

Radio 5¢ Guide

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Meet Phil Baker—
Radio's Paradox
by Hal Totten

Street Singer Tracy
Studies His Public
by Ben Washer



Keeping 1,000,000 CHILDREN Amused—by William J. Thomas

B. ROLFE, that bounding, ruddy leader whose own rotund person symbolizes the secret of his contagious dance music, is back on the air.

How many millions of listeners thrilled to a familiar tempo when the first Saturday Night Dancing Party was broadcast recently will never be known in exact number, but 207 of them wrote the National Broadcasting Company to say that they recognized the veteran director and his music before the name of the orchestra was announced.

B. A. Rolfe's music is like that. Distinguished and resilient. Bounding and springy like a rubber ball. Round and ruddy like the conductor, himself.

He shakes his fist at the biggest dance band on the air in preference to wielding a baton and grins as his Terraplane orchestra swings into a typical Rolfe tune.

"Every time Rolfe leaves a job they get ready to write his professional obituary," he chuckles. "By this time they ought to know that I am a pretty good bouncer."

Perhaps the music, after all, is merely a reflection of the man. B. A. Rolfe has gone bounding through life, just as his music has gone bounding over the air waves for almost a decade.

Like a bouncing rubber ball, both man and music have had their ups and downs. Both have dropped from sight from time to time—but you can't keep either one down.

Maybe B. A. Rolfe will drop out of sight again for a while one of these days. Or maybe he won't. You can't tell.

But if he does, don't be surprised if you hear from him again shortly. Because, you see, each time so far, that he's dropped out of the limelight, he's bobbed up again bigger and better than ever.

And more often than not, in a surprising role. Perhaps if B. A. goes behind a cloud for a short intermission this time, he will emerge as a grand opera star. Or maybe you'll hear of him next as a great architect. Or perhaps as a famous composer. With this fellow, you never can tell—that's all there is to it.

Because you must remember that when he annoyed the neighbors as a boy with his trumpet practice in the back yard, he was just a nuisance to them, and they were very much taken aback when he blossomed forth as a boy trumpet soloist with John Philip Sousa. So were his pals in Sousa's band surprised when they next heard of their former confrere as a movie magnate. And so were Rolfe's movie associates amazed when he achieved fame far greater than theirs as a radio dance band leader.

Look at it this way:

It's a long bounce from backyard trumpet practice to boy soloist with John Philip Sousa.

And it's a far cry from trumpet soloist to motion picture production.

And there's a big difference between being a movie impresario and leading one of the "hottest" dance bands in radio.

But B. A. Rolfe has taken those steps. Today, at fifty-three, he stands on his conductor's platform looking back at these experiences, and is glad, the while he is injecting a saw, a tin whistle, or two pieces of sandpaper into the orchestra.

Rolfe seldom uses a baton in directing his Terraplane orchestra. The sweep of a clenched fist—maybe two of them—an upflung finger, or the spread of both hands he considers more expressive than the lifeless wood of a baton.

To watch him at work is to see a calm and peaceful individual revert to a whirling, animated figure with eyes and ears for every note from each of the fifty instruments in his band. The most inconspicuous flute player in the group may suddenly feel the Rolfe eye and see the clenched Rolfe fist urging greater volume in support of the musical saw, at the moment in the solo spot.

Music was Rolfe's first venture, and his first success. It brought him to the first peak at the age of eleven. As the "Boy Trumpet Wonder" he toured Europe, assuming a very comfortable status for a young gentleman of eleven.

Unfortunately, time put an end to this. With the passing of the years he ceased to be a "boy wonder" and became just a trumpet player, albeit a good one. First he toured the country with the band his father, B. A. Rolfe, organized in the Rolfe home town, Brasher Falls, N. Y. Later he went to Lowville, N. Y., where he became leader of the Lowville Silver Cornet Band.

He BOUNCES Through Life

A Career of Ups and Downs Is B. A. Rolfe's—And Right Now He's on Top of the Heap

By J. Vance Babb

"I could always make money, but I never could save it," he explains.

By the time he reached New York City, in 1903, he had dropped into the first valley. Even then he was a pretty good bouncer, however. With a young chap whom he had just met, named Jesse L. Lasky, he entered the vaudeville field as a producer.

Rolfe and Lasky took the conventional song and dance turns of the two-a-day and, with tinsel and colored lights and pretty girls, converted them into feature presentations.



B. A. ROLFE

... He shakes his fist at the biggest dance band on the air ...

Their innovations were so successful that the B. F. Keith organization promptly employed Rolfe as a builder of vaudeville acts. The former cornet player was in the money again.

WITH the advent of the motion picture, Rolfe recognized a potentially vast field of entertainment. Lasky had already started making pictures in California, and Rolfe decided to follow his example in the east. Resigning from his vaudeville position, he opened an open air studio at City Island, N. Y., and sank all his money in a series of two reel comedies.

"None of them ever reached the screen," he admits candidly. "They were too bad."

But B. A. Rolfe refused to give up. He determined to prove that he could make pictures. And he did. Tracing another peak on the chart of his life, he became one of the best producers in the moving picture industry.

His thirty-six pictures a year represented two-thirds of the annual output of the old Metro Picture Corporation, a ranking organization of its day and now a part of the Metro-Goldwyn-Mayer Company. The names under the familiar line, "B. A. Rolfe presents," included Ethel Barrymore, in one of her very few moving picture appearances; her brother, Lionel Barrymore; Gloria Swanson; Viola Dana, popular star of light comedies; Emily Stevens, late Broadway actress; Harold Lockwood, daring stunt flier;

Francis X. Bushman and Beverly Bayne, screen idols of a decade ago; Mr. and Mrs. Sidney Drew.

With the advent of big capital, however, there came a change in the picture business. Rolfe found himself faced not with an adventure in showmanship, but with a tug of high finance. Several business deals went against him, the wheel of fortune turned, and once again Rolfe went down.

"Three times and out," murmured those who had watched the erratic career. When Rolfe was younger it had been different, they argued, but now he was forty. Men don't often start all over again at that age.

Perhaps some men don't, but B. A. Rolfe did. He turned to his first love, music, and became a trumpet player in Vincent Lopez' orchestra. Then came an offer to succeed Samuel Rothafel as director of the Strand Theater, in New York City. The "Boy Trumpet Wonder" was on the way up again.

Soon he had his own orchestra at the Palais D'Or Restaurant. It was from the same restaurant, when it was known as the Palais Royal, that Paul Whiteman had started on the road that led to fame in jazz. Now another pleasant, round, jovial band leader followed him.

His Terraplane orchestra is the fifth he has had on the air—but it is built around the same group of expert bandmen who were the nucleus of all the others.

In the brass section—of which "B. A." is particularly proud—sits Phil Napoleon, organizer and leader of the original Memphis Five; and Frank Komiski, of the Russian symphonic school, both veterans of former Rolfe orchestras. Beside them, and behind a pile of some twenty instruments, sits Ross Gorman, another member of earlier bands, and one time star of Paul Whiteman's original orchestra.

Charlie Magnante still plays the accordion, and the two xylophones again are entrusted to Sam Herman and George Green, the latter one of the famous Green Brothers. Further up front, tooting a saxophone is Lucien Schmidt, who used to play a 'cello in the New York Symphony before Rolfe made him a jazz player in his old orchestra.

John Cali was and is the banjo player, and Josef Rosenblatt, viola player, has been with Rolfe since the rotund conductor gave his first broadcast seven years ago from the Palais D'Or Restaurant. Several other members of the new band also were on the air with the Rolfe orchestra which used to play at the same hour each Saturday night more than a year and a half ago.

Rolfe always is on the lookout for new effects that will add to the scope and variety of his music. He calls his latest editions "Bavarian Pretzel horns." They were ordered built by Richard Wagner for one of his operas, to augment the French horn, give a quality unobtainable on the microphone by any other instrument, and do look exactly like an elongated pretzel.

Finally, Rudy Wiedoft, the world's premier saxophone teacher, who introduced saxophones into dance orchestras, is playing in the Terraplane orchestra again for the first time in twelve years.

I suppose, if you come right down to cases, that it is just as tough to dope men on past performances as it is to dope baseball games. What I mean, your figures may be a hundred per cent right, but something might turn up to give you the old double-X—something you didn't foresee.

Certainly Broadway has lost a lot of bets on B. A. Rolfe by using past performances as a guide. Each time they say he's all washed up, but like the well known family skeleton, he has the knack of bobbing up when least expected, a trait which causes grave consternation among the mourners.

He is right when he says:

"By this time they ought to know that I'm a pretty good bouncer."

And certainly if the Salvation Army is in the market for a glowing example with which to illustrate their slogan, they would have to look around for a long, long while—even on fickle Broadway—for a better living model than B. A. Rolfe.

For if ever the truth of their axiom that "a man may be down but he's never out" has been conclusively proven, this volatile bandsman is a remarkable Exhibit A.

STREET SINGER a SCIENTIST too

The Furniture Business Lost a Keen Analytical Mind When Arthur Tracy Left It Flat to Become a Radio Star

By Ben Washer

ON June fifth Arthur Tracy begins another commercial hour broadcast. Which marks the commencement of another chapter in the career of this young man who used to prefer to be known simply as The Street Singer. But that was back in the days when fame and fortune were just beginning to nod, friendly like, in Mr. Tracy's direction. In those days an accordion was his accompaniment and the excitement about the source of his voice was all the more exciting because so little was known about the man, his personality and character.

But today we know that The Street Singer is Arthur Tracy. What's more, we know a good deal about Arthur Tracy. The mystery is gone, but the melody, so to speak, lingers on, growing steadily in popularity and frequency, a radio institution all its own, a boon to those tuners-in who crave their songs sung in any of fourteen languages with a gusto which has nothing at all to do with the subject of crooning.

For Arthur Tracy is not a crooner. He is a singer who opens his mouth and lets out his voice as though he and the voice enjoyed it as much as the fans who write him such voluminous quantities of flosserie. The cultivation of this voice has been Arthur Tracy's constant care. It has bothered him ever since childhood. That is, ever since he was old enough to remember a melody and "let it out."

That would have been in Philadelphia. To this day Mr. Tracy insists that he took the title of The Street Singer for his own because when he was a kid he wandered onto street corners, posed himself roguishly, and sang. Thereby did he collect nickels, dimes and quarters (those were the Days of Plenty). There was once an interview with Mr. Tracy which referred to the money he earned singing on the streets as "pin money." Mr. Tracy agreed that that was what it was. Which gives you a good idea.

In fact, Mr. Tracy is one of those stage and ether personalities who has been interviewed and reinterviewed with such frequency that the facts of his life seem to be getting a little confused in his own mind. He is pretty sure that he has been on the air for about two years now. And he is pretty sure that he has the science of the microphone and the waves which bring his voice to your loud-speaker down, as he would probably say, pat. In fact, Arthur Tracy goes so far as to insist that he has done all sorts of varying things in his life, but never has he done anything but that he has gone into the fine points of the especial technique with care and eventual mastering.

There was a time, several years ago, when Mr. Tracy took up the furniture business. It must have been during the time he lost his voice, for there was such a time. The loss was the result of a certain Philadelphia singing master who insisted on yelling "Out with it" as the young Arthur attended to his modulating. Anyway, while in the furniture business Mr. Tracy took up paint and varnish, woods and surfaces with a scientific keenness only equalled by the new Phi Beta Kappa instructing his first class of freshmen in The Art of the Porcupine's System of Self Protection.

OTHERWISE Mr. Tracy, if the impression he gives is at all to be relied upon, would never have forsaken singing. His ascetic devotion to his rippling notes is touching, indeed. In grade school teachers used to single him out as the entertainment on Parents' Day. In college (the University of Pennsylvania it was, for one year that is) calculus and eurythmics were of little interest to him compared to the songs which rent the night from the vicinity of the Glee Club. There's just always been music in that Tracy boy's soul.

Now, via the route from super in opera productions to leads in "Blossom Time" and "The Student Prince" on the road, and with some acting in Yiddish theaters in the Bronx thrown in for good measure, and no end of studying the technique of etherizing, Arthur Tracy, radioistically "nee" The Street Singer, is one of the radio world's bright and particular stars. He is a star whose following will fill a theater anywhere from here to Podunk—and when he is on the verge of appearing in a theater anywhere near here or Podunk, he gets out his volumes of scrap books and sends postal cards to the writers of fan mail who live



... his request performance pleased the president ...

in the vicinity of the theater in which he is about to appear. That, you may take it from Mr. Tracy, is part of the science of being a radio star.

Nine times out of ten, when he travels to these theaters, where his name is always at the head of the list of attractions, his welcome is "amazing." Mr. Tracy will tell you at length about the time he went to Chicago to make a personal appearance, before the days when he was so thoroughly known from coast to coast, and the manager of the theater was not sure that his draw was sufficient. So he booked Joan Blondell to be on the bill with him. When The Street Singer in person arrived at the theater he found the movie star billed over him. Such was not according to contract. With threats of immediate departure on his lips, the name of Arthur Tracy was coaxed into its rightful place at the head of the list on the house boards. And, in a day or so, as soon as Mr. Tracy had worked out the proper psychological order of climaxes in



ARTHUR TRACY
... fills theaters here to Podunk ...

his program, Arthur Tracy had become as ascending a Chicago star as he was even then in Manhattan.

Perhaps such trifling details of a career may not seem important in print. But, conversationally, they are vastly amusing to Mr. Tracy. He recounts the above tale at great length, pointing out that such unostentatious matters as the proper balance of a vaudeville or radio program make or break that program. "You've got to build them just right" insists the song bird who cares tremendously for details. "Of course, you've got to commence with a showy song" is the way his logic runs.

THERE are other tricks of the radio trade which have become important in Mr. Tracy's life. For instance, the idiosyncracies of the microphone. He calls it a mike. The distance you should stand from the mike, and the volume of sound which should be poured into it, are details upon which radio careers are founded. For many months before he ever broadcast over even a small station's ether, Arthur Tracy hung around radio studios, talked with engineers and electricians, took mikes apart and put them together again, tested the different types of mikes and the various materials which go into their making. Now Mr. Tracy's technique before mikes has become second nature, he never makes the mistake of singing too loud or too soft. And when it is a foreign song he's singing he knows just the proper angle to let the words slip from his mouth into the instrument. Why, every time he sings in a foreign tongue, and, as mentioned, he sings in fourteen, he receives hosts of letters insisting he

must be of that nationality. That's because his amalgamation of mike technique and accent is so perfected.

So important is this microphone detail that Mr. Tracy has had his own microphone made. Surely when you get so intimate with microphones that you own one yourself you have a right to call it a mike. Mr. Tracy's mike is made of the best materials, he says, but just the same it is homemade. They are the best, he thinks. When he makes a vaudeville tour his little mike goes right along, just like the sheep which followed Mary to school one day. Only Mr. Tracy's mike is never left out in the cold. It is always brought right into the lighted proscenium to help its master and his buoyant song-singing. One time, in Washington it was, Mr. Tracy tried to use the theater's microphone, because the theater manager insisted it was a fine one, and the results were—well, Mr. Tracy forbears talking about them.

Today Mr. Tracy lives what (Continued on Page 23)

JUST by way of demonstrating that former subjects of his British majesty are notoriously slow on the uptake when it comes to assimilating wise cracks, the boys on the local staff of the Philadelphia Daily News used to try out their humor on Boake Carter.

"Did you know, Harold," they would ask him, addressing him as Harold because that is his name. "did you know that during the war the Germans painted jokes on the sides of their battleships so the British couldn't see them?" Harold paused to consider that one.

"They did nothing of the sort," he replied. "And if they had, how could that have prevented the British from seeing the ships?"

Whereupon the boys on the local staff set up a long and hearty laugh.

But if Boake couldn't see a joke, he could take one.

When they smeared limberger cheese on the keys of his typewriter, he carefully cleaned it off and said nothing further about it. And when they placed a mouse that had been very definitely defunct for quite some time behind a drawer of his desk, he extracted the rodent, and placed it in a more fitting and less confined final resting place.

Boake — or Harold, he was then — was the butt of a good many rather bluntly pointed practical jokes in those early days, five years ago, when he first joined the staff of the Philadelphia paper.

It wasn't that the boys didn't like him. They did. But somehow or other, he was a natural for a joke.

Maybe they wanted to see him get peeved. If they did, then the joke was on them, because he fooled them. He remained maddeningly unruffled, until finally they got tired of kidding him.

Something of that streak of dogged determination not to permit himself to be buffaloes was evident in Carter's climb from the comparative obscurity of a re-write desk in a tabloid newsroom to the fame of one of the nation's four leading news broadcasters.

In the short space of a year, the diminutive Britisher has leaped from the click of the editorial room typewriters to the eminence of the CBS-WBBM network, where his crisp comments on the parade of the world's events are heard at 6:45 p. m. on Mondays, Tuesdays, Wednesdays, Thursdays and Fridays.

Boake wound up in Philadelphia after having taken a fling at some of the earth's far corners. He emerged from the world war still a mere youngster—he's only 34 now—and went to Russia with his father, an engineer.

From there to the Texas oil fields, where he bossed a tough crew of Mexicans. When his father went to Philadelphia on a business trip, Boake went along.

There he met pretty little Olive Richter, assistant society editor of the Philadelphia Bulletin, and while he was working on the staff of the Bulletin, they were married. They have two daughters now.

Boake left the Bulletin to go to the News, and it was there that he made his debut on the air.

A small local station in Philadelphia put him on one Sunday night in a comedy skit he wrote himself, centering about the bewilderment of an Englishman attending a baseball game. The skit went over, and the station made it a regular weekly feature.

Carter's comedy attracted such wide attention that the station finally made him an offer to become an announcer, at considerably higher salary than he was receiving on the News staff. He took the job.

Two weeks later, an official of the station diffidently approached the managing editor of the News.

