

# Radio Guide

5¢

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Always Playing  
Second Fiddle  
By Frank Parsons



Singin' Sam,  
the Farmer

By Douglas Connah

ALFREDO  
PACHECITO

Al Goodman

Tell Your Troubles to the VOICE OF EXPERIENCE



HARRY FRANKEL  
(*Singin' Sam*)  
... He's been on the farm all summer ...

**G**ONE evening last spring I was chatting with Singin' Sam after one of his radio broadcasts, at the time when he was living in New York and broadcasting from WABC's studios.

"Son," the veteran troubadour assured me, "this livin' in one place has it all over travelin'. I've been on the go more than twenty years now, and I guess there isn't a state in the country I haven't played several times. You can bet it sure is a relief to just set down in one place and let your voice travel all over for you. There's only one other thing I could ask for. New York is a mighty fine place to live in, but I'd like to guess I always will be a small-town boy. Now if I could just live on the farm back in old Richmond, Indiana, and do my broadcastin' from out that way, I just couldn't

After the program Sam was heading right back to Richmond, and the best I could muster was a few pleasant but often-interrupted snatches of conversation. So I dropped a line to my good friend, Chuck Wise of WKRC, who got on the troubadour's trail. Through Chuck's good offices I got a pretty fair idea of just how the old troubadour had been disporting himself while he's been away.

Sam's home, *Justamere Farm*, where that means on his birth certificate—wasn't born in Richmond. His first toves—soprano at that time—were chanted in Lexington, Kentucky, but he moved to Richmond when he was eight and grew up there to healthy young manhood. He retains an unusual amount of affection for that spot, and I'm sure that no other radio artist has bestowed as much publicity on his home town. Sam's home town? He's a tall, thin boy who bears about being one, and there's nothing he won't do for that home town of his.

And Richmond reciprocates with an equal share of love for Sam, who is one of the most favored of favorite sons. Walk around the town when Sam's on the air, and just try to find a radio that isn't tuned in to his program. Maybe, after trying it, you'd rather take up the pleasant pastime of combing haystacks for pins and needles. I'm sure I would.

Then once this summer a mammoth civic minstrel show was held in Richmond, and during the four days run

who keep the place up, but the owner himself acts as overseer and everything that is done is under his personal supervision. More often than not, too, you'll find him pitching in and doing a good share of the chores about the farm.

The house is largely furnished with gifts from many of his radio admirers, and one of the most striking pieces there is a walnut highboy from a listener way off in Connecticut.

**S**AM'S human friends are not the only ones welcomed at "Justamere." For he has provided royal accommodations for his feathered neighbors. Eight birdhouses, one of them with eighteen rooms, have been installed on the grounds, and Sam reports that none of them are unpopulated. The birdhouses are products of one of his special hobbies—woodworking. He has a complete workshop and woodworking outfit with which he tinkers on rainy days.

The most privileged character at "Justamere" is the handsome German Shepherd dog who is Sam's constant companion and the real guardian of the estate. He takes his rounds around the property every day, and duty twenty-four hours a day. If anything goes wrong—even if Sam forgets to close the gates leading to the place, the dog barks incessantly until the matter is remedied.

One thing about "Justamere" is truly characteristic of Singin' Sam. The farm stands on the original site of the old swimming hole where he spent many happy hours as a boy. It is just like him to return in his success, buy the old swimming hole and the land around it, and revive the memories of his youth. The hole has been dug up and enlarged, but still remains a modern and up-to-date concrete swimming pool which is the mecca of all the younger folk of Richmond.

One of Sam's first loves is fly-fishing, and he has plenty of opportunity to indulge that pastime on his own little river. Just a short time ago he took a trip to the mountains alone and a hired man set out to locate the host, who was nowhere to be found. Half an hour later the visitors saw the hired man returning with what appeared to be an ordinary bum.

On closer inspection the unshorn and unkempt individual turned out to be Sam, who had been wading unbooted in the river up to his knees in search of a finny supper. He has fished in all parts of the country and owns a considerably valuable collection of fishing tackle and equipment, including a number of rods which he has expertly constructed himself.

From his many fishing and hunting expeditions, Sam has become quite proficient as an outdoor chef, and any of his sportsmen associates will rhapsodize about his special brand of stew, which has its own particular formula, and which contains practically everything but the very instruments of the chase.

The rugged troubadour has always been a stalwart and energetic athlete. As a boy in Richmond, he shone on the diamond and the gridiron for his school teams, and to mention just one of the first basketball teams formed there, in those days basketball was a new game and there was a popular misconception that it was a game for girls. Few of his schoolmates were bold enough to suggest that to him, though, for he was just a bit too rugged for them to take such a chance and court disaster.

His main outlet for athletic endeavor nowadays is the ancient Scotch game of golf, and he usually manages to do pretty well at that. But he's the greatest trouncing of his life this summer when he tangled on the links one day with his friend Walter Hagen and got nothing more for his pains than a bit deeper shade of tan.

The summer is pretty nearly over now, and like all good things, Singin' Sam's Seventh Heaven will draw to an end for the present, for shortly after this makes its way into newsprint, he'll be off to New York again to resume a full schedule of Columbia network broadcasts.



JUSTAMERE FARM  
That swimming pool has replaced the dried up  
"Old Swimmmin' Hole."

100,000 people were in its audiences. That's pretty good for a small town, and you can see why Singin' Sam's popularity is at least in part due to the fact that Singin' Sam, the home town boy who made good, took a prominent part in it. For many years, you know, Singin' Sam toured



He plays golf with  
Walter Hagen ...

# Radio's FARMER

*Singin' Sam Treks to Those Indiana Acres Whenever He's Able*

By Douglas D. Connah

want any better. Huntin' and fishin' and playin' golf, and just putterin' around the old farm—that's what I like." Well, Singin' Sam has had his wish, and he's been in Seventh Heaven all summer. Back in May he returned to the old home town, commuting once a week to WKRC in Cincinnati, sixty miles away, and his broadcasts have been relayed to the rest of the Columbia network from that point. Out-side of his big studio and a couple of personal appearances in the middle west, he has had practically all summer to devote to "huntin' and fishin' and playin' golf and just putterin' around the old farm."

A few weeks ago he made a quick in-and-out-again business trip to New York and came around to WABC to make one broadcast. When he got together with me for a nice quiet little talk, we found just what he'd been up to during the summer. I was all wrong there. When I stepped into the studio I found Sam, brown as a berry and the perfect picture of the healthy devotee of the great outdoors, surrounded by a milling group of friends, admirers, and former studio associates who, like me, had got wind of his presence and had come to greet him.

is Sam's pride and joy, and he is the name alone bears witness that had well he might be proud of "Justamere," with its spacious lawns and spreading sycamore and beech trees and the trim house, covered with rambling roses. He's pretty particular about how the acre and a half of lawn is kept, and you can often find him piloting a motor lawnmower, manicuring the sprawling green himself. Richmond is noted around the country for its minorities, and there are copious, blossoming gardens at "Justamere." There's a large vegetable garden, too, in which he raises just about everything you might suggest. In the vegetable line, there's far more than he can ever use, but if you know anything at all about what kind of a fellow Harry Frankel is, don't have to tell you that the large surplus goes to feed Richmond's needy. There are several hired men

# His LIGHT Dimmed By BIG NAMES

**A**LARGE shadowed way in the shadow of a more distinguished shadow—that's the perfect way of describing Al Goodman and Al Goodman's career. He is the most greatest as the best; by the most discriminating as the most dependable and the most rare, publicity has not lifted its purple trumpets here and proclaimed a monetary God. Rather, the light of his name has been given over to the ways into the limelight of fame. Al Goodman's position in the musical world today is unique. Chosen by men who know best as one who knows music best, that same condition that has made him in a sense a satellite on the stage, and has followed him to the radio—a large shadow always in the shade of a more distinguished shadow.

A colleague only of the great, his good fortune in attracting notice has been his curse, the reason he has not attracted every bit of the attention he deserves. For the general public only sees one star at a time. In front of the mike, however, everyone comes into his own and the name of Goodman is being coupled with his finished rendition of any musical bit.

An outstanding figure in the musical field, Al Goodman has been a headline for the past fifteen years. When the Shuberts speak of musicians it is always Al Goodman—when Carroll looks back on his great shows, the name of Goodman is always coupled with them. When Al Jolson begins to talk about Bombo, Big Boy or the Winter Garden Shows—he sees the figure of Al Goodman waving his hand. Such great

this man who has sat at the table of so many of the great. Think you're handicapped? Then remember that he was born in Baltimore, where his father was an humble cantor who saw unrestricted advantages for his son in America and spent his last ruble to bring his family to America where they settled down in Baltimore. As a boy his father wanted him to become a cantor, and began teaching him to read music at the age of four. At five, he read music perfectly and sang in the synagogue choir on Saturday mornings. For one year, unknown to his father, he also sang Sunday in the choir of a Catholic church in Baltimore. His singing seemed to be his career, for later on he was the one chosen from the public schools of Baltimore to be given the prized scholarship at the Peabody Institute.

Mark Bert Lehr, The Musical Director of the Passion Show, Trissie Friganza, Charlotte Greenwood, Fred Astaire, Frank Morgan, Jim Barton, Joan Crawford, Nancy Carroll, Claire Luce, Ray Dooley, to name just a few—have memory of Al Goodman as a quiet and genial but firm directorship. What a storehouse of memories he must have—

and it also marked the first instance of Al Goodman, the undercover man.

Every profession and calling has an undercover man. One who is well versed and schooled in the thing he does, so that he is the important cog in the machinery and work of a business. In the case of the police's action against Al, he had done his share of "So Long Letty," yet it was to everyone's advantage to look on him as being the creative genius, and Al was not the one called for the job. He was called for what became a very big job. It seemed that while Al was leading the music of "So Long Letty" on

*Al Goodman Picked by Biggest Stars to Play On Their Air Programs*

By Frank Parsons



AL GOODMAN  
*Getting acquainted with the lion cubs at the Berlin (Germany) Zoo . . .*



Al Goodman, Fannie Brice, Peppy D'Albret and Jack (Baron) Pearl on the beach at Cannes, France . . .

where he studied with such pillars of musical pedagogy as Ernest Hutchinson and Howard Brockway.

He made a friend at this institute, a young man like himself who was studying orchestral effects and directorship. Imagine now, Goodman studying voice, and this other young man studying the intricacies and principles of orchestra. They have remained close friends ever since. Today, Goodman is encircled at the top of the ladder of orchestra leaders, while the other who studied orchestra, is being acclaimed as the greatest baritone of the decade, John Charles Thomas. As if it hadn't played a peculiar enough trick, Fate decided to "shoot it all" in the musical production "Maytime" when Al Goodman was the orchestra and musical director, while the show featured the singing of John Charles Thomas.

**C**OMING to the "big city," he started off as do many, playing piano in a music publishing house. But Goodman's light couldn't be hidden even under the barrel of a music publisher. Earl Carroll, young man with big ideas around town, had received the assignment to go to California with a musical show. Moreover, the Ziegfelds of his time, Harry and Goodman, took at the piano and having discussed music together, Carroll chose him to help in writing the music. Later, Goodman also worked on musical comedy books, but perhaps well find time for that in another part of this story. On the coast, the two neophytes in the musical comedy writing game awoke one morning to find they had written and directed one of the greatest hits of all time—"So Long Letty." This was the "big time" beginning of Al Goodman

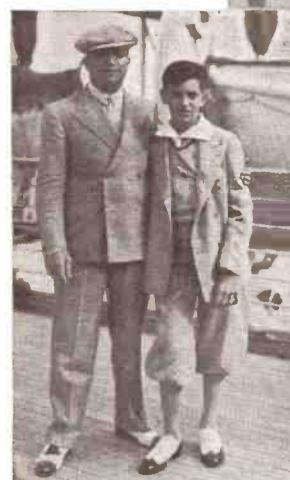
the coast, Al Jolson "caught" the show and immediately wired J. J. Shubert that he had to have the musical director of that show. Two months later and both Jolson and Goodman back in New York, making the Jolson's new show, Bombo. And he stayed with Jolson all through the great successes of the mammy singer, after which the Shuberts made him general musical director of all their shows. Yet every new show found that Goodman's increasing shadow was still eclipsed by the shadow and ballyhoo of the star.

**S**HADOW in the shade of great names. How many people know what a tremendous percentage of the great musicals of the past fifteen years have had in his musical direction? The entire Shubert organization, The Panama Shows, four "Piccas," several "Vanities," "Sons of Guns," "The New Yorkers," "Good News," "Strike Me Pink," "Blossom Time," "May Time," "So Long Letty" . . .

"How many more, Al?" we asked. But there were too many even to remember.

And stories about them—or about the stars. They flowed unrehearsed in one steady smiling stream. Great names, great careers, great stories. Take the Nora Bayes story, for example. As Al Goodman relates it, she would never feel happy unless he had invited twenty-five children to a matinee—at least that number—and had them sitting in the pit. He, Al Goodman, was the hoarder of the sweets and it was his duty to pass them out puncually to the two dozen or so children. He, palpitately became to sticky he could wave the candy with his hand.

