Street Singer Tracy Studies His Public
by Ben Washer

Meet Phil Baker—Radio’s Paradox
by Hal Totten

Keeping 1,000,000 CHILDREN Amused—by William J. Thomas
B. A. Rolfe, that bounder, ruddy fellow whose own red-tinted person symbolizes the secret of American music, is back on the air. How many millions of listeners thrilled to familiar tunes when the first Saturday Night Dancing Party was broadcast recently will not be known in exact number, but 200 of them wrote the National Broadcasting Company to say that they recognized the former director and his music before the name of the orchestra was announced. B. A. Rolfe's music is like that. Disujący and restless. Boundless and lively like a rubber ball. Round and ruddy like the conductor, himself.

He shook his fist at the biggest dance band on the air, in preference to playing baton, and grins at this Terraplane orchestra swings into a typical Rolfe tone. "Every time Rolfe leaves a job they get ready to write his obituary," he chuckles. "By this time they ought to know that I am a pretty good conductor."

Perhaps the music, after all, is merely a reflection of the man. B. A. Rolfe has gone bounding through life, just as Paul S. Sesno's band has gone bounding over the air waves for almost a decade. Like a bouncing rubber ball, both man and music have their ups and downs. Both have soared from sight from time to time—but you can't keep either one down. Maybe B. A. Rolfe will drop out of sight again for a while or two. You can't tell.

But if he does, don't be surprised if you hear him again, after a long, surprising silence. Perhaps B. A. goes behind a cloud for a short while to recover this time, he will emerge as a grand opera star or maybe you'll hear of him next as a great architect or perhaps as a famous composer. With this fellow you never can tell—that's all there is to it.

Because you must remember that when he annoyed his neighbors as a boy with his trumpet practice in the back yard, he was not just being a neighbor; they were very much taken aback when they heard of their former confrere as a movie musician. Rolfe's movie associations when he achieved fame far greater than that as a radio dance band leader. Look at it this way: It's a long bounce from the back yard trumpet practice to the baton with Philip Shenan. And it's a far cry from trumpet soloist to motion picture production.

And there's a big difference between being a movie impresario and leading one of the "hottest" dance bands in radio. But B. A. Rolfe has taken these steps. Today, at fifty-three, he stands on his conductor's platform looking back at these experiences, and is glad the while he is in jeopardy a saw, a tin whistle, or two pieces of sandpaper into the orchestra.

Rolfe uses it to b-basket in directing his Terraplane orchestra. The sweep of a clefted stick—maybe two of them—shortly after, the bowl of both hands he considers more effective than the lifeless wood of a baton. To watch him at work is to see a calm and peaceful individual, a man who is in the sound of his own thoughts. His clefted Rolfe stick urging greater volume in support of the musical saw, at the moment in the solo spot.

Music is Rolfe's first picture, and his first success. It brought him to the first peak at the age of eleven. As the "Boy Street Doctor," he toured Europe, assuming a very comfortable status for a young gentleman of eleven. Unfortunately,-time put an end to this. With the passing of the years he ceased to be a "boy wonder" and became just a trumpet player, albeit a good one. First he toured the country with the band his father, B. A. Rolfe, organized the following town, Brusher Falls, N. Y. Later, he went to Lowellville, N. Y., where he became leader of the Lowellville Silver Cornet Band.

B. A. Rolfe

He shakes his fist at the biggest dance band on the air... Their innovations were so successful that the B. F. Keith organization promptly employed Rolfe as a builder of vaudeville acts. The former cornet player was in the money again.

With the advent of the motion picture, Rolfe recognized a potentially vast field of entertainment. Lasky had already started making pictures in California, and Rolfe decided to follow his example. Resigning from his vaudeville position, he opened an open air studio at City Island, N. Y., and sank all his money in a series of two reel comedies. "None of them ever reached the screen," he admits candidly. "They were too bad!"

But B. A. Rolfe refused to give up. He determined to prove that he could make pictures. And he did. Tracing another peak on the chart of his life, he became one of the best producers in the moving picture industry. His thirty-six pictures a year represented two-thirds of the annual output of the Metro Goldwyn Company, a ranking organization of its day and now a part of the Metro-Goldwyn-Mayer Company. The names under the familiar line, "B. A. Rolfe presents," included Ethel Barrymore in one of her very few moving picture appearances; her brother, Lionel Barrymore; Gloria Swanson; Vada Duna; popular star of light comedies; Emily Stevens, late Broadway actress; Harold Lockwood, daring stunt flier; Francis B. R. Bushman and Beverly Bayway, screen names of a decade ago; Mr. and Mrs. Sidney Drew.

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

Three times and out," murmured those who had watched him thrive. But when Rolfe was younger it had been different, they argued, but now he was forty. Men don't often start all over again at that age. Perhaps some men don't, but B. A. Rolfe did. He turned to his first love, music, and became a trumpet player in Vincent Lopez's orchestra, which was an offer to succeed Samuel Rothafel as director of the Strand Theater, in New York. "The Boy Trumpet Wonder" was on the way up again.

Soon he had his own orchestra at the Palace D'Ore Restaurant. It sat from the time restaurant, when it was known as the Palace Royal, that Paul Whiteman had started on the road that led to fame in jazz. Now another pleasant, round, portal was permitted. His Terraplane orchestra is the fifth he has had on the air—but it is built around the same group of expert hands who were the success of all the others, which used to play at the same hour each Saturday night more than a year ago and a half ago. Rolfe always is on the lookout for something that will add to the scope and variety of his music. He calls his latest innovation the "Pretzel Horns." They were ordered built by Richard Wagner for one of his productions, and are of the French horn, giving a quality unattainable on the microphone by any other instrument, and do look exactly like an artichoke.

Finally, Rudy Wiedoff, the world's premier saxophone teacher, who introduced saxophones into dance orchestras, is playing in the Terraplane orchestra again for the first time in twelve years. I suppose, if you come right down to it, that they are just as tough to dope men as it is to dope baseball games. What I mean, your figures may be a hundred per cent right, nothing might turn up to give you that old double-X—something you didn't foresee. Certainly Broadway has lost a lot of bets on B. A. Rolfe by using past performances as a guide. Each time they say he's all washed up, but like the well known family skeleton, he has the knack of coming back for a least expected trait, which causes great consternation among the mourners.