"Is there any chance of taking Carter back here?" the radio lad wanted to know. "He's a wonderful fellow, and we think he's a great announcer, but our advertisers won't go for him at all. They think he's trying to high-hat people with that accent."

The amazed managing editor was perfectly willing to take Carter back at his old job, because he was a mighty good re-write man, and the paper had been sorry to see him go in the first place.

Six months later, the News entered in an agreement with a motion picture company and radio station WCAU



BOAKE CARTER
... Carter still broadcasts from his editorial office studio ...

JOKING Aside, He CAN Take It

*Globe Trotter Carter Climbed
from Newspaper Fourth Estate to
'Fifth Estate' of News-on-the-Air*

By Lewis Y. Hagy

for a joint promotion scheme involving the cooperation of all three in a combination news broadcast, movie news-reel, and newspaper publicity.

The News assigned Carter to do two daily broadcasts from a microphone in the editorial rooms, as the Globe Trotter.

THE broadcasts over WCAU in Philadelphia were an instant hit. Mail poured in to the radio station and the newspaper. What had started as a mere minor assignment incidental to the day's work took more and more of Carter's attention until it became a full time job, with plenty of overtime thrown in for good measure. But Carter never kicked at long hours or hard work.

His big break came when the Lindbergh baby was kidnaped. The News and WCAU sent him to Hopewell to broadcast over a nation-wide hook-up the search for the missing child. His incisive and fearless account, day by day, of what was happening, told vividly and without fear or favor, won him an instant audience running into hundreds of thousands of listeners, and brought an unprecedented flood of fan mail for a news broadcast.

Overnight Carter leaped into national prominence, and almost at once, negotiations were begun which led ultimately to his contract with Philco.

Carter still broadcasts from his newspaper office studio, and also writes a daily column for the paper. It is permitted to run "as is"—that is, uncensored by the editorial pencil, and the column and broadcast have gained the paper much circulation.

An amusing incident occurred during the time that Carter was covering the Lindbergh kidnaping.

One night there was simply no news to broadcast.

Nothing had happened all day. There were no developments, and that was all there was to that. Still, Carter was scheduled for his regular period on the air,

and you can't get up there before a mike and keep on for fifteen minutes saying that you haven't anything to say.

So Carter came across a very excellent editorial, concerning the kidnaping, which had appeared that very day in his own newspaper. He attached a brief preamble to the front end of it, and broadcast it verbatim.

The cold type of the editorial was transformed by the news broadcaster's vivid delivery into an impassioned plea, and it drew a particularly heavy response by mail. Letters poured into the newspaper office. Impressed by the response, the publisher of the newspaper instructed the managing editor to have Carter wire the broadcast verbatim to the office, and told him to print it in a prominent spot.

Carter obediently filed the piece at so much per word, and not until the managing editor read it did he realize that what he was reading was nothing more or less than the editorial which had appeared in his own newspaper the day before!

Carter's big ambition is to own a home in the country and paint. To that end, he is saving the money that has come to him with his meteoric success. He has purchased the home of his dreams already, and is having it remodelled to be ready for the day when he leaves public life.

Mrs. Carter's views on the retirement to the country are not known, but it is a significant fact that she continues to remain on the society staff of her newspaper.

And regardless of whether or not the Germans really did paint jokes on the sides of their warships so the British couldn't see them, there is not the slightest doubt but what even the most humorless subject of King George

could readily see the joke on the little Philadelphia radio station which had Carter all sewed up and then let him get away.

Carter adopted the "Boake" when he went on the air for the same reason Rogers Peet adopted the Rogers Peet, even though there was no Mr. Rogers nor Mr. Peet. Indeed, there was some justification in Carter's case, for somewhere in the typically British string of given names he sports there is a "Boake," although in his newspaper days he struggled along with the simplicity of Harold T. H. Carter.

Carter's only hobby is exactly what you would expect Carter's only hobby to be. Three guesses. You've got it!

Indeed, fellow members of the British Officers' Club of Philadelphia will tell you that he bowls a mean wicket—or whatever it is that cricketers do. At any rate, in his infrequent leisure hours, he can generally be found romping flannel-clad, bat in hand, on the cricket field of the Philadelphia Cricket Club.

In perfect candor, I must admit that as an art critic I am strictly in over my head when I get beyond an unstilted admiration for the lady in the Blue Moon silk hosiery billboard ads, but you may take my opinion of Carter's painting for what it is worth as an unvarnished bit of lay admiration.

Offhand, I would give it to you as my guess that if he ever achieves the ambition to leave the clutter of the editorial room and the glamor of the air waves, Carter will have little difficulty in getting to first base as a portrait painter. You have heard the clear, incisive pictures he paints with words; I have seen some he has done with the brush. They contain many similar qualities, so I suppose it is not necessary to elaborate on that.

Oh, yes—there is just one more thing that perhaps has its place here. Back in his newspaper days, Carter managed to add to the none too liberal revenue by posing for hat advertising drawings for department stores.

But lately, I have missed him from the advertising pages of the Philadelphia dailies. I imagine he doesn't get much time for that nowadays.

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HE WENT into a Broadway musical revue on term contract because he visualized one of the girls in the cast as "the girl of his dreams;" yet he dares to challenge popular practice and play to the hinterlands of radio rather than to the Great White Way.

He was contented in a vaudeville double that was drawing only \$150 a week; yet when the team split and he was catapulted into a play-or-go-hungry single, he shared the same bill with his former partner a bit later with the two of them grossing \$11,500 per with their two separate acts.

He turned down the musical goal of a life-time—an invitation to appear as guest soloist with the Boston Symphony Orchestra—because he was afraid he wasn't good enough; yet at the time he was drawing \$5,000 a week as master-of-ceremonies and entertainer at a Broadway vaudeville and picture house.

There you have him—Phil Baker, star of the stage for years, recognized as in the top flight of American entertainers; now making radio history as the Armour Jester over an NBC-WJZ network every Friday evening.

Call him a paradox if you will; make parallels out of the contrasts in his life if you can; when all is said and done you find—one of the rarest combinations in the show business or the radio world of the boy-who-never-grew-up and the ultra-sophisticated Broadway performer.

That is Phil Baker. That always has been Phil Baker. And, it seems a safe bet—that always will be Phil Baker.

An inside look at Baker's career shows an almost endless chain of these expressions of his many-sided nature. And every one shows Baker in a varied but nevertheless a very real light.

Take the matter of his going into the show. The production was "Americana." Phil was not in the original cast. But he saw it in rehearsal. His attention was attracted by a very pretty little comedienne. Upon inquiry, he found that she was the noted English actress, Peggy Cartwright.

Nothing would do but that Baker meet the girl. He did. His first impressions grew by leaps and bounds. So Phil started attending performances. He visited often with the cast. And when the producers decided to make some changes in the personnel, Baker jumped at the chance to go into the show, even though the remuneration was not in keeping with what he had always commanded.

But the story doesn't end there. On February 18 of this year Phil and Peggy thrilled the theatrical world with the announcement that three months before they had been married secretly in New Jersey. That wasn't long after Baker had joined the show.

Baker kept out of radio in a big way for a long time against numerous offers. He knew that radio was new and different from what he had been doing. And he wanted to go into it—when he did at all—with some understanding of those differences.

Then came his contract for Armour, and Baker still felt that he was pretty much in the dark as to just where radio was going. But he took a stab at it. He needed a stooge, he felt, for his years of greatest achievement on the stage had seen him teamed with a stooge. So he established the mysterious "haunter," Beetle, whose ghostlike voice breaks into his broadcasts with its inuendos and the now-famous admonition to "get off the air."

The yarn about Baker's meteoric rise in the salary scale is spectacular.

Baker had been batting around the vaudeville houses teamed with a violin player. But he had his eye on another violin-accordion team. He felt that this other violinist was destined to become one of the greatest musicians and entertainers in the country. He aspired to team with him.

And thus it came that, early one morning, Phil Baker unstrapped his accordion in a hotel room and standing at the foot of Ben Bernie's bed, played an audition to the now-famous Old Maestro. Part way through the first number Bernie opened one eye half-way, told Baker to stop, and suggested that he come back in two years.

Two years later, almost to the week, Bernie sought out Baker and they became the team of Bernie and Baker, touring thus for two years until the war interfered. Following the war, Bernie, after doing a single for awhile, organized a band. Baker decided to try it alone. He clicked.

And then came the laugh. Bernie and Baker, together, had reached the heights of \$150 a week for their double at the Palace Theater, New York. They thought then that they were on top of the world. Yet a year or two later, when Baker was appearing at the Capitol theater

there at \$5,000 a week, Bernie appeared on the same bill and he was paid \$6,500 for his act for the week. So the two boys who ruled the heap at \$150 a week together grossed \$11,500 between them a few years later for a week right across Broadway from the scene of their earlier success.

Baker was born in Philadelphia back in 1896, but he didn't stay there long enough to get acquainted. When he was six months old his father, a furrier, moved to New York, and that is the spot that Phil considers his boyhood home.

However, that early-age moving



MR. AND MRS. PHIL BAKER



A DAINTY DISH

It looks bad for Ann Neil, but Harry (Bottle) McNaughton saved her in the nick (no pun) of time from Phil Baker's meat cleaver.

Phil BAKER Radio Paradox

*Broadway's Favorite Comic
Has Become Main Street's
Choice Among Radio's Wags*

By Hal Totten

left its mark on the youth. Almost as soon as he could wander out by himself, Phil had wanderlust and his early years were a constant round of running away from home; going broke, working his way back; saving enough to leave; and running away again.

It was during one of these forays that Phil got the notion he would like to be an entertainer. He had landed in Boston with two dollars in his kick. That didn't last long. He entered an amateur show at the old Bowdoin Square theater and received fifty cents for it. But his singing made enough of a hit that they sent him to Fall River to repeat the act—for a dollar. He got the dollar and remembered he was hungry, so he spent ninety cents for a meal; ten cents for a room, and was broke again.

A policeman sent him to the city wood yard. They had a custom there—when boys appeared broke, they worked out their passage home by sawing wood. It cost a certain number of days to get to a certain city, depending on the distance. Phil chopped four days to get back to New York. He's still happy that he didn't want to get back to Frisco.

His days of hunger and labor gave Phil the ambition to settle down and eat regularly for awhile, so he obtained a job as secretary to Carl Laemmle in the IMP film company. There he paid off such stars as Mary Pickford (at \$75 per week) and her leading man, King Baggot.

But his heart wasn't in an office. He lived for the theater—so much so, in fact, that he began to haunt a neighborhood movie house near his home.

One evening the girl who played the piano there became ill and had to leave. Without invitation, Phil slipped into her chair and began to play. He knew three tunes (by ear) and did them all. The boss hired him, and having no ear for music, let Phil get away with those three tunes for weeks. Baker could change the tempo for the various pictures.

But Phil had been picking around on an old accordion until he could do more with that than he could do with the piano. So he set out for himself. He teamed with Eddie Janis, a fiddler, and they managed to get by fairly well. It was while teamed with Janis that Phil decided he wanted to be Bernie's partner. He decided it because he figured Ben was going places.

Incidentally, let it be known that Baker is entirely what is known in the music business as a "faker." He never has had a lesson; practically never looks at a note of music; and plays entirely by ear.

Bernie and Baker started out to furnish a more-or-less serious line of musical entertainment. It wasn't long, though, before they started gagging with each other. By the time the war broke up the combination two years later they were known for their entirely different type of entertainment. However Ben did most of the talk-

ing and Baker was almost a silent partner.

Baker enlisted in the navy. One doesn't stay silent long in the navy. Baker didn't. He learned to talk. And when the war ended—he had been making week-end appearances around New York—he had built up quite a reputation as a jokester in his own right. Bernie, watching the gigantic strides of Paul Whiteman in the jazz field, decided that there was his future. He just had to have a band.

That threw Baker pretty much on his own but as Phil put it—he just shoved him into his niche in the entertainment field. He began using stooges planted in boxes in the audience of his theaters. The stunt was a riot.

Baker appeared for Morris Gest on the Century roof. They tell Phil that he got that job because petite Ann Pennington told Gest that he and Phil looked much alike, particularly the upper part of their faces. Anyway, Phil made a big hit and then started the parade.

Baker is not laboring under any delusions. He knows that his work on the radio is still very decidedly in an experimental stage. But he is bound and determined that he is going to make a go of it. If hard work and careful consideration mean anything, that is just exactly what he is going to do.

A peek into the hotel on Chicago's fashionable near north side where Baker lives would do much to dispel some doubts about just where the Baker act is heading. That hotel is considerable of a businesslike workshop.

Mr. and Mrs. Baker live there. So does Harry McNaughton, who appears on the Baker bill as "Bottle," the butler, an "in-the-flesh" stooge for the act. And so does Jack Murray, writer and gag man, known for years on Broadway, who has worked on many a show with Phil.

Stoopnocracy Department *Conducted by Col. Stoopnagle & Budd*

A MAN was standing on the corner, gazing adolescently at a barrel of herring, as he scratched his knee with a nutmeg grater he had produced from his watch-pocket. It was a shiny, new nutmeg grater, too!!!

We watched him for several minutes, gazing fixedly at this person so deep in thought, so wrapped up in what he was doing, like say being wrapped up in a barrel of herring.

Here, indeed, was the type of mug we had been looking for. Here was a man we wanted to come our way. Ours was a message for his ears to hear.

Tossing caution to the four winds, we approached him. Carefully we rehearsed the words which were to bring about a change in his entire life. Nearer and nearer we drew to him, but he did not remove his gaze from the herring. Deciding that it was now or never, we determined to risk all. We stepped up to him.

"Stoopnocracy is peachy!" we cried exultantly.

"My hearing is bad," he replied, deftly whisking another nutmeg grater from 'the great unknown' and scratching his other knee, all the while staring at the barrel. This was a shiny, new nutmeg grater, too.

"Stoopnocracy is super-peachy!" we virtually shouted, munching on a crystal mint.

But the man paid little heed. He just stared at the barrel.

We just wanted to tell you this little saga so that if any of you are losing faith in Stoopnocracy, you will really know that it is taking hold.

Well, there isn't any use in telling youse that the man was the proprietor of a fish store and that what he was trying to tell us was that his herring was bad, so we won't do it. Well, life and its unsurmountable obstacles sometimes cause consternation, even among the best of us. That's what we always say.

This week, we are happy to say that the prospective

Stoopnocrats are both more numerous and more ingenious. Like say Jack Chapple, of Wilmington, Del., who has been puttering about in his laboratories in an effort to perfect some cellophane wool so nobody can pull the wool over your eyes. Hi, there, Jack!

Did you ever give any thought to nutmeg graters, be they shiny or no? We did, ever after meeting the man with the herring.

Gertrude Sourwine, of Burlington, Ia., wants the Stoopnocrats to disinvent automobiles that just go backwards for people who aren't particularly interested in going anywhere but who like to talk about where they've been. Hola, Gertrude, as they say in France!

"It would be peachy to disinvent the tops of cartons," pens Ree Golden, of Wilmette, Ill., who is a touch pensive. "It would be ducky on account of then you couldn't tear off the tops of them and so you couldn't enter any radio contests and then there wouldn't be any radio contests, or something." Good day, Ree, as they say in some sections of this, our country.

Here is a crackerjack. It has to do with baseball. Frederick Baumgartner, of Bascobel, Wis., suggests that

we make home-plate round so that pitchers can't cut the corners and fool the batters. Well, well, Fred!

Any number of guys wrote in lauding our own dis-invention—the bell-ago. Elmer R. Hasz, of Milwaukee, Wis., saw some greater services it can accomplish.

"Your invention, the bell-ago, was called to my attention through the RADIO GUIDE," he wrote. "I think it is the greatest invention of the age, and I think it ought to revolutionize the bell industry."

"I would like to have unexpected company dis-invented. After duly pondering over this problem I came to the conclusion that the bell-ago could be used to eliminate this irk somewhat. If the bell-ago could be installed in the home and an unexpected visitor came to the door, the bell would ring ten minutes ago and you would have time to clean up a little and put some 3.2 on ice."

"Also, if a bill collector would come, you would have ample time to get out of the house and would not be home when he arrived."

Hello, there, Elmer!

Nutmeg graters really are interesting, indeed.

If, for no reason at all, you want to become a Stoopnocrat, send an idea for a dis-invention to Colonel Stoopnagle and Budd, care of RADIO GUIDE, 112 Fourth Ave., New York. You will be enrolled on the Great Stoopnoscroll and will receive one of these ducky buttons designed by the Colonel.

Stoopnocrat
BUTTON



ROUND HOME-PLATE SO PITCHER CAN'T CUT CORNERS AND FOOL THE BATTERS



A PITCHER NAMED SPITBALL WHO CAN'T CUT CORNERS NOW ON ACCOUNT OF THERE AREN'T ANY CORNERS ON HOME PLATE HE COULDN'T CUT CORNERS WHEN THE HOME-PLATE WAS SQUARE, EITHER, SO THERE!



"A MAN WAS STANDING ON A CORNER, GAZING ADOLESCENTLY AT A BARREL OF HERRING AS HE SCRATCHED HIS KNEE WITH A NUTMEG GRATER"..... (SEE BALANCE OF STORY FOR OTHER BIG LAUGHS!)



SELF-PORTRAIT OF COLONEL STOOPNAGLE WHILE ENGAGED IN INVENTING A CELLOPHANE PIECE OF WOOL SO IT DOESN'T DO ANY GOOD TO PULL THE WOOL OVER YOUR EYES.

NBC's New Baritone Sensation

By Nellie Revell



JOHN SEAGLE

SOME radio singers leap into popularity overnight.

Others climb the heights more slowly, and, perhaps, more securely. In the end, they reach a niche in the hearts of auditors from which they are not so easily dislodged as the more precipitate. Such an artist is John Seagle, NBC's young baritone, who has been singing on the air since 1927, but who only recently has come into the recognition his talents so richly merit.

