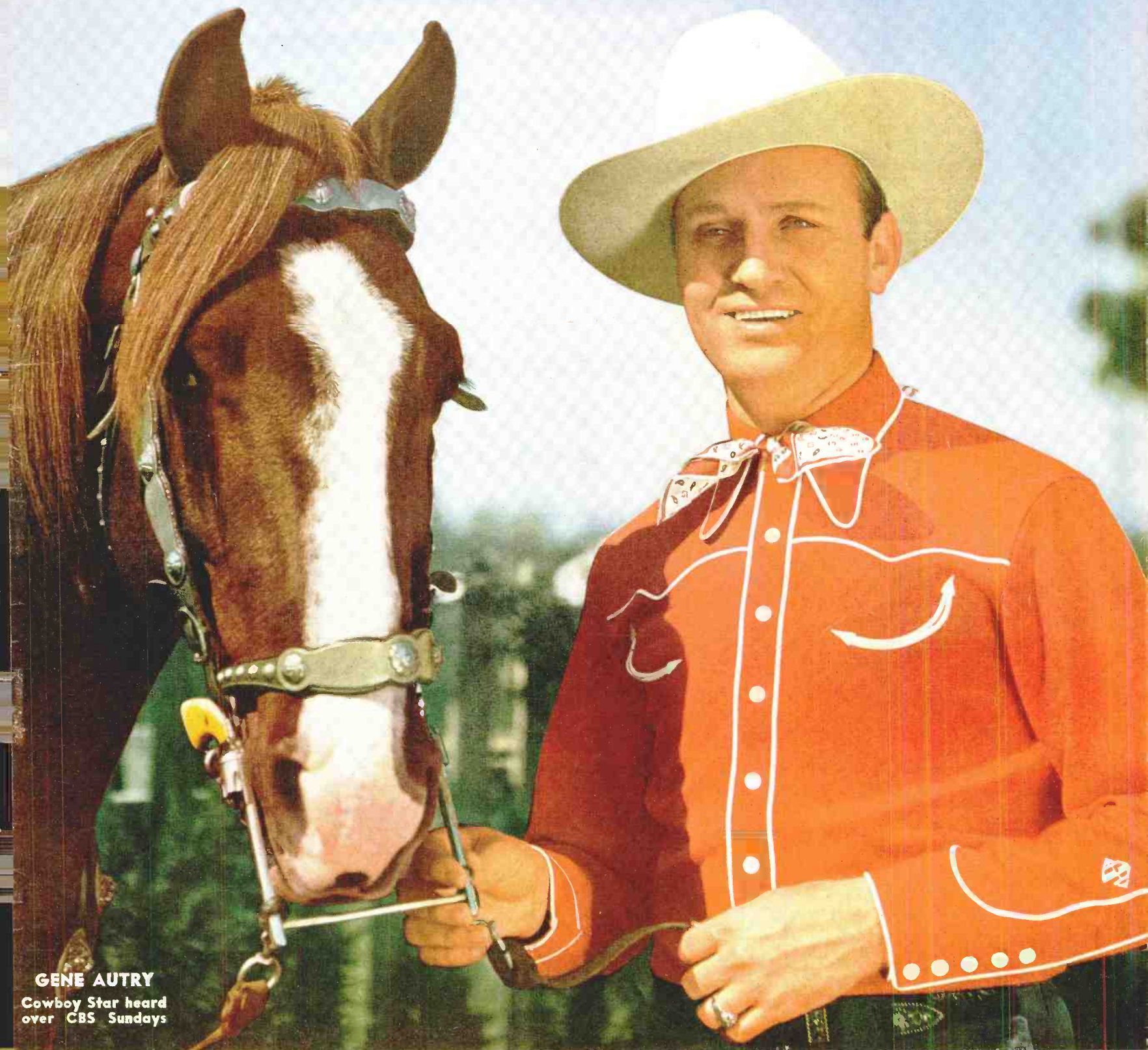


TEN CENTS
EVERY WEEK

Movie and

PROGRAMS
FOR APR. 6-12

RADIO GUIDE



GENE AUTRY

Cowboy Star heard
over CBS Sundays

AE A 87 E

A Revolution Comes to Radio (See Page 16)

See How the Mad Dr. Cyclops Turns Men into Midgets

ILLUSTRATED BULLS and BONERS



Slaphappy Grandpappy Cliff Arquette on "Avalon Time": "It's three blocks as the cow flies."—Howard M. Smith, 1140½ Willon Avenue, Niagara Falls, New York. (March 13 over an NBC network.)



