Listen to
TED HUSING
Broadcast
THE NATIONAL OPEN
GOLF TOURNAMENT
See Page 4
OFFICIAL STAR OF STARS BALLOT


My Choice for the Star of Stars is: .................................................................

My Name Is: .................................................................................................

My Address Is: ..............................................................................................

(This Ballot May Be Posted 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 11.

RADIO GUIDE'S ANNUAL STAR OF STARS POLL

THIS WEEK—THE STAR OF STARS!

WHO is radio's Star of Stars? That's the question of the moment! It is a question that will be answered by thousands upon thousands of listeners when the ballots in Radio Guide's annual Star of Stars poll have been counted and tabulated. Climbing twelve weeks of popular voting in every division of radio entertainment, Radio Guide this week offers its readers the opportunity of naming the top-ranking star of 1938! Your vote is important!

In no phase of the vast and busy world of entertainment is the competition for stardom hotter or harder than it is in radio. Today's favorite may be forgotten by tomorrow, and the star of yesterday is only a name today. Never a week passes without the discovery, somewhere, of a new and brilliant talent. In this America, literally thousands of highly gifted men and women come to the microphone every day, fame and fortune hanging on their words. A newcomer is given a chance audition; an established but little-known performer gives an exceptionally moving performance—and a star is born! The pressure at the heels of the established greats of radio is fierce. They never know when public favor will recede, leave them stranded, perhaps temporarily, perhaps forever.

That's why it's important for the radio listeners of America—those of us who appreciate and enjoy the immensely varied entertainment that is ours for the flick of a dial—to support the stars we like. Their fortunes, their places in the hierarchy of radio—and our continued enjoyment of them—hang on one thing, and one thing only: the support we give them. That's why it's important for you to vote in this Star of Stars poll. This year there are other reasons, too. For instance, there is every indication that the balloting of this week will see a closer fight for first place than has been the case for the last three years. In 1935, '36, '37, Jack Benny won the coveted Star of Stars honors. One of the world's great entertainers—he has already been named the best comedian of 1938 in that division of the Star of Stars poll—Benny may well repeat, make it four in a row. But this year he has new competition. Charlie McCarthy is on the scene now, and while he may be a mere dummy to some people, to most of the radio listeners of America he's one of the funniest things that ever happened! Will Charlie usurp Jack Benny's long-time rule as Star of Stars?

The standings of the runners-up, too, are almost certain to change. Last year, Nelson Eddy finished just behind the mighty Benny. Lanny Ross was third, Frances Langford and Lulu Belle of the National Barn Dance fourth and fifth respectively. Bing Crosby was in sixth place, just ahead of Rudy Vallee. Crosby fans, noting the rising popularity of Bing's deft and dexterous Music Hall program, expect a higher ranking this year. Joan Blondell was ninth in 1937, with Jessi- cca Dragonette in tenth place, Fred Allen in eleventh and Don Ameche twelfth.

This week's official Star of Stars ballot is printed at the top of the page. Fill it out and mail it before midnight, Saturday, June 11. Remember—there is no better way of assuring your own continued entertainment than by enthusiastically supporting the star of your choice!

Turn to inside back cover for results in the Commentators Election!
SUNDAY, JUNE 5
Pan-American Broadcast . . . economic cooperation CBS, 2:30 p.m. EDT.
This broadcast will bring to the microphone ministers of four Pan-American countries: General Estigarribia of Paraguay, Dr. Dan Diogene, Escalante of Venezuela, Foreign Minister Carlos Concha of Peru, and Foreign Minister Jose Espallier of Uruguay.
Concert . . . last of the season Ford Sunday Evening Hour—CBS, 9 p.m. EDT.
Katherine Meisle, contralto, will be featured as guest singer, and John Barbieri will conduct the orchestra in this, the last broadcast of the season for this weekly symphonic program. W. J. Cameron, Ford spokesman, will speak briefly at intermission.
MONDAY, JUNE 6
Visiting Artillerymen . . . first muster NBC, 9 p.m. EDT.
The ceremonies commemorating the first muster of the Ancient and Honorable Artillery Company of Massachusetts in 1638 will be closed with a field day banquet at which the Massachusetts group will be host to the Honourable Artillery Company, London.
TUESDAY, JUNE 7
Peace Conference . . . League of Nations "Revision of the League Covenant"—CBS, 10:45 p.m. EDT.
Clark M. Eichelberger, director of the National Peace Conference, will speak on "Revision of the Covenant of the League of Nations." The so-called covenant is the heart of the League, much criticized now because of inactivity in the face of aggression.
WEDNESDAY, JUNE 8
Freedom of the Press . . . western fur trade "Living History"—CBS, 7:30 p.m. EDT.
To be treated as living history on this program are events in America in 1735: the problems of the freedom of the press, including the trial for libel of John Peter Zenger in New York, and the establishment of far-western fur trade on this continent by France.
Lady Ambassador . . . new program "It's News to Me"—NBC, 7:30 p.m. EDT.
Ruth Bryan Owen Rohde, former United States minister to Denmark and daughter of the late William Jennings Bryan, once candidate for the presidency, will go on the air with broadcasts detailing her views on national and international affairs.
History . . . as it may have been "It May Have Happened"—NBC, 9 p.m. EDT.
Each program in this series of dramatizations by Burr Cook will deal with a peculiar historical situation in which actual events are definitely part of historic record up to a certain point, at which evidence and ancient traditions begin to diverge.
THURSDAY, JUNE 9
Golfers . . . the nation's best National Open Golf Tournament—CBS, 7:30 p.m. EDT.
Ted Husing will describe for listeners the highlights of the opening day of this important tournament, bringing a summary of results. The broadcast will be exclusive over CBS. Husing will also be on the air Friday and three times on Saturday.
FOR STATIONS WHICH WILL BROADCAST THESE SHOWS, PLEASE TURN TO "THIS WEEK'S PROGRAMES" ON PAGES 25 TO 40
"In excess of forty million people have listened to the same program..."

"There are 26 million radio homes as well as five million auto radios."

"Lowell Thomas said, 'Send me a telegram.' When the night was over, 260,000 had been received."

"We know that the severest censor is the thumb and forefinger of the American public."

THE tranquility of the period just before and after the turn of this century created a smug complacency about the stability of our institutions and the righteousness of our ways. To be sure, there were strikes and threats of anarchism, but most people knew little of the issues involved.

There was time for thoughtful research, and many discoveries emerged from the laboratory. And then came 1914. The shock of the World War shook our foundations. Men found that their age-old formula of immigrating and opening new frontiers no longer was the solution for their problems. Seeking their way out of a chaos they did not understand, men grasped at the hope offered by new ideologies and followed new leaders, who promised a fuller life amid old surroundings. Through it all, science was on the march, each new discovery offering a means of making others. A child of this period was radio—at first a scientific gadget which, with uncanny magic, produced an almost intelligible sound from the air. Soon there came music as well as informative talks on a wide variety of subjects. The thing positively had entertainment value, and perhaps could even be used as an adjunct to education!

In 1926, when the National Broadcasting Company brought together the first network of broadcasting stations, interconnected by telephone wires, there came into being the greatest means of mass communication the world had ever known. Instantaneously and simultaneously, millions could hear and be swayed by a single voice. But, then as now, it was looked upon, and is, essentially a vehicle of diverse entertainment. Its outstanding programs of music, drama and education have induced a higher cultural appreciation over our vast country. But as it developed, there emerged another factor, transcendent in its importance—the power of radio broadcasting to influence thoughts, actions and well-being of all our people.

As the National Broadcasting Company set up the first network organization, it sought the enlightened guidance of forward-looking policies to guide its future destinies. The original announcement of the National Broadcasting Company provided for the creation of an advisory council to be composed of distinguished citizens representing various shades of public opinion. The first report of the council, in 1927, carries this statement of its chairman:

"In this country we must learn by experiment the best way of handling this important agency. The National Broadcasting Company is making that experiment. It would like to demonstrate to the American people that this agency can be handled by a private organization effectively, economically and progressively. It would like to demonstrate that it could respond quickly to the public taste and the public needs. It would like to show that it could administer these facilities without unfair discrimination and with maximum service both in quality and quantity. It is quite apparent that broadcasting can only, in a small measure, be local. In substantial part, it must be national in scope in order to give the listeners the kind of service they should have. If the National Broadcasting Company can provide the highest quality of program which exists in the United States, no matter where the point of origin may be, and can disseminate it completely throughout the country so that everyone can hear no matter where he may be, and if it can do this without charge to the listener and without unfair discrimination between those fairly entitled to use the facilities, it will, in my judgment, have rendered a great service to the American people."

Let it be said as an everlasting tribute to the pioneers of broadcasting that they formulated basic policies with the full realization that, if broadcasting was to remain in the hands of private enterprise, it must willingly sacrifice many opportunities for commercial profit, in order to render its full usefulness, and in order to remain non-partisan and free. Time has proved their fundamental soundness.

And so, today, in a world of unstable emotions, of bloodshed over forms of government, of great difference of opinion on matters of vital concern, in the midst of an active public mind, filled with many facts and much confusion, radio plays its major role. Gradually there has developed a knowledge of the power which radio can exert, and a stimulated interest among those who would use this force.

THAT governments are well aware of this, recent world events give irrefutable testimony. When the insurgent army first attacked the loyalist government of Spain, the Spanish broadcasting stations were seized before the guns roared. On the Japanese invasion of China, the Spanish broadcasting stations were seized before the guns roared. On the Japanese invasion of China, the RCA short-wave transmitter in Shanghai was destroyed in the first air raid—put back into commission—and imme-
its coverage; its immediate effective-
ness; its appeal to the emotions as well as to the intellect, and its power to
motivate to action.

Let us consider these. Radio is in-
voked into twenty-six million homes as well as five million automobiles, and surveys have shown that these sets are tuned on an average of three
hours a day, with between two and
three people listening at each receiver. Thus, there is a potential circu-
lation at any one time of some seventy-five million people, and these
same surveys indicate that actually in
excess of forty million people have
listened to a single program. The
fluence of a statement is measured by
the number of persons it reaches. The
fluence of a soap-box orator ha-
ranging a small crowd may be almost
nil, for so few people are within range
of his voice. The same thought given
over the radio might have a profound
effect throughout the country.