This winsome youth was christened John by his parents, but in the studios of the National Broadcasting Company, he is Johnny Seagle. For the baritone is that kind of a John, one whose personality is better fitted by the more affectionate derivative of that fine old English name.

In France, where he was born, he is Jean Seagle, having been named after the famous Jean de Rezske, with whom his father, Oscar Seagle, an American concert artist and vocal teacher, was associated. Incidentally, Johnny speaks French like a native Parisian. He was born in France because his mother and father happened to be stopping there when he arrived.

A son of such a sire, it would appear that Johnny comes by his musical ability naturally. When it first became evident to his father that Johnny had inherited his talent, he began to train his vocal chords in the way they should go. Under careful tutelage his voice developed rapidly and at the age of nine Johnny was a soloist in the Cathedral of St. John the Divine, in New York. He sang there three years, later studying music two seasons

at the University of Missouri, after graduating from High School at Glens Falls, N. Y.

It was when Johnny was twenty years old that he embraced a singing career in earnest. This event followed a session at his father's summer school at Schroon Lake, N. Y., where he met Leo O'Rourke, Darrell Woodyard and Robert Stevens, and they formed a quartet which was destined to become known to loudspeaker owners as the National Cavaliers.

This quartet came into prominence through the instrumentality of Merlin H. Aylesworth, president of the National Broadcasting Company, who chanced to hear them sing. Convinced of their potentialities as radio entertainers, Mr. Aylesworth suggested an audition with results already known.

WITH this background you are as familiar with Johnny Seagle's career as I was when I cornered him in a corridor at NBC headquarters at 711 Fifth Avenue. My idea was to extract from him some information of a more personal nature, but I soon found an agreeable but reluctant witness on my hands.

"Oh, shucks, Miss Revell," protested Johnny, when I explained my mission, "there's nothing about me or my life to interest the public."

"Now Johnny," I admonished, "modesty in a young singer is a fine attribute. But after all a public singer is a public person and therefore public property, and I'm going to find out things about you if I have to operate with a corkscrew. You're no stuffed shirt and I'm not afraid that only sawdust will leak out."

"Oh, well, then" grinned Johnny, pleased at the thought that he had been exempted from the stuffed shirt stigma, "go ahead and shoot."

But I found it was easier for Johnny to say "shoot" than it was for me to execute that order. This very man is the type that arouses the maternal in even a hard-boiled lady interviewer, and I hadn't the heart to probe too deeply into his thoughts and emotions.

WHEN he got under way, young Seagle chatted with all the animation and confidence of an effervescent school boy, but he sure was hard to get going. Among other things he insisted upon relating an experience in a storm while flying in a passenger plane over the Ozark mountains. Then he told me with boyish glee how he once went unexpectedly to Europe without so much as a tooth brush and a clean collar for baggage.

Johnny, it appears, had left a football game to rush to the pier to bid bon voyage to his parents. He got there ten minutes before the boat was scheduled to sail. As he was about to make his departure, Seagle, senior, remarked casually:

"Of course, you're going with us, son."

"Don't be ridic, dad," replied Johnny. "I can't go without a passport and clothes."

"That's all right," his father surprised him. "I've got your passport, got it for you yesterday. As for clothes, I guess you'll make out with mine."

Johnny didn't hesitate any longer.

"O. K., dad, I'm with you," he said.

And Johnny went off to Europe just that way. It has taken him longer to reach his destination on the radio but he has got there just the same.

He is immensely pleased that his radio appeal is to men and women who are heads of families.

"Much of my mail," observed Johnny, "comes from families. I am glad they like me, because I too am a family man. And our latch string is out right now for Professor Stork who, before this interview appears in print, probably will have left us the heir apparent to the Seagle family."

I AM quite new at this sort of thing, I mean, writing for a magazine. The editor who looked over the first draft of my article told me that was quite apparent from my use of what he called the "perpendicular pronoun." But that, he said, was what he wanted, a description of a radio broadcast by someone from the army of listeners who never had been inside a studio.

So he obtained an invitation from the National Broadcasting Company for me to go to their studios and get my material. Of course, what I am going to describe isn't exactly a broadcast, because it was a rehearsal, but it's really almost the same thing, only to my way of thinking more interesting.

Armed with my invitation and a notebook, I went to the studios one Friday afternoon and was whisked up to the fourteenth floor. I should have liked to walk up and see what was going on on each floor, because all the work of conducting a broadcasting company must be very interesting, and I was amazed that there were so many departments that they filled such a large building.

On the fourteenth floor a nice looking page boy escorted me to a wide swinging door that faced the elevators. Through two little windows in the door I could see a lot of people in what looked like a great commotion inside the room. They were walking rapidly around and talking a mile a minute—at least, I supposed they were talking, for I couldn't hear a sound. It struck me as funny, I mean, it was just the opposite of radio, because I could see everything that was going on, but I couldn't hear a sound, and in listening to a radio, it's just the other way around.

The page boy opened the door for me, and I went in. I admit my knees were shaking a little, I was so excited. As soon as the door was opened, the situation was just reversed. It was just like radio, only more so. Such a hubbub of noise! The room, or I suppose I should say studio, was very large and the ceiling was very high. In fact, it was two stories above the floor, and halfway up there were windows through which people on the next floor were peering down at the actors.

There were about twenty people in the room, all down at one end of it. Some were sitting down in chairs against the wall, and others were clustered around three or four boxes on iron standards, the microphones. In one corner there were a whole lot of curious looking things, which turned out to be the sound effects that I will describe later on. Alongside of them was a thing that looked exactly like a telephone booth, standing right out in the middle of the floor, but it had another microphone in it instead of a telephone and there were two more men crowded into it. The whole floor was covered with big wires and cluttered up with chairs and high stools and music racks and other furniture.

In the middle of the big room there were about twenty musicians with a grand piano in the background, and in front of them was a little stand and on it was a man sitting in a chair.

In the wall opposite the door was a very wide glass window. On the other side of it was a tiny room simply

A School GIRL Sees a Broadcast

Reactions of a Bland Miss To the Thrills of a First Visit at Studios of NBC

By Joyce Rogerell

crowded with men, some sitting and some standing, but all of them peering through the glass into the big room. The little room wasn't very well lighted, and in the dimness it looked like one of those tanks at the aquarium with the fish looking out from behind the glass.

So that was my introduction to a broadcasting studio, and now I will try to describe what went on. I was thrilled to discover it was a rehearsal of a Charlie Chan story, which is one of my favorite radio programs. (Ed. note: the journalism here is even worse than the syntax, but under the circumstances nothing can be done about either of them).

It was wonderful to watch, because it was all so different from the way it sounds over the radio. When you listen to it at home, one voice comes after another as if each one was sitting down and sort of speaking into his or her own separate little microphone, and the sound effects are so real you can almost see the scene.

But in the studio, there was so much movement, and I guess that is what I have been trying to say you miss when you listen in; that the words seemed to be less important than the action. First Charlie Chan would stand in front of the microphone and talk, while another man and a girl were talking into another microphone about ten feet away. Then one of the people who were sitting down by the wall would jump up and dash to Charlie's microphone, and a little later one or two other people would go to the other microphone while the man and the girl would go back and sit down. Then Charlie would come in again, and so on. Sometimes they simply had to run to get there in time to say their words, and then they would nod and smile at each other as if they were having a fine joke, but

of course the radio audience never knows that anything like that is going on. They all read their words from sheets of paper, and when they finished one sheet they would simply drop it and let it float away to the floor. Sometimes a man would come out of the little room and wave his hands at the actors and they would nod and maybe step away a little from the microphone or else get closer together, going on talking all the time even when he was signalling them what to do. One of the girls held her papers in one hand and gestured with the other while she talked, and one of the men went through all the motions of acting his part just as if he was on the stage or the movies.

After this had been going on for awhile, the orchestra started to play, very softly at first, and then louder until they drowned out the actors and they stopped talking. The man who was sitting in front of the musicians was leading them, and after a minute or so he held up his hand and the music died away again.

Then the sound effects started to work. It seems that in this story Charlie Chan was going back to his home in Honolulu, and the sound effects imitated the sound at



WALTER CONNOLLY
As Charlie Chan

the steamboat pier. First all the actors started talking and laughing out loud to imitate the crowd, and then the boat's whistle blew and it sounded just like a big ocean steamboat. Then there were all sorts of noises like trucks and porters and chains and other things, and two men in the corner were working like mad, turning switches on and off.

During this time the men in the telephone booth were talking into their microphone, and when they would stop for a minute, Charlie Chan and some of the actors across the room would say something. Then some man back in the corner shouted "All aboard" or whatever they say when a steamer is going to sail, and the tumult and confusion increased. Everybody (Turn to Page 19)



CHARLEY PULLS A NIFTY

"How loud the thunder and how little the rain!" says Charlie Chan as the suspect denies everything.

Monday, May 29

Features: Phil Cook = 7:45 P.M. CDT

8:00 a.m. CDT ↔ 7:00 a.m. CST
KYW—Musical Clock; variety program
WAAF—Breakfast Express
WBBM—Tony Wons, Are You Listenin'?

WMAQ—Today's Children
WSBC—Crazy Tunes
11:00 a.m. CDT ↔ 10:00 a.m. CST
KYW—Morning Melodians
WAAF—Bandstand
WBBM—Sally Walker and Val Sherman

WBBM—The Captivators (CBS)
WCFL—Grace Wilson, contralto; Eddy Hanson, organ
WJJD—Mooseheart Children
WJKS—The Captivators (CBS)

WBBM—Jack Brooks, tenor; organ
WENR—Musical Moments (NBC)
WJJD—Piano Instructions
WJKS—Tito Guizar, tenor (CBS)

RADIO PROGRAM
WGFL Daily 10:30 A.M.
Dr. O'Connell
DENTISTS
NEW OFFICES
232 SO. STATE ST.
Painless Extraction
PRICES LOW AS
CLEAN...\$1.00
EXTRACT...\$1.00
FILLING...\$1.00
CROWN...\$4.00
BRIDGE...\$4.00
Good Set Guaranteed \$5.00
CREDIT 10 MONTHS
No Endorsers
No Red Tape

Reproductions of
PORTRAITS
by PASTORET
10c Each
Reproductions of any of
the portraits of radio stars
appearing on the front cover
of RADIO GUIDE recently are
now available for only 10
cents each.

HEALING WITHOUT DRUGS
1914 Price with 1933 Skill
Chiropractic has solved the problems of
the drugless healing art. Inventing a very
sensitive instrument, the Neuroclometer
(Model No. 2) the exact location, in the
spine is found where the cause of your
sickness originates. Truly remarkable
results are now obtained, that are lasting.
Every visit to my office has definite
constructive value. No guesswork. REMEM-
BER, the nervous system, especially at the
spine, is involved in most human ailments.
DR. D. O. NORTON
Palmer graduate Chiropractor, 189 W.
Madison St., at Wells. Room 307, Phone
Franklin 8194. Hours 10 A.M. to 6 P.M.
30 MINUTES
WELL SPENT
WIBO 8:15
EVERY EVENING
Tune in! WMAQ
10:00A.M. Sunday
Old Songs of the Church
Big Sunday Feature
Hear your favorites
of the air interviewed
Radio Guide Presents
"STAR INTERVIEWS"
WJJD
Monday, Wednesday, Saturday
7 P.M. (CDT)

(CONTINUED ON NEXT PAGE)

Tuesday, May 30

Features:

Gypsies - 8:00 P.M. CDT

Minstrels - 8:00 P.M. CDT

(MONDAY CONTINUED)

6:15 p.m. CDT ↔ 5:15 p.m. CST
KYW-The Globe Trotter
WAAF-Ray Waldron's Sports Review
WBBM-Buck Rogers in the Year 2433, drama (CBS)

8:45 p.m. CDT ↔ 7:45 p.m. CST
KYW-Mark Fisher's Orchestra (NBC)
WCFL-Tony and Joe, drama
WIBO-Roy, Pete, Larry and Lorraine
WJJD-Log Cabin Boys
WJKS-Oden and Truby

8:00 a.m. CDT ↔ 7:00 a.m. CST
KYW-Musical Clock; variety program
WAAF-Breakfast Express
WBBM-Tony Wons, Are You Listenin'? (CBS)

11:00 a.m. CDT ↔ 10:00 a.m. CST
KYW-The Morning Melodians
WAAF-Ballads
WBBM-Norm Sherr, pianist
WENR-Vic and Sade, comedy sketch (NBC)

WLS-"Uncle Ezra"
WMAQ-Double Header Baseball Game; Sox vs. Cleveland
1:35 p.m. CDT ↔ 12:35 p.m. CST
WBBM-Pat Flanagan's Sport Hunches

1,000,000 Real Pals

*Beautiful Blond Lady-Next-Door,
Beloved by Children Everywhere,
Has Developed Many Young Stars*

By William J. Thomas

Only once did she experience any real difficulty or downright meanness in a child actor. A boy became intractable and threatened the peaceful progress of juvenile activities. He proved unmanageable and at the request of the other children, she sent him away.

A week later the boy's mother telephoned. "Won't you let Bobby come back," she asked. "He has been moody and fretful all week and finally, today, he broke down and confessed everything to me. He is broken hearted, very much ashamed of himself and won't be happy until you let him come back. I'm sure he has learned a great lesson."

The child came back. No one ever alluded to the incident. He developed into one of the finest and most gentlemanly boy performers in the studios.

These children have many ideas of their own, and frequently are aided and abetted by the bulky and genial Jolly Bill Steinke, who has his own kids' program over an NBC network every morning. When the Lady Next Door has a birthday, they remember the date and have a surprise party in her office. There are flowers, cakes and everything.

On one occasion the gang put their heads together, pooled their finances and threw a theater party for Miss Tucker. There was enough in the pool to buy her ticket, and an extra one for the boy who engineered the scheme.

Though she has handled many kid programs, Madge Tucker never has been called Aunt Madge or Aunt anything. She isn't that type. They call her "Lady-Next-Door" or Miss Tucker, as does everyone else around the studio.

INCIDENTALLY, her influence pops up in most unexpected places. Recently she decided to move to a less expensive apartment, business conditions being what they are, and served notice on her landlord, whom she had never seen in person. Immediately he telephoned to request that she remain, and name her own rent. He explained that his own children followed the Lady Next Door broadcasts and would scamp him if he ever permitted her to move out of the Magic Cave. She stayed.

Madge Tucker has no superstitions but likes to imagine things. She still reads Alice in Wonderland. Peter Pan and Winnie-the-Pooh are her household gods. Has no time for bridge or jigsaw puzzles, but likes outdoor sports and usually is accompanied by a bevy of kids.

Of course, perhaps you, from the lofty eminence of your grown-up point of view, might be a little inclined to sniff superciliously at the treasure hunts, pirates' caves, beautiful little

It was a success from the start.

Little boys and girls in the apartment houses of Manhattan, who usually do not have any Lady Next Door, welcomed this pretty voiced lady who filled that childhood void for them so adequately; while children in other ends of the country, who do have a sure enough Lady Next Door in the flesh, recognized in this one that came to them through the air an even more romantic and lovable counterpart of the one they already knew.

Then Madge Tucker found herself caught up by the creature of her mind, and held in a thrall from which she cannot escape, although, to be sure, she is a very willing prisoner, for she loves her work, and she loves a million children.

But for her there will be no more exercising that prerogative of women. The footlights can call her now until they're hoarse, or rather, they could if it were possible for footlights to become hoarse. But they will call in vain.

Because children from the Rio Grande to Canada, and from the Atlantic to the Pacific, simply wouldn't hear of The Lady Next Door going back to the stage, unless, of course, they could all be right here in the theater. And there is no theater that would hold even the tiniest fraction of them, so we may as well let that go.

I WANT a program in which everyone plays," she declared. "It is ridiculous to expect a gang of children, many of them only four or five years of age, to act. They should play and they want to do so."

From then on the author-director-actor wrote her radio scripts around the children she knew in the studios, about their lives and based on their own ideas. If they talked about treasure hunts, she wrote of treasure hunts. Miss Tucker made up her cast first and then produced a script around that group.

Then in rehearsal she lets them read their respective lines without any coaching or instruction on her part. If the child had difficulty with a line, or failed to react to it as planned, Miss Tucker changed the line, instead of scolding the youngster. Everything must be natural, she said. The listening children were included as part of the act.

Madge writes in her den, a part of her apartment, and the children call in a Magic Cave. There they started, on their own initiative, the Magic Circle, which 65,000 children throughout the nation have joined. Just what it all means—well, adults don't exactly know. You'll have to ask your little niece, who probably is a charter member.

The Lady Next Door programs usually follow the inclinations of the children who participate, as a general thing. This inspires spontaneity and greater originality, but occasionally doesn't turn out satisfactorily, as recently when one of the boys kept yelling for a "dirigible crash. I want to be in a dirigible crash." Madge Tucker considered the idea and tried to work out a dirigible crash, that wouldn't be terrifying. She quickly and definitely abandoned the idea, however, because just about then the U. S. Navy dirigible "Akron" crashed.

The Lady Next Door is only part of Miss Tucker's work, however. Of even greater importance ranks the Sunday Morning Children's Hour with genial Milton J. Cross as master of ceremonies.

