DAREDEVILS DRIVE AGAIN AT INDIANAPOLIS. READ ABOUT IT, PAGE 6

CAN RADIO ACTORS REALLY ACT? SEE THE ANSWER IN PHOTOS, PAGE 22

Hear the greatest horserace of the decade—Monday, CBS
OFFICIAL STAR OF STARS BALLOT


My Choice for the Most Popular Human-Interest Show Is . . .

My Name Is . . .

My Address Is . . .

(This Ballot May Be Pasted on a Penny Postcard)

The ballot above is for this week's election only. Read the instructions below before you vote. This ballot must be mailed by midnight this Saturday, June 4.

RADIO GUIDE'S ANNUAL STAR OF STARS POLL

THIS WEEK—MOST POPULAR HUMAN-INTEREST SHOW

Styles in radio, as in everything else, are constantly changing, fluctuating with public tastes and inclinations. The program that won highest honors yesterday might find a very small listening audience today. But the never-ending variety of American radio is one of the things that makes it the world's best! New stars, new ideas, new types of programs are being offered almost daily to the American listening audience—and that's all to the good.

One of the newest and most compelling of the new program ideas in radio is the "human-interest" show—the program typified by "Professor Quiz," "Your Neighbor," "We, the People," and all the other programs that have brought to the airwaves the spontaneity, the freshness, of unrehearsed lines spoken by the average man and the average woman. Technically called "audience-participation programs," we think the plain phrase "human-interest programs" fits much better. For that is exactly what they are, essentially, and above all else: programs designed to make use of the innate talents that are undoubtedly present, in greater or less degree, in all of us.

This year, for the first time in the five years during which it has conducted the Star of Stars polls, Radio Guide offers a separate classification for the human-interest program. This week, radio listeners from Coast to Coast will name the top-ranking human-interest program by filling in and mailing the ballot printed above. The ballot must be in the mails by midnight of Saturday, June 4.

The Fifth Annual Star of Stars Election is being conducted on an entirely new basis. Voting is limited to one division each week, and the winners in the various classifications are announced each week.

In the just-finished poll on announcers, Don Wilson, genial guiding light of the Jack Benny program, has once more been named king of studio announcers, and Ted Husing leads the sports classification, as he did in 1937. Complete listings of the results in the announcers poll may be found on the inside back cover of this issue of Radio Guide.

But this week America votes on the human-interest program! Your vote is important. Fill out and mail the coupon above at once—all votes will be counted before midnight on Saturday. That may be too late! And if you are one of the millions of Americans who have come thoroughly to enjoy the human-interest program, you owe it to yourself, and to the sponsors and stars of your favorite program, to vote, and do it today!

Next week the climax of the eleven weeks of voting will be reached! Next week Radio Guide publishes the last—and most important—of all the ballots: the Star of Stars Ballot! Results of the voting in this final classification will determine, indisputably, the greatest radio star of the year 1936. Will Jack Benny, already chosen the leading comedian of 1936, once more be named Star of Stars? Benny has won the coveted title three times in succession: in 1935, '36, '37. And he may repeat. Loyal Jack Benny fans all over the country will cheerfully bet that he does just that.

Time—and your votes in the Star of Stars poll—will tell!
SUNDAY, MAY 29
Commander A. B. Campbell ... from London
"Europe Calling"—CBS, 1:30 p.m. EDT.
Commander Campbell was senior naval reserve
officer of the Otranto when the ship, convoying
troopships and carrying one thousand American
soldiers, was rammed and sunk. Listeners will hear
him describe "The Last Voyage of the Otranto."

Helen Jepson ... for Ford
Sunday Evening Hour—CBS, 9 p.m. EDT.
Helen Jepson came all the way from Titusville,
Pennsylvania, to capture Metropolitan Opera goes
with her lovely soprano voice. Sunday listeners will
hear her singing the songs that she has made famous
as an operatic and concert-stage star.
For program details, see page 9.

MONDAY, MAY 30
Daredevils holiday ... at Indianapolis
500 Mile Classic—MBS, 11:45 a.m.; NBC, 12 noon EDT.
What strange fate awaits the daredevil drivers in
the Indianapolis classic this Memorial Day? Will
drive again? How will be taken a holiday? Let your
loudspeaker bring this exciting event
to you from start to finish.
For a complete story, see page 10.

Memorial Day ... from Gettysburg
In Memoriam—NBC, 3:30 p.m. EDT.
Listeners will hear an address by Arthur H. Vand-
denburg of Michigan; Lincoln's Gettysburg Address
read by Hon. W. C. Sheely, presiding judge of the
Courts of Adam County, Invocation by Henry W. A.
Hanso, president of Gettysburg College.
For program details, see page 11.

War Admiral vs. Seabiscuit
Race of the Century—CBS, 4 p.m. EDT.
All America will be listening when the world's
two wonder horses go to the post to decide a ques-
tion that has become a national issue. Easterners are betting on War Admiral, westerners on Seabiscuit.
In any event, don't miss this race.
For a complete story, see page 11.

Betty Winkler ... returns
"Girl Alone"—MBS, 4:45 p.m. EDT.
"Girl Alone" may have lost its sponsor, but not
its following. Absent from the airways for about
a month, this popular series is returning as a sus-
taining feature Monday. Fans will hear the same
show, the same cast and the same star.

Max Baer ... guest star
"Monday Night Show"—
CBS, 8 p.m. EDT (For the West, 8 p.m. PST).
One-time heavyweight champ of the world, Max
Baer, is still a threat so far as lighting-men go. Will
he, can he, come back is still a question in many
followers' minds. Perhaps Max will tell his opinion
when he makes his guest appearance Monday night.

TUESDAY, MAY 31
School-children ... in spelling bee
National Spelling Match—CBS, 2 p.m. EDT.
Take a lesson in etymology. Listen to the finals
of the 31st National Spelling Bee for elementary and
junior school-children of the East and Middle West. Champions in the finals will be heard from Washing-
ton, and will compete for a $500 prize.

WEDNESDAY, JUNE 1
English Derby ... at Epsom Downs
Racing Classic—NBC and MBS, 9:30 a.m. EDT.
This is a race that all the world waits. Rich in
tradition, the English Derby has been run since 1780 at Epsom Downs. Staged at vantage points
on the course, English announcers will bring Amer-
ican listeners graphic accounts of the race.

Jack Knight ... air ace
"It Can Be Done"—CBS, 10:30 p.m. EDT.
Jack Knight of United Airlines has flown more
miles than any other man in the entire world, and
is holder of countless air records. Wednesday night
listeners will hear Ace Knight tell about the tears
and fun of America's flying-men.

Scoop ... horror drama
"Lights Out"—NBC, 12:30 a.m. EDT.
If you aren't a murder-loving fan, then don't
listen to this spine-tingling novelty, for it's a news-
paper story to add all newspaper stories. One of the
choice items to make the horror fans gasp will be
a newspaper sheet printed on human skin.

THURSDAY, JUNE 2
George E. Bigge ... social security
"American Viewpoints"—CBS, 7:45 p.m. EDT.
The third in a series of weekly talks about our
social-security program brings George E. Bigge,
member of the Social Security Board, before the
microphone in a talk on "Federal-State Partnership
in Unemployment Insurance."

SATURDAY, JUNE 4
Bryan Field ... at Belmont
Belmont Stakes—CBS, 4:15 p.m. EDT.
The Belmont Stakes, generally regarded as the
most important race of the Belmont season, carrying
a $25,000 added purse, will be aired exclusively by
the Columbia Broadcasting System. Bryan Field,
acoustic broadcaster, will describe the race.

FOR STATIONS WHICH WILL BROADCAST THESE SHOWS, PLEASE TURN TO "THIS WEEK'S PROGRAMS" ON PAGES 25 TO 40.
"Hetty Green is dead!"
The city editor of a New York newspaper took the report over his telephone and glanced over his rewrite battery for a first-class writing-man.

"Hey!" He motioned to one of his stars. "Did you ever read Grimm's Fairy Tales? Well, Hetty Green is dead. That's a yarn that would make the Grimm Brothers' mouths water. Give it the needle. Pop it up. Go to town with it. Write your heart out."

The rewrite man pruned his type-writer and wrote the strange story of Hetty, the woman who lived in rags and squalor, the matriarch who pinched pennies until the image of Lincoln was misshapen, the widow who carried a fortune in the hosings of her dirty petticoats, the mother Milda was left $180,000,000 to her two children—$50,000,000 to her daughter and $50,000,000 to her son, Edward Howland Robinson Green, the cripple.

One hundred million dollars! She could have financed the Revolutionary War!

She never had any fun in her life
She never laughed and played.
She talked and gnashed her teeth when she had to spend a few pennies to keep her old bones together. She drove hard bargains, gave no quarter and asked none. Folks marred at her when they passed her on the street.

Her life was one of those incredible stories that even the Grimm wouldn't have believed. The history of Hetty is finished, thank goodness. She didn't matter much, the world doesn't care, and she couldn't take any of it with her.

And for Hetty—request in peace
I hope the streets over there really are paved with gold, for gold was the only thing that could make her happy.

But this is the saga of her son
Uncle Ned Green, the cripple, whose life was as incredible as his mother's, who tried to undo all she had done, who threw money to the winds and who tried to make people happy through the magic of radio.

The wise men called him a sapsuck, his mother's spirit must have shimmered at his follies, but a heap of poor people loved him, for he gave them radio in an era when radio was new.

He built his own station—he invited folks to come and hear, he gave them music and fun with a millionaire's toy—bunches of tubes and miles of wires.

Some rich men love yachts, some love art they do not understand, some buy the old masters and let the pictures catch dust, some do good—some do nothing, but Uncle Ned loved radio.

His history is finished, too. Most men say he didn't matter much. But for Uncle Ned, request in peace. I hope they have radios over there and folks who laugh for that would make him happy.

Edward Howland Robinson Green was Hetty's pride and joy. She taught him what she thought was the most important thing in the world—the value of money. She gave him a small allowance and made him account for every penny. Every time he bought a lollipop he had to tell her. He had to see her mama almost every night, or he wouldn't get any money at all.

"Don't spend—never give anything away!" It was pounded into his brain.

He was his teens when he suffered a leg injury while coaching and at twenty-one his leg was amputated. He grew to manhood, but his life was never his own. Hetty still guarded the purse strings. Then in 1916 she died.

Uncle Ned was forty-eight, a cripple. He had never had much fun, but now he had $50,000,000.

What irony! A middle-aged man who had counted pennies all his life suddenly receives thirty million smashers. Look out, Brothers Grimm—your fairy-tales are just harmless little bedtime stories; truth always is more cock-eyed than fiction.

Uncle Ned decided to have some fun. He rebelled against his training. He was more than six feet tall and weighed 250 pounds, and he set out to do what Brewster couldn't do—blow that dough!

He bought 250 acres at South Dartmouth, Massachusetts, cleared and landscaped the estate and built a little forty-five-room house. That was a pretty good start, so he built a mile-and-a-half seawall.

He happened one day to clap two earphones over his head and hear radio for the first time. That was back in the days when you bragged about getting a station twenty miles away. Uncle Ned was intrigued. Here, indeed, was a novelty! He bought new models by the dozens. He stuck earphones everywhere, and called his friends to listen. They called them radio bugs in those days, and Uncle Ned was so enthusiastic that he talked nothing but radio in the few hours he had between times to clip coupons and count dividends.

His artificial leg made it difficult for him to get around, so he had a small electric automobile made to order. He could run it himself. He used it around the estate.

On a shelf in the car, he had a radio with a loop antenna built. It probably was the first automobile radio in Massachusetts, and maybe one of the first in the world.

At all hours of the day or night, Uncle Ned could be seen dashing around his estate in his car with earphones clamped over his head. He seldom took them off.