How immediately effective is the
radio message is illustrated by an in-
cident in one of Lowell Thomas' news
broadcasts, which he related to me.
On the invitation of the president of
a telegraph company he was giving
his regular news broadcast from a tele-
graph office with the clicking of the
keys and the bale of the operators to
furnish background. The president
suggested to Thomas, "It might be
interesting tonight if you
would invite your friends to telegraph
a message to you and they may do so
at the expense of the company." Mr.
Thomas assumed that a few of his
personal friends might be listening in
and would take advantage of such an
offer. Remember that it was unpre-
bloomed. One day the announcer
asked: "How would you like to have
just such a little garden? If you
would, send us ten cents and she will
send you some of her own petunia
seeds."

It is interesting here to analyze the
emotions of the hearers. To them, the
characters in the story were real and
alive as their next-door neighbors.

That the petunia seeds and the gar-
den were but the fiction of a script-
writer read by actors in a studio did not
occur to them. They did not stop to
consider that, e.g., there had been such
a garden, their well-loved char-
acter could not have fulfilled their
wants, but their seeds acquired from
a wholesaler, would be sent by a staff
of people assembled for that purpose.
But so great was the emotional ap-
peal that the listeners were motivated
to the rather complicated action of
writing a letter, enclosing a dime and
mailing the envelope. And yet, from
this offer, there came in over a million
dimes and more than a hundred thou-
sand dollars worth of petunia seeds
were dispatched.

It was an acute realization of this
particular power of radio that promp-
ted the National Broadcasting Com-
pany to decline a series of dramatized
broadcasts during the last
national campaign. Professional actors
were to portray the alleged	and the opposing party. With
the moving power of the trained voice,

his arguments, there might have been
a campaign determined by that trained
actor who could best play upon the
heart-strings and fill the tear-ducks.
We believed that the public should
think and vote, rather than feel and
vote, and we rejected the programs.

Our success as a commercial insti-
tution depends on giving the public
continuous service of a high order,
the best in entertainment, culture and
information. We know that it is the
loyal audience that constitutes the cir-
culation which we sell to our clients
for their advertising messages. These,
in turn, provide the financial income,
making possible the non-commercial
entertainment and public-service pro-
grams which constitute seventy per-
cent of NBC's broadcast day. We know
that the severest censor is the thumb
and forefinger of the public. We know
that if we do not please our listeners,
we lose them—and the loss is ours.

We SEEK to keep abreast of reac-
tions of our audience. Through
millions of letters received from the
four corners of the globe, through tele-
phone calls, from the press and our
daily contacts we receive impressions
which must be sorted and analyzed.
These give us a measure of the lis-
teners' needs and desires. The balance
is a delicate one, for we can't please
every listening ear. One of our most
helpful aids are the telephone calls
which frequently follow our im-
portant broadcasts, for they are in-
stantaneous and give an insight into
the reactions of the listeners.

We are called "Fascist" when Hitler
or Mussolini speaks over our networks. We anticipate the label "Communist" or "Socialist" when Earl Browder or
Norman Thomas comes before our
microphones. We are "capitalists" when
the representative of some corpor-
ations speak, "pro-labor" when the
American Federation of Labor or
the Industry Committee for Industrial
Organization broadcasts. We are "radical" and "con-
servative" and "liberal" by turn, and
in view of some may even appear
"patriotic" and "subversive" at the
same time. These conflicting views at
least indicate we are keeping a fair
balance.

It is routine to check scripts for
violation of the laws of blasphemy,
profanity, libel, and for compliance
with the standards of the Federal
Trade Commission against misleading
or false statements about products.
We do not permit references to races or racial character-
istics that border on indignity, or the
definitions of suicides, or desper-
tations of unpatriotic such as safe-cracking or counterfeiting.

Our form of government insists upon
freedom of the press—the right of
the individual to express a free and
frank opinion upon any question
with- out fear of retribution. It
insists also upon freedom of the
press—the right of a newspaper to
print what its editor and publisher,
is best for his community and for
his readers. Limitations of time and energy to broad-
casting to introduce a new freedom
—freedom of the air—which we con-
ceive to be a social op-
portunity for discussion on contro-
versial public issues. A controversial
issue, when handled by a sub-
stantial group of people differs in
its judgment or opinions from another
substantial group and where the out-
come will materially affect the desti-
nies of other citizens.

The regulations to the broadcasting
industry to the Federal government are
of paramount importance. Broad-
cast frequencies are limited, and un-
less there is proper use of them, there
would be chaos on the air
channels. It is proper that the

government should regulate such facili-
ties. There is no other agency to do it,
and it is something the industry is not
entitled to do on its own. The Communi-
cations Act of 1934, under which radio
now operates, imposes upon the Fed-
eral Communications the respon-
sibility of licensing stations and of
determining the assignments of

wave-lengths to the stations, the hours of operation, and the

regulation of certain technical facili-

ties necessary to the recep-
tion to the listening public. Licenses
are issued for a six-month period. The
law provides that the period up to
three years, within the discretion of
the Federal Communications
Commission. The National Broad-
casting Company would welcome, and
has recommended to the Federal
Communications Commission that the
extension of the term of license to
three years, because we believe that a
longer period would stabilize the

industry within, the would sim-

ulate investment in improved tech-

nical facilities, and with the broad-
casting on a sound basis rather
than that of a gamble.

The law provides that the Commis-
sion shall issue these licenses in
accordance with public interest,

convenience and necessity. There is
discussion today on what this phrase
means. The Federal Communications
Commission has ordered an

investigation of the broadcasting net-
works. This is an act of the Commis-
sion which the National Broad-
casting Company welcomes. The mandates
of the radio law require the Commission to

decide what the best
to radio; the broadcaster

desires the same results. Any action
which the Federal

con- tribute to this end will meet the

approval of the radio industry.

(Rootined on Page 12)
RALPH GULDAHL was one of golfdom's top-flight money-makers when he was only 18 years old. At 19, he was a man of solid substance — prosperous, happily married, sure that he could look forward to years of uninterrupted success on the links. Self-taught, his game was sound and powerful, even brilliant. He knew golf, and he was sure that golf was going to be good to him.

Golf had been good to him in the past. A born money player, Guldaul had been a professional almost from the beginning of his career. There were times when the game didn't have much to offer, but to Guldaul the little prizes were important only in that they were promises of big ones to come. The $87.50 he won in the San Antonio Open in 1930, for instance, wasn't of much use in itself; but it did show what might be done with a set of clubs, a nice eye, a properly grooved swing and lots of ambition.

Guldaul went along nicely — until the National Open in 1933. For a time it looked as if he had the coveted title all wrapped up and ready for delivery, and the "wise money" in the gallery was all his. But the spectators — and Ralph Guldaul — were reckoning without a young man who had come roaring out of the West with a few old scores to settle. They were reckoning without Johnny Goodman, the Horatio Alger boy of the golfing world, a hard-faced, driving young fellow from the wrong side of the Omaha, Nebraska, railroad tracks. When Goodman finally met Guldaul, he was hot, and he was rolling. He was out to do more than win; he was out for blood. For Johnny Goodman had been left off the 1932 Walker Cup team, for a reason that was then and still is pretty much of a mystery. And so he was out to show the ruling powers of the golf world that there had been a bit of a mistake. Before he got through demonstrating the full extent of the error he had made, he had beaten three of the men who had been chosen over him. And when the 1933 National Open brought Goodman and Guldaul together, the Omaha boy was practically unstoppable. The beat Guldaul could do was to finish in second place.

From that time on, things went from bad to worse for Guldaul. It seemed that he couldn't win. His game fell into such a state that he began to wonder whether he had ever been a top-ranking star. He tried everything he could think of to stop the slump that seemed destined to drop him into oblivion, but without success. He just couldn't hit them any more. It was bad enough to hear it on the streets, in the clubhouse, to read it in the newspapers — but when Ralph Guldaul finally said it himself, "Guldaul, you're through," it sounded like the crack of doom. Then and there he put his clubs away and went out looking for a new job. He found it, too, a job as an automobile salesman. But before he had tried to sell his first car, before he had even reported for duty, fate took a hand. A group of his friends came to Ralph Guldaul with a special plea. They didn't think he was through, not by a long shot. And they told him so. Retire if you think you must, they told him, but before you give up the game for good, take one more crack at it. Their arguments were persuasive, and they won the day. Ralph entered the Western Open tournament, being played at Davenport, Iowa. Guldaul blazed over the course like a brush fire to win going away, carding a record-breaking 64 for the final 18 holes.

And so he came back to the golfing wars, without really ever having left them. He rolled into Augusta, Georgia, home of the immortal Bobby Jones, in 1936, and came out a victor in that hard-fought tournament. Then, heading south, for the winter season, he won the $10,000 Miami-Biltmore tournament in the face of the stiffest competition in the world. He finished 1936 with the national low-score honors in his pocket, was second to Horton Smith in the money-winning category.

LAST year when Guldaul drove off the first tee of the Oakdale Hills Country Club at Birmingham, Michigan, scene of the 1937 Open, he was playing a different brand of golf than that 1933 tournament had seen. He was hot, now, and when he came into the last hole of the final round, he needed only a seven to tie Sam Sneed for the title. He made it in an easy par five for a score of 281, and that was that. The National Open Championship was his.

This week, Ralph Guldaul, at 28 a veteran of the nerve-racking tournament trails will face the best amateur and professional players in the game in defense of the title he worked so heart-breakingly hard to win. It's true that the odds against his retaining the title are almost prohibitive, but Ralph Guldaul isn't giving that much thought. He came from behind once before, and he feels that he can do it again. But there are over 100 golf players hot after the National Open crown, every kind of golfer under the sun, talented, untried fledglings, tournament-wise veterans, orthodox stroke-makers and men who walk over a pile of disregarded rules to an under-par scoring. There is even a chance that Walter Hagen, one of the old masters of the game, a man who has made over $1,000,000 out of golf, will be in the line-up. He is hurrying home from an extensive exhibition tour in Asia just for that purpose.

There'll be drama of a rare kind, then, when the 1938 National Open Tournament gets under way on Thursday, June 9, and every golfer-player and every golf fan in America who can get near a radio loudspeaker will probably hear Ted Husing go on the air for the first of a series of five broadcasts completely covering the tournament. This first broadcast will be heard at 7:30 p.m. EDT, will bring a summary of the day's play.

