture" with Jane Withers and Miss Nobility, with Jane Withers on screen, at 11:45, 1:30, 3:15, 5:15, 7:15, and 9:15.

NEW COOLING SYSTEM
LAST 3 DAYS!
That Blond Bombshell of Rhythm! ON THE STAGE!
The Ray HUTTON
and her MELODEARS
America's Great All-Girl Band
Plus 2 Ensembles
Flowers like Love and Other Acts
ON THE SCREEN
Lynn MISS VOYOD

W. C. FIELDS
POPPY
Friday at the Capitol

TUESDAY EVENING PROGRAMS

INDIANAPOLIS WFBM 1250 (CBS Net.)	INDIANAPOLIS WIBC 1400 (NBC Net.)	CINCINNATI WVLT 750 (NBC-Mutual)	CHICAGO WGNT 750 (Mutual Net.)
4:00 Benay Venuta.....Flying Time	4:00 Benay Venuta.....Flying Time	4:00 Benay Venuta.....Flying Time	4:00 Benay Venuta.....Flying Time
4:15 Tea Tunes.....Watkins' Or.	4:15 Tea Tunes.....Watkins' Or.	4:15 Tea Tunes.....Watkins' Or.	4:15 Tea Tunes.....Watkins' Or.
4:30 Renfrew.....Watkins' Or.	4:30 Renfrew.....Watkins' Or.	4:30 Renfrew.....Watkins' Or.	4:30 Renfrew.....Watkins' Or.
5:00 Bohemians.....Easy Aces	5:00 Bohemians.....Easy Aces	5:00 Bohemians.....Easy Aces	5:00 Bohemians.....Easy Aces
5:15 Bohemians.....Tony Russell	5:15 Bohemians.....Tony Russell	5:15 Bohemians.....Tony Russell	5:15 Bohemians.....Tony Russell
5:30 Kate Smith.....Pioneers	5:30 Kate Smith.....Pioneers	5:30 Kate Smith.....Pioneers	5:30 Kate Smith.....Pioneers
5:45 News.....Harry McGuire	5:45 News.....Harry McGuire	5:45 News.....Harry McGuire	5:45 News.....Harry McGuire
6:00 Lady Dan.....Reisman's Or.	6:00 Lady Dan.....Reisman's Or.	6:00 Lady Dan.....Reisman's Or.	6:00 Lady Dan.....Reisman's Or.
6:15 Lady Dan.....Reisman's Or.	6:15 Lady Dan.....Reisman's Or.	6:15 Lady Dan.....Reisman's Or.	6:15 Lady Dan.....Reisman's Or.
6:30 Ken Murray.....King's Or.	6:30 Ken Murray.....King's Or.	6:30 Ken Murray.....King's Or.	6:30 Ken Murray.....King's Or.
6:45 News.....King's Or.	6:45 News.....King's Or.	6:45 News.....King's Or.	6:45 News.....King's Or.
7:00 Caravan.....Vox Pop	7:00 Caravan.....Vox Pop	7:00 Caravan.....Vox Pop	7:00 Caravan.....Vox Pop
7:15 Caravan.....Vox Pop	7:15 Caravan.....Vox Pop	7:15 Caravan.....Vox Pop	7:15 Caravan.....Vox Pop
7:30 Waring's Or.....Elks Program	7:30 Waring's Or.....Elks Program	7:30 Waring's Or.....Elks Program	7:30 Waring's Or.....Elks Program
7:45 Waring's Or.....Rhythm Revue	7:45 Waring's Or.....Rhythm Revue	7:45 Waring's Or.....Rhythm Revue	7:45 Waring's Or.....Rhythm Revue
8:00 Deep River.....William's Or.	8:00 Deep River.....William's Or.	8:00 Deep River.....William's Or.	8:00 Deep River.....William's Or.
8:15 Deep River.....William's Or.	8:15 Deep River.....William's Or.	8:15 Deep River.....William's Or.	8:15 Deep River.....William's Or.
8:30 March of Time.....Rubinoff	8:30 March of Time.....Rubinoff	8:30 March of Time.....Rubinoff	8:30 March of Time.....Rubinoff
8:45 Rhythm Revue.....News	8:45 Rhythm Revue.....News	8:45 Rhythm Revue.....News	8:45 Rhythm Revue.....News
9:00 Len Riley.....Unannounced	9:00 Len Riley.....Unannounced	9:00 Len Riley.....Unannounced	9:00 Len Riley.....Unannounced
9:15 Len Riley.....Unannounced	9:15 Len Riley.....Unannounced	9:15 Len Riley.....Unannounced	9:15 Len Riley.....Unannounced
9:30 Richman's Or.....Unannounced	9:30 Richman's Or.....Unannounced	9:30 Richman's Or.....Unannounced	9:30 Richman's Or.....Unannounced
9:45 Richman's Or.....Unannounced	9:45 Richman's Or.....Unannounced	9:45 Richman's Or.....Unannounced	9:45 Richman's Or.....Unannounced
10:00 News.....Unannounced	10:00 News.....Unannounced	10:00 News.....Unannounced	10:00 News.....Unannounced
10:15 News.....Unannounced	10:15 News.....Unannounced	10:15 News.....Unannounced	10:15 News.....Unannounced
10:30 News.....Unannounced	10:30 News.....Unannounced	10:30 News.....Unannounced	10:30 News.....Unannounced
10:45 News.....Unannounced	10:45 News.....Unannounced	10:45 News.....Unannounced	10:45 News.....Unannounced
11:00 News.....Unannounced	11:00 News.....Unannounced	11:00 News.....Unannounced	11:00 News.....Unannounced
11:15 News.....Unannounced	11:15 News.....Unannounced	11:15 News.....Unannounced	11:15 News.....Unannounced
11:30 News.....Unannounced	11:30 News.....Unannounced	11:30 News.....Unannounced	11:30 News.....Unannounced
11:45 News.....Unannounced	11:45 News.....Unannounced	11:45 News.....Unannounced	11:45 News.....Unannounced

