

Radio 5¢ Guide

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The Truth About
Irvin S. Cobb
By "Judge Priest"

Lee Sims Is No
Svengali—
Ilomay Can Sing
By Irving Rubine



Ilomay Bailey and Lee Sims

GEORGE HALL: He Won't Jazz Victor Herbert's Music, *by Leo Fontaine*

His HOT-CHA Irks His DAD

EVEN the blase blondes on their way to or from the Astor look twice and sometimes three times at George Hall when he strides across Times Square—and it means something to be looked at twice, not to mention three times, by one of those supercilious ladies. It means either that you are a celebrity or that you have that something besides money to which even a blase blonde on her way to or from Broadway's favorite date spot cannot remain indifferent.

George Hall, in addition to being a radio figure of note, has a masculine figure to note, also. If there is any outstanding characteristic of Hall beside his music, it is that he is so radiantly male.

George Hall leads the popular dance orchestra in the grill of the Hotel Taft. His band broadcasts eleven times a week—which means that it is heard more often than

*But George Hall's Father
Would Die If He Heard Son's
Saxophones Playing Herbert*

By Leo Fontaine

ture of long artist's fingers, Hall flicked an ash off his cigar. Ah, the cigar!

"That," it was suggested, "must be a strong smoke."

"It's a very good smoke," he replied, looking at the formidable contrivance affectionately.

"What brand," it was asked in a floundering way, "do you smoke?"

"Any brand," returned Hall. "Touring the country, I got over being squeamish about brands. Every section has its own favorite brands. I smoke twenty a day."

Twenty a day! He must, it was hinted, have a powerful constitution. He did, he agreed. It required some time and more desultory conversation to find out where he had acquired it. Then it developed he had been a schoolboy football and basketball star at Brooklyn Boys' High.

"It's an interesting thing," he remarked, characteristically avoiding recital of his prowess on courts and gridiron, "every fellow on that basketball team went into music. Felix Bernard composed 'Dardanella.' You remember 'Dardanella.' Ray Sherwood is writing songs. Bert Ruel is a pianist. And Bert's brother Jimmy has been coach for Morton Downey, Belle Baker, Eddie Cantor and lots of others."

He sat back with that outburst, and, after a pause, remarked, "I'm not used to being interviewed. What can I say?"

He was very earnestly modest about it, and quite sincerely embarrassed. There was only one thing to do. The Columbia Broadcasting System had his record typed out on mimeographed sheets. Out came the record.

Now what was this about his middle name's being Flag? Oh yes. He had been born on Flag Day, and so his parents had named him Flag. It was a good thing it had not been February 14. That line of talk did not seem to be moving in any special direction. Wasn't his name George Hall? No, as a matter of fact, it was George Passilia.

"My father," he explained, on painful questioning, "is Joseph Passilia. He played the first violin for Victor Herbert for many years. My mother was Vita Ciaccio before she was married. She had a lovely contralto voice. I was the only musical child. I have three brothers, a

doctor, a school teacher and a bank clerk. And two married sisters."

And that was that.

LITTLE by little, and chiefly through the prompting of the mimeographed record, it came out that George had started playing the piano by ear at the age of six. How had it happened? Oh, just naturally. The home was a musical one. The piano was there. So-o-o, as Ed Wynn would remark. Unlike the young Liszt, George had not had to hide in an attic to practice. And his father, hearing him, had taught him the violin.

So it came to pass that when he was fourteen, George Hall was sitting in Victor Herbert's orchestra at his father's plying elbow, learning by example and experience how to keep his resined horsehair steadily midway between delicate bridge and long ebony fingerboard and absorbing the spirit and technique of good music. And at sixteen, he was leading the orchestra at the Imperial Hotel in Brooklyn.

"It's a funny thing," mused George Hall, becoming alarmingly loquacious about himself for a few minutes, "but you've heard about so many barbers and butchers and lawyers and even bootleggers making their kids practice the violin or the piano and wanting them to become great artists. Well, my father wanted me to be a doctor."

And, being a dutiful Latin son, George went to Cornell medical school, which is, perhaps, where he acquired that

ingratiating "bedside manner" so evident when he sits at a dinner table dangling pince-nez at the end of a black cord and speaking, when he is not conscious of being "interviewed," in his so soothing voice.

Working his way through Cornell, however, George Hall became a Broadway figure summertimes with his orchestra. Then the war came along. George joined the Navy and organized bands at the Great Lakes Training Station for overseas service. After the war, it looked like a long, hard grind ahead to become a medical man. A musical career was at hand. George Hall seized it.

"That," said George Hall, relaxing with evident relief, "is how I came to become a musician. I have been one ever since."

The interview was at an end, and there was no mistaking the fact that George Hall was very happy about it.

"Will you have a cigar?" he offered gratefully, as mimeographed record and copy-paper notes went into hiding. But it was another of those long, black, startling-looking affairs. The offer was declined with thanks.

HALL'S players were on the platform in the Taft grill. Loretta Lee was standing before the microphone, pulsating a blues song. Barry Wells was standing at one side waiting to go on and croon.

"Why," it was inquired politely, "aren't you up there? Doesn't the band need you?"

"Sh-h," warned Hall, with a finger to his lips, "as a matter of fact, it doesn't—but don't tell the management."

Lo, it was a different individual, freed from the binding restrictions of talking for publication. And since the man was off his guard, it was unfair but strategic to take advantage of him. In this, the subsequent and unconscious interview, he needed little prompting. He thought, poor youth, that he was with a friend.

"I went on the air nine years ago," he revealed in a reminiscent mood. "I was playing at the Ambassador. It was a good stunt to go on the air, so we used to take the band over to Newark by bus to the WJZ station. Sometimes we played an hour and a half and found out we had been on the air five minutes. So we finally gave it up."

In 1926, however, radio became a new story. "That," remembered Hall, with a grin, "was when WHN and WMCA were the big New York stations."

The National Broadcasting Company had come into being, however, and had assimilated station WJZ. Radio was becoming a continental as well as a commercial possibility. So George Hall put his band back on WJZ.

It was not long, however, before Hall was engaged in disputes with program directors. It was a period when the prevailing fad was to set classic music to popular rhythms and arrangements, and Hall, who was the son of the man who had played the first violin for Victor Herbert for many years, would not consent to any such thing.

"I had more arguments over that," he recalled. "I felt that the composer knew what he wanted to write. Nobody had any privilege to change his pattern. And now I feel I've been justified."

Then why did not George Hall compose modern music that will live?

"I'm not capable," he deprecated, with a return of shyness. "I haven't the background. If you're brought up on 'O Sole Mio' in your formative years, no amount of training will get it out of your system."

Hall is content to play the day's popular music. He has no pretensions to compose. But he has, too, his limits as to what he will play. He has not always been an amenable orchestra leader in an industry which rides rough-shod over traditions.

"They have asked me many a time to play Victor Herbert music with my band," he says. "I never would, without a full orchestra. Why, the old man would die if he ever heard that I had saxophones playing Victor Herbert."

The answer to that remark and to the uncompromising part of George Hall's character is to be found in a family gathering at the Passilia home in Brooklyn on Christmas Day, 1931. Everybody was there but George, who had not been home for Christmas for eight successive years. But he was broadcasting over the Columbia network.

"Well," remarked one of his brothers, "in person or not, we can have George with us," and he tuned in on the Columbia program.

As the loudening strains of the ha-cha rhythm spread through the house, Joseph Passilia—he who had played the first violin for Victor Herbert for so many years—stalked angrily in from another room and switched off the radio.

"I will not listen to such noises," he announced sternly, "no matter who makes them."

All this, it was announced, makes excellent material for a story. George Hall shrugged expressive shoulders in assent.

"If you can make anything out of it, go ahead," he agreed equably. "I feel so at a loss being interviewed. What is there to say about me? My band plays here for luncheon, dinner and supper—and then I go home. After all, what else is there?"



GEORGE HALL

... played on the radio free because it was a 'good stunt' ...

any other band on the air. Noon, night and morning its rhythms and harmonies are carried into all the cities and all the towns and all the smart country hamlets where the Columbia Broadcasting system bears romance and inspiration to the organdied girl friends of tuxedoed youths.

It is a very good thing indeed for the egos of the tuxedoed youths that the girl friends can only hear and cannot see George Hall leading his orchestra—although, George being the fine fellow he is and married besides, it would never do the little girls any harm—or good, as you will.

George stands over six feet in height. His shoulders are broad, his hips are narrow, his waist is slim. He wears his jet hair sleekly combed and it glistens handsomely above his seashell complexion (he would go wild over that description). He has a little moustache, carefully waxed and pointed, teeth that flash and eyes with both fire and the dreaminess of his Spanish and Italian temperament.

Interviewing Hall was a difficult assignment, for he sat back smoking a long, evil looking cigar as black as a racketeer's income tax record, and inwardly froze.

"What," he demanded, "is there to say about me? My band plays here for luncheon, dinner and supper—and then I go home. After all, what else is there?"

It was not an encouraging start. If the man would not talk about himself, what, in truth, was there to say? However, something had to be said. With a graceful ges-

Surely They HARMONIZE

*'Svengali, Me Eye!' Says Lee Sims.
He and Ilomay Bailey Work So Well
Together Because They're 'That Way'*

By Irving Rubine

THE lobby of the Times Square studios of the National Broadcasting Company has become a public forum. The whys and wherefores of these general discussions are two young artists who have recently come from Chicago to join the Chase and Sanborn Sunday night programs—Lee Sims and Ilomay Bailey.

Neither is new to ether audiences and both are favorites of long standing with Chicago fans because of their "Piano Moods" programs which were broadcast over WMAQ. Lee Sims is, of course, the young man who has long occupied a niche in Music's Hall of Fame as a composer and a pianist. Ilomay Bailey, who handles the voice assignment, is Mrs. Sims in private life.



LEE SIMS AND ILOMAY BAILEY

... She gave Lee \$300 for piano lessons, never got one, and had to marry him to get her money back ...

Anyone who has heard them on the radio can easily understand the reasons for these forums. For, in their song interpretations, which incidentally are arranged by Lee, Ilomay sings with obvious disregard for the piano while Lee seems to play solos, instead of an accompaniment. Yet, in spite of these violations of every rule and custom governing the usual relationship of singer and pianist, they succeed in producing an effect that, while new, is harmoniously perfect and musically precise.

In the studio, the peculiarity of their methods is even more striking. The first thing one notices is that here are two people who are very much in love, for they show all the symptoms, even when they are preparing for a broadcast. Then, when they have begun, one realizes that they are working without any music and that Ilomay appears to have forgotten all about Lee. In the midst of their interpretations—if one has a musical ear—one notices that the voice and piano are in different keys and that, nevertheless, they are in complete harmony. Then they seem to disagree on the rhythm and Lee goes off on a tangent.

Lee will tell you that "it's only because Ilomay has a startlingly beautiful voice and that rehearsals are hard, long and often." Ilomay, on the other hand, will tell you that "Lee has a marvelous knowledge of harmony and is one of the greatest pianists in the country—jazz or classical."

But the clique in the lobby has different ideas on the subject. They agree with Lee and Ilomay, but they cannot believe that a singer and a pianist can rehearse together

long enough for the effects they produce. "It's something more than mere music," they say. Several interesting theories were born and discarded in the Times Square lobby but the one which seems to have captured the fancy and imagination of everyone is Svengali.

Svengali, you may remember, was the villain of Sir Gilbert Du Maurier's novel, "Trilby."

TO ANYONE who really knows Lee Sims and Ilomay Bailey, this comparison is odious. Consider the story of how Lee and Ilomay first met and how they finally made their debut together on the radio:

To proceed chronologically, we must first see Lee, at the age of eight, so little that he cannot reach the piano pedals, playing ragtime and waltzes for a Y.M.C.A. calisthenics class in Cedar Rapids, Iowa.

At the age of fourteen, he was the sole musical accompaniment for motion pictures at the Majestic Theater in La Salle, Illinois. At that time, it was a source of great wonder to his father that Lee was earning more than the mayor of Cedar Rapids—all of twenty-five dollars a week.

After a long and active period, during which he played in movies all over the country, he came to Chicago when he was twenty-two years old. He had about decided to go back to the sticks after a vain three-months search for work, when he was miraculously contracted by the United States Piano Roll company to make recordings. Following right on the heels of this, Charley Erbstein, the famous criminal lawyer, now dead, engaged him as studio manager

of WTAS, one of the first radio stations in the Middle West. After his radio debut there, he served successively as studio manager at KYW, the Westinghouse station in Chicago; and WBBM, then the Stewart-Warner Theater of the Air.

By this time, he had completed and popularized his first composition, "Meditation," which is still among the best sellers. He had founded the Lee Sims School of Music and had established himself as one of Chicago's most popular entertainers.

Ilomay, in all this time, had graduated from Wellington High School, in Wellington, Kansas, her native town. She entered Fairmount College in Wichita, Kansas, and furthered her musical education by leading the school orchestra.

After college, she was offered a scholarship by Edward Sarcerdote, famous Chicago voice teacher, but she accepted one, instead, at the Eastman School of Music, where she studied under the tutelage of Waldemar Rosing.

Due to family circumstances, however, she had to terminate her music studies abruptly and go to Chicago in search of work. She was extraordinarily lucky for she immediately was engaged by Paul Ash and proceeded to break all house records by singing six straight months at the Oriental Theater in Chicago.

Paul Ash liked her—as does everybody who meets Ilomay—and suggested that if she brushed up on her piano technique and accompanied herself on the stage, she could earn twice as much money. So she hied herself off to the Lee Sims School of Music where she met her husband. As she tells the story, she "gave Lee \$300 for piano lessons—never got one—and had to marry him to get the money back."

Lee introduced Ilomay on one of his Piano Moods programs, over WMAQ, an NBC outlet in Chicago, and created an instant sensation. They were starred together on the Chicago NBC wire for two years.

Two months ago, they came to New York for a vacation. Before they knew it, they were starred on the Fleischmann program where they continued their success.

"Svengali, me eye," says Lee Sims. "Ilomay and I work so well together because we're in love."

... here are two people very much in love ...

A BEER Expert Takes the AIR

Author Would Rather
Talk Over a Seidel
Than Over the Radio

By Bob Brown



BOB BROWN

... he took the cigar, and went on home with it ...

"That's what I'm afraid of."

I strolled down town and asked everybody I saw, from the grocer to George at the speak, if he could get WINS on his radio. Nearly all of them could, and when they asked why I wanted to know, I told them nonchalantly. It was great news to me, but nobody else seemed as deeply impressed. Yet word got around and as I walked home two hours later I felt curious eyes boring into my back, heard awed whispers: "He's going on the air in New York, next Monday." They were as hushed and avid about it as though I were to be electrocuted.

But the script didn't come. Finally, on Saturday, I got a frantic note from Miss Blizard saying she had been ill and would I write my own? Seven full typewritten pages, double space, and have a copy in her hands early Monday morning. Then show up at the studio by 12:15, so the piece could be timed. Please confirm. I confirmed it by phone.

Having been a writer for over thirty years, I wasn't in the least self-conscious about impersonally dashing off the questions and answers of my own interview. I was no Edwin C. Hill. I had no audience to think I'd got the swell-head, and besides, nobody would ever know I wrote it.

It began like this:

MISS BLIZARD: What fine beer weather we're having. Spring is a good time to drink beer, isn't it, Mr. Brown?
MYSELF: Yes, Miss Bleazard, I always prescribe taking the Beer Cure for Spring Fever.
MISS B.: I've heard of the milk cure and the faith cure, but I never dreamed until I read your book that there was such a thing as a Beer Cure, etc.

Sprightly conversational patter like that, with a few quotations from Latin and *Platt Deutsch*, to show the audience that beer, in spite of its reputation, is really a high-brow subject.

I took the script in Monday morning at 12:15 on the dot, and found Miss Blizard yawning. "I was over in Jersey yesterday myself," she said. "It's a terrible trip. Took me two hours to get back. I'm hardly awake yet."

"Then you must have stopped in Hoboken for a seidel." I turned to the chapter and verse of the script to prove my point:

MYSELF: A glass of beer at bed-time is a sure cure for insomnia. It puts you to sleep as quickly as a cup of Sanka coffee.
MISS B.: Yes, it always puts me to sleep.
MYSELF: You're lucky. It wakes me up.

MISS BLIZARD took the script. Out flashed a big red pencil. She drew a line through "Sanka Coffee." "Oh, Mr. Brown, we can't mention advertised articles on the radio."

"I thought that's what the radio was for."

"Well, we do mention our own sponsors. They are exceptions, you know."

"Of course."

We sat up on the big divan in WINS reception room and gave responsive readings as solemnly as though we were in church. Miss Blizard stopped only six times to use the red pencil. It seemed to me that she took more personal interest in her own lines than in mine. I hoped she wouldn't steal the show. Naturally, I had given myself the best gags, but she had cut most of them out.

I envied the professional way she put in, from long experience, conversational ohs, ahs, trills, thrills, and light little Gracie Allen step-ladders of laughter.

At 12:43 we took the elevator down to the audition rooms. I was introduced to a Mr. Schubert—the name alone made me feel that I was a leading man already. But I was getting nervous.

"What do I do Miss Bleazard? I never spoke into a microphone before."

"Oh, you'll do fine. They'll tell you inside." She opened the door into a big sombre room, draped in black. I shivered slightly as though entering a mortician's chapel, or a hospital ward. There were big signs up, "Silence."

"Who's sick?" I asked.

"Shhhhhh," Miss Blizard pressed a firm finger to her lips.

She made motions and I tiptoed after her, sat down at a table with a pool top cover and stared through the wide windows into the control room. Mr. Schubert was there. That

was reassuring, but there was a big girl at the piano behind me, singing some kind of a hymn.

Though I never cough, suddenly I felt like coughing. My mind repeated—all that was left of it kept yapping: "It wasn't the cough that carried him off. It was the coffin they carried him off in."

THE room was now a morgue. My voice was about to be cremated. I was only attending the ceremonies as an observer. There had been some truth in my townsmen's awe, I did feel that at last I was in the electric chair. All would be over for me, as soon as Warden Schubert gave the signal to throw in the switch. It was 12:46, and the introduction was drawing to a close.

Where were those instructions I was to get? Where was my microphone? In front of me was only a slender tube like a gas jet, or a ceremonial bronze vase to hold one Easter Lily.

As Miss Blizard snapped into her patter, or chatter, I signalled her frantically, tried to explain by dumb show that all that was missing was my microphone.

She nodded calmly and went rapidly on, leading right up to my cue. But meanwhile she wigwagged over her shoulder to a young pall-bearer who strolled up just in the nick of time, a glittering discus in his hand. He slipped it down over the tube in front of me, whispered: "Keep eight inches away and speak straight into it."

I got my cue, heard myself saying in a sepulchral voice: "Yes, Miss Bleazard. I always prescribe taking the Beer Cure for Spring Fever." Then Miss B. went on: "I've heard of the milk cure and . . ."

It was all patsy from there on.

All about me was silence and a forest of waving fingers, telling me to read slower, faster, get closer to the mike, farther away, pipe down, speak up. Those undertakers and pall-bearers were stepping silently around, skilfully interring my voice, playing upon me as though I were a pipe organ.

It was like recess in a deaf and dumb school.

Between the waving fingers I caught cinematographic shots of the clock. Four minutes were still lacking until quitting time, and Miss Blizard and I had only a few skimpy paragraphs of script left between us.

It was then that she did something I shall always consider most reprehensible. She ad libbed, to fill up those four minutes. It was torture for the damned. I stammered, blushed into the mike, tried to think up plausible answers to the most improbable questions that had never been in my script at all.

Seeing my difficulty, when there were only two more minutes to go, she hopped back to the rehearsed dialogue and I got even with her:

MYSELF: To tell the truth, Miss Blizard, I'd feel much more at home here if we were talking over a stein of foam instead of only over the air. Prosit, Miss Blizard, I've got to go.