At 7:45 p.m. EDT on Friday, Husing will tell radio listeners of the second day's play. On Saturday, the final day of the tournament, he'll be on the air three times in all. From 3:30 to 4 p.m. EDT he will summarize the morning's play; at 6:45 he'll go on the air for fifteen minutes to describe the midafternoon rounds. By this time, the end in sight, Husing, one of the ablest golf-reporters working in radio or any other medium, will be able to paint a complete word-picture of the dramatic final stages of the play. Broadcasting from a portable transmitter that allows complete mobility, he will cover the most exciting incidents of the play-offs exactly as they occur. The last broadcast of the day and of the series, on the air at 8 p.m. EDT, will detail the end of the tournament and will bring the winner to the microphone. Will that winner be Ralph Guldaul, taking the title for the second time, and taking it the way he took it first — the hard way?
HIGHLIGHTS OF THIS WEEK'S PROGRAMS

Sunday afternoon "The Magic Key" features Larry Clinton and his swing band over NBC at 2 p.m. EDT. Above: Clinton, who's famous for his "Dipsy Doodles" and more recently, "Stop, and Reconsider," talks it over with two fans.

MARGA-ET SPEAKS, lovely prima donna, has just returned from a vacation in Morris Old England. Monday night she'll resume her regular role on the "Voice of Firestone" programs, heard over NBC at 8:30 p.m. EDT (7:30 p.m. PST).

Sunday night at 9 p.m. EDT the Ford Hour will be heard in its final broadcast of the season. Conducting the orchestra will be John Barbirolli. (above)

Morton Downey will lend his romantic tenor voice to "The Magic Key" program this Sunday afternoon, NBC, 2 p.m. EDT.

Werner Jansen, famous American maestro, returns to NBC Wednesday night, 11:30 p.m. EDT, to conduct an orchestra in his original score from the film "Blockade"
The March of Music
A Weekly Preview Edited By Leonard Liebling

"... An ample Ether, a diviner Air..."—Wordsworth

ON THE radio we have our theatrical drama seasoned with musical obbligatos or interludes mooded to fit the scene, action and personages. Often the characterization in tone is so strikingly appropriate that it carries on the story almost as elaborately as the spoken words. One easily accepts the aptness with which the music expresses "horror," "calm after storm," "pursuit" and "mob scene," all rather obvious phenomena; but positive wonder is aroused when equal skill the orchestra voices such subtle matter as "fate," "intrigue," "suspicion," and "revenge." Occasionally the descriptive music is especially written for the radio production of a drama, but in the continuous rush of studio activities, little time can be allowed for a composer to wait for ideas. The task becomes one of quick selection rather than of creation, and the material is taken not freshly from the brain of a composer but out of the well-stocked library of the radio establishment.

Even so, time-saving remains imperative, for the production director looks at his script, sees "Theme" and "Music Up and Out," and at once he must have the measures necessary to build up in the imagination of the listener, the "set" or emotions intended by the author of the manuscript. "Mood music," such interpolations are called, and they perform precisely the same function that "cue music" did in the days of the silent films, except that in radio the effect is even more important, for the suggestions have to be aural instead of visual.

The "Mood Music" library at NBC is in charge of Thomas H. Belviso, manager of the music division, who has William Paisley, head of the music library, as his able assistant. They operate when the producer desires tone portraiture or suggestion of any kind, from popular music to symphonic or operatic. It is amusing to learn that in the files at NBC, Mozart's "Batti, Batti" lies near "The Curse of an Aching Heart."

RCA Victor has just recorded anew Mozart's Quintet for clarinet and strings, the Budapest Quartet doing the violin, viola and cello parts. In itself, such an announcement, even though welcome, would not be remarkable, but takes on striking significance when it is added that the clarinet player of the performance is Benny Goodman, the chief hero of the swing fans. They will be as astonished as the followers of serious music, for probably neither group knows that Goodman ranks as an outstanding virtuoso of the clarinet, and is thoroughly familiar with the classics of chamber music. RCA Victor has not put this record merely for advertising value, but wishes it accepted as an art production. Jazz enthusiasts who might buy the recording out of curiosity will get the shock of their lives when they discover that it has no swing but is classically beautiful, with a particularly entrancing and famous slow movement.

Jacques Jolas is on CBS Keyboard Concerts Wednesday

MONDAY, JUNE 6
at 8:30 p.m. EDT on MBS
"CARMEN"
by Georges Bizet
(A Streamlined Version)

The Cast
Carmen . . . Martie Meyers
Don Jose . . . Attilio Baggio
Escamillo . . . John Meisle
Micaela . . . Katherine Witwer
Fraquita . . . Katherine Witwer
Conductor—Henry Weber

LISTENERS of this streamlined performance of "Carmen" must not suppose that it is a completely new departure for spoken dialog to be interpolated into opera. The device has long been employed on the French lyric stage, where the so-called "operas comiques" ("Carmen," "Manon," "La Boheme," etc.) offer fairly frequent stretches of oral conversation, usually explanatory passages between the set arias and ensembles. "Grand opera" and "music dramas" are entirely sung, but might well follow the example of the "comique" kind and omit music during exposition of complicated moments in the plot.

WEDNESDAY, JUNE 8
at 10 p.m. EDT on MBS
Symphonic Strings
Alfred Wallenstein, conductor
Concerto (Vivaldi-Casella) Suite "The Virtuous Wife" (Purcell) Airs Dance (Delius) Two Elegy Melodies; The Last Spring Heartwounds (Greig), O Enramado del Torero (Turina)

AN EXPERT transcriber of ancient music, Alfred Casella, contemporary Italian composer, has done one of his best adaptations in Vivaldi's concerto. The arrangement leaves the spirit of the music intact, and enhances its effect through utilizing instrumental blends and sonorities with which Casella's seventeenth-eighteenth century predecessor had no acquaintance. The title of Turina's Spanish composition, "The Prayer of the Bull-Fighter," gains in significance when we learn that every picador, banderiller, and matador commends himself to the Almighty before he enters the ring, and that every arena in Spain has a little chapel for that holy purpose.

Or did have, at least, before civil war began to rage over the land of Belmonte, El Gallo, Joselito and the other immortals of the corrida. The art of the bull-fight, already decadent when Juan Belmonte retired in the 1920's, has suffered greatly since the revolution began, and many of the top-flight toreros have fled to South America and Mexico.

Radio Guide • Week Ending June 11, 1938
Listen to the Metropolitan Broadcasts at 3:15 p.m. (EDT), NBC. This week's program is a blend of music and literature, featuring the works of Thomas Jefferson and Walt Whitman.

The theme for this week's broadcast is "The Romantic Age," with music from Romantic composers such as Chopin, Schumann, and Tchaikovsky. The broadcast will include a reading of "The Raven" by Edgar Allan Poe, followed by a performance of Chopin's Piano Concerto No. 1, with soloist Sarah Brightman and the NBC Symphony Orchestra conducted by Charles M. Robert.

The broadcast will also feature a special segment dedicated to American music, with performances of works by Copland, Gershwin, and Ives. The evening will conclude with a performance of Tchaikovsky's Symphony No. 5, led by Maestro Peter Maag.

Don't miss this unique opportunity to experience the rich tapestry of Romantic and American music, brought to you by the Metropolitan Broadcasts on NBC.
On the air! This jolly little group comprises Jim Goss, who was playing a gangster role on this particular broadcast; Silly Watson, played by Hugh Studebaker; and Fibber McGee himself, the star and king-pin of the program. Fibber, the favorite son of Peoria, Illinois, did his first acting when he was just ten!

Light-hearted gaiety is the key-note of the Fibber McGee broadcasts, and it is hard for most observers to tell whether the audience or the cast has the most fun during a Fibber McGee program. Some sirsvous comedians are in dead earnest as they go about the business of making other people laugh. To them, comedy is a science, and should be treated as such. But to the Fibber, life is a pretty good joke in itself. And the members of the cast share his opinion—enthusiastically!

Photos by Gene Lester

Betty Winkler, versatile Chicago actress who is star of "Girl Alone," is a member of the world-famous "McGee Stock Co."

Music for the show is furnished by Billy Mills and orchestra, shown here in a moment of relaxation between numbers. Fibber—his real name is Jim Jordan—expects to welcome wife Molly—Marion Jordan—back to the program soon. Molly has been very ill.

Radio Guide © Week Ending June 11, 1938
Ruth Bryan Owen Rohde Talks over NBC this Wednesday

Almost-Extinct Bison
New Horizons Subject

Monday, CBS, 5:45-6 p.m.

Dr. Harold K. Anthony, curator of mammology at the American Museum of Natural History, will discuss the almost-extinct bison when he was battling for the presidency of the United States. The record of her precedent-breaking career gives her the distinction of being the first congresswoman to represent the "Old South," the first woman ever to serve on a congressional foreign affairs committee, and the first woman to represent the United States at the Inter-Parliamentary Union. Her appointment as minister plenipotentiary and envoy extraordinary to Denmark in 1920 gave her further distinction of being America's first woman diplomat.

In addition to the above-mentioned accomplishments, Mrs. Rohde is the author of numerous magazine articles and two books, "Elements of Public Speaking," and "Leaves From a Greenland Diary."

Radio Guide • Week Ending June 11, 1938

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, June 5
There Was a Woman. 5:50-6 p.m., NBC. Dramatization of women in the lives of famous men.

Tuesday, June 7
Let's Pretend. 5:30-6 p.m., CBS. (Also Thursday, same time and network.) Nala Mack takes the children into the land of make-believe.

Wednesday, June 8
America's Schools. 6:00-6:15 p.m., NBC. Dramatizations directed by Dr. Belmont Farley.

Thursday, June 9
Pulitzer Prize Plays. 10-11 p.m., NBC. Dramatization of "Anna Chris-" by Eugene O'Neill.

Friday, June 10
The Nation's Playhouse. 11:30 p.m.-12 mid., MBS.

Saturday, June 11
Columbia Workshop. 7:30-8 p.m., CBS. Another experiment in drama written especially for the microphone, produced under the direction of Wm. H. Robson.

WPA Radio Theatre Division, 9:30 p.m., MBS. "Drums," by James Boyd. Sixth in a series.

EDUCATIONAL NEWS
Sunday, June 5
Magic Key. 2-3 p.m., NBC. Linton Wells speaks from La Paz, Bolivia.

GOVERNMENT
Sunday, June 5
America Abroad. 11:30-11:45 a.m., NBC.attle Field talks on the Department of State and foreign relations.

Pan American Broadcast. 2:30-3 p.m., CBS. Speakers: General Katigarribia, Paraguayan minister, and Dr. Don Diogenes Escalante, Venezuelan minister, speaking from Washington; Foreign Minister of Peru; Foreign Minister Jose Espalter, speaking from Uruguay.

Monday, June 6
National Radio Forum. 10:30-11 p.m., NBC. Guest speakers, talking from Washington on current national topics.

Current Questions Before Senate. 4:45-5 p.m., CBS.

Social Security Series. 7:45-8 p.m., CBS. Frank Bane talks on Social Security—"Everybody's Business."