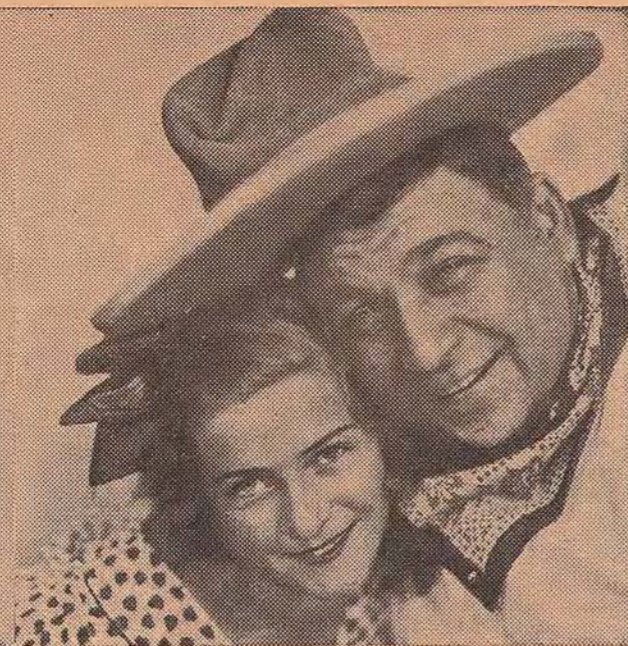
Children come from far and near for this feature. They are brought by hopeful parents, adoring aunts and admiring friends. Approximately one hundred juveniles ranging in age from one year to prep school age face auditions each week in the NBC studios and from these must be selected those who go on the air Sunday mornings. Miss Tucker finds a surprisingly large number of talented children among those who appear.

On one occasion an infant of only three years displayed unusual talent for reciting, and was assigned a place on the Children's Hour. She recited her little piece to the satisfaction of everyone during the rehearsal.

"I broadcast, Mama, I broadcast," she chirped happily to the adoring mother.

But when the program actually went on the air the infant refused to go into her act, protesting loudly that she had "broadcast" once and wouldn't do it again.

Yes, Madge Tucker encounters much infantile temperament among her charges, but she rarely fails to master it. "Lead, don't drive" the children, is her motto.



... you can see Jolly Bill likes Jane ...

JUNIOR O'DAY
... as Christopher Robin, with Winnie-the-Pooh ...

of its color, and the musical note is the piercing "A-a-yuuuuh" of a high pitched siren.

Yes, there is a cave, but it does not disappear into some country hillside. The entrance is gained through a gleaming aperture in one of Manhattan's cliffsides, guarded by a genial giant in blue uniform, gold braid and military cap. In other words, a modern apartment, furnished in a fashion dear to the hearts of kiddies.

And incidentally, there was a time not very long ago, when The Lady Next Door was in dire danger of having to leave this beautiful cave; but it turned out in the end that the ogre wasn't an ogre after all, but very, very fond of kiddies himself—and so he—but more of that later.

There is one advantage Madge Tucker has over some of her radio contemporaries. There is nothing at all fickle about her audiences. When they like you, they LIKE you. A lot of radio stars learn to their chagrin that the plaudits of today turn to the razzberries of tomorrow as some new and brighter star comes over the horizon, but you just try and give those thousands of children somebody else than Madge Tucker. Just try it. That's about as far as you'd get—trying it.

None of her audience is sitting critically and cynically in front of loud speakers, seeming to challenge "Now come on. Let's see you entertain me."

They're for her 100 percent 100 percent of the time, and what ever she says or whatever she does is right with them. She's won her way into their young hearts, and there she stays, secure in their faith and devotion.

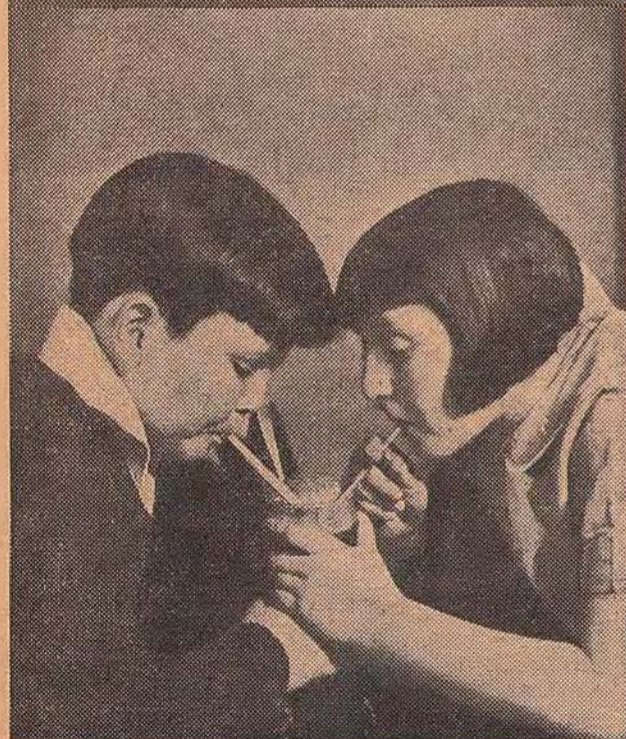
TO get down to brass tacks in the modern magical fairyland that is radio, Madge Tucker is a member of the Program Department of NBC. She is young, of medium size, the personification of the story book princess with golden tinted locks, cheeks that are rosy with or without up-to-date cosmetics, sparkling blue eyes that have a way of charming fractious infants into playful cooperation, and a vivacious manner.

Madge Tucker started in radio about seven years ago, stepping from the dramatic stage into the studio. One of her earliest tasks was the direction of "The Step on the Stair," first original radio mystery drama. She alternated between the stage and radio for another couple of years, acting and directing, but with the organization of the National Broadcasting Company, the young artist cast her die across the Rubicon that meant radio and has continued in that work ever since. She did resign three times in subsequent years to resume acting behind the footlights, but always exercised woman's greatest prerogative by changing her mind at the last minute. "The Ol' Debil Mike has that something that holds you tight, and who would blame it for holding Madge Tucker in close embrace.

Madge Tucker (christened Margaret) was born in Centralia, Illinois, where her father owned the largest store in town. She attended schools in St. Louis and Chicago, and then rounded out her education at George Washington University, in Washington, D. C., and at the American Academy of Dramatic Arts in New York.

Her first radio job was telling children's stories over a Washington station. She soon demonstrated a remarkable technique for handling children and creating kid programs. Before Madge knew it she found herself in complete charge of children's programs for NBC. She originated many popular features for juvenile entertainment and laid the groundwork for many others, including such notable programs as Jolly Bill and Jane, Winnie-the-Pooh, the new program of A. A. Milne's stories that is sweeping the radio audience, and others.

More than three years ago Madge Tucker conceived and inaugurated her Lady Next Door series as a daily feature over an NBC network.



... Maude and Bill in a cooperative mood ...

THE Pied Piper of Hamelin Town, had he been a benevolent and beneficent individual instead of one who lured children away into distant caves, might find himself reincarnated today in the person of a smiling blond young lady who is known over National Broadcasting Company networks as The Lady Next Door.

In the life of almost every normal young American child there is a "lady next door." She is a delightful person, ever-smiling and generous who has an inexhaustible supply of cookies and amusing stories.

Radio also has its Lady Next Door and she is blue-eyed, gracious Madge Tucker, director of juvenile programs for NBC. She has stories galore, mostly developed in her lucid imagination, but this fairy godmother of radio won't be content with telling them, she gathers a gang of kids around a microphone and acts them out. This is done in such a way that thousands of other children sitting before loudspeakers in their own homes, imagine themselves participating in weird treasure hunts, airplane rides, hiking trips and the score of other activities in which the radio gang indulges.

Like the original Pied Piper, Miss Madge Tucker is followed about the town by a long string of children. But she has no flute nor does this modern Miss lead a parade. She drives around in a very snappy automobile, which her brood of juvenile performers have christened "The Cream Puff" because



RONALD LISS
... he'll be a real bandsman one of these days ...



MILTON CROSS
... master of ceremonies at the Sunday Morning Children's Hour with some of his stars ...



MADGE TUCKER
... string of children follow her about town ...

PATSY O'DOWD
... one of Sunday morning's talented youngsters ...

PLUMS AND PRUNES

By Evans Plummer

IT SEEMS that a World's Fair is opening Saturday in Chicago, but if there's any doubt in your mind, tune in and you'll hear all about it from Friday on. Friday the crowning of the beauty queen of the fair will be aired. Saturday will be full of the opening day's broadcasts.

And the 11 a.m. CDT NBC pickup Saturday, by the way, boasts as its society commentator none other than Mrs. Potter Palmer. There'll be many other impressive names at the mike, among them Burton Holmes, Floyd Gibbons, Ben Bernie, Paul Whiteman and Phil Baker.

Sunday at 3 p. m., the super girls,

Clara, Lu 'n' Em, will release fifty toy balloons from the balcony of the super-safe "House of the Future" at the fair, and finders of same will receive gifts and autographed pictures of C. L. and E.

Wednesday, May 31, will find Tony Sarg staging an NBC-cast at 3:45 for the children from the Enchanted Island, and Burns, Allen and Lombardo on CBS at 5 p. m. dedicating their sponsor's exhibit. Gracie is booked to do the bottle breaking, but instead of breaking same, will crash it through the glass in the front door of the building.

W. Floyd Gibbons, world's fair reporter, has his own "WFG" studio (the former Station WJJD headquarters) in the Palmer House. And have the public liked his broadcasts? Well, the first mail following his first network appearance of this series brought two thousand letters from thirty states!

Aw, Prunes

THE pressure placed on radio writers from different sources is rather amusing. May I cite a case? An advice-to-the-multitudes program was launched in Chicago. I caught the show and recognized the voice of the party playing the role of advisor. I guessed correctly—in print. The sponsor raged. He said nothing to this columnist, but he fired the girl.

This week the new voice came on the air. I recognized it again, and as a good newspaperman should, was about to divulge it when I learned that the sponsor threatened to fire the second girl and take the program off the air, even, if I kept revealing his pet "secret." What a laugh! But I didn't want to harm the station, so the so-called secret will remain that—until the sponsor begins releasing to this and other magazines and newspapers pictures of the girl with her fake air name on the caption. As if any radio editor—and a majority of the public—wouldn't know her correct name.

I'll start my own guessing contest. Do you know what program is meant by the above—and do you recognize the advisory lady's voice?

If the Cubs losing streak does not end soon, WBBM will quit doing the cubs out of town games and substitute the Sox home schedule. But what will the Sox fans say about Pat Flanagan doing 'em? Sox fans no likee Pat; claim he's too pro-Cubs.

BANDSTAND and BATON

THE gates to the Century of Progress Exposition in Chicago swing open this week-end, and the biggest names in the orchestra world are marshalling their bands on Michigan Boulevard just outside the Fair Grounds, Guy Lombardo, Ben Bernie, Wayne King, Ted Weems, Hal Kemp, Tom Gerun, Carl Moore and Johnny Hamp are only a few of the maestros who will wave their batons, or violins, as entertainment for the throngs of visitors expected.

Yet neither NBC nor CBS are ready to announce definitely the various pick-ups they will bring from the dine-and-dance spots to be opened in the Windy City. Only four



JEAN PAUL KING

He's "undertaken" to write a novel, "Slabs and Splinters," all about morticians and their customers, and is waiting for a publisher. You know King best as Clara, Lu 'n' 'Em, Contented program and Betty and Bob announcer.

What's What

ST. LOUIS brewer of Budweiser is still peeved at radio since that audition which included in its musical program "My Cousin from Milwaukee" . . . Speaking of beer, Jazz King Bernie's Blue Ribbon Casino dedication at the World's Fair Tuesday night looked like a radio edition of "Who's Who." Some 600 guests greeted the Old Maestro, among them A & A and Buddy Rogers. Buddy was looking over the spot where he'll later wave a stick . . . Organist Irma Glen is keeping her pedal extremities nimble in a childish manner—at least she has been observed several times in Lincoln Park roller skating! . . . Dick Stabile's heart crusher, Jane Vance, will be in Hollywood July 1 to pose for Eddie Cantor's new film . . . Charles Warburton, last aired as Nayland Smith and who has a score of years of stage and a decade of radio experience behind him, has teamed with Nate Caldwell to market and produce radio programs. Warburton and Caldwell will write them, Caldwell will sell, and Warburton produce . . . Easy Aces are through for the season with their Tuesday, May 30, broadcast, after which Jane and Goodman Ace expect to do the Fair, lose their money at the tracks, and bum

around till fall . . . Bob Becker's CBS-WGN "Devil Bird" show ends June 10 but may be back in the fall . . . Connie Boswell, spokesman for the trio, is ailing with a cold picked up on the barnstorm tour of the Whiteman-Pearl-Burns and Allen-Boswell circus now showing in Chicago . . . Beetle, Phil Baker's annoyee, had to be funny last Friday with an arm he had just broken while clowning . . . Singin' Sam is doing his stuff at the Chicago theater this week.

Plums and—

PLUMS to Harlow Roberts, the big toothpaste ad man, for being furious at radio in Chicago and stating, "It begins where the women's sewing circles leave off." It seems Mr. Roberts has been hounded for auditions because a squib appeared here. The plums are by way of acknowledging the power of the press. Hurrah for sewing circles! . . . and prunes galore to those which continue their obnoxious and influenced applause broadcasts. They don't mean a thing to the invisible audience except a pain in the—neck . . . Plums for Stoopnagle and Budd for keeping up to snuff; ditto to Ben Bernie and Jack Pearl for ditto, but many wrinkled prunes to Fire Chief Wynn for becoming rather tiresome of late. Wynn should take a rest from the airplanes. It would add sparkle to his return . . . Plums to June Meredith of the First Nighter and may she have a speedy recovery from her appendix removal . . . Plums to newscasters Gibbons and Hill, and editorialist Boake Carter, and while we are at it, a big basket of plums to the networks for organizing their own news coverage when the Associated Press put thumbs down on airing its bulletins . . . Say, Mr. Bell, are they making your Sherlock Holmes commercial credit longer, or does my imagination run away with itself? Watch out for a prune.

Taglines—

SPEAKING of developing radio's own news coverage, WGN's new Sports Review, opening Monday, May 29, at 6:30 p. m. for a daily period, brings John "Speed" Harrington from KWK, St. Louis, to the mike with his own news reporting staff . . . Add plums, the laughable sketch, "Love Will Find a Way," caught on WMAQ recently. The idea would make a good series . . . WJJD by the way, should get some plums for Judy (Betty Boop) Talbot, tenor Jack

Burnett, Mary Williams, and that 9 p. m. nightly "Wastebasket" program . . . Tony of WCFL's Tony and Joe visited Gracie Allen backstage this week to see if she was really dumb, but after his visit, he wouldn't talk for publication. Said he was afraid of a libel suit or something . . . Jack Pearce, WGN night control operator, will make a hookup with Margaret Dorney, this June . . . Blind Mac and Bob's new tune, "Put a Light in Your Window Tonight," written in collaboration with Happy Jack Turner, is going over great and I'm glad . . . The Bradley Kincaids, down WLW way, are about to blessed audition . . . Tom Gentry, the dance music man opening May 29 at the Blackstone, is the same gentry who used to be in the movies . . . Howard Neumiller will have a statement for the press next week, so wait.

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Fisher, and Chicago stations KYW, WMAQ, WENR will air him locally.

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Thursday, June 1

Features: President Roosevelt - 11:00 A.M. CDT Rudy Vallee - 7:00 P.M. CDT

8:00 a.m. CDT ↔ 7:00 a.m. CST
KYW—Musical Clock; variety program
WAAF—Breakfast Express
WBBM—Tony Wons; Are You Listenin'?

WBBM—Graduation Exercises, U. S. Naval Academy; Presentation of diplomas and address by President Franklin D. Roosevelt (CBS)
WCFL—Red Hot and Low Down Program
WENR—Vic and Sade, comedy sketch (NBC)

WLS—"Uncle Ezra"
WMAQ—Public School Program
1:40 p.m. CDT ↔ 12:40 p.m. CST
WIBO—Theater Reporter
1:45 p.m. CDT ↔ 12:45 p.m. CST

WJJD—Bubb and Chuck
WMAQ—Waldorf-Astoria Orchestra (NBC)
5:15 p.m. CDT ↔ 4:15 p.m. CST
KYW—Bert Lown's Orchestra (NBC)
WBBM—Walkathon News Details

WGN—Hot from Hollywood, Abe Lyman's Orchestra (CBS)
WJJD—Julie and Jimmy
WLS—Floyd Gibbons; Century of Progress (NBC)
8:00 p.m. CDT ↔ 7:00 p.m. CST
KYW—Mark Fisher's Orchestra

Peeping Behind the Scenes in Chicago Studios

By Rollin Wood

THE private life of a radio crooner is the foundation for the *Princess Pat Pageant* comedy drama, "Her Master's Voice," to be produced Monday night, May 29 at 8:30 p.m. over WBBM. The play opens in the city room of a newspaper with a junior sob sister being assigned to meet the great crooner at the train. The comedy casts Vincent Coleman as the crooner, Maxine Garner, sob sister, Peg Davis, veteran reporter, Frances Woodbury, the crooner's mother and Doug Hope, butler.

Dr. Boris Erich Nelson, a graduate of the Munich Conservatory of Music is conducting intimate little chats over WIBO on great composers, great music and great interpreters.

Judy Talbot, boop-boop-a-doop type singer has been added to the WJJD Carnival which boasts such stars as Bubb Pickard, the Log Cabin Boys, Charles Lanphier, and Chuck Hurta.

There is a new singer on the air, a young chap called Don Sylva, heard every Thursday over WBBM on the *Loyalon Musicale*. He has one of those fresh, appealing voices that calls for the prediction of bigger things.

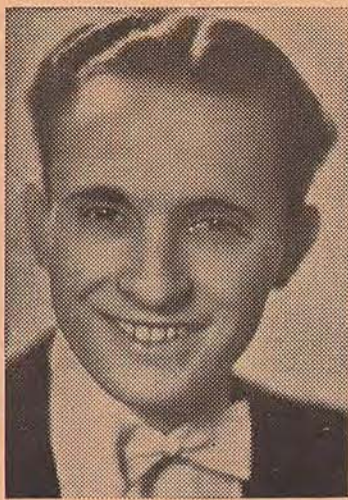
Clyde McCoy has been complimented for his arrangements heard over WGN on his "Music Box" program every Tuesday. This week's songs will consist of an all "Moon Song" series.