If you talk to Al, he is very happy and satisfied. To a musician, his work is the thing, and Al is happiest in knowing that his music is the choice of the best. True, his shadow will continue to be eclipsed, if he continues in the company he has been keeping these fifteen years. Yet, in the custom of the Chinese, we can offer no better hope for Goodman than the customary salutation of the Oriental who says "*May Your Shadow Never Grow Large!*"

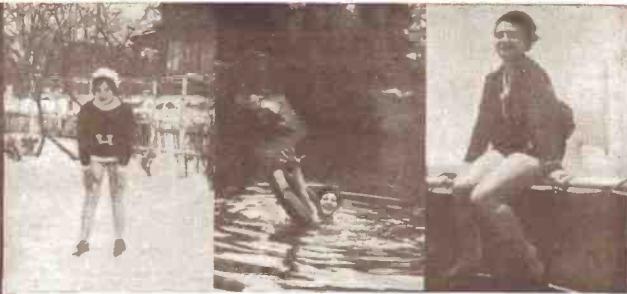


• • • Al and his son, Herbert, on the deck of the Europa . . .

names as Cantor, Wynn, John Charles Thomas, John Steele, Marilyn Miller, Warner Baxter, Edmund Lowe, Marie Dressler, Ada May, Ethelinda Terry, George Hasset, Howard



**SHIRLEY HOWARD**  
"Radio is . . . glamorous . . . colorful . . . exciting  
. . . I love it . . ."



. . . She goes in for winter  
sports . . .

. . . Come on in—the water's  
fine . . .

. . . And yachting is a lot of  
fun, too . . .

## A Radio CRITIC Turns ARTIST in One Jump

*There's a Lot of Difference Between Writing About Radio Stars and Being One Yourself*

By Shirley Howard

correspondence—but I was now a full-fledged newspaper woman.

For a while, the rest of the "gang" on the news floor hardly knew how to accept me. They were some of the first women to work for that particular paper, and they didn't deem it polite to greet me and treat me like the "hall-felt-well met" people in which they accosted their fellow males. Gradually, they thawed out, especially when they noticed that I accepted the most wearisome assignments without a murmur, and soon I was accepted as a matter of course. My willingness to work was met with a constant stream of assignments. One afternoon I was at the criminal court, getting the woman's name off the warrant of arrest. I would cover a divorce trial. Another day, I might be assigned to cover a parade of Spanish-American War veterans. I became a familiar figure around the courts and the police precincts, and because I was a woman, it was often easier for me to wheedle a bit of information out of a hard-boiled police captain than it was for some of the boys.

Radio, at that time, was a strange, the remembrance of which few peoples today, but we had a radio editor. He was a small, shy, inoffensive young fellow, whose only passion in life was fishing—and who could be particularly vivacious and vindictive through the medium of his column. I set one time, when an irate radio performer came in to locate our radio editor. To say that he had fire in his eye would be stating it mildly. When he finally located the young fellow, he was so dumbfounded that he said, "I'm sorry, I wanted to speak to you about your column." After he refused to believe he was the radio editor and promised to come back the next day to continue his search!

One day, our radio scribbler marched in and proudly announced that he had gotten a job as a feature editor for one of the large New York dailies. We all became a mutual congratulation society. Everybody fervently wished him well, and everyone secretly envied him. New York—especially the daily with which he had landed a job—was the goal of all Philadelphia newspaper workers. Our managing editor sent out for great containers of beer to celebrate the occasion, tactfully adding, "See you in New York."

Jobs were few and far between in those days. First, I made the rounds of the New York dailies. Because of my youth, city editors would hardly believe that I had completed a course in newspaper writing. But the answer was always the same: They weren't hiring any reporters, and when they were hiring them again, there were so many experienced newspaper men out of work, that it would be impossible for me to get a job.

Nothing daunted, for inexperienced youth never accepts life from the cold practical side, I continued to make the rounds. Weekly and monthly magazine editors soon recognized me by name. Trade paper editors were beginning to have a harassed look whenever I entered the premises.

Eventually, I decided that I might do better in another city. I migrated to Philadelphia, and miracle of miracles, in two days' time I was a full-fledged member of the staff on a Philadelphia daily paper! True, it wasn't the largest paper in town nor was the salary I received of any great

late it, and I'll pay you so much per week." That was the way I sold myself religiously over all the radio columns of the various papers for six months pre-

vious. I even looked over some of the New York papers. When I was finished, I imagined I had a workable knowledge of radio and its people.

One day, the director of a station asked me to say a few words in front of the "mike" concerning a worthy charity campaign. I assented, and five minutes later, I was panic-stricken. The little microphone represented itself to me as something wanting to swallow me up. A hundred times I debated with myself the difficulty of calling up the station director and excusing myself on one pretext or another. But I finally summoned up enough courage to go through with it, and I was at the station as per schedule.

To say that my heart was in my mouth would be putting it mildly. After a few minutes—and I can't remember for the life of me what I said—I congratulated myself afterwards and said that I did very well.

The turning point in my life came when I met Rudy Valley, back-stage at a Philadelphia playhouse when his famous Connecticut Yankees were appearing there—plus Rudy and his megaphone, of course. I jestingly told him I could sing, and he demanded that I sing for him right then and there. I refused halfheartedly, and then fearfully, for although I had occasionally sung and such, the thought of singing as a profession had never even entered the remotest corner of my mind. Finally, I sang. Much to my surprise, Valley insisted that I sing another selection, and another, while the theater manager, who knew me as a girl, stood and stood with a look of genuine surprise on his face.

Rudy emphatically told me that my voice belonged in radio. For a long time, I refused to believe it, but finally, I took advantage of his offer and came to New York. He had told me that any time I desired to leave the newspaper pressroom and get into radio, he would do everything he could to help me.

In New York, Rudy told me the best way to start was to obtain work on one of the smaller stations, which I did. I was still active in the radio field—but what a difference! Instead of writing about radio's people and their efforts, I am one of them myself!

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**C**ONTINUED or-  
chestras give sweet  
music.

At least, Mark  
Fisher's orchestra  
is a contented orchestra, and it  
gives sweet music. By all the  
rules of logic, this proves some-  
thing or other. Not of course  
that I have the slightest desire  
to detract from the artistry of  
Mark Fisher, or for him to  
steal any stuff from the canned milk industry, but if  
you could see the Edgewater Beach Hotel in Chicago,  
where the Fisher mystic minkers are currently at work,  
you would understand what I mean.

Perhaps the best illustration I can give you is that  
members of the orchestra, during their rehearsal  
periods, wear bathing suits, and the members still  
from the bandstand on the beach walk where the re-  
hearsals are conducted, into the cooling waters of Lake  
Michigan for refreshing dips. No wonder they like to  
rehearse.

But the most attractive feature of the rehearsals is  
Jean Fay, the vocalist with Mark Fisher's orchestra.  
She would be the most attractive feature under any cir-  
cumstances, but she is particularly true because she, too,  
wears a bathing suit.

The wonder of it is that any member of the orchestra  
can tell B Sharp from four Hawaiians what with a party  
of beautiful nymphs who make it a practice to group them-  
selves about the band on its beach bandstand. But they  
can, and they speak volumes for the point. There is no  
contention of Mark Fisher's orchestra. There is no need  
to speak volumes for the bathing beauties who flock to  
the Edgewater Beach, because they speak for themselves  
constantly.

But to get back to Mark Fisher, and his orchestra—  
although it is hard to get back anything from those  
pushy, over-bred birds of femininity (see photograph)—they  
have been at the Edgewater Beach for the past month, and  
are still going strong. They are expected to play throughout  
the summer on the Beach Walk for the delectation of  
World's Fair visitors, and are broadcasting nightly over  
an NBC network.

You hop in a taxi in Chicago's "Loop" and after  
twenty minutes' ride along the famous Outer Drive and  
Sheridan road you see two large buildings, a block apart,  
joined by a long concourse. The buildings are constructed

# Mark Fisher's Boys Enjoy Rehearsals

*It Really Isn't Work  
When You Can Play in  
Bathing Suit on Beach*

By George Johnson

In the Spanish style of architecture. A huge sign in front  
informs the visitor that this is the Edgewater Beach Hotel  
and that here Mark Fisher and his orchestra are playing.

The hotel is situated right on the shore of Lake Michigan,  
and it is said that it is within a stone's throw of the  
water. This apparently is quite true, because my com-  
panion, Al White, the cameraman, threw one of my shoes  
into the lake from the balcony, and it "stone's throw"

is no mere advertising exaggeration.

Incidentally, it was Mr. White who took the pictures  
accompanying this article. He calls taking pictures like

that his "work."

**T**HE day I visited the Edgewater Beach, the ther-  
mometer was doing acrobatics around ninety-five,  
but from the window of my room I could see and  
hear a group of pleasant young men on the sands below  
making the most seductive music. They looked extremely  
comfortable, so I went down to them, and started to ask

The chap plucking the strings of a huge violin paused  
long enough to tell me that  
his name was Harlan Hass-

burg.

**L**eft—Mark Fisher pre-  
sents Jean Fay, featured  
vocalist with his orches-  
tra

**R**ight—Do you wonder  
that Mark likes the sur-  
roundings at the Edge-  
water Beach Hotel?

**B**elow—One of those  
rehearsals on the Beach.  
Those cooling lake  
breezes have driven  
Mark to don the winter  
bunny, a scarf and ear  
muffs



"And this," he said, indicat-  
ing the young man next to him,

"Clarence Oliver." Clarence  
Oliver acknowledged that introduction modestly  
by going "oom-pah! oom-pah!"

on his tuba, so I turned to  
another young man who had just  
stepped forward and started to  
commit one of the most essen-  
tial parts of my program to my pri-  
vate audience in a hush-hush:

"If the Canots Don't Get You, Fisher's Orchestra  
Must," he sang with an Arkansas hillbilly twang that  
identified him in my mind as this fellow. "Ding" Bell,  
I'd been hearing so much about. Ding concluded his  
routine, and turned to me.

"How are you, pal?" he asked. "Mitt this guy—  
Mark Fisher."

**S**O I mated that guy, Mark Fisher.

Just then one of the most gorgeous visions  
you could possibly imagine hove into view.

Talk about your sunsets on Lake Michigan! Say, you  
can see sunset any place. But this sunset boy!  
It was Jean Fay, and Mark introduced us. Flaming red  
tresses, and what curves! Why say, but here, here! This  
started out to be an article about Mark Fisher and his  
orchestra; and if I get properly started on Jean Fay, Mark  
Fisher and his orchestra will remain a deep, dark mystery,  
and it will be a shame there aren't more pages in Radio  
Guide for me to fill up. So I'll tell you about her another  
time.

The Edgewater Beach Hotel is THE spot for a hand  
any old time at all, but this summer particularly, with the  
World's Fair in Chicago, every name band in the country  
practically tried to land the assignment. Mark Fisher  
beat 'em to it, and that is that.

The scene is a beautiful setting for his music. Off  
shore a single sailboat, free graceful white yachts undulate  
rhythmically with the slight swell of the lake, and the soft murmur of the breaking surf blends with the  
strains of the orchestra. Through the windows of the  
Marine dining room you look out over the broad expanse  
of water and a hush descends over the diners as Fisher's  
boys send their exquisite harmony. (*Continued on page 179*)

# YOUR Problems SOLVED

By The Voice of Experience

**D**EAR Voice of Experience: During the last twelve months I have given my brother a home, money which we total well into the thousands. Have my brother moved from being a burden to me because of his taxes, foreclosed in imminent for him. This time I have refused to pay. I have little left and need what I have.

My brother has been very kind with the brother to my best peney, or am I justified in stopping now? I have never, in my sense of the word, been under any obligation to him. Will appreciate your reply on the RADIO GUIDE. E. F. O.

**A**NWER: I wonder if you realize, E. F. O. that instead of trying to help your brother, you have allowed yourself to become his enemy instead? I am not condoning you or those many who have been misguided as you have been in dealing with relatives.

I do not question the advisability of you having helped your brother initially, but for twelve years now you have been his crutch and he has learned to lean upon you, with the result that he has not acquired the habit of standing up on his own hind legs and fighting his own financial battles.

A child when it is frightened or hurt, will run to its mother for protection and sympathy, but eventually we outgrow this childish trait and learn to face whatever life has in store for us on our own. That is, some of us do. Others never outgrow this child-like dependence.

At this stage you still insist toward your brother. You have given him a right to assume that no matter what financial distress he encounters, all he has to do is to run to you; that your shoulders are broad and you'll assume for him the distress of his creation. That means that you are not allowing him to learn the art of facing adversity, the science of turning liabilities into assets.

I have been reading a pamphlet, one which deals entirely with "Adversity," in which I treat this subject from the standpoint of its being an asset. I believe that it would be worth your while to write and secure a copy of it, digest it yourself, and then pass it on to you brother.

Twelve years is a long time for you to have lived your brother's life for him, financially speaking. But if ever he is to become an adult and to enjoy any self-assuredness together with the ability to solve his own problems, there is only one way it can be done and that is simply for you to make him meet his own obligations.

It may sound unkind and ill-advised for me to say so, but if you continue to let the loss of his home, refuse to help him. But I am thinking in terms of the best interests of your brother, not only today but in the tomorrow to follow. If he will learn his lesson and acquire the habit of self-dependence, the loss of his home will be a small amount. I can assure you, to pay for this expense, he will have to sell his car. He will agree with me in this aspect and you may number among that group. However, remember that I am only advising, not dictating, and the advice that I give, if you will submit it to any good psychiatrist, you will find is both same and practical as viewed from your standpoint as well as his.

**V**oice of Experience: I have a younger sister that any brother would be proud of, and naturally I am very much interested in her welfare. Recently she has been quite ill and I am advised very much. She has lots in common with both being refined, cultured and possessing charming personalities. The young man, however, has not yet convinced her true sentiments toward her. Recently she has had a very fine proposal.

Sister has come to me, very much worried over her friend, and she believes that it is because of his feelings of insecurity that he has not yet asked her to marry him. She is very much in love, since she has money that was left to her from our estate, that I go to him and suggest financing his new efforts in some new enterprise, so that he will be more secure before asking her to marry him. In this way she hopes to encourage him to reciprocate her love sufficiently to warrant his asking her hand in marriage.