She fumbled a few lines and picked up the finale:

MISS B.: Well, thanks for the sermon, Mr. Brown.
MYSELF: Aufwiedersehn.

It was all over, but they didn't let me out. I started to get up several times, but teacher-motioined me sternly to sit down.

ANNOUNCER: You have been listening to . . .

Okay, I knew all about that.

Mr. Schubert came out of the control room.

"Well, how did I do?" I asked.

"Oh, fine," he spoke in what I considered an offhand manner. But he reached into a pocket and presented me with a good cigar.

FROM the moment I got the telegram I was excited.

"Will you be guest author Monday May first 12:45 WINS MARIE BLIZARD."

What did 12:45 mean? Was it just after midnight or noon? I read the wire again. Miss Blizard didn't say "bring your lunch." Probably there wouldn't be even a cigar in it. But I itched to go on the air.

I had never thought of it before. Hadn't even wondered how it would feel to step up to the "mike," as brassy as Ben Bernie himself and annoy the public. Until the telegram came I wasn't interested in whether or not my voice would carry past my stenographer. I didn't know whether it had pitch or timbre. But suddenly I was curious about it. I wished there were some mirror of speech handy, so I could see my voice as others would see it.

I had never heard Miss Blizard's "Meet the Author" Program. I looked it up, however, in RADIO GUIDE and learned that it took place in broad daylight. I got Miss Blizard on the phone. Her voice was very nice. Better than that of any Central I had ever heard. I wondered what mine sounded like to her.

"Oh, it will be easy, Mr. Brown," she said. "I'll get a copy of your book, read it tomorrow, write the interview and mail it to you with full instructions."

"But won't I need an audition or something?"

"No, no," she laughed easily. "It will go off fine. By the way, what is the name of your book?"

"I don't know. I've written a dozen. The last one's all about beer."

"Oh, I remember, 'Let There be Beer!'"

"That's right, Miss Blizard." I pronounced her name in pure American, as in "The Blizzard of '88."

"Bleazard," she corrected me pleasantly, giving it the proper French twang.

That was my first lesson in the niceties of radio pronunciation.

I broke the big news to my family as quietly as a family man does: "I'm going to broadcast a week from today."

"Oh, goodness! You're no speaker! You'll faint, and they'll have to carry you out of the booth."

"I am not going to speak in a telephone booth," I said with hauteur.

"But what on earth will you say? I've heard you try to make speeches before. You get absolutely tongue-tied."

"It's going to go off fine," I quoted. "I don't have to face an audience, and Miss Bleazard is mailing me my lines. Your part is easier still. Just stay at home, try to get WINS and listen to my acoustics. You'll be surprised."

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... My face is my fortune ...

... The "S" stands for Shrewsbury ...

... He was known far and wide as "Corn Cob" ...

... He's talked in every large city in the country ...

My Boss—IRVIN S. COBB

I GUESS you all know that I work for Irvin S. Cobb and that I wander in and out of lots of his writing. In fact he created me some years back and usually I'm responsible to him for everything that I say and do. But this time I'm on the loose for once and he doesn't know anything about it. I don't know what he'll do when he finds out, but I expect that I'll be put back into print and told to stay there or else ...

You know, this is really a rare opportunity for me. For years he's been telling all about me and he's been getting away with it without so much as a squawk from me. The tables are going to be turned all right, now. I'm going to let you in on a few things that he doesn't often let get known about himself.

In the first place he always signs his name as "Irvin S. Cobb." Now why should a man make a mystery of himself? After all he allows himself to be photographed. He has been photoed in all kinds of outfits and there are caricatures and cartoons about him galore. I heard one on him the other day right in that line. He was standing in the lobby of the old Shoreham Hotel in Washington puffing one of those long black cigars. A lady and gentleman walked by and just after they passed the man said to his wife:

"You know who that is, dear? That's Irvin S. Cobb."

"My Lord!" she exclaimed, "You don't think I could mistake that face?"

And the Boss happened to overhear her. He stalked up to the woman just as she was leaving the lobby and drawled forth, "Thank you, lady, my face is my fortune!"

But to get back to what I was just saying. A man whose face is so well known should not be timid about his middle name and I'm going to solve that mystery for you. That "S" stands for Shrewsbury.

Now here's another thing. You know they talk about Mr. Cobb as the "sage of Paducah." A lot of you are wondering, I suppose, what that's all about. Of course you know that a sage is a wise man but it's that Paducah that gets you. Once again, I must rely on your implicit confidence. There certainly is such a place as Paducah. It's in Kentucky and that's where my Boss was born and raised.

And while I'm in this revealing mood, let me put you wise to something else. This bit of information until being disclosed here has been for years the private property of only his most intimate friends.

Do you know what they used to call him back in his Kentucky boyhood days? He was known far and wide as "Corn Cob." That probably explains why he was "asked to leave school by request" several times, as he so delicately phrases it. It is quite possible that he became a disciple of Lady Nicotine earlier than one is expected to and that such devotion before that shrine might have run counter to the teacher's notion. However, that is mere speculation. But now that he's grown up, his friends have a new name for him. They call him "Ivory" and if you tell anybody about it, don't say that you got it from old Judge Priest.

What I really am supposed to be doing in this piece is tell about Irvin Cobb and the radio. If my memory doesn't fail me, he did his first turn on the air back in

It's About Time I Got Even With Him for All the Things He's Been Writing About Me

By "Judge Priest"

1930. He made out like it was nothing to be feared. After all he'd been in France during the war as a correspondent, and more than once he came near intercepting some shrapnel. When he was over there, they fitted him out just like a regular officer—breeches, Sam Brown belt, trench cap and all the rest of it. When it was finished, he wanted to start a fashion among men wearing breeches like that because it was so easy to keep them looking neat.



... Mr. Cobb grabbed his microphone and turned it around a little ...

You never have to press them and keep a good crease. But that's besides the point. He'd been through some of the thickest fighting and a little metal thing like a microphone wasn't going to get the best of him. No, sir. Not a Cobb of Kentucky.

Well, you ought to have seen him. It lasted for a couple of days. "Mike fright" they called it. It appeared to be a good deal worse than that, all right. When you ask him how he got over this seasickness of the air-waves, Mr. Cobb replies that he overcame it "naturally." What he means is the next time, he was a little less scared, which was still a whole lot, and this process kept up during his various guest appearances on programs all over the place. And now I'm glad to be able to report that as he is engaged for his first long-term radio venture, production men say that he is one of the cucumber-coolest birds that's ever flown into a studio.

In the first place there might just as well not be anything written out in front of him. Everybody is expecting him to fix those glasses on firmly, get that very serious expression on his face and read his stuff off, line by line. Something quite different happens. The script is right there but he hardly ever looks at it. You see this is what happens. During the rehearsal he reads it and then he goes out. Nobody is ever quite sure just where he goes. One night he went for a walk along Broadway and got caught in a thunderstorm. Another night someone saw him in a Mexican restaurant in front of a big bowl of chili. And when he shows up for the broadcast, he's got it all practically memorized. What you see in the studio is a man very much at ease. In fact, he gives some of those fellows around the station quite a scare every now and then. They're supposed to know all about fixing things up for a program—where the mike should be, how it faces and all the rest of it. One time I saw Mr. Cobb grab his microphone and turn it around a little just to suit him better.

THEN, too, he likes to have folks stop in and see him broadcast. He's just figured out why people come to see a broadcast anyway. It's been worrying him for a long time and the other day as he was doing some work at home he said—oh, that reminds me of something else. I'm sure you won't mind my rambling around like this. Did you ever know that my boss, Irvin S. Cobb, is something of a designer of garments? Well, I should say he is. As a matter-of-fact he has worked out a special working costume of which he is very proud. It is sort of a smock and I've never seen another one like it. It is his own creation and he claims it's both practical and comfortable. Somebody else must think so too because a big concern is fixing to manufacture the Cobb smock.

But as I was saying, the other day as he was working, he gave some serious thought to this matter of people clamoring to get into radio studios and watch the performers in action. There are only two explanations of this phenomenon, he says. One is that people must have sore feet and they want to sit down to rest some place and the other is that it is raining outside and they have left their umbrellas at home. Well, how does that explain the fact that he was sitting in the very front row at Will Rogers' broadcast the other day? To hear him laugh you knew that he was having a mighty good time.

Stoopnocracy Department *Conducted by Col. Stoopnagle & Budd*

A SLENDER young man, weighing somewhere in the vicinity of 135 pounds and sometimes given to freckling when he got in the hot sun, stopped dead in his tracks.

"Hiss!" he hissed.

"Boo!" he continued.

Right off we knew that something was amiss. Things couldn't be right up to snuff when young men, sometimes given to freckling when they got in the hot sun, were scampering around, a-hissing and a-boooing.

Cold chills ran up and down our spines. Fear seized us in its icy grip! Panic permeated our very souls!!

In short, we were afeared.

Could it be that this plug was heckling Stoopnocracy? Summoning up our courage, we walked up to him, determined to find out what the heck was causing the heckling. (Ed. Note: A heckling is not a small heck.)

"See here," we started.

"Go 'way," he replied.

And that's just what we did.

We thought we'd tell you this little story just so you would know how Stoopnocracy is getting on. Sparing the embellishments, we told it to you in straightforward fashion. It's a simple story, you must admit, but it is revealing, and it touches you to the quick.

So, having gotten the lead to this story the hell out of the way, we want to tell you about some of the correspondence being carried on by the prospective Stoopno-

crats. A very perceptive young man named Byron Lindsey Blotcky, of Onarga, Ill., suggests that we turn out a button with no lettering on it for people who don't think Stoopnocracy is peachy. In a postscript, Byron requests that we send him one of our buttons which say "Stoopnocracy is Peachy."

David Wells, of Birmingham, Ala., feeling a bit elfish, thought up oh! so very many things Stoopnocracy ought to do something about. Here are a few of them:

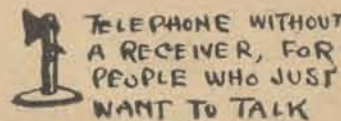
Stilts without any legs, so people won't fall off and get hurt while learning to walk on them and so other people won't get cricks in their necks from looking up at the people walking on them or something like that.

A special telephone for gossipers, which has no receivers, since they only want to chatter incessantly and aren't particularly interested in hearing anything.

BLANK BUTTON WITHOUT "STOOPNOCRACY IS PEACHY" ON IT, FOR PEOPLE WHO DON'T THINK STOOPNOCRACY IS PEACHY, BUT IT IS!



DAVID WELLS, BIRMINGHAM LAD, WALKING DOWN 18TH STREET ON HIS PATENTED ABBREVIATED STILTS, WHICH ARE SO SHORT FROM THE FEET TO THE GROUND THAT YOU CAN'T GET HURT IF YOU FALL OFFA THEM. HOW ABOUT WALKING INTO AN OPEN MANHOLE, WELLSIE! HEH, HEH!



TELEPHONE WITHOUT A RECEIVER, FOR PEOPLE WHO JUST WANT TO TALK

Skyscrapers that are only one or two stories high, so that people won't have to crane their necks to look up at them and so that workmen will not be exposed to the danger of being hurt by a fall.

Newspapers in which the uninteresting parts are marked at the time of publication, making it easier for you to select a page with which to light a fire.

Davey's a clip, we want to tell you.

Some fun we had yesterday. We went in our car to get some sunburn, and we drove around for three hours before we discovered that the top was up.

Stoopnocracy is a moot question!

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.



A MAN NAMED SNICKLE BRITCHES WHO DIDN'T STRAIN HIS NECK LOOKING AT THE FELLOW ON STILTS ON A C@UNT OF THE STILTS ARE SHORT ON ONE END



NEWSPAPER WITH UN-INTERESTING PAGE MARKED "UNINTERESTING" SO YOU DON'T HAVE TO WASTE TIME FINDING OUT YOURSELF AND CAN GO LIGHT A FIRE WITH IT...IF YOU DON'T WANT A FIRE, KEEP LIGHTED MATCH AWAY FROM PAPER.

That Singing Doctor from Mexico

ORTIZ TIRADO, a newcomer on the NBC network, is considered one of radio's most complex and most engaging figures. Recently he won the classification of Mexico's great dual personality. He presents an amazing double existence, as a noted singer on one hand and a famous surgeon on the other. Primarily he came to New York to broadcast for the National Broadcasting Company as "Mexico's Ambassador of Song." His reputation as the first tenor of his country had preceded him. In the course of his artistic career he had made various Victor records, and these had reached John F. Royal and George Engles of NBC. These alone "sold" Ortiz Tirado to these radio officials. It was known that he had achieved notable success in the leading tenor roles with the National Grand Opera Company in Mexico City, in "Manon," "Elixir D'Amore," "Barber of Seville" and "Traviata." He had appeared in concert with equal triumph and he was broadcasting regularly as "The Voice of Latin America" from Station XEW in Mexico City. In short, he was acclaimed as a finished, cultured and outstanding singer—the leading tenor of Mexico.

This much was established and many of these facts have already been announced in introducing Senor Ortiz Tirado to the audiences on the NBC network in the United States.

But recently the other side of this personality was discovered. His dual accomplishment was divulged at a luncheon given in his honor at the Hotel St. Regis in New York on May 17th by the officers, and trustees of the Pan American Medical Association. Under these distinguished auspices he was acclaimed and toasted as "Dr." Ortiz Tirado, one of the greatest orthopedic surgeons of our time. The toastmaster was Dr. Joseph Jordon Eller, executive secretary of the Pan American Medical Association. The guests included many of the most eminent surgeons, dermatologists, urologists, laryngologists and specialists in America. Present also were the Consul Generals of many Pan American countries. One of the speakers upon this occasion was Dr. Fred Albee, the well known orthopedic surgeon who has himself been decorated by many foreign countries. Dr. Albee said: "I first met this most unusual man at his clinic in Mexico City. I observed his dexterity as a bone and joint, or orthopedic surgeon, and later was the recipient of his very wonderful hospitality. He arranged a small luncheon in my behalf, outside of Mexico City at the well-known Sunken Gardens.

"We were seated at a table under a canopy of roses,



ORTIZ TIRADO

Mexico's great dual personality . . .

myself at the right of Dr. Ortiz Tirado, when I was taken entirely unawares by a most unusual happening. The soup had just been served when a Victor record of a beautiful tenor voice was started nearby. To my complete surprise, the doctor by my side began to sing in accompaniment to the record, which happened to be his own! This was my first introduction to the famous 'singing surgeon' and I shall never forget the thrilling experience when I realized the wonderful musical art of this skilled surgeon.

"There are many instances of physicians who have been adept in various arts and sciences entirely unrelated to medicine and surgery. Not long ago there was held in New York City an Exhibition of Paintings and Sculpture by members of the Medical Society. Of course, dexterity with the brush or the chisel might be expected from the trained hands of the surgeon; but Dr. Tirado is the only physician of my acquaintance to, possess that rare gift, an outstanding, unusually trained voice.

"As a matter of two appealing arts, surgery and music, Dr. Ortiz Tirado is doubly effective as an Ambassador of

Good Will between Mexico and the United States."

It has been said that Senor Tirado would have preferred not to exploit his surgical skill. He was and still is keen to register on the radio here as a consummate artist of lyric song-lore. He is a real patriot and is proud of NBC's pronouncement "Mexico's Ambassador of Song." He is ambitious too, and is establishing a better understanding of his country's folk-songs and a deeper friendship between his people and those of the United States through his melodic messages and the happy mood of his programs.

And yet the story of his dual life is filled with extraordinary interest and romance. His gifts to science are no less noteworthy than his contributions to art.

SENIOR TIRADO tells a story of a patient whom he was treating for cancer of the stomach. "She was a very dear old lady" says Dr. Tirado "and she was nearing the end. She asked me to sing, 'The Dream' from 'Manon' by Massenet. A piano was brought to the room and I sang it with all my soul. A real transformation came over the old lady and I really think it did more for her than any medicine."

Throughout Dr. Tirado seems to coordinate his science and his art most happily. In his scheme of things he puts the golden voice with which he is blessed to practical use in fulfilling his life's ambition. The entire proceeds of his artistic activities in opera, in concert, in records and in radio are devoted to his hobby—the establishment and maintenance of an orthopedic hospital for the poor of Mexico. This clinic is to be operated in connection with the Morelos Hospital in Mexico City of which Dr. Tirado is the head.

And of course, the money which thus flows into the never-too-full coffers of the clinic will be very welcome indeed. It will do much toward relieving the distress of those poor sufferers who are bed-ridden there.

But more welcome to them even than the money and the things the money will buy will be the return to Mexico of their beloved Dr. Tirado—for they all love him.

And when, through the quiet corridors of the clinic, flow the golden notes of a Mexican song, that will be medicine for the sufferers there that all the gold of the Aztecs could not buy for them.

The medical profession hail him as a great surgeon and the musical fraternity salute him as an artist of rare distinction. Withal he is a regular fellow, born with a charming personality which endears him to all his friends in either sphere.

It's Always S.R.O. In This THEATER

'First Nighter's' Playhouse Only Seats 200,
But Audiences of Thousands Attend Weekly
'Openings' of Radio's Unique Troupers

By John J. Alcock

MILLIONS who have never been within hundreds of miles of New York know all about the hustle and bustle and thrill, the tension and the excitement that attend the premier of a Broadway show.

In cities, towns, and hamlets every Friday night at 9:30 o'clock Central Daylight Time, millions find their way into the Little Theater off Times Square. Every Friday night they attend a new premier. No old time favorites "revived," no familiar stories dramatized for the stage. A new production every week, often the work of authors who rank with the greatest in America.

This Little Theater off Times Square actually seats only about 200 persons. Yet in those tiny quarters it has played to audiences of some 30,000 persons actually on the scene.

The show, you see, has been running some two and one-half years. Regardless of weather, in driving rain and bitter cold, its capacity has always been taxed to the limit.

It is the magic of radio that adds the hundreds of thousands to the Little Theater's attendance every week.

The Little Theater is really in Chicago. It is a studio in the National Broadcasting Company's spacious quarters in the Merchandise Mart, some twenty stories above the noise of Chicago's busy Loop streets and the rush of the Chicago River. But from this studio the nation-wide networks of the National Broadcasting Company carry the scene in vivid detail from coast to coast, reaching the millions in the cities, towns, and hamlets who are as much a part of the audience as the lucky 200 seated in the studio.

The Campana First Nighter is the name of this unique air show.

The genial First Nighter, Charles P. Hughes, is the genius who makes each production so vividly a true picture of a real Broadway opening. With the instinct of the showman, Hughes builds up the Broadway atmosphere in the studio in which his show is presented. And his radio presentation of the scene is so vivid that those who know their Broadway confess it brings all the thrills of a big night on the Great White Way.

Over the radio and to the studio audience comes the roar of Broadway traffic, the adroit suggestion of the theater lobby, the mumble of the page boys, the chatter of the audience, then the first notes of the program's theme song, "Neapolitan Nights."

Now the genial First Nighter is seated in his box. It's a real theater box moved into the studio. Usually there is a beautiful girl with Hughes. He himself is the picture of the first nighter, in full evening dress, silk topper and all, seated at a microphone, smiling and jovial, as such an essential to a premier as the play itself.

The versatility of the leading characters in this program is as amazing as the wealth of material that pours in to Hughes. June Meredith, a product of the New York Theater Guild, is always the leading lady—always, that is, except during the past two weeks when she was undergoing an appendix operation. Don Ameche, still in his twenties, and Cliff Soubier, a veteran of the stage, are the other stand-bys of the show. These three have practically carried the program since its inception.



... in 'The Final Bout', (left to right) David Gray, second; Bernard Bowman, fighter; Hal Totten, NBC sports announcer; Dave Barry, referee; Charles Hughes, The First Nighter; Don Ameche, and Cliff Soubier, second ...