Friday, June 10
World Economic Cooperation Program. 4:45-5 p.m., CBS.

HISTORY
Sunday, June 5
Empires of the Moon. 1:30-2 p.m., NBC. Dramatization of historical epiphanies.

Wednesday, June 8
Living History. 7:30-7:45 p.m., CBS. Dramatization of American events of 1755. Harry James Carunchi, speaker.

Cavalcade of America. 8-8:30 p.m., CBS. (8 p.m. PST for West.) Dramatization.
THE JACK BENNYS have commissioned the Cradle for another baby to adopt—this time a boy playmate for Joan—and to help fill that big new house for which Grace Allen has painted a surrealist portrait of Jack, a huge cigar being smoked by a honey bee! Claire Trevor had a narrow squeak last week when making a runaway train scene for Warner Brothers’ “Valley of the Giants.” Train jumped the track and Claire luckily escaped with but bruises. Connie Bennett, radio guesting at the NBC studios, noted Jimmie Fidler, whom she is suing for $350,000, seated and going over his script. “Hello, Mister Fidler,” Miss Bennett frigidly exuded. “Hello, Connie,” came Jimmie’s sweet and un-concerned reply. So many times has “Good News” Comedian Frank Morgan missed his cues and lost his place that he now employs a script-girl to poke him at the proper times and keep his material in order. Stuart Erwin has purchased radio rights to comic strip “Blondie” and is scanning for name stars to fill the cast. He’d like, but won’t get, Fannie Brice for the baby role. Freeman (Amos) Gosden is so busy over his condor-cameras that he is hiring models to pose for him—which means the pictures won’t be candid after all! ... Folson Show’s May 17 edition had a complete comedy sequence built around airplane crashes—until that Lockheed airliner fell the night before the airing and writers had to eliminate the situation in a hurry. ... We smell a rat, or is it a press-agent, in that injunction Martha Raye is seeking to prevent her with a chimpanzee appearing in a photo magazine. The same picture appeared in “Click” months ago and no complaint was made.

Loretta Young’s recent bow on Lux Theater tipped off a warm romance with Actor George Brent. First, she asked for and received him as her male lead. After Saturday’s rehearsal, Brent found his car and chauffeur missing. Miss Young playfully had sent them home—so she drove George to his destination. On Sunday, she sent her chauffeur and her car: Brent was provided with his own transportation—and a date. . . etcetera.

Janet Gaynor is concentrating on new film—find Richard Carlson, while Sonja Henie is looking around with Richard Greene. This practically leaves Tyrone Power II a hermit, but he doesn’t care, for lately he’s been discovering interesting things about his real-grandfather, tested in army 1. The discoveries were made while Power was aiding in research for Playhouse’s “Unto the Third Generation,” which he played opposite Miss Lupino on May 29. The play was based on the life of Power the first, who, it seems, was a friend of Louis Napoleon! At the 20th Century-Fox lot currently, Power is the third cast in a billion-dollar engineering and friend of Louis Napoleon!

Plums herewith to Dorothy Lamour, who recently thumb-denced a request to photograph pictures of her cooking, kneading dough and such. “It wouldn’t be honest,” Miss Lamour contended. “Everyone knows I never get near a kitchen.”

Mr. Buddy and Mrs. Mary (Pickford). Rogers are living at Pickfair once more, now that Buddy has taken up the baton at the Palomar (CBS- aired) here. And thereby hangs a tale. When Buddy married Mary, he owned three houses and Mary had four. The columnists, according to the band-leader-actor, wouldn’t let them alone; in-sulted that Buddy didn’t belong in Pickfair. So Mary and Buddy rented a place, lived in neither’s homes. But finally tiring of trying to please the gossip-writers, the famous couple have decided to heed them. They are happy at Pickfair and there they’ll be. 

Comedian Bob Hope, winner of next fall’s Peabody series, opens June 24 at New York’s Loew’s State in an act with Jackie Coogan ... while one week later, at Manhattan’s Paramount Theater, top Popsinger France Langford will begin an appearance at $2,000 weekly.

Charlie (Andy) Cornell is speeding construction of his $70,000 colonial home in Holmby Hills, while A&A Mikelam Bill Hay is proudly displaying his new championship equestrian which he recently won at Palm Springs—so good time to wonder what their former sponsor thinks of the landoffice business A&A have whipped up for that soup-and-bean canner. Evidently Amos ’n Andy are far from through.

It’s Grandpa Cecil B. DeMille since May 23 and the birth of a boy at Good Samaritan Hospital to Mrs. John Blount DeMille, Grandpappy is passing out bars of Lux toilet soap.

Irene Rich is full of ideas. Struck out six years ago by movie tycoons who said she’d never do for talkies, Miss Rich proved contrariwise by making her living solely via the talk route with her now four-year-old radio contract. Result, she soon begins a major picture role. Latest idea, since her recent buy of a tract of land in Fernando Valley, is to determine the location of her proposed new home by a most unique method. It was to take a house-trailer to the ranch to park in it here and there to test out various spots and the views each commands.

Bob Burns earned $1,500 in 1934—and $400,000 in 1937! The Arkansas philosopher is again symphony suit against a radio-recording firm.

One of few luminaries to acknowledge the importance of the writers who put the words in their mouths is Fannie Brice. Dave Freedman created Fannie’s “Baby Snooks” for her a few years before he died. Phil Rapp, current Brice scribe, worked with Dave—so now Fannie won’t have anyone but Rapp do her baby-talk. Miss Brice is both wise—and loyal. Hanley (Papa Snooks) Stafford is another who has profiled by an earlier association with Mamar Brice. “I don’t want to be Fannie in the baby role, she hired and herself paid Stafford, who had played with her previously on the air. Re- suit, M-G-M liked his work so well they gave him a studio contract.

Imagine Ken Murray’s surprise the other morning when on the bridle trails of the San Gabriel mountains to hear his female Great Dane, “Watkins,” baying in the distance. Riding toward the sound, he found that Watkins had treed what she thought was a kitty-cat—but was a coyote!

Jean Sablon, who is being screen-tested by Walter Wanger and air-tested by NBC via his Sunday afternoon show, is extremely well thought of by top Actress Germaine Aussey. On a recent Sunday, Germaine parked her car via the talk curb and tuned in Jean loudly to (help advertise him) while waiting for him to finish his show. Several people among them a dignified gray-haired mother who would listen. He asked, when Sablon had finished, who he was, and Miss Aussey proudly answered. “Well,” said the old gentleman, “he’s fine, but couldn’t you tune in some music by my favorite—Richard Wagner?”

Tag Lines: Eddie Cantor’s daughter Edna has set September 16 as her wedding date with Jimmie McHugh, Jr. ... Week of June 26 will find George Jessel and Tommy Dorsey both in Hollywood with their programs.

HOLLYWOOD SHOWDOWN

BY EVANS PLUMMER

Lanny Ross steps from a train—to be confronted by a trio of amateur candid-camera fans. It’s an experience that is being often repeated these days as Lanny moves from city to city on his cross-country concert tour.

The chimes that signal the close of every NBC broadcast have developed a near-fatal fascination for Bing Crosby. So NBC’s Don E. Gilman presented brand-new sets of chimes to Crosby, Bob Burns, Announcer Ken Carpenter...

Radio Guide © Week Ending June 11, 1938
AIRIALTO LOWDOWN

BY MARTIN LEWIS

FOR quite a time, most sponsors were skeptical about hiring a star that had been on the air for another sponsor. They felt that the star retained the identification of the former sponsor, product, which, of course, would do them no good. For instance, Ed Wynn is still receiving mail addressed to the “Fire Chief” despite the fact that he has been several years since he broadcast for the gasoline sponsor. However, a few advertisers seem to be having a change of heart in the case of Amos ‘n’ Andy, switched from selling toothpaste to soap and beans; Eddie Cantor from coffee to toothpaste to gasoline and now to cigarettes; Ben Bernie from canned beer to rubber tires; Boake Carter from radio to breakfast cereal. Next fall we will have Burns and Allen plugging Chesterfield cigarettes instead of Grape-Nuts, with Al Pearl plugging that greatest of automomiles. The latest to announce a change in sponsor is Guy Lombardo, who will quit plugging shaving cream and join up with the current sponsor of the Wayne King music. Your reporter is the only person, other than those immediately concerned, to know that Parks Johnson and Wally Butterworth will not be plugging shaving-cream next fall. They’re trying to decide which one of the several offers to accept, each one of them bringing a healthy increase in pay.

After seven years, Wayne King leaves his beauty-product sponsor in the fall, which recalls to mind the story about how the orchestra leader got started on this program. The sponsor was a struggling business and a new product in an old building on Chicago’s west side. It was just a very small and struggling business when a suggestion was made to its owner that he go on the air. Being a bit of a war hero, he went to the air and put in the program’s most popular topic, which was well known for its bracing humor. The owner got a lot of good laughs at the expense of the sponsor and, as a result, the sponsor was renewed. It has been renewed for at least thirteen more weeks. Thus Boswell is being seriously considered for a regular spot on the new Al Pear show which debuts in the fall. A better choice couldn’t be made.

The latest report on the program popularity survey shows the Charlie McCarthy-Dom DeAmeche program leading the full-hour spots. 1—Lux Radio Theater, 2—Bing Crosby, 3—Fred Allen, 4—Rudy Vallee, 5—Good News, 6—The Blue网络, 7—Kate Smith, 8—National Barn Dance, 9—Jack Benny, 10—Half-hour programs, with Al Jolson in second place; Burns and Allen; 4—Eddie Cantor; 5—One Man’s Family; 6—Al Pearl; 7—First Nighter; 8—Edward G. Robinson; 9—Gun Busters; 10—Fibber McGee.

The “Songshop” program was scheduled to leave the air a few Friday nights ago. As a matter of fact, immediately after the program was over everyone on the show was saying good-by and wishing each other luck. Suddenly there was a call for silence and the program’s production man told the entire cast that they were going to throw a farewell party at the Warwick Hotel immediately and everyone was instructed to go right over there. At the party, a tall, well-dressed man approached Songstress Alice Cornell and told her how much his wife enjoyed her singing. Although she didn’t know the man, she thanked him and added that she thought it was a shame that such a lovely program had to leave the air that it was just like one big, happy family, and last but not least, so many people mentioned it was a grand program. The man to whom Miss Cornell was speaking happened to be the big boss, and her few words were responsible for the show remaining on the air. The song was given on the party real cause for celebration.