Beulah Karney, homemaker: "Take eggs from refrigerator and warm them by standing in a little water for a few minutes before boiling."—Mrs. Don Griffing, 2010 Franklin Ave. Lexington, Mo. (March 16, KMBC.)



Norm Barry on "Club Matinee": "She dropped her eyes and as I looked down to pick them up . . ."—Vera E. Tuttle, 35 Gordon Street, Brockport, New York. (March 19 over an NBC net.)



Announcer: "Maurice Williams nods his head at the band and they step on it."—Mrs. Meyers Nelson, St. Ignatius, Mont. (March 2, Station KGVO.)

THEY ALSO SAID . . .

One dollar will be paid for every broadcasting boner printed on this page. Your boner—a ludicrous error or a statement with twisted meaning made by some radio performer—should be accompanied by name of station and broadcaster, date of program. Address Bulls and Boners, Movie and Radio Guide, 731 Plymouth Court, Chicago, Ill. In case more than one reader submits the same boner, prize goes to contributor whose letter bears earliest postmark. In case of tying postmarks, all tying contestants receive prizes.

Myrna Dee Sergent: "I'm not giving you a commercial, I'm telling you the truth!"—Mrs. Clayton Hoisington, Stillman Valley, Ill. (March 14 over Station WGN.)

Announcer: "And by the way, the Cleveland fire department wants to warn you housewives when you are cleaning out the furnace not to put the ashes in bushel baskets but in metal containers because that's the easiest way to set fire to the house."—Mrs. Lloyd Crawford, R. R. 1, Volant, Pa. (March 20 over Station WTAM.)

News reporter: "Henry Ford II, grandson of the motor magnate, will be married to Miss Anne MacDonnell as soon as he is graduated from jail."—Louis Garcelon, Jr., 51 Ashland St., Medford, Mass. (March 13 over Station WMEX.)

Fred Uttal: "If this should fail try sandpapering yourself."—Mrs. William A. Lund, 37 Twelfth St., Norwich, Conn. (March 13 over Station WOR.)

Jim Bannon for Chase and Sanborn: "The final touch is put on by roasting experts in our western ovens."—Mrs. Helen Waterman, 4739 Lincoln Ave., Los Angeles, Calif. (March 17, NBC.)

Milton Cross (describing opera "Faust"): "Mephistopheles takes Faust into Hell and Mr. Pelletier has just entered the pit."—Charles M. Gereau, 410 E. Seventh St., Mt. Carmel, Ill. (March 16 over Station WMAQ.)

We Present

AS AN editor, I am reminded of the man who worked long and hard and was then urged by his employer to take a vacation in Bermuda. The man went to Bermuda, registered in a fine hotel, and hit the high spots. His boss got a card presently which said: "Having a wonderful time. Wish I could afford it." Publishing these issues of **MOVIE AND RADIO GUIDE** gives us the same feeling. We wish we could afford it. Take this number, for example. Our own cameramen in Hollywood took the cover picture of Gene Autry especially for us. A special writer in New York talked to Lowell Thomas and many of his friends in order to write "Antidote for Wanderlust." In Washington a **MOVIE AND RADIO GUIDE** representative sat in on the Government's hearing on FM, the amazing

new sort of radio that has the industry chewing its finger-nails. His story is on pages 16-17. Other reporters in Chicago, New York and Los Angeles gathered the latest news items and reviewed the latest pictures. Still others selected the choicest photographs of newsworthy films and stars and shipped them posthaste to our publication office. Even Jimmie Fidler paused long enough in his personal-appearance tour to select the best screen performances of the month. All that took place so we might present to you who read these words just this issue. It took place, we hasten to add, because of our determination to present the best publication in the entire entertainment field, whether or not we can afford it. Tell a friend about **MOVIE AND RADIO GUIDE** this week, won't you?—The Editor.

Movie and RADIO GUIDE

M. L. ANNENBERG, Publisher

Vol. 9. No. 26. April 6-12, 1940

731 Plymouth Court, Chicago, Ill.

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PRINTED IN U. S. A.