NOW consider just a few of the diversified characters the First Nighter has presented. Vincent Starrett, well known writer of mystery tales, contributed a mystery drama, "The Man Behind the Curtain." Another offering was a drama of the French Foreign Legion. Then there was a play built around a South American revolution. There was "Leading Lady," a story of the movies. "Swift Justice" was a tense drama of the California lumber camps. "Crash" was a stirring play of Wall Street and the debacle there. "The Baron of Elkdon" was a society comedy. "The Boulevardier" presented a picture of love at the gaming tables of Monte Carlo. And for contrast, "Mile a Minute" moved just about that fast in telling a thrilling story of the daredevils of the automobile dirt tracks.

There is variety aplenty in just those few productions, variety enough to test the versatility of any actor.

That listing of shows brings to mind one incident that may help explain the marvelous and long-continued success of the First Nighter programs. The answer is thoroughness.

"The Final Bout" was a three-act drama of the prize ring. For that production a ring was installed in the Little



CHARLES P. HUGHES
JUNE MEREDITH

Theater studio. Two amateur boxers of Chicago staged a real battle, so that studio and air audiences heard the actual swish and thud of the gloves. Dave Barry, the "long count" referee of the second Dempsey-Tunney fight, was referee. A sports broadcaster was part of the scene, and Hal Totten, veteran sports writer and NBC sports announcer, described the fight from the ringside.

THE First Nighter was introduced as a Chicago local program. Within a few months the Campana Corporation, its sponsors, put it on a network. Soon radio authorities were calling it "one of the most popular dramatic shows on the air," and now the facilities of the National Broadcasting Company are taxed to present it every week from coast to coast, within hearing of practically every radio set in America.

The writing of the plays demands something new in the art of the playwright. Specifications demand a complete three-act play that does not run longer than sixteen minutes. Each act runs only about 900 words, with a total of 2,600 to 2,700 words for the three acts. The action must center around Miss Meredith, Ameche, and Soubier, with an extra man or woman incidental if desired. Of late, Carlton Brickert has appeared almost regularly in the cast.

Hughes knew exactly what he wanted to do when he brought his First Nighter idea to radio. He specifies to prospective playwrights that the action must start early in the first act, be carried into the second, and that the third act "must tax the ingenuity of the sound production department."

Charles P. Hughes is ideally qualified to write the rules for such productions. All his life he has been a figure in the American theatrical scene. As a New York boy he sold peanuts and popcorn at the old Empire Theater. It was there that young Hughes first acquired an unquenchable thirst for a future as a play producer. Years later he was house secretary for the Illinois Theater in Chicago. He assisted in producing the Irish plays starring Fiske O'Hara. He was an ardent booster for Ann Nichols' efforts long before "Abie's Irish Rose" finally reached the stage and brought Ann fame and fortune. Hughes served a while in Hollywood, also, played extra parts with such stars as Richard Dix and Tom Moore. His ambition then was to be a movie director, but the new lure of the radio changed his plans.

Monday, June 5

Minstrels - 8:00 P.M. CDT Street Singer - 8:15 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' (CBS)
 WCFL—WCFL Kiddies' Aeroplane Club
 WGES—Bohemian Melodies
 WGN—Good Morning; Musical Program
 WIBO—YMCA Exercise
 WJJD—Happy Go Lucky Time
 WLS—Al and Pete
 WMAQ—Tune Time
 WIBO—Studio Musical Variety Program
 8:15 a.m. CDT ↔ 7:15 a.m. CST
 WBBM—Musical Gems
 WCFL—Time Parade
 WIBO—Concert Half Hour
 WLS—The Bookshop, Wm. Vickland and Ralph Emerson
 WMAQ—Breakfast Club, orchestra (NBC)
 8:30 a.m. CDT ↔ 7:30 a.m. CST
 WCFL—Dance Music
 WIBO—Concert Half Hour
 WLS—Jack and Joe "Loonatics of the Air"
 8:45 a.m. CDT ↔ 7:45 a.m. CST
 WBBM—Little Jack Little, vocal and piano (CBS)
 WIBO—Musical Variety Program
 WLS—Produce Market Reporter
 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—Four Southern Singers (NBC)
 WAAF—Morning Merry-Go-Round
 WBBM—Hugh Aspinwall, songs in story
 WCFL—German Entertainment
 WGES—Canary Concert
 WGN—WGN Keep Fit Club
 WIBO—Frankie Marvin
 WLS—Sunshine Express
 WMAQ—Woman's Calendar
 9:15 a.m. CDT ↔ 8:15 a.m. CST
 KYW—Morning Parade (NBC)
 WBBM—Chicago Dental Society Program
 WGN—Clara Lu 'n' Em (NBC)
 WIBO—Musical Variety Program
 WMAQ—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
 WBBM—Beauty Talk
 WCFL—Highlights of Music
 WGES—Housekeeper
 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's Mail Box
 9:45 a.m. CDT ↔ 8:45 a.m. CST
 WAAF—Songs of the Islands
 WBBM—Health Club; Art Kahn, pianist
 WGES—Musical Grab Bag
 WIBO—Princess Pat
 WLS—"Weaver of Dreams" Hugh Aspinwall; Ralph Emerson
 WMAQ—Irma Glen, organist (NBC)
 10:00 a.m. CDT ↔ 9:00 a.m. CST
 KYW—Mother 'n' Dad; sketch
 WAAF—Dotty Lee and Heinie
 WBBM—Voice of Experience (CBS)
 WCFL—Variety Institute
 WGES—Quartet Harmonies
 WGN—June Baker, household hints
 WIBO—Esther Bradford's "Fashion Chats"
 WJJD—U. of C. Music Appreciation
 WLS—Poultry and Livestock Markets
 WMAQ—Board of Trade
 WSBC—Harmony Quartets
 10:05 a.m. CDT ↔ 9:05 a.m. CST
 WMAQ—Singing Strings (NBC)
 10:15 a.m. CDT ↔ 9:15 a.m. CST
 KYW—Graduation Exercises; Duke University (NBC)
 WAAF—Piano Rambles
 WBBM—Charlie Hamp's Happyest Hour
 WENR—Enid Odell, contralto soloist
 WGES—Rhythm Review
 WGN—Happy Endings, talk
 WIBO—Market Reports
 WJJD—U. of C. Music Appreciation
 WSBC—Band Parade
 10:25 a.m. CDT ↔ 9:25 a.m. CST
 WGN—Market Reports
 10:30 a.m. CDT ↔ 9:30 a.m. CST
 WAAF—Effie Harvey's Personal Progress Club
 WBBM—Rhythm Kings (CBS)
 WCFL—George O'Connell, baritone
 WENR—Jackie Heller with Phyllis and Frank
 WGES—Minstrels
 WGN—Grand Old Hymns
 WIBO—News Flashes
 WJJD—Illinois Medical Society
 WMAQ—Jimmy Kemper, the Blue Jay Song Man
 WMBI—Devotional Hour
 WSBC—Little Harry
 10:45 a.m. CDT ↔ 9:45 a.m. CST
 WAAF—Musical Calendar
 WBBM—Pedro de Cordoba, soloist; Will Osborne's Orchestra (CBS)
 WCFL—Popular Music
 WENR—Rhythm Ramblers (NBC)

WGN—Digest of the Days News
 WIBO—Household Guild
 WJJD—Fred Beck, organist
 WMAQ—Today's Children
 WSBC—Radio Review
 11:00 a.m. CDT ↔ 10:00 a.m. CST
 WAAF—Bandstand
 WBBM—George Hall's Orchestra (CBS)
 WGN—Morning Musicales
 WIBO—Organ Interlude
 WJJD—News Flashes
 WJKS—George Hall's Orchestra (CBS)
 WMAQ—Spanish Lessons
 11:15 a.m. CDT ↔ 10:15 a.m. CST
 KYW—Rex Maupin's Carnival
 WAAF—World News Reports
 WBBM—Virginia Clarke; Gene and Charlie
 WENR—Pat Barnes (NBC)
 WGN—To be announced
 WJJD—Billy Sunshine
 11:30 a.m. CDT ↔ 10:30 a.m. CST
 KYW—Between the Lines; drama
 WAAF—Variety
 WBBM—Concert Miniatures (CBS)
 WCFL—Modern Living
 WENR—Organ Melodies
 WGN—Market Reports
 WIBO—Golden Gate
 WJJD—Bubb Pickard
 WJKS—Princess Pat Program
 WMAQ—String Ensemble
 WMBI—Continued Story Reading; Wendell P. Lovell
 11:35 a.m. CDT ↔ 10:35 a.m. CST
 WGN—Painted Dreams
 11:45 a.m. CDT ↔ 10:45 a.m. CST
 KYW—Rhythmic Serenade (NBC)
 WAAF—Estelle Barnes, pianist
 WIBO—Memory Book
 WJJD—Organ Melodies
 WJKS—News Flashes
 WLS—Tom, Roy and Dixie
 11:50 a.m. CDT ↔ 10:50 a.m. CST
 WGN—Music Weavers
 12:00 Noon CDT ↔ 11:00 a.m. CST
 KYW—Olga Vernon with Rex Maupin's Orchestra
 WAAF—Noontime Concert
 WBBM—Billy Hays' Orchestra (CBS)
 WCFL—Luncheon Concert
 WGN—Mid-day Services
 WIBO—Melody Calendar
 WJJD—U. of C. Inspirational Hour
 WJKS—Billy Hays' Orchestra (CBS)
 WLS—World's Fair Tours
 WMAQ—Words and Music (NBC)
 WMBI—Loop Evangelistic Service
 12:15 p.m. CDT ↔ 11:15 a.m. CST
 KYW—Husk O'Hare's Orchestra
 WBBM—Local Market Reports
 WIBO—Stock Market Reports
 WJJD—Studio Carnival
 WJKS—Farm Flashes
 WLS—Roundup; Orchestra; Variety Acts
 WMAQ—Hotel Pierre Concert Ensemble (NBC)
 12:20 p.m. CDT ↔ 11:20 a.m. CST
 WBBM—Late News Flashes
 12:30 p.m. CDT ↔ 11:30 a.m. CST
 KYW—National Farm and Home Hour (NBC)
 WBBM—Chicago Hour; Jack Brooks, Edward House, organ
 WCFL—Eddy Hanson, organist
 WGN—Palmer House Concert Ensemble
 WIBO—Seventy Five Million Dollar Show
 WJJD—Studio Carnival
 WJKS—Ray Dickson's Strings
 WMAQ—Board of Trade
 12:35 p.m. CDT ↔ 11:35 a.m. CST
 WMAQ—Harold Stern's Concert Ensemble (NBC)
 12:45 p.m. CDT ↔ 11:45 a.m. CST
 WCFL—Farm Talk
 WGN—Tom Gerun's Orchestra
 WIBO—News Flashes of the Day
 WJJD—Live Stock Markets
 WJKS—Al and Art
 WLS—Weather; Produce and Butter and Markets
 12:55 p.m. CDT ↔ 11:55 a.m. CST
 WLS—Harry Steele, newscast
 1:00 p.m. CDT ↔ 12:00 Noon CST
 WAAF—Songs of the Southland
 WBBM—Henri Gendron's Orchestra
 WCFL—Race of Nations
 WGN—Palmer House Ensemble
 WIBO—World Review
 WJJD—U. of C. Spanish Class
 WJKS—National Student Federation Program (CBS)
 WLS—Prairie Farmer Dinnerbell Program
 WMAQ—Consolaires
 WMBI—Organ Program and Bible Reading
 1:10 p.m. CDT ↔ 12:10 p.m. CST
 WMBI—Organ Program
 1:15 p.m. CDT ↔ 12:15 p.m. CST
 WAAF—Markets; Interlude
 WBBM—Caroline Gray, pianist (CBS)
 WCFL—Civic Talk; City Hall
 WGN—Viennese Ensemble
 WIBO—Reading Room
 WJJD—Mooseheart Children
 WJKS—Caroline Gray, pianist (CBS)
 1:20 p.m. CDT ↔ 12:20 p.m. CST
 WMAQ—Board of Trade Program

1:30 p.m. CDT ↔ 12:30 p.m. CST
 KYW—Husk O'Hare's Orchestra
 WAAF—Pianoescape
 WBBM—The Captivators (CBS)
 WCFL—Grace Wilson, contralto; Eddy Hanson, organ
 WGN—Blackstone String Ensemble
 WJJD—Mooseheart Children
 WJKS—The Captivators (CBS)
 WLS—"Uncle Ezra"
 WMAQ—Public Schools Program
 1:35 p.m. CDT ↔ 12:35 p.m. CST
 WGN—Palmer House Ensemble
 1:40 p.m. CDT ↔ 12:40 p.m. CST
 WIBO—Theater Reporter
 1:45 p.m. CDT ↔ 12:45 p.m. CST
 KYW—Prudence Penny, household hints
 WAAF—Salon Music
 WCFL—Know Thyself
 WGN—Tom Gerun's Orchestra
 WIBO—Musical Memories
 WJJD—Bubb Pickard
 WLS—Livestock and Grain Markets
 2:00 p.m. CDT ↔ 1:00 p.m. CST
 KYW—Rex Maupin's Concert, vocalist
 WAAF—Chicago on Parade
 WBBM—Henri Gendron's Orchestra
 WCFL—Miss Mary
 WGN—Palmer House Ensemble
 WIBO—Eddie and Fannie, Radio Gossip
 WJJD—Famous Orchestras
 WJKS—Ann Leaf at the Organ (CBS)
 WLS—Betty and Bob (NBC)
 WMAQ—Guest Speaker (NBC)
 WSBC—Popular Dance
 2:15 p.m. CDT ↔ 1:15 p.m. CST
 WBBM—Ann Leaf at the Organ (CBS)
 WCFL—Junior Federation Club Program
 WGN—Viennese Ensemble
 WJJD—Fred Beck, organ selections
 WLS—Quarter Hour in Three-quarter Time
 WMAQ—Monday Matinee (NBC)
 WSBC—Waltz Time
 2:30 p.m. CDT ↔ 1:30 p.m. CST
 KYW—Women's Radio Review (NBC)
 WAAF—Bridge Talk, Catherine Lewis
 WCFL—Eddy Hanson, organist
 WGN—Jane Carpenter, pianist
 WIBO—Nelson Variety Program
 WJJD—Master Works
 WJKS—Columbia Salon Orchestra (CBS)
 WLS—Homemakers' Program; Martha Crane
 WSBC—Serenaders
 2:45 p.m. CDT ↔ 1:45 p.m. CST
 WBBM—Columbia Salon Orchestra (CBS)
 WCFL—Baseball Game
 WGN—Afternoon Musicales
 WIBO—Symphonic Compositions
 WJJD—Billy Sunshine
 WJKS—Columbia Salon Orchestra (CBS)
 WMAJ—Happy Jack (NBC)
 WSBC—Musical Gems
 3:00 p.m. CDT ↔ 2:00 p.m. CST
 KYW—Three Strings; classical music
 WAAF—Live Stock Market; Weather Summary
 WBBM—Frank Westphal's Orchestra (CBS)
 WIBO—Sylvia Stone
 WJJD—Bubb Pickard
 WJKS—Frank Westphal's Orch. (CBS)
 WLS—Maple City Four and John Brown
 WMAQ—Baseball by Wire; Sox vs. St. Louis
 WMBI—Sacred Music
 WSBC—Sunshine Matinee
 3:15 p.m. CDT ↔ 2:15 p.m. CST
 KYW—Dr. H. N. Bundesen, health talk
 WAAF—Organ Melodies
 WJJD—Bobbie Dickson
 WLS—John Brown, piano selections
 WMBI—Message
 3:20 p.m. CDT ↔ 2:20 p.m. CST
 WMBI—Stories of Answered Prayer
 3:30 p.m. CDT ↔ 2:30 p.m. CST
 KYW—Two Doctors with Aces of the Air
 WAAF—A Mood in Blue
 WBBM—Edward House, organist
 WENR—U. S. Marine Band (NBC)
 WIBO—Modern Melodies
 WJJD—Organ Melodies
 WJKS—Columbia Artists' Recital (CBS)
 3:40 p.m. CDT ↔ 2:40 p.m. CST
 WMBI—Book Table
 3:45 p.m. CDT ↔ 2:45 p.m. CST
 WAAF—Waltz Melodies
 WBBM—The Four Norsemen, male quartet
 WENR—Lady Next Door (NBC)
 WIBO—Musical Variety Program
 WJJD—Reminiscences of Victor Herbert
 4:00 p.m. CDT ↔ 3:00 p.m. CST
 WAAF—Piano Novelties; Jimmy Kozak
 WBBM—Don Lang; True Animal Stories (CBS)
 WENR—Fun at the Fair (NBC)
 WIBO—Cora Long, songs
 WJJD—Baseball; Sox vs. St. Louis
 WJKS—News Flashes
 4:15 p.m. CDT ↔ 3:15 p.m. CST
 WAAF—Novellets
 WBBM—Fred Berren's Orchestra (CBS)

4:30 p.m. CDT ↔ 3:30 p.m. CST
 KYW—Earle Tanner, tenor
 WAAF—Waltzes
 WBBM—Howard Neumiller, pianist
 4:45 p.m. CDT ↔ 3:45 p.m. CST
 KYW—Three Strings
 WAAF—World News Reports
 WBBM—Jack Brooks, tenor; organ
 WENR—Musical Moments (NBC)
 WGN—Tom Gerun's Orchestra
 WIBO—Ford and Wallace
 WJKS—Tito Guizar, tenor (CBS)
 5:00 p.m. CDT ↔ 4:00 p.m. CST
 KYW—Illinois Federation Reporter
 WAAF—Tea Time Tunes
 WBBM—Eavesdropping on the World; Short-wave pickups from London, Berlin and Paris (CBS)
 WCFL—Tripoli Trio
 WENR—Pat Barnes Children's Program
 WGES—Poland in Song
 WGN—Trainload of Tunes
 WMAQ—Waldorf Astoria Orchestra (NBC)
 5:15 p.m. CDT ↔ 4:15 p.m. CST
 KYW—Mel Stitzel at the Piano
 WBBM—Walkathon News Details
 WCFL—John Maxwell, Food Talk
 WENR—Dick Daring; A Boy of Today (NBC)
 WIBO—WPCC North Shore Church
 WBBM—Late News Flashes
 5:20 p.m. CDT ↔ 4:20 p.m. CST
 WBBM—News Flashes
 5:30 p.m. CDT ↔ 4:30 p.m. CST
 KYW—Uncle Bob's Curb-is-the-Limit Club
 WBBM—Skippy; Children's skit
 WCFL—Esther Hammond, contralto
 WENR—Concert Echoes (NBC)
 WGN—Singing Lady; songs and rhymes
 WMAQ—Richard Himber's Ensemble (NBC)
 5:45 p.m. CDT ↔ 4:45 p.m. CST
 WAAF—The Spotlight
 WBBM—Grandpa Burton Stories
 WCFL—Race of Nations
 WENR—Little Orphan Annie, children's playlet (NBC)
 WGN—Little Orphan Annie, children's playlet (NBC)
 WIBO—Hotan's Council Fire
 WMAQ—Old Pappy
 6:00 p.m. CDT ↔ 5:00 p.m. CST
 KYW—Erskine Tate's Orchestra (NBC)
 WAAF—Paul Mitchell, the Themist
 WBBM—Up to Par; health talk
 WCFL—WCFL Orchestra
 WENR—What's the News?
 WGES—Johnny Van, the Melody Man
 WGN—Uncle Quin, Jean, Donny Dreamer, and Wishbone; children's program
 WIBO—German Program
 WJJD—Radio Comics
 WMAQ—News of the Air

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 For Details—See Page 18

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PLUMS AND PRUNES By Evans Plummer

(TUESDAY CONTINUED)