In 1920 he decided he wanted to broadcast his own programs, then he could get what he wanted while he dashed here and yonder. He wanted to out-do the big stations. It was a swell idea. If he wanted a jazz song, all he would have to do would be to call his own station and demand jazz, and he could clap on his earphones and get what he ordered.

He didn't ask the prices—he just said so! Engineers flocked to his estate. Architects were called. He told them he wanted a radio broadcasting station—the best.

About 100 yards from his big house, he had a stucco building erected and two 148-foot steel towers. The very latest in sending and receiving apparatus was installed, with full-control panel, a model studio, reception room, smoking-room for men and a powder- and-paint room for women.

He dressed the reception room up as becomes a multi-millionaire. There were ankle-deep rugs, fine paintings and elegant furniture. The lighting fixtures were oxidized silver and the huge fireplace really worked. The powder-and-paint room was furnished in antique walnut, unobtrusive to match the draperies in "Rose DaBarry effect." The reception, smoking and paint rooms set him back a mere $8,000.

The broadcasting studio was designed to get the best acoustic properties with no overtones or echoes.

-millionaire's toy
By James Street

No more amazing than her own miserliness was Hetty Green's son's desire to spend. One Whim

provided a countryside with radio.
Col. E. H. R. Green...Hetty's son.

Everything that reflects sound was eliminated. The rug was sound-proof and cost $999.94. Aw, make it an even thousand—don't let it quibble; it's not our money, it's old Hetty Green's!
The walls were hung with blue damask curtains and the specifications called for French damask. But there wasn't enough French damask in the country to satisfy the demand, so Uncle Ned told the decorators to get enough.
The decorators had the stuff specially woven at a cost of $10 a yard.
The ceiling was spotted with holes to let the sound go through into felt padding. There were two pianos, two gramophones and an electric organ in the studio.

Uncle Ned named his toy Station WMAF, the “Voice from Way Down East.”

It was July 1, 1923, and the toy was ready. Every broadcasting facility was installed. Then Uncle Ned had another whim—just like that! He decided not to use his toy except for test programs. So he went to market and bought programs from other stations, piped them to WMAF over a telephone wire and rebroadcast them.

He was a man who wanted correct time, to the split second. There was no reason for it, because time didn't mean much to him. But he had a cubby-hole built in his studio, sound-proofed it, screened it with copper wire, protected it completely, and installed a special set just to get time signals from the government station at Arlington, Virginia.

Uncle Ned was having a heap of fun with his toy until he realized that few other persons were enjoying it. Run-of-the-mill folks couldn't afford radio sets in those days. So he decided to take radio to them. And give away entertainment! Hetty Green would have collapsed at the idea.

There is a water-tower about a whoop and a holler from the big house, and Uncle Ned had the tower shined up. It was named Round Hill, and he had ten loudspeaker horns installed around the tower and wired to the control-room of his station. Then he asked the public to drive over, park, and get a bit of radio and sea breeze.

They came in droves, average persons who had no radios. They parked and played and listened to Uncle Ned's toy.
The first program came from WEAF. It included a broadcast by S. L. Rothafel, the late “Roxy.” A few of the highlights were “Second Hungarian Rhapsody” played by an orchestra conducted by Erno Rupe; violin solo by Eugene Ormandy; a solo by Mme. Elsa Stralia of the Royal Opera; organ recital by Henry F. Seibert, and a lot more.

Remember, Uncle Ned was paying for such programs. His station was not collecting a dime. He could have blursed some product, perhaps, and made money, but he wanted to give away entertainment.
The stunt was a great success. He broadcast every night through midsummer. He did everything on a grand scale. John Martin broadcast stories for little children; Lt. Col. Raymond Robbins spoke on such heavy subjects as “The Outlaws of War.” (That was 1923.) There was a program on how to feed babies, and Graham McNamie sang.

Everything went along nicely until July 12, when Jess Willard and Luis Firpo squared off at Boyle's Thirty Acres in Jersey City, to knock each other's blocks off, and really knocked Uncle Ned's toy down for the count of nine.

More than five hundred cars ganged around Round Hill to hear the fight. And the listeners made a lot of noise. They whooped and shouted. In between rounds a band played “You've Got to See Mama Every Night.”

Now, there are many staid families around South Dartmouth, and they were put out at Uncle Ned for asking the hoi-polloi over to enjoy his new gadgets. They didn't mind the common herd so much, but that “You've Got to See Mama” stuff hurt their aristocratic temperaments. Residents of Nonquitt, an exclusive colony just north of Round Hill, protested loudly at such going-on.

Uncle Ned was broken-hearted. He was having so much fun, but after all, five hundred automobiles, an open-air broadcast of a fight and that “See Mama Every Night” business might be called disturbing the peace, and there's a law against that, even for Hetty's son.

He suspended his broadcasts and told his engineers to do something. They tipped the horns toward the ground and the earth drank up the music, even that “Mama Every Night” thing. To Uncle Ned's delight, the noise didn't get beyond the estate, so he told the folks to come on back and have a good time.

At reopening of the public broadcast, 1,800 cars drove to Round Hill.
The station was assigned to 363 meters. It had started with 100 watts for power, but the power was increased to 600 and then to 1,000 watts. Shirley H. Davis, now of WOR, in Newark, N. J., was the chief engineer. For two years the station broadcast WEAF programs. Later it took on programs of WGBS, WNYT and WOR.

WMAF was rated as one of the five big stations of the country, and it was heard abroad. One Englishman wrote he had got the station on “a one-valve set.”

Uncle Ned's radio laboratory was in his big house. He used the wide sunporch, which ran the length of the mansion, and filled the room with every conceivable radio gadget. He stayed there for hours, just piddling around.

He had a sense of humor, too, and enjoyed pulling the legs of reporters.

(Continued on Page 13)
Here comes a horse-race made to order for the listener who never could make heads or tails out of the usual loudspeaker parade. For here is a horse-race with only two horses in it.

War Admiral and Seabiscuit are the fastest things on equine feet in this part of the world. They are four-legged thrills to most Americans who follow the ponies or read the sporting pages. Next Monday they will perform for one of the largest radio audiences ever gathered. In this two-horse race it will be one or the other, Sports fans say it will be more exciting than the Louis-Schmeling championship fight.

War Admiral, almost black in color and given to standing on his hind legs at the start of every race, is a pulse-quickening sight. No more beautiful animal runs on any track. He is so far cry, scientists tell us, from the dinky animal that was his ancestor. The original horse was called the Eohippus. It was about the size of a small German police dog. Each forefoot had four toes, each hind foot had three toes. Today's thoroughbred is a relative by descent of that same Eohippus. Environment and breeding through thousands of years have brought about the change.

It is impossible to mention these two speedsters without referring to the greatest race-horse America ever saw, Man o' War. For War Admiral is a son of Man o' War and Seabiscuit is a grandson. Samuel D. Riddle, who owns both Man o' War and War Admiral, is generally considered one of the most fortunate of horsemen. For he bought Man o' War when he was still a colt for $3,500. Within three years, the horse was worth a million dollars. When Man o' War was retired to a stud-farm in Kentucky, Mr. Riddle offered him to his partners with hopes at $5,000 per service. He is supposed to have made a million and a half out of that $5,000 investment.

Seabiscuit is owned by a westerner named C. S. Howard. The Howard fortune was built on automobiles. Now it is being spent on horses. When Howard was a bicycle-shop owner in San Francisco, he scraped enough money together for a Bucy agency in California. Today he is worth between twenty and fifty million dollars. When his sons were growing up, he became afraid too much money would spoil them, so he bought a ranch in the rough woolly section of northern California. The boys learned to ranch, to rough it, and to be men. Today one of them is a partner of Bing Crosby in some of the latter's horse deals.

Rich prizes are always a lure to horse-race followers. They mean fiercer competition with horses strain- ing every sinew to get their noses under the wire first. The $100,000 offered the winner in this race is interesting to War Admiral and Seabiscuit owners, Mr. Riddle, but more important is the final answer to the question Which horse is faster? The race is for one and one-quarter miles. Once, on this same track, a horse named Whiskbroom II ran that distance in two minutes flat. It was a world record. War Admiral ran it in 2:03 1-5 when he won the Derby last year. Seabiscuit ran it in 2:01 2-5 when he was beaten by Stage- hand's nose at Santa Anita last winter.

Will it be War Admiral or Seabiscuit? Will their partners be set? The experts say yes. They say each jockey will be riding for a special lump of that $100,000 prize money. Will American ears tingle as the two animals pound down the home-stretch? It is a thousand to one they will.

Who will win? War Admiral is younger by a year. He hasn't been beaten in a long time. Easterners say he will throw out in the Seabiscuit's eyes. Westerners say no horse alive can beat their buy. The Belmont bookies are offering odds of two to one that War Admiral will hit the wire first. Whether you sit on the rail at the track or on a chair at home your radio will let you see the finish. This is the race of the decade. Don't miss it.

P. S. - In case of rain, tune in again Wednesday. Seabiscuit doesn't like mud and the race will be postponed forty-eight hours if the track is wet.
"Joyce Jordan, Girl Interne," five-a-week serial, will be inaugurated on Monday over CBS at 9:30 a.m. EDT. Title role is played by Elspeth Eric, heroine of stage play "Dead End," and the male lead by Erik Rolf (above).

This Monday night will be Richard Crooks' last broadcast this season on the "Voice of Firestone" series. The Metropolitan Opera tenor plans an extensive summer vacation, with his family, somewhere out West.

Bob Lawrence (above), young protege of Paul Whiteman, will sing with Grace Moore during the Kostelanetz program Wednesday night at 9 p.m. EDT. Bob is a graduate of Cornell University.

Paul Whiteman and his troupe will be heard from the University of North Carolina during their broadcast Friday night at 8:30 p.m. EDT (7:30 p.m. PST). Above: Taking time out to discuss the Veterans Poppies Memorial Week campaign with Sylvia Sidney.
IT IS possible for 180,000 persons to crowd into the Indianapolis Speed- way to watch the 500-mile Memorial Day race—most dangerous, most thrilling, longest and fastest and richest of all United States auto races. And when, on next Monday afternoon, the starter’s flag whips down across the historic brick track, there won’t be an empty seat, there won’t be a square foot of unoccupied standing-room anywhere on the field! That’s what Indianapolis means to the sports fans of America. From all over the country, they’ll pour into the track to watch speed-mad racing drivers pound around the big oval at 100 miles an hour and up, gambling their lives against $100,000 in prize money and the honor and glory which go with the winning.

You may not be one of the 180,000 watching at the thirty-three fastest racing cars in America start their mad five-hour chase, but you don’t need to be to follow this classic race, mile by mile, lap by lap! For this year radio coverage at Indianapolis will be more thorough, more varied than ever before in the history of broadcasting. At least ten basic broadcasts have been planned by the three major networks, and in addition, NBC, CBS and MBS are announcers who will take the air at a moment’s notice from time to time to describe the sudden, unscheduled thrills which make the Indianapolis “500” so thoroughly exciting.

Before the race the results of the qualifying time-trials will be aired, and interviews with the drivers, mechanics and race officials will be broadcast. And when the one-lap parade around the track, which is the beginning of every race run, is completed, and the drivers “open up” to grind into the first turn in a black cloud of flying rubber, crack announcers will be at a dozen microphones to bring the exact picture to you. The ear-splitting snarl of speed-wrecked motors, the whine of tortured tires, the frenzied roar of the crowd—radio will bring it all!

This, the twenty-sixth running of the race, promises to be the fastest of all time. For mere qualification, a speed of 110 miles per hour will be necessary, and the fastest driver in the time-trials—held to determine qualification and pole position—will certainly run well over that figure. All fuel limitations have been abandoned, and drivers may use as much as they like of any fuel they choose. In the past a fixed amount of fuel was allowed each car, and when that had been consumed the car was out of the race. The use of standard gasoline was also specified. This year at least one driver, Kelly Petillo, of Los Angeles, plans to use a mixture of gasoline, alcohol and benzol. “It makes the motor turn over like an earthquake,” he says.