NEXT WEEK

An even more thrilling issue — crowded with news and photos

RADIO



IS ORSON "WONDER BOY" WELLES RADIO'S SCREWBALL NO. 1? READ THE TRUTH ABOUT HIM NEXT WEEK!

MOVIES



AFTER SCARLETT . . . "WHAT NEXT, LITTLE VIVIEN?" LOOK WITH US AT MISS LEIGH'S BRIGHT FUTURE

PROGRAMS



DON'T MISS PRESIDENT ROOSEVELT'S "GOOD NEIGHBOR" SPEECH. CONSULT OUR PROGRAM LISTINGS



Ellen Drew and Ray Milland . . . Visit "Kate Smith Hour"

WHEN wisecracks on both sides of the Atlantic predicted doom for all forms of entertainment in blackout-ridden Britain, a former Chicago salesgirl and a Welsh-born soldier of adventure turned up to take the wind out of their sails. Their names are Ellen Drew and Ray Milland, and this

Friday they visit Kate Smith (CBS at 8 p.m. EST, 7 CST, 10 MST, 9 PST) to dramatize the film with which they proved England is still very cinemaminded. It was "French Without Tears."

Two young Hollywooders, Miss Drew and Mr. Milland, sailed the highly unsafe Atlantic last summer to do this

picture for Paramount-British. "French Without Tears," a romance built around a French school for English boys, to which Ellen Drew—as a big sister—comes and falls in love with elder schoolboy Ray Milland, was released late in 1939 and became a hit instant. Soon America, too, will see "French

Without Tears." Meanwhile, Ellen Drew and Ray Milland are back in this country, busy at new pictures.

As promising young stars of an already successful production—but one which U. S. movie-goers have not yet seen—Kate Smith scores another radio scoop as she welcomes them Friday.

COMING EVENTS

For the Week of April 6-12

Secretary of War Woodring speaks Saturday; McCarthy dates Deanna Durbin Sunday; Ann Sheridan guests on "Tune-Up Time" Monday; Claude Rains stars on Texaco Wednesday

Saturday, April 6

A SOLAR BLACKOUT will throw its swiftly moving shadow across the southern edge of North America from Lower California to Florida Sunday afternoon. The phenomenon, called a ring eclipse of the sun by the moon, will be previewed Saturday in a broadcast from Hayden Planetarium in New York. MBS.

Eastern 5:45 p.m.	Central 4:45 p.m.	Mountain 3:45 p.m.	Pacific 2:45 p.m.
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DEAD SHOTS were Clarence and Orelle Easton, who went gun-crazy in their greed for easy money—but the straighter they shoot the harder they fall. That's the sensational story for this week's "Gang Busters." CBS.

Eastern 8:00 p.m.	Central 7:00 p.m.	Mountain 9:30 p.m.	Pacific 8:30 p.m.
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ARMY DAY in our nation of peace-loving people will be observed with two important talks on the air. Secretary of War Harry H. Woodring will speak over NBC before a banquet meeting of the Military Order of the World War in Washington's Mayflower Hotel. Assistant Secretary of War Col. Louis Johnson will be the principal speaker at a banquet in the Waldorf-Astoria Hotel in New York City, to be heard over MBS.

Eastern 10:00 p.m.	Central 9:00 p.m.	MBS 8:00 p.m.	Mountain 7:00 p.m.	Pacific 6:00 p.m.
Eastern 10:30 p.m.	Central 9:30 p.m.	NBC 8:30 p.m.	Mountain 7:30 p.m.	Pacific 6:30 p.m.

Sunday, April 7

PRES. GETULIO VARGAS of Brazil will speak greetings from his country to the United States and to the coming New York World's Fair of 1940. This will be the first in a series called "Salute of the Americas," wherein twelve Pan-American nations will participate, emphasizing this year the solidarity of the western hemisphere. CBS, MBS, NBC.

Eastern 2:00 p.m.	Central 1:00 p.m.	Mountain 12:00 noon	Pacific 11:00 p.m.
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THE RING ECLIPSE of the sun on Sunday will be described through part of its spectacular course by observers in Jacksonville, Fla., from an airplane and the airport. CBS.