4:45 p.m. CDT ↔ 3:45 p.m. CST
KYW—Three Strings
WAAF—World News Reports
WBBM—Jack Brooks, tenor; Norm Sherr, pianist
WENR—Musical Moments (NBC)
WGN—Tom Gerun's Orchestra
WIBO—Ford and Wallace
WJKS—George Hall's Orchestra (CBS)
5:00 p.m. CDT ↔ 4:00 p.m. CST
KYW—Mel Stitzel at the Piano
WAAF—Tea Time Tunes
WBBM—Reis and Dunn, songs and patter (CBS)
WCFL—Tripoli Trio
WENR—Ted Black's Orchestra (NBC)
WGN—Polish Hour
WGN—Trainload of Tunes
WIBO—Melody Flakes
WMAQ—Frances Alda, soprano (NBC)
5:15 p.m. CDT ↔ 4:15 p.m. CST
KYW—Ted Black's Orchestra (NBC)
WBBM—Walkathon News Details
WCFL—John Maxwell, food talk
WIBO—Church of the Air
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
WBBM—Skippy, children's program (CBS)
WCFL—Esther Hammond, contralto
WENR—Soloist (NBC)
WGN—Singing Lady (NBC)
WMAQ—Hymn Sing (NBC)
5:45 p.m. CDT ↔ 4:45 p.m. CST
WAAF—The Spotlight
WBBM—Frank Westphal's Orchestra
WCFL—Race of Nations
WENR—Little Orphan Annie, children's playlet (NBC)
WGN—Little Orphan Annie, children's playlet (NBC)
WIBO—Hotan's Council Fire
WMAQ—James Melton, tenor soloist (NBC)
5:55 p.m. CDT ↔ 4:55 p.m. CST
WIBO—Joe Springer, hockey news
6:00 p.m. CDT ↔ 5:00 p.m. CST
KYW—Erskine Tate's Orchestra (NBC)
WAAF—James Hamilton
WCFL—WCFE Orchestra
WBBM—The Sunshine Discoverer's Club
WENR—What's the News?
WGN—Johnny Van, the Melody Man
WGN—Uncle Quin, Jean, Donny Dreamer, and Wishbone; children's program
WIBO—German Program
WJJD—Radio Comics
WMAQ—News of the Air
6:15 p.m. CDT ↔ 5:15 p.m. CST
KYW—The Globe Trotter
WAAF—Ray Waldron's Sport Review
WBBM—Buck Rogers in the Year 2433, drama (CBS)
WCFL—Adult Education Council, talk
WENR—National Advisory Council (NBC)
WGN—Famous Orchestra
WGN—Concert Orchestra
WJJD—Sports Review of the Day
WMAQ—Concert Ensemble (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—Jimmy Kozak at the Piano
WBBM—Penrod and Sam; drama
WCFL—Judge Soakum's Court
WGN—Irish Hour
WGN—Sports Reporter
WIBO—Norman Ross, sports
WJJD—Mary Williams
WMAQ—Sports Summary of the Day
WMBI—Music
6:40 p.m. CDT ↔ 5:40 p.m. CST
WIBO—Joe Springer; sports reporter
6:45 p.m. CDT ↔ 5:45 p.m. CST
KYW—Crusade of the Optimists
WAAF—Rhythm Kings
WBBM—Boake Carter, news commentator (CBS)
WCFL—Orchestra
WENR—The Goldbergs; drama (NBC)
WGN—The Devil Bird, children's program
WIBO—"Commodity Trends and Influence on Security Markets"
WJJD—Talk by Frank Hubert O'Hare, U. of C.
WMAQ—Ray Heatherton, baritone (NBC)
7:00 p.m. CDT ↔ 6:00 p.m. CST
KYW—Men Teacher's Union Speaker
WAAF—Twilight Musicale
WBBM—Joe Roberts' Orchestra
WCFL—Bakery and Confectionery Workers
WGN—Songs of Lithuania
WIBO—North Shore Church
WJJD—Our Orchestra
WLS—What's the News?
WMAQ—Crime Clues, mystery drama (NBC)
WMBI—Radio School of the Bible; Iris Ikeler McCord
7:05 p.m. CDT ↔ 6:05 p.m. CST
WLS—Dance Orchestra
7:15 p.m. CDT ↔ 6:15 p.m. CST
KYW—Vincent Lopez' Orchestra (NBC)
WBBM—Sport Review

WCFL—Al Handler's Orchestra
WGN—Magic of a Voice (CBS)
WJJD—Winfield H. Caslow
7:30 p.m. CDT ↔ 6:30 p.m. CST
KYW—Three Spasms
WAAF—Maurice Gilmont
WBBM—"The Count of Monte Cristo," drama
WCFL—Joe Grein, talk
WGN—Songs of Lithuania
WGN—Kate Smith's Swanee Music (CBS)
WJJD—Judy Rogers
WLS—Adventures in Health (NBC)
WMAQ—Wayne King's Orchestra (NBC)
7:45 p.m. CDT ↔ 6:45 p.m. CST
KYW—Chandu, the Magician; drama
WAAF—Hawaiian Echoes
WBBM—Guy Lombardo's Orchestra
WCFL—Chas. Frederick Stein Program
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—Gladys Swarthout, songs (NBC)
WAAF—Rhythm Serenade
WBBM—Phil Harris' Orchestra
WCFL—Orchestra
WGN—Palmer House Ensemble
WIBO—Paroquet Mist
WJJD—The Great Parade, drama
WJKS—Polish Hour
WLS—Ben Bernie's Orchestra (NBC)
WMAQ—American Conservation Program
WSBC—Ukrainian Hour
8:15 p.m. CDT ↔ 7:15 p.m. CST
WAAF—Sunset Salute
WCFL—WCFE Orchestra
WGN—Threads of Happiness (CBS)
WIBO—Wileox Memory Book
WJJD—Aeolian Quartet
8:30 p.m. CDT ↔ 7:30 p.m. CST
KYW—Mark Fisher's Orchestra
WBBM—Jack Brooks' Song Souvenirs
WCFL—Italia Hogan, contralto
WENR—Tune Detective; Sigmund Spaeth (NBC)
WGN—High Spots of the Air; vocalists
WJJD—Fred Beck, organ selections
WJKS—Nino Martini, tenor (CBS)
WMAQ—Ed Wynn and Fire Chief Band (NBC)
8:45 p.m. CDT ↔ 7:45 p.m. CST
KYW—Little Caesar's Band
WBBM—Johnny Hamp's Orchestra
WCFL—Chief Justice John Prystalski, speech
WENR—The Rondoliers (NBC)
WIBO—Roy, Pete, Larry, and Lorraine
WJJD—Viennese Nights
9:00 p.m. CDT ↔ 8:00 p.m. CST
KYW—Globe Trotter, news of the world
WBBM—Jack Baus' Concert Orchestra
WCFL—Seeley Program
WENR—"Lives at Stake," drama (NBC)
WGN—Big Leaguers and Bushers
WIBO—O. G. Ensemble
WJJD—Waste Basket
WJKS—Three Buddies; harmony team
WMAQ—Musical Memories; Edgar A. Guest, Poet (NBC)
WSBC—Polish Hour of Music and Song
9:15 p.m. CDT ↔ 8:15 p.m. CST
KYW—Ace Brigode's Orchestra
WBBM—Ben Pollack's Orchestra
WCFL—Al Handler's Orchestra
WGN—Clyde McCoy's Music Box
WIBO—Maisonette Russe
WJJD—Organ Melodies
WJKS—Italian Hour
9:30 p.m. CDT ↔ 8:30 p.m. CST
KYW—National Radio Forum (NBC)
WBBM—The Norsemen Quartet
WCFL—Carl Schreiber's Orchestra
WENR—Outdoor Girl Program
WGN—Tomorrow's News
WIBO—Vera de Camp, soprano
WJKS—Edwin C. Hill, news (CBS)
WMAQ—Solo Selections (NBC)
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
WENR—Ted Weems' Orchestra
WGN—Dance of the Nations
WIBO—Theater Reporter
WJKS—Columbia Symphony Orchestra (CBS)
WMAQ—Prof. McLallen and Sara (NBC)
10:00 p.m. CDT ↔ 9:00 p.m. CST
KYW—Sports Reporter
WCFL—Carl Schreiber's Orchestra
WENR—Amos 'n' Andy (NBC)
WGN—Bridge Club of the Air
WIBO—Orlando Van Gunten, World's Fair Talk
WMAQ—Amos 'n' Andy (NBC)
10:05 p.m. CDT ↔ 9:05 p.m. CST
KYW—Mark Fisher's Orchestra
10:15 p.m. CDT ↔ 9:15 p.m. CST
WCFL—Barrett O'Hara, talk
WENR—Solo Selections (NBC)
WIBO—Jerry Sullivan, songs and piano
WJKS—Albright Musicale
WMAQ—Dan and Sylvia, dramatic sketch
10:30 p.m. CDT ↔ 9:30 p.m. CST
KYW—Husk O'Hare's Orchestra
WCFL—Don Barango's Orchestra

IT WAS a grand idea. "Howdy" Manshaw, of the American Airways, asked Jack Holden, WLS announcer, why they couldn't do it. And at 6 p. m. last Friday evening, official red tape had been severed at Washington with the Department of Commerce granting a special permit for the flight and the Federal Radio Commission allowing the radio rebroadcast from the American Airways' short wave plane station.
Mikeman Holden, phoned this RADIO GUIDE type twister, asking, "How would you like to join me and the Prairie Farmer in scooping the opening of the gates of the World's Fair at 8:30 tomorrow morning with a WLS rebroadcast from a tri-motored Stinson monoplane flying over the grounds?"
Not caring much whether any more of these columns went to press, we shouted our acceptance and joined in the conspiracy.
Jack's next move was to tell the world how we were going to scoop the world on the World's Fair. I supplied him with the names of the wire news service men to inform of the stunt. Wiley Smith, of Universal Service, liked it fine and put the tale on his wires. Bill Brons, of International News, was no less enthusiastic.
Holden next called the Associated Press. Fortunately I had warned him that the A. P. was, at this moment, a bit concerned about the inroads the kilocycles have been making in the matter of news coverage and dissemination. My warning was right. The A. P. man was bothered. He said:
"Send a story out about your stunt? I should say not! In fact, we think you've got your nerve. That's our job. What are you doing messing around in our territory?"
Holden apologized and hung up. Me, I would have told that gent to come up in the air with us and do a bit of 1933 style news coverage and maybe the breeze would blow away some of his old fogish ideas.
At eight a. m. our good ship left Municipal Airport with American Airways Pilot R. J. Kentz at the controls, a radio man, Announcer Holden, "Prunes" Plummer, Manshaw and two others in the cabin. KHXXC, on 2310 kilocycles, was the plane's transmitter. Soaring 3,000 feet above the Century of Progress Exposition, we tested with WLS. We were being received perfectly.
Joe Kelly, at the WLS end of the broadcast, put us on the air at 8:30 a. m. CDT, when the fair's gates opened. You heard the rest—or you read about the opening some hours later in the papers. You know which account was the most thrilling, personal and first, the broadcast or the printed one.
Plums and—
BASKETS OF plums to NBC's Chicago staff for the splendid way in which they carried the Century of Progress opening activities—and not just because this pillar is compounded in the Windy

City, either, for the local NBC-ers would have been awarded prunes just as bountifully had there been a dull thud . . . and here's how the New York NBC lads can get a basketful of plums, too. Pipe the Will Rogers broadcast to Chicago and the middle west. Of course, Rogers' sponsor doesn't sell in this territory, but delete the commercial credits and make it sustaining in the unwanted areas (with the sponsors' permission, of course). The gaps caused by the deletion of the sales patter might be filled with propaganda for the Red Cross and Salvation Army (to which Rogers gives his \$5,000 weekly check), to the government, or perhaps to promote Waller Winchell's "save a meal" campaign. When do we start, N'Yawk?
Prunes to the friends of that chain announcer who howled when he hit the bottle for the second offense and received the blue ticket. They said his wage wasn't livable. It was. He had only two to support and—even with the baby coming—was making enough, in these deflated days, to put enough away for the event. And plums to the same network for taking the trouble to find another job for him, despite the howl, and his falling off the wagon.
Plumful shows recorded during a busy week: NBC Minstrels, Monday (May 29), and especially the quartet's harmony . . . Bernie's birthday broadcast, Tuesday (May 30) . . . Roses and Drums, "Fort Saunders" Sunday (May 28) . . . John Henry, same day, for its excellent technique . . . Jessica Dragonette (May 26) always makes Friday a lucky day . . . Same night: Phil Spitalny (sorry to see him go), Hill's "Inside Story," the mirthquaking Phil Baker half hour, and debut of Vic Young on Pond's show—a great premier it was.
And prunes, by golly, to Tom Howard's Musical Grocery Store Friday May 26. I've waited long, but Howard still fails to reach my funnybone . . . The same wrinkled fruit to Jack Benny who just isn't consistently as keen as he can be. Melton and the Black music are plumful and save the show when Benny slips.
Taglines
PAUL WHITEMAN'S dieting bible, "The White Man's Burden" (catch on?), will be in the book stalls shortly. And Paul, while making a movie trailer to ballyhoo his Chicago theatrical appearance, despite his previous Hollywoodian training, was ordered by the camera director to make the trip from taxi to theater four times before he was satisfied with the Whiteman entrance! Pearl, the Boswells, and Burns and Allen did it in a par one . . . Clara, Lu'n' Em's press agent, Margaret McKay, as first heralded here, made her radio hookup with Al Rice, holdout member of the Maple City Four, on Wednesday, last. C. L. and E. insisted upon attending the nuptials, and the quartet—or rather trio at the moment—sang dirges.
The Vin Haworth's (Myrt and

Marge's Jack Arnold) are awaiting a blessed audition which, if a girl will be christened Marge; if a boy, David, after Dave Owen. Skippy, producer . . . And Jane Hamilton, WMAQ's home advisor and better half of John (NBC continuity) Gibon, will be taking a leave of absence around August or September . . . A nut fan in Yonkers, N. Y., turns out heart throbbing poetry and sends out about three (?) poems a week to NBC femmes attached to the Chicago staff, which would be just dandy, except that the three gals have compared poems and find them alike each edition!
Chuck Hurta, WJJD's hot fiddler, flew the Log Cabin Boys to the Indianapolis Motor Speedway race without a sour note . . . Baseball mickeman Johnny O'Hara is negotiating for an old sailboat to get away from it all . . . Mac and Bob, that pair of sightless WLS musicians, were record stars before making good in radio. Turning over a dusty disc recently, we noted the names MacFarland and Gardner, and recalled that that was and still is the phonograph billing of the now famous air duo . . . Harriet Cruise, the gal with the grand tear-stained voice, is back with us via CBS. Catch her in the Windy City Revue (if you hurry and who wouldn't?) Thursday night, June 1, at 9:15 p. m. over CBS and WBBM.
Linda Lee, blues vocalist now featured with Mark Fisher and his new orchestra (on NBC networks from Chicago), is a New Orleans society girl who fell into radio quite by accident. While singing for friends at a party in St. Louis, a professional musician discovered her and asked her how she'd like to sing with a band. As it happened, the opportunity was quite acceptable to Miss Lee whose family had lost their fortune in the past few years.

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Wednesday, June 7 One Man's Family= 8:30 P.M. CDT Burns and Allen= 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'?

10:45 a.m. CDT ↔ 9:45 a.m. CST
WAAF—Musical Calendar
WBBM—Pedro de Cordoba, vocalist; Will Osborne's Orchestra (CBS)

1:20 p.m. CDT ↔ 12:20 p.m. CST
WMAQ—Board of Trade
1:30 p.m. CDT ↔ 12:30 p.m. CST
KYW—Husk O'Hare's Orchestra

WIBO—Jean Hannon, soprano soloist
WJJD—Baseball; Sox vs. St. Louis
WJKS—Princess Pat Program

WIBO—"Financial Question Box"
WJJD—Radio Guide Program
WLS—Fannie Brice, comedienne; George Olsen's Orchestra (NBC)

8:15 a.m. CDT ↔ 7:15 a.m. CST
WBBM—Musical Gems
WCFL—Time Parade
WIBO—Concert Half Hour

11:00 a.m. CDT ↔ 10:00 a.m. CST
KYW—Rex Maupin's Carnival
WAAF—Bandstand
WBBM—Vincent Travers' Orchestra

1:40 p.m. CDT ↔ 12:40 p.m. CST
WIBO—Theater Reporter
1:45 p.m. CDT ↔ 12:45 p.m. CST
KYW—Prudence Penny, household hints

4:15 p.m. CDT ↔ 3:15 p.m. CST
WAAF—Novellettes
WENR—Larry Larsen, organist (NBC)

7:15 p.m. CDT ↔ 6:15 p.m. CST
KYW—Three Strings
WAAF—Twilight Musicale
WBBM—Sport Review

8:30 a.m. CDT ↔ 7:30 a.m. CST
WCFL—Dance Music
WLS—Radio Guide Presents Jack and Joe, "Loonatics of the Air"

11:30 a.m. CDT ↔ 10:30 a.m. CST
WJJD—News Flashes
WJKS—Vincent Travers' Orch. (CBS)

2:00 p.m. CDT ↔ 1:00 p.m. CST
KYW—Rex Maupin's Concert; vocalist
WAAF—Chicago on Parade

4:45 p.m. CDT ↔ 3:45 p.m. CST
KYW—Three Strings
WAAF—World News Reports

7:30 p.m. CDT ↔ 6:30 p.m. CST
KYW—Billy Jones and Ernie Hare; songs and patter (NBC)

8:40 a.m. CDT ↔ 7:40 a.m. CST
WLS—Produce Reporter
8:45 a.m. CDT ↔ 7:45 a.m. CST
WBBM—Little Jack Little, vocal and piano (CBS)

11:35 a.m. CDT ↔ 10:35 a.m. CST
WGN—Painted Dreams
11:45 a.m. CDT ↔ 10:45 a.m. CST
KYW—Rhythmic Serenade (NBC)

2:15 p.m. CDT ↔ 1:15 p.m. CST
KYW—"Duties of Superintendent in present School Crisis"; talk

5:00 p.m. CDT ↔ 4:00 p.m. CST
KYW—Century of Progress Program
WAAF—Tea Time Tunes

7:45 p.m. CDT ↔ 6:45 p.m. CST
WAAF—Hawaiian Echoes
WBBM—Carlos Molina's Tango Orchestra

9:00 a.m. CDT ↔ 8:00 a.m. CST
KYW—Four Southern Singers (NBC)
WAAF—Morning Merry-Go-Round

12:00 Noon CDT ↔ 11:00 a.m. CST
KYW—Olga Vernon with Rex Maupin's Orchestra

2:20 p.m. CDT ↔ 1:20 p.m. CST
WBBM—Jackie Heller, tenor; Norm Sherr pianist

5:15 p.m. CDT ↔ 4:15 p.m. CST
KYW—Mel Stitzel at the Piano
WBBM—Walkathon News Details

8:00 p.m. CDT ↔ 7:00 p.m. CST
KYW—Mark Fisher's Orchestra
WAAF—Rhythm Serenade

9:15 a.m. CDT ↔ 8:15 a.m. CST
KYW—Rose Vanderbosch, singing pianist
WBBM—Chicago Dental Society Program

12:15 p.m. CDT ↔ 11:15 a.m. CST
KYW—Husk O'Hare's Orchestra
WBBM—Maget Reports

2:30 p.m. CDT ↔ 1:30 p.m. CST
KYW—Women's Radio Review (NBC)
WCFL—Eddy Hanson, organist

5:45 p.m. CDT ↔ 4:45 p.m. CST
WAAF—The Spotlight
WBBM—Grandpa Burton's Stories

8:15 p.m. CDT ↔ 7:15 p.m. CST
KYW—Star Dust; studio gossip by Ulmer Turner

9:20 a.m. CDT ↔ 8:20 a.m. CST
WBBM—News Flashes
9:30 a.m. CDT ↔ 8:30 a.m. CST
KYW—Young Artists Trio (NBC)

