CHICAGO SYMPHONY OPENS AT SWIFT BRIDGE

Attendance Jumps to 76 Per Cent of the Total Fair Gate

Public Interest a Revelation

On the bright afternoon of Sunday, July 1, promptly at 3:30, Dr. Eric DeLamarthe rapped his baton on his music rack, poised it above his head, and, with a downward sweep, launched the Chicago Symphony Orchestra on the first of its ten-week concert series at The Swift Bridge of Service. It was a great moment for all concerned—orchestra and the crowd that jammed the Bridge.

Since that time, twice daily, from 3:30 to 5:30 in the afternoon and from 8:00 to 10:00 in the evening, this great musical organization has played before packed houses. People stand in lines awaiting their turns for one of the 1,700 seats that go to make up the big amphitheater, and, while the orchestra is playing the attention is as close as it is surprising to those who thought that the great American public would be indifferent to symphonic music.

As evidence of the interest that the Chicago Symphony has aroused, the attendance at The Swift Bridge of Service has jumped from 65 per cent of the total attendance at the Fair to 76 per cent on July 1. The total number of guests at the Bridge is, as this is written, well over the three-million mark.

Of particular interest to people is the fact that Swift & Company has arranged for a number of guests conductors to appear at the Bridge and conduct the Symphony. The first of these was Karl Krueger, during the winter, the conductor of the Kansas City Philharmonic Orchestra, who alternated with Dr. DeLamarthe during the week ending July 15.

Of Mr. Krueger, Edward Moore, music critic for the Chicago Tribune, wrote:

"It is a matter of unusual interest when a new conductor approaches, especially if the guest is a musician of such ability as Mr. Krueger. He exhibits a forceful personality with an excellent sense of the outlines of the composition, as well as its lights and shades... In choice of music and in its presentation he was in all respects a welcome guest."

Other guest conductors who appear during the engagement of the Symphony at The Swift Bridge are: Willem Van Hoogstraten, conductor of the Portland, Ore., Symphony; Sir Hamilton Harty, conductor of the London Symphony; Henry Hadley, associate conductor of the New York Philharmonic.

(Continued on Page 4, Col. 3)

Swift Sponsors Riksha, Swimming Relay Races on College Day at Fair, July 13

Friday, July 13, was College Day at Chicago's Century of Progress, more familiarly known to millions as the World's Fair.

Swift & Company's contribution was sponsoring of the second annual riksha race and a match swimming race of 500 yards between teams representing Swift and the rikshamen. The race was in the form of a relay, with each swimmer going a hundred yards and the race finishing at the Swift Bridge.

The Swift riksha race also was a relay, covering about 1,500 meters. Nine teams of two men each competed, the starting runners, each with a lady from one of the concessions in his riksha, taking off from the Firestone exhibit and tearing up to the south entrance of the Hall of Science. The second runner then snatched the riksha—still with its beauteous passenger—from that point south to the Swift Bridge. Each team of rikshamen represented one of the concessions at the Fair.

Prizes for both the swimming and the riksha races were awarded by Swift & Company, and other concessions also donated rewards for the victors.

“Smoke G. I. Y. E.” Best-Seller of Jesse Crawford's Selections

Personally, it gets in our hair, but the majority of those sending in requests for organ numbers to be played by Jesse Crawford on the Kilgen organ at The Swift Bridge is, at this writing, “Smoke Gets in Your Eyes,” from the musical comedy, "Robertina."

The “poet of the organ” says that the runner-up is the perennially popular “Blue Danube Waltz,” while the new musical hit, “I'll String Along with You" is in third place.

Cards are distributed at the Amphitheater for the convenience of those wishing to send in requests for their favorite selections, and thousands of organ-lovers have taken advantage of the opportunity.
FROM THE SWIFT BRIDGE OF SERVICE

"Swifthaven" Register
Contains Names Famous
in the Newspaper World

The register at Swifthaven—the penthouse atop the west restaurant at The Swift Bridge of Service set aside for ladies and gentlemen of the press—that register is beginning to look like the "Who's Who" of newspaperdom.

Not only Chicago newshounds, but out-of-town journalists and representatives of national magazines have discovered that this room is K. O. for working, loafing, or looking purposes. No spot on the entire grounds gives one a better close-up of the Fair in general. The Sky Ride presents a bird's-eye view of the grounds, but from the penthouses of Swift Bridge you get the detail as well.

So here, at Swifthaven, you may find your favorite journalist, columnist, or magazine editor almost any afternoon or evening. Again, you may not, but the chances are if he or she attended the Fair, they came to Swifthaven at some time during their visit.

A few of the names, culled hastily from the register, and without regard for relative importance are: Rocky Wolle, sports editor, Chicago City News Bureau, broadcaster of marathon dances and other sporting events; R. A. Pierson, Vanity Fair; Howard V. O'Brien, Chicago Daily News; E. J. Geiger, sports editor, Chicago Evening American; Gail Borden, columnist, Chicago Daily News; Howard Mann, sports editor, Chicago Daily News; Edward Moore, musical critic, Chicago Tribune; James B. Young, managing editor, Chicago Journal of Commerce; Hal Ward, American Weekly; Percy Hammond, New York Herald-Tribune; Morris Fishbein, editor, Journal of the American Medical Association; Dan A. Wallace, directing editor, The Farmer; F. D. McHugh, Scientific American; F. E. Edward Sunday, Literary Digest; Merrylee S. Rukeyser, Universal Service; Arthur McKeogh, Good Housekeeping; Alfred H. Mayer, Boston Transcript; Robert McCormick, publisher, The Chicago Tribune; Ward A. Neff, publisher, the Corn Belt Farm Dairies (Omaha, St. Louis, Kansas City, Chicago); Mare A. Rose, editor, Business Week; Edna Holman Chase, editor, Vogue; B. Mathews, The New Yorker; Edmond Bartnett, New York Sun; Joe Lewis Coomes, Louisville Times; Walter Bodin, New York Post; and a distinguished host of others.

D. W. Hartzell Lands 182-lb.
Strauk in Swift Lagoon

It isn't very big compared to the Atlantic Ocean, but the little lagoon between the bandshell and the audience at The Swift Bridge of Service offers some of the finest and most unusual fishing anywhere these World's Fair and warmer days. At least, D. W. Hartzell, Swift glorifier of meat cuts at the Bridge and expert fisherman, found plenty of sport for rod and reel there.

You couldn't call it fishing, exactly. More like "manning," although that doesn't seem quite the word either.

Anyway, Mr. Hartzell hitched his fishing line to one of the swimmers who give daily exhibitions at the Bridge and tried to drag him across a line midway in the small lagoon. The time limit, five minutes. It sounds like a cinch for the 182-pound swimmer, but Mr. Hartzell had the edge in most of the contests.

His biggest conquest was Fritz Strauk, well-known amateur swimmer, who splashed and thrashed the water to no avail. The first round went to the swimmer, who broke the line, but Mr. Hartzell won the second round and the contest on a close decision.