He is right when he says: "By this time they ought to know that I'm a pretty good conductor." And certainly if the Salvation Army is in the market for a glowing example with which to illustrate their slogan, they would have to look around for a long, long while—on even on tiki Broadway—for a better living model than B. A. Rolfe. For if ever the truth of their slogan that "a man may be down but he never out" has been conclusively proven, this versatile bandmaster is a remarkable Exhibit A.
STREET SINGER
a SCIENTIST too

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

By Ben Washer

On June fifth Arthur Tracy begins another commercial hour broadcast. Which marks the commencement of another chapter in the career of this young man who used to prefer to be known simply as The Street Singer.

But that was back in the days when fame and fortune were just beginning to nod, friendly like, in Mr. Tracy's direction. In those days an acclamation was his accompaniment and the excitement about the source of his voice was all the more exciting because so little was known about the man, his personality and character.

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

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

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

In fact, Mr. Tracy is one of those stage and other personalities who has been interviewed and interviewed with such frequency that the facts of his life seem to be getting a little confused in his own mind. He is pretty sure that he has had the air for about two years now. And he is pretty sure that he has the science of the microphone and the waves which bring his voice to your loudspeaker both probably wrong.

In fact, Arthur Tracy goes so far as to insist that he has done all sorts of strange things in his life, but never has he done anything as much as he has gone into the fine points of the special technique with care and eventual mastering.

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

OTHERWISE Mr. Tracy, if the impression he gives is at all to be relied upon, would never have forsaken singing. His ecstatic devotion to his rippling notes is touchingly genuine. In grade school teachers used to single him out as the entertainment on Parents' Day. In college he was a University of Pennsylvania star, for one year that is. The songs and serenades of little interest to him compared to the songs which rent the night from the vicinity of the Glee Club. There's just been music in Mr. Tracy's soul.

Now, via the route from super in opera productions to leads in "Blossom Time" and "The Student Prince" on the road, and with some time in Yiddish theaters in the Bronx thrown in for good measure, and no end of studying the technique of everything, Arthur Tracy, radio logically "The Street Singer," is one of the radio world's brightest and particular stars. He is a star whose following will fill a theater anywhere from here to Podunk—and when he is on the verge of appearing in a theater anywhere near here or Podunk, he gets out his volumes of scrap books and sends postal cards to the writers of fan mail who live in the vicinity of the theater in which he is about to appear. That, you may take it from Mr. Tracy, is part of the science of being a radio star.

Nine times out of ten, when he travels to these theaters, where his name is always at the head of the list of attractions, his welcome is "amazing." Mr. Tracy will tell you at length about the time he went to Chicago to make a personal appearance. Before the days when he was so thoroughly known from coast to coast, and the manager of the theater was not sure that his draw was sufficient.

So he booked Joan Blondell to be on the bill with him. When The Street Singer in person arrived at the theater, he found the movie star billed over him. Such was the way according to contract. With threats of immediate departure on his lips, the name of Arthur Tracy was crossed out of its rightful place at the head of the list on the house boards. And, in a day or so, as soon as Mr. Tracy had worked out the proper psychological order of climates in his request performance pleased the president...

Arthur Tracy...lifts theaters here to Podunk...

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

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

THERE are other tricks of the radio trade which have become important in Mr. Tracy's life. For instance, the idiosyncrasies of the microphone. He calls it a bike. The distance you should stand from the bike, and the volume of sound which should be poured into it, are details upon which radio careers are founded. For many months before he ever broadcast over even a small station's ether, Arthur Tracy hung around radio studios, talked with engineers and electricians, took bikes apart and put them together again, tested the different types of microphones and the various materials which go into their making.

Now Mr. Tracy's technique before microphones has become second nature. He never makes the mistake of singing too loud or too soft. And when it is a foreign song he's singing he knows just the proper angle to let the words slip from his mouth into the instrument. Why, every time he sings in a foreign tongue, and, as mentioned, he sings in fourteen, he receives hosts of letters insisting he must be of that nationality. That's because his amalgamation of mike technique and accent is so perfected.

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

Today Mr. Tracy lives what (Continued on Page 21)
J ust by way of demonstrating that former subjects of his history can be as humanly otherwise knowledgeable as the rest of us, the Chicago Tribune devotes a column to the story of its own man on the staff of the Philadelphia Daily News who tried to muscle in on the act with the local radio companies.

Did you know, Harold?" they would ask him, addressing him as Harold because that is his name.

"Did you know that during the war the British government provided for the newspaper people on the staff of their battleships so the British couldn't see them?"

Harold paused to consider that one.

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

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

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

When they made a limbering change on the boys of his type, he carefully Cleared it off and said nothing further about it.

And when they placed a mouse that had been very definitely a fixture of the floor, they placed it in a more fitting and less confined final resting place.

Booke—or Harold, he was then—was the but of a good many rather weak pointed gags and his father, an engineer, joked at the time, that he would be a good deal more foolishly untroubled, until finally they got tired of kidding him.

Something of that streak of dogged determination not to permit himself to be buffalomed was evident in Carter's climb from the competitive obscurity he had experienced in the old-time W-cau network, where his crisp comments, once a parade of the world's events are heard at 5:35 p.m. on Mondays, Wednesdays, Thursdays and Fridays.

Booke wound up in Philadelphia after having taken a fling at the far west, a corner of the world.

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

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

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

A small, local station in Philadelphia put him on one Sunday morning, and the whole town wrote himself, concerning the bewildenment of an Englishman attending a baseball game. The skit was over, and the station made it in a regular weekly report, and the station didn't even think he was receiving on the News staff. He took the job.

Two weeks later, when the station did indirectly approaches the managing editor of the News.

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

The amazing managing editor was perfectly willing to take Carter back at his old job, because he was a mighty good rewriter, and he had been very busy trying to see him go in the first place.

Six months later, the News entered into an agreement with a motion picture company and radio station WCAU for a joint promotion scheme involving the cooperation of all three in a combination news broadcast, motion news, and newspaper.

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

The broadcasts over WCAU in Philadelphia were an instant hit. Mail poured in to the radio station and the newspaper. What started as a mere novelty assignment to the day's work took more and more of Carter's attention until it became a full-time job, with plenty of overtime thrown in for good measure.

But Carter never kicked at long hours or hard work. His big break came when the Lindbergh baby was kidnapped. The News and WCAU sent him to Hopedav to broadcast over a nationwide hookup the search for the missing child. His incisive and fearless account, day by day, of what was happening, told vividly and without fear or favor, won him an instant audience running into hundreds of thousands of listeners, and brought an unprecedented flood of fan mail for a news broadcast.

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

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

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

One night there was simply no news to broadcast. Nothing had happened all day. There were no developments, and that was all there was to that. Still Carter was scheduled for his regular period on the air, and you can't get up there before a minute and keep on for fifteen minutes talking about something you haven't any interest in.