A NOOTHER change in racing-rules provides that cars be single-seaters, banning the so-called “riding mechanic.” When automobile racing was in its infancy, in the early part of this century, two-man driving crews were necessary, since the unreliable, balky motors then in use required a good deal of attention. At the slow speeds of 1910-1915, when a steady 25-mile-per-hour pace might well insure victory, it was even possible for the mechanic to make minor repairs and adjustments while the car was running. There is little a modern riding mechanic can do, however, except to keep an eye on the other cars and watch the tires for danger-signs of wear, and it has been proved that in the case of accident it is the mechanic who is most often killed or badly injured.

If race-driving is a sport—there are those who say it is no sport but a passion—it’s the most dangerous in the world, claiming more lives in proportion to its followers than any other. The record-books are full of the names of men who have died at the wheel. Tommy Milton, Frank Lockhart, Doc MacKenzie—the list is a long one. And few drivers ever retire. Once you have rolled down the track at 100 miles per hour, jammed so tightly into a bucket-seat that you can hardly move, the smell of burnt oil pungent in your nostrils, the motor roaring, the wheel leaping in your hands, the rest of life seems dull and flavorless. Most drivers, when pressed, would admit that Death is the boss of the tracks—but they can’t see in that any reason to leave them. And they’d rather not think about it. The thought of a race may fill them with terror—Doc MacKenzie, whom drivers will tell you was killed because he shaved off his good-luck beard at his bride’s request, was always violently sick before a race, and he was one of the best drivers who ever lived—but that’s no reason for not driving! When the starter’s flag goes down and the quivering tachometer needle goes up, when the crowd roars “There they go!” and the first car slams into the turn, there’s no room for fear, no room for anything but speed and daring. That’s what makes the race.

And that’s the race which will be on the air next Monday. The best drivers in America will be on the track—and some of the best radiumen in America will be there, too.

For the National Broadcasting Company, Fort Pearson and Charles Lyon, ace news and special-events announcers, will handle the race. Using the latest in short-wave and audio equipment in order to be free of the necessity of working from one spot on the track, Pearson and Lyon will have complete mobility, will be ready to cover any part of the two-and-a-half-mile track, the 443 acres of grounds.

Three broadcasts will be aired by NBC, the first, from 12 to 12:25 a.m. EDT, bringing to radio listeners the fanfare and excitement that precedes and accompanies the start of the race. Interviews with race officials and drivers.

WILL DEATH RIDE AGAIN?

WHEN THE FASTEST RACERS IN AMERICA TAKE TO THE TRACK AT INDIANAPOLIS, RADIO WILL WATCH, TELL EVERY THRILL!

“Wild Bill” Cummings, veteran of many races, tries out a new car

Radio Guide • Week Ending June 4, 1938
GENE LESTER JOINS THE BREAKFAST CLUB

FAMILIAR figure in broadcasting stations from New York to Hollywood is Gene Lester, Radio Guide's Singing Camerman. Crack photographer, possessor of a top-flight baritone voice, Lester has made working guest appearances with Jack Benny, Fred Allen, Jack Haley, The National Barn Dance, First Nighter, and a host of other network programs. A recent flying trip through Chicago gave Lester a chance to join the famous NBC Breakfast Club — and he made the most of it. Singing Cole Porter's unforgettable "Night and Day" for the Breakfast Club audience, Lester then unlimbered his candid camera, snapped the photographs on this page. Long a favorite with discriminating fans, the Breakfast Club broadcasts have constantly gained in audience favor during recent months. Breezy, gay, informal, they offer exactly what most listeners want to hear in that trying early-morning period. Letters to the Breakfast Club arrive weekly from every state in the Union and Canada!

Exclusive Radio Guide Photographs by Gene Lester

Don McNeill is announcer and master of ceremonies on the NBC Breakfast Club. He is noted for his easy, genial manner at the microphone.

Breakfast Club announcer is good-looking Bob Brown, shown here at the microphone as he starts the star-studded program on the air.

Vocalist Mildred Stanley's songs are high-points on the program for most listeners. Highly individual, hauntingly lovely, her song style is reminiscent of that of Glamour Girl Dorothy Lamour.

Fifteen blue-smocked musicians hang upon every flick of his baton! He's Walter Blaufuss, musical director of the program and one of radio's veteran stars. In another part of the program, Blaufuss plays an old-fashioned pump-pedal organ.

Singing star Jack Baker sits across the table from m.c. Don McNeill, before beginning his number. Born Ernest Mahlon Jones at Shreveport, La., Baker is known to his colleagues around the studio as the "Louisiana Lark."

Action! When Gene Lester took this picture of the Breakfast Club in full cry on the heels of those early-morning blues, not a man, woman or child was looking at the camera. Breakfast Clubbers are busy people!
The March of Music

A Weekly Preview Edited By Leonard Liebling

"... An ampli Ether, a diluer Air..."—Wordsworth

ONE is glad to see that the Sunday radio time usually allotted to the New York Philharmonic Orchestra series, now gone vacating, has fallen to an American conductor, Howard Barlow, of CBS. Let us all rise and sing the national anthem, for it is not more difficult for the fabled camel to pass through the needle’s eye than for one of our native baton propellers to get a job in this country at conducting. Funny, but true.

We are to assume that only European leaders have the abracadabra sign on the secrets of the symphonic repertoire. But why? Is the music not printed in black and white for everyone to read? Can’t American musicians decipher the mysterious dots, circles and stems? Have all the great European composers issued sealed instructions regarding the interpretation of their masterpieces, and to be disclosed only to their compatriots? Or maybe Americans possess no mind, soul and heart responsive to music.

Meanwhile, the European procession is larger than ever, with dozens of the batonists arriving here as refugees from their own lands. We seem in a fair way never to develop American conductors, if they are to get no orchestra. Last season, the New York Philharmonic, even hailed in a guest leader from Roumania, the Minneapolis Orchestra imported a Greek and the NBC Symphony used a Póe. Italian, Briton, Mexican, Frenchman and—how did that happen?—one American, Howard Hanson. When Toscanini desired to have a new assistant to prepare his programs for next winter, he went all the way to Palestine to find him.

What to do about all this? Would our public march through the streets in determined mobs, mass in front of city halls, state capitols and the White House, and to the tune of “Dixie” sing in unison, “American Conductors, Hooray, Hooray!” They would not. Now ask us another question.

Of course there are some foreign conductors who should be welcome always and anywhere. One of them is Bernardino Molinari, who, like his Italian compatriot, Toscanini, started the baton career in opera and later turned to symphonic expression. Now Molinari ranks eminently in that field and is invited as a guest leader by many major orchestras abroad and in this country. His first American tests were with the New York Philharmonic Orchestra in 1928, and since then his American appearances have ranged as far as San Francisco. In Rome, Molinari is a particular hero, for he directs the famous Augusteo concerts there—the Augusteo being the Carnegie Hall of the city on the Tiber. Molinari’s outstanding qualities are sure musicianship, firm baton command and Italianate warmth of temperament, all of which he will demonstrate at his broadcast with the NBC Symphony Orchestra on Saturday, June 4, at 9 p.m. EDT on NBC.

Thin is the voice of the harpsichord, but nevertheless the instrument was the dim ancestor of our modern grand piano. Bach, Scarlatti, aydn, Mozart—all composed inspiringly for the ancient medium and played it surpassingly well.

Recent seasons have brought a real revival of interest in the harpsichord and radio listeners have frequently heard its tinkly tone and generally archaic effect. This week will offer renewed acquaintance in the performance of Alice Ehlers, noted Austrian harpsichordist, who is to do a program on the “Keyboard Concerts” series on Wednesday, June 1, at 5 p.m. EDT, on CBS.

It must not be supposed that the harpsichord is an easy instrument to play because of its small keyboard, lack of pedals and simple tone color. Nimble fingers are required, and special touch and thorough understanding of the style in which antique classical music is to be interpreted. Those gifts are possessed amply by Mme. Ehlers, whose art has won warm recognition in Europe and America. Incidentally, it is an interesting fact that the best-known harpsichordists of today are women, leading colleagues of Mme. Ehlers being Wanda

Bernardino Molinari conducts NBC Symphony Orchestra Sat.

months. George succeeded to the British throne in 1714, and it was supposed that Handel wrote his “apolectic” music the following year, in order to please the monarch as he made his state progress down the Thames in the royal barge.

The tale is pleasant but untrue. We know now that Handel did the “Water Music” in 1717, quite some time after George had reinstated him in favor. However, the composition actually was created for one of George’s pagent trips on the Thames. The orchestra of fifty men occupied one of the barges. So enchanted was the king with Handel’s music that—so the official record runs—he commanded it to be repeated once before and once after supper.

FRIDAY, JUNE 3

at 3:15 p.m. EDT on Short Wave from London

Transmission Four—GSP, 15.31 mgs; GSG, 17.79 mgs.

The BBC Symphony Orchestra (From Queen’s Hall, London)

Arturo Toscanini, conductor

Symphony No. 1 “Jupiter” (Mozart)

Choral Symphony No. 9 (Schubert)

SIX weeks in the year 1788 witnessed the composition of the greatest three symphonies by Mozart—an incredible feat with one in mind that it took Brahms twenty years to compose his first symphony, even though the third offered him the content within the next ten years. Mozart’s trinity includes the masterpiece known as the “Jupiter Symphony,” so-called because of its grandeur, majesty and might. Despite the epic nature of the work, melodies are simple and its construction is as clear as crystal, even to the concluding fugue.

After Brahms had finished his monumental “Requiem” (inspired by the memory of his mother), his thoughts turned toward lighter relief and he composed an unusual opus, his “Liebeslieder” (“Love Songs”), setting texts (from Daumer’s “Polydora”) for piano duet and parts, ad lib., for vocal quartet. Gay, infectious, quite Viennese in atmosphere are these fifteen charming a cappella examples. Perhaps the most humorously compelling are No. 6, “A Pretty Little Bird”; No. 9, “On the Banks of the Danube”; and No. 11, the Parchedly tearing “No, It Is Unbearable.” Romantically passionate are Nos. 2 and 16. Fascinating though the set is, one feels that Brahms might have endeared these more even to us had he not made them all of them. Five years later he published a second series of “Love Songs”—again fifteen, and again in one-two-three time.
WEDNESDAY, JUNE 1 at 5 p.m. EDT on CBS

Keyboard Concerts
Alice Ehlers, harpsichordist

In the Woods
Le Cuccia (Camposoli)
Le Rappel des Oiseaux (Rameau)
Le Coucou (Daquin)

In the Fields
La Poule (Rameau)
Pastoral (Starlatti)
Gavotte & Air (Petit Martinis)

In the Village
The Bells (Byrd)
Aria from "The Passion" (Bach)
Le Tambourin (Rameau)

The Horrible Blacksmith (Handel)

MME. EHlers' numbers are cleverly selected and catalogued as to meaning. Aside from such identification, the music also attracts because some of it represents the primitive though successful attempt of medieval composers to achieve actual characterization and portrayal in their music, even to the extent of imitating realistically various rural sounds and sights. The bird-calls in the first group of pieces are especially convincing. No one, for instance, could mistake Daquin's subject for anything but a cuckoo.

With the exception of Byrd (1533-1623), all the composers on this program were alive in 1700 and for several years thereafter. Handel and Bach achieved the greatest universal fame, but Rameau won lasting renown in France as the founder of its earliest nationalistic style in opera. Strangely enough, his first stage composition, "Samson," never saw production, even though the libretto was by Voltaire. Censorial authorities rejected the work owing to its Biblical subject.