This fishing stunt was part of the program of swimming and diving events that is staged every afternoon except Sunday at the Bridge. The seats in the Amphitheater fill rapidly when the action starts, and an announcer adds greatly to the interest of the show by keeping the crowd posted on who's who, what's what, and, in the case of the Hartzell show, how the time was running and which contestant seemed to be getting the better of the battle.

Chicago Symphony Noises Out Detroit in Seven Measures, Score 18-17

Grant Park, Chicago, July 23—Climaxed with a crashing crescendo of horn runs and tubas hits, the seven-measure softball game between the Chicago Symphony and Detroit Symphony Orchestras ended in a Chicago victory, score 18-17.

For the first three innings, Chicago just fiddled around while Detroit slugged out an 8-1 lead. Then, in the fourth canto, Chicago's offense increased its tempo to three-four-time, and bass hits rattled off their bats like the kettle drum arias from Honus Wagner's "Der Shortcuter."

At the end of the measure, Chicago had scored eight runs, three trills and an obbligato. Which is a nice musical score.

In the final inning, still trailing by one run, Chicago won out on successive horn runs by Bill "Violin" Fantozzi and Dan "Cello" Sайден.

Chicago's pitching was handled by a couple of violins, Vic Charbubak and Charley Morello, while Homer Ulrich, who double bassoons, did the catching, what there was of it. Bassooner Jerry Schone, pitcher, and Marius Fossenamper, catcher, made up the Detroit battery.

The prettiest individual play of the game was the slide trombone made into second base in the third beat of the fourth bar.

Crown Food Company Serves Only Swift's Products

In the World's Fair of 1933, the Crown Food Company operated on the revolutionary theory that it was possible to conduct a successful red hot and hamburger business on a quality basis.

So they sold Swift's Premium Frankfurts and Swift's Hamburgers exclusively from the 47 Century Griddles operated in the grounds. The soundness of this policy was shown by the fact that the gross income of the griddles was about $1,000,000 at the end of the Fair.

The seven Century Grills, restaurants operated by the Crown Food Company, served Swift's meats only, and they showed a gross business of $800,000. Proving that it always pays to serve quality, and that the best way to insure that is to serve Swift's.

This year, the Crown Food Company also has the ice cream concession at A Century of Progress, 1933. There are 30 of their stands located about the grounds, and... You guessed it. They are selling Swift's Ice Cream.
Model Chemical Laboratory on Swift Bridge Stops 'Em and Holds 'Em Spellbound

How to dramatize the scientific exactness, the painstaking thoroughness that are responsible for the maintenance of Swift quality in Swift products. That was the problem.

And the answer is the model laboratory in the center of The Swift Bridge of Service. Here, daily, thousands see a working demonstration of the qualities of expert knowledge and extreme care that maintain Swift standards.

The model laboratory is 75 feet in length and 40 feet in width. Walls and fixtures are gleaming white, and the whole is brightly lighted to enhance the impression of spotless cleanliness. Within, chemists are at work, testing, checking, and re-checking. A recorded talk explains to the crowds what is being done.

The work of the great Swift laboratories is divided into three sections: research, product control, and sales service.

This last is typified for the public by the research bakery unit at the west end of the model laboratory. Here, as the announcer points out, expert bakers in the employ of Swift & Company, using the same equipment that the commercial baker uses, work out the problems of individual bakers who have requested assistance, and develop advanced methods and formulas for bettering baked goods. The shortmeter, for testing the crispness of cookies and crackers, is explained and demonstrated.

Next, moving from west to east, is the testing device used to check Swift’s claim that Sunbrite Cleaner does not scratch. A mechanical arm, moving back and forth, rubs Sunbrite Cleaner in a scouring motion across a porcelain surface. After the arm has rubbed across 20,000 times, the porcelain is removed and examined under a magnifying glass.

The crowd’s attention is next directed to a pair of scales capable of weighing to four one-hundredths of an ounce. They are enclosed in glass so that particles of dust in the air will not settle on them and affect their accuracy.

Gleaming efficiency and scientific exactness seem to be the outstanding characteristics of the Chemical Laboratory unit at The Swift Bridge of Service.

The stability test apparatus for testing the keeping qualities of Swift’s Shortenings is explained to the ever-increasing number of people outside the plate-glass window of the model laboratory. They are told how this apparatus speeds up the chemical action of the shortenings so that one hour in the apparatus is equal to one month in a temperature of 80 degrees F.

Samples are held in the tubes for six hours, and if at the end of that time they remain fresh, Swift & Company knows that the shortenings are good for six months in ordinary kitchen temperatures.

A digester for measuring the protein in sausage and other meats is next explained, the announcer pointing out that this is important in finding out the food value in these products.

In another spot in the model laboratory, tests are being conducted with a view to improving the flavor, food value, and tenderness of Swift’s Premium Hams and Bacon. Samples are constantly tested to make sure that moisture, salt, sugar and other contents do not vary. People are shown that every effort is made to maintain uniform high quality in all Swift products.

On the back wall of the model laboratory, a huge map shows the locations of Swift & Company’s numerous laboratories throughout the country. Supplemented these, the 140 test rooms—the smaller laboratory units—are also indicated. It is thus graphically brought home to people that wherever Swift’s fine foods are produced it is possible to maintain the closest laboratory control over their quality.

In this connection, says the announcer, more than four and one-half million separate tests are conducted by the Swift laboratories and test rooms every year.

Below the map is a battery of model furnaces such as are used in the regular laboratory.

So much for the informative portion of the chemical laboratory unit. People follow the announcer from point to point as he progresses with his lecture and listen attentively to what he has to say. Many of the audience are housewives, many are dealers, and the impression made on them is undeniably powerful.

Here is the reason behind the advertising claims of quality for Swift & Company’s products. Here is actual, understandable proof that Swift & Company spares no effort to bring to American dinner tables the finest foods that modern science, research, and production can possibly produce. That’s Swift’s story, and the people stick with it until the last point has been put over.

Swift Gives the Little Girl a Great Big Ham

Mrs. H. R. Salmon was the three-millionth visitor at The Swift Bridge of Service, registering her presence on July 18.

C. H. Smith, manager of the Bridge, officially greeted Mrs. Salmon and presented her with a bouquet of flowers, a piece of Swift’s Premium Bacon and a Swift’s Premium Ham. Swift & Company’s representatives also entertained Mrs. Salmon and party at dinner at one of the Crown Food Company’s restaurants at the Bridge.

First Lady Visits Swift Bridge

Mrs. F. D. Roosevelt, first lady of the United States, made a whirlwind tour of A Century of Progress on July 9.

She didn’t have much time, but she did manage to drop in on the Swift exhibit at the Bridge and snatch a few bars of the Chicago Symphony Orchestra which was giving its regular afternoon concert. Mrs. Roosevelt’s chief concern was the avoidance of newspapermen and photographers, but she couldn’t resist stopping for a little while at The Swift Bridge of Service to hear the orchestra and look about.
Manager Smith’s Register Shows Dealers’ Names from Everywhere

There’s a big blue book down in the office of C. H. Smith, manager of The Swift Bridge of Service, that makes interesting reading. It’s full of the names of Swift & Company’s guests at The Bridge, and every part of the United States and some foreign countries are already represented by signatures.