WEDNESDAY DAYLIGHT PROGRAMS

INDIANAPOLIS WFBM 1250 (CBS Net.)	INDIANAPOLIS WIBC 1400 (NBC Net.)	CINCINNATI WVLT 750 (NBC-Mutual)	CHICAGO WGNT 750 (Mutual Net.)
6:00 Unannounced.....Unannounced	6:00 Unannounced.....Unannounced	6:00 Unannounced.....Unannounced	6:00 Unannounced.....Unannounced
6:15 Unannounced.....Unannounced	6:15 Unannounced.....Unannounced	6:15 Unannounced.....Unannounced	6:15 Unannounced.....Unannounced
6:30 Chuck Wagon.....Devotions	6:30 Chuck Wagon.....Devotions	6:30 Chuck Wagon.....Devotions	6:30 Chuck Wagon.....Devotions
6:45 Chuck Wagon.....News	6:45 Chuck Wagon.....News	6:45 Chuck Wagon.....News	6:45 Chuck Wagon.....News
7:00 Early Birds.....Musical Clock	7:00 Early Birds.....Musical Clock	7:00 Early Birds.....Musical Clock	7:00 Early Birds.....Musical Clock
7:15 Early Birds.....Musical Clock	7:15 Early Birds.....Musical Clock	7:15 Early Birds.....Musical Clock	7:15 Early Birds.....Musical Clock
7:30 Early Birds.....Musical Clock	7:30 Early Birds.....Musical Clock	7:30 Early Birds.....Musical Clock	7:30 Early Birds.....Musical Clock
7:45 Early Birds.....Musical Clock	7:45 Early Birds.....Musical Clock	7:45 Early Birds.....Musical Clock	7:45 Early Birds.....Musical Clock
8:00 News.....Reporters	8:00 News.....Reporters	8:00 News.....Reporters	8:00 News.....Reporters
8:15 News.....Reporters	8:15 News.....Reporters	8:15 News.....Reporters	8:15 News.....Reporters
8:30 Varieties.....Edward MacHugh	8:30 Varieties.....Edward MacHugh	8:30 Varieties.....Edward MacHugh	8:30 Varieties.....Edward MacHugh
8:45 Varieties.....Today's Children	8:45 Varieties.....Today's Children	8:45 Varieties.....Today's Children	8:45 Varieties.....Today's Children
9:00 News.....Happy Long	9:00 News.....Happy Long	9:00 News.....Happy Long	9:00 News.....Happy Long
9:15 News.....Happy Long	9:15 News.....Happy Long	9:15 News.....Happy Long	9:15 News.....Happy Long
9:30 Mrs. Farrell.....Tunes	9:30 Mrs. Farrell.....Tunes	9:30 Mrs. Farrell.....Tunes	9:30 Mrs. Farrell.....Tunes
9:45 Mrs. Farrell.....Tunes	9:45 Mrs. Farrell.....Tunes	9:45 Mrs. Farrell.....Tunes	9:45 Mrs. Farrell.....Tunes
10:00 Marymakers.....Jack Turner	10:00 Marymakers.....Jack Turner	10:00 Marymakers.....Jack Turner	10:00 Marymakers.....Jack Turner
10:15 Marymakers.....Jack Turner	10:15 Marymakers.....Jack Turner	10:15 Marymakers.....Jack Turner	10:15 Marymakers.....Jack Turner
10:30 Marymakers.....Jack Turner	10:30 Marymakers.....Jack Turner	10:30 Marymakers.....Jack Turner	10:30 Marymakers.....Jack Turner
10:45 Marymakers.....Jack Turner	10:45 Marymakers.....Jack Turner	10:45 Marymakers.....Jack Turner	10:45 Marymakers.....Jack Turner
11:00 Gold Medal.....Joe White	11:00 Gold Medal.....Joe White	11:00 Gold Medal.....Joe White	11:00 Gold Medal.....Joe White
11:15 Gold Medal.....Joe White	11:15 Gold Medal.....Joe White	11:15 Gold Medal.....Joe White	11:15 Gold Medal.....Joe White
11:30 Gold Medal.....Joe White	11:30 Gold Medal.....Joe White	11:30 Gold Medal.....Joe White	11:30 Gold Medal.....Joe White
11:45 Gold Medal.....Joe White	11:45 Gold Medal.....Joe White	11:45 Gold Medal.....Joe White	11:45 Gold Medal.....Joe White