So Carter came across a very excellent editorial, concerning the kidnapping which had appeared that very day in his own newspaper.

He attached a brief preambles to the editorial, and broadcast it verbatim.

The old type of the editorial was transformed by the news broadcaster's vivid delivery into an essential news feature. He drew a particularly heavy response by mail. Letters poured into the newspaper office. Impressed by the response, the publisher of the news newspaper instructed the managing editor to have the broadcast verbatim to the office, and to have it printed in a prominent spot.

Carter obediently filed the piece and put it away, and not until the managing editor read did he realize that what he was actually broadcasting was less than the editorial which had appeared in his own newspaper the day before.

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

If he retires on the retirement to the country are not known, but it is a significant fact that he has retained the society staff of his newspaper.

And regardless of whether or not he is a man with a beard and paint jokes on the sides of their ships so the British couldn't see them.

"There is not a doubt about what it is that they do. It is that cricketers do. At any rate, in his infrequent leisure hours, he can generally be found busy with his brush. He has been a major at the Philadelphia Cricket Club in.

In perfect colors, I must admit that as art critic I am strictly in over my head when I get beyond an unstated admiration for the lady in the Blue Moon silk headdress and billboard ads, but you may take my word that it is something that Carter's painting for what it is worth is sold as an unvarnished bit of advertisement.

O'Neill would give it to you as my guess that if he ever achieves the ambition to leave the clutter of the editorial room and the glamour of the air waves, Carter will have little difficulty in getting a picture in a portrait of him. You have heard the clear, incisive pictures of his paintings with words; I have something more to say of the brush. They contain many similar qualities, so I suppose it is not necessary to elaborate on that.

Oh, yes! there is just one small thing that perhaps has its place here. Back in his newspaper days, Carter managed to add to the note too liberal revenue by paying for his advertising drawings for department stores.

But lately, I have missed him from the advertising pages of the Philadelphia dailies. I imagine he doesn't get much time for that now.
HE WENT into a Broadway musical revue on the condition that because he visualized one of the girls in the cast as "the girl of his dreams," he did not do to challenge popular hit play to the Biltmore radio rather than to the Great White Way.

It was a vaudeville double that was drawing only $350 a week, yet when the team split and he was catapulted into a play-on-shy-hungry single, he shared the same part. This was realized that had him at the two of them grossing $11,150 per with their two separate parts.

He was then down the musical goal of a lifetime—a invitation to appear as guest soloist with the Boston Symphony, for he was afraid to do it was not good enough; yet at the time he was drawing $8,000 a week as master-of-ceremonies and entertainer at a Broadway vaudeville picture show.

There you have him—Philip Baker, star of the stage for years, recognized as the top fifth tier entertainers, now making radio history as the Armour Jester over the NBC-WJF network every Friday evening.

Call him a paradox if you will; make no bones out of the contracts in his life. If you can, when all is said and done you find—one of the rarest combinations in the show business or radio with the autograph of the boy-who-ever-green-up and the ultra-slicked Broadway performer. That always has been Philip Baker. And it seems a safe bet that always will be Philip Baker.

An inside look at Baker's career shows an almost endless chain of these expressions of his many-sided nature. From movie star, to radio personality, to man of letters, he has always been good enough—but at times the remuneration was not in keeping with what he had always been.
Stoopnaghracy Department

Conducted by Col. Stoopnaghracy & Bud

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

We watched him for several minutes, gazing
fixedly at this person so deep in thought as to
be wrapped up in his own world. He was
doing, like say being wrapped up in a barrel
of herring.

Here indeed, was the type of mug we had been
looking for. Here was a man we wanted to come
our way. Our mission was to drain his ears.

Taking caution to the four winds, we approached
him. Carefully we rehearsed the words which we
were to bring about a change in his entire
attitude. Never and never we
would let him, but he did not remove his gaze
from the herring. Deciding that it was now or
ever, we determined to as

"Stoopnaghracy is supper-time!" we cried exultantly.

"My hearing is bad," he replied, deftly whirring
another nutmeg grater from the 'great unknown' and
scratch

"Stoopnaghracy is supper-time!" we virtual

shouted, knocking on a crystal bell.

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

We just wanted to tell you this little saga so that if
any of you are faithful in Stoopnaghracy, you will
probably know that it is taking hold.

Well, there isn't any use in telling you that the man

was the proprietor of a fish store and that what he
was trying to tell us was that his herring was bad, so we
won't do it. We'll let it smolder in unnameable
something, and seem more interesting, even among the best of us.

That's what we always say.

This week, we are happy to say that the prospective

Round Homestead, so
Pitches can't cut
Cornets, and fool the
Batters

A Pitcher Named SPYDET
Who Won't Cut Cornets Now
On Account of There Aren't
Any Cornets on Homestead
So the Cornets Can't Cut

A Man Was Standing on a Corner,
Gazed Absently at a Barrel of Herring as He Scratched
His Nose with a Nutmeg Grater.

(See Balance of Story for Other
Big Laugh!)

Stoopnaghracy BUTTON

Celtic Portrait of
Colonel Stoopnaghracy,
While Engaged in
Investing a Celotex
Piece of Wool So
It Doesn't Do Any
Good to Pull the
Wool Over Your
Eyes.

NBC's New Baritone Sensation

By Nellie Revel

at the University of Missouri, after graduating from High
School at Greens Fails, N.C.

It was when Johnny was twenty-five years old that
he embarked on a singing career in earnest. This was
the year 1927, when he met Leo O'Rourke, Darrel Woodard,
and Robert Stevens, and they formed a quartet which
was destined to become known to headquarter owners as
the National Cavaliers.

This quartet came into prominence through the
instruments of Merlvin H. Aylsworth, president of the
National Broadcasting Company, who chanced to hear them
singing. Convincing of their potentials as radio entertain-
ers, Mr. Aylsworth suggested an audition with results
already known.

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

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

"Now, Johnny," I admonished, "modesty in a
young singer is a fine attribute. But after all a public
singer is a public person and therefore public property,
and I'm going to find out things about you we have to operate
with a screwdriver. You're not a stuffed shirt and I'm not afraid
that only sawdust will leak out."
A School GIRL Sees a Broadcast

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

By Joyce Regerell

of course the radio audience never
knows that anything like that is
going on. They all read their words
from sheets of paper, and when they
finished one sheet they would simply
drop it and let it float away to the
floor. Occasionally a man would come
clear of the little room and wave his
hands in the air, and tell the
operators what to do. One of the girls
held her papers in one hand and
held the other while she talked, and one
of the men went through all the
motions of acting out his part
just as if he was on the stage or the
movies.