SUNDAY, MAY 29 at 3 p.m. EDT on CBS

The Ford Sunday Evening Hour

John Barbirolli, conductor
Helen Jepson, soprano

Overture to "Oberon" (Weber)

"Ah, fors e luir" from "La Traviata" (Verdi)

Helen Jepson

Popular Song & Waltz from "Facade" (Walton)

The Orchestra

At the Well (Hagenau)
"I Dreamt I Dwelt in Marble Halls" from "The Bohemian Girl" (Dulfa) (Watts)
Joy (Watts)
Helen Jepson

Sporning Song from "Petite and Magnificent" (Wagner)

The Orchestra

Dance of the Apprenices and Finale from "Die Meistersinger" (Wagner)

Chorus and Orchestra

LIKE the worthy Ford car, the Ford program comes to its formula of standardization, no radical changes, neither too heavy nor too light, smooth-running and reliable. To set up such a musical list seems easy, but many a conductor tries it in vain.

His sponsor and all classes of dictators should be pleased with Barbirolli's choices, for they range from ballad to grand opera, and from impressionistic to symphonic writing. If 'The Bohemian Girl' is music that grandma used to like, her third generation should be equally at home in the modernly aural pages by Walton.

Radio Guide • Week Ending June 4, 1938

Also Recommended

Sunday, May 29

Dr. Charles Courteline, organist, 12 noon, MBS. Belgian Mother Song (Benoit), Romance (Jehin de Paume), Prelud, Miseresi, Air Majestauro (Rameau), Benedictus (Roger), Sinfonias (Handel).

Salt Lake City Tabernacle Choir, 12:30 p.m. EDT, CBS. The Mafadi Singers, Yella Pessi, harpsichordist, 1 p.m. EDT, NBC.

The Magic Key, 2 p.m. EDT, NBC.

The Gotham String Quartet, 2:15 p.m. EDT, MBS.

Monday, May 30

Handel Series, 5 p.m. EDT, CBS. Columbus String Orchestra, Bernard Hermann, conductor. Concerto Grosso No. 12 (Handel). (End of series.)

The Voice of Firestone, 8:30 p.m. EDT (7:30 p.m. PST for West), NBC. Augmented symphony orchestra, Alfred Wallenstein, conductor. Richard Crooks, tenor.

Tuesday, May 31

NBC Music Guild, 2:30 p.m. EDT, NBC. Yello Pessi, harpsichordist, Ethel Lening, soprano.

The Story of the Song, 3:30 p.m. EDT, CBS.

Wednesday, June 1

Chesterfield Program, 9 p.m. EDT, CBS. Andre Kostelanetz' orchestra; Grace Moore, soprano; Bob Lawrence, cornet.

Boston "Pop" Concerts, 9:30 p.m. EDT, NBC. Arthur Fiedler, conductor.

Symphonic Strings, 10 p.m. EDT, MBS. String orchestra, Alfred Wallenstein, conductor; Bob Lawrence, No. 5 (Boyer), Suite Ecclesiasticus (Gaul), Minuet from "Haffner Serenade" (Mozart-Dubensky), etc.

Thursday, June 2

Sinfonietta, 8 p.m. EDT, MBS. Small symphony orchestra, Alfred Wallenstein, conducting. Sinfonie in D Minor (Haydn), Bolero (Zandonai), Valse Triste (Sibelius), Scherzo from Afro-American Symphony (Still).

The Orchestra

Music Guild, 12:30 p.m. EDT, NBC.

Saturday, June 4

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Books

George Frederic Handel: His Personality and His Times. By Newman Flower. (Cassell and Co., New York, $10.50.) Mr. Flower's nearly 400 pages do full justice to his subject. The expensive prize, probably, is due to the elaborate color-plates, some of them of rare beauty.

The author makes no technical survey of Handel's music, but gives an intimate picture of the man, the times in which he lived, and the persons with whom he had to deal. A singularly interesting and lively story, picturequely told.

Alice in Orchestraria, by Ernest La Prade. (Doubleday Doran and Co., New York, $1.00.) Here is the peripatetic little masseur with which to teach children a great deal about music and orchestras. Fritz von La Prade uses the "Alice in Wonderland" manner of writing for the young, and sets forth, his facts simply, ingeniously, lightly. Especially the instruments of the orchestra are explained in delightful and unforgettable fashion.

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No more studio cowboys, the Ranch Boys are riding from Hollywood to Chicago to appear on a National Barn Dance broadcast. They’re shown here as they started the long trek. They’ll arrive in Chicago July 10

HOLLYWOOD SHOWDOWN

BY EVANS PLUMMER

MICKEY MOUSE won’t come back on the air until television gets around that corner which your columnist is beginning to believe is located in the same general vicinity as the prosperity-after-recession intersection. Reason: Walt Disney can’t see his characters in the loudspeaker...

Plans continue to tie up thirteen major basic industries in a full-hour variety show full of talent from Hollywood—with cute little good-will messages about cutting down the taxes, government laying off business, paring bureaucracy, and the like. Mr. Bing Crosby has taken a tip from the base-balls and is now playing holdout, although he still has two years to go for his cheese-making sponsor. Kraft would sign Bing for ten more years with more pay, but Bing is being tempted by reported $20,000-to-$25,000-a-week offers for programs he would produce and pay off. It looks as if Bob Hope will head a show for Personell in place of Mickey Mouse this fall. Milton Berle is still trying; last week auditioned himself with Judge Hugo Straight and the Raymond Scott Quintet. Sounds good.

Oneotes: Un toll is seeing 20th Century-Fox and Tyroone Power for $3,000 because they failed to give him publicity as painter of a portrait he made free, for the publicity accruing, of the young movie-screen idol. Maybe no one recognized Tyroone.

George Burns and Gracie Allen are elated over sickering themselves into a vacation after their August 1 show—their last for Grape-Nuts, after which Al Pearce and Gang will take over weekly. The Burnses plan to take their family to Hawaii for four grand and glorious weeks. After their return, they’ll simply rest and enjoy life in Beverly Hills until they report for work the first week in October for Chesterfield—originating the first show of the new series from New York.

From July 4 to August 1, inclusive, Glen Gray’s Casa Loma orchestra will make music for B&A in place of Jun Garner—whose music, it seems, was perfect and satisfactory to George and Gracie, but whose voice was a deadly parallel to George’s. Question: Will Chesterfield air Kostelanetz, Whitman and B&A this fall?

Rom-antize: Batonner George Stoll and New York’s Bernice Fadom... and now Ken Murray squired Mary Brian once more on the occasion of the opening here of the marvelous “Ice Follies of 1938.” Maybe the ice Follies did it, but Murray is planning an Alaskan vacation.

Chase & Sanborn Hour of Sunday, May 15, had a narrow squeak when May Robson, scheduled guest, took ill the morning previous; had to postpone her date one week. With no guest star in sight, Bob Burns was elected and Don Anne suggested the play “Moonshine.” Rights had to be obtained by telephone from closed New York offices. Burns heard the play by telephone, approved it. All Saturday night, while rehearsals were on, the program’s writers rewrote the show to fit Burns; Bergen adapted his spots to the Arkansas star. Even a half-hour before the airing, your correspondent observed Ed Bergen going over his hastily prepared script while seated in his car in the NBC Hollywood Studios parking-lot. The ventriloquist, incidentally, will soon move into his own 15-room, $60,000 Spanish type home on a three-and-a-half acre Beverly Hills estate. Charlie will have a room.

The absence of Bob Burns from the Music Hall airings May 26 and June 2 is chargeable to a two weeks’ vacation which he and his wife and family are spending visiting her relatives and friends in Independence, Kansas. Bob has four more weeks coming, but will return June 6 for radio and to make the film “Arkansas Traveler,” and defer the balance of his vacation until September after Crosby has had his, and is back at the program’s helm.

No hoo-doo believers are Parlan Myers and Bill Howe, two University of California Los Angeles students, who presented their song, “Night After Night,” on Friday, May 13, at Henry King’s “Eagle Night” at the Beverly Wilshire here. Present listening in the room was Mack Gordon, the celebrated songwriter. He heard the tune, liked it, and immediately wrote the college kids a check for $200 advance royalties! Nor does Hollywood Hotel’s canary, Anne Janison, believe in hoo-doo. On the same Hoo-doo Day, Anne was permitted to use her own speaking voice for the first time since she started singing on the show some three-and-a-half years ago. Her lines have hitherto been read by actress Laurne Putt; only recently was Miss Jamie visiting radio dramatic ability discovered.

Eddie Cantor, too, decided to show the jinx that has put him on the sick-bed twice in one radio season; arrived back in Hollywood on Friday, May 12. Greeting him at the station were his wife and five daughters, the youngest, Janet, carrying a basket of thirteen black cats—all of them variety!

On the Lots: Joe Penner, who’ll have a new sponsor come fall, has so popularized that “I’m From the City” gag song is B&B Studio, where Joe is beginning to make “Strictly Accidental,” has changed the screen title to “I’m From the City!” After four years away from the celluloid, Irene Rich is returning as new sponsor of Deanna Durbin in Universal’s “That Certain Age,” which you’ll be seeing in August, maybe. Republic’s dust-ranch story for Gene Autry has taken the name “Gold Mine in the Sky” from Tahhoid Radio Ed Nick Kenny’s tune, which will be featured, and Autry introduces talent discovered while road-touring, including Pee Wee King’s Golden West Cowboys, six men and a girl, from WSM’s Grand Old Opry. Autry also imported vet Song-Writer Freddie Rose from WSM and teamed him with Johnny Marvin. Jeanette MacDonald and Nelson Eddy at the M-G-M studio looking over the script of “Sweethearts,” which they’ll start soon. Screenwriter George McCall is being tested for a part in Edward Small’s “Catalina” in which Teamed together in “Listen Darling!” (MG-M) are John Garfield and Freddie Bartholomew.

Tag Lines: Sam (Schlepperman) Hearn has discovered and is producing natural type of performer, a younger... Mazzie Gray joins Skinney Ennis’ band after recording, a ten-week personal-appearance tour, carrying along the Beverly Hills serenades...
The musical series "Passing Parade," which starts July 3, is supposed to be the summer replacement for Phil Baker, but they tell me if the show clicks with the listeners it remains permanently. Al Garr, tenor, and Oscar Bradley's orchestra, now on the Baker program, continue on the new show with John Conte doing the announcing.

The "Lone Ranger," which is getting more popular as the weeks roll by, will continue throughout the summer.

"Alias Jimmy Valentine" returns to the airwaves on Monday, June 6 ... "Attorney-at-Law," now a daytime show, replaces Fifer McGee during his vacation period.

Don't be surprised, my friends, if Andre Kostelanetz gets the baton assignment for the Sunday-night General Motors concerts when it returns in the fall ... Dame Ruthnal tells me not to be surprised either if Frank Parker is back on the Jack Benny show in the fall in the Kenny Baker spot.

The purpose of Phil Lord's recent trip to Europe has at last been disclosed. He purchased the rights to dramatize the cases in the "Lloyd of London" series and listeners are in for a treat because they are some mighty interesting stories contained therein. Lord, by the way, has opened a beautiful new office at 501 Madison Ave., and he occupies the entire 24th floor, with a beautiful terrace and a beautiful receptionist -- or shouldn't I have brought that up?

Several other new radio shows are being prepared for the ears of potential sponsors. Movie Comic Bert Wheeler, half of the team Wheeler and Woolsey, has an "audience participation" show in the negotiation stage. I'm told that Stuart Ervin also has a show prepared based on the cartoon strip "Blondie" with Una Merkel already signed to play the role of "Blondie."