12:20 p.m. CDT ↔ 11:20 a.m. CST
WBBM—News Flashes of the Day
12:30 p.m. CDT ↔ 11:30 a.m. CST
KYW—National Farm and Home Hour

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

6:00 p.m. CDT ↔ 5:00 p.m. CST
KYW—Erskine Tate's Orchestra (NBC)
WAAF—Voice of the Violin

8:30 p.m. CDT ↔ 7:30 p.m. CST
KYW—One Man's Family (NBC)
WBBM—Jack Brooks, tenor; song souvenirs

9:35 a.m. CDT ↔ 8:35 a.m. CST
WGN—Leonard Salvo's Mail Box
9:45 a.m. CDT ↔ 8:45 a.m. CST
KYW—Betty Crocker (NBC)

12:35 p.m. CDT ↔ 11:35 a.m. CST
WMAQ—Rex Battle's Ensemble (NBC)
12:45 p.m. CDT ↔ 11:45 a.m. CST
WCFL—Farm Talk

2:50 p.m. CDT ↔ 1:50 p.m. CST
WBBM—Baseball Game
3:00 p.m. CDT ↔ 2:00 p.m. CST
KYW—Three Kings

6:15 p.m. CDT ↔ 5:15 p.m. CST
KYW—The Globe Trotter
WAAF—Ray Waldron's Sport Review

8:45 p.m. CDT ↔ 7:45 p.m. CST
WBBM—Johnny Hamp's Orchestra
WCFL—Tony and Joe, drama

9:50 a.m. CDT ↔ 8:50 a.m. CST
WMAQ—Singing Strings (NBC)
10:00 a.m. CDT ↔ 9:00 a.m. CST
KYW—U. S. Army Band (NBC)

12:50 p.m. CDT ↔ 11:50 a.m. CST
WMAQ—Chicago Association of Commerce Program
12:55 p.m. CDT ↔ 11:55 a.m. CST
WLS—Harry Steele, newscast

3:15 p.m. CDT ↔ 2:15 p.m. CST
KYW—Dr. H. N. Bundeson, health talk
WAAF—Music of the Nations; Ireland

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

8:50 p.m. CDT ↔ 7:50 p.m. CST
WBBM—Johnny Hamp's Orchestra
WCFL—Tony and Joe, drama

10:05 a.m. CDT ↔ 9:05 a.m. CST
WAAF—Dotty Lee and Heinie
WBBM—The Voice of Experience (CBS)

1:00 p.m. CDT ↔ 12:00 Noon CST
WAAF—Hoosier Philosopher
WBBM—Henri Gendron's Orchestra

3:30 p.m. CDT ↔ 2:30 p.m. CST
KYW—Two Doctors with Aces of the Air
WAAF—Effie Marine Harvey interviews

6:35 p.m. CDT ↔ 5:35 p.m. CST
WENR—Elvia Allman, songstress (NBC)
6:45 p.m. CDT ↔ 5:45 p.m. CST
WAAF—Rhythm Kings

9:00 p.m. CDT ↔ 8:00 p.m. CST
WBBM—Johnny Hamp's Orchestra
WCFL—Tony and Joe, drama

10:15 a.m. CDT ↔ 9:15 a.m. CST
KYW—Household Institute, dramatization (NBC)
WAAF—Piano Rambles

1:05 p.m. CDT ↔ 12:05 p.m. CST
WAAF—Hoosier Philosopher
WBBM—Henri Gendron's Orchestra

3:45 p.m. CDT ↔ 2:45 p.m. CST
WAAF—Helen Gunderson
WENR—To be announced

6:50 p.m. CDT ↔ 5:50 p.m. CST
WENR—Elvia Allman, songstress (NBC)
6:55 p.m. CDT ↔ 5:55 p.m. CST
WAAF—Rhythm Kings

9:05 p.m. CDT ↔ 8:05 p.m. CST
WBBM—Johnny Hamp's Orchestra
WCFL—Tony and Joe, drama

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—Winters and Weber, organ duo (NBC)

1:10 p.m. CDT ↔ 12:10 p.m. CST
WAAF—Hoosier Philosopher
WBBM—Henri Gendron's Orchestra

4:00 p.m. CDT ↔ 3:00 p.m. CST
WAAF—Piano Novelties; Jimmy Kozak
WENR—Dance Masters, orchestra (NBC)

7:00 p.m. CDT ↔ 6:00 p.m. CST
KYW—Vincent Lopez' Orchestra
WAAF—Twilight Musicale

9:10 p.m. CDT ↔ 8:10 p.m. CST
WBBM—Johnny Hamp's Orchestra
WCFL—Tony and Joe, drama

10:35 a.m. CDT ↔ 9:35 a.m. CST
WAAF—Effie Marine Harvey presents Miss Margaret Merckel of the Illinois Garden Club and Dr. Wilcox, president of Frances Shinner Junior College

1:15 p.m. CDT ↔ 12:15 p.m. CST
WAAF—Markets; Interlude
WBBM—Howard Neumiller, pianist

4:05 p.m. CDT ↔ 3:05 p.m. CST
WAAF—Piano Novelties; Jimmy Kozak
WENR—Dance Masters, orchestra (NBC)

7:05 p.m. CDT ↔ 6:05 p.m. CST
KYW—Vincent Lopez' Orchestra
WAAF—Twilight Musicale

9:15 p.m. CDT ↔ 8:15 p.m. CST
WBBM—Johnny Hamp's Orchestra
WCFL—Tony and Joe, drama

10:40 a.m. CDT ↔ 9:40 a.m. CST
WAAF—Effie Marine Harvey presents Miss Margaret Merckel of the Illinois Garden Club and Dr. Wilcox, president of Frances Shinner Junior College

1:20 p.m. CDT ↔ 12:20 p.m. CST
WAAF—Markets; Interlude
WBBM—Howard Neumiller, pianist

4:10 p.m. CDT ↔ 3:10 p.m. CST
WAAF—Piano Novelties; Jimmy Kozak
WENR—Dance Masters, orchestra (NBC)

7:10 p.m. CDT ↔ 6:10 p.m. CST
KYW—Vincent Lopez' Orchestra
WAAF—Twilight Musicale

9:20 p.m. CDT ↔ 8:20 p.m. CST
WBBM—Johnny Hamp's Orchestra
WCFL—Tony and Joe, drama

10:45 a.m. CDT ↔ 9:45 a.m. CST
WAAF—Effie Marine Harvey presents Miss Margaret Merckel of the Illinois Garden Club and Dr. Wilcox, president of Frances Shinner Junior College

1:25 p.m. CDT ↔ 12:25 p.m. CST
WAAF—Markets; Interlude
WBBM—Howard Neumiller, pianist

4:15 p.m. CDT ↔ 3:15 p.m. CST
WAAF—Piano Novelties; Jimmy Kozak
WENR—Dance Masters, orchestra (NBC)

7:15 p.m. CDT ↔ 6:15 p.m. CST
KYW—Vincent Lopez' Orchestra
WAAF—Twilight Musicale

9:25 p.m. CDT ↔ 8:25 p.m. CST
WBBM—Johnny Hamp's Orchestra
WCFL—Tony and Joe, drama

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.

Radio Guide Presents: Jack and Joe "Two Loonatics of the Air" WEDNESDAY, 8:30 A. M. WLS 870 Kilocycles

Hear your favorites of the air interviewed. Radio Guide Presents "STAR INTERVIEWS" WJJD Monday, Wednesday, Saturday 7 P.M. (CDT)

Waring = 9:00 P.M. CDT

Thursday, June 8

Rudy Vallee = 7:00 P.M. CDT

The Baron = 9:00 P.M. CDT

(WEDNESDAY CONTINUED)

9:00 p.m. CDT ↔ 8:00 pm. CST
KYW—The Globe Trotter
WBBM—Captain Harris
WCFL—Grace Wilson, contralto
WENR—Corn Cob Pipe Club of Virginia (NBC)
WGN—Fred Waring's Orchestra; comedienne (CBS)
WJBO—William Ross' Singers
WJJD—Waste Basket
WJKS—Hungarian Hour
WMAQ—Bobby Meeker's Orchestra
WSBC—Polish Hour
9:15 p.m. CDT ↔ 8:15 p.m. CST
KYW—The Cadets, male quartet
WBBM—Ben Pollack's Orchestra
WCFL—Al Handler's Orchestra
WIBO—Maisonette Russe
WJJD—Organ Melodies
WMAQ—"Joe"
9:30 p.m. CDT ↔ 8:30 p.m. CST
KYW—Little Caesar's Band
WBBM—Memory Teasers; Fritz Clark, tenor; Art Kahn, pianist
WCFL—Carl Schreiber's Orchestra
WENR—Song Fellows, vocal and instrumental
WGN—Tomorrow's News
WJKS—Edwin C. Hill, Newscaster (CBS)
WMAQ—Exploring America, Carveth Wells (NBC)
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
KYW—Music Magic (NBC)
WBBM—Carlos Molina's Tango Orchestra
WCFL—Race of Nations
WENR—Ted Weems' Orchestra
WGN—Clyde McCoy's Orchestra
WIBO—Theater Reporter
WJKS—Light Opera Gems (CBS)
9:50 p.m. CDT ↔ 8:50 p.m. CST
WIBO—News Flashes of the Day
10:00 p.m. CDT ↔ 9:00 p.m. CST
KYW—Sports Reporter
WCFL—School Teachers' Program
WENR—Amos 'n' Andy (NBC)
WIBO—Selections by Ensemble
WMAQ—Amos 'n' Andy (NBC)
10:05 p.m. CDT ↔ 9:05 p.m. CST
KYW—Meyer Davis' Orchestra (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
WENR—Vincent Lopez' Orchestra (NBC)
WGN—The Dream Ship; concert music
WIBO—Jerry Sullivan, songs and piano
WJKS—Little Jack Little (CBS)
WMAQ—Dan and Sylvia, drama
10:30 p.m. CDT ↔ 9:30 p.m. CST
KYW—Mark Fisher's Orchestra
WENR—Phantom Gypsy, violinist (NBC)
WCFL—Don Barango's Orchestra
WGN—Wayne King's Orchestra
WIBO—Henri Gendron's Orchestra
WJKS—Freddie Martin's Orchestra (CBS)
WMAQ—Richard Cole's Orchestra (NBC)
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—Dance Orchestra (NBC)
WIBO—Henri Gendron's Orchestra
WJKS—Eddie Duchin's Orchestra (CBS)
WMAQ—Bert Lown's Orchestra (NBC)
WSBC—John Stamford
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—Don Barango's Orchestra
WENR—Dance Orchestra (NBC)
WGN—Late Dance Orchestras
WMAQ—Vincent Lopez' Orchestra
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—Ted Weems' Orchestra (NBC)
WMAQ—Bobby Meeker's Orchestra
12:30 a.m. CDT ↔ 11:30 p.m. CST
KYW—Vincent Lopez' Orchestra
WENR—Dance Orchestra
WMAQ—Don Irwin's Orchestra (NBC)
1:00 p.m. CDT ↔ 12:00 Noon CST
WBBM—Around the Town; Dance Orchestras

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)
WCFL—Kiddies' Aeroplane Club
WGES—Poland's Music
WGN—Good Morning; Musical program
WIBO—Studio Musical Variety Program
WJJD—Happy Go Lucky Time
WLS—Al and Pete
WMAQ—Tune Time
WSBC—Songs of Poland
8:15 a.m. CDT ↔ 7:15 a.m. CST
WBBM—Musical Gems
WCFL—Time Parade
WIBO—Concert Half Hour
WLS—The Bookshop, Wm. Vickland and Ralph Emerson
WMAQ—Breakfast Club; orchestra (NBC)
8:30 a.m. CDT ↔ 7:30 a.m. CST
WCFL—Popular Dance Music
WLS—Ralph and Hal "Old Timers"
8:45 a.m. CDT ↔ 7:45 a.m. CST
WBBM—Little Jack Little, vocal and piano (CBS)
WLS—Produce Market Reporter
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—Southern Singers; harmony team (NBC)
WAAF—Morning Merry-Go-Round
WBBM—Bill and Ginger, popular songs (CBS)
WCFL—German Entertainment
WGES—Canary Concert
WGN—WGN Keep Fit Club
WIBO—Frankie Marvin
WLS—Tower Topics Time
WMAQ—Woman's Calendar
9:15 a.m. CDT ↔ 8:15 a.m. CST
KYW—Morning Parade (NBC)
WBBM—American Medical Ass'n Program
WGN—Clara, Lu 'n' Em; Gossip (NBC)
WMAQ—Musical Hodge Podge
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—Radio Headlines
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's Mail Box
9:45 a.m. CDT ↔ 8:45 a.m. CST
WAAF—Songs of the Islands
WBBM—Barbara Gould, talk (CBS)
WGES—Musical Grab Bag
WIBO—Princess Pat
WLS—Melody Time; Wm. Miller, soloist
WMAQ—Irma Glen, organist (NBC)
10:00 a.m. CDT ↔ 9:00 a.m. CST
KYW—Adele DuPont
WAAF—Dotty Lee and Heinie
WBBM—The Voice of Experience (CBS)
WGES—Quartet Harmonies
WGN—Railway Inn sketch
WIBO—Tales of World's Fair
WJJD—James Weber Linn, U. of C.
WLS—Poultry and Livestock Markets
WMAQ—Singing Strings (NBC)
WSBC—Polish Hour
10:05 a.m. CDT ↔ 9:05 a.m. CST
KYW—Rose Vanderbesch at the piano
10:10 a.m. CDT ↔ 9:10 a.m. CST
WENR—Studio Program
10:15 a.m. CDT ↔ 9:15 a.m. CST
KYW—Popular Morning Melodies
WAAF—Garden of Melody
WBBM—Charlie Hamp's Happyest Hour
WENR—Musical Program
WGES—Rhythm Review
WGN—Melody Favorites
WIBO—Market Reports
WJJD—James Weber Linn, U. of C.
WMAQ—Radio Household Institute (NBC)
10:25 a.m. CDT ↔ 9:25 a.m. CST
WGN—Market Reports
10:30 a.m. CDT ↔ 9:30 a.m. CST
KYW—Mrs. Austin Young; fashion review
WBBM—Modern Living
WCFL—George O'Connell, baritone
WENR—Jackie Heller; Phyllis and Frank
WGES—Germany in Song
WGN—Music Weavers
WIBO—News Flashes of the Day
WJJD—Band Time
WMAQ—To be announced
WMBI—Music and Short Story Hour
WSBC—Little Harry
10:45 a.m. CDT ↔ 9:45 a.m. CST
KYW—U. S. Navy Band (NBC)
WAAF—Musical Calendar
WBBM—Virginia Clark, Gene and Charlie
WCFL—Dance Music
WENR—Rhythm Ramblers; orchestra (NBC)
WGES—Germany in Song
WGN—Digest of the Day's News
WIBO—Household Guild
WJJD—Fred Beck, organist
WMAQ—Today's Children
WSBC—Blue Rhythm

11:00 a.m. CDT ↔ 10:00 a.m. CST
KYW—Rex Maupin's Carnival
WAAF—Ballads
WBBM—Buddy Harrod's Orchestra (CBS)
WCFL—Red Hot and Low Down Program
WENR—Vic and Sade, comedy sketch (NBC)
WGN—Morning Musicales
WIBO—Organ Interludes
WJJD—News Flashes
WJKS—Buddy Harrod's Orchestra (CBS)
WMAQ—Contemporary British Literature
11:15 a.m. CDT ↔ 10:15 a.m. CST
WAAF—World News Reports; Markets
WBBM—Gene and Charlie and Virginia Clark
WENR—Neil Sisters; Harmony Team (NBC)
WGN—To be announced
WJJD—Billy Sunshine
11:30 a.m. CDT ↔ 10:30 a.m. CST
KYW—Between the Lines; skit
WAAF—Meat Recipe Talk by Mildred Batz
WBBM—Frank Wilson and Jules Stein
WCFL—Variety Program
WENR—Home Service; Mrs. Anna Peterson
WGN—Market Reports
WIBO—Golden Gate
WJJD—Joan Taylor
WMAQ—On Wings of Song (NBC)
WMBI—Continued Story Reading
11:35 a.m. CDT ↔ 10:35 a.m. CST
WGN—Painted Dreams
11:45 a.m. CDT ↔ 10:45 a.m. CST
KYW—Rhythmic Serenade (NBC)
WAAF—Variety
WBBM—The Merry Maes; Cheri McKay and McMichael Brothers
WIBO—Memory Book
WJJD—Organ Melodies
WLS—Tom, Roy and Dixie
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—Olga Vernon with Rex Maupin's Orchestra
WAAF—Noon-time Melodies; Weather
WBBM—Marie, the Little French Princess (CBS)
WCFL—Variety Institute
WGN—Mid-day Services
WIBO—Rogers Park Business Men's Program
WJJD—U. of C. Inspirational Hour
WJKS—Don Spencer, songs
WLS—World's Fair Tours
WMAQ—Words and Music (NBC)
WMBI—Loop Evangelistic Service
12:15 p.m. CDT ↔ 11:15 a.m. CST
KYW—Husk O'Hare's Orchestra
WBBM—Local Market Reports
WIBO—Stock Market Reports
WJJD—Studio Carnival
WJKS—Morning Farm Flashes
WLS—Roundup; Orchestra; Variety Acts
WMAQ—Palais D'Or Orchestra (NBC)
12:20 p.m. CDT ↔ 11:20 a.m. CST
WBBM—Last Minute News Flashes
12:30 p.m. CDT ↔ 11:30 a.m. CST
KYW—National Farm and Home Hour (NBC)
WAAF—Noontime Concert
WBBM—Chicago Hour
WCFL—Eddy Hanson, organ
WGN—Palmer House Ensemble
WJJD—Carnival
WJKS—Dramatic Sketch
WLS—WLS Banfare; Harry Steele
WMAQ—Board of Trade
12:35 p.m. CDT ↔ 11:35 a.m. CST
WMAQ—Popular Varieties (NBC)
12:45 p.m. CDT ↔ 11:45 a.m. CST
WCFL—Farm Talk
WGN—Tom Gerun's Orchestra
WIBO—News Flashes of the Day
WJJD—Livestock Markets
WJKS—Gary Yard and Garden Program
WLS—Weather; Produce and Butter and Markets
12:55 p.m. CDT ↔ 11:55 a.m. CST
WLS—Harry Steele, newscast
1:00 p.m. CDT ↔ 12:00 Noon CST
WAAF—Hoosier Philosopher
WBBM—Henri Gendron's Orchestra
WCFL—Race of Nations
WGN—Blackstone Concert Ensemble
WJJD—Spanish Class
WIBO—Dance Band Revue
WJKS—Ann Leaf, organist (CBS)
WLS—Prairie Farmer Dinnerbell Program
WMAQ—Hotel Pierre Ensemble (NBC)
WMBI—Organ Program and Bible Reading
1:15 p.m. CDT ↔ 12:15 p.m. CST
WAAF—Markets; Interlude
WBBM—Howard Neumiller, pianist
WCFL—Civic Talk; Mayor's Office
WGN—Viennese Ensemble
WIBO—Reading Room
WJJD—Mooseheart Children
1:20 p.m. CDT ↔ 12:20 p.m. CST
WMAQ—Board of Trade