After this had been going on for awhile, the
orchestra started to play, very softly at first, and
then louder until they drowned out the actors and
they stopped talking.

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

I AM quite new at this sort of thing, I mean,
writing for a magazine.

The editor who looked
over the first draft of
my article told me that I was quite
apparent from my use of what he
called the "perpendicular pronoun." But,
that, he said, was what he wanted
in a description of a radio broadcast
by someone from the army of listen-
ers who never had been inside a
studio.

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

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

On the fourteenth floor a nice looking page boy escorte-
ed me to a wide swinging door that faced the elevators.

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

This page boy left the door for me, and I went in.

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

There were about twenty people in the room, all
down at one end. Some were sitting down in chairs along
the wall, others were clustered around three or four
booths on iron standards, the microphones. In one corner
there were a whole lot of curious looking things, which
brought to mind the word "microphone" as they looked
somewhat like a telescope, standing right out in the middle
of the floor, but it had another microphone in it instead
of a telephone and there were two more men crowded
into it. The whole floor was covered with big windows
dotted up with chairs and high stools and music racks
and other furniture.

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

The wall opposite the door was a very wide glass
window. On the other side of it was a tiny room simply
crowded with men, some sitting and some standing, but
all of them peering through the glass into the big room.

The little room wasn't very well lighted, and in
the distance it looked like one of those tasks at
the aquarium with the fish looking out from be-

hind the glass.

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

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

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

WALTER CONNOLLY
As Charlie Chan

the steamboat pier, first all the ac-
tors started talking and laughing out
loud to imitate the crowd, and then
the boat's whistles blew and it sound-
ed just like a big ocean steamboat.
Then there were all sorts of noises
like trucks and posters and chains
and other things, and two men in the
corner were working like mad, turn-
ing switches on and off.

During this time the men in the
telephone booth were talking into
their microphones, and when they
would stop for a minute Charlie
Chan and some of the actors across
the room would say something. Then
some man back in the corner shouted
some lines, and a whole new flag
would come in, when they say
when a steam is going to sail, and
the tumult and confusion increased.

Everybody. (Turn to Page 20)
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<td>8:00</td>
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<td>WYAB – Preschool, Chippewa County (CBS)</td>
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Program listings are correct when published by the Radio Guide, but not always by individual stations and networks. The stations' listings may differ from those published by the Radio Guide.
Radio Guide

By Melvin Spiegel

Short-Wave DX

The German stations that are heard with great volume through the United States are DJ and DJ. From a list of German stations, we learn that their latest schedule is DJ on 18.73 p.m., EDF on 2.0 p.m., and DJ on 2.0 p.m. These stations are broadcast from 2:00 to 3:00 p.m. EDT. Their stations DJ, which operates on 25.51 meters, is heard from 6:00 to 7:00 p.m. and from 7:00 to 8:00 p.m. DJ's signal strength is moderate, operating on the same schedule.

Dear Mr. Spiegel:

Are there any stations having a call DJA or DJA on your waveband that are located and what are their wavelengths?

Very truly yours,

[Name]

The short-wave DX stations shown in the call of the NBC Short Wave Station in the Empire State Building, New York, are: WXK, WYX, and WYX.

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1,000,000 Real Pals

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

By William J. Thomas

One can't tell the experience as well diffused a way as through a child. If your home is cheerful and friendly and full of laughter, and you're not afraid to let children play about you, and you accept them as they are, you're on the right track. And if you're a woman, you have something very special to offer the world. Women are the first to be heard on the street, and the last to be heard in the home, and so it is that they have a great deal of influence. It is a great pity that so many women are not aware of this, and that they do not make the most of it.

WANT A program in which everyone plays, she devised a plan in which every child of any age, in fact, can participate in some way. From a simple game of hide-and-seek to a complex game of tag, the children are encouraged to take part. They learn to work together, to cooperate, to take turns, and to be fair. The children also learn to be patient, to wait their turn, and to be understanding of others.

The Lady Next Door program usually follows the instruction of the leader who is in charge of the program. The leader may make suggestions and give guidance, but the children are encouraged to be creative and to use their own ideas. The Lady Next Door program is a great way for children to learn about teamwork and cooperation.

The Lady Next Door program has been a huge success. Children have been seen running around the block, laughing and playing, and having a great time. The children have learned that they can enjoy themselves and have fun even when they are not playing with their own toys.

The Lady Next Door program is a great way for children to learn about teamwork and cooperation. It is a great way for children to learn about themselves and to learn about others. It is a great way for children to learn about the world and to learn about themselves.

MICHELLE TOONER

...sting of her father's fate, ...one of the leading women's colleges of the day...

PETY D'ODD

...one of the leading women's colleges of the day...

MELVIN CUNO

...master of ceremonies at the Sunset Yomchick Children's Ball with aw...
Radio Guide

PLUMS AND PRUNES

By Evans Plummer

It seems that a World's Fair is opening Saturday in Chicago, but all of the fun and excitement in the fair will be aired. The fair will be full of the opening day's broadcasts.

And the 11 a.m. CDT NBC pick-up Saturday by the way, boasts of its socialites and social events other than Mrs. Potter Palmer. There will be many other impressive names at the fair, among them Burton Holmes, Floyd Gibbons, Berne, Paul Whiteman, and Paul Baker.

Sunday at 3 p.m., the super girls, Clara, La 'n' Em, will be the first to broadcast from the fair, and finders of same will receive gifts and autographed pieces. They will be on the air.

Wednesday, May 31, will find Tony Sarg staging an NBC-artist at the fair, and will be broadcast from the enchanted Island, and Burns, Allen and Warner on CBS at 8 p.m. dedication of the American Girl will be broadcast, and CBS to be parked in the front door of the building.

Floyd Gibbons, world's fair reporter, has his own WFG studio (since the former WJF headquarters) in the Palace Hotel. Can he match the broadcasts? First, the first week following his first week of the show has brought thousands of telegrams to his office.

What's What

ST. LOUIS brewer of Milwaukee is still pressed at radio since its band, which included in its musical program "Bob C. from Milwaukee..." is still in session at radio on July 8. The band is still being aired.

In Your Show

I want to broadcast!

3 LETTER WORDS

To be broadcast in the next show, WGN will be doing a show about the Chicago World's Fair.