Eastern 5:00 p.m.	Central 4:00 p.m.	Mountain 3:00 p.m.	Pacific 2:00 p.m.
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DOUGLAS FAIRBANKS, JR., currently starring in "Safari," will appear on "Silver Theater" in "The Prince and the Paper," the far-fetched but intriguing story of an exiled king who falls in love with a descendant of Thomas Jefferson, the great democrat CBS.

Eastern 6:00 p.m.	Central 5:00 p.m.	Mountain 4:00 p.m.	Pacific 3:00 p.m.
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HARRY JAMES, selected not long ago as one of the trumpet players in the musical world's All-Star band, will show off his spry trumpet and his band on "Show of the Week." Happy Jim Parsons has replaced Budd Hulick as emcee of the show MBS.

Eastern 6:30 p.m.	Central 5:30 p.m.	Mountain 4:30 p.m.	Pacific 3:30 p.m.
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GINGER ROGERS, whose vivacious personality is welcomed in her rather rare appearances on the air, will co-star with Fred MacMurray in "Vivacious Lady" on "Screen Guild Theater." The drama is adapted from a movie in which Miss Rogers starred. CBS.

Eastern 7:30 p.m.	Central 6:30 p.m.	Mountain 5:30 p.m.	Pacific 4:30 p.m.
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BEN BERNIE, the same week that his commercial program moves from Sunday to Wednesday, will appear on another Sunday program. The veteran bandleader and jester will play and give the lowdown on himself—and Winchell—for all who care to listen to "Fitch Bandwagon." NBC.

Eastern 7:30 p.m.	Central 6:30 p.m.	Mountain 5:30 p.m.	Pacific 4:30 p.m.
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DEANNA DURBIN, now quite grown up as in her newest film, "It's a Date," will condescend to visit with Charlie McCarthy, who never grows up except in his own imagination, on "Chase and Sanborn Hour." NBC.

Eastern 8:00 p.m.	Central 7:00 p.m.	Mountain 6:00 p.m.	Pacific 5:00 p.m.
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Monday, April 8

ANN SHERIDAN will strut her oral oomph when she guests with bad boy Humphrey Bogart, an always-popular

radio guest, on "Tune-Up Time." The stars of the new movie, "It All Came True," will offer songs from the show, which is the story of how to pay off the mortgage the streamlined way CBS.

Eastern 9:00 p.m.	Central 7:00 p.m.	Mountain 10:00 p.m.	Pacific 9:00 p.m.
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Wednesday, April 10

BEN BERNIE and All the Lads move their half-sweet-half-swing music from Sunday afternoon to Wednesday night, effective this week. With the Ol' Maestro will go the show's cast intact—comedian Lew Lehr; Buddy Clark, baritone crooner; Dinah Shore, the new Blue Blazes songstress; and the Bailey Sisters, rhythm duo. CBS.

Eastern 9:00 p.m.	Central 7:00 p.m.	Mountain 10:00 p.m.	Pacific 9:00 p.m.
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CLAUDE RAINS, the machine-tooled politician known as the Silver Knight in "Mr. Smith Goes to Washington," will be the guest star of "Texaco Star Theater" in "Payment Deferred." Mr. Rains is also remembered for his unique "Invisible Man" role. CBS.

Eastern 9:00 p.m.	Central 8:00 p.m.	Mountain 7:00 p.m.	Pacific 6:00 p.m.
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JOE LOUIS won an A. A. U. title before he climbed to professional championship heights. His future conqueror may be among those battling this week in the national amateur championship bouts being held in Boston. The final matches will be described Wednesday with Ted Husing at the mike for CBS, and MBS also airing blow-by-blow stories.

Eastern 11:15 p.m.	Central 10:15 p.m.	Mountain 9:15 p.m.	Pacific 8:15 p.m.
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Thursday, April 11

"TOWN MEETING OF THE AIR" will try to provide the answers to one of the most paradoxical subjects in American life—"What Are the Essential Differences Between the Republican and Democratic Parties?"—the question which few can answer but all will fight over. Headline speakers will be

Attorney General Robert H. Jackson and prominent Republican Glenn Frank. NBC.

Eastern 9:30 p.m.	Central 8:30 p.m.	Mountain 7:30 p.m.	Pacific 6:30 p.m.
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CURLY, the sprightly caterpillar, cavorted so entertainingly in a previous performance of "My Client, Curly" on "Columbia Workshop" that the worm turns for the second time this week. Because of critical and listener applause Lucille Fletcher's delightful story will be reenacted. CBS.