Speaking out loud in some cases may help, but in one particular case it did make a great deal of harm. You may recall that a few weeks ago Fred Allen had his “person you don’t expect to meet” a young man by the name of Joseph Brocker, who told of his thriving “mining babies” business. That broadcast, my friends, put Joseph out of business. It came to the attention of New York’s license commissioner, who had the lad brought into his office and advised him that he was operating an employment agency without a license and he was too young to get one. Thus, four young boys and two girls who were on Brocker’s payroll were put on the unemployment list, and an ambitious boy is looking for a new career. The sad part about it is that he immediately after his air appearance with Allen, the agency started to get many new customers and was all set to increase its staff when the ax fell.

On Monday, May 23, it was my pleasure to appear on the “Monday Night Show” to present Richard Himber with Radio Guide’s medal for coming out on top in the 1938-Star of Stars election. The last issue of Radio Guide announced Ted Husing, who also appears on this show, as the most popular news announcer. Thus arrangements were made for your reporter to return to the program the following week to make the presentation. This prompted Husing’s gal friend, Betty Lawford, to remark that I was the only guest to appear on this show and be held over for a second week. Very funny, don’t you think?—or don’t you?

Beautiful new beauty-product sponsor will broadcast on the Mutual Coast-to-Coaster starting June 14. Commentator is Sam Balter, who has been presenting this show on the West Coast for three years. Dorothy Thompson returns to the air on August 30. Although you don’t hear or read much about Pick and Pat, they celebrated their fourth year on CBS last week. In case you have forgotten, they were “Molasses and January” on the “Show Boat” program. Kay Kyser’s program, which is getting more popular each week, has been renewed for at least thirteen more weeks. For instance, Boswell is being seriously considered for a regular spot on the new Al Pear show which debuts in the fall. A better choice couldn’t be made.

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Lowell “Colonel Jake” Thomas shows Colonel Lemuel Q. Stoopnagle where to put the “KX” on the contract that will bind “Stoop” to the Thomas soft-ball team. The first game of the season will be played at Pawling, N. Y., June 19.
On Short Waves
Edited by Chas. A. Morrison
President, International DXers Alliance

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

W

ITH Czechoslovakia now assuming the leading role in the Central European drama, "War in Europe," should, on February 13, be of great interest. Following up-to-date schedule of short-wave broadcasts from Prague should be of especial interest: Transmissions for North America on Mondays, Tuesdays, Thursdays and Fridays from 7:55 to 10:55 p.m. EDT (news in English at 9:50 and a talk in English at 10:20 p.m. EDT), over ORLSA (15.23) or ORLRSB (15.32), transmissions for South America on Sundays from 6:55 to 9:55 p.m. EDT over ORLSA or ORLRSB, transmissions for Europe daily from 2:55 to 5:40 p.m. EDT (news in English at 5:30 EDT), over ORLSA (11.84) or ORLRSB (11.76).

VPL0 (6.384), owned by the Caribbean Broadcasting Service of St. Kitts, B. W. I., will underline the next two years become the most powerful short-wave station in the West Indies, according to its operators, who state that with a power of 10,000 watts, this broadcaster will be in the enviable position of providing advertisers with a service for the whole Caribbean area. VPL0, with a present power of 500 watts, may be heard daily from 5:35 to 5:45 p.m. EDT.

Dave Ventry, program director of the WPL0, has announced

Daventry Program Highlights:
The most magnificent military display in the world, the Aldershot Tattoo, in which upwards of five thousand troops of the Aldershot and Eastern Commands turn Rushmoor Arena, Aldershot, into an animated pattern of blazing color as they reconact scenes from the past and display the resources of a field. The program of today on an eleven-acre stage, will be heard in rehearsal on Tuesday, June 23, at 6:40 a.m. EDT, 6:10 a.m. for those in Japan.

Friday, June 10
6:25 a.m.—The first cricket test match; England vs. Australia; GSF GIG GSJ 7:30 a.m.—The first cricket test match; England vs. Australia; GSF GIG GSJ (also at 8:20 and 9:15 a.m.)
10:15 a.m.—Lawn tennis; the Wightman Cup; GSF GIG GSJ 12:30 p.m.—Commentary on the first cricket test match; England vs. Australia; GSF GIG GSJ 3:15 p.m.—Commentary on the BBC Symphony Orchestra, conducted by Arturo Toscanini; GSF GIG GSJ 4:10 p.m.—Take Your Choice: GIG GSF GIG 6:45 p.m.—Pathways to Peace; WXLG (6.04) 7:15 p.m.—Concerts; WXLG 9:00 p.m.—Eso Hour; COCH (9.47) 9:30 p.m.—Buenos Aires Crickets; WXLG 10:30 p.m.—Military concert; DJB DJD 12:15 a.m.—DX chatter; W2XJW (4.81)

Saturday, June 11
7:30 a.m.—The first cricket test match; England vs. Australia; GSF GIG GSJ (also at 8:20 and 9:15 a.m.)
10:15 a.m.—Lawn tennis; the Wightman Cup; GSF GIG GSJ 11:30 a.m.—The first cricket test match; England vs. Australia; GSF GIG GSJ (also at 12:25 and 1:15 p.m.)
3:00 p.m.—Palaces of Varieties; GSF GIG 7:00 p.m.—Commentary on the BBC Symphony Orchestra, conducted by Arturo Toscanini; GSF GIG GSJ 8:30 p.m.—The stories of summer; DJB DJD 10:15 p.m.—Dance music; DJB DJD
Radio Guide's Instant Program Locator

This is an Exclusive Radio Guide Feature

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Program Locator Time is Eastern Daylight. Use this Table to Find Yours.

The Program Locator is an index of network programs—listing names of stars, sponsors and programs. Look for any one of these to find your program—in Eastern Daylight Time. Then turn to the Radio Guide program page to find your station carrying the program.

Radio Guide • Week Ending June 11, 1938

13
This department announces programs which change their networks or hour of broadcast for two weeks after the change is made. Consult our program pages for your station.

(Time shown is EDT. Use time-table on Page 13 to find yours.)

SCHEDULE CHANGES

ARALD CROSTF, daughter of Mr. and Mrs. Zehas Croost [sic], Thursday, 8:30 p.m. Monday thru Friday.

Betty Crocker [Gold Medal], Thursday, 8:30 p.m. Monday thru Friday.

Dale Carnegie, Tuesday, 8:30 p.m. Monday thru Friday.

Pawnee, Pawnee, Pawnee, Thursday, 8:30 p.m. Monday thru Friday.

Harry Sawyer, Thursday, 8:30 p.m. Monday thru Friday.

Bo Peep, Saturday, 8:30 p.m. Monday thru Friday.

Kitty Shadows, Saturday, 8:30 p.m. Monday thru Friday.

ิกิαtαγη Bade, sketch (Trent), Saturday, 8:30 p.m. Monday thru Friday.

RESCHEDULE

Nguni, Wednesday, 8:30 p.m. Monday thru Friday.

Rundle, Thursday, 8:30 p.m. Monday thru Friday.

Annie Valentine, sketch (Trent), Thursday, 8:30 p.m. Monday thru Friday.

Robert Suter, sketch (Pillsbury), Thursday, 8:30 p.m. Monday thru Friday.

Margaret Spake, program, rescheduled on Monday, 8:30 p.m. Monday thru Friday.

Stella Dallas, sketch (Pillsbury); sketch (Trent), Thursday, 8:30 p.m. Monday thru Friday.

Newscast

Alma Valentine, sketch (Trent), Thursday, 8:30 p.m. Monday thru Friday.

James Valley, sketch (Trent), Thursday, 8:30 p.m. Monday thru Friday.

Marion Craig, sketch (Pillsbury); sketch (Trent), Thursday, 8:30 p.m. Monday thru Friday.

Henry Wallace, sketch (Trent), Thursday, 8:30 p.m. Monday thru Friday.

Margaret Spake, sketch (Pillsbury); sketch (Trent), Thursday, 8:30 p.m. Monday thru Friday.

John Arthur, sketch (Pillsbury); sketch (Trent), Thursday, 8:30 p.m. Monday thru Friday.

George Abbott, sketch (Trent), Thursday, 8:30 p.m. Monday thru Friday.

Louise Tiner, sketch (Pillsbury); sketch (Trent), Thursday, 8:30 p.m. Monday thru Friday.

Richard Gibson, sketch (Trent), Thursday, 8:30 p.m. Monday thru Friday.

Eugene Ansell, sketch (Pillsbury); sketch (Trent), Thursday, 8:30 p.m. Monday thru Friday.

James Valley, sketch (Trent), Thursday, 8:30 p.m. Monday thru Friday.

John Arthur, sketch (Pillsbury); sketch (Trent), Thursday, 8:30 p.m. Monday thru Friday.

Otis Johnson, sketch (Pillsbury); sketch (Trent), Thursday, 8:30 p.m. Monday thru Friday.

Newscast

Joe Penner, sketch (Pillsbury); sketch (Trent), Thursday, 8:30 p.m. Monday thru Friday.

Marjorie Spake, sketch (Pillsbury); sketch (Trent), Thursday, 8:30 p.m. Monday thru Friday.

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Newscast

Joe Penner, sketch (Pillsbury); sketch (Trent), Thursday, 8:30 p.m. Monday thru Friday.

Marjorie Spake, sketch (Pillsbury); sketch (Trent), Thursday, 8:30 p.m. Monday thru Friday.

Alma Valley, sketch (Trent), Thursday, 8:30 p.m. Monday thru Friday.

James Valley, sketch (Trent), Thursday, 8:30 p.m. Monday thru Friday.

Margaret Spake, sketch (Pillsbury); sketch (Trent), Thursday, 8:30 p.m. Monday thru Friday.

John Arthur, sketch (Pillsbury); sketch (Trent), Thursday, 8:30 p.m. Monday thru Friday.

George Abbott, sketch (Trent), Thursday, 8:30 p.m. Monday thru Friday.

Louise Tiner, sketch (Pillsbury); sketch (Trent), Thursday, 8:30 p.m. Monday thru Friday.

Richard Gibson, sketch (Trent), Thursday, 8:30 p.m. Monday thru Friday.

Eugene Ansell, sketch (Pillsbury); sketch (Trent), Thursday, 8:30 p.m. Monday thru Friday.

James Valley, sketch (Trent), Thursday, 8:30 p.m. Monday thru Friday.

John Arthur, sketch (Pillsbury); sketch (Trent), Thursday, 8:30 p.m. Monday thru Friday.

Otis Johnson, sketch (Pillsbury); sketch (Trent), Thursday, 8:30 p.m. Monday thru Friday.
15 ISSUES
for Only
$1.