Johnny Weissmuller is there, and there are a few other names that are more or less familiar, but the interest lies rather in the fact that almost all the names are those of dealers. More than that, they are mostly good customers, big customers of Swift & Company, and their names are there because they presented special courtesy cards given them by Swift salesmen which entitle them to extra attention.

In a future issue of “Flashes” we plan to publish a supplement containing all these dealers’ names listed by states, so that Swift salesmen can be posted on which of their customers have visited The Bridge and registered their presence there.

“Consumer-reaction”

The real test of an advertisement is what the public’s reaction to it is. The Swift Bridge of Service, judged on that basis, is one of the most successful pieces of advertising we have encountered in a long career of advertisement-encouraging.

They come by thousands and stay the same way, and the individual’s response to the Bridge is fairly represented by the note sent in by Mrs. W. W. McQueen, of Minneapolis.

She wrote out on one of the request cards which are distributed at the Bridge and are addressed to Jesse Crawford, the man at the Kilgen organ in the bandshell. The purpose of these cards is to enable people to ask Mr. Crawford to play their favorite compositions, but Mrs. McQueen shows they can also be used for other purposes.

She wrote: “To Swift & Company: I have appreciated no part of the Century of Progress as much as this. The most beautifully conceived idea, with its highly artistic objective carried out to such a satisfactory end, so pleasing to all senses.”

“Flashes” — FROM THE SWIFT BRIDGE OF SERVICE

They Also Get Served Who Only Stand and Wait

It looks like the opening of a new show but the reason you think so is that long line of people waiting.

They are waiting to get into the Crown Food Company’s restaurant—the west one in this instance—at The Swift Bridge, having decided that The Bridge is the best place to eat on the whole Fairgrounds. The restaurants are open, too, but they are also full of other people who agree that here is the best place to eat—and who get here first.

So popular are these restaurants that lines begin to form as early as four-thirty on pleasant Saturday afternoons.

Only Swift meats are served in these Crown Food Company Restaurants—which is the Crown Food policy at all their grills and griddles—and people are finding out that good food and reasonable prices are more desirable than any amount of phony “atmosphere.”

All the ushers at The Bridge must be college men and at least six feet in height.

(Continued from Page 1, Col. 1)

Carl Bricken, conductor of the University of Chicago Orchestra; and Henry Weber, of the Chicago Grand Opera Company. Dr. Delamar, who is leading the orchestra at The Bridge, is the regular associate conductor of the Chicago Symphony Orchestra, sharing its leadership with Dr. Frederick Stock during the regular season. He is well and widely known as a composer and arranger of music, as well as a conductor, and he brings to Swift Bridge a sense of showmanship founded on a splendid musical knowledge.

Referring just once more to the popular enthusiasm for great music, the spontaneous and prolonged applause which has followed each number on a program has been a surprise to many shrewd showmen. There were many who thought that a Twentieth-century public, brought up on jazz bands and crooners, would not appreciate the orchestra.

That such skeptics are now proved mistaken is evidence that there has been a century of progress in musical appreciation, as well as in other fields.

Otto Premm’s genial Germanism is illuminated by a special light known as Hollywood pink that adds a lot to the effectiveness of the Otto Premm Parade of Delicatessen Style Meats.
SIR HAMILTON HARTY RECEIVES FIRST NIGHT OVATION

Standing Room Only, and Little of That, on Sunday, August 12

Critics Are Enthusiastic

"In fact," writes Edward Moore, music critic of the Chicago Tribune, "there is reason to believe that he is due to be the Chicago Orchestra's visiting hit of the season."

Mr. Moore was writing of Sir Hamilton Harty, guest conductor of the Chicago Symphony Orchestra at The Swift Bridge of Service for the two weeks beginning Sunday, August 12. The occasion was the opening concert in Sir Hamilton's series.

Every seat was taken—but they are every Sunday evening for the concert—in the Amphitheater, and crowds struggled with the periphrastic usher to get in and stand in the aisles. Moreover, many stood back behind the ropes that barred their way for the full length of the concert.

The crowd was as enthusiastic as it was large, applauding madly at the end of the concluding number in hopes that the genial conductor of the London Symphony would give an encore.

As Mr. Moore wrote, in reviewing the first night:

"He has the curious sort of talent that seems to reach out and take the audience into full confidence and spur on an orchestra to greater efforts all at once."

Sir Hamilton was on his way back to London from Australia when Swift & Company secured his services for The Bridge. He organized symphony orchestras in Melbourne and Sydney while he was in the kangaroo continent.

Puppets and Poultry and Premium Products Pull People to The Swift Bridge of Service

Believe it or not, Mr. Ripley, but there's a river that flows both ways at the same time. Play that over on your auditorium.

This strange river flows across The Swift Bridge of Service, reaching its maximum depth and width between one and eleven p.m., and dwindling to a mere trickle between two and ten in the morning.

You've guessed it—it's the stream of ladies and gentlemen and kiddies that find The Bridge the place to go at the World's Fair. Restless, white-shirted, be-goggled, be-caned, they amble and stop and listen and look and laugh.

Suppose we get behind that middle-aged lady from down-state. She's all girl and two yards wide, and should cleave a state highway through the crowd down which we can meander. Come along, across the Swift Bridge of Service, starting at the west end.

Red hot and hamburger stand . . . Crown Food Company, serving only Swift's . . . Ice Cream stand, also Crown Food and selling Swift's Ice Cream exclusively . . . very pretty in pale blue and silver colors . . . pretty girl, also, with a nice smile . . .

C. H. Smith's office door is next . . . He's manager of The Bridge and doing a nice job of welcoming customers as well as operating The Bridge. The balcony under his office windows overhanging the lake gives you an illusion of being on shipboard without any of the sensations. Perfect. He should advertise a round-the-world cruise, as you can see.

(Continued on Page 2, Col. 1)
FROM THE SWIFT BRIDGE OF SERVICE

Of never-failing interest is the "Ask Me" transparency display on Swift's Milk-fed Poultry. To right and left of the wheel are displays of the product, and, further right, transparencies showing a humorous version of the milk-feeding.

Extreme left, one of the Brookfield Cheemen, maybe Swiss. The left-hand case is devoted to imported cheese, while the case on the right is filled with Swift's Brookfield Package Cheese.

(Continued from Page 1, Col. 3)

Listen! It's music! Can't be the Symphony as that doesn't start for almost an hour, and, besides, it doesn't sound exactly like symphonic music.

Oh yes, it's the opening chorus from the Brookie Puppet Show, operated for the greater glory of Swift's Brookfield Butter by that master of the marionettes, Bil Baird.