That ballyhoo bawler heard on WJJD's Carnival is Charlie Lanphier. His ingenious dropping of a penny into a tumbler of water to make the sound effect of a high diver plunging into a small tank of water is a daily highlight of the show.

Wayne King will celebrate his sixth anniversary at the Aragon ballroom, Monday evening, May 29. Wayne, in celebrating the occasion will play all the old songs that he used when first opening at the Aragon. There will be a huge birthday cake, lots of gala trimmings and amusement. Bob Elson of WGN will probably preside as master-of-ceremonies.

Wendell Hall, the "Red Headed Music Maker," popular pioneer of the crystal set days is now being featured with Frank Westphal's Orchestra over WBBM on Wednesdays.

Bob Becker, outdoor editor of the Chicago Tribune and producer of "The Devil Bird," heard over WGN each week day, has had another new trout lure named after



DON IRWIN

Talented young maestro who opens at the redecorated Terrace Gardens this week end (May 25). KYW will air his tunes.

him. The new bait is made up partly from the feathers of the Peruvian condor, one of the largest birds found in the Peruvian Andes, and which has cast its shadow across the adventures of Captain Dailey and his Boy Scouts in the "Devil Bird."

Coming radio star interviews to be heard over WJJD by RADIO GUIDE include the appearance Saturday evening, May 27, at 7 p. m., of Paul Whiteman; Monday, May 29, of Ben Bernie; Wednesday, May 31, of Jack (Baron Munchausen) Pearl, and Saturday, June 3, of First Nighter Charles P. Hughes. All interviews are conducted by Evans Plummer, RADIO GUIDE columnist, from 7 to 7:15 p. m. CDT.

Sunday matinee fans will enjoy a new series of popular concert tunes to be inaugurated over KYW, Sunday May 28, by Mark Fisher and his Edgewater Beach Orchestra. By that time, Fisher will have concluded his theatrical tour that has taken him from his North Side society spot and will be on hand to start the summer feature. The recitals will replace the Winter season Edgewater Beach Twilight recitals.

A radio club for boys and girls with a real meeting place where members can get together and become acquainted is one of the features of the *Cowboy Tom* program heard twice weekly over WGN. The program brings jolly cowboy music and adventures that are exciting without the usual crime and horror elements.

Pat Flanagan's seven-a-week sports review over WBBM is undergoing a revamping for a new series starting Monday May 29. With the permission of the sponsor, Pat will broaden the appeal of the feature beyond the baseball field. Golf, collegiate sports activities, track and field events in connection with A Century of Progress, and a long list of other sports will be covered. Outstanding athletes will also be presented occasionally.

Radio fans can hear Harriet Cruise once again. The popular songstress has returned to the air over WBBM on the Sunday Variety Show, 7:30 to 7:45 p. m.

WCFL's *Two Hightalians* very obligingly moved their air time for one night, broke two club engagements and cancelled their "Midnight Frolics" appearance to attend the

Ashland Boulevard Stadium radio Saturday night, May 27th, the proceeds of which go to charity.

Westinghouse is well satisfied with the quarter wave directional antenna it has been testing since January 5 at KYW. Engineers claim doubled strength in the heavily populated centers in and around Chicago. The weak reception of KYW in the loop and Gold Coast sections of the city has been improved.

The Chicago Sunday Evening Club have scheduled a special Memorial Day Service over WMAQ which will be aired Sunday, May 28. There will be a choir of 400 voices and G. A. R. guests of honor.

The Navy Pier Ballroom will reopen for the Summer on Decoration Day, May 30th. Carl Schreiber will preside. He first attracted attention during his two seasons' stay at the Olympic Ballroom. The length of his stay at this ballroom exceeded that of any other orchestra leader.

Gene and Charlie, WBBM harmony team, are displaying hidden talents. The designs that they carved in the wooden handles of their trapshooting shotguns revealed them as excellent woodcarvers. Both are ardent followers of the sport of trapshooting and fellow-members of their gun club have requested that they carve their gun stocks in the same manner.

When you hear Johnny O'Hara, WJJD sports announcer, say during a baseball broadcast, "Time out for



MARK FISHER

Opens a new series of matinee programs over KYW, to start Sunday, May 28.



MAXINE GARNER

Besides understudying "On the Make" at the Garrick, this charming actress plays cub sob sister in "Her Master's Voice" on WBBM at 8:30 p. m. Monday, May 29.

a bottle of beer," it really happens. Johnny drinks between three and five bottles of beer during a hot afternoon's work at the ball park.

Norman Ross, WIBO sports announcer has a "Man Friday." His name is Ralph Read. Whenever Norman makes a broadcast, Read stands by and prompts Norman with any minute details that may have slipped his "Robinson Crusoe's" mind.

Gene and Glenn, former WLS comedy team, have just concluded plans to broadcast regularly over WJR in Detroit. They will be a permanent feature on WJR.

Knute and Sven are going to have a young Swedish gentlemen from Stockholm as their studio guest Monday, May 29. They met him while looking over Sweden's exhibit at the Fair the other day and he proved to be a very interesting person, having spent two years at Oxford.

A bright spot on the early morning dial in Chicago is heard between 6 and 8 a. m. over WSBC daily. The "Milkman's Matinee", a two hour performance is headed by Harry (Little Harry) Hosford and Mort Thomas. Little Harry claims the distinction of having been the staff member of more radio stations than any other Chicago artist. His list includes twenty stations outside Chicago and nearly every Chicago station, NBC and CBS.

The third travelling unit of WLS artists will make a tour of Michigan theaters beginning on the first of June. This new group which is expected to spend the entire summer making personal appearances, is made up of many of the station's leading artists, including the *Prairie Ramblers*, Max Terhune, the *Hoosier Mimic*, who will act as master of ceremonies, Bill Wood, *The Girls of the Golden West*, a harmony team; the *WLS Square Dancers*, Banjo Bob, and the *Melody Men*, headed by Phil Kalar.

Gene Autry, the WLS Oklahoma yodelling cowboy, started his career at the age of 14. He yodeled to steers on his father's ranch in southern Oklahoma.

John Stamford is now playing the role of director in the Charles P. Hughes production, "Talkie Picture Time," broadcast each Tuesday

at 10:30 p. m. over NBC and WENR.

Helen Lochrie and her radio Night Court cast are enjoying their first vacation after a seventeen-month run at WCFL. She is devoting her time at present to teaching and coaching pupils for radio.

Ted Weems and his orchestra open Thursday night, May 25, at the Lincoln Tavern with an extensive floor show and an NBC-WENR pickup. Besides Addrea Marsh and acts within the band, the floor show will comprise the *Five Maxellos*, *Baron and Blair*, the *Six Lucky Girls*, and *Sammy Walsh*, master of ceremonies.

The *All-Star Maytime Radio Revue*, a benefit of the Medinah Athletic Club, will be staged at the club, 505 N. Michigan, Wednesday evening, May 31, with many prominent performers of the airlines making appearances. Some of these will be Gene Arnold, Hal Totten, Harlow Wilcox, Tom Shirley, Bobby Brown, Howard Neumiller, Norm Sherr, Thora Martens, Phil Porterfield, Bill Baar, Chief Evergreen Tree, Alice Mock, Hal Pearl, Everett Mitchell, Jimmie Kemper, Three Jacks and Three Queens, Reo Fletcher, Ten Troubadours, Ford and Wallace and Colette's Radio Stage Novelty.

As an added attraction, the radio editor of the Chicago daily newspapers will be present and take bows.

Rex Maupin's Carnival is being broadcast each week morning at 11 o'clock over KYW. It's a novelty musicale, and includes such stars as Jimmy Hatton, Gardner Benedict and Sylvia Stone.

A number of loop shows testify that one may go from the ether to the stage just as easily as he may travel from the stage to radio. In "On the Make," now playing at the Garrick, there is an assortment of air people. Loretta Poynton who plays an important role, has never before been behind the footlights, although she has spent several years behind a "mike." Maxine Garner, who is understudying the Hibbard show, is exclusively radio as far as this country knows, but she was on the stage in London.



"LULA BELLE"

Or really Myrtle Cooper, 19-year-old show stopper and hill-billy comedian who makes the WLS Eighth Street Theater barn dances rock with laughter each Saturday night. Although Miss Cooper lives in Evanston, she's a real hill-billy, having been born in the mountains of North Carolina.

(THURSDAY CONTINUED)

- 11:30 p.m. CDT ↔ 10:30 p.m. CST
KYW—Mark Fisher's Orchestra
- WCFL—Club Alabam Orchestra
- WENR—Julian Woodworth's Orchestra (NBC)
- WGN—Late Danee Orchestras
- WMAQ—Dancing in the Twin Cities (NBC)
- 11:45 p.m. CDT ↔ 10:45 p.m. CST
WCFL—Bit of Moscow; Russian music
- WGN—Clyde McCoy's Orchestra
- 12:00 Mid. CDT ↔ 11:00 p.m. CST
KYW—Husk O'Hare's Orchestra
- WENR—Earl Hines' Orchestra
- WMAQ—Bobby Meeker's Orchestra
- 12:30 a.m. CDT ↔ 11:30 p.m. CST
KYW—Vincent Lopez' Orchestra
- WENR—Ivan Eppinoff's Orchestra (NBC)
- WMAQ—Art Carroll's Orchestra
- 1:00 a.m. CDT ↔ 12:00 Mid. CST
WBBM—Around the Town; Dance Orchestras

Friday, June 2

Features: Foreign Legion - 8:30 P.M. CDT

Phil Baker - 8:30 P.M. CDT

8:00 a.m. CDT ↔ 7:00 a.m. CST
KYW—Musical Clock; variety program
WAAF—Breakfast Express
WBBM—Tony Wons; Are You Listenin'?

WJKB—Household Guild
WJJD—Fred Beck, organist
WMAQ—Today's Children
WSBC—Crazy Tunes
11:00 a.m. CDT ↔ 10:00 a.m. CST
KYW—Morning Melodians
WAAF—Bandstand
WBBM—Modern Living

WJKB—The Round Towners (CBS)
WLS—Uncle Ezra"
WMAQ—Public Schools Program
1:40 p.m. CDT ↔ 12:40 p.m. CST
WJKB—Theater Reporter
1:45 p.m. CDT ↔ 12:45 p.m. CST

4:15 p.m. CDT ↔ 3:15 p.m. CST
WAAF—Novelletes
WBBM—John Welvin, the Irish tenor (CBS)
WENR—Concert Favorites (NBC)
WJJD—Dick Rock
4:20 p.m. CDT ↔ 3:20 p.m. CST

WBBM—Dr. Rudolph, pianist, Billy White, tenor
WCFL—The Irish Minstrel
WGES—Novak Jewish Players, drama
WGN—Nino Martini, tenor, Columbia Symphony Orchestra (CBS)
WJJD—Great Epochs of American History, Judge John H. Lyle

MUSIC in the AIR + By Carleton Smith

LOOKING back on the past season of classical broadcasts is a most gratifying pastime. It is not unlike sitting at the foot of a trail and looking back at the greater heights.

There were the Philharmonic broadcasts every Sunday . . . unforgettable hours with *Toscanini* and *Bruno Walter* . . . Saturday evenings in *Symphony Hall* at Boston . . . *Leopold Stokowski* flaming forth on Friday afternoons and occasional Saturday evenings.

Wagner had his hour on the stage at the Met. "Elektra" and *Gruenberg's* "The Emperor Jones" remain vividly in the memory. Beautiful voices, artfully used . . . speeches by *Lucrezia Bori* . . . the *Opera Ball* and assurances of another season.

Monday evenings with *Lawrence Tibbett* . . . many others with *Nino Martini* . . . *Josef Lhevinne* . . . General Electric and Five Star soloists. And some programs lacking in dignity and quality . . . memorandum on the need for improvement in our recital series.

Chamber music now and then—most important the *Brabms* and *Beethoven* cycles. A vote to have them enlarged and continued indefinitely.

Perhaps the American public has lacked knowledge of and acquaintance with music's masterpieces. But it will not be for long. Such seasons as this will lead us upward along the trail to becoming a musical nation. One cannot listen to all these programs and not be affected. The feeling that good music is dry,

barren stuff, devoid of interest, will soon disappear. Music is not for the few, but for everyone.

Summer

EVEN during the summer months we are not to be without good music. Columbia announces that it will broadcast summer concerts from the beautiful *Robin Hood Dell* in Philadelphia.

The "symphonies under the stars" are played by Philadelphia orchestra members in a natural auditorium surrounded by rustic green. The Dell, with exceptional acoustics, is summer's gift to music-lovers, a place where they may be free from the stiff formality of the concert hall.

Perhaps you can arrange your loudspeaker in your rose garden, and hear the symphonies on Saturday and Sunday evenings, and the operas on Mondays and Tuesdays out-of-doors, as they should be heard. The summer breezes will blow delightful music your way.

Swarthout, et al

The *Metropolitan Opera's* most beautiful contralto (also billed as the youngest, and making one wish for television) is having a special series of summer broadcasts. Every Thursday at 9 p. m. CDT (NBC-WMAQ), *Gladys Swarthout* sings "familiar operatic arias, folk songs and Tin Pan Alley tunes." The programs are an attempt to demonstrate Miss Swarthout's contention that modern music has a distinctive

place in the repertoire of established opera singers.

Senor Ortiz Tirado, former leading tenor of *Mexico's National Opera Company*, is also an accomplished surgeon. He is devoting the proceeds of his NBC series (NBC-WMAQ, Saturday at 7 p. m. CDT) to the establishment of an orthopedic clinic for the poor in Mexico.

The Beethoven Chamber Music Cycle includes *Quartet in G Major* and a *Pollacca* for Violin, viola, and cello (Sunday at 5 p. m. CDT over NBC-WMAQ).

Eugene Ormandy, that young Hungarian who rose from the post of Assistant Conductor in New York's Capitol Theater, to running in the Big League with the Philadelphia Symphony, has made his mark also in Minneapolis. It is evident that he has a leader's gift, and his broadcasts (NBC-WMAQ, Sunday at 10:30 p. m. CDT) show a rapidly maturing musician.

NBC Artists Service is sending out folders announcing *Four Sopranos*. If you searched the world over, you could hardly find four different artists than *Supervia*, *Jeritza*, *Giannini* and *Marion Talley*.

Grace Moore enlists herself among the hard-working song birds who are not to vacation in Europe this summer. She will be singing for you and Chesterfield every Friday evening (CBS-WGN, at 9 p. m. CDT).

A School GIRL Sees a Broadcast

(Continued from Page 7)
shouted and the sound effects men nearly had fits blowing the whistle and rattling chains and scraping something across a washboard to imitate the gangplank and operating things that sounded like hissing steam and tugboats puffing. The actors were dashing to the microphones and shouting things, and everything was in a perfect turmoil of excitement. The orchestra started to play again and got louder and louder.

And then, all of a sudden, everything stopped. There was a minute of absolute silence, and then everybody started talking and kidding in a perfectly natural voice, and the men came out of the little room, and I knew the rehearsal must be over. A tall man who seemed to be the director talked rapidly to one or two actors and then went to another group and talked to them, pointing to the papers in his hand. The musicians got up and walked out of the room just as naturally as if this was an every day thing to them, and the actors were putting on their hats and coats and talking about lunch, just as if they had been let out of school.

So while it didn't seem to make much of an impression on the people in the studio, it certainly was exciting to me. Afterwards one of the studio officials showed me the sound effects and took me into the little room which is called the control room. Looking out of the wide glass window, I suppose I looked like a fish too, but the big studio looked very different from what it did when I was out there. In the control room there was a big board of electrical things that seemed very complicated, and on a table were a couple of boxes with knobs and

lights on them. The official did something to one of them, and we could hear the people talking out in the studio.

When I went out into the studio again most of the people had gone and the big room seemed to be very empty and strangely quiet, though people were still peering in through the windows half way up the walls. While I was putting on my coat three men came into the room and started to arrange chairs and music stands in long rows and slide the microphones around in new places. Then other men with musical instruments started to drift in and it was evident that something else was going to start right away. But I had sort of an empty feeling the same as I used to have when I was little and a party or Christmas or something I had looked forward to had come and gone and everything was all over.

Just listening to the radio is great, but when you know all that is going on when all you can hear is a voice, it makes it much more interesting.

DENTISTS
Dr. O'Connell
RADIO PROGRAM
WGFL Daily 10:30 A.M.
PAINLESS EXTRACTION
NEW OFFICES
232 South State St.
EVENINGS TILL 9—SUNDAY 9 to 6

—ADVERTISEMENT—

NEWS from WJJD

1130 Kilocycles 20,000 Watts 265.3 Meters

MARY WILLIAMS, popular blues singer, has been shifted to a new spot on WJJD, and comes to her many friends now at 6:30 p. m., daily except Saturdays and Sundays, with organ background played by FRED BECK. This program is broadcast from the Kimball Hall studio of the station.



NOTHING BUT THE TRUTH, an unusual show of the highest merit formerly aired by NBC, now finds its location at WJJD on Mondays and Thursdays at 8 p. m. ALEXANDER McQUEEN is the capable author and talent on the program. This feature, without doubt, is one of the finest and most interesting ever presented.

CHUCK LANPHIER, popular announcer of WJJD's famous "Carnival" at 12:15 p. m. daily except Sunday is about perfect in his spot of master of ceremonies at the circus. His interesting background aids him considerably. Chuck has the distinction of having announced at America's northernmost broadcast station in Alaska. Stranded there, he shipped out on a tramp steamer that by devious manner finally got to New York. He served with a circus in younger days watering elephants. That's why he's just about perfect on the circus stuff!