Radio
Guide's
Summer Bargain

- The regular subscription price of RADIO GUIDE is $4.00 per year.
- As a special summer bargain offer to regular readers, we will send you fifteen issues for $1.
- All you have to do is fill in the coupon below and send it with your remittance, and we will send you the next fifteen issues for $1.

Send this
Coupon NOW

SAMEDAY SERVICE
Roll developed, 8 glistening prints, 2 enlargements... 25¢
MIDWEST PHOTO, 8-100, Janesville, Wis.

FILMS DEVELOPED

Council approves $150,000 contract for new dome

COMMUNICATIONS ACT

RADIO GUIDE'S X-WORD PUZZLE

HORIZONTAL

1. Last name, composer in the composition
2. Treks of land
3. To call forth
4. Lithospermum (pl.)
5. Wrinkles
6. Baby spots in the desert
7. A state
8. The hand clenched (pl.)
9. Drink slowly
10. Steel plating of a warship
11. Entrance of St. Thomas School of Theology (abbr.)
12. Sb. Brother
13. A color
14. Vessels in Europe
15. Streams of light
16. Canal in New York
17. Religious
18. Acts as a leader
19. Remains of burned coal
20. Increase
21. Hole which lets in water
22. A state
23. Deprived of hearing
24. Country in South America
25. Ascend
26. Composer of the opera "Dreams"
27. Opera by Julius Massenet
28. Composer of the opera "The Sorcerer"
29. Composer of the opera "The Snow Queen"
30. Anglo-Saxon Baron
31. Cornelius program
32. Animal food
33. Greek letter
34. Used in writing
35. Bill, the announcer (goss.)
36. Prophet
37. Employer
38. Locky piece
39. Opera by Gounod
40. Malicious burning of property
41. Always
42. Oficiated in a game
43. Plant used in making cordials
44. In place of
45. Kernel inclosed in a hard shell
46. A nun
47. Capital of Peru
48. Professionals
49. Not any
50. Sputnik
51. River in Arizona
52. The old beak
53. Admire greatly
54. Feminine name
55. Period of time
56. Rhododendron
57. Nave of a wheel
58. A second time
59. Large water jug
60. It supports the sails
61. An article
62. Old Dominions (abbr.)
63. Man's nickname
64. An Indian
65. Capital of Tibet
66. At a future time
67. Change direction
68. Bill of fare
69. Noting the past remaining
70. Seashore
71. Wasp
72. Wing-like formation
73. Danse Step
74. Printer's interpreter
75. South America (abbr.)

VERTICAL

1. First name, composer in the composition
2. Feminine name
3. Composer of the opera "William Tell"
4. Quantity of wined thread
5. The evening star
6. Feminine name

Solution to Puzzle
Given Last Week

37. Always
38. Oficiated in a game
39. Plant used in making cordials
40. In place of
41. Kernel inclosed in a hard shell
42. A nun
43. Capital of Peru
44. Professionals
45. Not any
46. Sputnik
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71. South America (abbr.)

BROADCASTING UNDER THE AMERICAN FLAG

(Continued from Page 3)

The Communications Act of 1934 defines "chain broadcasting." This was an unfortunate term, because the chain is associated in the public mind with a series of individual locations of the same enterprise, under one ownership and management.

A broadcasting network more closely paralleled a wire service into the offices of independently owned newspapers. Of the 152 stations on the National Broadcasting Company networks, only ten are operated by us. The others are associated stations which have voluntarily entered into contracts with us by which specified hours of the broadcast day are set aside for network programs. The remaining hours are reserved by the station for its own use, wherein it may schedule programs of local interest and, as an added service to the community, sell time to local merchants on a firm, long-time basis. This permits the station to build itself firmly into the good-will of its locality, securing preferential attention from loyal listeners.

In 1926 the founders of American broadcasting built upon a foundation of service to the people. Today, less than twelve years later, we find that the American system of broadcasting stands almost alone upon that same foundation in a world in which radio is being used extensively for propaganda purposes by dictatorical governments. The mistakes that we have made serve only to emphasize the importance of this original trust and the loyalty of the industry to it. The stamp of final approval or disapproval is for the American public—and we are content to have it so.
So they cancelled the race between Seabiscuit and War Admiral.

We heard the news and looked disconsolately at our Radio Guide cover for June 4. War Admiral was in full flight. Seabiscuit’s mouth was open, full of teeth. Was he giving us a horse-laugh?

An inner voice said: “Never put another sporting event on your cover. It rains. Something breaks. It is called off and you look silly.” Another voice said, “But why was this race cancelled? Was it a slick trick to save some money or really for the public interest?”

We consulted radio’s own experts. Clem McCarthy told Radio Guide: “The public was served well by the decision. Seabiscuit had bad knees for over a year.” Bryan Field said: “Howard has demonstrated sportsmanship and courage by calling off the race. As for rumors about other reasons for stopping the race, that kind of information always springs from the ignorant.” Bob Trout said: “I’m no racing expert but cancelling that race kept fans from losing money on what would have been a one-sided race.”

Paul White, head of the special-events division of CBS, which was to have broadcast the contest, told Radio Guide: “I’m perfectly satisfied that cancellation of the race was honest and that reasons were that Seabiscuit had bad knees and couldn’t work out properly. We broadcasters were working for an audience much larger than the crowd at the track. Thinking in terms of that audience, it would have been a crying shame to run the race when the outcome was obvious.”

Thinking in terms of that audience, we of Radio Guide hope that it was not too impatient when it read our story about the race of the decade and then attempted to tune in on Decoration Day. We hope that it will understand that the cancellation came after last week’s issue of Radio Guide had been printed and distributed.

**Baby Ideas Can Turn into Winners**

Big Time broadcasting and Small Time broadcasting are two brothers in the same big family, but one is undernourished and the other is dead from the neck up.

Big Time broadcasting is represented by the big commercial programs. Rich sponsors pour their millions into airfare, spend ridiculous sums of money for a single appearance of a broken-down Hollywood prima donna, or attempt to resurrect from the dead some nearly forgotten “Name” in order to draw an audience.

The Small Time is composed of those thousands of little sustaining programs which fill time, which few hear, and which, for the most part, are not worth hearing.

Between the two brothers, we get some amazingly satisfactory radio entertainment. We got it last night. We’ll get it again tonight. But will we get it tomorrow?

We have listened to radio since that day in 1926 when NBC strung some wires together and told the world it was a network. We have enthused about the hear-them-for-nothing opera and concert stars who were our first parlor guests. We have cheered the parade of Broadway’s greatest comedians. We even applauded last year’s invasion of Hollywood because it brought us fresh voices and new-fangled personalities.

But today, while broadcasting is still gay with Jack Benny’s wit and the patterning of Charlie McCarthy, while the memory of Toscanini is still in us and the Pulitzer prize plays are just being offered, we pause to inquire of radio tomorrow.

For Big Time broadcasting is definitely setting itself up against new ideas. Because of the necessity of securing big audiences immediately, the Big Time requires sure-fire names and acts. It refuses to consider baby ideas that might turn into winners, but sticks to staple products. It tabso anything unfried, new, or original.

So its undernourished little brother must produce the new ideas which the Big Time can gobble up. This summer the air will be full of sustaining shows. Any one of them may be the "Major Bowes" of 1938. Keep your ears open for the thrill of picking a winner ahead of the rest of the world.

But as you listen, ask yourself if it wouldn’t be better if some of those millions now going into the Big Time could be used to build a laboratory program or series of programs which would give to the listener new names and sounds and thrills.

We love the old-timers and we shall remain faithful to them, but broadcasting cannot stand still. It must move ahead, and that is impossible unless somehow broadcasting develops a richly endowed idea-incubator.
They Meet: Radio's Story-Book Romance Begins

Writers grow rapturous over lovers-to-be whose paths cross unnoticed before they discover each other. Such a story-book romance culminated recently in a wedding of radio personalities fit to make their followers starry-eyed.

In 1936 Fred Waring's announcer was young Andre Baruch, who had lived in France until he was eleven, studied music, became an announcer in 1930. Obscure in her first radio job was Beatrice Wain, in the Waring chorus. Baruch, popular and busy, did not even notice her working on the air with him! A year later Baruch was announcing Kate Smith's "Bandwagon" series; Beatrice Wain was in the show's Ted Strater Chorus. This time they met.

These are pictures of their romance—beginning and happy ending! Above, Andre is at the mike during a 1937 "Bandwagon" broadcast and Beatrice is at the extreme left. Thus they met. Below, Beatrice and Andre march down the aisle together at the San Moritz Hotel in New York. Thus they were married on May 1. Now returned from a Bermuda honeymoon, Andre is back on Kate's Thursday night CBS series, Bea is again vocalist with Larry Clinton's dance band in New York.

Photographs by Gus Gale

They Marry: Andre Baruch Wins a Bride
THE STARS HAVE HEARTS

Part of the cost of stardom is the time any celebrity must give others. Comedians who can make paid audiences laugh and singers whose concerts thrill cash customers find themselves called upon to perform the same service for unfortunates of all kinds who can't be members of their regular audiences. Interesting is the fact that most entertainers give unstintingly of their own lives to add some brightness to others. Among theatrical folk an adage expressed in many different forms presents the idea that "the bigger they are, the bigger they are"—which is not as nonsensical as it sounds, for the biggest "names" in entertainment have always been the ones who were "big" about donating their efforts to those less fortunate than they.

Recently, the New York Institute for the Education of the Blind called on radio stars to entertain those in its charge. Twenty-three of them gathered in the New York offices of Radio Guide, loaded instruments and selves into a bus and went gladly to give their best to cheer the blind children. In these pictures Radio Guide shows what some of them did to make the children say to themselves, "The stars have hearts!"

Children at the New York Institute for the Education of the Blind ask no pity, simply try to make their lives as much like others' as possible. Since there are no Braille newspapers, they get their news by radio—and much of their entertainment as well. The entertainers called them "our most appreciative audience."

Most accordion arrangements published in New York are by Anthony Galli-Rini. He gladly joined the air-artists in entertaining the blind children.

Elmore Vincent (better known to radio listeners as "Senator Fishface," with his partner, "Prof. Fliggsbottle") acted as the master of ceremonies.

Amanda Snow, who sings lullabies daily on NBC, joined the entertainers. She doesn't mind being kidded about her 285 pounds.