Dancing flowers, jiggling squirrels, a bovine quartette in which Brookie herself is featured, the sour note of conflict in the person of a rowdy, Schnozzle Duranish sort of mule who is routed by the timely rear-guard action of a bumble bee, a swan dance that is the hit of the program, and the grand finale by the entire company in which Brookie—apronless for the first time in history—performs a fan dance—all this is packed into the five-and-a-half-minute show. All to the accompaniment of tripping tunes dispensed by behind-the-scenes phonograph records.

Speak, in sandwiches, the Brookfield Package Cheese makes an attractive showing, although we, personally, liked the display of imported cheeses even better. It's the gypsy in us, probably.

Here we see imported cheese in all its fascinating shapes and manifestations. Huge wheels and blocks that look like cheese enough for the whole city. A dangling Provoletti from Italy, looking like a very solid punching bag, swings above a great loaf of Peconino Tuscano and another of Bleu from Denmark or France. In the center of the window, an appetizing tray of sliced cheese and crackers makes the onlooker wish for the magic power that enabled little Alice to pass through the glass into Wonderland.

But our convoy has barged a six-foot wake through the crowd of lesser mortals, and we must hurry after her before the waves of humanity come together again. We hurry, then, to the last unit of the cheese display, the Brookfield Cheemen.

These life-size figures, each carrying in his hand a sample of the Package Cheese he typifies, and dressed in keeping with the product—Swiss for Swiss, German for Limburger, etc.—the Cheemen follow each other around and around under the spotlight. They wink, too.

Transparencies, now, gay, chuckle-full ones of the milk-feeding of Swift's Milk-fed Poultry, emphasizing in cartoon style the pampered lives of this fortunate class of bird. The result, an actual display of Golden West Fowl packed in a box, is next, then the "Ask Me" transparency which is always busy.

Six buttons, each labeled with a question concerning Swift's Brookfield Milk-fed Poultry, fairly beg to be answered. Nor do they beg long in vain. Usually several people are working them at once. You see, when the button is pressed, the answer to the question, illustrated by a large transparent photograph with a light behind it, leaps out on the wall. It has the fascination of participation to get the interest of people, who are always happy to take part in any show themselves by throwing balls, asking questions, or whatever.

A display of Swift's Premium Cheikens in a box completes the Swift's Milk-fed Poultry section of the World's Fair.

Lamb is next, but Mary would never recognize her pal in the fancy cuts so tastefully displayed within this lighted window. Beautiful chops, leg o' lamb, and lamb roasts are there, as well as the less-known neck slices and various rolls. Mock duck

Light blue and silver decorations make the ice cream stands of the Crown Food Company a cooling treat to the eye as well as to the palate.
FROM THE SWIFT BRIDGE OF SERVICE

is a feature as is the beautiful whole Swift's Premium Lamb around which the display with its contrasting green fern garnishings is built.

Nothing could equal this lamb display for appetite appeal, you think, but wait.

The Beef Transparency wheel, aided and abetted by an announcer, shows the steps in the preparation of Swift's Branded Beef by means of colored, illuminated pictures shown in succession. Then, when we have learned what is done to maintain the high quality of this product, we take a few steps more to the left—and there is the beautiful result.

Peering over and around the convexities of our interference, we see a brightly lighted porcelain-fitted window full of more beautiful beef that you—or even Eric DeLamarter—could shake a stick at. Green ferns set off the rich red and creamy white of the roasts, steaks, and all the other cuts of beef displayed. We can hardly pry ourselves away from the window—in which difficulty we are at one with a lot of other people whose "oh's" and "ah's" are convincing proof of the value of this display.

Last stop on our tour of The Swift Bridge of Service, which takes us as far as the Chemical Laboratory this time, is the Swift's Premium Dried Beef display. Three colored, illuminated transparencies tell the three main chapters in the story of dried beef. First, the beef hams are shown hanging in the smoke oven. Next, we are shown the sliced beef in its half-pound, cellulose-wrapped packages as it greets the consumer's eye in the store. Also, fair hands are holding one of the slices so that the light shines through it to show the wafer-thinness. Finally, cream dried beef on toast upon a dainty luncheon table arouses a fierce desire to dash right over to the nearest Crown Food Company Grill and order some for supper.

For it's just about that time, by now, and the lines are forming outside the two Bridge Restaurants.

Swift's Branded Beef makes a beautiful showing and draws its full share of the crowd's attention.

And so does Swift's Premium Lamb in this attractive showcase.

Let's just wave good-bye to the indifferent back of our unconscious protectress and wiggle our way across The Bridge to the Century Griddle producing all those appetizing aromas, and purchase for ourselves a couple of red hot and a hamburger or two, secure in the knowledge that it's all Swift product and the best there is.

Boy Scouts' Circus Packs 'Em in on Thursdays

Thursday of each week is Children's Day at The Century of Progress.

Last year it was Friday, but because the kids craved their red hot and hamburgers as an important part of the Fair, and because religion prevented many of them from enjoying their favorite folder on this day, Children's Day was changed to Thursday for this year.

In honor of this occasion, The Swift Bridge of Service stages a Boy Scout Circus on every Thursday. Chicago troops put on drum and bugle corps concerts, tumbling, and other athletic acts. These performances draw their audiences chiefly from the children attending the Fair, of course, but there is always a good turn-out of the elders, too. For it's a real bang, as we say in Boy Scout theatrica circles, to watch these sun-browned, earnest-faced youngsters doing their stuff—and doing it well—in the big Swift bandshell before the crowds at the biggest show on earth.
Enchanted Island
Enchants 4-Millionth
Visitor at The Bridge

Donald Pays Us a Visit on August 5

He wasn't very tall, that four-milionth visitor to The Swift Bridge of Service, but he was long on enthusiasm.

His name was—and still is, probably—Donald Herbert DeWitt, Jr., and his home, which he still makes with his parents, is Milwaukee, Wis. Donald Herbert DeWitt's age is four (4). And when you're four (4) everything is pretty overwhelming.

Donald arrived at The Swift Bridge on Sunday, August 5, accompanied by his parents who would be negligible in a case of this kind except for the fact that Father DeWitt is the assistant buyer for National Tea Company at Milwaukee. This means that he is an excellent customer of Swift & Company, and adds to the general joy at having young Donald the guest of the company at The Bridge, and also for a delicious afternoon of fun at the Enchanted Island, the children's part of the World's Fair.

There have been one-millionth, two-millionth, and three-millionth guests at The Swift Bridge of Service, and to them all Swift & Company extended courtesies.

But there has never been a special guest more welcome, nor one who got greater pleasure from his experiences than Donald Herbert DeWitt, Jr., of Milwaukee, four (4) years old.

Swift Bridge Believes
in Giving Credit
Where It's Overdue

There's a sign beside the big bandstand at The Swift Bridge of Service that announces to the people in the amphitheater that the Chicago Symphony Orchestra is playing and giving the name of the conductor. That is a good idea—but not original with Swift.