1:30 p.m. CDT ↔ 12:30 p.m. CST
KYW—Husk O'Hare's Orchestra
WAAF—Salon Music
WBBM—The Merry-makers (CBS)
WCFL—Grace Wilson, contralto with Eddy Hanson, organ
WGN—Blackstone String Ensemble
WJKS—The Merry-makers (CBS)
WLS—"Uncle Ezra"
WMAQ—To be announced
1:40 p.m. CDT ↔ 12:40 p.m. CST
WIBO—Theater Reporter
1:45 p.m. CDT ↔ 12:45 p.m. CST
KYW—Prudence Penny, household hints
WCFL—Health Talk
WGN—Tom Gerun's Orchestra
WJJD—Bubb Pickard
WIBO—Musical Memories
WLS—Livestock and Grain Markets
WMAQ—Sisters of the Skillet (NBC)
2:00 p.m. CDT ↔ 1:00 p.m. CST
KYW—Rex Maupin's Concert; vocalist
WAAF—Chicago on Parade
WBBM—La Forge Berumen Musicales (CBS)
WCFL—Mistress Mary
WGN—Palmer House Ensemble
WIBO—Eddie and Fannie, Radio Gossip
WJJD—Famous Orchestras
WJKS—La Forge Berumen Musicales (CBS)
WLS—Betty and Bob (NBC)
WMAQ—Echoes of Erin (NBC)
WSBC—Magic Melody
2:15 p.m. CDT ↔ 1:15 p.m. CST
WCFL—Radio Troubadours (NBC)
WGN—Viennese Ensemble
WJJD—Fred Beck, organ selections
WLS—"Songs We Forgot"; Phil Kalar,
WMAQ—Piano Pals, duo (NBC)
WSBC—Popular Musical Song Hits
2:30 p.m. CDT ↔ 1:30 p.m. CST
KYW—Women's Radio Review (NBC)
WBBM—Frank Westphal's Orchestra
WCFL—Eddy Hanson, organist
WGN—Jane Carpenter, pianist
WIBO—Nelson Variety Program
WJJD—Bubb and Chuck
WJKS—Frank Westphal's Orchestra (CBS)
WLS—Little Home Theater
WMAQ—Radio Troubadours; orchestra (NBC)
WSBC—Serenaders
2:45 p.m. CDT ↔ 1:45 p.m. CST
WCFL—Baseball Game; Bob Hawk, announcing
WGN—Baseball Game
WIBO—Music
WJJD—Billy Sunshine
WMAQ—Baseball; Sox vs. Detroit
WSBC—Memory Lane
3:00 p.m. CDT ↔ 2:00 p.m. CST
KYW—Headlines in Song (NBC)
WAAF—Live Stock Market; Weather Summary
WBBM—U. S. Army Band (CBS)
WIBO—Eddie Scope, songs
WJJD—Baseball; Detroit vs. Chicago
WJKS—U. S. Army Band (CBS)
WLS—Maple City Four and John Brown
WMBI—Feature Program
WSBC—Sunshine Matinee
3:15 p.m. CDT ↔ 2:15 p.m. CST
KYW—Talk by Dr. H. N. Bundesen
WAAF—Organ Melodies
WLS—Tom and Roy, harmony team
3:20 p.m. CDT ↔ 2:20 p.m. CST
WBBM—Jackie Heller, tenor; Norm Sherr, pianist
3:30 p.m. CDT ↔ 2:30 p.m. CST
KYW—Two Doctors with Aces of the Air
WAAF—A Mood in Blue
WENR—South Eastern Revue (NBC)
WIBO—Musical Variety Program
WMBI—Message
3:35 p.m. CDT ↔ 2:35 p.m. CST
WBBM—Pat Flanagan's Sport Hunches
3:45 p.m. CDT ↔ 2:45 p.m. CST
WAAF—Waltzes
WIBO—Modern Music
WJKS—American Legion Campaign (CBS)
3:50 p.m. CDT ↔ 2:50 p.m. CST
WAAF—Interlude
WBBM—Baseball Game
4:00 p.m. CDT ↔ 3:00 p.m. CST
WAAF—Piano Novelties; Jimmy Kozak
WIBO—Agnes Hesselt, songs
WJKS—Princess Pat Program
4:15 p.m. CDT ↔ 3:15 p.m. CST
WAAF—Novelties
WJKS—News Flashes
4:30 p.m. CDT ↔ 3:30 p.m. CST
KYW—Harold Bean, baritone
WAAF—Waltzes
WENR—Larry Larsen, organist (NBC)
WGN—Afternoon Musicales
WJKS—Kiddie Klub
4:45 p.m. CDT ↔ 3:45 p.m. CST
KYW—Three Strings
WAAF—World News Reporter
WENR—Musical Moments (NBC)
WGN—Tom Gerun's Orchestra
WIBO—Ford and Wallace
WJKS—John Kelvin, tenor (CBS)

5:00 p.m. CDT ↔ 4:00 p.m. CST
KYW—Mel Stitzel at the piano
WAAF—The Bookworm: "His Mother's Son" by Edna Ferber
WCFL—Tripoli Trio
WENR—Pat Barnes' Children's Program
WGES—Songs of Poland
WGN—Aviation Talk
WIBO—Melody Flakes
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)
WCFL—John Maxwell, food talk
WENR—Dick Daring; A Boy of Today (NBC)
WGN—Leonard Salvo, organist
WIBO—Church of the Air
WJJD—Bobby Dickson
5:30 p.m. CDT ↔ 4:30 p.m. CST
KYW—Uncle Bob's Curb-is-the-Limit Club
WAAF—Tea Time Tunes
WBBM—Skippy; children's skit (CBS)
WCFL—Esther Hammond, contralto
WENR—Songs of the Church (NBC)
WGN—Singing Lady (NBC)
WJJD—Radio Comics
WMAQ—John B. Kennedy, talk (NBC)
5:35 p.m. CDT ↔ 4:35 p.m. CST
WMAQ—Essex House Ensemble (NBC)

450 Miles on 1 Gallon?
The head engineer of a great automobile research laboratory said in a recent public statement that it is possible to get 450 miles from one gallon of gas if we can find some way to get ALL the power from the gas. Gas Saver Engineers C3045, Wheaton, Ill., have brought out a 1933 World's Fair Auto Gas Saver and Inside Engine Oilier that saves gas and oils valves inside engine at same time. Fits all cars. Easy put on with wrench. Users and Agents wanted everywhere. 327% profits. One sent free to introduce quick. Send Address and Car Name today. ADV.

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MUSIC in the AIR + By Carleton Smith

(FRIDAY CONTINUED)

4:15 p.m. CDT ↔ 3:15 p.m. CST
 WAAF—Novellets
 WENR—Concert Favorites (NBC)
 WIBO—Jeannette Barrington, reader

4:20 p.m. CDT ↔ 3:20 p.m. CST
 WJKS—News Flashes of the Day

4:30 p.m. CDT ↔ 3:30 p.m. CST
 KYW—Earle Tanner, tenor
 WAAF—Salon Music
 WENR—Larry Larsen, organist (NBC)
 WGN—Afternoon Musicale
 WJKS—Gale Towle, baritone

4:45 p.m. CDT ↔ 3:45 p.m. CST
 KYW—Three Strings
 WAAF—World News Reports
 WENR—Musical Moments (NBC)
 WGN—Tom Gerun's Orchestra
 WIBO—Ford and Wallace
 WJKS—Boy Scout Program

5:00 p.m. CDT ↔ 4:00 p.m. CST
 KYW—Adult Education Council Program
 WAAF—Tea Time Tunes
 WCFL—Tripoli Trio
 WENR—Pat Barnes' Children's Program
 WGES—Poland in Song
 WGN—Trainload of Tunes
 WIBO—Melody Flakes
 WJJD—Jewish Hour
 WMAQ—Meyer Davis' Orchestra (NBC)

5:15 p.m. CDT ↔ 4:15 p.m. CST
 KYW—Rose Vanderbosch at the piano
 WAAF—Tea Time Tunes
 WCFL—John Maxwell, food talk
 WENR—To be announced
 WIBO—Church of the Air

5:30 p.m. CDT ↔ 4:30 p.m. CST
 KYW—Uncle Bob's Curb-is-the-Limit Club
 WBBM—Skippy; children's skit (CBS)
 WCFL—Esther Hammond with Barton Organ
 WENR—Major Sharp and Minor (NBC)
 WGN—Singing Lady
 WJJD—Radio Comies
 WMAQ—Squibbieland

5:45 p.m. CDT ↔ 4:45 p.m. CST
 WBBM—To be announced
 WCFL—Race of Nations
 WENR—Little Orphan Annie (NBC)
 WGN—Little Orphan Annie (NBC)
 WIBO—Hotan's Council Fire
 WJJD—Fred Beck, organ selections
 WMAQ—Old Pappy

6:00 p.m. CDT ↔ 5:00 p.m. CST
 KYW—Erskine Tate's Orchestra
 WAAF—Harlem Harmony Hounds
 WBBM—Mitz Green in Happy Landings
 WCFL—WCFE Orchestra
 WENR—What's the News?
 WGES—Johnny Van, the Melody Man
 WGN—Uncle Quin, Donny Dreamer, Jean, and Wishbone; children's program
 WIBO—German Program
 WJJD—All Americans
 WMAQ—News of the Air

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)
 WCFL—White Fire Serenaders
 WENR—To be announced
 WGES—Famous Orchestras
 WGN—Dinner Music
 WJJD—Sports Review of the Day
 WMAQ—Maud and Cousin Bill, sketch (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—Rhythm Kings
 WBBM—Penrod and Sam, drama
 WCFL—Judge Soakum's Court
 WENR—Drifting and Dreaming, piano duo
 WGES—Polish Melodies
 WGN—Sports Reporter
 WIBO—Norman Ross, sports
 WJJD—Mary Williams
 WMAQ—Day's Sports Summary
 WMBI—Music

6:40 p.m. CDT ↔ 5:40 p.m. CST
 WMBI—Stories of Answered Prayer; Howard Hermansen

6:45 p.m. CDT ↔ 5:45 p.m. CST
 WBBM—Boake Carter, news commentator (CBS)
 WCFL—Orchestra
 WENR—The Goldbergs (NBC)
 WGN—The Devil Bird, children's program
 WIBO—Dance Tunes
 WJJD—Reminiscences of Victor Herbert
 WMAQ—Pastoral; concert orchestra (NBC)

7:00 p.m. CDT ↔ 6:00 p.m. CST
 KYW—Concert; Jessica Dragonette, soprano (NBC)
 WAAF—Twilight Musicale
 WBBM—Frankie "Half Pint" Jaxon's Orchestra
 WCFL—The Irish Minstrel
 WGES—Novak Jewish Players, drama
 WGN—Nino Martini, tenor, Columbia Symphony Orchestra (CBS)

WIBO—Great Epochs of American History, Judge John H. Lyle
 WJJD—Our Orchestra
 WLS—Phil Spitalny's Orchestra (NBC)
 WMAQ—Gallicchio's Ensemble; Leola Turner, soprano
 WMBI—Special Features

7:15 p.m. CDT ↔ 6:15 p.m. CST
 WBBM—Sports Review of the Day
 WCFL—Via Lago Orchestra
 WJJD—Winfield H. Caslow
 WMAQ—Morin Sisters, harmony team
 WMBI—Music

7:30 p.m. CDT ↔ 6:30 p.m. CST
 WAAF—Dramatic Sketch
 WBBM—"The Count of Monte Cristo," drama
 WCFL—Emicon Program
 WGN—Palmer House Ensemble
 WIBO—"Trader of Today"
 WJJD—Judy Rogers
 WLS—Adventures in Health (NBC)
 WMAQ—Vincent Lopez' Orchestra

7:45 p.m. CDT ↔ 6:45 p.m. CST
 WAAF—Hawaiian Echoes
 WBBM—Guy Lombardo's Orchestra
 WCFL—American Legion Program
 WGN—Hal Kemp's Orchestra
 WIBO—Robert A. LaFollette
 WJJD—Hot Fiddlin'
 WLS—Phil Cook, impersonations (NBC)
 WMAQ—Bavarian Ensemble

8:00 p.m. CDT ↔ 7:00 p.m. CST
 KYW—The Book Theater; drama
 WAAF—Rhythm Serenade
 WBBM—Phil Harris' Orchestra
 WCFL—Victor Olander, talk
 WGN—Troubadours
 WIBO—Paroquet Mist
 WJJD—Uncle Joe
 WJKS—Polish Hour
 WLS—Echoes of the Palisades (NBC)
 WMAQ—Jeannie Lang, vocalist; Tom Howard, comedian (NBC)
 WSBC—Popular Polish Hour

8:15 p.m. CDT ↔ 7:15 p.m. CST
 WAAF—Sunset Salute
 WBBM—"Minadrama" Barnsdall Singers
 WCFL—Vibrabarp
 WGN—Arthur Tracy, the Street Singer (CBS)
 WIBO—Wilcox Memory Book
 WJJD—Aolian Quartet

8:30 p.m. CDT ↔ 7:30 p.m. CST
 KYW—Mark Fisher's Orchestra
 WBBM—The Foreign Legion, dramatization
 WCFL—Polish Program
 WENR—Victor Young's Orchestra; Ilka Chase, Hugh O'Connell; Lee Wiley, vocalist (NBC)
 WGN—Inside Story, Edwin C. Hill (CBS)
 WJJD—Jack Burnett, tenor soloist
 WMAQ—Phil Baker, comedian; vocalists (NBC)

8:45 p.m. CDT ↔ 7:45 p.m. CST
 KYW—Little Caesar's Band
 WIBO—Roy, Pete, Larry, and Lorraine
 WJJD—Reminiscences of Victor Herbert

9:00 p.m. CDT ↔ 8:00 p.m. CST
 KYW—Globe Trotter, news of the world
 WBBM—Johnny Hamp's Orchestra
 WENR—Jack Benny, comedian; James Melton, tenor (NBC)
 WGN—Lou Holtz, comedian; Grace Moore, soprano; Lennie Hayton's Orchestra (CBS)
 WIBO—O. G. Ensemble
 WJJD—Waste Basket
 WJKS—Varieties
 WMAQ—Mr. Twister; riddles and music
 WSBC—Jewish Hour

9:15 p.m. CDT ↔ 8:15 p.m. CST
 KYW—The Cadets, male quartet
 WBBM—Ben Pollack's Orchestra
 WCFL—Al Handler's Orchestra
 WIBO—Maisonette Russe
 WJJD—Organ Melodies
 WJKS—Boy Reporter
 WMAQ—"Joe"

9:30 p.m. CDT ↔ 8:30 p.m. CST
 KYW—Luxembourg Gardens (NBC)
 WBBM—Edith Griffith, songstress
 WCFL—Carl Schreiber's Orchestra
 WENR—First Nighter; drama (NBC)
 WGN—Tomorrow's News
 WIBO—Studio Musical Variety Program
 WJKS—Little Jack Little, piano and songs (CBS)
 WMAQ—The Northerners

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—Modern Moods; Russell Becker, soloist
 WIBO—Theater Reporter
 WJKS—Freddie Rich's Orchestra (CBSS)

10:00 p.m. CDT ↔ 9:00 p.m. CST
 KYW—Sports Reporter
 WCFL—School Teachers' Talk
 WGN—Bridge Club of the Air
 WENR—Amos 'n' Andy (NBC)
 WIBO—Studio Musical Variety Program
 WMAQ—Amos 'n' Andy (NBC)

YOU HEARD the Inaugural broadcasts from Chicago's *A Century of Progress*, and probably wondered what music would be offered there during the next five months. Considerable, I am glad to tell you, though it appeared for some time that the art of music would be merely a waif on the doorsteps of a Scientific and Industrial exhibit.

"The difficulties encountered in arranging the musical program were without parallel in any other section of the Exposition," according to *Dr. Allen Albert*, the major executive in charge of plans. Chicago's musicians are in the hands of a despot, who dictates terms and arranges destinies. He made it impossible to have amateur bands and orchestras.

"When it came to vocal music," *Dr. Albert* explained, "a committee was to pass on those qualified to sing. Then we were told there could be no such discrimination. This was the People's Fair. We should take everyone who wanted to come. We decided what Science is, what painting is (half of the paintings offered us were rejected), but in music we could make no distinction between the crudest offerings of amateurs and the exquisitely rendered performances of experts.

"Our music committee asked \$335,000 in advance cash to begin their operations, and it was suggested that we finance twenty performances of grand opera at \$20,000 each. Needless to say, this was impossible."

So the outlook for music was not bright. The most valuable art collection in history (insured for seventy-five million) was on exhibit. Fifteen tons of "blue ground," containing 3,000 or more carats of raw diamonds had been shipped from Kimberley, South Africa, for the diamond show. Rutledge Tavern had been brought from the mountains of North Carolina. The great

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—Don Barango's Orchestra
 WENR—Phantom Gypsy, violinist (NBC)
 WGN—Wayne King's Orchestra
 WIBO—Main Street Stock Company
 WJKS—Jerry Friedman's Orchestra (CBS)
 WMAQ—Vincent Lopez' 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—Dance Orchestra
 WJKS—George Hall's Orchestra (CBS)
 WMAQ—Mills Blue Rhythm Band (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—Don Barango's Orchestra
 WENR—Ted Black's Orchestra (NBC)
 WGN—Tom Gentry's Orchestra
 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—Ted Weems' Orchestra
 WGN—Late Dance Orchestras
 WMAQ—Bobby Meeker's Orchestra
 WMBI—Midnight Hour

12:30 a.m. CDT ↔ 11:30 p.m. CST
 KYW—Vincent Lopez' Orchestra
 WENR—Ben Bernie's Orchestra
 WMAQ—Don Irwin'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.



CLAIRE DUX

"... lieder singer par excellence, who seldom appears before the microphone..."

Nassak Diamond... Thomas Wilfred and his fascinating Clavilux (which you shouldn't miss)... the Golden Temple of Jehol... zebras, gorillas... the Gutenberg Bible... a device to reproduce and amplify Caruso's voice... had all been installed. A Belgian Village... The Streets of Paris... a Treasure Island for children... a Midget Town... an Indian settlement. Transportation Pageants had been built. But *A Century of Progress* sponsored no music.

Choral Program

FINALLY, the Choral Directors' Guild came to the rescue. It arranged for the chorus you heard on the opening program. It will give excerpts from "The Messiah" Sunday, June 4, 3:30 to 5 p. m. over NBC and GBS. Over 4,000 singers and 100 soloists from 55 cities in the Middle West will gather in the Court of The Hall of Science. Twenty-five tenors will sing in unison "Comfort Ye, Every Valley"; twenty-five sopranos: "Rejoice Greatly"; twenty-five contraltos: "O Thou That Tellest Good Tidings"; and twenty-five basses, "Why do the Nations." *George Lee Tenney* will direct them all.

This, as you will hear, is mass performance in music... a gigantic undertaking. This broadcast will be interesting, and is to be relayed by short-wave to the *Reichs-Rundfunk-Gesellschaft*. Kurt Sell, the famous newspaper correspondent, is to describe the event for his German public.

Symphony

THE Chicago *Friends of Music*, who collected a dollar from ever so many thousands, are to present a series of programs during *A Century of Progress*. They are furnishing the Chicago Symphony, augmented to 100 players for the "Messiah" broadcast, and planning five weeks of symphony concerts under *Frederick A. Stock*.

NBC is to broadcast excerpts from their programs over its WJZ network. A tentative schedule for this week includes Wednesday, June 7, 8 p. m. CDT NBC-WLS and Saturday at 9:30 p. m. CDT on NBC-KYW.

The soloist on the opening program is *Claire Dux*, lieder singer par excellence, who seldom appears before the microphone. Mme. Dux first came to America with *Richard Strauss* to sing his music, and on this program she will be heard in his "Freundliche Vision," "Wiegelielied," and "Caecilie." On Thursday evening, devoted to the works of *Tschaikowsky*, *Rudolph Ganz* will play the B Flat Minor Piano Concerto. The Saturday concerts are popular, and the first one will include *Tschaikowsky's* Symphony No. 5, *Glazounow's* Suite, "Ruses

d'Amour," and the Strauss Valse, "Wine, Woman and Song." Scenes from "Aida" will be presented with a gala cast upon the arrival of *General Balbo* and the Italian flyers at *A Century of Progress*.