The Century of Progress Exposition in Chicago will be the main event of the day. The fair is scheduled to open on May 26 and will be in full swing on June 11. The exposition will feature many of the world's leading artists, including Picasso, Dali, and Matisse. The fair will also feature many of the world's leading musicians, including the Chicago Symphony Orchestra, the New York Philharmonic, and the Berlin Philharmonic.

In addition to the music, there will be many other attractions, including the Shot Tower, the Ferris Wheel, and the Coney Island. The fair is expected to draw millions of visitors from all over the world.

The fair will be open from 9 a.m. to 10 p.m. daily, with extended hours on Saturdays and Sundays. Admission will be $1.50 for adults, $0.75 for children.

For more information, visit the fair's website at www.cpwf.com.
Radio Guide
Peeping Behind the Scenes in Chicago Studios

By Rollin Wood

The private life of a radio crooner is the foundation for the new Prestige series, "The Master's Voice," to be produced Monday night, May 29, at 8:30 p.m. over WBBM. The play opens the new season of the chamber music program over the NBC network, newly scheduled at the 9:30 p.m. hour. WBBM is the NBC affiliate in Chicago.

Dr. Ben Minnion, a graduate of Northwestern University, is the master of ceremonies. The program features the music of the world, with guest artists from many countries.

Don Irwin
Talented young maestro who opens at the radio station's Terra-Cotta Club on Sunday, May 28. IRWIN will air his tunes.

The Navy Pier Ballroom will reopen for the Summer on Decoration Day, May 28th. Colonel Schreiber will preside. He first attracted attention during the July session of the Olympic Ballroom. The length of his stay at this ballroom exceeded that of any other orchestra leader.

Gene and Charlie, WBBM hot band, are displaying hidden talents. The designs that they carried in the wooden handles of their trapshooting trophies revealed them as excellent woodworkers. Both are trapshooting and fellow members of their own group have requested that they carve their names into stocks in the same manner.

When you hear Johnny O'Flaherty, WJJD sports announcer, say during a baseball broadcast, "Time out for a bottle of beer," it really happens. Johnny drinks between three and five bottles of beer during a hot afternoon's work at the ball park.

Norman Ross, WBBN sports announcer, has a "Man of the Hour." His name is Ralph Rush. Whenever Norman makes a broadcast, Ralph hands him and prompts Norman with any minute details that may have slipped his "Robinson Crusoe" mind.

Gene and Glen, former WLS comedy team, has decided plans to broadcast regularly over WJR in Detroit. They will be a permanent feature on WJR.

Kane and Stern are going to have a young Swedish gentleman from Stockholm as their studio guest Monday, May 29. They met him in Stockholm and at the Fair the other day and had to be a very interesting character, having spent two years at Oxford.

A bright spot on the early morning dial in Chicago is heard between 5 and 6 a.m. over WBBN. The "Millikan's Matinee," a two hour performance is heard by Harry C. C. Beatty and Norton Thomas. Little Harry claims the distinction of having been the first member of the WLS staff, having spent two years at Oxford.

The third travelling unit of WLS artists will make a tour of Michigan in the coming days, beginning on May 26th. The group is expected to broadcast from many cities, including the Golden West, a harmony team, the WLS Square Dancers, Ransper Cobbs, and the Velco Rhythm Boys, headed by Phil Koral.

Gene Autry, the WLS Oklahoma scene, is borrowing his career at the age of 14. He started to record some of his earlier records in southern Oklahoma.

John Stanford is now playing the role of director in the Charles P. Flowers production of "Folks from Nowhere," broadcast each Tuesday at 10 p.m. over NBC and WJW.

Lula Belle or really Murtle Cooper, 10-year-old show stopper and hillbilly makes the WLS "Great Western Theater" barn dance radio show which is now heard at midnight on Saturdays nights.

Vera Moore, the voice of "Young America," is creating a sensation over NBC's "Young America" radio show with her captivating voice and engaging personality.

The All Star Variety Radio Reel, a benefit of the Medinah Athletic Club, will be staged at the club, 583 S. Michigan, Wednesday evening, May 29. With many prominent performers of the airlines making appearances, some of these will be Gene Arnold, Billy Parker, and Even Wilcox. A "singing" horse will also be featured.

The All Star Variety Radio Reel, a benefit of the Medinah Athletic Club, will be staged at the club, 583 S. Michigan, Wednesday evening, May 29. With many prominent performers of the airlines making appearances, some of these will be Gene Arnold, Billy Parker, and Even Wilcox. A "singing" horse will also be featured.

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Looking back on the past season of classical concerts has been most gratifying. It is not unusual to sit at the foot of a trail and look at the heights, but it is rare to find oneself at the foot of the trail and look back at the heights.

There were the Philharmonic broadcasts every Sunday ... unforseeable hours with Toscanini and Bruno Walter ... concerts on Monday evenings in Symphony Hall at Boston ... Leopold Stokowski ... South and Central America with Casals ... (and) occasional Saturday evenings.

Wagner had his hour on the stage at the Met. and Richard Strauss' "The Emperor Jones" remains vividly in the memory. Beautiful voices, artfully produced by Lanskner, the Opera Hall and the acoustics of another season.

Monday evenings with Lawrence Tibbett, many others with Arturo Toscanini and Israel Beer ... General Electric and Five Star lighting ... bel canto and bel Porno singing in dignity and quality ... memorandum on the need for improvement in opera programming.

Chamber music now and then and the Bradus and Barbirolli cycle. "Pizzicato" not being enlarged and continued indefinitely.

Perhaps the American public has lacked knowledge and acquiescence with music. It is a matter of principle, but it will not be for long. Such seasons as this will lead us upward along the trail of a musical civilization. One cannot listen to all the programs and not be affected. The feeling that good music is dry.

Music in the Air

Radio Guide

By Carleton Smith

(Friday Continued)

KXW-1300 kHz, 15,000 watts.

10:15 p.m. CDT - 6:15 p.m. CST
WQX-Louisiana, New Orleans
10:15 p.m. CDT - 9:15 p.m. CST
WQX-Baton Rouge, Louisiana
WQX-Natchez, Mississippi
WQX-New Orleans, Louisiana
WQX-Memphis, Tennessee
WQX-Charleston, South Carolina

10:15 p.m. CDT - 9:15 p.m. CST
WCNY-1470 kHz, 15,000 watts.

10:15 p.m. CDT - 9:15 p.m. CST
WGR-1460 kHz, 15,000 watts.

10:15 p.m. CDT - 9:15 p.m. CST
WGR-1460 kHz, 15,000 watts.

10:15 p.m. CDT - 9:15 p.m. CST
WGR-1460 kHz, 15,000 watts.