Exclusive Radio Guide Photographs by Charles Seawood
Irene Beasley ("The Long Tall Gal From Dixie") has been guesting recently on the air, was Radio Guide's first Radio Queen, in 1934 Robert Simmons, tenor star of Friday night's Cities Service Concerts, knew the New York Institute's principal years ago, returned to sing for his pupils Lovely Soprano Lucille Manners, Simmons' co-star, sang three numbers, said her blind accompanist was "the best I have ever worked with"

The Vass Family, of numerous NBC programs (left to right: Emily, Sally, Virginia, Frank and Louise), have left New York since this picture was made, are now in Chicago appearing regularly on the National Barn Dance

The Kidoodlers play an assortment of over a hundred odd instruments. They delighted the blind children as they would any other! They are, left to right: Paul Cordner, Bob Remington, Ed Lewis and Bill Kearns

The Student Chorus of the Institute returned the compliment of the stars' entertainment by singing several numbers. Since its members cannot see to read music, they learn all numbers by memory, sing without a conductor.

Since school opened last September, this chorus has appeared several times on NBC, once on CBS, and on several local New York stations. It comprises thirty voices, male and female, of all creeds and nationalities.
BIGGEST GUEST STARS: "SNOW WHITE'S DWARFS' DEBUT"

MOST sensationaly successful motion picture this year has been Walt Disney's animated-cartoon feature, "Snow White and the Seven Dwarfs." Most sensational revelation concerning the well-loved film was news that its characters were not imaginary but were based on the facial and vocal impersonations of actors and actresses who gave voices to the characters and who modeled for the artists. Since

While "Snow White" was being made, all the actors were forced to remain anonymous; their identity became one of Hollywood's hottest mysteries. The actors not only gave their voices to the dwarfs, queen, witch and Snow White but modeled for cartoons as well. Above: Scott Mattraw ("Bashful") was one of the "dwarfs" who guested for Jolson a few weeks ago. They wore costumes similar to those used in "Snow White"
GRUMPY was Pinto Colvig, also the voice and model for “Sleepy.” He was the only actor to do two dwarfs, although Lucille La Verne was both queen and witch. Adriana Caselotti, 21, was “Snow White’s” voice.

SNEEZY’S violent contortions gave Billy Gilbert headaches, a sore nose during “Snow White’s” filming. He has appeared in movies with his sneezes, but never sneezed as often as he had to for Disney’s artists!

Three substitute dwarfs were on the air: Otis Harlan, original “Happy,” was ill, so Actor Jack MacKenzie left the audience to take his part; “Red” Corcoran, Jolson script-writer, played “Sleepy,” since Colvig, the original, was busy as “Grumpy,” and Joe Marks broadcast as “Dopey” in the part created by Eddie Collins. Above: Martha Raye (who decided she loved “Dopey”) shows Billy Gilbert, “Sneezy,” how to block a wheeze.
THE MAN BEHIND "VIC AND SADE"

TO LITERALLY millions of radio listeners, "Vic and Sade" is a sunny-dispositioned, true-to-life dramatization of the lives of an average man, his wife and their son, Rush. Among all the serialized dramatic programs on the air, "Vic and Sade" is outstanding for its refusal to become melodramatic, to employ sudden, climactic events end-on-end to maintain listeners' interest, or to deviate in any way from a sane presentation of the lives of three people who are noteworthy principally because they come very close to being "completely normal!"

Heard on some NBC stations at 11:15 a.m. EDT and on some CBS stations at 1:15 p.m. EDT, Monday through Friday, this program also comes to many listeners in the form of transcriptions. It became a network feature in the summer of 1932, has built a following of listeners who dearly love the characters portrayed by Art Van Harvey (Vic), Bernardine Flynn (Sade) and Billy Idelson (Rush).

Many of these listeners have never heard of Paul Rhymer—yet he is the one who creates the characters that have become almost personal friends of the public.

Not like prophets who are without glory in their own lands, though, "Vic and Sade" means Paul Rhymer in one city—full of the show's listeners. That city is Bloomington, Ill., his home town. Recently Bloomington decided to honor the thirty-two-year-old author who left there six years ago to put "Vic and Sade" on the air. Result: "Paul Rhymer Day" in Bloomington—a celebration that brought stars of the program, radio executives and old friends together to pay him homage. To others, these pictures introduce the author of one of the air's most popular shows.

Exclusive Radio Guide Photographs by Gene Lester

Arriving in Bloomington, Ill., for "Paul Rhymer Day"—Paul Rhymer, "Vic and Sade" author; Art Van Harvey (Vic); Bernardine Flynn (Sade); Billy Idelson (Rush)

"Vic and Sade" on the air reflects experiences Rhymer had in Bloomington. Billy Idelson, Bernardine Flynn and Art Van Harvey (left to right), as Rush, Sade and Vic, often use Bloomingtonians' names in the "little house half-way up in the next block" script.
Highspot of the banquet which climaxed "Paul Rhymer Day" was the presentation of a "key to the city" by Mayor Mark Hayes. It was a small key "because Bloomington's a small city!" (Its population is 30,991)

Seven hundred home-town celebrants paid $1.25 each to attend the banquet given by the local Young Men's Club. Huge drawings of Rhymer and the stars of the program, at a microphone, were central decorations.

Homecomings for stars themselves are common—Jack Benny's return to Waukegan, Ill., made headlines everywhere last year. Seldom do the behind-the-scenes men win receptions anywhere such as the one above!

"Vic and Sade" is free entertainment on the air, and the Paul Rhymer honorary banquet was free, too—for some! Even "outsiders" cheered when wires were read from Charlie McCarthy, Edgar Guest, many others.

Fifteen years ago Rhymer was a senior at Bloomington High School; for his triumphal return, the high-school band played, led a parade. After his high-school graduation, Rhymer attended Illinois Wesleyan University, also in Bloomington. Later he was a filling-station attendant and taxi-driver before he became a staff writer for NBC and created "Vic and Sade." Often he plumbs Bloomington memories for material.
Bidding promise of becoming renowned in the industrial field, Fred says he's "Cashing in on my college education." At Penn State, he studied mechanical engineering, architecture.

Mrs. Guy Lombardo makes celery cocktails for Bandleader Guy as pep-ups. She uses two cups of tomato juice, a cup and a half of diced celery, and the mixer does the rest.

Rudy Vallee tried the mixer just to be polite, found it great for making Banana Royales in a jiffy.

Inside the factory at Toledo, Ohio, where the mixer is made, men and women turn out 100 a day. Production of the $34.25 device began four months ago.

Anxious to see how his friends like the invention, Fred sent one to Mr. and Mrs. Paul Whiteman. Mrs. PW finds it helps to keep Paul's weight down.

Mr. and Mrs. (Watch the Fun Go By) Pearce use their Waring Mixer for making rum cocktails. In the kitchen women experiment with new concoctions, while at the bar men have created new drinks. The mixer has revived the familiar household name of a few years ago.

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Figure 2: This week's programs schedule from American Radio History, June 5, 1954
**SUNDAY June 5**

**3:00 p.m. (Continued)**

RBS Musical Steakhouses (Wheeling, Ill.).

**1:15 CST 4:15 CST**

**WRKO Music grafts**

**3:30 CST**

**CBS Guy's Orchestra (Band)**

**Wood伟大灌肠**

**4:00 CST**

**NBC Radio News (Eugene)**

**4:45 CST**

**CBS The Master Builder (Church)**

**5:00 CST**

**WENR WBOB WIBA**

**5:30 CST**

**WBTM Minutes in Hollywood**

**6:00 CST**

**CBS Joe Penner (Rain)**

**6:45 CST**

**WBBM**

**6:00 CST**

**CBS Joe Penner (Rain)**

**6:30 CST**

**CBS Joe Penner (Rain)**

**7:00 CST**

**RBS Musical Showrooms (Wheeling, Ill.).**

**7:30 CST**

**WBBM**

**BOYS WANTED**

We are looking for top bright, ambitious boys to sell Rando Goold’s national radio programs and personalities, in their neighborhoods. Write to Joe, Room 721, Plymouth Building, Chicago, Ill., and give full name, full address and age.

**SUNDAY Good Listening for Sunday**

Further details and programs which will appear tomorrow morning will be included in the adjacent program columns at the time indicated:

**MORNING**

10:30 CST (11:30 CST) City Radio Music Hall, NBC.

**AFTERNOON**

12:00 CST (1:00 CST) The Magic Key, NBC.

12:30 CST (1:30 CST) Pan-American Broadcast, CBS.

1:00 CST (2:00 CST) Everybody’s Music, CBS.

4:00 CST (5:00 CST) Joe Penner, CBS.

4:00 CST (5:00 CST) George Jessel Program, NBC.

5:00 CST (6:00 CST) Jack Benny, NBC.

6:30 CST (7:30 CST) Phil Baker, CBS.

6:30 CST (7:30 CST) Baker’s Broadcast, NBC.

**NIGHT**

5:00 CST (6:00 CST) Chase and Sanborn Hour, NBC.

7:00 CST (8:00 CST) Ford Sunday Evenings, NBC.

7:00 CST (8:00 CST) Tyrone Power, NBC.

8:30 CST (9:30 CST) University Round Table Discussion, NBC.

9:00 CST (10:00 CST) Walter Winchell, NBC.
THERE is increasing indication that the consumption of the Biscuit and Biscuit in combination with Horse Meat may have a beneficial effect on the general health of the American public. This conclusion is based on a recent study conducted by the U.S. Department of Agriculture, which analyzed the nutritional content of various food products and their impact on human health.

The study found that the consumption of Biscuit and Biscuit in combination with Horse Meat was associated with lower rates of certain chronic diseases, such as heart disease and certain types of cancer. The researchers concluded that this combination of foods offers a unique nutritional profile that may help protect against these health issues.

The study also highlighted the importance of dietary diversity, suggesting that incorporating a variety of foods into one's diet can provide a more comprehensive range of nutrients. The researchers recommended that people consider adding Biscuit and Biscuit to their meals as part of a healthy, balanced diet.

Overall, the findings from this study offer promising insights into the potential health benefits of consuming Biscuit and Biscuit in combination with Horse Meat. Further research is needed to confirm these results and explore the mechanisms behind the observed health effects.

Lolita, an independent mental health advocate, said that this discovery could have significant implications for public health policies. "This study underscores the importance of considering the nutritional content of our food choices and how they may influence our overall health," she said. "It's crucial that we continue to explore the nutritional benefits of various food combinations to promote optimal health and well-being for all Americans."
Good Listening for Wednesday

Euterpe recitals and dramas which will mean wonderful programs for all who are in the audience at the concerts tomorrow. Let us all go together.

**MORNING**

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

5:30 CST (6:30 CST) Living History, CBS.

**NIGHT**

6:00 CST (7:00 CST) Cavalcade of America, CBS.

6:00 CST (7:00 CST) One Man's Family, CBS.

6:30 CST (7:30 CST) Ben Bernie, Levy, and Lew, CBS.

6:30 CST (7:30 CST) Tommy Dorsey's Orchestra, NBC.

7:00 CST (8:00 CST) It May Have Happened, NBC.

7:00 CST (8:00 CST) Fred Allen, NBC.

7:30 CST (8:30 CST) Boston "Pops" Orchestra, NBC.

8:00 CST (9:00 CST) Symphony Strings, NBC.

8:50 CST (9:50 CST) Kay Kyser's Musical Klass, CBS.

8:30 CST (9:30 CST) Edgar Guest, CBS.

8:30 CST (9:30 CST) Minstrel Show, NBC.

10:10 CST (11:10 CST) Light of Light, NBC.

**AFTERNOON**

2:00 CST 1:00 CST NBC-Radio Comedy of the Air, NBC.

2:45 CST 1:45 CST NBC-Radio Comedy of the Air, NBC.

4:30 CST 3:30 CST NBC-Radio Comedy of the Air, NBC.

6:00 CST 5:00 CST NBC-Radio Comedy of the Air, NBC.

7:30 CST 6:30 CST NBC-Radio Comedy of the Air, NBC.

**WEDNESDAY**

**June 8**

(7:00 a.m. Continued)

**WFA-Musicians' Guide**

WGA-Opal and the Spiced Flakes:

WBC-Music Hall:

WBD-The Goldenberg, sketch

WIBA-Media: Bland Moore, violin

WBC-WWMO:

WBC-The Dawn of the Air:

WBC-The Goldenberg, sketch

WIBA-Media: Bland Moore, violin

WBC-WWMO:

WBC-The Dawn of the Air:

WBC-The Goldenberg, sketch

WIBA-Media: Bland Moore, violin

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WBC-The Goldenberg, sketch

WIBA-Media: Bland Moore, violin

WBC-WWMO:

WBC-The Dawn of the Air:

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WBC-WWMO:
**Wednesday, June 8**

- **NBA Doubleheader**
  - NBC Doubleheader
  - WBBM (9:35 a.m.)
  - WGN (10:30 a.m.)
  - WMAQ (11:15 a.m.)
  - WQAD (12:00 p.m.)
  - WIND (12:45 p.m.)

- **Northwestern Baseball Game**
  - CBS (10:30 a.m.)
  - WBBM (11:00 a.m.)
  - WGN (11:30 a.m.)
  - WMAQ (12:00 p.m.)
  - WQAD (12:30 p.m.)
  - WIND (1:00 p.m.)

- **Northwestern Women's Softball Game**
  - CBS (10:00 a.m.)
  - WBBM (10:30 a.m.)
  - WGN (11:00 a.m.)
  - WMAQ (11:30 a.m.)
  - WQAD (12:00 p.m.)
  - WIND (12:30 p.m.)

- **Northwestern Women's Soccer Game**
  - CBS (10:30 a.m.)
  - WBBM (11:00 a.m.)
  - WGN (11:30 a.m.)
  - WMAQ (12:00 p.m.)
  - WQAD (12:30 p.m.)
  - WIND (1:00 p.m.)
CARTER, THOMPSON, WIN IN STARS POLL

HIGH on the list of the molders and makers—of public opinion today are the radio commentators. Essentially an American institution, they are very nearly as vital to the well-informed citizen of the United States as is the daily newspaper.

That the commentators are taken seriously, respected, admired is more than proved by the returns in Radio Guide’s Star of Stars poll. Tabulation of the ballots in the commentator division of the fifth annual poll has just been completed, and the results prove that the hectic events of the past year have been reflected in an increased interest in interpretive news opinion.

Once again Boake Carter, winner of the 1937 poll, leads every other commentator. His three-to-one advantage over Lowell Thomas, his nearest competitor, Carter amply proves the adage that popularity is a good thing. Edwin C. Hill finished third in that order, behind him.

Dorothy Thompson polled the most votes in the women’s division. Her lead over Karthy Cravens, in second place, was more than two to one. Kate Smith came third, Mary Margaret McBride fourth, Harriet Parsons fifth.

Dorothy Thompson was the nation’s choice as best female commentator.

SUMMER CONTESTS ON THE AIR

The summer season surprised the editors of Radio Guide by showing more life than it has for years. Therefore, because several rich prizes continue to be dangled before our eyes (and ears) we resume our confab department each week in this 75-column column. These items will be kept up to date and any others that are run (for additional contests are concerned. When the bigger advertisers return to the field of contesting this autumn, we will introduce again our special department of helpful contest aids called “So You Like Contests?”

$50,000 CASH PRIZES

THE RULES: (Weekly) First, $1,000 cash; ten prizes, each $50 cash; fifty prizes, each $5 cash.

$9,500.00 FOR LIMERICKS

PRIZES: (Grand) First, $1,000; second, $500; third, $250; twenty-five prizes, each $198 Leonard Refrigerator (price, $198); 60 prizes, each $50 cash.

THE RULES: Obtain a booklet of ten limericks, each pertaining to some Leonard Refrigerator feature, from your dealer. Each limerick lacks a last line. Write last lines for five of the ten limericks, fill these in on ink or with a typewriter. Write on Official Entry Blank on back page of booklet, and mail the entry blank (not the whole booklet) to Leonard Refrigerator Company, Lieberstick Street, La Porte, Ind. Winner's name and address in ink in space provided on blank, as well as name and address of dealer from whom booklet was obtained. Mail entries by July 20.

$6,250.00 PRIZE

PRIZES (Weekly) Six prizes, each $25 cash.

THE RULES: Submit six questions, suitable for use on the air, with complete answers, each week. “Professor Quiz,” care of CBS, New York City.

For more details, listen to “Professor Quiz,” CBS, Saturday, 9 p.m. EDT. For the West, 8:30 p.m. PST.

40,183 PRIZES

PRIZES: (Qualifying monthly prizes) Five thousand prizes, each six cans of tuna fish. (Grand Prizes): 1st, $5,000; 182 lesser prizes totaling $5,000 more.

THE RULES: Fill in three words (no name) to complete the following sentence: “I like this quality tuna because it is—.” Use the three words you consider most descriptive of Chicken of the Sea Tuna or White Star Tuna. Attach two labels from each brand in each entry and send to Contest Director, Camp Sea Food Co., Terminal Island, Calif. The qualifying prizes will be awarded for the 5,000 best entries each month, March through October. Three winners will be eligible to enter the $10,000 cash contest, based on a state contingent, “It’s the natural thing to say.”

$15,000 CASH PRIZES

PRIZES: (Grand) 1st, $1,000; second, $2,500; third, $1,000; fourth, $500; fifth, $250; one hundred prizes, each $5; one hundred prizes, each $25; one thousand certificates; one thousand $50 certificates; one thousand $25 certificates; one thousand $15 certificates; one thousand $10 certificates; one thousand $5 certificates; two thousand $2 certificates.

THE RULES: Complete in thirty additional words or less the sentence, “My favorite Libby Food in the market today is—.” Libby can choose from three different Libby canned foods with each entry. Address your entry to Mrs. Libby, Camp Fire Sea Food Co., Terminal Island, Calif. The first prize winner will receive a release of his full name and address. Send entries to Libby Contest Judges, Howard-Cornel.B., Chicago.

For more details, listen to “Professor Quiz,” CBS, Saturday, 9 p.m. EDT. For the West, 8:30 p.m. PST.

$30,000 CASH PRIZES

THE RULES: Write a letter of not more than 250 words on the subject, “What the word ‘beauty’ means to me, and the three things I learned from ‘The Home Idea Book’ that appealed to me most for our home.” Each entry must be original. In the first, tell in 100 words or less what “beauty” means to you, and in the remaining 150 words discuss the three points from “The Home Idea Book.” The book may be obtained from the Johnsville-Maury Corp., Dept. A.H.A., 22 East 44th St., New York City, or from Johnsville-Maury Corp., Mail, 1920 E. 44th St., New York City. Contest closes July 20.

$1,000,000 CASH PRIZE

THE RULES: (Grand) First, $1,000 a year for life, or $12,000 cash; 2nd, $2,000 cash; 10 prizes, each $100; fifty prizes, each $50; one hundred prizes, each $25; one thousand certificates; one thousand $50 certificates; one thousand $25 certificates; one thousand $15 certificates; one thousand $10 certificates; two thousand $2 certificates.

THE RULES: Complete in thirty additional words or less the sentence, “What I like best about the July, August and September issues of Click Magazine, pictures of famous persons connected with radio with captions of their well-known expressions.” Fill in the names of the six persons pictured in each issue, and send the three sets of identified pictures, together with a letter not more than 150 words in length, to Click, 10, 0. Box 8245, Philadelphia, Pa. Do not send answers each month—they must be sent as a complete set for the three months. Entries must be postmarked before midnight, September 1.

50 STUDEBAKER PRIZES

PRIZES: (Weekly) Ten prizes, each a Command 50 Studebaker sedan equipped with Philco radio and with 1,000 gallons of gas; also $100 cash to each winner.

THE RULES: Finish the sentence, “I like Ivory Flakes because—.” in twenty-five additional words or less. Attach a ten-top from either side of Ivory Soap Flakes to each entry. There are five weekly contests, the first starting June 5, and the last closing at midnight July 9. Send entries to Ivory Flakes, Box 141, Columbus, Ohio.

For more details, listen to “Mary Marlin,” Monday through Friday on NBC at 11 a.m. and 3 p.m. EDT or to “The O’Keefe’s,” Monday through Friday on NBC at 12:15 p.m. EDT.

$5 FOR RHYMES

PRIZES: ($5) 10,000 prizes.

THE RULES: Send a four-line rhyme about America’s location to Judges, U.S. D. L. C. R. A. R., 1420 Plymouth Road, Detroit, Mich. Some of the rhymes are read on Horace Heil’s radio program, and the winner is published in “The Stars of the Air.”

For more details, listen to Horace Heil, Tuesday, Thursday, NBC, 9 p.m. EDT.

$1,000 CASH PRIZE

PRIZES: (Grand) $1,000 ($800 first prize).

THE RULES: Answer in ten words or less the question, “Why do you like Assort-Mist Life Savers?” Write answer on entry card, which may be obtained where Life Savers are sold. Mail the card, with the label from a package of Assort-Mist Life Savers, to Live Savers, Pett Chester, N. Y. Contest closes July 30.
JUST A MINUTE!

You have your new RADIO GUIDE—Now buy a new SCREEN GUIDE! Discover the REAL Hollywood behind this cover — 10c