Brevities

ARTISTS certainly can be more informal in the studio than on the concert platform! If you go down to hear *Miscba Leviitski* (NBC-WSM, Wednesday, June 7, at 9:30 p. m.) play *Rachmaninoff's* Prelude (no, not the C sharp Minor!) and the Liszt setting of *La Campanella*, you'll see him with his suspenders dangling. This is purported to give his shoulders "the utmost freedom."

Beethoven's Quintet in E Flat for piano, oboe, clarinet, horn and bassoon is to be heard on NBC-WMAQ, Sunday at 5 p. m. CDT.

Rose Bampton, speaking under the auspices of Chautauqua, is to tell us that "Grand Opera is just a Job" (NBC-WLW, Tuesday at 3:45 p. m. CDT).

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RADIO GUIDE

423 Plymouth Court, Chicago, Ill.

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
WGN—Good Morning, musical program
WIBO—Studio Musical Variety Program
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—Time Parade
WIBO—Concert Half 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
WMAQ—Breakfast Club (NBC)
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 Lanhurst, piano duo (NBC)
WAAF—Morning Merry-Go-Round
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 (NBC)
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 Musicale
WGN—Melody Favorites
WIBO—Tales of World's Fair
WJJD—Hill Billy Time
WLS—Poultry and Livestock Markets
WMAQ—Musical Hodge Podge
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 Rammers, Orchestra (NBC)
WAAF—Garden of Melody
WBBM—To be announced
WCFL—Geo. O'Connell, baritone
WENR—Jackie Heller, with Phyllis and Frank
WGES—Italian Shopper
WGN—Dick Hayes, vocalist; the Rondoliers, string ensemble
WIBO—News Flashes of the Day
WJJD—Band Time
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—Salon Music
11:00 a.m. CDT ↔ 10:00 a.m. CST
KYW—Rex Maupin's Carnival
WAAF—Ballads
WBBM—Jack Brooks, tenor; Joe Rudolph, pianist
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 Workman
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—Between the Lines; skit
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, Roy and Dixie
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—Ernie Holtz' Orchestra (NBC)
WAAF—Noontime Concert
WBBM—George Hall's Orchestra (CBS)
WCFL—Variety Institute
WGN—Mid-day Services
WIBO—Melody Calendar
WJJD—Favorite Singers
WJKS—George Hall's Orchestra (CBS)
WLS—Prairie Farmer Tours
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—Studio Musical Variety Program
WMAQ—Ernie Holtz' Orchestra (NBC)
12:20 p.m. CDT ↔ 11:20 a.m. CST
WBBM—News Reports
12:30 p.m. CDT ↔ 11:30 a.m. CST
KYW—American Farm Bureau Federation; talk 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)
12:40 p.m. CDT ↔ 11:40 a.m. CST
WLS—Grain Reports of the Day
12:45 p.m. CDT ↔ 11:45 a.m. CST
WCFL—Farm Talk
WGES—Johnny Van, the piano melody man
WGN—Tom Gerun's Orchestra
WIBO—News Flashes of the Day
WJJD—Words and Music
WJKS—Albright Musicale
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—Dudley Crafts Watson, talk
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—Three Peppers and George Werder (CBS)
WCFL—Modern Contract
WGN—Viennese Ensemble
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—Blackstone String Ensemble
WJKS—Savitt String Quartet (CBS)
WLS—Timely Farm Topics
WMAQ—Solo Selections (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—Tom Gerun's Orchestra
WIBO—Musical Memories
WJJD—Hill Billy Ballads
WMAQ—Harmonians (NBC)
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—Palmer House Ensemble
WIBO—Eddie and Fannie, Radio Gossip
WJJD—Famous Singers
WJKS—Italian Idyll (CBS)
WLS—Merry Go Round Program
WMAQ—Hartford High School Chorus (NBC)
WMBI—Young People's Hour; Rev. J. Guy Jordan
WSBC—Polish Hour
2:15 p.m. CDT ↔ 1:15 p.m. CST
WCFL—Art Theater
WGN—Viennese Ensemble
WJJD—Billy Sunshine
2:20 p.m. CDT ↔ 1:20 p.m. CST
WMBI—"Mother Ruth," Mrs. McCord
2:30 p.m. CDT ↔ 1:30 p.m. CST
KYW—Wealth of Harmony (NBC)
WCFL—A Bit of Moscow; Russian Music
WBBM—Hal Thompson's Orchestra; Shirley Howard, vocalist (CBS)
WIBO—Nelson Variety Program
WJJD—Famous Orchestras
WJKS—Hal Thompson's Orchestra (CBS)
WMAQ—Matinee Gems (NBC)
WMBI—"Mother Ruth" Period for Girls
2:45 p.m. CDT ↔ 1:45 p.m. CST
WCFL—Baseball Game
WGN—Baseball Game
WJJD—Words and Music
WMAQ—Baseball; Sox vs. Detroit
2:50 p.m. CDT ↔ 1:50 p.m. CST
WMBI—Musical Program
3:00 p.m. CDT ↔ 2:00 p.m. CST
KYW—National High School Band Contest (NBC)
WAAF—Live Stock Market; Weather Summary
WBBM—Sigurd, the Viking, songs (CBS)
WIBO—Mary Alcott, songs
WJJD—Baseball; Detroit vs. Chicago
WJKS—Sigurd the Viking (CBS)
WLS—Maple City Four and John Brown
WMBI—Gospel Music
WSBC—Sunshine Matinee
3:15 p.m. CDT ↔ 2:15 p.m. CST
WAAF—Organ Melodies
WBBM—Organ Interlude
WJKS—Saturday Synopsors (CBS)
WLS—"Smilin' Thru"; Elsie Mae Emerson, Phil Kalar, soloist
3:20 p.m. CDT ↔ 2:20 p.m. CST
WBBM—Jackie Heller, tenor; Norm Sherr, pianist
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
3:35 p.m. CDT ↔ 2:35 p.m. CST
WBBM—Pat Flanagan's Sport Hunches
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)
3:50 p.m. CDT ↔ 2:50 p.m. CST
WBBM—Baseball Game
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
WENR—Nat'l High School Band Concert (NBC)
WAAF—Novellettes
WJKS—Kiddie Klub
4:30 p.m. CDT ↔ 3:30 p.m. CST
WAAF—George Taylor
WGN—Afternoon Musicale
WIBO—Roy, Pete, Larry, and Lorraine
4:45 p.m. CDT ↔ 3:45 p.m. CST
KYW—Three Strings, classical music
WAAF—World News Reports
WENR—Musical Moments (NBC)
WGN—Tom Gerun's Orchestra

WIBO—Ford and Wallace
WJKS—News Flashes
5:00 p.m. CDT ↔ 4:00 p.m. CST
KYW—Dance Orchestra (NBC)
WAAF—The Bookworm; "Israel Drake" by Katherine Mayo
WCFL—Tropoli Trio
WENR—The Goodman Players
WGES—Ukrainian Folk Song
WGN—Trainload of Tunes
WIBO—Melody Flakes
WJJD—All Americans
WMAQ—Hotel Waldorf Orchestra (NBC)
5:15 p.m. CDT ↔ 4:15 p.m. CST
WAAF—Tea Time Tunes
WCFL—Christy Valvo, baritone
WENR—Concert Orchestra (NBC)
WIBO—Church of the Air
WJJD—Bobby Dickson
WMAQ—Stamp Talk
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—Woman in the Shoe
WJJD—Words and Music
WMAQ—Meyer Davis' Orchestra (NBC)
6:00 p.m. CDT ↔ 5:00 p.m. CST
KYW—Bert Lowin'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 Wishbone; 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—To be announced
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
WCFL—Judge Soakum's Court
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—Orchestra
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 Musicale
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—Al Handler's Orchestra
WGN—Magic Voice; drama (CBS)
WIBO—Civic Problems
WJJD—Our Orchestra
WLS—Buddy Rogers' Orchestra
WMAQ—Gruen and Hall (NBC)
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. Frederick Stein Program
WGN—Richard Cole's Orchestra
WIBO—Aviation News and Views
WJJD—Julie and Jimmy
8:00 p.m. CDT ↔ 7:00 p.m. CST
KYW—Gilbert and Sullivan Gems (NBC)
WAAF—Leo Reisman's Orchestra
WBBM—Phil Harris' Orchestra
WCFL—Orchestra
WGN—To be announced
WIBO—Parquet 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
WCFL—Vibrarhp
WGN—Old Time Favorites
WIBO—Wileox Memory Book
WJJD—Music Masters
WLS—Mac and Bob
WMAQ—Ted Weemis' Orchestra
8:30 p.m. CDT ↔ 7:30 p.m. CST
KYW—Inter-Fraternity Sing (NBC)
WBBM—The Four Norsemen; quartet
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—Seelye 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—Polish Hour
9:15 p.m. CDT ↔ 8:15 p.m. CST
KYW—Ace Brigode's Orchestra
WBBM—Columbia Public Affairs Institute (CBS)
WCFL—Al Handler's 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—Fair Festival; Chicago Symphony Orchestra (NBC)
WCFL—Carl Schreiber's Orchestra
WGN—Tomorrow's News
WIBO—Vera de Camp, soprano
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—Little Caesar's Band
10:15 p.m. CDT ↔ 9:15 p.m. CST
WCFL—Barrett O'Hara, talk
WGN—Dream Ship, concert music
WIBO—Jerry Sullivan, songs and piano
WLS—Barn Dance
WMAQ—Vincent Lopez' Orchestra (NBC)
10:30 p.m. CDT ↔ 9:30 p.m. CST
KYW—Husk O'Hare's Orchestra
WCFL—Club Alabam
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
WCFL—Don Barango's Orchestra
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.

Chicago Studio PEEPS By Rollin Wood

THE night of June 10, unless a radical change of heart occurs to the Federal Radio Commission, will see the signoff of WIBO, Chicago, and the assumption of its 560-kilocycle channel by WJKS, Gary, Ind. WJKS broadcasts with 1,000 watts power and carries Columbia Broadcasting System programs. It should be heard with ease in the Chicago metropolitan area, using the new wave, and full time will bring many CBS programs to Chicagoans which have previously had no local outlet.

Although unconfirmed at press time, there is a possibility that *Eddie and Fannie Cavanaugh*, WIBO radio gossipers, will stay on the old channel when it switches to WJKS.

"Penalty," thrilling romance of a divorced woman novelist and her ex-husband which begins its action in America and ends in South Africa, is the *Princess Pat Pageant's* contribution to WBBM's program Monday, June 5, at 8:30 p. m. CDT. The splendid drama has an all-star cast including Alice Hill, the divorcee; Doug Hope, ex-hubby; Jack Daly, book publisher, and Stanley Andrews, a lawyer.

Evans Plummer, of "Plums and Prunes" fame, has established himself in another field. Evans is the official interviewer for RADIO GUIDE's WJJD air show. Mr. Plummer's interviews for the coming week include: Saturday June 3, *Charles Hughes*, of NBC's First Nighter programs; Monday, June 5, the blind stars of WLS, *Mac and Bob*; Wednesday, June 7, *Pat Barnes*, with his wife and daughter, and Saturday, June 10, *Mark Fisher*, the orchestra leader. The program is heard over WJJD thrice weekly, Monday, Wednesday and Saturday at 7 p. m. CDT.

The Oscar Mayer Company has re-signed "Dr." Joe Rudolph for a series of programs featuring his inimitable piano playing. *Jack Brooks* will be co-featured in the program which will be aired Tuesday, Thursday and Saturday mornings over WBBM.

Tom Gentry and his orchestra, now heard nightly over WGN from the Blackstone Hotel has an inter-



GEORGE LEE TENNEY

President of the Choral Directors Guild will direct 4,000 singers and the Chicago Symphony Sunday, 3:30 to 5 p. m. CDT over NBC-WENR and CBS-WCCO.

esting history. He was a movie actor before going into the music game and his band is well known around Los Angeles and other coast cities. President Benjamin Marshall, of the Blackstone Hotel, engaged Gentry after hearing him play in an Atlanta, Ga., cafe.

Harriet Cruise, now appearing on Columbia's Variety Revue Sundays, is embarking on a personal appearance tour in and around Chicago. Her first week brought out many dusty "S. R. O." signs.

NBC's *Songfellows* use nine instruments on their broadcasts—piano, violin, two guitars, two clarinets, two saxophones and cymbals. The trumpets and trombones you hear on their program are manufactured by their vocal chords.

Tony and Joe, WCFL's ace comedians who bill themselves the "Two Hightalians" and are heard Mondays, Wednesdays and Saturdays at 8:45 p. m., have been busy during the past week visiting the World's Fair and taking tips from the Blue Ribbon Casino for their own (in the sketch) enterprise, the Brewery Cafe! The Casino will be mimicked by Tony and Joe.

Dixie Mason, pulchritudinous vocalist of WLS, has become a songwriter. Her first tune, for which she also wrote the lyric, is "An Old Sweet Song," waltz ballad, and a publisher already has taken it for early release.

John Lally's sensational "Ann Herrick," serial story now running in the Chicago Daily News, is attracting the wide interest of motion picture producers and radio sponsors. The story is based on the life of an unpaid Chicago school teacher.

Arthur Wright, the young tenor featured on "The High Spot Of The Air" on WGN Tuesdays at 8:30 p. m., comes from a real musical family. His mother was a professional singer, his father traveled with him. His sister is a singer and actress, one brother plays drums with an orchestra in Pittsburgh, another sister is a violinist and his youngest brother has an orchestra at Mooseheart.

Fred Beck, WJJD organist, broadcasts his programs from a specially constructed studio exclusively designed for organ broadcasts. It is situated in Kimball Hall and has one of the most modern organs in

the city. After much experimenting, Len Carlson, chief studio engineer, has built a special amplifier to handle the job, different in many phases from the average studio "pickup."

Russell Nelson, WGN tenor, is on a vaudeville tour which will keep him away from the microphone for about three months. He is singing first tenor with a quartet billed as the *Melody Men*.

"Half Pint" Jason and his six-piece negro orchestra, specializing in concentrated hot-cha rhythms, are appearing twice weekly over WBBM. This new novelty is sponsored by a cosmetic company.

Clyde McCoy's Drake Hotel Orchestra will feature all "sweetheart" songs in their next Music Box program over WGN, Tuesday at 9:15 p. m.

A playful habit of Thurston, the Magician, pulling buns out of the pockets of unsuspecting bus boys, has given rise to a new admonition at the Merchandise Mart Restaurant where the Magician lunches. The usual warning to watch your hat and coat has been replaced with the bus boys' "Hold on to your plates, here comes Thurston!"

If you would care to acquaint yourself with the intricacies of radio or microphone technique see Eddie Dyer. Eddie has opened his own *School of Radio* at Lawrence and Ashland Avenues. He's a veteran with fourteen years of stage work behind him beside plenty of experience on the air in and around Chicago.

WBBM has a new program called *Memory Teasers* which features old time songs and is sponsored by a Battle Creek, Mich., sponsor. *Art Kahn and Fritz Clark* are on the program.

WCFL, as its contribution to the opening of the Century of Progress, sidetracked twelve commercial accounts to bring to their listeners uninterrupted description of the World's Fair, and then after a brief studio program, joined the NBC network for the opening ceremonies at Soldier Field. *Bob Hawk* announced the parade and *Major Holmes* did the microphoning at Soldier Field.

Harry Sosnik has been auditioned to alternate with *Harry Horlick's* A. & P. Gypsies at the World's Fair summer Gypsy Camp.

The Institute of Radio Service Men will hold an open meeting at the Hotel Sherman June 5. *Hans Hjermetat* of the *School of Engineering* will give a technical talk. *Kenneth Hatbaway*, secretary of the Institute will also present a short talk.

Harry Richman is making two appearances a week, Sunday and Monday evenings, over WBBM. *Ben Pollack's* orchestra from the *Chez Paree* will supply the musical background.

Fanny May Baldrige NBC's erstwhile "Mammy Magnolia" may now be heard in another radio series depicting the life and philosophy of the Dixie negroes. The title of the sketch is "Mother and Dad" and made its debut over KYW last Monday.

KYW is now broadcasting the music of *Rex Maupin's* twelve-piece band featuring *Jimmy Hatton*, formerly with *Paul Whiteman*, working with *Phil Spitalny* and pretty *Sylvia Stone* and other prominent stars on its early morning program.

NEWS from

WJJD

1130 Kilocycles

20,000 Watts

265.3 Meters

The Aeolian Ladies Quartet, WJJD Stars



Left to right: Freda McGregor, Irene Overman, Alma Fick and Ethel Swan, members of the Aeolian Ladies Quartet heard Tuesdays and Fridays at 8:15 p.m.

THE "Cartoonist of the Air," NICK NICHOLS, is the most recent addition to WJJD's staff. His programs, now a regular feature at 5:30 p.m., promise youngsters from the ages of six to 60 something entirely different. Nicholas is a cartoonist well known to all of you because of his many syndicated strips. Now by radio he presents a highly educational yet interesting program for young people. Thousands of little children are joining his cartoonist club, and drawing, by radio direction from Nick, the many pictures he suggests. If your little boy or girl has been terrified in the past by alleged children's programs, have him tune in Nichols for a lot of good, clean, yet instructive fun.

"JULIE AND JIMMY," formerly of the New York stage, are presenting a "musi-comedy" three times weekly from WJJD—Tuesdays, Thursdays and Saturdays at 7:45 p.m. The skit is light and peppy and maybe just what tired listeners have been clamoring for ... it is different!

A child organist will broadcast from *Mooseheart* Saturday, June 3, 1:15 p.m. over WJJD. To make it an all-youth program the announcements also will be made by a little tot.

The MOOSEHEART BOYS BAND, headed for a state's band championship, are to be heard Monday, June 5, at 7:45 p.m., in a special broadcast as they tune up for the big finals to be held very soon in Evanston. Thus far they have swept every competing band down before them.

THE GREAT PARADE whose theme seems to be "The Ways of the Erring Husband," continues to hold its listeners twice weekly on Tuesdays and Thursdays at 8 p.m. The cast is composed of former legitimate stage actors and actresses.

BEN KANTER, pianist of *KEYBOARD KAPERS* and *WORDS AND MUSIC*, is a nut on sports, particularly fighters. JOHNNY O'HARA, sports announcer, who went to sea for a number of years, has finally broken down and admits that he'd rather be at sea than anywhere else. He's looking around for a salty old sailboat to rig out on Lake Michigan. CHUCK LANPHIER, WJJD carnival announcer, claims he will take the golf championship of WJJD, but he doesn't know he will probably find stiff competition from JOE ALLABOUGH who once broke a course record in Canada while directing a station in the Dominion. BILLIE SUNSHINE, one man entertainer at WJJD, wrested the ping pong championship from BUBB PICKARD in three sets. Billie handles a mean paddle as well as a neat flock of ivory octaves.

(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—Little Harry's Gang
11:05 p.m. CDT ↔ 10:05 p.m. CST
WMAQ—Dance 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 Brigade's Orchestra
WCFL—Don Barango's Orchestra
WGES—Future Stars
WGN—Tom Gentry's Orchestra
WMAQ—Dance 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
WGN—Late Dance Orchestras
WMAQ—Bobby Meeker's Orchestra (NBC)
12:30 a.m. CDT ↔ 11:30 p.m. CST
KYW—Vincent Lopez' Orchestra
WGES—Midnight Jamboree; Vodvil
WMAQ—Don Irwin'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—Dance 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

REVIEWING RADIO + + + + By Mike Porter

I CAN'T help viewing practical television as the Frankenstein monster of radio—a scientific monstrosity which will defy economic control, not only in the realm of the turbulent kilocycles, but in the whole world of entertainment.

Quite by accident, I discovered the other day that practical television is ready; perfected, and completely, for the nonce, out of the laboratory, and if unfettered, could stalk into every home within a brief eighteen months! No less an authority than Alfred Goldsmith, former chief engineer for RCA, has said it.

But the monster, while fascinating, is uncontrollable at the moment. His appetite is voracious, and he could consume more music, talent, labor, field operations in one day than radio in the strictly audible sense would, normally in a week. He would paralyze the movie industry and crush the stage unless some economic plan were devised to restrain him, and at the same time to pay for his fodder.