Chuck Lanphier



Jack Burnett

ANOTHER fine addition to WJJD's staff is the singing of JACK BURNETT, Romantic Voice of the South. Fans will remember Burnett from programs on CBS with organist EDDIE DUNSTETTER, with ACE BRIGODE's and CHARLIE DORNBERGER's bands, and on the Dixie Network from WBT, Charlotte, N. C. Jack started his radio work at KPO, San Francisco, and gradually worked his way eastward. He is heard Mondays, Wednesdays, Thursdays and Fridays at 8:30 p. m. with FRED BECK from the Kimball Hall organ studio.

IN THE opinion of studio attaches, the GAYLORD TRIO, heard once a week from WJJD, on Thursdays at 7 p. m., has no peer on the air. For distinctly different trio arrangements done in a very different manner, catch their show. They formerly were on NBC and WTAM, Cleveland. It is only a question of time before they have all Chicago at their feet.

ANOTHER rising young vocalist on the station is BOBBY DIXON who is heard at 5:15 p. m. daily except Sunday. Dixon launched his radio career singing with various local bands. Just recently he decided that he would take a chance at building up an individual following. His efforts are certain to climax with success. He has THE voice and the delivery.

DIAL BITS: BEN KANTER, pianist, is presenting a new program over WJJD which he calls **KEYBOARD KAPERS**. Tune in at 4:45 p. m. Saturdays when the baseball game doesn't interfere. The Radio Comic skit is heard every week night at 5:30 p. m. ART (Schlagenhauer) LINICK is giving up that 6 p. m. spot. The press of his Commercial Manager's duties was too great to take time out to write the "Willie Wubble" stories. An electrical transcription of popular orchestras will occupy this spot every night at 6:00 p. m. However, the old Dutch comedian still presents **HAPPY GO LUCKY TIME** daily from 8 to 10 a. m.



Bobby Dixon

(FRIDAY CONTINUED)

- 10:05 p. m. CDT ↔ 9:05 p. m. CST
KYW—Don Irwin's Orchestra
- 10:15 p. m. CDT ↔ 9:15 p. m. CST
WCFL—Barrett O'Hara, talk
WENR—Irma Glen's Lovable Music
WGN—The Dream Ship, concert music
WIBO—Jerry Sullivan, songs and piano
WJKS—Do Re Mi, trio (CBS)
WMAQ—Dan and Sylvia; drama
- 10:30 p. m. CDT ↔ 9:30 p. m. CST
KYW—Mark Fisher's Orchestra (NBC)
WCFL—Club Alabam Orchestra
WENR—Phantom Gypsy, violinist (NBC)
WGN—Wayne King's Orchestra
WIBO—Main Street Stock Company
WJKS—Jerry Friedman's Orchestra (CBS)
WMAQ—Harry Sosnik's Orchestra
- 10:45 p. m. CDT ↔ 9:45 p. m. CST
WCFL—Bit of Moscow; Russian Music
10:50 p. m. CDT ↔ 9:50 p. m. CST
WGN—Bernie Cummins' Orchestra
- 11:00 p. m. CDT ↔ 10:00 p. m. CST
KYW—Husk O'Hare's Orchestra
WCFL—Carl Schreiber's Orchestra
WENR—Ivan Eppinoff's Orchestra
WJKS—George Hall's Orchestra (CBS)
WMAQ—Duke Ellington's Orch. (NBC)
WSBC—Dream Train with Popular Dance Orchestras
- 11:10 p. m. CDT ↔ 10:10 p. m. CST
WGN—Wayne King's Orchestra
- 11:15 p. m. CDT ↔ 10:15 p. m. CST
KYW—Little Caesar's Band
- 11:30 p. m. CDT ↔ 10:30 p. m. CST
KYW—Mark Fisher's Orchestra
WCFL—Club Alabam Orchestra
WENR—Tea Black's Orchestra (NBC)
WGN—Late Dance Orchestras
WMAQ—Harold Stern's Orchestra (NBC)
- 11:45 p. m. CDT ↔ 10:45 p. m. CST
WCFL—Bit of Moscow; Russian music
- 12:00 Mid. CDT ↔ 11:00 p. m. CST
KYW—Husk O'Hare's Orchestra
WENR—Earl Hines Orchestra (NBC)
WMAQ—Bobby Meeker's Orchestra
WMBI—Midnight Hour
- 12:30 a. m. CDT ↔ 11:30 p. m. CST
KYW—Vincent Lopez' Orchestra
WENR—Ivan Eppinoff's Orchestra
WMAQ—Art Carroll's Orchestra (NBC)
WMBI—Midnight Musical and Gospel Hour
- 1:00 a. m. CDT ↔ 12:00 Mid. CST
WBBM—Around the Town; Dance Orchestras

Program listings are correct when published by RADIO GUIDE, but sale of time by stations and networks and national emergencies often cause deviations which the stations cannot foresee.

Saturday, June 3

Features: Ferde Grofe - 8:00 P.M. CDT

B. A. Rolfe - 9:00 P.M. CDT

8:00 a.m. CDT ↔ 7:00 a.m. CST
KYW—Musical Clock; variety program
WAAF—Breakfast Express
WBBM—In the Luxembourg Gardens (CBS)
WCFL—WCFL Kiddies' Aeroplane Club,
WGES—Bohemian Melodies
WIBO—YMCA Exercise
WJJD—Happy Go Lucky Time
WLS—Daddy Hal and His Helpers
WMAQ—Tune Time
WSBC—Songs of Poland
8:15 a.m. CDT ↔ 7:15 a.m. CST
WCFL—Tune Parade
WIBO—Concert Hunt Hour
WLS—Treasure Hunt Club
WMAQ—Breakfast Club; orchestra (NBC)
8:30 a.m. CDT ↔ 7:30 a.m. CST
WBBM—The Merry-makers (CBS)
WCFL—Popular Dance Music
WLS—"Old Timers" Ralph and Hal
WMAQ—News from the Quadrangles
8:40 a.m. CDT ↔ 7:40 a.m. CST
WLS—Produce Market Reporter
8:45 a.m. CDT ↔ 7:45 a.m. CST
WBBM—Little Jack Little, vocal and piano (CBS)
WIBO—Card Contest
8:55 a.m. CDT ↔ 7:55 a.m. CST
WLS—Harry Steele, newscast
9:00 a.m. CDT ↔ 8:00 a.m. CST
KYW—Pollock and Lawnhurst, piano duo (NBC)
WAAF—Sing and Sweep
WBBM—Organ Melodies
WCFL—German Entertainment
WGES—Canary Concert
WGN—WGN Keep Fit Club
WIBO—Frankie Marvin
WLS—Tower Topics Time
WMAQ—University of Chicago; The Professor at the Breakfast Table
9:15 a.m. CDT ↔ 8:15 a.m. CST
KYW—Morning Parade (NBC)
WGN—Leonard Salvo's Mail Box
WMAQ—Neysa, diet and health exercises
9:20 a.m. CDT ↔ 8:20 a.m. CST
WBBM—News Flashes
9:30 a.m. CDT ↔ 8:30 a.m. CST
WAAF—Organ Melodies
WBBM—Beauty Chat
WCFL—Highlights of Music
WGES—Polish Program
WGN—Market Reports
WIBO—Melody Flakes
WLS—Mac and Bob, "Knoxville Boys"; Hog Flash; Livestock Receipts
WMAQ—Happy Jack Turner, songs
9:35 a.m. CDT ↔ 8:35 a.m. CST
WGN—Leonard Salvo, organist
9:45 a.m. CDT ↔ 8:45 a.m. CST
WAAF—Songs of the Islands
WBBM—American Medical Ass'n Program
WIBO—Princess Pat
WLS—Ralph Emerson, organ selections
WMAQ—Board of Trade
9:50 a.m. CDT ↔ 8:50 a.m. CST
WMAQ—Larry Larsen, organist (NBC)
10:00 a.m. CDT ↔ 9:00 a.m. CST
KYW—Mrs. A. M. Goudiss, talk (NBC)
WAAF—Dotty Lee and Heinie
WBBM—Organ Selections
WCFL—Dance Music
WGES—Morning Musicales
WGN—Movie Personalities, Francis X. Bushman
WIBO—Morning Matinee
WJJD—Hill Billy Time
WLS—Poultry and Livestock Markets
WMAQ—Century of Progress, Children's Program
WSBC—Polish Hour
10:15 a.m. CDT ↔ 9:15 a.m. CST
KYW—Radio Household Institute, drama (NBC)
WAAF—Piano Rambles
WBBM—Charlie Hamp's Happyeast Hour
WENR—Musical Program
WGES—Rhythm Review
WIBO—Market Reports
WJJD—Illinois Medical Society
WMAQ—The Woman's Calendar
10:25 a.m. CDT ↔ 9:25 a.m. CST
WGN—Board of Trade Reports
10:30 a.m. CDT ↔ 9:30 a.m. CST
KYW—Rhythm Ramblers, Orchestra (NBC)
WAAF—Garden of Melody
WBBM—Feast of the Air (CBS)
WCFL—Geo. O'Connell, baritone
WENR—Jackie Heller, with Phyllis and Frank
WGES—Italian Shopper
WGN—Dick Hayes and Rondoliers, vocal
WIBO—News Flashes of the Day
WJJD—Piano Instructions
WMBI—Church School Period
WSBC—Little Harry
10:40 a.m. CDT ↔ 9:40 a.m. CST
WMBI—Church School Period
10:45 a.m. CDT ↔ 9:45 a.m. CST
KYW—Rose Vanderbosch, singing pianist
WAAF—Musical Calendar
WBBM—Sally Walker, beautician, Val Sherman, singing announcer
WENR—Spanish Idylls, string ensemble (NBC)
WGN—Digest of the Day's News
WIBO—Household Guild

WJJD—Fred Beck, organist
WMAQ—Down Lover's Lane (NBC)
WSBC—Crazy Tunes
11:00 a.m. CDT ↔ 10:00 a.m. CST
KYW—Morning Melodians
WAAF—Ballads
WBBM—Vincent Travers' Orchestra (CBS)
WENR—Vic and Sade, comedy sketch (NBC)
WCFL—Red Hot and Low Down Program
WGN—Music Weavers
WIBO—Organ Interlude
WJJD—News Flashes
WJKS—Vincent Travers' Orchestra (CBS)
WMAQ—French Lesson
WMBI—K. Y. B. Club; Miss Theresa Worman
11:15 a.m. CDT ↔ 10:15 a.m. CST
WAAF—World News Reports
WBBM—Virginia Clarke; Gene and Charlie
WENR—Trio Charmante (NBC)
WJJD—Billy Sunshine
WJKS—Harold Knight's Orchestra (CBS)
11:30 a.m. CDT ↔ 10:30 a.m. CST
KYW—Synopators; orchestra (NBC)
WAAF—Variety
WBBM—Frank LaMarr's Orchestra (CBS)
WCFL—Variety Program
WENR—Organ Melodies
WGN—Board of Trade
WIBO—Golden Gate
WJJD—Joan Taylor
WJKS—Princess Pat Program
WMAQ—Dance Orchestra (NBC)
WMBI—Jewish Sabbath Service; Rev. Solomon Birnbaum
11:35 a.m. CDT ↔ 10:35 a.m. CST
WGN—Painted Dreams, drama
11:45 a.m. CDT ↔ 10:45 a.m. CST
WIBO—Memory Book
WJJD—Our Orchestra
WJKS—News Flashes
WLS—Tom and Roy and Dixie Mason (NBC)
WMAQ—Parent Teacher Talk
11:50 a.m. CDT ↔ 10:50 a.m. CST
WGN—Good Health and Training
12:00 Noon CDT ↔ 11:00 a.m. CST
KYW—Open of Century of Progress (NBC)
WAAF—Noontime Concert
WBBM—George Hall's Orchestra (CBS)
WCFL—Variety Institute
WGN—Mid-day Services
WIBO—Melody Calendar
WJJD—Professor Russell
WJKS—George Hall's Orchestra (CBS)
WLS—Prairie Farmer Tour
WMAQ—Words and Music (NBC)
WMBI—Music
12:15 p.m. CDT ↔ 11:15 a.m. CST
WBBM—Local Market Reports
WIBO—Stock Market Reports
WJJD—Studio Carnival
WJKS—Farm Flashes
WLS—Musical Program
12:20 p.m. CDT ↔ 11:20 a.m. CST
WBBM—News Reports
12:30 p.m. CDT ↔ 11:30 a.m. CST
KYW—National 4-H Club; talks; music (NBC)
WBBM—Chicago Hour, variety music
WCFL—Eddy Hanson
WGN—Blackstone String Ensemble
WJJD—Studio Carnival
WJKS—Roosevelt High School Entertainers
WLS—Market Summary
WMAQ—Board of Trade
WMBI—Message
12:35 p.m. CDT ↔ 11:35 a.m. CST
WMAQ—Dance Orchestra (NBC)
12:45 p.m. CDT ↔ 11:45 a.m. CST
WCFL—Farm Talk
WGES—Johnny Van, the piano melody man
WIBO—News Flashes of the Day
WJJD—Words and Music
WJKS—Albright Musicales
WLS—Fruit and Vegetable Markets and weather
12:55 p.m. CDT ↔ 11:55 a.m. CST
WLS—Harry Steele; news summary
1:00 p.m. CDT ↔ 12:00 Noon CST
WAAF—Hoosier Philosopher
WBBM—Henri Gendron's Orchestra
WCFL—Race of Nations
WGN—Palmer House Ensemble
WIBO—Dance Band Revue
WJJD—U. of C. French Class
WJKS—Dancing Echoes (CBS)
WLS—Poultry Service
WMAQ—Dance Orchestra (NBC)
WMBI—Citizenship Hour
1:15 p.m. CDT ↔ 12:15 p.m. CST
WAAF—Interlude; Markets
WBBM—The Three Peppers and George Werder (CBS)
WCFL—Modern Contract
WGN—You're in the Navy Now; skit
WIBO—Reading Room
WJJD—Mooseheart Children
WJKS—Three Peppers and George Werder (CBS)
WMBI—Bible Reading
1:30 p.m. CDT ↔ 12:30 p.m. CST
KYW—Husk O'Hare's Orchestra
WAAF—Pianoesque
WBBM—Savitt String Quartet (CBS)
WCFL—Eddy Hanson, organist
WGN—Palmer House Ensemble

WJKS—Savitt String Quartet (CBS)
WLS—Timely Farm Topics
WMAQ—Symphonic Matinee (NBC)
1:40 p.m. CDT ↔ 12:40 p.m. CST
WIBO—Theater Reporter
1:45 p.m. CDT ↔ 12:45 p.m. CST
WAAF—Song of the Strings
WGN—Railway Inn
WIBO—Musical Memories
WJJD—Log Cabin Boys, hill-billy songs
2:00 p.m. CDT ↔ 1:00 p.m. CST
KYW—Rex Maupin's Concert; vocalist
WAAF—Chicago on Parade
WBBM—Italian Idyll (CBS)
WCFL—Bit of Moscow
WGN—Evelyn Renee, soloist
WIBO—Eddie and Fannie, Radio Gossip
WJJD—Baseball Game
WJKS—Italian Idyll (CBS)
WLS—Merry Go Round Program
WMAQ—Merry Madcaps (NBC)
WMBI—Young People's Hour; Rev. J. Guy Jordan
WSBC—Polish Hour
2:15 p.m. CDT ↔ 1:15 p.m. CST
WCFL—Eddy Hanson, organ
WGN—Blackstone String Ensemble
2:20 p.m. CDT ↔ 1:20 p.m. CST
WBBM—Norm Sherr, pianist; Jackie Heller, tenor
WMBI—"Mother Ruth," Mrs. McCord
2:30 p.m. CDT ↔ 1:30 p.m. CST
KYW—Shaw University Choral Society (NBC)
WCFL—A Bit of Moscow; Russian Music
WGN—Lawson Glee Club
WIBO—Nelson Variety Program
WJKS—Hal Thompson's Orchestra (CBS)
WMAQ—Matinee Gems (NBC)
WMBI—"Mother Ruth" Period for Girls
2:35 p.m. CDT ↔ 1:35 p.m. CST
WBBM—Pat Flanagan's Sport Hunches
2:45 p.m. CDT ↔ 1:45 p.m. CST
WCFL—Baseball Game
WGN—Baseball Game
WIBO—Zelda Chapiro, reader
WMAQ—Baseball; Cubs vs. St. Louis
2:50 p.m. CDT ↔ 1:50 p.m. CST
WBBM—Baseball Game; Cubs vs. St. Louis
WMBI—Musical Program
3:00 p.m. CDT ↔ 2:00 p.m. CST
KYW—Dance Masters; orchestra (NBC)
WAAF—Live Stock Market; Weather Summary
WIBO—Mary Alcott, songs
WJKS—Sigurd the Viking (CBS)
WLS—Maple City Four and John Brown
WMBI—Gospel Music
WSBC—Hawaiian Music
3:15 p.m. CDT ↔ 2:15 p.m. CST
WAAF—Organ Melodies
WIBO—Prince of Prima; Clem Dacey
WJKS—Saturday Synopators (CBS)
WLS—"Smilin' Thru"; Elsie Mae Emerson, Phil Kalar, soloist
WSBC—Sunshine Matinee
3:30 p.m. CDT ↔ 2:30 p.m. CST
KYW—Old Apothecary
WAAF—Edward Ryan
WENR—Concert Favorites (NBC)
WIBO—Musical Varieties
WJKS—Serbian Choir
WMBI—Plain Talks
3:45 p.m. CDT ↔ 2:45 p.m. CST
KYW—Personalities in Paint
WAAF—Sea Scout Program
WIBO—Modern Music
WJKS—The Ambassadors (CBS)
4:00 p.m. CDT ↔ 3:00 p.m. CST
KYW—Harold Bean, baritone
WAAF—Piano Novelties, Jimmy Kozak
WENR—Maurie Sherman's Orchestra (NBC)
WIBO—Lillian Gordoni, music
WJKS—Princess Pat Program
4:15 p.m. CDT ↔ 3:15 p.m. CST
KYW—Minstrel Stars; comedy, songs
WAAF—Novellettes
WJJD—Dick Rock
WJKS—Kiddie Klub
4:30 p.m. CDT ↔ 3:30 p.m. CST
WAAF—George Taylor
WENR—Neil Sisters, harmony (NBC)
WGN—Afternoon Musicales
WIBO—Roy, Pete, Larry, and Lorraine
WJJD—Favorite Singers
4:45 p.m. CDT ↔ 3:45 p.m. CST
KYW—Three Strings, classical music
WAAF—World News Reports
WENR—Musical Moments (NBC)
WJJD—Keyboard Kapers
WJKS—News Flashes
5:00 p.m. CDT ↔ 4:00 p.m. CST
KYW—Dance Orchestra (NBC)
WAAF—The Bookworm
WBBM—Brooks and Norman, songs
WCFL—Triopi Trio
WENR—Pat Barnes' Children's Program
WGES—Ukrainian Folk Song
WGN—Trainload of Tunes
WIBO—Woman in the Shoe
WJJD—All Americans
WMAQ—Hotel Waldorf Orchestra (NBC)