Eastern 10:15 p.m.	Central 9:15 p.m.	Mountain 8:15 p.m.	Pacific 7:15 p.m.
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Friday, April 12

ELLEN DREW and Ray Milland will appear in "French Without Tears" on the "Kate Smith Hour." CBS.

Eastern 8:00 p.m.	Central 7:00 p.m.	Mountain 10:00 p.m.	Pacific 9:00 p.m.
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"TURNABOUT," a short story by Mark Hellinger, will be the dramatic offering on the new "Don Ameche Variety Show." (This is not the same story as the forthcoming movie by the same title.) NBC.

Eastern 10:00 p.m.	Central 9:00 p.m.	Mountain 8:00 p.m.	Pacific 7:00 p.m.
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SCHEDULE CHANGES

Raymond Gram Swing, news commentator, will now be heard each Monday, Wednesday and Friday, starting Monday, April 8. MBS.

Eastern 10:00 p.m.	Central 9:00 p.m.	Mountain 8:00 p.m.	Pacific 7:00 p.m.
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"Ben Bernie and All the Lads" will now be heard at a new time and day starting Wednesday, April 10. CBS.

Eastern 8:00 p.m.	Central 7:00 p.m.	Mountain 10:00 p.m.	Pacific 9:00 p.m.
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"Campbell Playhouse," with Orson Welles, was last heard Sunday, March 31.

"Hobby Lobby" was last heard Sunday, March 31.

"Grand Hotel" was last heard Sunday, March 31.

"Al Pearce's Gang" was last heard Wednesday, April 3.

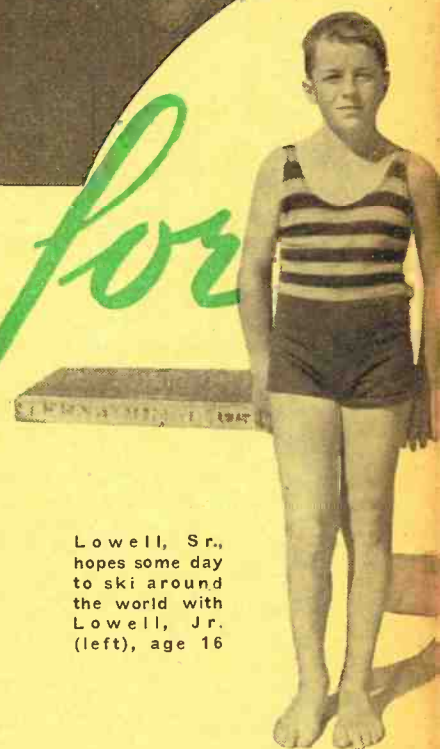
"Carson Robison's Buckaroos" was last heard Friday, April 5.

Stations on which you may hear these programs are listed on our program pages on the day and at the hour indicated



Recruiting his famed softball team out of "Who's Who," Thomas enlists Col. Stoopnagle

Antidote for



Lowell, Sr., hopes some day to ski around the world with Lowell, Jr. (left), age 16

THIS year, news commentator Lowell Thomas celebrates his tenth anniversary behind a microphone. The Thomas voice is known across two-thirds of our country, but his reputation extends far beyond our coasts. For in these ten years by becoming the dean of all network newscasters he has added to the stature he attained by exploring many of the world's strangest places.

Just one decade ago a microphone fell across the path of Explorer Thomas and blocked his passage to Tibet. The incident occurred when, after many moons of roaming the Seven Seas, Lowell stopped off at New York to refuel with royalties from the sale of such phenomenal books as "Lawrence of Arabia," "Beyond the Khyber Pass," "India—Land of the Black Pagoda," and "This Side of Hell." Needless to say, Lowell Thomas had explored all those places.