10:15 p.m. CDT - 9:15 p.m. CST
WGR-1460 kHz, 15,000 watts.

10:15 p.m. CDT - 9:15 p.m. CST
KWH-1280 kHz, 15,000 watts.

10:15 p.m. CDT - 9:15 p.m. CST
WGR-1460 kHz, 15,000 watts.

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**Radio Guide**

**ALONG the AIRAIL**

**PRESIDENT ROOSEVELT will not open the World’s Fair in Chicago, after all. He asked Senator Frank Church for a letter which Mr. Roosevelt received ... Will Rogers considers another tour with the Revellers, repeating a performance he gave years ago when they toured for the Red Cross ... Arthur Tracy taking another show and refusing to send the wave (ether) he took for the summer. Opening broadcast June 3.

Colonel and Build invent a new question and answer game to hit department store department stores. May be, want it disintegrated before the season’s over. The boys say it’ll be more than just fun. What with all these radio understandings, Colonel Loomis and Stooges are now decided he had better have one for his mighty gas-organ engine to keep it ever ready, and he’s turning over the factory operation. But good found them to the end, to the end of the whole idea and return to the factory clean. Then first order, the whole idea to be clean. The factory order is placed for the radio repair men in the factory. The factory order is placed for the radio repair men in the factory.

**Hollywood Below** will conduct the Philadelphia spring concerts from Robin Hood Dell on August 19, 19, and 21. Film is taking its Taxi-Detective tactics to court; in Chicago, it’s going to deter the “He” is a direct steal or just an indirect one. The song is a sort of new instrument. Chicago, it’s going to deter the “He” is a direct steal or just an indirect one. The song is a sort of new instrument.

Howard Browne is flying with animated cartoons if Barbara Blair completes negotiations with that movie company. We’re glad that Barbara isn’t going to be absent from the air waves for very long, and a new commercial allowing her free reign on her Snoopy characterizations, which Five Star Theater holds, brings her back to the radio air around the middle of June ... and Aunt Bubba, another female comic, comes back on the air June 3 after she’s been given same band.

Welcome Lewis is on again after being off again. Author-Singer group around up at 11th Fifth is a favored diversion ... Irene Bedord goes on their list, others, too. However, Bill Burton is in person at this time. The Back Loggers commercial expires the middle of June ... Paul Spence is in person at this time. Paul Spence is in person at this time.

The Inside Story of the hijinks of the middle of June ... P. H. sponsored by New York, ninety minutes after the radio race was over. When he walked into a restaurant and jumped into funds they could. They believe they had just heard him say down in Baltimore ... and they had just heard him say down in Baltimore.

And Edna C. Hill quits revealing the Independent of hagis in the middle of June ... P. H. look through the meat packing house in a program with laughs which they are renewing his contract to continue through June.

**The Editor’s Mail Box**

M. E. L., Germantown, Pa.-Jesica Dragor’s theme song is an original, unmixed manuscript dedicated to her by Rosario Bourdon, conductor of the City Services Orchestra. Lanny Ross has done any recording.

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

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

D. W. Bloomington, Ill. — The corrections sent to this department have been, in large part, the result of Hal Kemp’s theme song, which has been changed to “How I Miss You,” as you wrote in. According to all information available, Arthur Tracy does not play the accordion.

2. Red Nichols is now appearing at the Golden Placage in Cleveland and not at the Hotel Lowery in St. Paul. It is morning call at 6:30 a.m. Red Nichols is now appearing at the Golden Placage in Cleveland and not at the Hotel Lowery in St. Paul. It is morning call at 6:30 a.m.

3. According to program releases sent out by station WGN, the Tavern is not determining whether or not they are going over. But playing up to a handful of one hundred people has its defects. They respond too easily!

So Fannie Brice does not appear in costume at her broadcasts any more. When she sings, the glass curtain is lowered and she stands directly in the middle, Grace Allen won’t even allow visitors in the studio.

**Program Bits**

**Easy Acets** conclude for the season over the May 30th ... Hill Billy Heart Throbs, a new NBC-WSL. Monday 7:30 p.m. feature which dramatizes famous Hill-Billy songs with some of the former “Moonlight and Honeyuckle” cast. Men About Town Trio, and a dialogue by the author, Mrs. Horace Richardson, uses “They Gotta Quit Kickin’ My Dang Around” May 29 ... Floyd Gibbons covers the “Century of Progress” for radio listeners Sundays, Tuesdays and Thursdays at 7:45 p.m. over the NBC-WSL. Floyd Gibbons, as World’s Fair Reporter, will spend his days at the grounds and return to the Palmer House to broadcast. Ted Hehner, Program Director, will broadcast on NBC-SLCS. The broadcasts for the final nine National Spelling Bee for grade school children’s Memorial Day, Tuesday, from 11 a.m. to 12 noon CDT.

**1933 Season**

**Commerching Saturday, Evening, June 3rd**

**Beach Walk**

Dancing Every Night Except Sunday—Concerts Sundays

Mark Fisher and His Wonderful 22-Piece Orchestra

**Edgewater Beach Hotel**

Telephone Reservations Longbeach 6000

5300 Black-Shepherd Road, Chicago, Illinois

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**RADIO GUIDE**

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**RADIO GUIDE**

**423 Plymouth Court, Chicago, Ill.**

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Name ________________________________

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**Radio Guide**

21
Radio Guide

By Mike Porter

REVIEWING RADIO

One of the conclusions of sensibility is a retentive memory, which today, perhaps, should be denied the relaxation of pleasant retrospection and the privilege of assisting the old timers who write in about this and that. To one who was sorted out a few service stripes than mine, the query submitted by a Brooklyn fan might have been a proper. He wants to know—

"What has become of: (1) The Whitman Youth of America Auditions; (2) Sisters of the Skillet; (3) Floyd Gibbons; (4) Sybil Pert; (5) Paul Temmen; (6) The Shadow; (7) Hornet Bury; (8) Ray Atwell; (9) The Slideshow; (10) The Silver Masked Tenor; (11) George Frame Brown; and (12) Doctor Rockwell?"

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

There's little room for the old timers with the Langford, Nozick, Carroll Smith, etc., rapidly taking tenancy. There are other newcomers climbing to the top like—

(1) Nino Martini, Irene Textor, James Long, Peggy Holly—all young and exceptionally talented. Teams like the Skylarks, Funniest Boys, and Shoofly and Budd are filling gaps once occupied by the Burlesque Fancies and Hare, and Rockwell names.