Walter B. Pitkin has a show called "I'd Rather Be" in the audition stage, with several sponsors interested. It's an "audience participation" show with butchers, bakers, and candlestick makers (or whatever you are) coming up to the mike and telling what you'd rather be. He's coming up with a new idea . . . interesting to you and to me is the news passed on by a friend that the Palmolive Company, who formerly sponsored the "Beauty Box" series, will return. It seems that there's a musical series featuring Jessica Dragonette.

The sponsor of Edythe Wright's Wednesday night show with Tommy Dorsey's band recently gave a Great Dane to Edythe, which she named "Raleigh." Above: Edythe, "Raleigh," Tommy and Vocalist Jack Leonard.

The Goldbergs have been on the air, outsiders appeared on the program April 22. They were the bugle corps (above, with Gertrude Berg) of Boy Scout Troop 32, Queens, N. Y.

AIRIALTO LOWDOWN

BY MARTIN LEWIS

For the first time in all the years that "The Goldbergs" have been on the air, outsiders appeared on the program April 22. They were the bugle corps (above, with Gertrude Berg) of Boy Scout Troop 32, Queens, N. Y.

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Walter B. Pitkin has a show called “I’d Rather Be” in the audition stage, with several sponsors interested. It’s an “audience participation” show with butchers, bakers, and candlestick makers (or whatever you are) coming up to the mike and telling what you’d rather be. He’s coming up with a new idea . . . interesting to you and to me is the news passed on by a friend that the Palmolive Company, who formerly sponsored the “Beauty Box” series, will return. It seems that there’s a musical series featuring Jessica Dragonette.

The sponsor of Edythe Wright’s Wednesday night show with Tommy Dorsey’s band recently gave a Great Dane to Edythe, which she named “Raleigh.” Above: Edythe, “Raleigh,” Tommy and Vocalist Jack Leonard. Two weeks ago she made a movie short for Paramount in New York, and the producer was so pleased with her work he sent it out to Hollywood for the biggies to look at. Hollace is anxiously awaiting the verdict ... Soprano Dorothy Dreslin’s voice and looks pleased a Warner Bros. talent scout and she is to be given a screen test.

Ralph Kirby, the Dream Singer, is happy to learn that he finished in thirteenth place in Rosto Garne’s Star of Stars poll despite the fact that he’s been off the air so long. But he would be happier (and so would his many radio friends) if some sponsor brought him back on the air ... Arlene Harris, the “Human Chatterbox” of the Al Pearce show, was so happy to find a dress shop bearing her name while in Cincinnati, she went in and purchased several outfits ... Program Director Charles Crutchfield of WBT in Charlotte, N. C., is happy because of the nice letter he received from Postmaster General Farley complimenting him for his work in the National Air Mail Week campaign. And I’m happy about the whole thing, too.

Since his image appeared on Rasto Gein’s cover with one of his favorite dogs, Hal Kemp has received many letters from our readers enclosing snapshots of their pets ... Maxine Gray, who sang with the Kemp crew until she was hurt in the railroad accident several months ago, has filed suit in Chicago for $100,000 ... Judy Starr, Hal’s new songstress, has turned from blonde to brunette and verra, verra becoming. Judy tells an interesting story. Her right name is Shirley Ross and she worked with the comedy team Olsen and Johnson using that tag. 

(Continued on Page 15)
On Short Waves
Edited by Chas. A. Morrison
President, International DX'ers Alliance

Times indicated on this page are for Eastern Daylight Saving Time. For EBT and CDCT subtract 1 hour; for CST, 2 hours; for MST, 3 hours; for PST, 4 hours.

A COMMENTARY on the 155th renewal of the Derby Stakes, named after the twelfth Earl of Derby, first contested in 1780, and now worth about $43,000, will be broadcast on Wednesday, June 1, at 9:50 a.m. EDT, over GSF and GSG and GJU. The present Racecourse at Epsom, first used in 1872, measures a few yards over a mile and a half. Established in 1778, first of the great classics to be run at Epsom, the Oaks, a sequel to the Derby, but open to fillies only, will be described for listeners on Friday, June 3, at 9:55 a.m. EDT, over GSF, GSG and GSP. Mightily Everest, whose lofty pinnacle is the highest spot on earth, has consistently defied man’s efforts to gain its summit. Although numerous climbers have perished in attempts, the fifth assault on Mt. Everest will soon be made by a group of seven experienced climbers. Difficulties that this party must face, as well as adventures that befall past expeditions will be portrayed in a thrilling program broadcast on June 2, at 4:20 p.m. EDT, over GSG and GSF.

Sunday, May 29, at 5 a.m. EDT, the papal benediction on the 25th Eucharistic Congress will be broadcast directly from Vatican City (9VJ 15.12)

R. B. O'Keefe of State College, Penn., writes that a Vienna station on 11.79 megacycles, is starting to be heard between 10 p.m. EDT, or a little later. The station is identified as “Germany calling, National Broadcasting Station,” and then either “Frankfurt, and Vienna,” or “Leipzig and Vienna.”

2R06 (15.3), the new 2,000-watt auxiliary transmitter at Rome, Italy, was first heard on May 23rd on 9.65 megacycles, and on May 27th on 9.65 megacycles, regularly.

Earl Roberts of Indianapolis, Ind., reports a new station, YV5SR (5.843), of Caracas, Venezuela, is being heard (7-8 p.m. EST), on 5.843 megacycles. The signal is a peculiar-sounding whistle. Send reports to P. O. Box 183.

Radio Guide • Week Ending June 4, 1938
MILLIONAIRE'S TOY

(Continued from Page 3)

They locked around him, and one day he told them he and his stuff had strangled into the secret of television. He called it "Radio pictures."

The reporters went slightly haywire. He told them the great discovery had come while he was watching his staff experiment with a filter to eliminate static, and when he happened to glance at a screen used for photographic experiments, he saw a picture of a monkey-wrench. The wrench, he said, was in the broadcasting station one hundred yards away, but there was its picture on the screen.

The report didn't know any more about television than Uncle Ned. He laughed at their stories. In 1925, the power was stepped up to 3,000 watts and the station became one of the most powerful in the world. It brought the people everything — classics, jazz, sports. They came in droves to the Round Hill, and Uncle Ned would ride among them, waving and bowing.

THE Dempsey-Sharkey fight attracted 10,000 persons to Round Hill. It took two hours to clear his estate and special cops were hired for the job. In the summer months, WOR furnished his station with programs. Several big stations had been bidding for the business. It was good, but WOR was selected. You could send personal messages on radio in those days, and the Happiness Boys, a regular feature of the station, always sent a "good night, Uncle Ned" when they signed off.

When the station was closed that fall for the winter months, it was closed for the year, though no arrangements had been made for the winter, but then. When Uncle Ned returned to his summer estate in 1929, he said the station would be used only for experimental work.

The people were a bit unhappy about it, for it had been a real fun driving to Round Hill and parking by the sea and listening. But in 1929 the masses could afford radio.

Many wondered why Uncle Ned gave up his hobby. He had found another toy — airplanes! And he got interested in the building of a $3,000,000 airport on his estate. He never did anything by half measures. He didn't want just one airplane—he wanted an airport! He feared crowds around Round Hill would draw danger, so he closed up the whole shebang.

Uncle Ned died in 1936. He had blown a lot of Hickey's fortune, but there still was plenty. States started fighting for his fortune for inheritance taxes. Kenkelt got into the melee and a heap of hard words were said. Money makes some folks say hard things. The fight for the fortune hadMiard's. It was a reporters' picnic. And the squabble still is going on.

Well, let 'em go. Uncle Ned had a lot of fun while it lasted. I always like to think of him, one of the richest men in the world, lounging around in that funny little house with earphones on his head and listening to "You've Got to See Mama Every Night."

WILL DEATH RIDE AGAIN?

(Continued from Page 6)

ears, and the actual get-away.

The second broadcast, to be heard from 3:30 to 4:30 p.m., will report on the progress of the race at about the halfway point. Pearson and Lyon will get into the pits, where the cars are re-fueled, re-tired and, sometimes, repaired during the race, with their so-called "bee bomb" transmitters—small, ultra-short-wave broadcasters, complete units in themselves—and interview mechanics and others.

From 4 to 4:30 p.m. EDT, the last of the three broadcasts will go on the air. This will bring the story of the last laps of the race, a description of the finish and an interview with the winners.

Extra-long facilities for this wide-spread radio coverage will be made by NBC engineers several days before the race. A central receiving-point will be established in the grandstand, and, high in the Crown's Nest of the press pagoda, the actual broadcasting headquarters will be set up. This Crown's Nest is on the sixth floor of the pagoda, so high that every foot of the track and grounds is thoroughly covered.

Ken Ellington, the Columbus announcer, will head the staff covering the Indianapolis race for that network. CBS goes on the air at 4:45 p.m. EDT.

A shift of five men — Douglas Browning, Allen Franklin, Norman Perry, Robert Maley and Herbert Gay — headed by Joseph Ries, director of special events for the Mutual affiliated station WLC, will broadcast from Indianapolis for the Mutual Broadcasting System. Two programs, one from 11:45 a.m. to 12:15 p.m. EDT, the other from 4:15 to 4:45 p.m. EDT, will be put on the air.

(Radio Monday Program Pages for complete time listings.)

DANDRUFF?

4 Minute Treatment Stops Dandruff Itch
And Kills Nasty Scalp Odor

Dandruff is the sign of a diseased, unclean scalp. Through neglect, the tiny sebaceous glands (oil glands) fail to work as they should and become clogged with scales and dirt. The scalp becomes infected by Perns and fungi, and the condition spreads.

Skin specialists generally agree that effective treatment for dandruff must include (1) regular cleansing of scalp; (2) killing the germs that spread infection; (3) stimulating circulation of the scalp; (4) lubrication of scalp to prevent dryness.

The Zonite Antiseptic Scalp Treatment Does These 4 Things

WHAT TO DO: Massage head for 3 minutes with this Zonite solution — 2 tablespoonfuls Zonite to 1 quart of water. Use this same solution for shampoo with any good soap. Rinse very thoroughly. If scalp is dry, massage in any preferred scalp oil. (For complete details of treatment, read folder in Zonite package.)

It is vitally important to use this treatment regularly (once every week at first) to keep dandruff under control and keep germs from spreading. Because remission commonly takes place from hair, bud-pellets, combs and brushes.

If you're faithful, you'll be delighted with the way this treatment leaves your scalp clean and healthy—from itch and nasty scalp odor.

At all U.S. and Canadian drug stores.

TRIAL OFFER—For a real trial bottle of Zonite, send 33 cents to the Zonite Company, 613 New Brunswick, New Jersey.

Next time be sure to use ZONITE FOR

DANDRUFF
BREATHE MORE FREELY
SORE HIPS & KNEES
FEMALE OBSTACLES
ATHLETE'S FOOT

For Complete Directions and FREE BOTTLE of Zonite to help fight dandruff, send 33 cents to the ZONITE COMPANY, 613 New Brunswick, New Jersey.

9.3 Times More Active than any other popular, non-poisonous, antiseptic—by standard laboratory tests.

Are Hollywood Swim Suits TOO DARING? — See July SCREEN GUIDE

HARD OF HEARING?

USE THIS EASY AID-AMPLIFIED!

If you suffer from hearing of hearing or head noises due to natural or artificial causes of the body, you will be glad to know the hearing of the most sensitive type of receiver, with no amplified hearing aid, will still be used for a FREE trial offer. No obligation.

THE EZLO COMPANY. Dept. 127, Des Moines, Iowa

RADIO GUIDE'S PROGRAM LOCATOR APPEARS IN THE ISSUE DATED THE SECOND SATURDAY OF EACH MONTH

Radio Guide © Week Ending June 4, 1938

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Listening to Learn

RECOMMENDED PROGRAMS

Times given are EDT. For EST and CDT subtract 1 hour; CST, 2 hours; MST, 3 hours; PST, 4 hours. Recommendations based on cultural values.

DRAMA

Sunday, May 29
Empires of the Moon. 1:30-2 p.m., NBC. Dramatization of historical episodes.

The World is Yours. 4:30-5 p.m., NBC. Dramatization of "Rat" Metals. (Under auspices of Smithsonian Institution.)

Tuesday, May 31
Let's Pretend. 5:30-6 p.m., CBS. "The Wishing Ring." (Also Thursday, same time and network.) Nilla Mack takes the children into the land of make-believe.

Friday, June 3
The Nation's Play House. 11:30 a.m.-12 mid., MBS.

Saturday, June 4
Columbia Workshop. 7:30-8 p.m., CBS. Another experiment in drama written especially for the microphone, produced under the direction of Wm. H. WPA Radio Theatre Division. 9-9:30 p.m., MBS. "Drums," by James Boyd. Fifth in a series.

EDUCATIONAL NEWS

Sunday, May 29
Magic Key. 2-3 p.m., NBC. Linton Wells speaks from Lima, Peru.

Wednesday, June 1
America's Schools. 6:00-6:15 p.m., NBC. Dramatizations directed by Dr. Belmont Fraley.

Saturday, June 4
Florence Hale. 11-11:15 a.m., NBC. Informal talks on teaching problems.

GOVERNMENT

Sunday, May 29
America Abroad. 11:30-11:45 a.m., NBC. Pattie Field talks on the Department of State and foreign relations.

Monday, May 30
National Radio Forum. 10:30-11 p.m., NBC. Guest speakers, talking from Washington on current national topics.

Thursday, June 2
American Viewpoints. 7:45-8:00 p.m., CBS. George F. Biggs talks on "Federal-State Partnership in Unemployment Insurance."

Friday, June 3
World Economic Cooperation Program. 4:45-5 p.m., CBS.

HISTORY

Wednesday, June 1
Living History. 7:30-7:45 p.m., CBS. Dramatization of the exploration of the Mississippi River by De Soto.

Cavalcade of America. 8-8:30 p.m., CBS (8 p.m. PST for West). Dramatization.

INSPIRATION

Sunday, May 29
Papal Benediction to Eucharistic Congress. 10:00 a.m., NBC.

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Congress.

Church of the Air. 10:10-10:30 p.m., CBS. Newly elected moderator of the Presbyterian Church, U. S. A. 1:30 p.m., Rabbi Samuel H. Gordon, Salt Lake City, Utah.

Highlights of the Bible. 10:10-10:30 a.m., NBC. Dr. Frederick K. Stamm speaks on "The Muse.

National Vespers. 4-4:30 p.m., NBC. Dr. Harry Emerson Fosdick's subject is "When Evil Wins Its Victories What Shall Christians Do?"

The Catholic Hour. 6-6:30 p.m., NBC. Rev. Felix Kirsch talks on "The Building of Character."

Monday, May 30
Arlington Amphitheater Memorial Day Service. 2:30-3:00 p.m., NBC.

Memorial Day Service From Gettysburg. 3:30-4 p.m., NBC. Address by Senator Arthur H. Vandenburg; Lincoln's Gettysburg Address read by Horace Vandenberg; Invocation by Rev. Henry W. A. Hanson.

Friday, June 3
At Home in the World. 12:00-12:15 p.m., NBC. Leslie Bites Moss speaks on "Religion Before Christ."

Saturday, June 4
Message of Israel. 7-7:30 p.m., NBC. Guest speaker.

PEOPLE—THOUGHT—COMMENT

Sunday, May 29
Europe Calling. 1:30-1:45 p.m., CBS. Commander A. B. Campbell, from London, speaks on "The Last Voyage of the Stork."

Headlines and By-Line. 10:30-11 p.m., CBS. News by Bob Trout, editor of "Papal Benediction to Eucharistic Congress. 10:00 a.m., NBC.

University of Chicago Round Table Discussions. 10:30-11 p.m., NBC.

Monday, May 30
The Devil Takes the Hindmost. 7:15-7:30 p.m., NBC. Dr. Joseph Jastrow, psychologist, talks on "Shaming the Devil."

Friday, June 3
American Viewpoints. 10:45-11 p.m., CBS. Fred G. Clark, national commis- der of the Crusaders, speaks on "Who Wants a Bigger Income."

Saturday, June 4
Religion in the News. 6:45-7 p.m., NBC Commentary by Dr. Walter W. Van Kirk.

PERSONAL—SOCIAL PROBLEMS

Tuesday, May 31
Highways to Health. 4-4:15 p.m., NBC. L. A. B. Academy of Medicine program.

SCIENTIFIC DEVELOPMENTS

Monday, May 30
New Horizons. 5:45-6 p.m., CBS. "Audubon.

Wednesday, June 1
Exploring Space. 5:45-6 p.m., CBS. Hans Christian Adamson, director of the National Museum of Natural History, and Prof. Wm. H. Barton, executive curator of the Hayden Planetarium.

Speakers from Panama, Mexico, Nicaragua

Sunday, CBS, 2:30 p.m. EDT

The fourth program in the weekly series on the general subject of "Economic Cooperation in the Americas" will bring addresses by Foreign Minis- ter Eduardo Hay, speaking from Mexico, and Niranjanar Minnister Dr. Don Le De Bayle, and Panamanian Minnister Dr. Don Augusto S. Boyd, speaking from Washington, D. C.

The question of economic coopera- tion in the Americas is a very vital one to the United States and all the Latin-American countries. Plans for this cause have already been made by Secretary of State Cordell Hull and representatives of many of our neighbor- ing countries in the past three broadcasts.

The series has been haled as an important contribution to good-will and solidarity in the Americas, and was arranged only when the Latin-American diplomats promised to make statements of solid importance rather than courteous expressions of mutual goodwill.

Because of the wide interest in these talks, the broadcasts are heard in every corner of North and South America. The Canadian Broadcasting Corpora- tion carries them to the North and South American countries.

High-School Students' Spelling Bee

Tuesday, CBS, 2-2:30 p.m. EDT

The termination of innumerable elimination contests in cities and towns of the East and Midwest each year brings a group of champion spellers to Washington, D. C., for the final rounds of the National Spelling Bee. On Tuesday the finals of the 31st Na- tional Spelling Bee will be aired over the CBS network from the National Museum in Washington, D. C.

The National Spelling Bee functions to inspire more careful study of words by deciding a champion speller each year from the ranks of elementary and junior-high-school students. The elimination process starts in cities and towns where newspapers sponsor spell- ing bees among the high-school chil- dren. Winners in these early rounds move on to district and, finally, state- wide competition, the finalists of which are dispatched to the Capital for the deciding rounds.

The title has emerged victorious in the preliminary contests will be awarded a prize of $1,000, with the distinction of being the 1938 champion high-school speller.
They went out to the Coast and she
was informed there was a girl working
for Paramount Pictures by that name.
The latter Shirley Ross was doing quite
well for herself and people might be
confused. So the gal who was entitled
to the name changed it to Judy Starr.

Dave Rubinstein is still in a Battle
Creek, Mich., sanitarium recovering
from his emergency appendectomy op-
eration. It was a swell gesture on
the part of Eddie Cantor to mention
Rubinstein's illnesses and dedicate his sign-off
song to him. CBS Conductor Ray
Block is recovering from an ulcer op-
eration, and will be away from the
studios for at least another week.
Pat Saling of the Eara) mother sud-
denly passed away several weeks ago,
which was quite the reason for his absence
from a National Barn Dance broadcast.

KILOCYCLE CHATTER: Irma Glen,
organist on the Ed McConnell show,
wanted to become a dramatic actress.
She auditioned and was offered a part
in 'Tale of Today' when NBC stepped in
and vetoed the idea because it might
conflict with his comedy duties.

Olive Parker plays the role of Nancy
Hicks in 'Your Family and Mine.'
The role of Mrs. Martino in 'Pepper
Young's Family' is played by Adelaide
Klein, character actress. Frank
Luther has joined the cast of 'Aunt
Jenny's Real-Life Stories' over CBS.

Braille Radio News, a monthly publica-
tion for the blind, has sent me a
copy of their current issue, which
contains several items taken from this
department. Bob Ralston sent your
reporter an autographed copy of his
new book, "Believe It Or Not!"

Jack Page, manager of one of the CBS
Playhouses, is preparing to be a com-
edy-shot writer. He has a file of 10,-
000 gags indexed.... Fibber McGee
went to Kansas City to be on hand for
the opening of his new bottle plant
managed by his brother and found the
machinery out of commission, which
wasn't funny to McGee.

BANDNOTES: Abe Lyman and his
orchestra go into the Chez Paree in
Chicago and will be heard during the
late hours from that spot... Shep
Fields goes into the Windy City's Ar-
gen Ballroom. Richard Himler
and his band are back at the swanky
Essex House in New York. Al
Russ Morgan had to turn down the
job of playing at Ben Marden's Rien-
era on the Jersey shore because of his
sponsored programs. Enrie Madri-
guera will supply the music instead.
The Adrian Rollini Trio are now
playing at the Piccadilly Hotel...
Hal Kemp and his music-makers made
a hit with the crowd that attended the
famous Pantages Ball in Baltimore,
M.D. Leo Reisman and the up-and-
coming Tenor Felix Knight are mak-
ing recordings for RCA-Victor.

FEG MURRAY SEES STARS

(Continued from Page 11)

At Anita Louise's home. Feg begins the preliminary sketch of the star, inter-
viewing her for interesting facts and future action poses. Anita, just turned
twenty-one, is rapidly winning acclaim as one of Hollywood's best actresses.

FEG MURRAY, one-time ath-
lete, sports cartoonist, had
the right bunch when he
moved his drawing-board from
the stadiums to the film lots
of Hollywood.

It was there that he created
his popular newspaper cartoon,
"Seein' Stars," which brought
Murray and his cartoons to the
Baker's Broadcast heard over an
NBC network every Sunday at
7:30 p.m. EDT.

For four years the Hollywood
commentator has worked inter-
viewing and sketching the stars,
as well as compiling notes for
his daily cartoons. From this
constantly growing font of in-
formation, Murray brings Sun-
day radio listeners interesting facts
about the stars that are as unusual as they are dramatic.

Photos by Bruce Bailey

Here is the studio where Murray makes his daily "Seein' Stars" cartoons.
Feg's oldest daughter, Lorraine, is his secretary. His assistant, Art Beam, is
keen busy putting finishing touches on cartoons of the stars by Murray
Springtime Is Clean-up Time

It is spring-cleaning time for your radio receiver. The year is moving into the summer months. Wind and rain and snow are behind us, mostly. They have pelted our aerials through sub-zero weather. The tubes in our sets have flickered and glowed to the music of Toscanini and the chant of the tobacco auctioneers. They’re tired and old.

You change the oil in your car every thousand miles. You sweep behind the radiator and beat your carpets annually. You even visit your dentist twice a year. Put your radio receiver on the same schedule. Don’t attempt to fix it up your self. This is a job for an expert. Call your radio repairman today. Ask him to check your aerial. Ask him to test your tubes.

The cost of perfect reception is small. The joy of perfect reception is great.

The Hiss of Sparks

We all want to know more. That is why human beings rule the animal world. Other animals are bigger but none is smarter than man. So we are the bosses.

One of the best ways to know more about the life around us is to listen to our radios. A dozen big newscasts a day keep us informed of the world’s affairs. Today, Europe is a tinder-box. Sitting in our homes, we can hear the hiss of sparks in the voices of dictators. This summer will bring the world to a boil, according to many who study these things. July is a fearful month. In the past, it has brought much misery. The World War started in July, 1914. Chancellor Dolfuss of Austria was assassinated in July, 1934. Italy invaded Ethiopia in July, 1935. Civil war started in Spain in July, 1936. Japan invaded China in July, 1937.

What is in store during July, 1938? Listening to our radio will tell us quickest and best.

Audience Participation

A woman phoned Radio Guide the other day and said she had caught one of our best “audience participation” shows cheating. She had answered an advertisement in a New York paper, she said, which offered regular work for one night a week. Her job was to be in an audience at a radio studio so she could be picked out by the master of ceremonies. She was provided with lines to say and questions to ask.

That, she said, was cheating. That, she said, was something Radio Guide should do something about.

But should we? Most “audience participation” shows are honest. All of them are an effort to entertain the listener. When some little things must be prearranged in order to guarantee a good show, that is ensuring the listener’s enjoyment. In his own mind, the listener is usually quite able to take care of himself.

Newspaper feature writers often put in a voice and a person in order to make a story more interesting. The public doesn’t mind. Life is pretty dull until someone bright enough to polish up its facets comes along. The public doesn’t mind. So long as listeners are not deceived mali-ciously, so long as no one is hurt by the deception, we believe the radio producer is on sound ground.

When someone is hurt, however, Radio Guide is interested and will do something about it.

Dear Jimmie . . .

Dear Jimmie Fidler: You hate a cheater. So do we. Therefore we are glad that your recent broadcast revealed that an unknown radio star was buying up all the Radio Guides in the Los Angeles territory.

The stuffing of ballot-boxes has never been commendable. Influencing a national poll by the whole-sale purchase of magazines in order that ballots therein might be voted by the purchaser is ballot-box stuff ing of the worst sort. We have done all we can to prevent it. Your recent broadcast intimated that one star with enough money could elect himself to top position.

This reply is directed both to you and to our readers. Jimmie: You will be interested. Wherever we have detected a spurious ballot, it has been rejected. Whenever batches of votes have arrived presenting evidence of being faked, they have been ignored.

We have counted every honest ballot, thousands of them. They have come from Honolulu, and the Yukon, and Manhattan, and Eagle Pass. In our opinion, they represent an accurate cross-section of the favorites of that important section of the radio audience which reads Radio Guide. Though a star or so may have attempted to sway the final count, it is our opinion that they have not been successful. Too many readers have responded to our invitation to vote for their favorites. The honest voters have been too much for the fakers. You may depend, Jimmie Fidler, on the results announced in the Radio Guide Star of Stars scoreboard.

VOICE OF THE LISTENER

FELIX KNIGHT

Editor, Radio Guide: “My idea of a perfect musical program would include the voices of Felix Knight, Nelson Eddy, Frances Langford, and Rudy Clark. Then I’d be satisfied with just this one show . . . I can’t understand why sponsors are passing up voices like Felix Knight’s! I think he has one of the finest voices on the air.”—“Radio Fan,” Chicopee, Mass.

DEEP SOUTH

Editor, Radio Guide: “Why is it that of late so many of the best programs—especially at night, from six o’clock on—do not broadcast for the South, our part of it, anyway, the deep South? Do not the sponsors of these programs realize the patronage of the southern people for the goods they sell? Manhattan Merry-Go-Round, Jack Benny’s program, ‘Walt Disney,’ and several others have been left off our southern circuit.”—Miss M. B. Star-novcon, Biloxi, Miss.

REPETITION

Editor, Radio Guide: “I am a housewife and daily listen to those splendid programs which include ‘Pepper Young’s Family,’ ‘Vie and Sade,’ ‘Ma Perkins,’ ‘The O’Neills,’ etc. Now these are fine programs. However, they do contain too much detail, too much repetition. Daily these programs (with the exception of Vie and Sade) are summarized before the broadcast. This is fine, but during the program the summarization is repeated by the characters. Surely there is enough material for script-writers without re-hating yesterday’s plot.”—Judy Goldberg, San Francisco, Cali.

MAGIC KEY

Editor, Radio Guide: “I agree heartily with many other listeners, that when one does not enjoy a program, one does not enjoy the sponsor and sponsors are passing up programs of any interest to me and I imagine to many others . . . Recently RCA has been including songs which, while either passable, or at least endurable, on a program of strictly popular music, seem positively vulgar in themselves on the Magic Key, and, to my mind, amount to an insult to such singers as Madame Flagstad or Miss Lehmann, when they are on the same program, gladden our ears with their marvelous voices and their beautiful songs. I do not object to the performers of these objectionable songs, but to their choice of songs. There are plenty of light, amusing songs which would not offend the ear or the mind which these same artists could present. Your constructive criticism, not destructive complaining.”—E. Cummings, Syracuse, N. Y.
In Memoriam

Entertainment on the air is so new that some of its pioneers are still with us; others, though their places in our daily lives have been bequeathed, are honored in fond recollections. As May 30 calls again upon the living to think of the dead, Radio Guide uses these pages to recall some of the best loved of radio’s entertainment trail-blazers. Will Rogers (above) was a national idol. Below, scene of Hollywood funeral service, and right, memorial to him in Colorado.

Memory
Written especially for Radio Guide by Edgar A. Guest

They were the dreamers years ago,
The brave, true-hearted pioneers
Who saw, but could not stay to know
The full achievement of the years.

We are the ones they dreamed about,
The young, beyond the mists to go
And, some day, overcoming doubt
Harvest the seed they dared to sow.

Continued on Next Page
Howard White, 39, lower right, member of the Landt Trio & White, died Jan. 17, 1937. He is buried in Sackville Cemetery, 30 miles out of Scranton, Pa.

Mme. Ernestine Schumann-Heink died Nov. 17, 1936, is buried in crematory of $4,500,000 Forest Lawn Cemetery in Glendale, near Hollywood.

Russ Colombo died Sept. 2, 1934, is buried in Forest Lawn. His invalid mother never has been told of his death. She thinks he's on a trip.

Charles Mack, left, and George Moran made a world laugh for 17 years with their "Two Black Crows" act. On Jan. 11, 1934, an auto accident took Mack's life. When he died the act died. Mack is buried in Forest Lawn Mausoleum.

America lost its best contemporary modern composer when George Gershwin died July 15, 1937. Networks dedicated programs to his memory, hundreds attended his burial in Mt. Hope Cemetery at Hastings-on-the-Hudson.
Gene Rodemich, whose fame extends beyond radio’s history, died Feb. 26, 1934, and is buried at Ferncliff Cemetery at Valhalla, New York.

Tommy McLaughlin once lived on Park Ave. but died in a charity ward July 28, 1936. He is buried at Holy Sepulchre Cemetery, East Orange, N. J.

John Mills, with guitar, bass of the Mills Brothers Quartet, died Jan. 24, 1936, is buried at Bellefontaine, O. His father kept the quartet alive.

Marjorie Oelrichs gave up a listing in the Social Register to become Mrs. Eddy Duchin. On Aug. 3, 1937, she gave her life to bear her husband a son. Her grave in New York’s Woodlawn Cemetery is always loaded with flowers.

Steve Cartwright proved that a handicap is not a burden. Deaf and blind since the World War, he made fame as a radio commentator. Above, listening to Jessica Dragonette by touch. He died Feb. 21, 1938, is buried at Lincoln, Neb.
LOCAL GAL MAKES GOOD

BIG news in broadcasting circles was the advent early in March on MBS of Wheeling Steel Co.'s "Musical Steelmakers" show, for it introduced something new in programming. Built on the variety-show pattern, the Sunday afternoon half-hour presents employes as entertainers. Mill-hands and office-workers become stars to the public, envoys of company good-will to the other employes.

Bigger news in personalities was the Chicago visit several weeks ago of Sara Rehm, the show's singing star (she is a part-time office-worker at the company's headquarters in Wheeling, West Virginia). Purposes of the trip were an appearance on Mutual's "Melodies From the Sky"; a reward for the girl whose personality "lifts" her employer's program; most of all, the purpose was publicity, for "Musical Steelmakers" is a press-agent's "natural." With every entertainer on the program a Cinderella, editors everywhere have headlined yards of stories and pictures about them. Sara Rehm invaded Chicago to keep the drums beating.

In the day and a half she spent in the big city, Wheeling's girl was put through a process designed to give her "glamour"—to give the program publicity. These exclusive pictures trace the metamorphosis of a star!

Fred Gardeni brought his accordion to the Wheeling station to whoop it up when Sara Rehm left for the big town!

Earl Summers of "Musical Steelmakers" led a brass band while an admiring home-town audience cheered.

Despite the many activities crowded into her trip to Chicago, Sara Rehm had only a little over a day in the city. Leaving home (above), she was embarrassed, happy.

Sara, guest of MBS and the Wheeling Steel Co. after she arrived in Chicago on a Tuesday morning, was ready for anything to happen after registering at her hotel (above). First appointment scheduled for Sara's day-on-top-of-the-world was a rehearsal at the studio for her appearance on "Melodies From the Sky" with Harold Stokes the following night. Then she was taken to Helena Rubenstein's salon for an exercise session to stimulate circulation, make pictures like this!
Most of the exercises and treatment, including a steam bath and massage, were given to relax taut nerves, relieve the tension of her Chicago debut—but a permanent wave was included strictly to make the show’s star look like a star.

"Melodies From the Sky" is one of the most elaborate sustaining musical programs on the air—one of the Harold Stokes shows which brighten MBB schedules. Sara Rehm’s appearance was a highlight of the program recently. Ostensible reason for the trip, it was only part of business of being a star.

Pictures make publicity, and in Chicago Maurice Seymour makes the pictures. His slogan personalizes Ziegfeld’s—"Seymour Will Glorify You." Above: Make-up man provides perfect complexion of photographic make-up.

Final product of hours of posing, light-shifting and other preparation is a picture of Sara Rehm any newspaper or magazine editor would be glad to print. Wheeling, West Virginia’s, 19-year-old Sara Rehm: Glamour Girl!

Back in Wheeling after less than two days as Cinderella, Sara was greeted by the same home-town band, same cheering citizenry, and at the office, same desk!
CAN RADIO ACTORS ACT?

Radio drama is dependent upon listeners' imagination—and through it becomes the most realistic of all dramatic media. Radio actors, however, cannot "act out" their roles because of the demands of microphone technique. Whether they could adapt their air-acting to the needs of the stage has been one of the hottest controversies in the profession.

To work out their own answer, a group of Chicago radio artists in 1937 organized "The Little Theater Off Bughouse Square," planned to present plays directed by radio producers, staged by radio technicians, starring radio actors. Now called "The Radio Theater Guild" (since it has had several successful plays), the group still uses a hired hall near Chicago's famed "Bughouse Square," haven for soap-box orators. The pictures on these pages show the building and presentation of "The Devil Passes," third play staged by the air artists of the "little theater."

Photographs by Bob Graham

Prominent among group's organizers was Arthur Peterson (left), heard on "Dan Harding's Wife," other serials. Burr Lee directed stage show, "The Devil Passes." He is on "Jack Armstrong," "Orphan Annie," and others

Bob Graham, NBC sound-effects expert, was technical adviser for the group, took all pictures on these pages except of himself (above). Plays presented to date have been acclaimed dramatic successes—and have attracted small crowds!

Herbert Nelson, of NBC's "The Guiding Light," and Lenore Kingston, of NBC's "Don Winslow of the Navy" cast, were stage-manager and costume-mistress respectively. Everyone helped work on the play's publicity (above)

Betty Caine and MacDonald Carey, of the "First Nighter" cast, played character parts. The play involves a tragic "truth game," in which each person tells what he wants most, but learns how fulfillment would harm others
Norma Peterson of "A Tale of Today" is Mrs. Arthur Peterson. In the play she meets MacDonald Carey, falls in love with him. When she comes to his country cottage, he invites other guests, sets scene for the "truth game." Arthur Peterson, as Rev. Nicholas Lucy, shows each character in the play how his most-cherished wish would bring disaster. Above (in rehearsal) he proves to Norma Peterson her love for Carey would engulf and ruin him.