In fact, adventure was already written deep in his seamy face in 1917, the year the former Princeton English instructor rushed his bride up a gang-

plank two hours after their wedding for an explosive honeymoon on the Western Front. The Creel committee, an adjunct of the U. S. Government, had appointed Lowell to write success stories about the American troops. But after a few months of drab trench-life, the young journalist developed a yearning to report an entirely different success story—one whose first chapters had been written with the blood of the valiant Crusaders. Once again the forces of Christianity under General "Bull" Allenby were battering at the ramparts of Jerusalem in a last stupendous effort to dislodge the Byzantine "infidel." Allenby hated journalists. But a sympathetic British intelligence officer named John Buchan—later Lord Tweedsmuir of Canada—deftly smuggled the American newspaperman into the Holy Land. Here Lowell met D. H. Lawrence and wrote the brilliant biography of this uncrowned king of Arabia that catapulted both to nation-wide fame. After the war, Lowell Thomas and his wife continued their honeymoon travels through the East and the

Arctic. Even Lowell, Jr., who had flown over India before he was born, had been an explorer from the word "goo."

Lots of wildernesses still beckoned to the wandering Thomases when in 1930 they drifted back to New York. It was to be a brief stay preluding another trek across the wind-swept plateaus of Tibet. But one day before departure the old *Literary Digest* induced Lowell to pinch-hit on the air for their fast-talking reporter, Floyd Gibbons. Radio people who were present for the broadcast say Lowell leered truculently at the microphone like a hunter into the eyes of a tiger. But the microphone must have outstared, even mesmerized, the explorer. For it was to stand between him and the strange lands of his dreams from that time until now—ten years on the air, five days a week and every week of the year.

A decade of newscasting leaves Lowell Thomas today the dean of radio commentators. His unbiased presentation of events, shot through with light humor and an endless supply of exotic anecdote, has earned him first place

Newscaster Lowell Thomas is dean of his tribe; Explorer Thomas still awaits Tibet — adventure

in almost all popularity polls open to commentators. His sonorous voice tinged with sincerity makes him an excellent salesman. As one gas-widow wrote in: "My husband takes your advice too much to heart. All he does these days is fill the tank with Blue Sonoco and say, 'So long until tomorrow.'"

During his radio career, Lowell has uttered "So long until tomorrow" 2,600 times, embracing a total of 30,000 separate news items, with an expenditure of 6,000,000 words. In fact, his success has enabled him to hire four secretaries to figure out statistics like those in the foregoing sentence.

These secretaries are established high in a Manhattan building as a sort of outpost to Lowell Thomas. Nobody in New York, except close friends and business associates, knows the location of this office lair. Not even telephone information can give you the phone number. The elevator-starter on the first floor denies stoutly that Lowell Thomas is a tenant, a deception to which he stuck even though I began my investigation on Washington's Birthday and referred pointedly to the cherry-tree moral. Inability to "discover" Lowell's office has often in the past given a severe jolt to the egos of explorer pals like Admiral Byrd, Carveth Wells and Sir Hubert Wilkins. This secrecy and

isolation, we learned later, is made necessary by the killing and loving instincts of radio listeners who long to get their hands on Lowell to accomplish their purposes. Here are a couple of selections from Lowell's mailbag to show the importance of living in a Kremlin: From Irma to Lowell, "Don't you want to take me to Arabia with you sometime? I love the sound of your voice and so I want to throw my arms around you." To Thomas from T. C. H., "You told a lot of lies about the Irishman that went to Madison Square Garden to boo. What you need is a good punch in the nose from a real Irishman." Multiply those by a million and you'll see what dramas would unfold should MOVIE AND RADIO GUIDE disclose the coveted address.

ONCE the secretaries had been surmounted, the way to Lowell Thomas was clear. We met in his airy apartment (location secret) overlooking the nearest thing New York offers in the way of wilderness—Central Park. He was dressed natively and wore the thin red ribbon of the French Legion of Honor in his lapel. His face, weather-beaten by the sun and wind, glowed with a healthy ruddiness that takes the place of make-up for the NBC cameras televising his 6:45 p.m. EST news broadcasts. The first thing that jumps to your eyes is that the explorer never sits down. He stalked tirelessly around my chair until I, ashamed of myself, stood up, adopted an athletic position and jauntily continued my note-taking on the mantelpiece. That was the closest

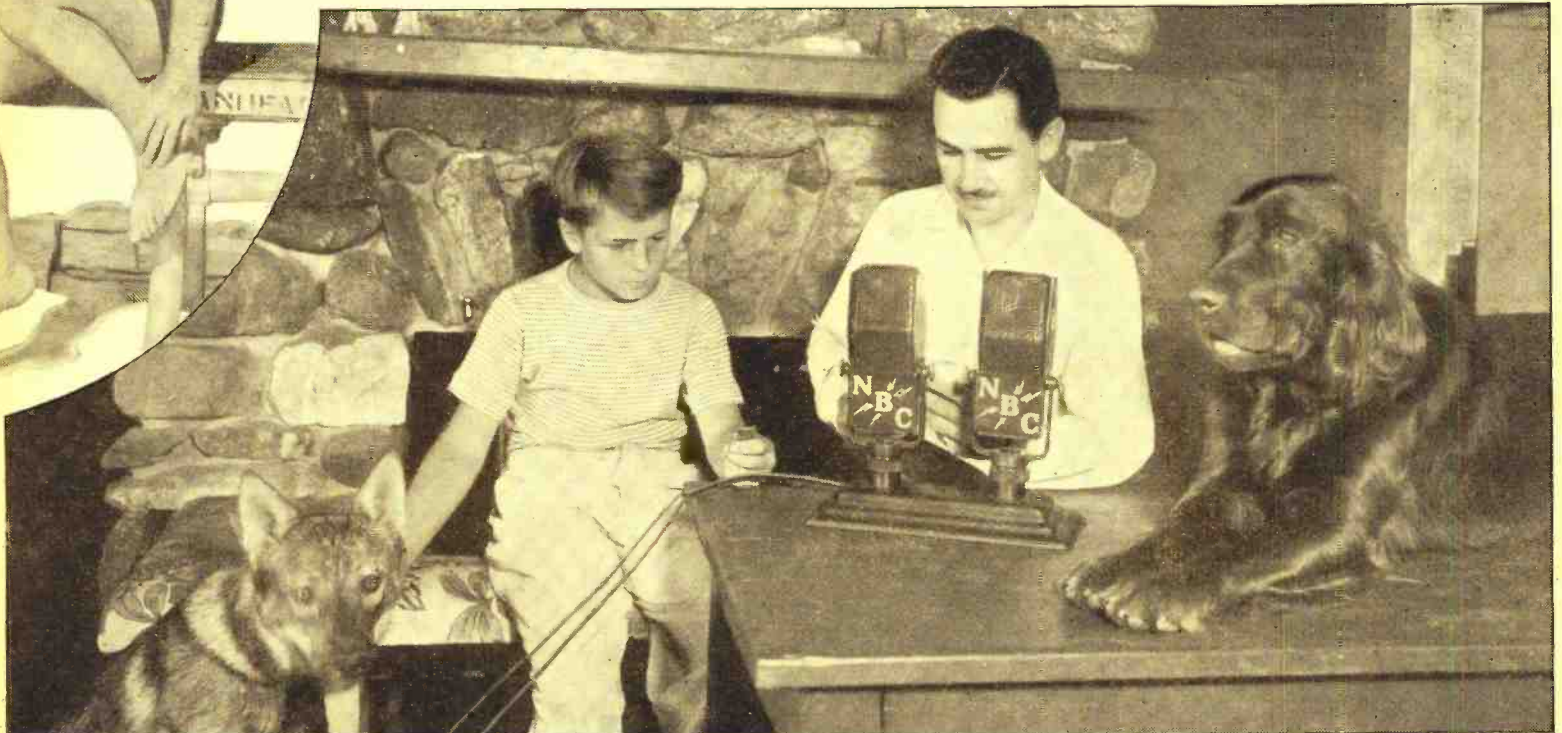
I could come to approximating Lowell's hero—the man of action. On the way from the apartment to Lowell's office, which we negotiated later on foot, the commentator pointed out the Central Park lake he skates on in winter and the club where he swims whenever possible. He could not show us, however, the joys of his life, the snow-capped mountains on which he loses himself Saturdays and Sundays. These mountains, alas, cannot be kept secret, and radio listeners capable of assailing them on skis may find Lowell at the top. They are Mt. Washington in the White Mountains, Mt. Madison in the Green Mountains, White Face in the Adirondacks and Mt. Tremblant in the Laurentians. Their role in the commentator's life is three-fold. They take the place of Tibet, they give him a chance to practise up for his long-planned attempt to ski around the world and they offer solitude and respite after a tiring week of work. Once when "Tommy" failed to return to his base after twelve hours atop Vermont's Mt. Mansfield, six guides started out in search. Lowell drifted into camp through a blizzard some time later. Hours passed and the searching party failed to return, whereupon Lowell donned his skis, vanished again behind the curtain of falling snow and rescued the whole troop of shame-faced guides. His favorite companions for winter outings are Jacques Charmoz, French Alpinist captain who put the Chilean army on skis, and Lowell's own sixteen-year-old son (Lowell, Jr.), with whom he hopes one of these days to ski around the world.