5:15 p.m. CDT ↔ 4:15 p.m. CST
WAAF—Tea Time Tunes
WBBM—Walkathon News Details
WCFL—Christy Valvo, baritone
WENR—Concert Orchestra (NBC)
WIBO—Church of the Air
WJJD—Bobby Dickson
WMAQ—Stamp Talk
5:20 p.m. CDT ↔ 4:20 p.m. CST
WBBM—Late News Flashes
5:30 p.m. CDT ↔ 4:30 p.m. CST
KYW—Uncle Bob's Party
WAAF—June Lee
WBBM—Skippy; children's program (CBS)
WCFL—Eddy Hanson, organ
WENR—Solo Selections (NBC)
WJJD—Radio Comics
WMAQ—Laws That Govern Society (NBC)
5:45 p.m. CDT ↔ 4:45 p.m. CST
WAAF—The Spotlight
WBBM—Buddy Wagner's Orchestra (CBS)
WCFL—Race of Nations
WENR—Little Orphan Annie, children's playlet (NBC)
WGN—Little Orphan Annie; Children's playlet (NBC)
WIBO—Musical Varieties Program
WJJD—Words and Music
WMAQ—Squibbieland
6:00 p.m. CDT ↔ 5:00 p.m. CST
KYW—Bert Lown's Orchestra (NBC)
WAAF—Willard Edison
WBBM—The Political Situation in Washington Tonight; Frederic William Wile (CBS)
WCFL—Eddy Hanson, organ
WENR—Concert Ensemble (NBC)
WGES—Poland In Song
WGN—Uncle Quin, Jean, Donny Dreamer, and Washbone; children's program
WIBO—German Program
WJJD—Our Orchestra
WMAQ—American Taxpayers' League, talk (NBC)
6:15 p.m. CDT ↔ 5:15 p.m. CST
KYW—Globe Trotter; news of the world
WAAF—Ray Waldron's Sport Review
WBBM—Gypsy Nina, songs with guitar (CBS)
WCFL—Orchestra
WENR—Happy Jack Turner (NBC)
WGN—Palmer House Ensemble
WJJD—Sports Review of the Day
WMAQ—Century of Progress; Burton Holmes (NBC)
6:25 p.m. CDT ↔ 5:25 p.m. CST
KYW—Sports Reporter
6:30 p.m. CDT ↔ 5:30 p.m. CST
KYW—Husk O'Hare's Orchestra
WAAF—Jimmie Kozak at the piano
WBBM—Joe Roberts' Orchestra
WENR—Elvia Allman, singer (NBC)
WGN—Sports Reporter
WIBO—Norman Ross, sports
WJJD—Charles Lindsley
WMAQ—Sports Summary
6:45 p.m. CDT ↔ 5:45 p.m. CST
KYW—Crusade of the Optimists
WAAF—Rhythm Kings
WBBM—Musical Headlines (CBS)
WCFL—Judge Soakum's Court
WENR—World Today (NBC)
WGN—The Devil Bird, Children's program
WIBO—Talk
WJJD—Memories
WMAQ—News of the Air
7:00 p.m. CDT ↔ 6:00 p.m. CST
KYW—Three Strings; classical music
WAAF—Twilight Musicales
WCFL—Labor Union Insurance Talk
WGN—Hal Kemp's Orchestra
WIBO—B. and K. Reporter
WJJD—Radio Guide Interview
WJKS—Pumpkin Dusters
WLS—Emergency In Education (NBC)
WMAQ—Ortiz Tirado, tenor (NBC)
7:15 p.m. CDT ↔ 6:15 p.m. CST
KYW—Don Irwin's Orchestra
WBBM—Sport Review
WCFL—Via Lago Orchestra
WGN—Magic Voice; drama (CBS)
WIBO—Civic Problems
WJJD—Our Orchestra
WLS—Ivan Eppinoff's Orchestra
7:30 p.m. CDT ↔ 6:30 p.m. CST
KYW—Mark Fisher's Orchestra
WAAF—Memories of the Opera
WBBM—Johnny Hamp's Orchestra
WCFL—Women's High School Teachers Federation
WGN—Seven League Boots, drama
WIBO—Trader of Today
WJJD—Viennese Nights
WJKS—Leon Belasco's Orchestra (CBS)
WLS—Barn Dance
WMAQ—National Advisory Council (NBC)
7:45 p.m. CDT ↔ 6:45 p.m. CST
WAAF—Sunset Salute
WBBM—Guy Lombardo's Orchestra
WCFL—Chas. Frederiek Stein Program
WGN—Richard Cole's Orchestra
WIBO—Aviation News and Views
WJJD—Hot Fiddlin'

8:00 p.m. CDT ↔ 7:00 p.m. CST
KYW—"Iolanthe" (NBC)
WAAF—Leo Reisman's Orchestra
WBBM—Phil Harris' Orchestra
WCFL—Orchestra
WGN—To be announced
WIBO—Paroquet Mist
WJJD—Great Parade
WJKS—Polish Hour
WMAQ—Conrad Thibault; Ferde Grofe's Orchestra (NBC)
WSBC—Slovak Hour
8:15 p.m. CDT ↔ 7:15 p.m. CST
WAAF—Sunset Salute
WBBM—Boswell Sisters, harmony trio (CBS)
WCFL—Vibraharp
WGN—Old Time Favorites
WIBO—Wilcox Memory Book
WJJD—Music Masters
WLS—Mac and Bob
WMAQ—Ted Weems' Orchestra
8:30 p.m. CDT ↔ 7:30 p.m. CST
WCFL—WCFL Orchestra
WGN—Hal Kemp's Orchestra
WJJD—Luther Burbank
WJKS—Boswell Sisters, harmony team (CBS)
WLS—Gene Autry, Yodeling Cowboy
WMAQ—K-Seven; Secret Service Spy Stories (NBC)
8:45 p.m. CDT ↔ 7:45 p.m. CST
WBBM—Johnny Hamp's Orchestra
WCFL—Tony and Joe, drama
WGN—Bernie Cummins' Orchestra
WJJD—Words and Music
WJKS—Saturday Frivolities (CBS)
WLS—Ralph Emerson at the Organ
9:00 p.m. CDT ↔ 8:00 p.m. CST
KYW—Globe Trotter; news of the world
WBBM—Ben Pollack's Orchestra
WCFL—Seely Program
WGN—Lewis White, baritone; concert orchestra
WIBO—Vagabond Tenor
WJJD—Waste Basket
WLS—Grace Wilson and Ned Miller, soloists
WMAQ—B. A. Rolfe's Dancing Party (NBC)
WSBC—Dance Orchestra
9:15 p.m. CDT ↔ 8:15 p.m. CST
KYW—Ace Brigade's Orchestra
WBBM—Columbia Public Affairs Institute (CBS)
WCFL—Via Lago Orchestra
WGN—Richard Cole's Orchestra
WIBO—Maisonette Russe
WJJD—All Americans
WLS—Hawaiians
9:30 p.m. CDT ↔ 8:30 p.m. CST
KYW—Cuckoo Program (NBC)
WCFL—Carl Schreiber's Orchestra
WGN—Tomorrow's News
WIBO—Song Painters
WJKS—Columbia Public Affairs Institute (CBS)
WLS—Barn Dance
9:35 p.m. CDT ↔ 8:35 p.m. CST
WGN—Headlines of Other Days
9:45 p.m. CDT ↔ 8:45 p.m. CST
WBBM—Guy Lombardo's Orchestra
WCFL—Race of Nations
WGN—Concert Orchestra
WIBO—Theater Reporter
WJKS—Gertrude Niesen, songs (CBS)
10:00 p.m. CDT ↔ 9:00 p.m. CST
KYW—Sports Reporter
WCFL—School Teachers Union; talk
WGN—Clyde McCoy's Orchestra
WIBO—Song Builders
WJKS—Freddie Martin's Orchestra (CBS)
WLS—Pathfinders
WMAQ—Bobby Meeker's Orchestra
10:05 p.m. CDT ↔ 9:05 p.m. CST
KYW—The Buccaneers; harmony team (NBC)
10:15 p.m. CDT ↔ 9:15 p.m. CST
KYW—Everett Marshall, baritone; Al Mitchell's Orchestra (NBC)
WCFL—Barrett O'Hara, talk
WGN—Dream Ship, concert music
WIBO—Jerry Sullivan, songs and piano
WLS—Barn Dance
WMAQ—Art Carroll's Orchestra
10:30 p.m. CDT ↔ 9:30 p.m. CST
KYW—Little Caesar's Band
WCFL—Club Alabama
WGN—Wayne King's Orchestra
WIBO—Henri Gendron's Orchestra
WJKS—Ben Pollack's Orchestra (CBS)
WLS—Barn Dance
WMAQ—The Witching Hour (NBC)
10:45 p.m. CDT ↔ 9:45 p.m. CST
KYW—Husk O'Hare's Orchestra
WCFL—Bit of Moscow; Russian music
WIBO—Hour of Dreams

Program listings are correct when published by RADIO GUIDE, but sale of time by stations and networks and national emergencies often cause deviations which the stations cannot foresee.

ALONG the AIRIALTO + + + With Martin Lewis

PRESIDENT ROOSEVELT will not open the World's Fair in Chicago, after all. He asked Postmaster James Farley to sub for him . . . Will Rogers considers another tour with the Revelers, repeating a performance staged two years ago when they toured for the Red Cross . . . Arthur Tracy taking another shot at vaudeville before the waves (ether) tie him down for the summer. Opening broadcast June 5.

Colonel and Budd invent a new question and answer game to hit department stores shortly. You may want it disinvented before the season's over. The boys say it'll be worse than jig-saws. What with all these radio understudies, Colonel Lemuel Q. Stoopnagle recently decided he had better have one for his mighty gas-pipe organ in case it should ever have a breakdown. So he sent Budd scurrying all over Brooklyn to find a hurdy-gurdy to fill the bill. There was only one factory operating, but Budd found it and hurdy-gurded back to the Colonel. Stoopnagle retired to his workshop, looked the thing over, and then decided to abandon the whole idea in the spirit of good clean fun. He discovered that it would take three weeks to record his theme song on one of the wooden rolls, requiring a tack for each note, and he didn't want to jar his listeners by injecting a tackless note into the program. The boys marked their second anniversary on the CBS network May 25, Pontiac Time.

Mildred Bailey didn't think we were within ear-shot when she poured forth those naughty words. And was her face red when she turned around to see us! I'm surprised at you, Mildred, you bad girl . . . Congratulations to Mark Warnow, a swell musician, who joins Freddie Rich and Freddie Berrens as members of Columbia's conducting staff . . . You'll see the Four Marx Brothers in the movie version of "Of Thee I Sing" . . . And you'll be seeing Snooney in



TED HUSING
Sportcaster becomes flying miheman.

animated cartoons if Barbara Blair completes negotiations with that movie company. We're glad that Barbara isn't going to be absent from the air waves for very long. A new commercial allowing her free reign on her Snooney characterizations, which Five Star Theater didn't, brings her back to the radio around the middle of June . . . And Ann Butler, another female comic, comes back on the air June 15 after she'd been given same by NBC.

Welcome Lewis is on again after being off again. Juggling artists around up at 711 Fifth is a favorite diversion . . . Irene Bordoni goes off their list, too . . . However, Pat Barnes in person is back . . . The Buck Rogers commercial expires the middle of June . . . Phil Spitalny's chocolate bar makers won't renew so Phil's last broadcast is May 26 . . . Theo Albin, who was the Lucky singer of "Happy Days Are Here Again" for five years straight at around \$300 a week, has met the end of that career . . . And Edwin C. Hill quits revealing The Inside Story of biggies the middle of June . . . Phil Baker learns that his meat packers think his programs are packed with laughs (which they are) and renews his contract to continue through June

. . . And Ray Knight's Wheatenaville comes into existence again next September 24 for a run of thirty weeks at least! Something to look forward to.

Did you hear how Dave Rubinoff won \$100 betting with Eddie Cantor? It seems that Eddie bet the Russian exponent he didn't have enough nerve to speak through the mike. Rubinoff took the bet and while visiting the WPTF studios in Raleigh, N. C. recently was introduced to the listeners by the studio manager. "Are you listening, Eddie?" said Rubinoff into the mike. "Because if you are, I want you to send me that hundred bucks."

HOWARD BARLOW will guest conduct the Philadelphia summer concerts from Robin Hood Dell on August 18, 19 and 20 . . . Sigmund Spaeth is taking his Tune Detective tactics to court; called in to determine whether "Hold Me" is a direct steal or just an indirect one. The song sleuth is a frequent instrument in law courts on cases of this kind . . . Dolores Gillen, who breaks hearts on Sunday's Northwestern Chronicle program, really did break someone's heart when he had to leave Chicago and the one he cared for . . . Bill O'Neal flew to Havana between broadcasts last week-end to meet the ex-wife . . . And Ted Husing flew back after the Preakness to arrive in New York ninety minutes after the race was over. When he walked into a restaurant and bumped into friends they couldn't believe they had just heard him way down in Baltimore . . . and here he was! Ted flies around the city with Amelia Earhart Friday, May 26, on the first of those "Around the Town" broadcasts CBS is putting on from 7 to 8 p. m. Fridays. The pair, Amelia at the controls and Ted as broadcasting passenger, pick up messages from the top of the Empire State Building, a scene from the Majestic Theater's hit "Strike Me Pink," hidee-di-hi-dee-ho from the Cotton Club with Duke Ellington and Ethel Waters, gypsy songs from the Russian Kretchma, and Eddie Duchin's music from the Central Park Casino. Contacts with these points

will be established by short-wave transmitting and receiving equipment so that two-way conversations can be carried on with ground points. It's a feat! And a fact!

Other activity in and around Central Park these days includes Ann Leaf, organist, and Irving Kaufman, Hot from Hollywood's M. C., on roller skates . . . and any number of other radio individuals bicycling around Manhattan's mammoth park . . . Elsie Hitz won't confine her motoring to just Central Park, however. The Magic Voice has just purchased a cream colored car with blue wire wheels for fancy touring when she's completely over her scarlet fever convalescing.

Audiences

PERFORMERS are growing as dismayed with studio audiences as listeners are, although for entirely different reasons. Listeners resent the applause that originates in the studios over costumes, facial grimaces and gestures they cannot see. Performers at first welcomed the studio audience as a visible means of determining whether or not they were "going over." But playing up to a handful of one hundred people has its defects. They respond too easily! So Fannie Brice does not appear

in costume at her broadcasts any more. When she sings, the glass curtain is lowered and she stands directly in back of the mike. Gracie Allen won't even allow visitors in the studios.

Program Bits

EASY ACES conclude for the summer with the May 30 bill . . . Hill Billy Heart Throbs, a new NBC-WLS Monday 7:30 p. m. feature which dramatizes famous Hill-Billy songs with some of the former "Moonlight and Honeysuckle" cast, Men About Town Trio, and a dialogue by the author, Ethel Park Richardson, uses "They Gotta Quit Kickin' My Dawg Aroun'" May 29 . . . Floyd Gibbons covers the "Century of Progress" for radio listeners Sundays, Tuesdays and Thursdays at 7:45 p. m. over the NBC-WLS Wave. Floyd Gibbons, as the World's Fair Reporter, will spend his days at the grounds and return to the Palmer House to broadcast from the Empire Room. Broadcast repeated at 10:15 p. m. CDT for listeners in Cincinnati and west of Chicago . . . CBS-WJKS broadcasts the finals for the ninth National Spelling Bee for grade school children Memorial Day, Tuesday, from 11 a. m. to 12 noon CDT.

(SATURDAY CONTINUED)

- 10:50 p.m. CDT ↔ 9:50 p.m. CST
WGN—Bernie Cummins' Orchestra
- 11:00 p.m. CDT ↔ 10:00 p.m. CST
KYW—Mark Fisher's Orchestra (NBC)
- WCFL—Carl Schreiber's Orchestra
- WGES—Paradise Orchestra
- WIBO—Henri Gendron's Orchestra
- WMAQ—Ralph Kirbery, baritone (NBC)
- WSBC—John Stamford, songs
- 11:05 p.m. CDT ↔ 10:05 p.m. CST
WMAQ—Johnny Johnson's Orchestra (NBC)
- 11:10 p.m. CDT ↔ 10:10 p.m. CST
WGN—Wayne King's Orchestra
- 11:30 p.m. CDT ↔ 10:30 p.m. CST
KYW—Ace Brigode's Orchestra
- WCFL—Club Alabama Orchestra
- WGES—Future Stars
- WGN—Late Dance Orchestras
- WMAQ—Phil Harris' Orchestra (NBC)
- 11:45 p.m. CDT ↔ 10:45 p.m. CST
WCFL—Bit of Moscow; Orchestra
- 12:00 Mid. CDT ↔ 11:00 p.m. CST
KYW—Husk O'Hare's Orchestra
- WENR—Barn Dance Frolic
- WGES—Paradise Orchestra
- WMAQ—Earl Hines' Orchestra (NBC)
- 12:30 a.m. CDT ↔ 11:30 p.m. CST
KYW—Vincent Lopez' Orchestra
- WGES—Midnight Jamboree; Vodvil
- WMAQ—Bobby Meeker's Orchestra
- 12:45 a.m. CDT ↔ 11:45 p.m. CST
KYW—Little Caesar's Band
- WGES—Johnny Van, the Melody Man
- 1:00 a.m. CDT ↔ 12:00 Mid. CST
WBBM—Around the Town; Dance Orchestras
- WENR—Ivan Eppinoff's Orchestra
- WGES—On with the Dance
- 1:30 a.m. CDT ↔ 12:30 a.m. CST
WENR—Mark Fisher's Orchestra
- WGES—The All-Nighters

The Editor's Mail Box

M. E. L., Germantown, Pa.—Jessica Dragonette's theme song is an original, unnamed manuscript dedicated to her by Rosario Bourdon, conductor of the Cities Service Orchestra. Lanny Ross hasn't done any recording.