Only the orchestras seem to be perennial. Lopez, one of the first on the air, still hangs on; the Lewdard, the Drums, the Glee and the Rectors manage to keep pace without giving way to the younger generation. That is one of the phenomena of radio. Perhaps it is because these old timers have managed to make the glamour of their names something less than gossamer. The time magic of durability seems to cling to Kate Smith, Tony Worr, Jessie Drapet, Mabel Stimpson, and Frank Munn. It is like the other phases of public entertainment—there's no way to explain it.

Less Announcers

There is a tendency, which I believe the listening public has not yet noted, at Columbia headquarters to minimize the announcers. The WABC staff of microphone attendants for instance, has been cut rather ruthlessly, and production men are gradually working into the positions of announcers where sponsors have not already placed their own voices. Only a few CBS spokesmen like David Ross, Ted Hoskins and Harry Youd Zell remain.

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

The NBC has a different idea. The theory in that camp is that an announcer can become a salesman. Wollingston, for instance, has cemented the relations between NBC and their stars. And the same is true with the McNamees who have become part of the Lucky offering which will use Army again next season if he is not too closely identified with the Chesterfield broadcasts by that time. In this manner, the NBC has its own factor in almost every cast—a scheme that reacts very favorably in its behalf.

Fate of Vets

We were fortunate to have the site of many of the old timers for a long time. But, or permanently. There's a new generation of new personalities rapidly supplanting the old timers. I doubt if Burlesque ever will come back, and a pity too. For he was perhaps the first of the radio dialecticians, and really started the vogue of putting the likes of Ambrose, the Pears and Wynn and Coons inside the limelight.

Price of Pearls

It comes out of Chicago and is one that Plummer missed. It seems there was a bunch of college kids crowding around Jack Pearl's dressing room, with autograph albums. With but a touch of patience and good manners, the Baron affixed his signature whenever requested. But he noted that there was one youngster who had a scratch pad for the signature—and that lad kept returning for more autographs. Finally Pearl halted him.

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

The college youth flushed, and then smiled. "Well, it's like this," he said. "I wrote to Ed Wynn for his autograph, and the note he said to me was I would trade in my Jack Pearl autographs for it!"

$1,000 JUST FOR PLAYING STAR STATIC GAME

GROUP NO. 6

BEGIN NOW! Not Too Late

20 BIG CASH PRIZES

1st . . . . . . . . . . $500
2nd . . . . . . . . . . 250
3rd . . . . . . . . . . 100

Two prizes of $5, 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 paired stars printed in RADIO GUIDE weekly and paste them in your proper places to form pictures of the stars. Write each picture. Paste all of the sheets 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 clearly.

OPEN FOR ENTRY: Any one during the season may enter. The contest is open to any eligible student.

ELIGIBILITY: Any 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.

STARS ABOVE ARE AMONG EIGHT BELOW

James Melton
Edwin C. Hill
June Meredith
Jack Benny

Back Copies May Be Ordered from

Ruby Valley
William O'Neal
Paul Cook
Nick Dawson

423 Plymouth Court
Chicago, Ill.
We Laffed Too

Marchisthall, N. J.

Dear Voice of the Listener:

Just another plan for folks to be more sports-minded. Why not admire all the things that Bert Harvenir and his Circle of Friends have with the opinions of many. Is that really true? We tell them that sports can be even more than just sports. That they can be something else that we can appreciate a little harder regardless of the response. Do we want folks who live beyond the U.K. to think that we can’t “take it”?

Luth N. Snall

Radio Guide—April 1931

For Our Improvement

We’ve been told that the management of the New Deal has accomplished some things in a big way, but there is still another thing which asks us much more and calls for a change. Nothing is so boring to me as much as six or fewer radio announcements during every afternoon, for two and sometimes four hours, all broadcasting the same tired words. What is the necessity of the same news that the Frisco can do it? Surely, a station can’t have the same necessity for some of the “New Deal” programming.

Jack Tinkham

Radio Guide—April 1931

Fred No Copy-Cat

St. Petersburg, Florida

Dear Sir:

Mr. Potter may serve or serve former Frisco operators of his own accord, but he needs to be careful. It’s not exactly legal to have a radio announcer do the same work under two different names.

John T. Hines

Radio Guide—April 1931

Yell’s for Yodelers

Chicago, Illinois

Dear Editor:

Your article on “Yodeling” was one of the best I have read in a long time. I find that some of us are not as interested in it as I should be. Yodeling can be done on a radio station and, in fact, I do it myself. It is a great way to express yourself and it is also an excellent form of entertainment. I hope that you will continue to write articles on this subject.

Terry P. Smith

Radio Guide—April 1931

Be’s Sorry We’re Good

New Orleans, Louisiana

Conference:

I have just read “Radio Rule in Panama” and I’ve always been interested in Panama Canal radio stations. I think that the management of the station is good, but they do not have the same amount of listeners as the stations in the U.S. Why do you think that is?

Bert L. Leith

Radio Guide—April 1931

Radio Gag—Bones

May 1—Sinclair Program—WJAX, 11 P.M.

Gene Arnold: “Here’s a request for Bill Gould to sing ‘ Ain’t a Shame’”.

May 2—Edison, 11 P.M.

Miss Dewdell, 617, East Seventh Street, Jacksonville, Florida

May 3—Pat Flanagan announcing the White Sox-Yank Ball Game.

Jimmie Dykes jumped high in the air and caught the ball two feet from the ground.

Miss Eugenia Dombrash, 1635 Franklin Street, Racine, Wisconsin

May 4—Greatest Moments in History—KSFY, 5:17 p.m.

“Time will lighten the tasks of women, doing away with some entirely.”—B. B. Lyon, 443 S. Vincent Ave., Minneapolis, Minn.

May 5—KJFR, Bismarck, N.D.—12 p.m.

Frank Fitzsimmons (announcer): “The next number will be a record by noodle and noodles. Old Pal and Meeche.”

James H. Hay, Crosby, N. Dakota

May 6—Al Bernard, the Minister, in Los Angeles, Calif.-11:15 p.m.

All: “I forgot to tell you that they had a shower bath at the race.”

Mr. Kelly: “Why did you have a shower bath at the races?”

May 7—“Through the back”: Eureka, 9:05-p.m.

“I’ll stop right here and take a rest.”—Edgar S. Tripp, 423-4th Avenue, Allegheny, Michigan

May 8—News Broadcast—WGN, 3:35-5 p.m.

Charlie Shore: “Here’s news, Convention Bennett returned from Paris without any clothes.”

May 9—Tony Wons’ Scrap Book—WJW, 11:15 p.m.