12:00 Gold Medal.....Joe White	12:00 Gold Medal.....Joe White	12:00 Gold Medal.....Joe White	12:00 Gold Medal.....Joe White
12:15 Gold Medal.....Joe White	12:15 Gold Medal.....Joe White	12:15 Gold Medal.....Joe White	12:15 Gold Medal.....Joe White
12:30 Gold Medal.....Joe White	12:30 Gold Medal.....Joe White	12:30 Gold Medal.....Joe White	12:30 Gold Medal.....Joe White
12:45 Gold Medal.....Joe White	12:45 Gold Medal.....Joe White	12:45 Gold Medal.....Joe White	12:45 Gold Medal.....Joe White
1:00 Ann Leaf.....Magazine	1:00 Ann Leaf.....Magazine	1:00 Ann Leaf.....Magazine	1:00 Ann Leaf.....Magazine
1:15 Ann Leaf.....Magazine	1:15 Ann Leaf.....Magazine	1:15 Ann Leaf.....Magazine	1:15 Ann Leaf.....Magazine
1:30 Mary Baker.....Varieties	1:30 Mary Baker.....Varieties	1:30 Mary Baker.....Varieties	1:30 Mary Baker.....Varieties
1:45 Mary Baker.....Varieties	1:45 Mary Baker.....Varieties	1:45 Mary Baker.....Varieties	1:45 Mary Baker.....Varieties
2:00 Robert Schmitz.....Flatbush Foxes	2:00 Robert Schmitz.....Flatbush Foxes	2:00 Robert Schmitz.....Flatbush Foxes	2:00 Robert Schmitz.....Flatbush Foxes
2:15 Robert Schmitz.....Flatbush Foxes	2:15 Robert Schmitz.....Flatbush Foxes	2:15 Robert Schmitz.....Flatbush Foxes	2:15 Robert Schmitz.....Flatbush Foxes
2:30 Robert Schmitz.....Flatbush Foxes	2:30 Robert Schmitz.....Flatbush Foxes	2:30 Robert Schmitz.....Flatbush Foxes	2:30 Robert Schmitz.....Flatbush Foxes
2:45 Robert Schmitz.....Flatbush Foxes	2:45 Robert Schmitz.....Flatbush Foxes	2:45 Robert Schmitz.....Flatbush Foxes	2:45 Robert Schmitz.....Flatbush Foxes
3:00 Bohemians.....Hatters' Or.	3:00 Bohemians.....Hatters' Or.	3:00 Bohemians.....Hatters' Or.	3:00 Bohemians.....Hatters' Or.
3:15 Bohemians.....Hatters' Or.	3:15 Bohemians.....Hatters' Or.	3:15 Bohemians.....Hatters' Or.	3:15 Bohemians.....Hatters' Or.
3:30 Bohemians.....Hatters' Or.	3:30 Bohemians.....Hatters' Or.	3:30 Bohemians.....Hatters' Or.	3:30 Bohemians.....Hatters' Or.
3:45 Bohemians.....Hatters' Or.	3:45 Bohemians.....Hatters' Or.	3:45 Bohemians.....Hatters' Or.	3:45 Bohemians.....Hatters' Or.
4:00 Elton Blos.....Flying Time	4:00 Elton Blos.....Flying Time	4:00 Elton Blos.....Flying Time	4:00 Elton Blos.....Flying Time
4:15 Elton Blos.....Flying Time	4:15 Elton Blos.....Flying Time	4:15 Elton Blos.....Flying Time	4:15 Elton Blos.....Flying Time
4:30 Tea Tunes.....Contreras' Or.	4:30 Tea Tunes.....Contreras' Or.	4:30 Tea Tunes.....Contreras' Or.	4:30 Tea Tunes.....Contreras' Or.
4:45 Tea Tunes.....Contreras' Or.	4:45 Tea Tunes.....Contreras' Or.	4:45 Tea Tunes.....Contreras' Or.	4:45 Tea Tunes.....Contreras' Or.
5:00 Renfrew.....Pendarvis' Or.	5:00 Renfrew.....Pendarvis' Or.	5:00 Renfrew.....Pendarvis' Or.	5:00 Renfrew.....Pendarvis' Or.
5:15 Renfrew.....Pendarvis' Or.	5:15 Renfrew.....Pendarvis' Or.	5:15 Renfrew.....Pendarvis' Or.	5:15 Renfrew.....Pendarvis' Or.
5:30 Renfrew.....Pendarvis' Or.	5:30 Renfrew.....Pendarvis' Or.	5:30 Renfrew.....Pendarvis' Or.	5:30 Renfrew.....Pendarvis' Or.
5:45 Renfrew.....Pendarvis' Or.	5:45 Renfrew.....Pendarvis' Or.	5:45 Renfrew.....Pendarvis' Or.	5:45 Renfrew.....Pendarvis' Or.