Ray Johnson portrays a fanatical minister who is led back to real godliness and tolerance. Betty Caine's ambition is to do her duty, and she alone escapes hurting others in achieving it.

Finale of the play (above) finds radio actors forgetting the limitations of radio-studio acting, excelling in theatrical drama. Since these pictures were made the group has been expanded, will present more and varied plays. Because most shows presented have been "serious" but not overly impressive, the group has won little recognition, but still feels its experiment is a success. Radio and stage make different demands—but they can and do meet both!
Arnold Johnson, one-time employer of ten bands, counted his weekly salary in the thousands. Now he leads the life of a gentleman farmer. Broke after the '29 crash, maestroing MBS' "1937 Radio Show" aided a slight comeback.

Conrad Thibault, on Show Boat for three years, resides in New York. Is studying for the opera.

Ray Knight ran Cuckoo Hour, was heard on News of Youth. Is now working on an interview show.

Happily married to a Chicago politician, Countess Olga Albani has retired from regular radio singing.

Lennie Hayton's band on a show once assured its success. Now he's on the Coast, "open for bookings."

Since last winter Rubenoff and his orchestra have been on a concert tour covering twenty-six states. About June he is expected to be in Hollywood for film work.

Judy, Zeke and Annie Canova, hillbilly singers and comedians, were last heard regularly on the Woodbury show with Shep Fields in March, 1937, then went to Hollywood to make a movie; appeared as guests of Ben Bernie, and this month returned from a vaudeville tour of Europe.
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MORNING

7:00 a.m. CST

NBC Herman & Basta: (sw. 19.64)

CBS: "Good Morning America"

8:00 a.m.

ABC: "Good Morning America"

8:15 a.m.

CBS: "CBS This Morning"

8:30 a.m.

ABC: "Good Morning America"

9:00 a.m.

NBC: "The Today Show"

9:30 a.m.

CBS: "CBS This Morning"

10:00 a.m.

FOX: "Good Day New York"

11:00 a.m.

NBC: "The Today Show"

11:30 a.m.

FOX: "The Morning Show"

12:00 p.m.

CBS: "CBS This Morning"

12:30 p.m.

FOX: "The Morning Show"

1:00 p.m.

NBC: "The Today Show"

1:30 p.m.

FOX: "The Morning Show"

2:00 p.m.

CBS: "CBS This Morning"

2:30 p.m.

FOX: "The Morning Show"

3:00 p.m.

NBC: "The Today Show"

3:30 p.m.

FOX: "The Morning Show"

4:00 p.m.

CBS: "CBS This Morning"

4:30 p.m.

FOX: "The Morning Show"

5:00 p.m.

NBC: "The Today Show"

5:30 p.m.

FOX: "The Morning Show"

TIME CHANGE FOR CRISCO'S VIG AND SADIE

Radio's Lovable Home Folks

Wednesday, May 30

12:15 p.m. CST

FOX: "The Morning Show"

KANSAS CITY KMBC

OMAHA WOW

ST. LOUIS KMOX

TOPEKA WBW

TULSA KYO

YANKTON WNAX

MONDAY

May 30

1:00 a.m. CST

KCVX, Des Moines

KWBZ, Omaha

WOW, Wichita

WHB, Oklahoma City

THURSDAY

May 31

1:00 a.m. CST

KCVX, Des Moines

KWBZ, Omaha

WOW, Wichita

WHB, Oklahoma City

FRIDAY

June 1

1:00 a.m. CST

KCVX, Des Moines

KWBZ, Omaha

WOW, Wichita

WHB, Oklahoma City
Good Listening for Monday

**MORNING**

**9:45 CDT (10:45 CDT) Start of Speedway Race, M.S.**

**10:00 CDT (11:00 CDT)** National Farm and Home Race, M.S.

**AFTERNOON**

**1:30 CDT (2:30 CDT) Progress of Speedway Race, M.S.**

**2:30 CDT (3:30 CDT)** Seaboard vs. War Admiral, M.S.

**2:30 CDT (3:30 CDT)** Finish of Speedway Race, M.S.

**2:45 CDT (3:45 CDT)** Girl Alone, N.C.

**3:00 CDT (4:00 CDT)** Eddie Canter, C.B.

**NIGHT**

**6:00 CDT (7:00 CDT)** Burns and Allen, N.C.

**6:00 CDT (7:00 CDT)** Richard Hamber's Orchestra, C.B.

**6:30 CDT (7:30 CDT)** Voice of Firestone, N.C.

**7:00 CDT (8:00 CDT)** Lux Radio Theater; C.B.

**9:30 CDT (10:30 CDT)** Carnival Continued, M.S.

**9:30 C.DT (10:30 CDT)** National Radio Forum, M.S.

**9:30 CDT (10:30 CDT)** Eddie Canter, C.B.
Good Listening for Thursday

Thursday, June 2

Morning

10:15 CST (1130 CDT) National Farm and Home Hour, NBC

Afternoon

5:45 CST (645 CDT) American Viewpoints, CBS

Night

6:30 CST (700 CDT) Kate Smith Hour, CBS

6:30 CST (700 CDT) Rudy Vallee's Variety Hour, NBC

7:00 CST (800 CDT) Major Bowes, CBS

8:30 CST (900 CDT) Pultizer Prize Plays, NBC

Cable News Network (CNN)

Make this summer vacation the BEST you ever had. Deliver River Guide to customers in your neighborhood and Misprint Prizes will roll in. Many boys win prizes in an evening or two after school. Start NOW for the summer. Mail this coupon.

Name
Address
City

Make this summer vacation the BEST you ever had. Deliver River Guide to customers in your neighborhood and Misprint Prizes will roll in. Many boys win prizes in an evening or two after school. Start NOW for the summer. Mail this coupon.

Good Listening for Thursday

Further details and station which will broadcast these programs may be had by writing to the syndicator at the time the schedule was made.

Good Listening for Thursday

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Morning

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FRIDAY June 3

5:30 p.m. Continued
KVOO Organ Moments
KVOO News, Ave Marie Hour, 5:30
KVOO - High Noon Interviews
KXBY Baseball Flashes
KXBY Message Board
WJMN Annie Allen, sketch
WJMN Uncle Jim Allen
WNAX Bert Layne's Mountaineers

6:00

NBC Uncle Ann's Radio Stations
(Alfa-Setter): WDAF WMAQ
WNAX WIBW WREN

6:15

KXBY Dick Tracy, sketch
KXBY Maxine's Game Spot
KOVD Al Sarlis', sketch
KUOA-Militant
KVOO-KUOA-Partial

6:30

KSB Martha's Orchestra
WBO KOL KSF KFOR
KSF Missouri's Musical Style

6:45

NBC-News: WIBW WMBH WREN
WIBW - NBC
KWK-Al Sarlis'
KUOA-Militant
KVOO-Dick Tracy, sketch

7:00

WIBW - Purple Haze
WNAX - Dream Stuff
WIBW - Purple Haze

7:30

WNAX - Bing & Carlotta
WIBW - Purple Haze
WIBW - Purple Haze

8:00

WNAX - Bing & Carlotta
WIBW - Purple Haze
WIBW - Purple Haze

8:15

WIBW - Purple Haze
WIBW - Purple Haze
WIBW - Purple Haze

8:30

WNAX - Bing & Carlotta
WIBW - Purple Haze
WIBW - Purple Haze

8:45

WIBW - Purple Haze
WIBW - Purple Haze
WIBW - Purple Haze

9:00

WNAX - Bing & Carlotta
WIBW - Purple Haze
WIBW - Purple Haze

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WIBW - Purple Haze
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WIBW - Purple Haze

10:00

WNAX - Bing & Carlotta
WIBW - Purple Haze
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WIBW - Purple Haze

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WNAX - Bing & Carlotta
WIBW - Purple Haze
WIBW - Purple Haze

"GOOD LIVING FOR FRIDAY"

FURTHER DETAILS AND INFORMATION WHICH WILL BE BROADCAST DURING THESE PROGRAMS MAY BE OBTAINED BY CALLING THE NUMBERS SHOWN.

MORNING

10:30 CST (11:30 CST)

KANS-Farm and Home Hour, NBC.

NIGHT

6:00 CST (7:00 CST)

Lucille Manners, NBC.

6:30 CST (7:30 CST)

Paul Whiteman's Orchestra,
CBS.

7:00 CST (8:00 CST)

Hollywood Hotel, CBS.

7:30 CST (8:30 CST)

Time and Irene, NBC.

8:00 CST (9:00 CST)

First Nighter, NBC.

8:30 CST (9:30 CST)

Jimmie Fiddler, NBC.

"BOYS, GET READY NOW TO MAKE MONEY AND EARN PRIZES ALL SUMMER LONG!"

Make this summer vacation the best you ever had. Deliver RADIO GUIDE to customers in your neighborhood - and MONEY and PRIZES will roll in. Many boys earn prizes in an evening after school. Start NOW for the summer. Mail this coupon.

Mr. Al Jones, Dept. J-4
5247 Lawrence
Tulsa, Oklahoma
(365 Telephone, KCMO Station)

Dear Al: I want to earn MONEY and PRIZES. Start me at once.

Address ____________________________ Age ________

City ____________________________ State __________

ON THE AIR

WMAQ 1500, Chicago, Ill.

11:00 CBS-Normandie's Orchestra
11:15 NBC-Kansas City Symphony Orchestra:
WBBM WMAQ WBKB WBBF
11:30 NBC-Ben's Orchestra:
WBBM WMAQ WBKB WBBF
11:45 NBC-North Star Orchestra:
WBBM WMAQ WBKB WBBF

ON THE AIR

WNAX 1530, Atlanta, Ga.

11:00 KSB Martha's Orchestra
11:15 KSB Martha's Orchestra
11:30 KSB Martha's Orchestra
11:45 KSB Martha's Orchestra

ON THE AIR

KXBY 1290, Denver, Colo.

11:00 KSB Martha's Orchestra
11:15 KSB Martha's Orchestra
11:30 KSB Martha's Orchestra
11:45 KSB Martha's Orchestra
**SUNDAY** July 4

**MORNING**

9:30 CST (10:00 CDT) Cincinnati Conservatory Music, CBS.

10:30 CST (11:00 CDT) National Farm and Home Hour, NBC.

**AFTERNOON**

2:15 CST (3:15 CDT) Belmont Stakes, CBS.

5:30 CST (6:00 CDT) Kaltenmeyer's Obergraben, NBC.

6:30 CST (7:30 CDT) Columbia Workshop, CBS.

**EVENING**

6:00 CST (7:00 CDT) Johnny Presents, CBS.

7:00 CST (8:00 CDT) Professor Quiz, CBS.

7:30 CST (8:30 CDT) National Barn Dance, NBC.

7:30 CST (8:30 CDT) Symphony Orchestra, NBC.

8:00 CST (9:00 CDT) Hit Parade, CBS.

8:15 CST (9:15 CDT) Concert in Rhythm; KOA.

8:30 CST (9:30 CDT) KMOX-Chicago Orchestra.

8:45 CST (9:45 CDT) Peter & the Wolf; VLN.

9:15 CST (10:15 CDT) Henry King's Court; NBC.

9:30 CST (10:30 CDT) True Detective Mysteries; KFY.

9:30 CST (10:30 CDT) Evening Concert; WCFL.

9:45 CST (10:45 CDT) Davis Brothers Orchestra; WGN.

10:15 CST (11:15 CDT) Tonight's Sport Parade; KGBX.

10:45 CST (11:45 CDT) Music From Hollywood; WGN.

11:05 CST (12:05 CDT) The Old Golf Course, NBC.

**LATE NIGHT**

11:30 CST (12:30 CDT) Presents; WGN.
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