Chinese patient (calling dentist): “What time can you have toothache?”

Dentist: “Now, don’t talk about that right now.”

Chinaman: “Yes, tooth hurts all right, but what time you fixed tooth?”

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Misses C. J. Muske, 1, Box 141, Merriam, N. J.
HIGHLIGHTS of the WEEK
Programs Listed in Daylight Saving Time

SPECIAL
TUESDAY, MAY 30—Memorial Day Service from Arlington Amphitheater, Washington on both CBS-WJJS and NBC-WLW at 11:30 a.m.

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

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

COMEDY
SUNDAY, MAY 29—Bert Lahr, Homay Bailey and Lee Sims, Rubinstein's Orchestra, NBC-WMAQ at 7 p.m.
Wilson, Revolver Quartet and Al Goodman's Orchestra, NBC-WIR at 8 p.m.

MONDAY, MAY 30—Phil Cook, NBC-WLS at 7:45 p.m. Also Wednesday and Friday.
Minstrel Show, NBC-WLS at 8 p.m.

TUESDAY, MAY 31—Ben Bernie and Band, NBC-WLS at 8 p.m.
Eddie Acers, CBS-WGN at 8 p.m.
Ed Wynne, Graham McNamee and Don Varney's Band, NBC-WMAQ at 9:30 p.m.

WEDNESDAY, MAY 29—Fannie Brice and George Olsen's music, NBC-WLS at 7 p.m.
Bette Noo Freckles, with Mae Questel, Red Pepper Sam and Vic Erwin's Band, NBC-WCKY at 8:30 p.m.
Burns and Allen, and Guy Lombardo's Orchestra, CBS-WGN at 8:30 p.m.

“Mandy Lou,” Bill Mele, Fred Wright's Orchestra and Baby Ryan, vocal, CBS-WGN at 9 p.m.

THURSDAY, JUNE 1—Guest comedians with Red Vailo's orchestra, NBC-WMAQ at 7 p.m.
Moises 'n' January, Captain Henry, Lorna Ross, Annette Hanshaw and Muriel Wilson on the Showboat, NBC-WMAQ at 8 p.m.
Colonel Stoopnagle and Bud, William O'Neill, Jeanne Lang and Andre Kostelanetz' orchestra, CBS-WGN at 8:30 p.m.
Jack Pearl, the Baron Munchausen, NBC-WENR at 9 p.m.

FRIDAY, JUNE 2—Tom Howard and Ted Bergman, Herbert Polesis, and Harry Salter's orchestra, NBC-WMAQ at 8 p.m.
Hugh O'Connell and Jack Chase, with Lee Wiley, Paul Small and Victor Young's orchestra, NBC-WENR at 8:30 p.m.
Phil Baker and Harry McNabion, 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.

SUNDAY, MAY 29—Radio City Concert with "Rosy" master of ceremonies, NBC-WJR at 11:15 a.m.
Howard Barlow's Symphonic Hour, CBS-WJJS at 2:30 p.m.
National Opera Concert, NBC-WMAQ at 2 p.m.
American Album of Familiar Music, NBC-WENR at 8:30 p.m.

MONDAY, MAY 30—Harry Reiser's Eskimos, NBC-WLS at 7 p.m.

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

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

PLAYS
SUNDAY, MAY 28— "Pages of Romance: "The Winner" with Colin Andre, NBC-KYV at 4:30 p.m.
"Roses and Drums: "Fort Saunders" with Herbert Rawlinson, CBS-WBBM at 5:30 p.m.
"Great Moments in History: "The Race of the Clipper Ships," NBC-WLS at 6:30 p.m.
"Columbia Dramatic Guild: "The Piece of String," by Guy de Maupassant, CBS-WKHP at 8 p.m.
"John Henry, Black River Giant," CBS-WBBM at 9 p.m.
Also Thursday.

MONDAY, MAY 29—Radio Guild drama, NBC-WLC at 3:30 p.m.
"Bill Billy Heart Thrills: "I Let 'M Go!"" by Gene Ammons, NBC-WLS at 5:30 p.m.
"Bill Billy Heart Thrills: "I Left 'M Go!"" by Gene Ammons, NBC-WLS at 7:30 p.m.
"Neighbors, by Zuma Cole, NBC-WKJ at 9:30 p.m.

TUESDAY, MAY 30—"The Magic Voice," CBS-WGN at 7:30 p.m. Also Saturday.
"Crime Club, NBC-WMAQ at 7 p.m. Also Wednesday. Lives at Stake, NBC-WENR at 9 p.m.

WEDNESDAY, MAY 31—"Adventures of Sherlock Holmes," NBC-WLS at 8 p.m.
THURSDAY, JUNE 1—"Rin Tin Tin Thriller," NBC-WLS at 7:30 p.m.
"Death Valley Days, NBC-WLS at 8 p.m.
FRIDAY, JUNE 2—"Tales of the Foreign Legion," WBBM at 8:30 p.m.
"The Inside Story with Edwin C. Hill," CBS-WKHP at 8:30 p.m.
"The First Nighter," "My Ya Gway," NBC-WENR at 9:30 p.m.
SATURDAY, JUNE 3—Staten, secret service spy story, NBC-WMAQ at 8:30 p.m.

MUSIC
SUNDAY, MAY 29—Radio City Concert with "Rosy" master of ceremonies, NBC-WJR at 11:15 a.m.
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National Opera Concert, NBC-WMAQ at 2 p.m.
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MONDAY, MAY 30—Harry Reiser's Eskimos, NBC-WLS at 7 p.m.

Harry Horlick's Gypsies, Frank Parker, tenor, NBC-KYV at 8 p.m.
Josef Pasternack's Melody Moments, Phil Dewey, baritone, guest star, NBC-WENR at 8:30 p.m.
Agnes Moorehead, Harry McCay, soprano, Woods Miller, baritone and Nat Shilkret's orchestra, CBS-WGN at 8:30 p.m.

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

TUESDAY, MAY 30—Naumburg Concert, NBC-WENR at 8:30 p.m.
Josef Kuestner's Musical Memories, NBC-WMAQ at 9 p.m.

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

FRIDAY, JUNE 2—Concert with Jessi Drayonette, NBC-KYV at 7 p.m.

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

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

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

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

JAMES MELTON—NBC-WGN, 6 p.m. Sunday and Monday and Tuesday.

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

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

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

NEWS
BOYK CARTE—CBS-WBBM, daily excepting Saturday and Sunday, 6:45 p.m.

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

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

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

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

WALTER WINDHELL—NBC-KYV, 8:30 p.m. Sunday.