Bestor Fan, Milwaukee, Wis.—Don Bestor is still playing at the Hotel Lexington in New York City. He is not scheduled for Chicago during the World's Fair.

Miss C. M. C., Brooklyn, N. Y.—Yes, Marge has been married and divorced. Her age is given as twenty-three years.

D. W., Bloomington, Ill.—The corrections sent to this department are all erroneous with the exception of Hal Kemp's theme song, which has been changed to "How I Miss You," as you wrote in. I. According to all information available, Ar-

thur Tracy does not play the accordion. 2. Red Nichols is now playing at the Golden Pheasant in Cleveland and not at the Hotel Lowry in St. Paul. It is most difficult to trace orchestras and often at the time of printing the Mail Box, the orchestra has moved on. 3. According to program releases sent out by station WGN, the Tuesday night pick-up from the Blackhawk Restaurant is at 11:30 p. m. CDT. Formerly was at 11:30 p. m. CST. Obviously RADIO GUIDE does not check programs by listening to them and must go by station program. As to your question, Joe Roberts is now playing in the Auditorium Hotel, Chicago, where he has replaced Charley Straight. He came from the Blackstone Hotel, Fort Worth, Texas.

Mrs. M. H., Winthrop, Mass.—Frank Knight is no longer connected with the Columbia Broadcasting System.

1933 Season 1933 Season

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REVIEWING RADIO + + + + By Mike Porter

ONE of the consolations of senility is a retentive memory, without which today, perhaps, I should be denied the relaxation of pleasant retrospection and the privilege of assisting the old timers who write in about this and that.

To one burdened with fewer service stripes than mine, the query submitted by a Brooklyn fan might have been a poser. He wants to know—

"What has become of: (1) *The Whiteman Youth of America Auditions*; (2) *Sisters of the Skillet*; (3) *Floyd Gibbons*; (4) *Ray Perkins*; (5) *Vaughn De Leath*; (6) *Paul Tremaine*; (7) *The Shadow*; (8) *Henry Burbig*; (9) *Roy Atwell*; (10) *The Silver Masked Tenor*; (11) *George Frame Brown*, and (12) *Doctor Rockwell*?"

He may have added to this list the names of *Fred Allen*, *Jacques Renard* and some few other old timers who seem, temporarily at least, to have passed from the kilocycle panorama.



FRANK READICK, "The Shadow"

The *Whiteman* auditions have been abandoned because there's no place to send the winners; the *Skillet*s are trying to get back on the air in New York; *Floyd Gibbons* stages a comeback in Chicago as the *Voice of the World's Fair*; *Ray Perkins* is in vaudeville, praying for an air spot, and so is *Vaughn De Leath*; *Paul Tremaine* is working, but his wire was jerked out of a restaurant; the *Shadow* is idle, except as an occasional voice in a drama, as plain *Frank Readick*; *Henry Burbig* is in stage work and so is *Roy Atwell*; *Joe White*, the *Silver Masked Tenor*, is idle; *Rockwell* is practically washed up as a radio voice because he allowed a secret to leak out to a radio editor friend, and *George Frame Brown* eludes me. *Renard* is in Boston and *Fred Allen* is writing letters to prospective sponsors, although CBS missed a big bet by not putting him on sustaining.

Fate of Vets

WE are apt to lose sight of many of the old timers for a long time, if not permanently. There's a new generation of radio personalities rapidly supplanting the old timers. I doubt if *Burbig* ever will come back, and a pity too, for he was perhaps the first of the radio dialecticians, and really started the vogue for comedy which brought the *Pearls* and *Wynns* and *Cantors* into the limelight.

There's little room for the old-timers with the *Langfords*, *Novises*, *Carliles*, *Sargents*, etc., rapidly taking ascendancy. There are other newcomers climbing to the top also—*Nino Martini*, *Irene Taylor*, *Jeanie Lang*, *Peggy Healy*—all young and exceptionally talented. Teams like the *Sizzlers*, *Funnyboners* and *Stoopnagle and Budd* are filling spots once sacred to the *Burbig*, *Jones and Hare*, and *Rockwell* names.

Only the orchestras seem to be perennial. *Lopez*, one of the first on the air, still hangs on; the *Lombardos*, the *Dennys*, the *Olsens* and the *Bestors* manage to keep pace without giving way to the younger generation. That is one of the phenomena of radio. Perhaps it is because these old timers have managed to make the glamour of their names something less than gossamer. The same magic of durability seems to cling to *Kate Smith*, *Tony Wons*, *Jessica Dragonette*, *Elizabeth Lennox* and *Frank Munn*. It's like the other phases of public entertainment—there's no way to explain it.

Less Announcers

THERE is a tendency, which I believe the listening public has not yet noted, at Columbia headquarters to minimize the announcer.

The WABC staff of microphone attendants, for instance, has been cut rather ruthlessly, and production men are gradually working into the positions of announcers where sponsors have not already placed their own voices. Only a few CBS spokesmen like *David Ross*, *Ted Husing*, and *Harry Von Zell* remain.

This may be and probably is due to an economy move, but it may also be due to the preference of sponsors for a vocal trademark to identify their presentations, as in the case of *Chesterfield* and *Norman Brokenshire*. So sold is *Chesterfield* on this notion that *Brokenshire* has been re-engaged, though during the previous *Chesterfield* series he was suspended or fired at least half a dozen times, only to be reinstated.

The NBC has a different idea. The theory in that camp is that an announcer can become a salesman. *Wallington*, for instance, has cemented the relations between NBC and the *Chase and Sanborn* show; *McNamee* has been largely responsible for the *Texaco* amiabilities and *Howard Clancy* has become part of the *Lucky* offering, which will use *Clancy* again next season if he is not too closely identified with the *Chevrolet* broadcasts by that time. In this manner, the NBC has its own actor in almost every cast—a scheme that reacts very favorably in its behalf.

It seems a bit strange, after Herr Hitler's conciliatory speech last week, to discover that an order has gone out to the radio stations in Germany that the new interval (station-break) which corresponds to the NBC chimes in America, is to be a martial air called "Volk an's Gewehr." The title means: "People, to Arms!"

Price of Pearls

IT comes out of Chicago and is one that *Plummer* missed. It seems there was a bunch of college kids crowding around *Jack Pearl's* dressing room, with autograph albums. With his usual patience and graciousness, the Baron affixed his signature whenever requested. But he

noted that there was one youngster who had a scratch pad for the signature—and this lad kept returning for more autographs. Finally *Pearl* halted him.

"What's the idea coming back for more and more autographs?" he demanded. "I've given you five already."

The college youth flushed, and

then smiled. "Well, it's like this," he said. "I wrote to *Ed Wynn* for his autograph, and he told me he would send me one if I would trade in six *Jack Pearl* autographs for it!"

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GROUP No. 6:



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1st \$500
2nd 250
3rd 100

Two prizes of \$25, five prizes of \$10 and ten prizes of \$5 each

Begin This Entertaining Pastime Today. The Rules:

HOW TO COMPETE: Cut the pieces in each group of jumbled stars printed in RADIO GUIDE weekly and paste them in their proper places to form pictures of the stars. Number each picture. Paste all of the stars in one group on a large piece of paper and label the paper "Group No. 1, Group No. 2, etc." Leave room at the bottom of paper to print your name and address plainly. Also room for names of stars, their sponsors and slogans used by sponsors on their programs. It is not necessary to buy a copy of RADIO GUIDE to compete. The pictures may be copied or traced. The RADIO GUIDE may be examined at public libraries or at its offices free of charge. The pictures may be pasted on paper, cardboard or in scrap books.

HOLD PICTURES: Star Static Contest is made up of 15 groups, one of which will appear weekly in RADIO GUIDE until the last of the series is printed. After pasting up these pictures, hold them all until you have completed the series.

WHERE TO SEND ENTRIES: When you have completed the series of 15 groups, send them by first class mail, postage prepaid, to Star Static Editor, RADIO GUIDE, 423 Plymouth Court, Chicago, Illinois.

CLOSING DATE: The last group will be published in issue of July 30-August 5. All entries must bear a postmark of not later than midnight, August 15.

ELIGIBILITY: Every person except employees of RADIO GUIDE or members of their families is eligible to compete.

JUDGES: A committee of judges will be appointed by RADIO GUIDE and all entrants agree to accept their decision as final.

RADIO GUIDE will return none of these entries and will not be able to correspond with entrants about this contest.

PRIZES: In event two or more contestants tie for any of the prizes, tying contestants will be required to submit a slogan suitable for use by RADIO GUIDE. The tying contestant for any prize whose slogan is declared best by the judges will be awarded the prize. After receiving proposed slogan, should the judges still declare a tie, duplicate prizes will be awarded.

STARS ABOVE ARE AMONG EIGHT BELOW



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Lou Holtz

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HIGHLIGHTS of the WEEK

Programs Listed in Daylight Saving Time

SPECIAL

TUESDAY, MAY 30—Memorial Day Service from Arlington Amphitheater, Washington on both CBS-WJKS and NBC-WLW at 1:00 p. m.

WEDNESDAY, MAY 31—English Derby at Epsom Downs, NBC-WMAQ network from 8:30 a. m. to 9:15 a. m.

THURSDAY, JUNE 1—U. S. Naval Academy Graduation Exercises, CBS-WBBM and NBC-WMAQ from 11 a. m. until 12:15 p. m. Address by President Franklin D. Roosevelt.

COMEDY

SUNDAY, MAY 28—Bert Lahr, Ilomay Bailey and Lee Sims, Rubinoff's Orchestra, NBC-WMAQ at 7 p. m.

Will Rogers, Revelers Quartet and Al Goodman's Orchestra, NBC-WJR at 8 p. m.

MONDAY, MAY 29—Phil Cook, NBC-WLS at 7:45 p. m. Also Wednesday and Friday.

Minstrel Show, NBC-WLS at 8 p. m.

TUESDAY, MAY 30—Ben Bernie and Band, NBC-WLS at 8 p. m.

Easy Aces, CBS-WGN at 8 p. m.

Ed Wynn, Graham McNamee and Don Vorhees' Band, NBC-WMAQ at 8:30 p. m.

WEDNESDAY, MAY 31—Fannie Brice and George Olsen's music, NBC-WLS at 7 p. m.

Betty Boop Frolics with Mae Questel, Red Pepper Sam and Vic Erwin's Band, NBC-WCKY at 8:15 p. m.

Burns and Allen, and Guy Lombardo's Orchestra, CBS-WGN at 8:30 p. m.

"Mandy Lou," Bill Melia, Fred Waring's Orchestra and Babs Ryan, vocalist, CBS-WGN at 9 p. m.

THURSDAY, JUNE 1—Guest comedians with Rudy Vallee's orchestra, NBC-WMAQ at 7 p. m.

Molasses 'n' January, Captain Henry, Lanny Ross, Annette Hanshaw and Muriel Wilson on the Showboat, NBC-WMAQ at 8 p. m.

Colonel Stoopnagle and Budd, William O'Neal, Jeannie Lang and Andre Kostelanetz' orchestra, CBS-WGN at 8:30 p. m.

Jack Pearl, the Baron Munchausen, NBC-WENR at 9 p. m.

FRIDAY, JUNE 2—Tom Howard and Ted Bergman, Herbert Polesie, and Harry Salter's orchestra, NBC-WMAQ at 8 p. m.

Hugh O'Connell and Ilka Chase, with Lee Wiley, Paul Small and Victor Young's orchestra, NBC-WENR at 8:30 p. m.

Phil Baker and Harry McNaughton, Roy Shield's orchestra, NBC-WMAQ at 8:30 p. m.

Jack Benny and Mary, James Melton and Frank Black's orchestra, NBC-WENR at 9 p. m.

Lou Holtz, premiere program, with Grace Moore and Leonard Hayton's orchestra, CBS-WGN at 9 p. m.

SATURDAY, JUNE 3—Ray Knight's Cuckoo Program, NBC-KYW at 9:30 p. m.

PLAYS

SUNDAY, MAY 28—Pages of Romance; "The Winner" with Glenn Anders, NBC-KYW at 4:30 p. m.

Roses and Drums; "Fort Saunders" with Herbert Rawlinson, CBS-WBBM at 5:30 p. m.

Great Moments in History; "The Race of the Clipper Ships," NBC-WLS at 6:30 p. m.

Columbia Dramatic Guild; "The Piece of String" by Guy de Maupassant, CBS-WHK at 8 p. m.

John Henry, Black River Giant, CBS-WBBM at 9 p. m. Also Thursday.

MONDAY, MAY 29—Radio Guild drama, NBC-WLW at 3 p. m.

Hill Billy Heart Throbs; "They Gotta Quit Kickin' My Dawg Aroun'," NBC-WLS at 7:30 p. m.

Neighbors, by Zona Gale, NBC-KYW at 9:30 p. m.

TUESDAY, MAY 30—The Magic Voice, CBS-WGN at 7:15 p. m. Also Saturday.

Crime Clues, NBC-WMAQ at 7 p. m. Also Wednesday.

Lives at Stake, NBC-WENR at 9 p. m.

WEDNESDAY, MAY 31—Adventures of Sherlock Holmes, NBC-WLS at 8 p. m.

THURSDAY, JUNE 1—Rin Tin Tin Thriller, NBC-WLS at 7:30 p. m.

Death Valley Days, NBC-WLS at 8 p. m.

FRIDAY, JUNE 2—Tales of the Foreign Legion, WBBM at 8:30 p. m.

The Inside Story with Edwin C. Hill, CBS-WGN at 8:30 p. m.

The First Nighter; "My Ya Gway," NBC-WENR at 9:30 p. m.

SATURDAY, JUNE 3—K-Seven, secret service spy story, NBC-WMAQ at 8:30 p. m.

MUSIC

SUNDAY, MAY 28—Radio City Concert with "Roxy" master of ceremonies, NBC-WJR at 11:15 a. m.

Howard Barlow's Symphonic Hour, CBS-WJKS at 2:30 p. m.

National Opera Concert, NBC-WMAQ at 2 p. m.

American Album of Familiar Music, NBC-WENR at 8:30 p. m.

MONDAY, MAY 29—Harry Reser's Eskimos, NBC-WLS at 7 p. m.

Harry Horlick's Gypsies, Frank Parker, tenor, NBC-WMAQ at 8 p. m.

Josef Pasternack's Melody Moments, Phil Dewey, baritone, guest star, NBC-WENR at 8:30 p. m.

Agnes Moorehead, Mary McCoy, soprano, Woods Miller, baritone and Nat Shilkret's orchestra, CBS-WGN at 8:30 p. m.

Contented Program, NBC-WENR at 9 p. m.

Columbia Symphony Orchestra, CBS-WGN at 9:45 p. m. Also Tuesday and Thursday.

TUESDAY, MAY 30—Naumberg Concert, NBC-WENR at 8:30 p. m.

Josef Koestner's Musical Memories, NBC-WMAQ at 9 p. m.

WEDNESDAY, MAY 31—Corn Cob Pipe Club of Virginia, NBC-WENR at 9 p. m.

FRIDAY, JUNE 2—Concert with Jessica Dragonette, NBC-KYW at 7 p. m.

SATURDAY, JUNE 3—Gilbert and Sullivan Gems, NBC-WJR at 8 p. m.

SOLOISTS

DONALD NOVIS—NBC-WENR, 10:15 p. m. Sunday, and 7:30 p. m. Wednesday over NBC-WMAQ.

EVERETT MARSHALL—NBC-KYW, 10:15 p. m. Monday, Wednesday and Saturday.

GLADYS SWARTHOUT—NBC-WMAQ, 9 p. m. Thursday.

JAMES MELTON—NBC-WMAQ, 6 p. m. Sunday and 5:45 p. m. Tuesday.

KATE SMITH—CBS-WGN, 7:30 p. m. Tuesday, Wednesday and Thursday.

NINO MARTINI—CBS-WJKS, 8:30 p. m. Tuesday, and over CBS-WGN 7 p. m. Friday.

MME. FRANCES ALDA—NBC-WMAQ, 5 p. m. Tuesday.

NEWS

BOAKE CARTER—CBS-WBBM, daily excepting Saturday and Sunday, 6:45 p. m.

EDWIN C. HILL—CBS-WBBM, 9:30 p. m. Monday, and Wednesday.

FLOYD GIBBONS—NBC-WLS, 7:45 p. m. Sunday, Tuesday and Thursday.

FREDERIC WILLIAM WILE—"The Political Situation in Washington Tonight," CBS-WBBM, 6 p. m. Saturday.

LOWELL THOMAS—NBC-WLW, 5:45 p. m. daily excepting Saturday and Sunday.

WALTER WINCHELL—NBC-KYW, 8:30 p. m. Sunday.