Much more unusual is the credit line that appears each week on the menus at the two Crown Food Company restaurants on the Bridge. A special blue "flag" is attached to the menu, and each week sees a new name upon it—the name of the producer of the cattle from which these savory steaks and rib roasts came.

It's just part of the Swift service of bridging the gap between producer and consumer of which The Swift Bridge is symbolic. The roast takes on added interest when the diner reads that it came from the prize herd of, say, W. H. Fischer, of Hartwick, in Poweshiek County, Iowa, especially—and this has happened a number of times—when the diner is a neighbor back home of the man on the blue flag.

In addition to the name of the producer, the flag carries the name of the commission firm selling the cattle to Swift & Company.

The purchases of these fine herds were begun by Head Cattle Buyer James A. Boyle about five weeks before the Fair opened, and the ribs and loins are hung in Swift coolers and carefully aged for four or five weeks before being delivered to the Crown Food Company for the Bridge Restaurants.

Charles H. Swift Entertains
Noted Guest Conductors

Probably the greatest assemblage of musical talent ever gathered about one table in the General Office restaurant of Swift & Company, collected their foreluncheon on Thursday, August 9.

On that day, Charles H. Swift, Chairman of the Board of Directors of Swift & Company, entertained Sir Hamilton Hart, conductor of the London Symphony Orchestra; Henry Hadley, associate conductor of the New York Philharmonic; and Dr. and Mrs. Eric DeLamarter, the latter, associate conductor of the Chicago Symphony Orchestra, and at present conducting the orchestra in its concerts at The Swift Bridge of Service.

Dr. Hadley was guest conductor during the week ending August 11, and for the following two weeks, Sir Hamilton Hart alternated at the baton with Dr. DeLamarter.

Sir Hamilton is on his way back to London after a visit to Australia, where he organized the Melbourne and Sydney symphony orchestras.
PALMER CLARK RETURNS TO SWIFT BRIDGE SEPT. 9

Brings with Him New Idea in Construction of Concert Program
Built Like Broadcasts

Back to the scene of his early World’s Fair success comes Palmer Clark and his “Sophisticated Symphony” on September 9. He brings with him his 20-piece band and a group of headline singers.

He brings, also, a novel idea in program construction. Each program of the orchestra will be constructed on a basis of radio continuity and will be a complete episode in itself. Three of the early concerts on this plan will be “Around the World in Thirty Minutes,” “What Makes the Tired Business Man Tired,” and “American.”

Jane Carpenter, whose place in the hearts of World’s Fair-goers is assured through her previous appearance at the Swift bandshell, will be augmented with another feminine pianist, Jane Anderson, for this series of concerts.

A young man who is termed “the find of the season,” and who, it is said, impersonates single-handed the Four Mills Brothers, will be introduced in the full program. He is Little Joe Rardin, and he combines his other talents with dancing of a superior sort.

Other headliners presented during the orchestra’s engagement at The Swift Bridge of Service include Frank Wilson; the Doring Sisters, featured WGN stars; Ruth Bassett, soprano; and Phil Calkin.

Children’s Days Are Busy Days at The Bridge

The Swift Bridge of Service lives up to its name in every way.

Before A Century of Progress comes to a close, it is estimated that over two thousand poor children will have been entertained at The Bridge through the cooperation of Homer Griffith, the “Friendly Philosopher” of WLS.

The third party arranged by Mr. Griffith took place on Thursday (Children’s Day always) September 6. Two hundred and fifty youngsters from the Cook County Bureau of Welfare were entertained by special acts in the bandshell, and C. H. Smith, manager of The Bridge, provided ice cream cones and souvenirs for the occasion.
Dioramas tell the story of the preparation of Swift's Premium Hams and Bacon. Periodically, the curtain of hams and bacon in the foreground drops down as curling smoke rises and punctuates the show.

Let's move along, sure in the knowledge that everything on The Swift Bridge of Service is interesting.

"Silverleaf" Is Next
Well, the next thing to the east of Otto Premm is a gigantic Swift's "Silverleaf" Brand Pure Lard carton, some five or six feet long and illuminated from within so that the design stands out boldly against a black background. Above this, in an illuminated, triangular niche cut into the wall, is a shortometer, the device used by Swift & Company to test the tenderness of pastrym shortened with Swift shortenings. A card explains what it is and how, by its measure, cookies, crackers, etc., made with "Silverleaf" are proved to be more easily broken—hence, are more tender—than those made with other shortening agents. Rather convincing, the crowd finds this.

The next case has a historical interest as well as a distinct appeal to the baster insistent of wanting to break in and help oneself.

In it are 10 cakes made according to the favorite recipes of such famous people as Abraham Lincoln, Dolly Madison, Andrew Jackson, Lady Baltimore, and others. Mr. and, particularly, Mrs. Fair-goer linger long in front of this toothsome display, the latter trying vainly to figure out how the cakes were made and whether the butter was creamed with the egg or vice versa.

Lady Is Confused
All except one lady, who was overheard to voice her own individual problem as follows: "Abraham Lincoln's favorite? I don't believe it. How could they have kept it this long?"

So on to the Swift's Jewel Shortening carton, a companion piece to the "Silverleaf" carton on the other side. Above this, in a lighted niche, the Jewel Shortening blonde, well known to outdoor-sign lovers all over the country, holds admiringly and for all to see the cake that she has made with Jewel.

Eastward ho, and the next feature along our line of march is the Swift's Premium Hams and Bacon displays. Five dioramas depict the five major steps in the preparation of these products and the care that is taken to maintain their high quality. Trimming, curing, smoking, grading, and branding are all shown in realistic miniature, the figures of the workmen being about 10 inches tall and the hams, bacon, and equipment in proportion.

A recorded talk explains the dioramas fully, amplifying the illuminated placards in front of each scene, and, at the close of each talk, a touch of drama is added by the lowering in front of the show a curtain of Swift's Premium Hams and Bacon while a film of smoke arises from below and curls about the meat. Product displays of hams and bacon flank the dioramas, so that the crowds may recognize the products in the stores.

Sunbrite Cleanser's famous "Hidden Name Test" is next illustrated as we move east. Large colored transparencies of magazine advertising illustrations tell how thousands of women have made this test and found Sunbrite superior to other cleansers.

Mystery Pictures
Next, we come to a strip of pictures that rather baffles us. There is no denying their lively charm or the fact that they tell a very exciting story about a large black monster and his ultimate defeat at the hands and sword of a gallant knight, but what is it all about? While we are struggling with this problem, a sudden rush of people past us and the sound of music call our attention to another puppet stage, upon which the breath-taking drama of "The Masked Hero," or "The Revenge of Kitchonia" is about to be performed by a troupe of Bil Baird's intrepid marionettes.

It is the Sunbrite Cleanser puppet show, and, with the appearance on the stage of the arch-villain, Smudge, the meaning of the sketches we have been puzzling over becomes clear. They are the high spots in the play, and admirably they transmit the feeling of that spirited melodrama.

The scene on the stage is the peaceful village of Kitchonia, inhabited by clean little, good little pots and pans and the like. All is spotless and merry until the advent of the hideous Smudge, a good two sizes larger than the other characters and looking rather like an extremely evil crook in a diver's helmet. He calls down upon the hapless villagers the dreadful curse of Smudge, which turns out to be three little Smudges, replicas of himself, which settle upon the townsfolk and cannot be dissuaded.

To the Rescue!
Comes changing then, one after the other, three would-be champions—and Smudge lays them cold, changing them from hero to zero in about 10 seconds each. Comes then the last hope of the beleaguered town, the Masked Hero. After a brisk engagement, with horrid sound effects, he dispenses of Smudge, and, lifting his mask and plumed hat, reveals himself to the delighted villagers (and some 300 enthusiastic Fair-goers) as Sunbrite Cleanser.

Away into the skies go the little Smudges, and while the happy citizens dance about their hero, the beaming sun rises over the town of Kitchonia and the curtains close on as nice a piece of puppet advertising as you are apt to see.

Exhausted, emotionally wrong dry, we stagger to the adjoining Crown Food Company Griddle and refresh ourselves with a Swift's Hamburger and, still hungry, step next door (east) for a Walking Sundae of Swift's Ice Cream at the last stop east on The Swift Bridge of Service.

There are, however, three more places for us to visit before we can call our tour of The Bridge complete. As we are at the east end, let's walk back
FROM THE SWIFT BRIDGE OF SERVICE

westward along the north side of The Bridge, strug-
gling through the crowds going into the ampli-
theater to see the swimming and diving events that
are under way.

Westward Ho!

Passing the entrance to the east restaurant, we
come to the map that shows the distribution of live-
stock and population, and how Swift & Company
helps solve the problem of getting the surplus of
meat from the west to the surplus of population in
the east. A map of the United States, done in
ground-glass and eight feet wide, is the setting, and
colored lights behind the glass state the problem
created by the distance between livestock and
human population centers, and give the solution
by showing the location of Swift & Company plants,
producers, plants, refineries, and branch houses.
Illuminated captions at either side of the map explain
the meaning of the lights, and the whole is not only
informative but rather beautiful.

Now we move west to the information booth,
which is just what it is supposed to be, as many so-
called information booths are not. Here, a courteous
attendant answers questions, not only about The
Swift Bridge of Service and Swift & Company, but
also about the Fair and things in general, so far as
he is able.

What Makes Prices

West of the booth, after we edge our way through
the crowds, we come to the second of the institu-
tional exhibits. This one explains the "why" of meat
prices in easily understood form.

A diorama rises to the top of a shaft and illumi-
nated captions at the left explain that meat prices
are higher when purchasing power increases, when
prices of competitive foods are higher, and when
livestock supply is small. The diorama sinks to the
bottom of the shaft, and, at the right, the captions
point out that prices of livestock are lower when
consumer purchasing power diminishes, when prices
of competitive foods are lower, when by-product
values fall, and when livestock supply is large.

In baldly descriptive terms, FLASHES has attempted
to give a picture of the various exhibits on The Swift
Bridge of Service. In our columns, we have listed
them all, have told what they were and what they
did, and given statistics in feet and inches. What
cannot be transmitted by a printed page is the atmo-
sphere of friendliness and efficiency and imagination
and good humor.

The crowd is, in turn, pleased, impressed, and
amused, but it is never bored, never reacts unfavorably.
The Swift Bridge is building a great spirit of goodwill among those millions who have
visited it. It is the greatest single piece of advertising that
Swift & Company has ever done.

Nothing Dry about the
Concerts at The Swift Bridge

When the Chicago Symphony opened its series of
concerts at The Swift Bridge of Service, Dr. Eric
DeLamarter, associate conductor, promised that the
music would be of the type to appeal to a majority
of the musically literate public. There would be
nothing academic or dry.

While FLASHES would be the last—or one of the last,
at any rate—to imply that the programs were all
wet, there have been traces of moisture in several
of them. Or, perhaps it was the titles of the selec-
tions that were to blame.

At any rate—and our rates are as low as the lowest
—during a recent concert, a gust of wind wafted the
"Slowly, Waywardly" score into the Swift pool in
front of the bandshell. Slowly, waywardly, the
precious sheets of paper settled into the waters, re-
tiring the first violinist until the next number.

A few days later, "To a Water Lily" went there,
closely followed by Clark Kessler, bassoon player
during his working hours, amateur diver in emer-
gencies. Finding no water lilies, the MacDowell-
Stock score drifted idly about the surface of the Swift
lagoon. Bassooner Kessler dove in, and overtook
the errant score, swimming two-four time, and filled
his hands so full of melody that he couldn’t swim
and the water was too deep for him to wade.

So the French horn plunged to the rescue, thereby
adding one woodwind to the confusion. Well, one
thing led to another, with the net result that Dr.
DeLamarter insisted that in the future he’d ban all
music having anything to do with wind, water, or
the waywardness of matters musical.

—AND PLAYS THE ACCORDION!

Bill Baird, chief puppeteer, is
blessed with the gift of tongues, it now
appears. They say he speaks a dozen
languages (are there that many?) and
plays a like number of musical instru-
ments. So that he can accompany him-
self in any language he happens to be
selling on an appropriate instrument.
When he speaks Spanish, he plays the
guitar. For Irish dialect stories he fid-
dles. And when he’s taking a turn at the
Russian, he just plays muzhik. Mr.
Baird’s wife, Evelyn, is similarly talented,
and it is one of the behind-the-scenes
treats of the Fair to hear them sing
together.

And here, left to right, in the Jewel Shortening unit, the case containing favorite cakes of famous personages
and the "Silverleaf" carton with the shortener just above it in the illuminated triangle.

Whatever you want to know about the Fair, and es-
ppecially about The Swift Bridge, inquire here.

You Hear It Said by
People Who May Know

They used to say that if you sat at a table at the
Cafe de la Paix in Paris, sooner or later you would
see everybody that you knew. Now they’re saying
that about The Swift Bridge of Service. Just stand
next to the west end of the bridge long enough, and
all the people you know, friends and enemies,
Chicagoans and aliens, French, German, Chinese,
and even the fellow who has owed you ten dollars
for six years, will come along. Maybe the last-
named will even come across.
Second Generation of Swift Employees Wins National Diving Crown

Father and Son Worked for Firm During World’s Fairs

When 22-year-old Marshall Wayne, of Miami, Fla., won the national high platform diving championship, it was the culmination of three years of trying in the national meets. He defeated the odds-on favorite, Dick Degener, by the score of 118.61 points to 113.44.

Young Mr. Wayne is an usher at The Swift Bridge of Service at a Century of Progress, and is the second member of his family to be on the Swift payroll during a world’s fair. His father, Fred Wayne, was connected with the firm during the Fair of 1893, and to him Marshall sent his championship medal engraved on the back with the words, “To my dad.”

He is the particular favorite of the group of amateur stars who perform each day at The Bridge at 1:45 and 6:30 p.m.

Another is Henry “Sam” Barry, formerly runner-up to Wally Colbath, national diving champion in 1928, while at Northwestern University. Now he has reformed and thrills the crowds at The Bridge with daily exhibitions which, while they are undoubtedly fancy, cannot be classified as diving.

Sam specializes in the one and one-half somersault, the three-quarter spread eagle, a triple twist with flailing arm effect, and a wooden-leg dive known in the trade as “half a jackknife.” His anti-nudist dive, in which he plunges in wearing a straw hat, is also a favorite with the crowd.

Famous Chicago Choirs Perform at The Bridge on Consecutive Sundays

Two of the best known and most expert male choirs in Chicago gave musical joy to thousands at the Swift bandshell on Sunday, August 19, and Sunday, August 26.

On the first date, the 50-voice University of Chicago choir, under the direction of Mack Evans, sang at 2:00 and 6:30. Their program included selections by Bach, Tschaikowsky, Mendelssohn, Barlett, de la Hals, de Pearsall, Don Malone, Deems Taylor, Ivanoff, Parry, and Mack Evans.

The choir is widely known in the vicinity of Chicago because of its Sunday morning services at the University chapel which are broadcast by radio.

Under the direction of Robert Gomer Jones, the Chicago Welsh Male Choir, 60 voices strong, gave two concerts on Sunday, August 26. Mr. Jones succeeded to the leadership of the choir following the death of its founder, Daniel Protheroe.

The program featured Welsh folk songs, as well as other types of choral music.

As we go to press, we are informed that the seven millionth visitor has been welcomed to The Swift Bridge of Service.

She is Miss Jeanette Anderson, of St. Paul, Minn., and was the guest of The Bridge on September 10. She was welcomed by Manager Smith, and received a large bouquet and the customary gifts of Swift products.
The Swift Bridge of Service as seen from the top of the Hardline Thermometer during one of the concerts by the Chicago Symphony Orchestra. Every seat in the amphitheater is occupied.

Over Ten Million People Will Have Visited The Swift Bridge of Service

Created Great Public Goodwill

As you read this, the party will be almost over. Closing sharp and forever at midnight, October 31, A Century of Progress and The Swift Bridge of Service will have only about two weeks or less to run.

Fair authorities say that there is no probability of the great show making another re-appearance in 1935. Nor, they say, will it be permitted to linger on into November collecting dead leaves, chill breezes—and little else.

Almost Over
And that means that The Bridge—called by many Swift’s greatest advertisement—will be withdrawn from circulation—a circulation that will be about 10,000,000 by the time the Fair closes.

Flashes wishes that all our readers could have seen The Bridge. It was fun—it was instruction—and, best of all from a company standpoint, it gave one increased pride in being a member of an organization that could do a big job so superlatively well.

Built Goodwill
However, after the activities of The Bridge are a thing of the past, the good effects of the exhibit will continue. The millions who visited The Bridge carried away a lasting goodwill for Swift & Company, and an appreciation of the care and skill that go into making Swift products outstanding for their quality.

These impressions, indelibly stamped upon the minds of consumers, will remain there for a long, long time. The feeling of friendliness created by The Bridge for Swift will inevitably carry through to a feeling of friendliness towards the brands that represent Swift in the grocery store and market.

Attendance Keeps Up
Yes, the frost is on the pumpkin and the dironanas are in the sheek. Bright, Indian summer days are keeping the attendance figure up around August levels (by the time you read this, it will probably be raining and sleeting, but that’s one thing Flashes can’t control). Nevertheless, there is an atmosphere of heading for the last roundup at A Century of Progress.

The Swift Bridge of Service will soon be a thing of the past, but its good effects will go marching on.
FROM THE SWIFT BRIDGE OF SERVICE

Softball Champions at The Swift Bridge of Service

Thirty states were represented at the Swift Bridge of Service on the evening of Saturday, September 8.

Not so unusual, you say. Probably there are representatives of that many states on the Bridge almost any bright afternoon. But, we ask you, are they champion softball players? No, says you.

Well, therein lies the story. These people were members of the forty men's and women's championship softball teams from thirty states, assembled in Chicago to fight it out for the national title.

They assembled at the Swift Bridge at 10:30 in the evening, where they were banqueted and entertained by some of the headline stars from other concessions in the Fair. Headed by the celebrated Sally Rand, a troupe of performers from the Streets of Paris, the Mexican Village, the English Village, and the Spanish Village did their stuff before the visiting athletes.

Organist Heaps a Star of Two World's Fairs

Although he's still in his twenties, Porter Heaps, who succeeded Jesse Crawford, "poet of the air," at the Swift Bridge of Service, September 17, is a star of two World's Fairs.

In 1926, he won the competition with young organists from all parts of the United States at the Philadelphia Sesquicentennial Exposition. Now, he is the third of a trio of famous organists to perform this summer at the console of the Kilgen organ in the Swift Bandshell.

Mr. Heaps holds three degrees from Northwestern University, Bachelor of Music, Bachelor of Science, and Master of Arts. He rounded out his musical education in Boston, New York, and Chicago, and, in addition, spent three summers in Paris, studying with Marcel Dupre. At present, he is organist of the New England Congregational Church in Chicago.

The programs he represents are a well-balanced assortment including popular hits of the day, songs that were sung and whistled four and five years ago, lighter organ compositions, and excerpts from operas.

NRA Members Entertained at The Swift Bridge, Oct. 1

More than 700 restaurateurs, members of the National Restaurant Association meeting in convention at the Restaurant Mart from October 1 to 5, were entertained at the Swift Bridge of Service, Monday evening, October 1.

Special entertainment at the amphitheater was followed by a buffet supper in the two Bridge Restaurants at 10:15 p.m.

This meal was rendered the more delightful by the highly entertaining presence of Bil and Evelyn Baird, who performed during the supper. In case you don't know, they are the leading spirits behind the puppet show that plays daily on the Swift Bridge. Moreover, from our own observation and from the enthusiastic testimony of others, they are two of the best free-style entertainers imaginable.

Poor Children Honored at The Swift Bridge of Service

With Homer Griffith, "The Friendly Philosopher" of W18, cooperating, the Swift Bridge of Service continues to be a rallying place for the poor little poor children of Chicago.

Orphans and children of the unemployed are collected from orphanages and social-service centers every day but Sunday, by Mr. Griffith, and given an excursion to the Fair. The high point of this is the visit to the Swift Amphitheater, where special entertainment is provided.

Swift & Company supplies the children with ice cream cones and souvenirs of the visit. The section of seats reserved for the children on these special days undoubtedly contains the happiest collection of faces wearing the broadest grins to be found anywhere within the Fair Grounds.

Swift Bridge Welcomes Eight Millionth Visitor

By the time this reaches you, there will probably be scant news in the fact that the eight millionth visitor at The Swift Bridge of Service was counted in at noon, September 23.

As this thrilling bit of information strikes you in the eye, the nine millionth visitor will probably be history, and, possibly, the ten millionth will be peeping curiously over the horizon. (Flash: Correct!)

Anyway, as we write this, it's news.

The eight millionth visitor ... September 23.

In spite of cooler weather, total figures as of October 3 showed that the Swift Bridge of Service had so far drawn 68.3 per cent of the total attendance at the Fair.
Brooksie's Fan Mail Tops All Previous Bovine Records

Cows, speaking generally, don't get much of a hand—except, perhaps, from bulls.

They go along, minding their own business day after day, and giving up so many quarts of butter-fat with the assistance of the hired hand. They don't solicit any fan mail, and very few of them get any.

But there's an exception to any rule.

The exception to this one is Brooksie, who, according to Gene Morgan, writing admiringly in the Chicago Daily News, "strained her soft-boiled eyes at A Century of Progress over the world's largest fan mail ever received by a cow."

Of course, it was Brooksie, the marionette cow-leading lady in Bil Baird's show, "Brooksie and Her Pals," at the west end of The Swift Bridge of Service.

Her fan mail is mostly of the juvenile variety, but that is merely proof of its sincerity, the kiddies not being given to taking the terrific trouble of writing a letter unless they are profoundly moved.

A typical letter goes:

"Dear Brooksie: I saw your act at Swift's Bridge and I want to say its okay. I am crazy about it and I think your swell. I am going to tell all my girl friends to be sure and see you." (Please, Mr. Printer, no corrections on the spelling; after all, Dotty knows what she wants to say.)

Another record set by Brooksie is in regard to the number of X's received in her mail. It is to be doubted if any cow ever received so many X's (which represent kisses) either by mail or telegraph.

Which, after all, may only mean that she is being double X-ed by her public—not the first time that this has happened to a popular star.

Sigmund Romberg

The country's leading composer of operettas comes to the radio to lead his personally selected 54-piece orchestra in the beloved Romberg music and in new compositions, written by Romberg especially for this program. Associated with him on "The Swift Hour" are Commentator William Lyon Phelps, Announcer James Wallington, Helen Marshall, Byron Warner, the International Singers, and a cast of singing and dramatic stars.

The Critics Said of the Opening Program:

"The new Sigmund Romberg program . . . will be a hit. The original Romberg numbers written especially for this show are tuneful and they are sung by voices that are just bound to become big league on the airways."—Chicago Tribune.

"Put this feature on your list."—New York News.

"It is an easy top among the network offerings at 8 Saturday evenings."—New York Post.

"A new and unusually promising program was unfolded Saturday night when Sigmund Romberg, one of the more gifted of the melody men, joined the radio parade."—New York American.

"THE SWIFT HOUR" on these stations:

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<td>WBEN</td>
<td>Buffalo</td>
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<td>Oklahoma City</td>
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<td>8-9 P.M.</td>
<td>WTAM</td>
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<td>7-8 P.M.</td>
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<td>Eastern</td>
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His music is the principal among many reasons for listening to "The Swift Hour" on your radio. This program started October 6 and is on the air for a full hour every Saturday evening.
FROM THE SWIFT BRIDGE OF SERVICE

This year, as last, the Crown Food Company is the largest single concession on the Fair grounds. Moreover, due to the company’s policy of serving only the best—Swift’s meats exclusively, for example—it is probable that no other concession gave the public so much for its money.

“Kathie” Appears with Palmer Clark’s Orchestra

Few operettas have had the lasting popularity that was the measure of the greatness of Sigmund Romberg’s “The Student Prince.”

The romantic theme, the chorus that could really sing, and, above all, the music itself—lovely songs and rousing ensembles—enabled the operetta to establish several records for hits and runs (no errors).

One of the stars of the original company that played “The Student Prince” was Ilse Marvenga, creator of the role of Kathie.

Known as the “Mary Pickford of Germany,” she sang Kathie more than 1,200 times during the phenomenal success of the operetta. It was she who set all the United States to humming her best known number, “Deep in My Heart, Dear.”

The international prima donna was guest artist with Palmer Clark’s orchestra at The Swift Bridge of Service during the week ending September 29. Her stage and radio work has won her thousands of admirers, and she filled the big amphitheater even on the lighter attendance days.

The success of Marvenga at The Swift Bridge augurs well for “The Swift Hour,” which stars Sigmund Romberg’s music over a nation-wide network of radio stations every Saturday night beginning October 6. It would appear that people are swinging toward the tuneful type of music, and away from the hothea numbers that have been popular for so long.

Crown Food Company
Betters Brilliant 1933 Record at the Fair

During A Century of Progress, 1933 version, the Crown Food Company scored a conspicuous success through following a policy that varied widely from the established practice in the field.

Instead of buying cheap and selling cheap, as do too many red-hot and hamburger stands, the Century Griddles (World’s Fair talk for “red-hot stands”) bought Swift’s Premium Frankfurts and Swift’s Hamburger and cashed in on the public’s preference for something really good to eat.

The Century Grills followed the same practice, with equally pleasing results.

It all added up to a handsome gross profit for the company, due to the fact that they served, either in grills or griddles, about 45 per cent of the total attendance at the Fair.

This year, however, the percentage is even higher, although the number served, by reason of the smaller number of people who came to this year’s Century of Progress, will be slightly less than last year.

The Century Grills and Griddles, plus the ice cream stands (where only Swift’s Ice Cream is served) and materially aided by the fact that the two new restaurants located at either end of The Swift Bridge of Service do a land-office business, will have served about 54 per cent of the total Fair attendance by November 1.

Left to right: Castro Giovanni, Louise “Miss America” Schmaltz, and C. H. Smith, manager of The Bridge.

New Orleans Blue Ribbon Duo Pays Visit to a Third Fair Champion

It was three of a kind—a championship kind—when Louise Schmaltz, Castro Giovanni, and The Swift Bridge of Service got together September 23. For Miss Schmaltz—alias Miss Louisiana, and no relation to Emmy Schmaltz, of the comic strips (see picture)—is the winner of the Miss America title against a nation-wide field of selected eye-fuels.

And Miss Giovanni, 11 years old, teaming with Alton McArden, twisted her way through a broken field to the Juvenile Cariona dancing championship at the Italian Village in the Fair.

The third member of the triumvirate—The Swift Bridge—continues to lead the concession league with an average attendance of 68.3 per cent of the total “take” at the turnstiles of The Fair.

Incidentally, The Swift Bridge was the only one of the trio of top-flighters that didn’t come from New Orleans just to show these New Orleansers a thing or two or too many. Miss Schmaltz (Miss L. and Miss A.) and Miss Giovanni are both New Orleans residents. Moreover, Mr. McArden, who partnered Miss Giovanni in her prize-winning dance, comes from New Orleans, too.

Meat Is Best Fair Fare

You can’t do the World’s Fair on cream puffs. John R. Thompson & Co. discloses the news that its Fair units are selling 12 per cent more meat than its downtown restaurants.