Please answer in as early as possible on account of RADIO GUIDE.

STEPHEN

**A**NNWER: Oh, Stephen, Stephen—have you and your sister stopped to analyze what you are doing? Your sister, whether she realizes it or not, is asking you to buy her a husband. I have either of you ever encountered a man or a woman who purchased a mate with a title, a grand name, or social standing? You can set it down as axiomatic that any husband that has to be bought will never prove worth

any degree of permanency.

The majority of phases of barter enters into the condition upon which marriage is ultimately effected, that moment have you taken away from that marriage almost every vestige of expectancy as regards happiness and longevity. These are not theories of mine; they are facts, proven in thousands of cases until you might almost say

that a definite rule has been made to which there are very few exceptions.

Fortunately, if we are to believe the weather vane, the clouds of depression are rapidly disintegrating under the rays of the "New Deal." If this young man, then, has that dominant quality of "go-ahead" which would make him a desirable mate, it certainly will not be long before he will be unshackled from his worries of unemployment.

If, then, consideration for your sister has been the dominant factor in his silence, in all probability she will hear from him as soon as he feels that he is self-supporting. But, if it meant the entire loss of this man's friendship for your sister to finance him, then I say that would be preferable to continuing a temporary arrangement with him which would be predetermined to failure and therefore to her loss of him at a later date.

I am offering practical advice, Stephen, whether you and your sister recognize it or not, and before I conclude, let me express the hope that if he is worthy of your sister

other regularly. I have not seen him for several years. Before my father and mother were divorced I found out, as did lots of others, that his father, my uncle, was really the brother of his mother. Now brother doesn't know anything about this and I am wondering if I should tell him. Should I tell him? Should I tell my brother, or let him find out for himself?

BERTHA

**A**NSWER: First, let me commend you for having assumed at the age of nineteen the grave responsibility of mothering your half orphan brothers and sisters. Yours is an arduous task for a girl of your age. I wish you every success in your endeavor.

But now as to your younger brother: Even though he is the only one that is unaware of the conditions under which he was born, you, my little friend, are not the one to take this information to him. In the first place, he would misunderstand your motives for revealing to him the shadow that surrounded his birth. In the second place, if you should tell him you would invite a rift between yourself and him that would very probably widen as the years roll by.

You say that his real father is well fixed and wants the boy—if that be true I believe, if I were you, I would sit down and write a letter to this of yours and put the matter squarely before him, asking him to pay your house a visit and if he in turn wishes to divorce his true wife, then you should be willing to accept him as a friend, lips not from yours. But even if he is unwilling to do this, I certainly would still advise you very strongly against becoming the conveyor of this information even though it meant that your brother had to wait until a very belated date before realizing the truth about his father.

I can understand your motives and I believe they are good. Nevertheless you would be very much misguided, I can assure you, if you were to follow the plan that you have outlined. Get in touch with your uncle and I hope that this will solve the problem. If not, remain discreetly silent. \* \* \*

**A**EAR Voice of Experience: My sister married about a year ago, and she claims that she and her husband are very happy. That is the man that she has married is one who led me astray when I was only sixteen. Fortunately nothing happened to bring disgruntled spirit upon me and I am still single.

Here lately he has acted quite strange about me, staying away from our house for months at a time, although he is only a mile away. I have asked him why he acted that way and he said that he is afraid that I might tell someone about our former relationship. I have told him that he would not care if I told anyone, but I care because I don't want to ruin my reputation with my mother.

What I would like to know is, another brother has accused her of having quarreled with her husband because he does not accompany her. Naturally I can't speak for them, but I do know that there was a rift between me and her husband before they were married, and I don't know how to pass a final matters up.

Won't you please advise me what to do?

FRIDA

**A**NNWER: You, Frida, not unlike the average woman, have a natural maternal instinct which causes you to want to protect those that surround you, particularly sisters and brothers and nephews and nieces as well as children. This is a wonderful, God-implanted instinct that you have and I am glad to see you exemplifying it even though its cost to an individual is sometimes quite expensive.

Let's analyze this problem a minute: This brother-in-law of yours is fearful that you are going to reveal past indiscretions involving him, and he is exemplifying a very selfish and self-centered attitude. If I were you, I would meet him alone and would say to him something like this: "Now you listen to me. I have not said a word about our former relationship. I have kept silent and have allowed you to lead me around and to treat your sister as a wife. I have never breathed to her anything derogatory to you. I am going to keep absolutely quiet about that past, provided that you will let me. But remember, you have become a part of our family and you are going to play that part. Mother is now blaming sister for quarreling with you because you do not come to our house with her. You are not treating my sister fair. And I am going to keep silent about your sister not coming down for something of which she is not guilty. I don't want to ruin my reputation with my mother, and I certainly do not want to hurt my sister, but if you are going to prove yourself a man, then certainly I will have to take some drastic action even though it hurts me personally."

You put this up to him squarely and show that you really mean what you say and watch how quickly he comes to terms. Try it and see if I am not right.

Your Friend and Adviser,

"THE VOICE OF EXPERIENCE"  
(Copyright 1938 by Radio Guide, Inc.)

## Advice for Radio Guide Readers



Your Friend and Adviser  
VOICE OF EXPERIENCE

and she of him, that eventually they will find their interests mutual without the necessity of a financial arrangement. \* \* \*

Dear Voice of Experience:

We are inmates of Warren County Welfare House, Oxford, N. J., and are used in most of a newspaper. The Home is on a back road and we are not near any town. We are not allowed to go outside to understand how lamecone it is and how slowly the time passes. Most of us have been used to reading a great deal and would prefer to do this. Can you tell us what we can do? We have begun to feel that we are really forgotten and it is remarkable how little help from any source and most of us are past seventy years of age. The Home itself is one that the tax payers can be proud of, as all who visit us say they are treated kindly.

INMATES OF THE HOME

**A**NNWER: May I say to you, Warren County friends, that I should consider myself derelict in my duty if I were to turn a deaf ear to your appeal? I am asking the Editor of Radio Guide to send this copy of the paper to your institution and I am also promising you that I will see to it that a daily metropolitan newspaper is delivered to you every day.

Not knowing the literary taste of the majority of the inmates of your Home, may I suggest that you get together and decide what paper the greatest number of you would like the best. Then write me another letter, stating the name of your selection and I will consider it a privilege to finance the delivery of that paper to you. I will congratulate you upon the nice Home in which you may spend the remainder of your years and let me know for every one of you, happiness and contentment during the remainder of your sojourn on this planet. \* \* \*

Dear Voice of Experience:  
I am a girl of sixteen. My mother, who had been married three times, died last January, leaving me the care of seven younger children.

By my mother's second marriage I was born, and also a brother. Mother's second father, and married again some time before she died. My brother is living in the mid-west and we used to make

**T**HE Hummingbirds' Meaning, ladies and gentlemen, three gals of great talent who have been the means of carrying out successfully an ancient but a grade A idea. Margaret Speaks, Katherine Cavalli, and Dorothy Greeley are the cheerful, yeo luscious, voices which bring you music on the air of big-time programs, with smoky orchestras, of course, and always in the best of taste. But, oh yes—about this idea.

A long, long time ago, and we mean a handful of hundreds of years, when inventors were not plentiful and such things as saxophones had not been originated as quickly as at present, the Greeks or whoever happened to have a perky idea of the time, had a good deal to do with it somewhat like an instrument. This said state of affairs grew out of several situations. First, nobody knew how to make instruments. Second, the voice was a pretty good means of expressing a musical idea. Third, it helped to tell a story when there was a fair text handy.

After the present idea developed and developed until it became a laymen's idea, singing did in one's throat got to be such neat-sounding gadgets that the genry who inhabited the Tin-Pan-Alleys of a few centuries ago decided song should be the specialty and that those who could sing and make people happy should do so. Well, this was such a bad thought and, as a result, in a few generations, the art not around to-day in Lehar, Melba, Planton, Giannini, Caruso, Eastern, Soprano, Heinrich, Martini, and a few more. Those were the "mights of a thousand stars," if you include a few present-year productions, when many a fortune was made and many a halo shone along the highways of the harmonic heavens.

Now comes the sigh for sight. But there is always a wilyman in the offing, and the show must go on, complete without the sinister shadow of a contrappuntist or a theorist sneaking about to do tricks and things. Marry he was some other character and it does not matter a whole lot whether we call him Christopher Willibald Ritter von Gluck, Ludwig van Beethoven, Wilhelm Richard Wagner, or whatever. All of these fancy cognomens were attached to a lot of them, such moustache-twisting high-binders of the composing fraternity. These used to start arguments, they burned up at all who called them iconoclasts, and they went on their respective ways eventually accomplishing much in a magnificent manner, nevertheless winding up behind the eight ball in the estimation of a few.

Now just what did those good burghers do that was so heinous? Nothing really dastardly or seditious. They got the idea that the business of using the voice as part of instrumental combination in the fashion of their very remote ancestry was quite the thing. One of them began in a small way and got along very well thank you. The next was called a few ugly names, and in the midst of a great storm he shook his fist at the heavens and passed on to another life. This one really had a taste break in life and was scarcely covered in his unmarked grave ere the world regretted its foul treatment and wept loudly for a successor, yet unfound. The last, together with a number of contemporaries, exists as a, cosmos of more indifferent blood and therefore can do about what he likes. So we have partly reverted, through this series of mortal trials, to a thought that wasn't so bad in the first place.

**S**ET'S team for a moment up our own Tin Pan Alley court and look over the back fences. Ideas for songs, for instance, are still in vogue, in order not to be cut and dried, require occasional minstrels. The smart lads like Victor Young, Bob Harring, Ray Sinatra, Nat Shilkret, Andre Kostelanetz, and Ferde Grofe, know what these shots-in-the-arm are. But they too are getting along to a point where they'll wallow in the doldrums if they don't watch out. What is new if anything? Who is new? Who is still pulling? What is both good and new, and thus effective to hold the tone-weary audience? Those are a few of the questions that continually baffle the boys of Tin Pan Alley.

There seems to be an answer here in the idea the Hummingbirds have developed, for it has worked out through a few years of experimentation and perhaps the sun will shine a bright pecker after the rain. Back, then, to the point of this story about three fair maidens.

Some twenty odd months ago a young gentleman by the name of Arnold Johnson had an orchestra. It wasn't the first he had assembled, nor has it been the last, but it was a nifty aggregation of musicians. Mr. Johnson was born in the States, but had been educated, but at the time of our story he couldn't seem to get quite along with his ideas. He was another gentleman with an idea—something to do with voices in the orchestra, but out of it. This seems a trifle complicated. However, the maestro explained that his men didn't sing, but that he had some sweet young things to sing—not words, but instrumental parts. At that time the four estimable Mills Brothers, who are pretty well known now as simulators of instruments, were still obscure in the Middle West. Mr.

Johnson said his ladies couldn't be bothered with such things. It almost turned out that the Becknessers of Broadcasting couldn't be bothered with such bottlenecks. It almost turned out that the Becknessers of Broadcasting couldn't be bothered with Mr. Johnson, for he had to do a lot of scrabbling before he could even get a hearing. Finally he was sold to being in his gang.

Now the three sweet young things who were to do their peculiar brand of vocalizing and who would be surprised to know, were not the gals of this yarn, but another trio which has since climbed to a next place in the affection of the radio audience. Well, of a morning, they all piled into the studios of a certain Broadcasting Co., Inc., and proceeded to do their stuff. Mr. Johnson, realizing there was quite the intermission with that affliction, but he still stuck to his scheme, despite the rebuffs of the hard-hearted listeners on that sunny a. m. This put him irreverently into the class with that foursome we mentioned a few para-



THE HUMMINGBIRDS  
Margaret Speaks, Katherine Cavalli and Dorothy Greeley

## Those Warbling SONGBIRDS

*Sidelights on Career of  
Radio's Newest Star Trio  
Called The Hummingbirds*

By Donald Couper

graphs above, for by now you have recognized Mr. Johnson as a discerning lad who wished to join the ranks of his illustrious predecessors. So he departed from the studios wiser, sadder perhaps, but still on the up and up.

History fails to state the length of time that elapsed before he found a sympathetic ear, i.e., one that could afford to permit his idea to reach its natural climax. His first tryout was arranged with the talents and trills and intonations encountered by Mr. Johnson in his building of the plot, or whatever it was. But he was by a person of discernment, whose trigger decisions in a large advertising agency had brought such glittering gold to the coffers of his clients, asked for a listen-in on the outfit and set about to do something when he perceived its worth. The man was a good fellow. He was a musician, a pianist, and he decided that the reason Mr. Johnson's idea had trouble with his ideas was the small matter of the three sweet young things. They were pretty, sang with charm, and had "stuff," but they just didn't fit in the picture. What do about it was the next problem; for trios were scarce, and without a trio Mr. Johnson's antedeluvian novelty was just plain out.

**T**HE pages of the past relate that in due time Mr. Johnson was sent, to fetch in three more voices—not necessarily a trio, but at least three voices, female to be sure, and above all ones that were backed up by sound musicianship. In the meanwhile the agency executive acquired a nice trick voice and an announcer combined in the person of our well beloved friend, Whis-

pering Jack Smith. The exec had been mighty smart about such things, and when he felt that his hand was still good, so he dispatched the one and only Jack to join in the hunt. Things now grow complicated, but they come out properly, and there really is no villain. Jack knew a few good girls, pretty, good musicians, and excellent singers. He had once auditioned with them for the Broadcasting Co., Inc., who hadn't seen Mr. Johnson in the proper light, but he wasn't there just what his client sought. So he laid him off and went to work to restate his problem. This worthy fellow, one Peter Koppelson, thought perhaps he could assist, and he named a threesome. And by the beard of a prophet, they were the same three who had sung with Massie, Jack in the audition that had drawn a blank. Acting on the hunch of confidence, Jack hurried to the agency to suggest his new combination, but Massie had seated himself and drawn breath when the exec with the wide-open mind inquired if the whispering troubadour had by any chance heard a trio comprised of Margaret Speaks, Katherine Cavalli, and Dorothy Greeley, some old friends whom he had been told were now warbling in a unit. Well, how do you do and thank you. Yes, ma'am, ladies and gentlemen, those were the ladies that Whispering Jack also had on his mind.

**A**ND who are they? Well, there's Margaret (Maggie to close friends) Speaks, who first saw daylight in Columbus, Ohio. Her father was a Congressman, and her mother was a singer and amateur composer. Maggie's soprano voice was lifted in high during her college days at Ohio State and later in several prominent musical comedies and vaudeville acts. She has figured in and out of many notable radio programs around Manhattan as a soloist and with various units.

Katherine Cavalli is a bratwurst, and she announced. Katherine Cavalli is the first to journey the land. Kay, as it is pronounced on the club, is bound to be a fiddler, a dancer or something equally bizarre and iniquitous, and she considers Fritz Kreisler the hero of her imagination.

Dorothy Greeley crashed this sphere in the historic state of Massachusetts—Waltham, if you must be particularly exact. Her gang is Fred Dottie, and originally was up to Boston. She got involved in her high school glee club and also studied piano for some long time, Broadcasting occupied her attention early, in Boston, and it has kept her busy ever since. Light opera and concerts take up some of her spare time, and she also likes to play tennis and read, not to mention swimming and bicycling. Black cats trouble her, Nino Marinis sings to suit her taste, and she never gets enough of hoss-racing.

# Sunday, September 3

Features: Taylor Holmes

7:00 p.m. **COT** Walter Winchell

8:30 p.m. **COT**

## For Your Album



### LOG OF STATIONS

Call Kilo - Power Location and Letters cycles with phone Number	KVW - 10,000 Straus Blvd., Wabash 4040
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WCFL - 970 1,500 666 Lake St. 677-4200	
WEHR - 870 50,000 222 N. West Dr. Superior 8300	
WGES - 1500 500 120 N. Crawford 6200	
WGN - 730 25,000 Drake Hotel Superior 0100	
WIND - 560 1,000 Gary, Indiana Gary 2502	
WJJD - 1130 20,000 101st Street State 5466	
WLS - 870 50,000 1230 W. Wash. Haymarket 7500	
WMQA - 1000 500 120 N. Superior 8300	
WBMI - 1000 5,000 153 Institute Pk. Diversey 4720	
WSBC - 1210 100 125 N. Michigan Avenue 2244	
CBS—Chicago Office Wrigley Annex Whitehall 6000	
NBC—Chicago Office Merchandise Mkt. Superior 8300	

8:00 a.m. **COT**  $\leftrightarrow$  7:00 a.m. **CST**  
KVW—Sunday Morning Sunshine Program

WAFA—Morning Devotions

WEFL—Religious Program

WEHR—Children's Hour (NBC)

WGES—German Hour

WIND—Swissian Service; sacred music

8:35 a.m. **COT**  $\leftrightarrow$  7:15 a.m. **CST**  
WBMM—Brazilian Music

WAFA—Organ Melodies

WEFL—Variety Program

WEHR—Morning Frolic

8:45 a.m. **COT**  $\leftrightarrow$  7:45 a.m. **CST**  
WCFL—Religious Polish Program

9:00 a.m. **COT**  $\leftrightarrow$  8:00 a.m. **CST**

WBMM—Sunday Varley, papist (CBS)

WEHR—German Program

WEFL—Religious Broadcasts (NBC)

WGES—Evangelical Broadcasts

WIND—Bible Readings and Organ Recital

WBMM—Morning Sermon (NBC)

WMQA—Sea Islands Singers (NBC)

9:15 a.m. **COT**  $\leftrightarrow$  8:15 a.m. **CST**  
WBMM—Melody Parade (CBS)

WEFL—Morning Sermon

WJJD—Hymn Sing; Bubb Pickard

9:30 a.m. **COT**  $\leftrightarrow$  8:30 a.m. **CST**

WBMM—Bella's Friendship Club

WEFL—Religious Broadcasts

WEHR—Samovar Serenade; orchestra and piano (NBC)

WEFL—Religious Broadcasts

WEHR—Morning Sermon

WJJD—Tune, Tabloid

WBMM—Morning Sermon

WMQA—Wheat barrel; Kenna and Phillips, piano team (CBS)

WBMM—Casa Loma Orchestra

WJJD—Morning Sermon; The Rev. C. E. Payne

10:00 a.m. **COT**  $\leftrightarrow$  9:00 a.m. **CST**

WAFA—Three Quarter Time

WBMM—Brazilian Art and Taylor Bridge, duet (CBS)

WEHR—Morning Musical (NBC)

WEFL—Religious Broadcasts

WGEM—Lawn White, soloist; Allan Grant, pianist

WBMM—Sunday Day

WAFA—Service of the Church

WSBC—Polish's Music

10:15 a.m. **COT**  $\leftrightarrow$  9:15 a.m. **CST**

KVW—Sunday Morning Sunshine Program

WGES—Radio Review

WAFA—Capitol Theatre Orchestra (NBC)

10:30 a.m. **COT**  $\leftrightarrow$  9:30 a.m. **CST**

WAFA—Sunday Concert

WBMM—Musical Variety Program

WEFL—Seven Church of Christ, Seattle

WEHR—The Rondolino (NBC)

WNH—Say, Lake Tabernacle Choir and Orchestra

WIND—Organ Selections

WJJD—Happy Go Lucky Times

10:45 a.m. **COT**  $\leftrightarrow$  9:45 a.m. **CST**

KVW—Sunday Morning Sunshine Program

WEHR—Antebellum Cubans (NBC)

WBMM—Morning Musical Sunshine Program

WEHR—Antebellum Cubans (NBC)

### WGES—Morning Musical

Wind—Judge Rutherdale, Water Tower (CBS)

WBMM—Jack Brooks, tenor; Dr. Roosevelt, organist

WBMM—Billie Holiday, singer

WIND—Methodist Services; Rev. W. E. Clark

11:15 a.m. **COT**  $\leftrightarrow$  10:15 a.m. **CST**

WBMM—Estelle Harman, pianist

WEHR—Radio City Concert (NBC)

WMAQ—Seeing the Other Americas (NBC)

11:30 a.m. **COT**  $\leftrightarrow$  10:30 a.m. **CST**

WBMM—New World Salon Orchestra (CBS)

WBMM—Oscar Poetry

WGEM—Leon Salvio, organist

WMAQ—International Tel-Vis (NBC)

11:45 a.m. **COT**  $\leftrightarrow$  10:45 a.m. **CST**

WBMM—John Goss, tenor; Dr. Roosevelt, organist

WGES—Our Lady of Sorrows Catholic Church

12:00 noon **COT**  $\leftrightarrow$  11:00 a.m. **CST**

KVW—Uncle Bob with the Comics

WBMM—Piano Polka at the Organ (CBS)

WCFL—Polish Program

WBMM—Master Works; Classical Selections

WBMM—Up to Date (CBS)

WBMM—Up to Par; health talk

WEHR—The Story of Kentucky (WBEN)

WBMM—John Calvin, Irish tenor (CBS)

WCFL—Lithuanian Program

WBMM—Hungarian Hour; Frank Kappel

WMAQ—G. Arnold's Comedies

12:15 p.m. **COT**  $\leftrightarrow$  11:15 a.m. **CST**

WBMM—Up to Date (CBS)

WBMM—John Goss, tenor (CBS)

WBMM—John Calvin, Irish tenor (CBS)

WBMM—Hungarian Hour; Frank Kappel

WMAQ—International Tel-Vis (NBC)

12:30 p.m. **COT**  $\leftrightarrow$  11:30 a.m. **CST**

WBMM—Czechoslovakian Program

WBMM—Polish Hour; John Roskowsky

WMAQ—Summarized big band music

1:15 p.m. **COT**  $\leftrightarrow$  12:15 p.m. **CST**

KVW—Pop Concert (NBC)

WAFA—Concert Melodies

WBMM—Manhattan Model (CBS)

WBMM—Sunday Sermon (WBEN)

WGEM—Leonard Salvo, organist

WIND—Herman Heine; William Albrecht, violin

WBMM—Norwegian Service; sacred music

1:30 p.m. **COT**  $\leftrightarrow$  12:30 p.m. **CST**

WBMM—Weather and Livestocks

2:00 p.m. **COT**  $\leftrightarrow$  1:00 p.m. **CST**

WBMM—National Opera (WBEN)

WBMM—Sunday Sermon at the Park (WBEN)

WBMM—Columbus Symphony; Nicolaus Backer, conductor; John Goss, tenor (WBEN)

WBMM—John Goss' Orchestra (NBC)

WBMM—Brazilian Art and Taylor Bridge, duet (CBS)

WBMM—Sunday Sermon (WBEN)

WBMM—Sunday Concert (WBEN)

WBMM—Special Organ Recital

WBMM—Sunday Sermon (WBEN)

WBMM—Brazilian Art and Taylor Bridge, duet (CBS)

WBMM—Sunday Sermon (WBEN)

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WBMM—Brazilian Art and Taylor Bridge, duet (CBS)

WBMM—Sunday Sermon (WBEN)

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WBMM—Brazilian Art and Taylor Bridge, duet (CBS)

WBMM—Sunday Sermon (WBEN)

WBMM—Brazilian Art and Taylor Bridge, duet (CBS)

WBMM—Sunday Sermon (WBEN)

WBMM—Brazilian Art and Taylor Bridge, duet (CBS)

WBMM—Sunday Sermon (WBEN)

WBMM—Brazilian Art and Taylor Bridge, duet (CBS)

## Monday, September 4

Voice of Experience

2:15 P.M.  
COT

Minstrels

8:40 P.M.  
COT

9

1:00 a.m. CDT ↔ 7:20 a.m. CST  
**KYV-Musical Clash;** variety program  
**WAFB-Charleston**; music, vocal and  
 piano (CBS)  
**WFBF-Bethel's Little, vocal and  
 piano (CBS)**  
**WFBF-Bethel's Acrobats Club**  
**WGCF-George O'Conor's Melodies**  
**WGFS-Good Morning; Musical Program**  
**WGFS-Happy Hour;** John Goodman  
**WJJD-Hotel Room**  
**WLW-Holiday Inn;** Art Linkletter  
**WLW-Underworld Rides;** Russers  
**WLW-Jessie White's Gym of the Air**  
**WSBC-Polish of Poland**

8:15 a.m. CDT ↔ 7:15 a.m. CST  
**WFBF-Bethel's Time Saver**

**WFCI-Love Letters**  
**WIND-Hungarian Hour;** Frank Kovach

**WLS-Product Report;** Chicago  
 World's Fair Committee (Orchestra) (CBS)

8:45 a.m. CDT ↔ 7:25 p.m. CST  
**WLS-Bell's News**

8:30 a.m. CDT ↔ 7:30 a.m. CST  
**WBMB-Dancing Hours;** orchestra (CBS)

**WFCI-Love Letters**  
**WIND-Learn to Speak English;** Peg  
 Lehr

**WLS-Scandinavian Express**

8:45 a.m. CDT ↔ 7:45 a.m. CST  
**WBMB-Nest and Domes; comedy and songs** (CBS)

9:00 a.m. CDT ↔ 8:00 a.m. CST  
**KYV-Four Summers (NBC)**

**WAAT-Morning Glory-Go Round**  
**WBMB-The Luxembourg Gardener** (CBS)

**WFCI-Love Letters**  
**WGCB-Charles of Sherbys**

**WGB-WGN Keep Fit Club**  
**WIND-Yester's Dance**

**WLS-Live from the Livestock Receipts;** Dr.  
 Leopold L. Loveland

**Bundeswehr Hour**  
**WBMB-Audrey and De Rose;** vocal and  
 instrumental (CBS)

9:15 a.m. CDT ↔ 8:35 a.m. CST  
**KYV-Irene King, talk**

**WBMB-Death Society**  
**WGCS-Cancer Concert**

**WGHR-Clark, Lu 'n' Em small town**  
 reporter

**WIND-Katherine Choi;** Mary Neddy

9:30 a.m. CDT ↔ 8:25 a.m. CST  
**WBMB-Medical Hedge Podge**

9:45 a.m. CDT ↔ 8:45 a.m. CST  
**WBMB-Charley Daniels**

9:30 a.m. CDT ↔ 8:30 a.m. CST  
**WBMB-Kathy Lee**

9:45 a.m. CDT ↔ 8:45 a.m. CST  
**WBMB-Philip R. Davis, Leslie Day Ad**

**WFCI-Musical Grab Bag**  
**WIND-Bern Bern's Orchestra**

9:45 a.m. CDT ↔ 8:45 a.m. CST  
**WBMB-Old of Trade**

9:45 a.m. CDT ↔ 8:45 a.m. CST  
**WBMB-Phil Morris**

9:45 a.m. CDT ↔ 8:45 a.m. CST  
**WBMB-Richard Davis, Leslie Day Ad**

9:45 a.m. CDT ↔ 8:45 a.m. CST  
**WBMB-Sonny Goss, organist (NBC)**

10:00 a.m. CDT ↔ 9:00 a.m. CST  
**WAAT-Memory Lane**

10:15 a.m. CDT ↔ 9:15 a.m. CST  
**WBMB-Piano Rambles featuring Eddie**

**Barrett**  
**WBMB-Chicago Stars;** Phil Porte (Ed)

**WBMB-Henry Howard, vocalist; Edward**

**WBMB-Ernest Oberl, conductor**

**WGCF-George O'Conor's Melodies**  
**WFCI-Love Letters**

**WGB-Nancy Kemper, song man**

10:30 a.m. CDT ↔ 9:30 a.m. CST  
**WBMB-Vin's Variety Orchestra** (NBC)

**WAFB-Wall Street**

**WBMB-National League of Women Voters**

**WGCF-George O'Conor's Comedy**

**WBMB-Charles E. Smith**

**WJJD-Fred Beck, organist**

**WLS-Livestock and Livestock Markets**

**WGHR-Clark, Lu 'n' Em of the Air**

**WSBC-Polish Dance**

10:45 a.m. CDT ↔ 9:45 a.m. CST  
**WBMB-Piano Rambles featuring Eddie**

**Barrett**

**WBMB-Chicago Stars;** Phil Porte (Ed)

**WBMB-Henry Howard, vocalist**

**WBMB-Ernest Oberl, conductor**

**WGCF-George O'Conor's Melodies**

**WFCI-Love Letters**

**WGB-Nancy Kemper, song man**

10:45 a.m. CDT ↔ 9:35 a.m. CST  
**WBMB-Memories of Poland**

10:45 a.m. CDT ↔ 9:45 a.m. CST  
**WBMB-Songs of Yesterday**

WBMB-Pedro de Coribus, violinist; Will  
 Osborne's Orchestra (CBS)  
**WBMB-Elaine Madie**

**WBMB-Holiday Acrobats (NBC)**  
**WGFS-Digest of the Days News**

**WJJD-Fred Beck, organist**  
**WBMB-Today's Children**

**WGB-Little Harry**  
**WBMB-Little Harry**

11:00 a.m. CDT ↔ 10:30 a.m. CST  
**KYV-Rex Maupin's Carnival**

**WBMB-George Hall's Orchestra** (CBS)  
**WGB-Henry Arnold's Comedies**

**WBMB-Little Harry Baker, household hints**  
**WJJD-Century of Progress Report;** Writer

**WBMB-Edna Purviance, and Peony, comedy**  
 and musical (NBC)

11:15 a.m. CDT ↔ 10:15 a.m. CST  
**WBMB-World News Report;** Writer

**WGCF-Originals; dance orchestra** (NHC)

**WGB-Louis Carpenter, pianist**  
**WBMB-George Hall's Orchestra** (CBS)

**WJJD-Buddy Sunshine; Jack Owen, ber-**

**WBMB-World's Going On;** Dorothy

**Fulbreath** (NHC)

11:30 a.m. CDT ↔ 10:30 a.m. CST  
**KYV-Rex Maupin's Concert**

**WBMB-Frank Wilson, tenor; James Stein,**

**WGCF-Merle Travis (NHC)**  
**WBMB-Music Report**

**WBMB-George Hall's Orchestra** (CBS)

**WGCF-Variety Program**  
**WBMB-Favorite Orchestras**

**WIND-George Hall's Orchestra** (CBS)

**WBMB-Wings of Song (NHC)**

**WBMB-Little Harry Baker, Indiana driver;**

**WLS-Nic and Bob, "Mooevelly Boys"**

11:45 a.m. CDT ↔ 10:50 a.m. CST  
**WBMB-Little Harry Baker**

12:00 noon CDT ↔ 11:00 a.m. CST  
**KYV-Rex Maupin's Orchestra**

**WBMB-Hotel St. Louis**  
**WBMB-Elaine Madie**

12:15 p.m. CDT ↔ 11:15 a.m. CST  
**WBMB-Orchestra; Variety Act**

**WBMB-Rounds; Orchestra; Jack Fiddler's** (NHC)

**WBMB-Edna Purviance, organist**

12:30 p.m. CDT ↔ 11:35 a.m. CST  
**WBMB-Chicago House Ensemble**

**WBMB-Eddie and Fannie Cavagnoli,** radio gossip

12:45 p.m. CDT ↔ 11:40 a.m. CST  
**WBMB-Reliance Program**

12:45 p.m. CDT ↔ 11:45 a.m. CST  
**WBMB-Music Wavers; musical orchestra** (NHC)

**WBMB-Music Wavers; Market; Phil Evans**

**WBMB-Indianapolis State Fair**

12:45 p.m. CDT ↔ 12:00 noon CST  
**WBMB-Uncle Bob's Corbs is the Limit** (CBS)

12:45 p.m. CDT ↔ 12:20 p.m. CST  
**WBMB-Board of Trade Program**

12:45 p.m. CDT ↔ 12:25 p.m. CST  
**WBMB-Barnacle Doubleheader; Cubs vs.**

**St. Louis**

1:30 p.m. CDT ↔ 12:30 p.m. CST

**KYV-Husk O'Hare's Orchestra**

**WBMB-Excellene at the Piano**

**WGCF-Elaine Madie**

**WBMB-Drake's Transporters** (NHC)

**WBMB-French Melon Lesson** (NHC)

1:45 p.m. CDT ↔ 12:45 p.m. CST  
**KYV-Prudence Purse household hints**

**WBMB-Elaine Madie**

**WBMB-Bethel Home Entertainment**

**WBMB-Betty and Bob (NHC)**

**WBMB-Bethel House Ensemble**

2:10 p.m. CDT ↔ 1:10 p.m. CST  
**WBMB-Bethel House Ensemble**

**WBMB-Bethel House Ensemble**

2:15 p.m. CDT ↔ 1:15 p.m. CST  
**WBMB-Voice of Experience; advice** (CBS)

**WBMB-Happy Four and John Brown**

**WBMB-New World Series**

**WBMB-Homemakers; Orchestra**

**WBMB-Vocal Ved'd**

2:30 p.m. CDT ↔ 1:35 p.m. CST  
**WBMB-World War II**

**WBMB-World War II**

2:30 p.m. CDT ↔ 1:30 p.m. CST  
**WBMB-Stories of Answered Prayer**

**WBMB-World War II**

Gypsies 8:00 P.M.  
COT

(MONDAY CONTINUED)

9:30 a.m. CDT  $\leftrightarrow$  9:30 p.m. CST  
KWF—Global Treasures (NBC)  
WBGB—John's Harmonica Orchestra  
WCFL—Vera Gots, soprano  
WBGB—Doris Day's Private (NBC)  
WGR—Anne Keister presents Mary Eastman, soprano; Evans Evans, bass; male choir (CBS)  
WBSC—Lester's Music Room

9:15 a.m. CDT  $\leftrightarrow$  7:15 p.m. CST  
KYW—The Cadets, male quartet  
WBGB—Hollywood Gossip  
WCFL—Dickie Moore's Orchestra

WJD—Frendly Phonograph; II. Griffith

9:20 a.m. CDT  $\leftrightarrow$  8:30 p.m. CST  
WBGB—Tommy Dorsey, band  
9:30 a.m. CDT  $\leftrightarrow$  8:30 p.m. CST  
KYW—The Hour Glass (NBC)

WAIA—Child Health Unit; "Acetate Appliance" (NBC)

J. Potts of the Illinois State Medical Society—Health Clinic

WBGB—Harriet Cruise, contralto; orchestra

WCFL—Steve Stahlson's Orchestra  
WBGB—Princess Pat Pageant (NBC)

WGR—Tanner's News

WBGB—Dance Orchestra

WBGB—Duke, piano; Conrad Thibault, baritone; Arlene Jackson, soprano; Arthur Brown, conductor; orchestra (WBSC)

WBGB—International Edition

9:35 a.m. CDT  $\leftrightarrow$  8:30 p.m. CST  
WGR—Headline of Other Days

WCFL—Dinner Club; Orchestra

WBGB—Dinner, boris; Arlene Jackson, soprano; Arthur Brown, conductor; orchestra (WBSC)

WBGB—High School Quartet

10:30 a.m. CDT  $\leftrightarrow$  9:30 p.m. CST  
HYW—Sports Review of the Day

WCFL—Sports Teacher Union; Musical Western Report

WBGB—James' Army (NBC)

WBGB—Doris Day's Private (CBS)

WBGB—The Mandarins, quartet

WCFL—George Birch's Orchestra

WBGB—Doris Day's Private (WBSC)

WBGB—Wayne King's Orchestra

WBGB—World Talk (CBS)

WBGB—Charles Maline's Tang-Rhythm Orchestra

10:35 p.m. CDT  $\leftrightarrow$  9:35 p.m. CST  
WBGB—Dinner Club

WBGB—Dinner, boris; Arlene Jackson, soprano; Arthur Brown, conductor; orchestra (WBSC)

WBGB—Midnight Review

11:10 p.m. CDT  $\leftrightarrow$  10:10 p.m. CST  
WBGB—Dinner Club; orchestra

11:15 p.m. CDT  $\leftrightarrow$  10:15 p.m. CST  
WCFL—Steve Stahlson's Orchestra

WBGB—Dinner Club; orchestra

WBGR—Buddy Cole's Orchestra

WBGR—Richard Cole's Orchestra

WBGR—Doris Day's Private (WBSC)

WBGR—Wayne King's Orchestra

WBGR—Charles Agnew's Orchestra

WBGR—Barney Ray's Orchestra (WBSC)

WBGR—Midnight Review

11:45 p.m. CDT  $\leftrightarrow$  10:45 p.m. CST  
WBGR—Dinner Club; orchestra

11:50 p.m. CDT  $\leftrightarrow$  11:30 p.m. CST  
KYW—Mark Fisher's Orchestra

WCFL—Mike Cagin's Orchestra

WBGR—Doris Day's Private (WBSC)

WBGR—Wayne King's Orchestra

WBGR—Barney Ray's Orchestra (WBSC)

WBGR—Midnight Review

12:00 a.m. CDT  $\leftrightarrow$  12:00 Mid CST  
WBGR—Around the Town, dance orchestra

WBGR—International Music

# Tuesday, September 5

8:00 a.m. CDT  $\leftrightarrow$  7:00 a.m. CST

KYW—Mental Check; variety program

WBGR—Breakfast Express

WCFL—Popular Musical Program

WBGR—Good Morning; Musical Program

WJJD—Happy Go Lucy Time; Art Linkletter

WLJ—Cumberland Ridge Ramblers

WBGR—Music of the Air

WBGR—Music of Poland

8:15 a.m. CDT  $\leftrightarrow$  7:15 a.m. CST

WCFL—Time Clock; orchestra

WBGR—Breakfast Club; orchestra (NBC)

WLJ—Beatley's News

WBGR—Tone Poems

8:45 a.m. CDT  $\leftrightarrow$  7:45 a.m. CST

WBGR—Tone Poems; Tom Yule, Rag Libs

WBGR—Tone Poems

WBGR—Devotions; Rev. S. F. Delaney

9:00 a.m. CDT  $\leftrightarrow$  8:00 a.m. CST

KYW—Four Southern Singers (NBC)

WBGR—Morning Berry-Go-Round

WBGR—Dinner Club; dinner companion shop

WCFL—German Entertainment

WBGR—Songs of Skinikin

WBGR—Keep Fit Club; health exercises

WBGR—Dinner Club; orchestra (WBSC)

WLJ—How Flash a Small Town

WBGR—Sleeping Chats; Mary Neely

WBGR—Musical Hodge Podge

9:20 a.m. CDT  $\leftrightarrow$  8:20 a.m. CST

WBGR—Morning Songs (WBSC)

9:30 a.m. CDT  $\leftrightarrow$  8:30 a.m. CST

WBGR—Morning Songs (WBSC)

9:45 a.m. CDT  $\leftrightarrow$  8:45 a.m. CST

WBGR—Morning Songs (WBSC)

9:55 a.m. CDT  $\leftrightarrow$  8:55 a.m. CST

WBGR—Leonard Sause, organist

9:45 a.m. CDT  $\leftrightarrow$  8:45 a.m. CST

WBGR—Grand Parade (CBS)

WBGR—Musical Grab Bag

WBGR—Musical Instruments

WBGR—Health Talk

9:55 a.m. CDT  $\leftrightarrow$  8:55 a.m. CST

WBGR—Allison Grant, concert pianist

9:55 a.m. CDT  $\leftrightarrow$  8:55 a.m. CST

WBGR—World's Fair, garden talk

WBGR—A Good Idea In Blue

WBGR—Music and Poets, comedy and songs

WBGR—Koko

WBGR—Rhythm Review

WBGR—Dinner Club; orchestra

WBGR—The Capitols (CBS)

WBGR—Fred Beck, organist

WBGR—Poetry and Livestock Markets

WBGR—Piano Page of the Air

WBGR—Palace Dance

10:15 a.m. CDT  $\leftrightarrow$  9:15 a.m. CST

WBGR—Mental States, harmony team (NBC)

WBGR—Plumbers featuring Eddie

WBGR—The Capitols (CBS)

WBGR—Studio Program

WBGR—Grand Ole Opry

WBGR—Art and Frank; vaudeville

WBGR—Dinner Club; Lee Pfeiffer

WBGR—Frances Lee Barren Household talk (NBC)

WBGR—Midnight Review

WBGR—Mark Reports

10:30 a.m. CDT  $\leftrightarrow$  9:30 a.m. CST

KYW—Mark Fisher's Orchestra

WCFL—Mike Cagin's Orchestra

WBGR—Doris Day's Private (WBSC)

WBGR—Wayne King's Orchestra

WBGR—Barney Ray's Orchestra (WBSC)

WBGR—Midnight Review

11:45 p.m. CDT  $\leftrightarrow$  10:45 p.m. CST

WBGR—Mark Reports

12:00 a.m. CDT  $\leftrightarrow$  11:00 p.m. CST

KYW—Mark Fisher's Orchestra

WBGR—Doris Day's Private (WBSC)

WBGR—Wayne King's Orchestra

WBGR—Barney Ray's Orchestra (WBSC)

WBGR—Midnight Review

12:30 a.m. CDT  $\leftrightarrow$  11:30 p.m. CST

WBGR—Doris Day's Private (WBSC)

WBGR—Wayne King's Orchestra

WBGR—Barney Ray's Orchestra (WBSC)

WBGR—Midnight Review

12:45 a.m. CDT  $\leftrightarrow$  11:45 p.m. CST

WBGR—Mark Reports

12:45 a.m. CDT  $\leftrightarrow$  11:45 p.m. CST

WBGR—Mark Reports



## Wednesday, September 6

Pipe Club 9:00 P.M.

Howard Barlow

10:00 P.M.  
CST8:00 a.m. CDT ↔ 7:30 a.m. CST  
KWF—Good Morning, Saturday program

WMAA—Breakfast Express

WBGB—Popular Musical Program

WCFL—Radio Amusement Club

WEAF—Good Morning

WMB—Good Morning; Musical Program

WJJD—Police Hour; John Redwood

WJJD—Happy Go Lucky Times; Art Linkletter

WBGB—Country-Style Ridge Runners

WBGB—The Air Mail; The Air Mail

WISB—Folksong Hour; Home and Song

8:15 a.m. CDT ↔ 7:15 a.m. CST  
WCFL—Time Parade

WBGB—Morning Hour; Frank Kovach

WLS—Product Report

WMAA—Breakfast Club; orchestra (NBC)

8:25 a.m. CDT ↔ 7:25 a.m. CST  
WLS—Beatrice's News8:45 a.m. CDT ↔ 7:45 a.m. CST  
WBGB—World Dressage orchestra (CBS)

WCFL—Dance Music

WBGB—Learn to Speak English; Peg Leg

WBGB—Good Morning

8:45 a.m. CDT ↔ 7:45 a.m. CST  
WIND—Devotionals; Rev. F. S. Dolney9:00 a.m. CDT ↔ 8:00 a.m. CST  
KWF—Four Southern Singers (NBC)

WBGB—Organ Menders; Good Morning

WCFL—German Entertainment

WEAF—Good Morning; The Air Mail

WBGB—Book Club

WLS—Morning Melodies; dance tunes

WBGB—Music; Livestock Review; Dr. Bonner's

WBGB—Breen and de Rose; vocal and instrumental music

9:15 a.m. CDT ↔ 8:15 a.m. CST  
KWF—King, talk

WBGB—Chicago Dental Society Program

WBGB—Clara, La 'n' em; small town gossip (NBC)

WBGB—Good Morning Chat; Mary Neely, Govt. Bulletin

WMAA—Musical Hedge Podge

9:20 a.m. CDT ↔ 8:20 a.m. CST  
WBGB—The Great Organ Concert9:30 a.m. CDT ↔ 8:30 a.m. CST  
KWF—Three Songs (NBC)

WBGB—Book Club

WBGB—Book Chat

WBGB—Highlights of Music

WBGB—Board of Trade Market Reports

WBGB—In the Luxembourg Gardens (NBC)

WMAA—Happy Jack, songs

9:35 a.m. CDT ↔ 8:35 a.m. CST  
WBGB—Leisure Club, sports9:45 a.m. CDT ↔ 8:45 a.m. CST  
KWF—Betty Crocker (NBC)

WBGB—Organs Selections

WBGB—Book Club

WLS—Paul Whiteman's Orchestra

WMAA—Board of Trade

9:45 a.m. CDT ↔ 8:45 a.m. CST  
WBGB—Good Health and Harmony

WBGB—Singing Strings (NBC)

10:00 a.m. CDT ↔ 9:00 a.m. CST  
KWF—Singing Strings (NBC)

WBGB—Book Club

WBGB—Al and Pete, comedy and songs

WCFL—Kaboo

WBGB—Book Review

WBGB—Movie Personalities

WBGB—The Merrymakers (CBS)

WLS—Book Club

WBGB—Poultry and Livestock Markets

WMAA—Women's Page of the Air

WBGB—Good Morning Program

WBSC—Book Club

10:15 a.m. CDT ↔ 9:15 a.m. CST  
KWF—Hank O'Hare's Orchestra

WBGB—Institutional Department

WBGB—Book Club

WAAFA—Piano Rambler featuring Estelle Barnes

WBGB—Galaxy of Stars; Phil Peterford and Ruth Howard, vocalists; Edward Price, organist; Norm Shor, pianist

WBGB—Organ Poetry

WLS—Happy Endings

WLS—Over Showers; harmony team

WBGB—Book Club

## Thursday, September 7

Rudy Valley

7:30 P.M.  
CDT

## Death Valley

8:30 P.M.  
CDT

\$ 9.00 a.m. CDT ↔ 7:00 a.m. CST

KFW—Musical Clock; variety program

WBBM—Breakfast Edition

WFCL—Children's Program

WGES—Pilgrim's Club

WJJD—Happy Go Lucky Time; Art Linkletter

WMB—Pell-mell Hour; John Roskowiak

WMB—Hawaiian Music

WMQA—Charlie White's Gym of the Air

WSBC—Polish Hour of Music and Song

8:15 a.m. CDT ↔ 7:15 a.m. CST

KFW—Morning Broadcast

WIND—Hungarian Hour; Frank Korczak

WLS—Produce Reporter

WMB—Pilgrim's Club; orchestra (NBC)

8:25 a.m. CDT ↔ 7:25 p.m. CST

WLS—Bentley's News

8:30 a.m. CDT ↔ 7:30 a.m. CST

WBBM—In the Luxembourg Garden

WCF—Popular Dance Music

WIN—Learn to Speak English; Peabody

WLS—Tuesday Topic

8:45 a.m. CDT ↔ 7:45 a.m. CST

WBBM—Rock and Dumb, comedy and songs (CBS)

WMB—Dinner Bells; Rev. F. S. Delaney

9:00 a.m. CDT ↔ 8:00 a.m. CST

KFW—Four Southern Singers (NBC)

WAFN—Morning Merry-Go-Round

WBKB—Medical Arts' Program

WGES—Carcary Concert

WMB—Carry 'Em In, small town goings-on

WIND—Visiting with Ida Bailey Allen (CBS)

WLS—Ling Flash; Livestock Receipts; Dr. Busenius' Hour

WMB—Duke and De Rose; vocal and instrumental (NBC)

9:15 a.m. CDT ↔ 8:15 a.m. CST

KFW—Irish Mail; talk

WBBM—Medical Arts' Program

WGES—Carcary Concert

WMB—Carry 'Em In, small town goings-on

WIND—Visiting with Ida Bailey Allen (CBS)

WLS—Ling Flash; Livestock Receipts; Dr. Busenius' Hour

WMB—Duke and De Rose; vocal and instrumental (NBC)

9:30 a.m. CDT ↔ 8:30 a.m. CST

KFW—Morning Broadcast

WIND—Folk Parade; variety (NBC)

WBBM—Beauty Chat

WCF—Highlights of Music

WGES—Scenic Parade

WMB—Market Reports

Wednesday—continued

10:05 a.m. CDT ↔ 9:05 p.m. CST

WFCL—Eddy Larson, organist

10:30 p.m. CDT ↔ 9:30 p.m. CST

WGN—Jan Gardner's Orchestra

11:00 p.m. CDT ↔ 10:00 p.m. CST

KFW—Billie Burke's Orchestra

WFCL—Mike Cease's Orchestra

WHL—Ralph Kirby's, baritone (CBS)

WMB—Earl Hines' Orchestra

WMQA—Mills' Big Rhythm Band

WPS—Military Review

11:30 a.m. CDT ↔ 10:30 p.m. CST

KFW—Mark Fisher's Orchestra (NBC)

WAFN—Morning Broadcast

WENR—Henry King's Orchestra

WGN—Rich Kemp's Orchestra

WMB—Lester Young's Orchestra

WMQA—Carlos Molina's Tang-Rumba Orchestra

11:30 p.m. CDT ↔ 10:45 p.m. CST

WCF—George Strudel's Orchestra

WGN—George Devon's Orchestra

12:00 M.I.C. CDT ↔ 11:00 p.m. CST

KFW—Morning Broadcast

WENR—Tel-Wesn's Orchestra (NBC)

WGE—Charlie Agnew's Orchestra

WIND—Hawaiian Serenade

WMB—Dick Fielder's Orchestra (NBC)

12:15 a.m. CDT ↔ 11:15 p.m. CST

WGN—Jan Gardner's Orchestra

12:30 a.m. CDT ↔ 11:30 p.m. CST

KFW—Carole Nash's Talking Tambourine Orchestra

WENR—Julie Driscoll's Orchestra

WGN—Charlie Agnew's Orchestra

WIND—Hawaiian Serenade

WMB—Dick Fielder's Orchestra (NBC)

12:45 a.m. CDT ↔ 11:45 p.m. CST

KFW—Mark Fisher's Orchestra (NBC)

WAFN—Morning Broadcast

WGN—Rich Kemp's Orchestra

WMB—International Melodrama

WIND—Bill and Ginger, songs (CBS)

WMQA—Happy Jack, songs

9:35 a.m. CDT ↔ 8:35 a.m. CST

WGN—Leonard Salvo, organist

9:45 a.m. CDT ↔ 8:45 a.m. CST

WMB—Music of Grand Ole Opry

WGE—Mildred Gray, base

WMB—Grand Ole Opry Orchestra

WMQA—To be announced

9:50 a.m. CDT ↔ 8:50 a.m. CST

WGN—Alice Grant, concert pianist

10:00 a.m. CDT ↔ 9:00 a.m. CST

KFW—Morning Broadcast

WAAT—Memory Lane

WBBM—Al Petz, comedy and songs

WCF—Bob Hope

WGE—Movie Review

WMB—The Captivators (CBS)

WGN—George Forman's Orchestra

WGE—Grand Old Flyways

WMB—Hank Snow, vaudeville

WJD—Nick Nichols, comic

WMAA—Household Institute (NBC)

9:00 p.m. CDT ↔ 8:00 p.m. CST

WGN—Market Reports

9:15 a.m. CDT ↔ 9:15 a.m. CST

WGN—Alice Grant, organ (CBS)

WCF—Studio Program

WES—Popular Music

WMB—Grand Ole Opry

WMAA—Market Reports

WGE—Woman's Page of the Air

WMB—Dinner Table

10:10 a.m. CDT ↔ 9:10 a.m. CST

WGN—Studio Program

WIND—Police Officer

9:30 a.m. CDT ↔ 9:30 a.m. CST

WGN—Police Officer

9:30 a.m. CDT ↔ 9:30 a.m. CST

KFW—United States Navy Band (NBC)

WAFN—Folklore Idea Exchange

WMB—Carol Burnett, organ

WFCL—George Corden, banjo

WEI—Collegiate Comedy

WMB—Hank Snow, variety

WGE—Tony Wong, narrator; Kenney and Phillips, piano team (CBS)

WMB—Dinner Table; Bands

WJD—The Bandstand

9:30 a.m. CDT ↔ 9:30 a.m. CST

WGN—Flask O'Hare's Orchestra

WMB—Folklore Idea Exchange

WGE—Morning Broadcast

9:30 a.m. CDT ↔ 9:30 a.m. CST

WGN—Organ Interlude

11:00 a.m. CDT ↔ 10:00 a.m. CST

WGN—Pete Smith's Carnival

WAF—Hank Snow, carnival

WJD—Dinner Table

9:30 a.m. CDT ↔ 9:30 a.m. CST

WGN—Dorothy Fielding, talk (NBC)

11:30 a.m. CDT ↔ 10:30 a.m. CST

KFW—Morning Broadcast

WAF—Meat Recipe; Tabby Talbot, organ

WGN—Alice Grant, organ (CBS)

WCF—Alice Grant, organ (CBS)

9:30 a.m. CDT ↔ 9:30 a.m. CST

WGN—Alice Grant, organ (CBS)

WCF—Alice Grant, organ (CBS)

9:30 a.m. CDT ↔ 9:30 a.m. CST

WGN—Alice Grant, organ (CBS)

WCF—Alice Grant, organ (CBS)

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WGN—Alice Grant, organ (CBS)

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9:30 a.m. CDT ↔ 9:30 a.m. CST

WGN—Alice Grant, organ (CBS)

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WCF—Alice Grant, organ (CBS)

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WGN—Alice Grant, organ (CBS)

WCF—Alice Grant, organ (CBS)

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WGN—Alice Grant, organ (CBS)

WCF—Alice Grant, organ (CBS)

9:30 a.m. CDT ↔ 9:30 a.m. CST

WGN—Alice Grant, organ (CBS)

WCF—Alice Grant, organ (CBS)

9:30 a.m. CDT ↔ 9:30



Phil Baker

8:30 P.M.  
CDT

First Nighter

9:00 P.M.  
COT

(FRIDAY CONTINUED)

5:00 p.m. CDT → 4:30 p.m. CST

KYW—Century of Progress String Quintet

WAAB—Music in the Air

WBCN—The Bostonians' sketch

WCFL—Tony Amato, accordion

WEHR—Henry King's Orchestra (NBC)

WGCR—The Gossips

WGN—Teardrop of Tunes

WMQA—Viennese Ensemble (NBC)

WIND—Indian String Trio

WMQA—Viennese Ensemble (NBC)

5:30 p.m. CDT → 4:30 p.m. CST

WAFA—Star Soldier in the Sun

WAFA—The Time Times

WEFR—Les Prodiges' Villèle's Orchestra

WCFL—Jazz Band, food talk

WGN—George Hall's Orchestra (CBS)

WIND—Master Works

WJJD—Bobbie Dickson, baritone; modern songs

5:25 p.m. CDT → 4:25 p.m. CST

WBHM—Walkathon News Details

5:30 p.m. CDT → 4:30 p.m. CST

KYM—The Clubbers' Club

WAAF—Music in the Air

WCFM—Grace Wilson, Food Talk

WEHR—Major Sharp, and Minor (NBC)

WGCR—Singing Lady; Jingles, songs, and stories

WIND—Merrill Foland, pianist; classics

WJJD—Tea Party

WMQA—Schellie and Gould (NBC)

5:45 p.m. CDT → 4:45 p.m. CST

WAFA—American Weekly Drama

WBEM—Stamps Advertising Club (CBS)

WCFL—Hamlet from Shakespeare's playlets

WEHR—Little Orphant Annie

WIND—Sister at Eventide

WMQA—Hot Dance Tunes

WIND—The Star Orchestra (NBC)

5:50 p.m. CDT → 4:50 p.m. CST

KYM—Dance Orchestra

WAAR—Jane Fonda in Happy Landing

WCFL—Alice McDonald, vibraphone

WEHR—What's the News?

WGCR—The Gossips

WGN—Uncle Quim, Danny Dreamt, Jim, and Wishbone; children's program

WIND—The Story of the Atom

WJJD—Jackie Taylor's Orchestra

WMQA—News of the Air

6:15 p.m. CDT → 5:15 p.m. CST

KYM—The Star Orchestra

WAAF—The Symposium Hour

WBEM—Grown-Up Sketch

WCFL—The Riddlers

WEHR—The Riddlers, male quartet (NBC)

WGCR—Community Program

WGN—Tarzan of the Apes, children's story

WJJD—Sports Review, Johnny O'Farrell

WMQA—"HiRA and You," talk (NBC)

6:25 p.m. CDT → 5:25 p.m. CST

KYM—Sports Report

WEHR—Sports Reporter

6:30 p.m. CDT → 5:30 p.m. CST

KYM—Erin Hall's Orchestra (NBC)

WAAB—Al and Pete, comedy and songs

WCFL—Judge Sakkim's Court

WEFR—Doris Day, vocalists

WGCR—Polish Melodies

WGN—Sports Reporter

WIND—Sammy Rosenthal

WJJD—Don Kenter, pianist

WMQA—Day's Sports Summary

WIND—Sports Summary

6:40 p.m. CDT → 5:40 p.m. CST

WBHM—Stories of Anteater Prayer; How, and Hermanns

6:45 p.m. CDT → 5:45 p.m. CST

KYM—Hank O'Farrell's Orchestra

WBHM—Book Carter, news commentator (CBS)

7:00 p.m. CDT → 6:00 p.m. CST

KYM—Concerto; Jessica Despondine, soprano (NBC)

WGN—Sports Review

WCFL—The Love Mallet, hand comedy sketch

WGCR—Wynona Jewish Players, drama

WGN—Alison Town Trop; Joe Green's Comedy

WIND—Wind End Tour; Frank Moreau, guide

WJJD—Masters' Music Room

WLIS—Ethel Shatto, vocalist; Walter O'Keefe; Don Carter's Orchestra (NBC)

WBEM—Sports Industrial Recovery Act

WCFM—Finishes

7:10 p.m. CDT → 6:10 p.m. CST

WBHM—Sports Review of the Day

WCFL—Al Handler's Orchestra

WGN—The Light Classics

# Through EUROPE

With Carleton Smith

**G**OUL is golf at Glencairn, says the Scotchman, and when you've been there, you believe him. The course has fine views of the distant hills are inspiring; the walks and drives are pleasant; indoor games are many; and the food appeals every taste. But the soul of Glencairn is golf.

There in Perthshire the game has been played over five centuries. Even the mountains form a spacious amphitheater, and the terrain seems particularly propitious. At *Norman Shearer* and other American enthusiasts were trying their skill here and motorizing and then golfing. The British, however, accept the superiority of scotch golf courses as axiomatic and prefer the latter course, but my American friends were inclined toward Glencairn.

## Lady of the Lake

**I**F YOU are not an amateur golfer, familiar places are near and calling. I bought a copy of *Scott's Guide to the Highlands* and was sold away to the fairytale land of the Trossachs. Every ridge and stone was there, *Ben Ledi*, *The Brig o' Turk*, *Ben Vane*, *Ben Vorlich*. And there, too, were them all, an Elizabethan castle, a ruined abbey, a great hotel. Scott was a great publicist. The large Trossachs Hotel is a magnificent monument to his memory.

It is hard to say whether the scenery is more enjoyable because of this poem or the poem because of the scenery. And I haven't discovered which name it is. Lady of the Loch?

The crossing of Loch Katrine, its encircling cliffs fringed with heather, brings you past *Bob Roy's* castle, the *Highland Folk Museum*, the *Highland Games*, the *Highland Games*.

It is a great evening (or morning) and ended when the entire group stood in silent attention as "God Save the King" was played—minus symphony.

Sleepily I took the train for Newcastle, and kept myself awake during the night by reading a part of a radio script which had to be plugged into the wall. It wasn't very satisfactory, but I was amused by catching my fellow-passengers, entirely listening to get their money's worth.

A soprano sang "Comin' Through the Rain" and the reception was comparable to that of the early days of radio in the United States.

\*\*

## European Reception

**R**ECEPTION in Europe always seems poor to me. Perhaps it is because I live during the summer. I don't believe, either, that the receiving sets generally are not

so efficient as the average one in America. Nor is there central authority with power to distribute the channels easily as our Radio Commission does. There has been present in European broadcasting studios, the programs were not presented with the care that ours are. Needless to say, most of the broadcasts are made in the continent are located in old buildings, not especially constructed for broadcasting.

\*\*

## In Norway

**I** VISITED Norway's largest radio stations—in Bergen, Oslo and Tromsø. They have just been taken over by the government, which hopes to make a profit from their operation.

Formerly, the half-million dollars in revenue that is taxed from sets of sets, was turned over to private stations, who got additional income from advertisers. Advertisements are conveniently read all at the same time—twenty minutes at a time twice a day for the stations.

Generally, I find that phonograph records are the best offerings. The station is better liked. And even when a *Broadway Symphony* comes from Warsaw or Brussels, the reception is not worthy of careful attention.

We have been spoiled in America. Our classical broadcasts may few, but they are superlative.

## Bandstand and Baton

**T**HIE summer is just about over; hardly 100 days of 100 degrees in the shade, open pavilions and cool air, brought on by the Indian summer "dog days" with night clubs, restaurants and cafes. Slowly, big name orchestras are appearing again, and the sports and spots and August road trips, and settling once more into permanent cold weather stands.

\*\*

*Acc. Brigade* returns to Chicago for a week-long tour starting September 9 at the redecorated Merle Hall Garden Ballroom. WBBM and CBS will do the broadcasts. Brigade has just completed a tour of the middlewest, with a stopover in Cincinnati.

ties from their Chicago stands, the Blackhawk and the Drake hotel.

## COSMETICS

**B**EST SOAPS where the ladies buy them are *White Lotus* and *PROF. J. WARNESSON*. Write for 48 W. Washington St., *Dove*, *Chicago, Ill.*

**MAKEUP**

**O'Connell**  
**DENTISTS**

**RADIO PROGRAM**  
**WCFL Daily 10:30 A.M.**

**232 South State St.**

**OFFICES ALL PARTS CITY**

**600 W. Madison St. 1844 Milwaukee, Wis.**

**2420 B. Halsted**

**6230 Calumet Ave.**

**2255 N. Dearborn St.**

**LYNNING TO 8**

**SUN. LOOP 844**

*Oscar* 15, *Gus Arshine* will be back in the Beverly-Wilshire, Los Angeles. *Ted Fazio* returns to the Francis Hotel, San Francisco. *John GBS* will be away five days beginning Aug. 15. *Giovanni Lombardo* heads for Manhattan with *Bob Miller* and *Alene* after short vacations and a few more tours, resume festiv-

ally.



# Chicago Studio PEEPS

By Rollin Wood



**Norm Sherry**  
Youthful veteran pianist of the air. First went on the air in '23 over WQI and has been kept busy ever since. You can hear him over WBBM, Monday, Wednesday and Friday on the Galaxy of Stars program over WBBM.

**GENERAL HUGH S. JOHN-SON**, director of President Roosevelt's National Recovery Act, accepted the invitation to be the speaker of the day at the Annual Labor Day Celebration, sponsored by the Chicago Federation of Labor, which will be held on the grounds at A Century of Progress. The gates will be thrown wide at 9 a. m., Monday, September 4, and all those connected with labor, his family and friends, are invited to attend. The program will last throughout the day until 10 p. m., and there will be a grand display to be given. A high point on the calendar of events for the day is a concert, consisting of one hundred specially selected musicians, under the direction of Peter Cervello.

**Patricia Ann Manners** and the *Spliffs*, who have been heard over WGN on Sunday evenings for four weeks, will be back again next week. They are a pleasing and musical group and it's said a former arranger for Paul Whiteman was the party responsible for the tricky musical concoctions used.

A fine performance of the *WLS National Barn Dance* show will be presented by the Court of States at A Century of Progress on Tuesday, Tuesday night for the next three weeks between 8 and 10 p. m. The attendance of approximately 30,000 at the Barn Dance during Farmer's Week, convinced the Fair officials

of the drawing power of the WLS entertainers. \*\*

**Norm Sherry**, featured pianist in the *Galaxy of Stars* program heard over WBBM at 10:15 a. m., Monday, Wednesday and Friday, says that his specialty, James Joyce, is not made by sweating up in the kitchen and cooking the results in a pot. We listen to Norm because we know he's an authority on Oriental foods. He has traveled through China, Japan, Philippine Islands, India, and worked professionally in Tokyo, Shanghai and Hong Kong. He should know what chop suey is! \*\*

The truth will out! That's why a flood of letters from rural listeners to WLS, following the broadcast of the nation's milk contest during *Farmer's Week* at the Century of Progress. Microphones placed close beside the cows picked up the familiar metallic "moo" sound of the first streams of warm milk striking the pails and listening dairymen realized that they were hearing the real thing. \*\*

**William L. Klein**, director of the Germania broadcast, formerly heard over WGFL and now extinct WBO, has returned from a month's trip through Europe where he has been scouting for new material. The airing of his coverage in the Old Country may be heard daily at 6 p. m. over

**Barns and Allen** return to the Chicago Theater for a week beginning Friday, September 1. \*\*

**Harriet Cruise**, WBBM and Columbia Pictures' star, along with the *Norwegian Quartet*, have begun a new three-week series over WBBM. The show is sponsored by Senny Water and is heard every Monday, Wednesday and Friday from 9:30 to 9:45 p. m.

**Miss Cruise** is celebrating her first anniversary with the public just on year ago this month that a shy little girl from Lincoln, Nebraska, came in from an audition and was cast. She was failed to register very well until an ingenious operator turned the microphone in an unusual direction and she is now rated as one of the mid-west's better songstresses. \*\*

The Evans Fur Company show, Sunday night, September 3, WBBM, will be dedicated to the young crowd returning soon to college. The program includes *The Big Ten Singers*, dancing columnists; *Jim Evans*, former Northwestern football star; *Frank Wilson*,

the Log Cabin Boys, *Freddie and Franke*, now starring at WLS on Saturday evenings, and *Frankie* composed a new tune, "Hillbilly Wedding," that is getting quite a play since it was placed on sale. Tune them in Saturday at 9 a. m. CDT.

## Mark Fisher's Boys ENJOY Rehearsals

(Continued from Page 5)

out over the waves of the lake and the air.

Mark's own rich tenor voice is heard in some of the vocal numbers, with Flensburg, Miss. Fay, Lucia Garcia, Bell, Oliver, and Emil DeSolve contributing their bits.

After dinner, everyone goes out onto the beach. When it's dark in the evening, the dancing begins there, with Mark and the boys on the beach bandstand which they use in the winter months. Recently it is not uncommon sight to see several thousand persons dancing to the strains of the orchestra under the light of the ship's searchlight which casts its silver glow over the rippling waters of Lake Michigan.

A good deal of fun is had by all the good-looking young people here. Mark has a complete tumba and rango unit in his orchestra for the benefit of those who prefer those warm Latin dances.

He calls the Edgewater Beach the orchestra leaders' paradise. I go

him one better. I call it anybody's paradise. But let him tell it. "Just stop and think," he reminded me, "at everything has here. The most beautiful spot in the world. A wonderful place to broadcast, and reach thousands of people. And the girls—oh, the girls of the Edgewater Beach—don't overlook that. The contacts I am able to make here—captains of ships, millionaires, young, eligible students, celebrities—every type you can imagine, are valuable to me, and in more ways than one."

First, I asked him if he had a position to learn at first hand what types of music and entertainment appeal to each. If please them, they listen to my broadsides, and tell their friends about me. Now of course, guests here, especially during the summer months, are from the South and the East. I try to satisfy them by giving my report on the music coast to coast. I hope I have been able to satisfy them, and one of the main reasons I have for believing I have is that I have been here for ten consecutive months.



**Peggy Forbes**  
Popular songstress, heard with Harry Rabinowitz in their nightly broadcasts over CBS-WBBM from the Oriental Gardens, located in Chicago's loop.

**Evelyn Mason, Jules Stein and Jean Paul King**. \*\*

Blonde, beauteous **Peggy Davis** became a shaggin' lady when she plays the leading role in the *Private Pat Pageant* drama of love and romance next Monday night, September 4, at 9:30 p. m. CDT, over WENR, NBC. **Phil**, NBC production man and author in the past of other salty radioaries, including *Folly Fathony* Trawlers and *Shaggin' in the Rain*, directed *Contraband*. The crew of the tramp freighter, aboard which Miss Davis will find herself, includes the captain, played by *Alfredo* first mate, *Artie Jacobson*, second mate, *Jack Daly*, and Billings, a cockney sailor, *Dong Hape*. \*\*

Saturday, September 2, marks the first anniversary of the popular WGCI comedy team, *Tony and Fred*. To celebrate the occasion in commemoration of the event, their program will begin at 8:30 p. m., fifteen minutes earlier than usual, and will include the appearance of many stars and frequently changing attractions in the loop, all well-wishers of the team both of whom have appeared in the past before the headlights. \*\*

**The Log Cabin Boys, Freddie and Franke**, now starring at WLS on Saturday evenings, and *Frankie* composed a new tune, "Hillbilly Wedding," that is getting quite a play since it was placed on sale. Tune them in Saturday at 9 a. m. CDT.

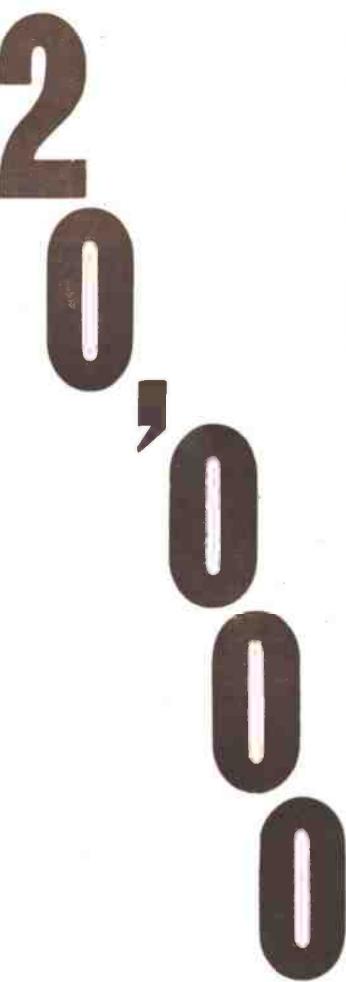
+ By George Johnson

"Another reason this is a nice spot for an orchestra leader is because most of the guests are residents who come here for vacationing from three weeks to the year round. It is much easier to play to this type of audience than to transient guests, because it is possible to become acquainted with the likes and dislikes of your listeners."

"The radio is wonderful, and I am happy to have the opportunity of supplying some of the beauty than I with some of the quiet and beauty of the Edgewater Beach Hotel," he added.

I asked Mark to give me his impression of the hotel, and his position there, but he balked at that. "I can't say," he said. "You see, there are so many reasons why I like it that I couldn't tell you without skipping some, and I wouldn't want to do that."

I asked him if he had a date. "I don't have any," he declared. "It's the nuts!" he declared. And that's what it is. The nuts.



# WATTS

## WJJD - CHICAGO

1130 KILOCYCLES - 265.3 METERS



# ALONG the AIRIALTO + +

With Martin Lewis

**I**F ANY of you are baseball fans, you probably know a family with the story about Lou Gehrig, the fankee star, when he was sent in to pinch-hit several years ago. If you're not, the answer is that Larup, the great New York Yankees' player he pinch-hit for is on the outside looking in. Recalling that, I was hoping all the time I was away from my radio station that I didn't know the story. *Frank Luther* did such a swell job as a pinch-hitter, I was afraid—well, you know—one never can tell.

My vacation was spent around the shores of Lake Michigan, in other words, Chicago and the World's Fair, and believe you me I'm not back alone on *Airialto*. I went there was a rest, but I should have known better.

Well, I spent a considerable amount of time at the Blue Ribbon Casino where Ben Bernie is doing a capacity business nightly. I doubt very much if any visitor to the Fair doesn't spend at least one night with Old Blue. It's a try and try again night after night seven o'clock is as easy as having a tooth pulled. \*\*

*Before I ramble on, I must tell you about one of Bernie's vocalists, Little Jackie Heller. I've often read tell in the *Voice* of Little Jackie's career, showing the midge-tipped fellow, but not until I met Jackie myself could I appreciate what all the applause was about. She has plenty of personality packed in that one hundred pounds of bits and a manner about him that sells you a few minutes after you hear her sing. It's a pleasure to watch her work. He sits on a high stool and hauls the microphone as if it were a play jacket. He lets his voice made just as big with the crowd as it did with this scribe.*

## Looking Up

**I**T LOOKS as if the radio broadcasting business is going to have a bumpy ride during the fall. Most of the good spots have already been sold and you'll be hearing a lot of your old favorite programs, like *Music Academy*, etc. At the present time there is very little indication that you will be hearing new stars on the airwaves this fall with the exception of some repeaters and use of some new nighties. However, there are great possibilities for *Joe Penner*, who scored two fine times on *Dick's Valley* and *Harold Holt*. Penner has a new series *Sunday, October 8*, for the people who formerly sponsored the *Great Moments in History* program. "Wanna buy a duck?" and "You nasty man" will be repeated by listeners as often as *Jack Pearl's* "For you sake, sharper than Ed Wynne's" "soocoo." \*\*

*Speaking of the Barn and Clay Hall, he'll be on the NBC WEAR station with a half-hour show for *Lucky* starting Saturday, October 7, at 8 p. m. CDT. Will you be "deef"?*

## Old Friends Back

**T**HIS parade of your old favorites starts immediately. Last Monday afternoon brought back to the air waves your friend and adviser, the *Voice of Eddy Arnold*. This new weekly sustaining spot for the *Voice* and he will be heard each Monday afternoon thereafter at 2:15 p. m. CDT. The new series starts September 11 at 10 a. m. CDT, and he will be heard each morning except Saturday and Sunday at 10 a. m. CDT. He will also be heard on Wednesday nights from 8:30 to 7:45 p. m. CDT. This goes a new time, so you *Voice* of Experience fans make a note of it.



CYRENA VAN GORDON  
... makes her return to the NBC microphones ...

Sunday at 6:30 p. m. CDT, brings back the first of a new weekly series of *Foreign Legion*, authentic stories taken from the experiences and adventures of the author, Willis O. (Bill) Cooper, who will add his personal touch to the Spanish soldier. NBCG, however, takes this former CBS feature, *Tales of the Foreign Legion*, back to the days of 1918, when Bill Cooper was a young private, a platoon leader, and a realty packed in that one hundred pounds of bits and a manner about him that sells you a few minutes after you hear her sing. It's a pleasure to watch her work. He sits on a high stool and hauls the microphone as if it were a play jacket. He lets his voice made just as big with the crowd as it did with this scribe.

Following Winchell, without twist-

ing your dial, you will hear the debut of a new type of vocal quartet called the *Notables*. They will feature programs of a popular nature specially arranged.

We always did enjoy *Fred Waring's Chummy Broadcast* and Milton Berle added to this program to replace "Mandy Lou" starting this Wednesday night, it should turn out to be one of the very top-notch others. \*\*

*An all-star show will be presented over the NBC-WMAQ network Saturday (9 p. m. CDT). The occasion will be the dedication of pioneer station WSEB's new 30,000-watt transmitter. You're going to be hearing later on in the year probably bear many of your favorites. Congratulations to WSB and Lambdin Kay, its veteran manager.*

\*\*

## More Prodigals

H. V. KALTENBORN, Columbia news commentator, will be back a week from Sunday, etc., following day marks the return, after a brief summer respite, of new "An All-Star Show" programs. *The day following that, Don Carney will resume his *Don Show of the Arts*.*

*In Friday, the twenty-first, returns to NBC, microphone of Cyrena Gordon, former leading mezzo-contra-alto of the Chicago Civic Opera, who makes her debut this winter with the Metropolitan Opera Company.*

Saturday, September 16, *Frederick William* will return to *The Family Situation* in "The Family Situation in Washington Tonight."

Friday, the twenty-ninth, brings back *Olsen and Johnson* stage and screen stars, making their first appearance here on Rudy Vallee's hour. The most outstanding dramatic program of the air, "*The March of Time*," returns for a fourth consecutive year, which will start early in October. *Hersey Barlow* will again be the musical director. Although the program will be prepared for the edition of Friday, another sponsor may pay the bills. Enough about programs, don't you think? \*\*

WAITED around for the *Jolson Whiteside* program, which started an hour later than the curtain fell on Rudy's show. Jolson walked in smiling from a car, came up, and uttered the words, "I am happy today. Today is Rudy's birthday." And with that he pulled out a little box

Cantor and George Price and was featured in *True Story* and "*Raising Junior*." Pet hobby is writing verse. She is a petite blonde, five feet, three inches tall. \*\*

G. B. Fort Wayne, Ind.—The information you seek on the Lombards was printed in this column several weeks ago. Norm Sherr, of Fort Wayne, is five feet, six inches tall, and began his career as a likely orchestra spot. Andie Sissie's whereabouts are unknown at this time. \*\*

Bubs, Watertown, Maine—Billy Jones and Ernie Hale are not regularly scheduled on the air at present. \*\*

J. C. Jersey City, N. J.—Lanny Ross is not married. His birthday is January 19. He is American born of English-Western parents. He has no brothers or sisters. \*\*

Louisville, Ky.—Pat, Kenneth's mother, is married to Victor Lombardo, has one child, Joe Sanders, who is no longer booked at Castle Farms; future bookings not available at present.



MINA PORTER  
... here's what a radio columnist does on his day off ...

out of a trousers pocket, opened it, and said "Boy looks that it's a blindfold present for Ruby." I looked and I saw my myrdar I've never seen a square cut diamond more beautiful—just ten carats, that's all.

Let me tell you something else, although you probably know it, Jolson is absolutely nuts about Ruby.

When someone reminded him of the fact that she was making back to the coast Moon to make another picture, his face dropped. And you should have seen Ruby with her mother and sisters sitting in a box at the theater. She was as much of a kick out of Al as did the rest of the audience, and her applause after each number was as spontaneously enthusiastic. A great, great pair, this Jolson-Keller team. \*\*

\*\*

*Looking around me I spied Martha and Vet Bowtell looking better than ever. Their son, Jim, is a chip off the old block, and they are a picture of good health. Three sweet girls, them Bonculls . . . My attention was called to the big *Big Dill* Deaf Taylor, who is still active on each program and no doubt will do as much for her as *Cantor's* repeated comments about Robbinoff. Those helped the *Smart* *America*.*

THE other afternoon before departure on a never-to-be-forgotten trip with *Admiral Mike Porter* from Atlantic City to the *Yacht Club*, I had six excellent snapshots that were taken aboard his boat. Not until he turns to this page will you realize that "Smart" is his name. \*\*

on the air broadcasting over the CBS network several times weekly. Don Redden is playing *RKO circuit* and *Reddick* and not broadcast.

Loco Panico is looking for a likely orchestra spot. Andie Sissie's whereabouts are unknown at this time. \*\*

Bubs, Watertown, Maine—Billy Jones and Ernie Hale are not regularly scheduled on the air at present. \*\*

E. P. Rockwell, Texas—There are two members of Cab Calloway's orchestra and thirteen members in Duke Ellington's, not including Duke. Write to Miss Rockwell, 799 Seventh Ave., New York City, for pictures of Cab and Duke. \*\*

B. A. Atlanta, Ga.—Eddie Duchin and his orchestra are still

Levi's only returned five of them. So, dear readers, allow me to present for the first time on any Radio Guide page, Admiral Mike, the Porter. Incidentally, if you never again hear the song "Stormy Weather" it will bring back memories.

P. S. Mike has a couple of fractured ribs and yours truly has had a severe sore throat ever since. \*\*

I TRIED to get a dollar from the Caps and Banners Editor, but he knew me. I couldn't get away with it. Here's the LIE.

The other night I arrived at my door, after coming in from the hectic storm which played havoc with the ships at sea and did plenty of damage all along the east coast. As it is custom, I turned on the good old radio and was in time to hear the announcer introduce the next number, *"Why Can't This Night Go On Forever!"* Good night.

**How To Safely Lose Fat**

Without Drugs  
Without Starving  
No Violent Exercise

Eat Big Meals  
Yet See Inter-  
vals Well Away  
Love 15-20 Lbs.  
in 2 Weeks

Miss L. Ruth  
strengthener  
of the body. By  
drinking this  
drink three  
times daily.

## MAKE THIS 7-DAY TEST

If you want to lose excess fat, if you want to fit yourself into 5 inches off your pants, belt, shirt, coat, arms, legs, etc., then take this diet. If you are SAFE and sure, start this fast working diet tomorrow. Write today. Don't wait any longer. Take this drink three each day. It is a very leading drug store for Sleepy Salts. Take a half spoonful in a glass of water every morning. You will notice a great deal of water weight return to lassie-like, youthful, slender normal as fat disappears.

**BUILD HEALTH AS YOU LOSE FAT**  
**The Simple HEALTH WATER WAY**

Best of all, Sleepy Salts is a blend of ALL the important health producing elements found in the ordinary water of the world's hot springs. And it is tasteless—in fact you can make your own mineral water tasteless. Sleepy Salts is the only water recommended by doctors the world over for high blood pressure, gas pains, rheumatism, insomnia, constipation, etc., etc., so economical. The 11 oz. jar Sleepy Salts will make 15 gallons mineral water.

Why delay when it may be so easy to have that which you desire the most. Sleepy Salts is the answer to your aches, pains, popularity, success and activity. Ask for Sleepy Salts. Write to *DRUG STORES*. If your druggist cannot supply you send \$1.00 for medium size direct to *NEAR QUARTERS*, 400 W. ERIE ST., CHICAGO, ILL.

**Turn In on HARRIET CRUISE. The Sleepy Salts Girl and THE HORSE.**  
MEMPHIS, Tenn.—Kosciusko, Miss.—8:30 a. m. CDT. Every Monday, Wednesday and Friday