The technicalities of television have been simplified. Apparatus need not be bulky any longer. A screen, or reflector four inches square does the trick nicely. All operation of commercial television will be below five meters, requiring the audience to possess a double apparatus—part for sound and part for sight, on neighboring but different wavelengths. But aside from the manufacturer, who is to profit by television? Who is to furnish entertainment—and at what cost? Who will employ the gents who go far afield for visual events? Will the networks, as they exist today, be forced to adopt television, and as a result, revolutionize their talent bureaus, and be forced into tie-ups with other entertainment media?

Most certainly, they will. Radio entertainment in the form of sound only, will become as obsolete as silent pictures, once visibility with sound becomes possible on a large scale.

The likelihood is that the movies will adopt the monster. They will feed him specially prepared films. They will wire their showplaces together so that one master theater will supply a hundred others with simultaneous entertainment—and quite another type of entertainment will be furnished for those who stay at home. Radio networks will provide the shows. But for this stupendous problem, television might have been released months ago.

And here is a strange fact: The short television waves will not travel an inch farther than the horizon from a given height. In order to cover the country effectively from a single point, relay stations where the dying waves will be picked up, revived and relayed, will be necessary

—thus adding another terrific expense to the system which will become a reality only when some means of revenue, or at least sustaining income is devised.

In last week's RADIO GUIDE, an entertaining writer referred to B. A. Rolfe as possessing a tendency to bounce in and out of the radio picture with startling abruptness. Mr. Rolfe promptly confirms that statement by bouncing out of the picture again with the Hudson-Essex broadcast of June 17—an event which is painful, for Rolfe and his band of ace musickers have endeared themselves to many thousands.

'Pop' Paul Back

NO less than Mr. Rolfe is Paul Whiteman's penchant for inning and outing. Just when the dean of modern music was debating on where to look for a living this summer, he bobs into the radio scene with a historic event. He comes to WEAF for Kraft cheese, in radio's first commercial series of two-hour shows, probably with Jimmy Durante poking his schnozzle into the series to give it a bit of comic tang. It is a good break for Whiteman in more ways than one. Besides putting him back on his feet commercially, it gives him the air's most flexible spot, in which he has plenty of room for creative effort—for within the time borders of such a program, no musical composition need be expurgated or otherwise shortened.

Col. Howe Speaks

THERE has been a lot of gossip since the news broke about Colonel Louis McHenry Howe, secretary and confidant to President Roosevelt. Mr. Howe, as many customers know by now, takes over a series of Sunday night interviews for RCA-Victor, which comes back to the waves rather spectacularly. Mr. Howe is to be interviewed on inside Washington subjects by Walter Trumbull, who will take his cues for queries from listeners with energy or interest enough to forward questions.

The fact that a virtual voice of the White House should take the air is nothing at which the esthetic audience might take offense, but there are many who think it bad taste that a member of the President's political family, who actually lives in the same house, should accept a commercial job of broadcasting.

The ethics of the situation, in my opinion is unimportant. Whether Mr. Howe gets paid for his job or not, will not detract from the popular

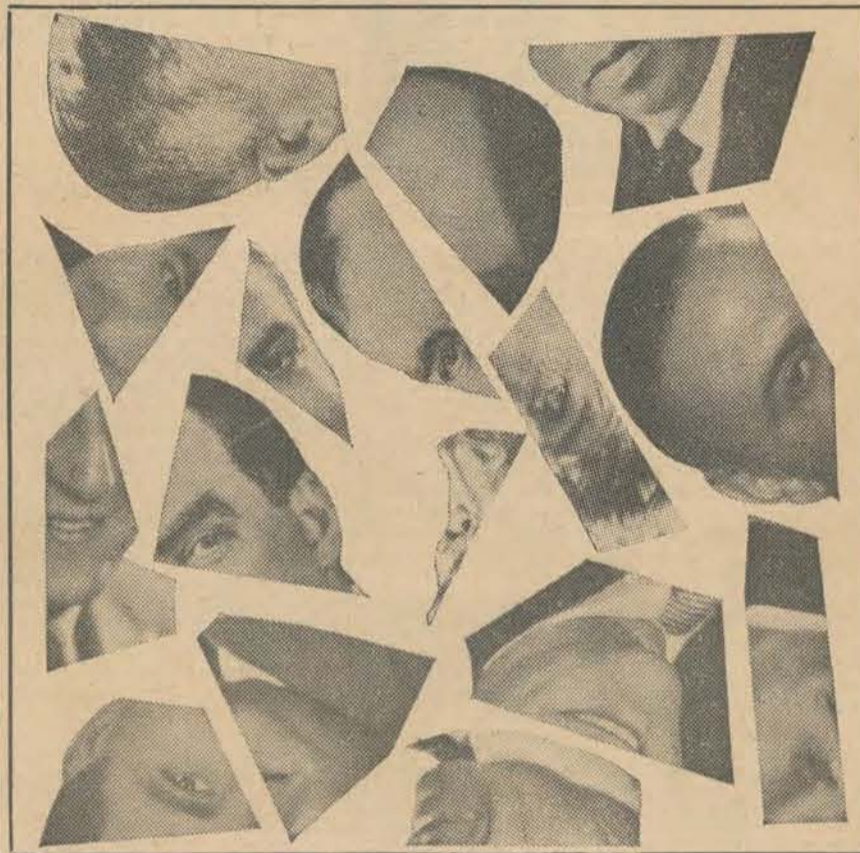
interest—and the effectiveness of the program. Certainly there is no one in the country who can speak about political or state matter with more authority. The RCA should be applauded for its smart idea!

The only possible objection to the arrangement may grow out of the fact that it may not be nice for a semi-governmental tie-up like this to develop with a corporation which, like others, occasionally must under-

go a governmental scrutiny. However, all that I can see in the arrangement is the RCA's commendable eagerness to enter into a friendly partnership with Washington—and pay for the privilege.

\$1,000 JUST FOR PLAYING STAR STATIC GAME

GROUP No. 7:



BEGIN NOW!
Not Too Late
20 BIG CASH PRIZES

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



WILL ROGERS

GUY LOMBARDO

WAYNE KING

IRVIN S. COBB

HARRY MCNAUGHTON

FRED WARING

ABE LYMAN

GENE ARNOLD

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423 Plymouth Court
Chicago, Ill.

The Editor's Mail Box

D. C. Michael, Toronto, Ont.—The last selection played on the Creamell program Monday, April 17 was "In the Park in Paris" from the Maurice Chevalier picture, "A Bedtime Story."

M. S., Sandwich, Ill.—In the Sherlock Holmes cast of May 10, Sir Eustace was played by William Shelley, Hopkins by Harry Neville and Captain Crocker by Alfred Shirley. Montague in "Little Orphan Annie" is played by Bob Fisk.

B. G., Brooklyn, N. Y.—Ted di Corsia did not play the Octopus on An Evening in Paris. Mention all programs and as many slogans for stars on more than one program for RADIO GUIDE'S Star Static Game.

Irene, Noonsocket, Pa.—Ben Alley is singing over WEAF every Tuesday and Thursday at 7:30 for a new local commercial program

which goes over WEAF only. Identity of the Magic Tenor is kept secret. He's supposed to be a young man from Missouri, tall with dark hair and brown eyes. Frank Westphal's orchestra did play the music for Myrt and Marge.

D. L., Winnebago, Ill.—The part of Slim in Myrt and Marge was played by Charlie Calvert.

M. W., Bronx, N. Y.—The players in "Buck Rogers" are Matthew Crowley, Louis Hector, Elaine Melchior, Edgar Stehli, Adele Ronson, Curtis Arnall and John Brewster. Nat Shilkret provides the music for "The Inside Story" and "An Evening in Paris."

L. X. J., South Bend, Ind.—Isham Jones' band is on the road. They open at the Ambassador in Atlantic City June 30 for the entire summer and will have a CBS wire.

HIGHLIGHTS of the WEEK

Programs Listed in Daylight Saving Time

SPECIAL

Eavesdropping on the World, pick-ups from Paris, London, Berlin, Buenos Aires, Madrid and Rome, on CBS-WBBM Monday at 5 p. m.

COMEDY

SUNDAY, JUNE 4—Bert Lahr, Ilomay Bailey and Lee Sims with Rubinoff, NBC-WMAQ at 7 p. m.
Will Rogers, Reveler's Quartet and Al Goodman's orchestra, NBC-WJR at 8 p. m.
MONDAY, JUNE 5—Minstrel Show, NBC-WLS at 8 p. m.
TUESDAY, JUNE 6—Ben Bernie and his band, NBC-WLS at 8 p. m.
Ed Wynn, Graham McNamee and Don Vorhees' Band, NBC-WMAQ at 8:30 p. m.
WEDNESDAY, JUNE 7—Fannie Brice and George Olsen's music, NBC-WLS at 7 p. m.
Irvin S. Cobb, humorist, CBS-WOVO at 7 p. m., also Friday.
Burns and Allen, with Guy Lombardo's Orchestra, CBS-WGN at 8:30 p. m.
"Mandy Lou," Bill Melia and Fred Waring's orchestra, CBS-WGN at 9 p. m.
THURSDAY, JUNE 8—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 9—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, with Grace Moore and Leonard Hayton's orchestra, CBS-WGN at 9 p. m.
SATURDAY, JUNE 10—Ray Knight's Cuckoo Program, NBC-WCKY at 6:30 p. m.

MUSIC

SUNDAY, JUNE 4—The Messiah, Handel's Oratorio sung by 4000 voices with the Chicago Symphony Orchestra, 3:30 p. m. over NBC-WENR and CBS-WJKS.
Radio City Concert with "Roxy" master of ceremonies, NBC-WLW at 11:15 a. m.
Howard Barlow's Symphonic Hour, CBS-WJKS at 2:30 p. m.
American Album of Familiar Music, NBC-WENR at 8:30 p. m.
MONDAY, JUNE 5—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; John L. Fogarty, tenor, guest star, NBC-WENR at 8:30 p. m.
Contented Program, NBC-WENR at 9 p. m.
Columbia Symphony Orchestra, CBS-WJKS at 9:45 p. m.
TUESDAY, JUNE 6—Josef Koestner's Musical Memories, NBC-WMAQ at 9 p. m.
WEDNESDAY, JUNE 7—Corn Cob Pipe Club of Virginia, NBC-WENR at 9 p. m.
Century of Progress Festival Orchestra, NBC-WLS at 8 p. m., also Saturday at 9:30 p. m. over NBC-KYW.
Mischa Levitski, concert pianist, NBC-WLW at 9:30 p. m.
Light Opera Gems, CBS-WJKS at 9:45 p. m.
FRIDAY, JUNE 9—Concert with Jessica Dragonette, NBC-KYW at 7 p. m.
SATURDAY, JUNE 10—Gilbert and Sullivan Gems, "The Pirates of Penzance," NBC-KYW at 8 p. m.

PLAYS

SUNDAY, JUNE 4—Roses and Drums, with Pedro de Cordoba, Guy Bates Post and Minor Watson, CBS-WBBM at 5:30 p. m.
Great Moments in History, NBC-WLS at 6:30 p. m.
Columbia Dramatic Guild; "The Invisible Wound" by Koroly Kisfoludi, CBS-WCCO at 8 p. m.
John Henry, Black River Giant, CBS-WBBM at 9 p. m.

TUESDAY, JUNE 6—The Magic Voice, CBS-WGN at 7:15 p. m., also Saturday.
THURSDAY, JUNE 8—Rin Tin Tin Thriller, NBC-WLS at 7:30 p. m.
Death Valley Days, NBC-WLS at 8 p. m.
FRIDAY, JUNE 9—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, NBC-WENR at 9:30 p. m.
SATURDAY, JUNE 10—K-Seven, secret service spy story, NBC-WMAQ at 8:30 p. m.

VOCALISTS

THE STREET SINGER—CBS-WGN, Monday, Wednesday and Friday at 8:15 p. m.
BOSWELL SISTERS—CBS-WJKS, 7:15 p. m. Wednesday and 9:15 p. m. on Saturday.
DONALD NOVIS—NBC-WENR, 10:15 p. m. Sunday; NBC-WMAQ at 7:30 p. m. Wednesday.
EVERETT MARSHALL—NBC-KYW, 10:15 p. m. Monday and Wednesday.
GLADYS SWARTHOUT—NBC-KYW, 8 p. m. Tuesday.
JAMES MELTON—NBC-WMAQ, 6 p. m. Sunday.
KATE SMITH—CBS-WGN, 7:30 p. m. Tuesday, Wednesday and Thursday.
NINO MARTINI—CBS-WGN, 7 p. m. Friday.
OLGA, COUNTESS ALBANI—NBC-WMAQ, 7:30 p. m. Monday.

NEWS

COL. LOUIS McHENRY HOWE interviewed by Walter Trume, NBC-WMAQ Sunday at 9 p. m.
BOAKE CARTER—CBS-WBBM, daily excepting Saturday and Sunday at 6:45 p. m.
EDWIN C. HILL—CBS—WBBM, Monday and Wednesday at 9:30 p. m.
FLOYD GIBBONS—NBC-WLS, Sunday, Tuesday and Thursday at 7:45 p. m.
FREDERIC WILLIAM WILE—"The Political Situation in Washington Tonight," CBS-WBBM, Saturday at 6 p. m.
LOWELL THOMAS—NBC-WLW, daily at 5:45 p. m., excepting Saturday and Sunday.

Along the AIRIALTO With Martin Lewis

IT WAS a feat, and it was a fact, I mean that *Around the Town* broadcast with *Amelia Earhart and Ted Husing* from a big Condor flying over New York. After signing on the dotted line relieving everyone of any responsibility in case—well, in case we happened to come down too quickly—we hopped in the plane with Miss Earhart and Ted and really went to town, as the saying goes. Flying three thousand feet above terra firma, our first stop (No, I don't mean stop. As a matter of fact I'm thankful we didn't), the first place we flew over was the *Empire State Building* where, on the 102nd floor, *De Wolf Hopper* was describing the looks of the town and told us how good we looked up there.

Proceeding uptown, we picked up the goings on back stage at "Strike Me Pink," listening to all the stars of the show with the exception of Jimmy "Schnozzle" Durante who, you were told at the beginning of the broadcast, would be on the air, but apparently at the last minute the Schnozzola figured you can't cash glory and publicity at the bank, so you were told that Jimmy was on the long distance telephone, which was as good an excuse as any.

From there we flew uptown above the *Central Park Casino* to pick up the music of *Eddie Duchin* and listen to the celebs at the Casino say hello to us. Back downtown we went, flying above *Greenwich Village* and the *Russian Kretschma* to pick up some Gypsy and Russian music. Uptown again to hear *Duke Ellington* and his band with *Ethel Waters* singing her inevitable "Stormy Weather."

It took nineteen engineers and eight announcers to bring you this unique broadcast. Some of you may have doubted it but you can take my word—you actually heard Miss Earhart and Ted Husing talking back and forth from these various points without even a second's delay while we were flying high, high up in the sky.

Bing Crosby goes on to bigger movie fame with his new *Paramount* contract, which calls for two more pictures this year and three next at a \$275,000 wage. First to be made will be "Every Man for Himself," comedy musical with *Jack Oakie*, *Sheets Gallagher* and *Harry Green*, with "Cloudy With Showers," featuring *Crosby*, *Oakie* and *Burns and Allen*, to follow. Before his next picture *Bing* goes to Mexico for a hunting-around trip.

They say *Will Rogers* is disinterested in all the con-

tract-renewal activity surrounding him. Visiting him at his Washington broadcast recently were *Vice President Garner*, *William E. Borah*, *McAdoo*, *Huey Long* and *Bob La Follette*. . . *Johnny Marvin* is going big at the Park Central, where he makes blase guests sing old time songs along with him. . . *Jane Froman* will commute by plane each Saturday to Chicago to sing along with the Sunday hosiery commercial. . . *Via Young's* theme, "My Love," for the cold cream show was especially written and won't be released to other music outfits for thirteen weeks.

While overseas, *Morton Downey* will broadcast an all-Irish program from Dublin with *Danny Cabill*, elevator operator at CBS, who is vacationing in Cork County, Ireland, as his guest. . . *Edwin Franko Goldman* starts his usual summer Central Park Mall band series, which airs over the NBC network. . . *Lew White* considering a London offer to play a Jack Hylton cafe. White would alternate with Hylton (The *Paul Whiteman* of England) in providing additional dance music on the organ.

Emery Deutsch, who won plaudits for his "Play, Fiddle Play," will play the fiddle and lead the *Paramount Theater* orchestra in New York, replacing *Dave Rubinoff*. . . *Harry Horlick* gets out of New York for the first time since 1912, when he goes to the Chicago World's Fair with his *Gypsies*. Harry landed in the U. S. that year and hasn't been anywhere else since! . . . *Ed Wynn's* new chain starts in a couple of weeks but we're still to be convinced.

FRANK LUTHER, one of the *Men About Town*, has a hobby collecting news and gossip about radio artists. Maybe he's out for my job, who knows? Anyway, in an exalted mood he writes as follows:

"Well, I started to write a lot of these things I've got notes on, scattered around here. . . but I've changed my mind. I've suddenly grown big enough tonight to see the immensity of the thing we're doing. . . We sing into the little silver disc. . . and for the inarticulate millions who hear, we voice their loves, their hopes, their sorrows. . . and my great concern about making a great name and a lot of money is forgotten in a vision of BEING one of the voices for these myriads of scattered, striving, stumbling, struggling fathers and mothers, pretty babies and drunks, old maids and aunts, harvest hands and schoolboys and policemen and brakies and prisoners and senators and

tough eggs and preachers. . . I want to be faithful to them, so that they'll want to hear the words I say and the songs I sing right up to the last day I'm on this good old earth. And that's all my little heart desires. . . or just ABOUT all. . . or my name's not FRANK LUTHER. P. S.—And I'm not kidding."
Dem's nice sentiments, Frank.

NEW PROGRAMS: *Arthur Tracy's* new commercial Monday, Wednesday and Friday at 8:15 p. m. CDT over the CBS-WGN network. . . Series of symphony concerts with Dr. Frederick conducting, from World's Fair. . . *Col. Louis McHenry Howe*, secretary to *President Roosevelt*, interviewed by *Walter Trumbull* on political happenings of the week every Sunday night at 9 p. m. over NBC-WMAQ network. . . The *Playboys*, *Felix Bernard*, *Walter Samuels* and *Leonard Whitcup*, return to CBS-WCCO with three pianos and songs on Mondays at 10:30 a. m. and Fridays at 10:45 a. m. CDT.

Note to *John Royal* of NBC: Please have your production man *McFayden* read up on strategy in handling people. He may learn something but I wonder?

Instead of fussing around with M. C.'s like *Walter C. Kelly*, the Virginia Judge, and *Leo Carrillo* for that Sunday coffee farce, why doesn't somebody suggest *Jimmie Wallington*, whose voice is clear and understandable. He could do as good a job as any, if he got the chance. *Carrillo* talks too fast and stumbles too often.

And why don't script writers take a tip from the *Goldbergs* and the way *Mollie Berg* had everybody gasping for two days before she let listeners know it wasn't *Rosalie* who was hurt in an auto accident? At least twenty different "pipples" approached me about the excitement in this sketch and all remarked about a free flowing of tears at the news that *Rosalie* was safe and sound!

It took just \$2 to bribe *Bert Lahr* into learning how to cross his eyes, one of the funniest things about *Bert* which is unfortunately lost to invisible listeners. It seems that a producer offered *Bert* that much of a weekly increase if he'd learn the cross-eyed trick. So he did. . . We sat next to *Polly Moran* at *Rudy Vallee's* program last night; she was there to see how it's run off because she's going to be one of *Rudy's* guests next week (June 1)—I'll be there!

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