E. Robert Schmitz to Discuss Debussy's Friends' Influence

Second Lecture on Composer to be Broadcast Over WFBM at 2 Tomorrow; Music Is to Illustrate Principles.

E. Robert Schmitz devoted one of his Wednesday lecture-recitals recently to discussing the influence of Debussy's friends on his music. Claude Debussy, was formless and illogical.

Now, having disposed of the former premise, Mr. Schmitz is to discuss another aspect of the composer's general art tomorrow afternoon on WFBM.

He will stress Debussy's early association with poets, sculptors, painters, architects and authors who, in Mr. Schmitz's opinion, greatly influenced the form and content of his art in later years.

To illustrate the music embodying some of these artistic principles, Mr. Schmitz will play first the colorful "Puerta del Vino," followed by the "Enquifed Cathedral," the Tocata in C Major, the Etude for the Chromatic Intervals, the "Terrasse des Audiences du Clair de Lune" and "Fireworks."

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Best Short Waves
TUESDAY
BERLIN—4 p. m.—Popular Tunes.
D.D. 24.4 m. —Cartoon.
MADRID—6 p. m.—Special Program for American listeners. RAK, 30.5 m.

LONDON—8 p. m.—Songs of Buenos Aires. 18.8 m. GSD, 35.5 m. GSC, 21.1 m.

BERLIN—7:15 p. m.—News in English. 24.4 m.

TORONTO—8:45 p. m.—Canadian Press News Bulletin. CJSR, Winnipeg, 25.6 m. CJSR, Winnipeg, 25.6 m.

LONDON—9:35 p. m.—Foreign Affairs. GSD, 25.5 m. GSC, 21.3 m.

WEST SIDE
STATE 5725 W. 10th St. George Raft, Bob Bennett, "SEE COULDN'T TAKE IT" 8:00, 8:15, 8:30, 8:45, 9: