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

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

GEORGE HALL: He Won't Jazz Victor Herbert's Music, by Leo Fontaine
HIS HOT-CHA TRKS HIS DAD

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

By Leo Fontane

GEORGE HALL ... played on the radio free because it was a 'good stunt' ...
Surely They HARMONIZE

'Svenâgi, 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 station of the National Broadcasting Company has become a public forum. The wags and whores of these general discussions are two young artists who have recently come from Chicago to join the Chase and Sanborn Sunday evening programs—Lee Sims and Ilomay Bailey.

Neither is new to other audiences and both are favorites of the fürst, 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 Hall of Fame as a composer and pianist. Ilomay Bailey, who handles the voice assignment, is Mrs. Sims in private life.

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, the "Svenâgi" sings with obvious disregard for the piano, while Lee seems to play solo, 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 share 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 on as a tangent.

Lee will tell you that "it's only because Ilomay has a startlingly beautiful voice and that she remains a long-long time." "Honey," 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 "Svenâgi.

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

To anyone who really loves 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. cadets class in Cedar Rapids, Iowa.

At the age of fourteen, he was the solo 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 Grapes, the famous criminal lawyer, now dead, engaged him as studio manager.

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...

After college, she was offered a scholarship by Edward Saccardo, 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 everyone 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 hired herself out to the Lee Sims School of Music where she met her husband.

As the story goes, 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.

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

... here are two people very much in love... of WTAS, one of the first radio stations in the Middle West. After his radio deb, 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 Wellmont High School, in Wellmont, Kansas, her native state. She entered Fairmount College in Wichita, Kansas, and furthered her musical education by leading the school orchestra.

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BOB BROWN
... be took the cigar, and went home with it ...

That's what I'm afraid of, Bernie. I strolled down town and asked every body I saw if that WINS grocer to George at the speakeasy could I get the voice of WINS on his radio. Nearly all of them could tell me where, but when I asked why I wanted to know, I told them "Blizzard." I learned one of great news to me, but nobody else seemed as deeply impressed. Yet word went around and as I walked home two hours later I felt curious eyes boring into my back, heard whispers: 'He's going on the air in New York, next Monday.' They were as hurried and avoid about the news as though I were to be electrocuted.

But the script didn't come. Finally, on Saturday, I got a frantic note from Miss Blizzard saying she had been ill and would need a new script written for the program. 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 Blizzard'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 Blizzard on the phone. Her voice was very sweet. 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 all go 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.""That's right, Miss Blizzard," I pronounced her name in pure American, as in "The Blizzard of '88." "Blizzard," 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."

"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 Blizzard is mailing me my lines. Your part is easier still. Just stay at home, try to get WINS and listen to my acoustic. You'll be surprised."

"What's sick?" I asked. "Shhhhhhh." Miss Blizzard pressed a firm finger to her lips. She made motion and I tiptoed after her, sat down at a table with a pool top cover and stared through the wide windows into the corner room. Mr. Schubert was there. That was me. Mr. Schubert was there. That was me. It was a funny business, but there was a big girl at the piano behind me. I sang some kind of a hymn.

I thought I never coughed, suddenly I felt like coughing. I tried to remove that was left of it kept yawn: "It wasn't the cough that carried him off. It was the coffin they carried him off in."
My face is my fortune... The "S" stands for Shrewsbury... He was known far and wide as "Corny 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 on 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 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 pictured in all kinds of outfits and there are caricatures and cartoons of him galore. I have been on him the other day right in that line. He was standing in the lobby of the old Shoreham Hotel in Washington putting on those long black cigs. A lady and gentleman walked by and just after they passed the man said to his wife: "You know who that is? 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 walked up to the woman just as she was leaving the lobby and drew forth, "Thank you, lady, my face is my fortune!"

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 "Corny 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 shine 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 "Irvy" 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 to tell about Irvin Cobb and the radio. If my memory doesn't fail me, he did his first turn on the air back in 1930. He made out like it was nothing to be feared. After all he'd been in I-rance during the war as a correspondent, and more than once he came near intercepting some shrimp. 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 he was finished, he wanted to start a fashion among men wearing breeches like that because it was so easy to keep them looking neat.

You never have to press them and keep a good crease. But that's beside the point. He's 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 airwaves, 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 nothing like 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 taping 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 performances 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.
SLENDER young man, weighing somewhere in the vicinity of 135 pounds and sometimes given to freckling when he got in the hot sun, he had his tracks. "Hiss!" he hissed.

"Boo!" he could imitate.

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 stampering around, hissing and booing.

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

In short, we were afraid.

Could it be that this plug was lacking Stoopnoacy? Summoning up our courage, we walked up to him, determined to find out what the heck was causing the hissing.

"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 Stoopnoacy is getting on. Spreading 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 some of the correspondences being carried on by the prospective Stoopnoacy.

**Chatt Singing Doctor from Mexico**

**O**r**tiz TIRADO,** a newcomer on the NBC network, is considered one of radio's most complex and most engaging figures. Recently he won the phenomenon of Latin America, as a "singer of the golden voice." He is a real patriot and a proud of NBC's pronouncement "Mexico's Ambassador of Song." He is well-known in the United States, and his music meets a deeper understanding of his country's folk-songs and a deeper friendship between his people and those of us through his melodic messages and the happy mood of his programs.

And yet the story of his dual life is filled with extraor-

dinary incidents. His gifts to science are no less noteworthy than his contributions to art.

SEÑOR TIRADO tells a story of a patient whom he was treating for cancer of the stomach. "She was married to a very dear old lady," says Dr. Tirado, "and she was near 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 recordings and in radio are devoted to his hobbies, the establishment and maintenance of an orthopedic hospital for the poor of Mexico City. He is operated in connection with the Morelos Hospital in Mexico City of which Dr. Tirado is the head.

As a matter 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 bedridden.

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, flows 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 has held him as a great surgeon and the musical fraternity salute him as an artist of rare distinction. But Dr. Tirado 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 or Chicago, yet 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 plowed 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 filled 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's a window into 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 nationwide networks of the National Broadcasting Company carry the scene, the actual live 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 evening.

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 topcoat and all, seated at a microphone, smiling and jovial, as much as 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. Be it the daily, 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 Alcock, still in his twenties, and Cliff Souther, a veteran of the stage, are the other stand-by's of the show. These three have practically carried the program since its inception.

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. "Gangs" was a stirring play of Wall Street and the hobo there. "The Baron of Ulukum" was a society comedy. "The Boulevardier," presented a picture of life at the gaming tables of Monte Carlo. And for contrast, "Mille a Minute" moved just about that fast in telling a thrilling story of the disasters 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 plays 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 Booze" was a three-act drama of the prize ring. For that production a ring was installed in the Little Theater studio. Two amateur boxers of Chicago staged a real battle, so that studio and audience heard the actual strokes and thud of the gloves. Dave Barry, the "long count" referee of the second, was no rival of Tunney's. The genuine fight was referrer. A sports broadcaster was part of the scene, and Hal Totten, veteran sportswriter 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 Corporation 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 500 words, with a total of 2,600 to 2,700 words for the three acts. The action must center around Miss Meredith, Ameche, and Souther, with an extra man or woman incidentally if desired. Of late, Carlton Brickett 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 pop corn at the old Empire Theater. It was there that young Hughes first acquired an unquenchable thirst for fame as a future as a play producer. Years later he was house secretary for the Illinois Theater in Chicago. He assisted in producing the first plays starring Eddie Foy. He was an ardent booster for Anna Neagle's efforts long before "Abbe's Irish Rose" finally reached the stage and brought Anna 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 tone of the radio changed his plans.
Bert Lown

Bert Lown..., a piano player with a deep voice and a lot of money for his head than his hands... to give up pounding the keys and become a manager of bands—or be a leader... to go on to tell where he won a gold watch as star saxman for a topic changer... returning to music, he wanted to find out how they did it in New York and have a young man who applied for a job as a chance to try an orchestra into the Hoagy Club, the young man's name was Rudy Vallee, who has been heard at times... sold the conservative Billmore Hotel the idea of putting in a high class band and a network wire which proved he was right by playing there for two and a half years... on March 3, this year, he started a three weeks' engagement at the Coconut Grove on the Park Central in New York and has music had his contract extended to three years, to play at a composer, having several dance bands in credits... among the best known are "Rags and Ribbons," "By My Side," "Tired," and the new closing theme song which he is

4:45 p.m. CST ♦ 4:45 p.m. CST
WGN—Atmosphere Motel; Concert Orchestra; Allen Mathey Orchestra
WJR—Words and Music
5:00 p.m. CST ♦ 5:00 p.m. CST
WJZ—The Bookworm; "The Riviera" by Stuart Edward Motz (CBS)

FOR YOUR ALBUM

3:00 p.m. CST ♦ 3:00 p.m. CST
WWJ—Cassette Tape
WBBM—Bernie Casey Orchestra, "Mississippi Coast"

3:15 p.m. CST ♦ 3:15 p.m. CST
WBBM—Cassette Tape
WBBM—Bert Lown Orchestra, "Mississippi Coast"

3:30 p.m. CST ♦ 3:30 p.m. CST
WBBM—Bandwagon's Sport Savories

3:45 p.m. CST ♦ 3:45 p.m. CST
WWJ—Cassette Tape
WBBM—Baseball Game; Bob Hawke, announcing
WBBM—Baseball Game; St. Louis Cardinals; WBBM—Baseball Game; Chicago Cubs vs. Pittsburgh Pirates

4:00 p.m. CST ♦ 4:00 p.m. CST
WBBM—Baseball Game
WBBM—Jazz Band; Jimmy Dorsey Quartet; WBBM—Baseball Game
WBBM—Baseball Game; St. Louis Cardinals; WBBM—Baseball Game; Chicago Cubs vs. Pittsburgh Pirates

4:15 p.m. CST ♦ 4:15 p.m. CST
WBBM—Jazz Band; Jimmy Dorsey Quartet; WBBM—Baseball Game
WBBM—Baseball Game; St. Louis Cardinals; WBBM—Baseball Game; Chicago Cubs vs. Pittsburgh Pirates

4:30 p.m. CST ♦ 4:30 p.m. CST
WBBM—Jazz Band; Jimmy Dorsey Quartet; WBBM—Baseball Game
WBBM—Baseball Game; St. Louis Cardinals; WBBM—Baseball Game; Chicago Cubs vs. Pittsburgh Pirates

4:45 p.m. CST ♦ 4:45 p.m. CST
WBBM—Jazz Band; Jimmy Dorsey Quartet; WBBM—Baseball Game
WBBM—Baseball Game; St. Louis Cardinals; WBBM—Baseball Game; Chicago Cubs vs. Pittsburgh Pirates

5:00 p.m. CST ♦ 5:00 p.m. CST
WBBM—Jazz Band; Jimmy Dorsey Quartet; WBBM—Baseball Game
WBBM—Baseball Game; St. Louis Cardinals; WBBM—Baseball Game; Chicago Cubs vs. Pittsburgh Pirates

5:15 p.m. CST ♦ 5:15 p.m. CST
WBBM—Jazz Band; Jimmy Dorsey Quartet; WBBM—Baseball Game
WBBM—Baseball Game; St. Louis Cardinals; WBBM—Baseball Game; Chicago Cubs vs. Pittsburgh Pirates

5:30 p.m. CST ♦ 5:30 p.m. CST
WBBM—Jazz Band; Jimmy Dorsey Quartet; WBBM—Baseball Game
WBBM—Baseball Game; St. Louis Cardinals; WBBM—Baseball Game; Chicago Cubs vs. Pittsburgh Pirates

5:45 p.m. CST ♦ 5:45 p.m. CST
WBBM—Jazz Band; Jimmy Dorsey Quartet; WBBM—Baseball Game
WBBM—Baseball Game; St. Louis Cardinals; WBBM—Baseball Game; Chicago Cubs vs. Pittsburgh Pirates

6:00 p.m. CST ♦ 6:00 p.m. CST
WBBM—Jazz Band; Jimmy Dorsey Quartet; WBBM—Baseball Game
WBBM—Baseball Game; St. Louis Cardinals; WBBM—Baseball Game; Chicago Cubs vs. Pittsburgh Pirates

6:15 p.m. CST ♦ 6:15 p.m. CST
WBBM—Jazz Band; Jimmy Dorsey Quartet; WBBM—Baseball Game
WBBM—Baseball Game; St. Louis Cardinals; WBBM—Baseball Game; Chicago Cubs vs. Pittsburgh Pirates

6:30 p.m. CST ♦ 6:30 p.m. CST
WBBM—Jazz Band; Jimmy Dorsey Quartet; WBBM—Baseball Game
WBBM—Baseball Game; St. Louis Cardinals; WBBM—Baseball Game; Chicago Cubs vs. Pittsburgh Pirates

6:45 p.m. CST ♦ 6:45 p Sunday, June 4

Radio Guide
Features: The Messiah ♦ 7:30 p.m. CST ♦ Romance Pages ♦ 4:00 p.m. CST
Monday, June 5

8:00 a.m. CDT to 7:00 a.m. CDT
KYW—Walter Hagen, host; Earle King, piano; George Whelan, violin; Choral Ensemble (CBS)

WBBM—Walter Konopinski

8:30 a.m. CDT to 7:00 a.m. CDT
WIBO—John B. Salmon, host, with Frank Williams, piano

WBBM—Walter Konopinski

9:00 a.m. CDT to 8:00 a.m. CDT
WBBM—Lester King, host

9:45 a.m. CDT to 9:00 a.m. CDT
WBBM—Lester King, host

10:00 a.m. CDT to 9:00 a.m. CDT
WBBM—Lester King, host

11:00 a.m. CDT to 10:00 a.m. CDT
WBBM—Lester King, host

12:00 p.m. CDT to 11:00 a.m. CDT
WBBM—Lester King, host

1:00 p.m. CDT to 12:00 p.m. CDT
WBBM—Lester King, host

2:00 p.m. CDT to 1:00 p.m. CDT
WBBM—Lester King, host

3:00 p.m. CDT to 2:00 p.m. CDT
WBBM—Lester King, host

4:00 p.m. CDT to 3:00 p.m. CDT
WBBM—Walter Konopinski

4:30 p.m. CDT to 4:00 p.m. CDT
WBBM—Lester King, host

5:00 p.m. CDT to 4:30 p.m. CDT
WBBM—Walter Konopinski

6:00 p.m. CDT to 5:00 p.m. CDT
WBBM—Walter Konopinski

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Radio Guide

PULSES AND PRICES

By Evans 11

It was a grand idea, "Heeey, Maankee of the American Air- for a sure thing, they couldn't do it. And at 6 p.m., last Friday evening, the Symphony Orchestra, under the direction of Mr. Bruce B. Connally, was giving a special per- mission. At Washington with the Department of the Interior, and by the Federal Communications Commission, was a broadcast from the American Airways short wave plane station.}

Muhammad Ken, a native of this city, either, for the local NBCers would have been awarded prizes - and this is not a pull in on the A.M. does. But here's how the New York NBC fans can get a thrill of pulling strings and seeing Fred Rogers broadcast to Chicago this week. For too much of the Rogers' sponsor's shows, it will be in the early days of the commercial credits and make it sustaining in the unvisited areas (with the special appeal made by the Rogers to the non-commercial areas), the Rogers gives his $1,000 weekly check, to promote "Harriet Cruse" play, in perhaps, to pro- mote "Harriet Cruse" play, in perhaps, to promote "Harriet Cruse" play, in perhaps, to promo-
Radio Guide:

Wednesday, July 6

One Man's Family - 8:30 P.M.

WBBM - "In the Morning"

WLS - "Happy Go Lucky Time"

WMAQ - "Today's Children"

WGN - "Midday Children"

WIEO - "Today's Children"

WMAQ - "Showtime"

WLS - "Weaver's House"

WBBM - "The Chicago Dental Society"

KYW - "P.ose"

WGN - "Golden Hour"

WMAQ - "Singing Strings"

WAAF - "Songs"

WBBM - "Chicago Dental"

Several programs are listed for each station, including music, variety shows, and news segments.

Radio Guide Presents:

Jack and Joe

"Two Loonies of the Air"

Wednesday, 8:30 A.M.

WLS - 870 Kilowatts

Radio Guide Presents:

"STAR INTERVIEWS"

WJJJD

Monday, Wednesday, Saturday

7 P.M. (CDT)
Radio Guide

Thursday, June 9

3:30 p.m. CDT

WGN-Chicago Symphony

9:00 p.m. CDT

WBBM-Chicago Symphony Orhestra

WBBM-Organ Recital

11:30 a.m. CDT

WBBM-Market Day Report

11:00 a.m. CDT

WBBM-Science Reports

11:30 a.m. CDT

WBBM-Departments and Services

12:30 p.m. CDT

WBBM-World's Fair News

12:30 p.m. CDT

WBBM-Market Day Report

WBBM-Science Reports

1:00 p.m. CDT

WBBM-Science Reports

1:30 p.m. CDT

WBBM-World's Fair News

2:00 p.m. CDT

WBBM-Market Day Report

2:30 p.m. CDT

WBBM-Science Reports

3:00 p.m. CDT

WBBM-World's Fair News

3:00 p.m. CDT

WBBM-Market Day Report

3:30 p.m. CDT

WBBM-Science Reports

4:00 p.m. CDT

WBBM-World's Fair News

4:00 p.m. CDT

WBBM-Market Day Report

4:30 p.m. CDT

WBBM-Science Reports

5:00 p.m. CDT

WBBM-World's Fair News

5:00 p.m. CDT

WBBM-Market Day Report

5:30 p.m. CDT

WBBM-Science Reports

6:00 p.m. CDT

WBBM-World's Fair News

6:00 p.m. CDT

WBBM-Market Day Report

6:30 p.m. CDT

WBBM-Science Reports

7:00 p.m. CDT

WBBM-World's Fair News

7:00 p.m. CDT

WBBM-Market Day Report

7:30 p.m. CDT

WBBM-Science Reports

8:00 p.m. CDT

WBBM-World's Fair News

8:00 p.m. CDT

WBBM-Market Day Report

8:30 p.m. CDT

WBBM-Science Reports

9:00 p.m. CDT

WBBM-World's Fair News

9:00 p.m. CDT

WBBM-Market Day Report

9:30 p.m. CDT

WBBM-Science Reports

10:00 p.m. CDT

WBBM-World's Fair News

10:00 p.m. CDT

WBBM-Market Day Report

10:30 p.m. CDT

WBBM-Science Reports

11:00 p.m. CDT

WBBM-World's Fair News

11:00 p.m. CDT

WBBM-Market Day Report

11:30 p.m. CDT

WBBM-Science Reports

Not available.

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Radio Guide

Radio in the Air

by Carleton Smith

You heard the inaugural broadcasts from Chicago's 14 industrial networks in September 1920, and probably wondered what music would be played on these networks for the short five months. Considerable, I am glad to say, the networks were prepared for some time that the art of music would be merely a wall on the doors of the business-like Industrial exhibit.

Difficulties encountered in arranging the musical programs were almost entirely on the other side of the Exposition, according to Dr. Allen Albert, the major executive for the Industrial Network. "Many of the musicians are in the hands of a dozens of different companies, and it ranges destinations. He made it impossible to have small groups of orchestras.

Claire Dux

...litter singer par excellence, whom seldom appears before the microphone."

Nassak Diamond...Thomas Wilford and his fascinating Caitlin (which you shouldn't miss, Bert)."

Golden Temple of Jeshu...zebras, giraffes...the Gutenberg Bible...and Stravinsky's 'Ancient Rites'...all had been installed."

The Streets of Paris...a Treasure Island for children...the Midtown...an Indian village...epic used in the Andy Carnacil Films."}

Soprano and no music.

Choral Program

FINALLY, the Choral Directors' Guild came to the rescue. It arranged for the chorus he heard on the occasion. The network's music will be from "The Messiah" Saturday, June 15th. The AM Broadcasting Corporation will give excerpts from "The Messiah," Monday, 7:45 to 8:30 p.m. on NBC and CBS. Over 400 singers and 100 string orchestras, a gigantic undertaking. This broadcast is interesting, and worthy of your time."


Why do the Neighbors and George Lee Terry will direct them all."

This, as you will hear, is mass performance in music...a marvelous undertaking. This broadcast will be interesting to you...and the short-wave to the Reich-Funk-und-Gesellschaft, Kurt Seil, the famous New York portrait artist."

Theatricals

THE Chicago Friends of Music, who collected a dollar from every music lover in the city, presented a series of programs during A Century of Progress. They are presenting the Chicago Symphony, augmented to 100 players for the "Mexican" broadcast and playing five weeks of symphony concerts under Frederick A. Noon."

NBC is to broadcast excerpts from their program, via a giant network. A tentative schedule for this week includes Wednesday, June 15th, 7:30 p.m. on NBC and Saturday, 10:45 p.m. on CBS, Monday, June 17th."

The soloist on the opening program will be Claire Dux...litter singer par excellence, whom seldom appears before the microphone."

"The Amour," and the Strings Valve, "Wine, Woman and Song."" Recitals from "Aida," will be presented with a gala cost upon the concert platform! If you go down to hear Miss Frieda Leimert (NBC-WSM, June 7, 9:29 p.m. and May 22nd's "Prelude" (not the C sharp minor) and the Last setting of Campanella, you'll see him with his suspenders dangling. This is purported to give his trousers the utmost freedom."

Beethoven's Quinteret in F flat for piano, oboe, clarinet, horn and bassoon is to be heard on NBC-WMAQ, Sunday at 5 p.m.

Roseampton, speaking under the assumption that you tell us that "Grand Opera is just fine," Tuesday, June 11th, 7:45 p.m."

Reproductions of portraits by pastorest

Each

Replicas of any of the portraits of radio stars appearing on the front cover of Rano Gnome recently are now available for only 10 cents each. Originals of these covers are done by Jean Pastoret, famous New York portrait artist.

These artistic reproductions are made with the black, heavy black plate name of Rano Gnome and are suitable for framing. Pictures are now available for Fred Allen, Annette Hanshaw, Jack Paar (The Everly Brothers), Raymond Knight (Ambrose J. Warren), Bob Eberly, Sue Lombard, Rudy Vallee, Wayne King, Jack Binyon, and Jack Little and Bert Lahr."

Send 10 cents to:

PORTRE DEPARTMENT

RADIO GUIDE

43 Plymouth Court, Chicago, Ill.
Radio Guide

Saturday, June 10

9:00 a.m. CDT to 7:00 a.m. CST


topical programs

Winchell, Bob, singer; Charley May, vocalist

WBBM-WCFL-WCFL-American Legion Report of the Day

WBBM-WBAM-WBAM-News from the Frontline

Winchell, Bob, singer; Charley May, vocalist

WBBM-WCFL-WCFL-American Legion Report of the Day

Winchell, Bob, singer; Charley May, vocalist

9:00 a.m. CST to 7:00 a.m. CST

Winchell, Bob, singer; Charley May, vocalist

WBBM-WCFL-WCFL-American Legion Report of the Day

Winchell, Bob, singer; Charley May, vocalist

WBBM-WCFL-WCFL-American Legion Report of the Day

Winchell, Bob, singer; Charley May, vocalist
Chicago Studio PEEKS

By Rollin Wood

Radio Guide

NEWS from WJJD

1136 Kilocycles 20,000 Watts 265.3 Meters

The Aeolian Ladies Quartet, WJJD Stars

T HE 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 the 560-kilocycle channel by WJKS, Gary, Ind. WIBO's broadcasts, with 1,000 watts power and carries Columbia Broadcasting System programs, should be heard with ease in the Chicago metropolitan area, using the new wave, and full time will bring many CBS programs to Chicagoans who have previously had no local outlet.

Although unconfirmed at press time, there is persistent talk that Eddie and Fannie Carson, WIBO radio programmers, will join the old channel when it switches to WJKS.

"Feudal," thrilling remake of a divided woman novel and Jack Hshundah which begins its action in America and ends in Africa, is the Princess Pat's Pageant's contribution to WBBM's program Monday, June 5, at 8:30 p.m. CDT. The splendid six-man orchestra in this all-star cast including Alice Hill, the diva; Doug Hope, ex-hubby; Jack Daly, new husband; and Sterling Andrews, a lawyer.

Evan Plummer, of "Plumas and Paws" fame, has established himself in another direction. He is the official interviewer for Radio Guide's WJJD air show which includes interviews for the coming week include: Saturday, Charles Hughes, of NBC's First Nighter programs; Monday, June 5, the blind star of WLS, "The Blind Pig" M. W. Wednesdays, June 5, Jack Barnes, with his wife and children are para- 

The Oscar Meyer Company has re-named "Dr." for Rudolph for a series of programs featuring his im-


SATURDAY (CONTINUED)

(SATURDAY CONTINUED)

5:00 p.m. CDT to 9:00 p.m. CDT

WCAE—Boone County Orchestra

11:00 p.m. CDT to 10:00 p.m. CST

WJJD—William Byrd Orchestra

WAGS—Carl Schlett's Orchestra

WECE—Paradise Orchestra

WIBO—Heinz Gedye's Orchestra

WMAQ—Paris of Chicago Orchestra

WS2—Little Harry's Gang

11:05 p.m. CDT to 10:05 p.m. CST

WMAQ—Designer Orchestra

11:15 p.m. CDT to 11:00 p.m. CST

WKNK—Rayne King's Orchestra

12:00 p.m. CDT to 11:00 p.m. CST

WJJD—Little Rose's Orchestra

11:45 p.m. CDT to 10:45 p.m. CST

WAGS—Bill of Musical Instruments

12:00 M.D. to 11:00 M.D.

WCAE—Louisiana Hayride Orchestra

WJJD—Robert Barrie's Orchestra

WJJD—Little Rose's Orchestra

12:00 M.D. to 11:00 M.D.

WMAQ—Tenderloin Orchestra

12:15 M.D. to 11:15 M.D.

WMAQ—National Orchestra

12:45 M.D. to 11:45 M.D.

WMAQ—اخر دول العالم

1:00 M.D. to 12:00 M.D.

WMAQ—Ann and Janet, Dance Orchestra

WJJD—Dance Orchestra

WECE—The All-Rounders

WMAQ—Don't Miss it

1:30 p.m. CDT to 1:00 p.m. CST

WMAQ—Mark Fisher's Orchestra

WECE—The All-Rounders


GOFF LE FANNY

President of the Choral Directors Guild will direct 400 singers and the Chicago Symphony Sunday, 3:30 to 5 p.m. over WOR, WNEW and CBS-WOOC.

NBC'S Songsters use nine instruments on their broadcasts—piano, violin, two guitars, two clarinets, two saxophones and cymbals. The trumpets and trombones will bear on their programs of a variety show, accompanied by their vocal chorals.

Tony and Joe WCFCL's ace comedians who bill themselves the "Two Hightstails" and are heard Monday, Wednesdays, Saturdays and Saturdays at 6:30 p.m. are in Chicago for the past week visiting the World's Fair and taking tips from the Blackstone Hotel's comedy dinosaurs, the Grocery Boys. The Grocery Boys were no match for Tony and Joe.

Dina Wain, punchlivered vocalist of WLS, has become a song writer. Her first tune, for which she also wrote the lyrics, is an Old Sweet Song, which has now been taken for early release.


Arthur Wright, the young tenor featured on "The High Spot Of Old Time Air." The Air is a radio version of a professional singer, his father traveled with him. His sister is a singer, and another sister plays drums with an orchestra in Pittsburgh. Another sister is a violinist and his youngest brother has an orchestra at Mooseheart.

Fred Wink, WJJD announcer, broadcast his shows 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 places from the average "studio pickup." 

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

"Holl Pint" Jason and his six-piece negro orchestra, specializing in unadulterated call-and-response, are appearing twice weekly over WBBM. His program is sponsored by a beauty company.

Clyde McCoy's Drake Hotel Orchestra will feature all "sweetheart" songs in his next Music Box program over WGN Tuesday at 9:30 p.m.

A playful habit of Houston, the magician, pulling bugs out of the pockets of unsuspecting bus boys, has given rise to a new addition to the Merchandise Mart Restaurant, the Magician's Lunches. The usual warning to watch your hat and coat has been replaced with the bus boys' "Hold on to your glasses, here comes Houston!"

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

WBBM has a new program called "Mooseland," which will feature wonderful songs and will be sponsored by a beauty company. The program will be presented on Sunday nights at 7:45 to 8:45 p.m.

WBCF, in its contribution to the celebration of the Century of Progress, has sponsored a contest to bring to their listeners an uninterrupted description of the World's Fair, and then after the Fair is closed, a special program of the history of the World's Fair will be heard over WBBM.

Harry Selnick has been auditioned to alternate with Harry Holley's "Under the Stars" program called "Hollywood's new radio station" which is the new "Ocean Shore" program this summer, 3:00 to 4:00 p.m.

The Institute of Radio Service will hold an open meeting at the hotel Sherman June 7. Howard H. Smith and Kenneth H. Tilt have been named to the committee.

Harry Richman is making two appearances a week, Sunday and Monday, and Ben Pollack's orchestra, the Chicago Boys, will supply the musical background.

Fanny May Aldridge, NBC's erstwhile "Mammy Magnolia" may soon be selling her radio as a profession. Her father, a colored professional singer, his father traveled with him. His sister is a singer, and another sister plays drums with an orchestra in Pittsburgh. Another sister is a violinist and his youngest brother has an orchestra at Mooseheart.

KXW is now broadcasting the music of Rex Maughan's twelve-piece Red Hot Gypsy Band from Michigan City. Rex was formerly a piano player, working with Phil Spitalny and later joined up with his present orchestra.

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 met with sports, particularly footballers...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 LANFLIPHER, WJJD carnival announcer, claims he will take the television championship of the world, but he does not know where he will probably find stiff competition from JOE ALLABOGH 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 BILLIE PICKFORD in three sets. Billie handles a mean paddle as well as a fleet of ivory octaves.

Let's to left: Fred McGрегor, Irene Overman, Almonick and Ethel Swain, members of the Aeolian Ladies Quartet heard Tuesday and Fridays at 8:15 p.m.

T HE "Cartoonist of the Air," NICK NICHOLS, is the week's special addition to WJJD's staff. His programs, now a regular feature at 5:30 p.m., present youngsters of 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 born in the past by alleged children's programs, have him tune in Nicholas for a lot of good, clean, yet instructive fun.

"JULIE AND JIMMY," formerly of the New York stage, are presenting a "mus-comedy" three times weekly from WJJD—Tuesdays, Thursdays and Saturdays at 7 p.m. The spot is light and amusing and 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-round 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.

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BEN KANTER, pianist of KEYBOARD KAPERS and WORDS AND MUSIC is a met with sports, particularly footballers...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 LANFLIPHER, WJJD carnival announcer, claims he will take the television championship of the world, but he does not know where he will probably find stiff competition from JOE ALLABOGH 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 BILLIE PICKFORD in three sets. Billie handles a mean paddle as well as a fleet of ivory octaves.

www.americanradiohistory.com
In New York, the Buffalo Broadcasting Company is working on a station, WBEZ, which will be the first in the country to carry a new kind of program—a 'scientific' program—a scientific non-fiction series which will carry economic, social, and political news from around the world.

Quite by accident, I discovered the other night that one of the television sets in my room had a built-in radio. I was astonished at the clarity of the signal, even though I was several blocks away from the station.

I began to wonder if there was any possibility of having a complete entertainment program on television. I decided to find out by contacting some of the engineers who were working on television projects.

I learned that there were several companies interested in trying out television, but none of them seemed to be very far along in their experiments. I was told that the technical problems were still too great to allow for anything more than a bare beginning.

I decided to take a closer look at television. I went to see some of the sets in operation and spoke with some of the engineers. I was impressed by the possibilities, but also by the difficulties that had to be overcome.

I believe that television has a great potential for entertainment. It is a medium that can bring people together in a way that no other medium can. It can be used for news, for education, for art, for literature, for music, for drama, for sport, for recreation.

I believe that television can be a great force for good. It can be used to bring people together, to educate them, to entertain them, to inform them. It can be used to help them understand the world and their place in it.

I believe that television is a medium that is still in its infancy. It has a great deal of potential, and it is up to us to help it to fulfill that potential. We must work together to make it a great medium for all of us.
Wayne Out of Tune?

Dear Mr. Editor:

My life's work has been in the field of sound engineering, and the present is the bestpay for the air is the air is the most welcome station in the world. I have never heard a better station. I am a great fan of the radio and always listen to the station. I have been with the station for nearly 20 years and I would like to express my appreciation to the station for the excellent service they have rendered me.

I have heard a number of programs on your station and I must say that I have been very impressed with the quality of the programs.

I hope that you will continue to keep up the excellent work that you are doing.

Sincerely yours,

P.S. If you need any help in any way, I would be happy to assist you.

Mr. Harry B. Smith

Horse Hoof?

Dear Mr. Editor:

I am writing to you in behalf of my friend, Mr. John Smith, who has just purchased a new horse and is looking for some advice on how to take care of it. He is not very experienced with horses and would like some guidance.

Can you recommend any specific horse care tips or resources for Mr. Smith?

Sincerely,

Mary Brown

So-So What?

Dear Editor:

The recent developments in the field of music have created a great deal of interest in the people of this country. Many new programs have been introduced, and there is a great deal of talk about the possibilities of making music a part of the daily life of every American.

In my opinion, there is nothing more valuable than music. It is a source of joy and comfort, and it has the power to lift the spirits of even the most despairing person.

I would like to express my gratitude to the people who have made music a part of our lives, and I hope that we will continue to support it in the future.

Sincerely yours,

William Johnson

An Open Letter

Mr. Harry B. Smith

Dear Mr. Smith:

I am writing to you regarding the recent developments in the field of music. Many new programs have been introduced, and there is a great deal of talk about the possibilities of making music a part of the daily life of every American.

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The Fisher Situation

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Sincerely yours,

William Johnson
HIGHLIGHTS OF THE WEEK

Programs Listed in Daylight Saving Time

SPECIAL

SUNDAY, JUNE 4—Bert Lahr, Homay Bailey and Lee Novak—NBC-WGN at 9 p.m.

Will Rogers' Quartet and Al Goodman's orchestra, NBC-WJ Radio at 8 p.m.

MOVIE SHOW—Hollywood Melodramas, NBC-WLS at 8 p.m.

TUESDAY, JUNE 6—Ben Hecht and his band, NBC- WCAQ at 8 p.m.

Wednesday, JUNE 7—Fannie Brice and George Olsen's music, NBC-WLS at 7 p.m.

Irvin S. Cobb, humorist, CBS-WOWO at 7 p.m., also Tuesday.

FRIDAY, JUNE 9—Burton and Allen, with Guy Lombardo's orchestra, CBS- WGN at 8:30 p.m.

"Mandy Lou." Bill Milha and Fred Waring's orchestra, CBS-WLS at 9 p.m.

JAMES WHITTMORE—CBS, 9 p.m.

Saturday, JUNE 10—Will Rogers' Quartet and Al Goodman's orchestra, NBC-WJ Radio at 8 p.m.

THE ARALTOGRAM

Along with Martin Lewis

IT WAS a first, and it was a fact. I mean that Around the Town broadcast with Maurice Earhart and Ted Husing from a big Condon Hall in New York. After signing on the dotted line relieving everyone of any responsibility in case—well, in case we happened to come down with the plague—we boarded in the plane with Miss Earhart and Ted and really went to town, as the saying goes. A lively broadcast from above terra firma, from New York to London, to Paris, to Russia, to Africa, to China, to the Philippines, to India, and to Asia and South America. (No, I don’t mean stop. As a matter of fact I think we didn’t), the first place we flew over was the Empire State Building, where, on the 102nd floor, De Woll Hopper described the looking 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 "Snaggle" Durante who, you were told at the beginning of the broadcast, would be on the air, but apparently at the last minute the Schnozzle feared you can’t laugh 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.

On the way uptown above the Central Park Conservatory to pick up the music of Eddie Duchin and listen to the celebs at the Café who say hello to us. Back downtown we went, flying above Greenwich Village and the Russian黔shukovitch to pick up some Gypsy and Russian music. Uptown again to hear De Woll Hopper and his band and the Eagles singing her inevitable "Stormy Weather."

It took nineteen engineers and eighteen technicians to bring the broadcast off. 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.

Ray Allen goes on a hug movie tour with his new Paramount contract, which calls for two more pictures this year and a third in 1940. First to be made will be "Every Man for Himself," comedy musical with Jack Oakie, Sheils Gallagher and Harry Green, with "Old Acquaintance," directed by Norman Foster and starring Burns and Allen, to follow. Before his next picture Bing goes to Mexico for a hunting-around trip.

Judy may Will Rogers is disinterested in all the contract-renewal activity surrounding him. Visiting him at his Washington broadcast recently were Vice President Garner, William F. Borah, W.C.A., Hucal, Long Bob and Frank Darling. Variety reports that Marlon is going big at the Park Central, where he makes blue ghosts sing old time songs along with him. . . . Jane Froman will constitute plane for each Saturday show. Miss Froman is out of sight with an old-time radio business commercial. . . . Vic Young’s theme, "My Love," for the first time on radio and won’t be released to other music outfits for thirteen weeks.

While overseas, Morton Downey will broadcast an all-plan radio program from Dublin with Danby Cudiff, elevator operator at CBS, who is visiting in Cork County, Ireland, as his guest . . . . Edwin Frank Goldmann 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 program.

Emery Duback, who won praise for "Play, Fiddle, Play," will play the fiddle and lead the Paramount Theater Orchestra in New York, replacing Minor Robboff . . . Harry Hecht goes out of New York for the first time since 1912, when he goes to the Chicago World’s Fair with his Gypsy. Harry landed in the U.S. that year and hasn’t been anywhere else since! . . . Ed Wynne’s new chain starts in a couple of weeks but we’re still to be convinced.

RANK LUTHER, one of the Men About Town, has two wise words for the little folks who want to know about radio artists. Maybe he’s out for your job, who knows? Anyway, in an excited mood he writes as follows: "Well, I started to write a list of three things I’ve got notes on, scattered around here . . . but I’ve changed my mind. (I’ve suddenly grown big enough to see that this is an unusual and a significant piece of work. . . . We sing into the little silver disc. . . . and for the inarticulate millions who hear, we voice their dreams, their sorrows and their joys . . . . We sing and we soldier and we don’t care what the Tabloid says, and we don’t care if we’re disinterested in all the contract-renewal activity surrounding us."

TUESDAY, JUNE 6—The Magic Voice. CBS-WGN at 7:15 p.m., also Saturday.

THURSDAY, JUNE 8—Bing in Tin Thriller, NBC-WLS at 8 p.m.

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

FRIDAY, JUNE 9—Fables of the Foreign Legion, WBBM at 8:30 p.m.

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

TUESDAY, JUNE 12—Secret Service spy story, NBC- WMAQ at 9:30 p.m.

SATURDAY, JUNE 13—K-Sev, Saturday Night, NBC-WENR at 9:30 p.m.

VOCALISTS

THE STREET SINGER—CBS-WGN, Monday, Wednesday, SUNDAY 8:15 p.m.

BOSWELL SISTERS—CBS-WJS, 7:15 p.m. Wednesday and 9:15 p.m. on Saturday.

DONALD NOSSEW—NBC-WMAQ, 10:15 p.m. Sunday.

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

GLADYS SWARTHOUT—NBC-WKY, 8 p.m. Tuesday.

JAMES WHITTMORE—NBC-WLS, 8 p.m. Sunday.

KATE SMITH—CBS-WCCO, 7:15 p.m. Thursday.

NINO MARTINI—CBS-WBS, 7 p.m. Friday. OLGA COUNTLESS ALBANI—NBC-WMAQ, 7:30 p.m. Monday.

NEWS

COL. L. O. McHare HOWE interviewed by Walter Trumbull—CBS-WGN Sunday at 9 p.m.

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

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

FRED CARTER—CBS-WBS, Sunday and Tuesday.

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

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

PROGAMS: Arthur Tracy’s new commercial Monday, Wednesday and Friday at 8:15 p.m. COT over the CBS-WGN network . . . Series of symbol concerts with top flight artists, beginning at World’s Fair . . . COL. L. O. McHare HOWE, secretary to President Roosevelt; interviewed by Walter Trumbull on political happenings of the week every Sunday 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. COT.

Note to John Royal of NBC. Please tell your production man McCaffey read up on strategy in handling people. He may learn something but I wonder.

Instead of focusing on M. C. like Walter G. Kelly, the Virginia Judge, and Leo Carrillo for that Sunday coffee fare, why don’t somebody suggest James 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.

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