Radio's veteran commentator serves as a sports missionary among the unathletic. He believes all his friends, no matter how great their dignity, should be put either on skis, on skates, on horseback or on first base. His famous softball team, the Nine Old Men, which he captains, is a case in point. No other man in the country could have opened "Who's Who in America," picked out eighteen luminaries at random and had them in the field playing softball in overalls that same afternoon. Every summer since then, these celebrities converge on Lowell's estate at Pawling, New York, and cavort around the diamond until exhaustion. Crowds larger than those attracted by the St. Louis Browns gather on Sundays to watch the sport. And on May 5, 1939, Lowell Thomas' Nine Old Men staggered through two innings against Bob Ripley's tired Believe It or Nots in a charity game at Madison Square before 18,000 spectators. Deems Taylor, Tom Dewey, Graham McNamee, Secretary Morgenthau, Mayor La Guardia, Colonel Stoopnagle, Gene Tunney, Westbrook Pegler and Dale Carnegie are just a few of the great men to have developed Charlie horse under "Tommy's" tutelage.

THE Pawling estate is fast becoming what its owner dreams of making it: a retreat for celebrities rich in everything but tranquility and a pal to play catch with. Herbert Hoover fishes in the private lake but always scrams in time to avoid Franklin D. Roosevelt, stanch roofer at many of the Pawling (Continued on Page 57)

Wanderlust

By
LESLIE
LIEBER



Pinch-hitting for Floyd Gibbons in 1930 led Thomas away from end-of-the-earth adventures. Today, his Pawling, N. Y., estate—where he often broadcasts

(Mon. through Fri. over an eastern NBC network), son at side—is a retreat for celebrities (Roosevelt to Hoover), a home lot for his softballers

This Week Along the *Airialtos*

Net officials protest listening boycott; Bob Burns answers a love-theft charge; hatchet-woman invades studio

SEE PAGE 3 FOR NEWS OF THIS WEEK'S IMPORTANT PROGRAMS AND GUESTS

YELLOW SPRINGS, OHIO.—Lowell D. Fess, mayor of Yellow Springs and one of the three sons of the late Senator Simeon D. Fess, will pick up the cue from another Ohio-born "hillbilly" when he campaigns for the Republican nomination as one of Ohio's congressmen-at-large with a "breakdown" band. W. Lee O'Daniel, widely known radio hillbilly singer and himself born in Ohio, was wafted into governorship of Texas a couple of years ago on the strains of hillbilly ballads and hymns.

"I'm Not Listening"

MT. VERNON, N. Y.—Asserting that "dripping dramas pay for the worthwhile programs that don't pay their way," that "radio has advanced education," and that "there is as much tripe in literature and on the stage as on the radio," radio officials spoke straight from the shoulder to representatives of Westchester women's clubs who are staging an "I'm Not Listening" boycott of radio programs they deem undesirable. Thirty-five women's club officials had invited the radio executives to defend radio programming at a luncheon meeting. The ladies are trying to spread the boycott over the country as a measure of protest against gangster drama and daytime serials.

NEW YORK, N. Y.—Stimulation of construction of low-cost homes through radio is a prospect in a plan developed by NBC-Blue for the summer months. Under the proposed plan NBC would cooperate with the F. H. A. in a series of programs built around the small home, with a possible commercial tie-up with manufacturers in the construction field.

HOLLYWOOD, CALIF.—Eddie Anderson, Jack Benny's popular stooge, known to most people as Rochester through his show name on the Jell-O NBC show, has signed for a series of recordings with Columbia, rivals of NBC in the recording field.

NEW YORK, N. Y.—Ralph Edwards, one of the most popular and most sought-after announcers in radio, has blossomed out as something of an Orson Welles in the new CBS show, "Truth or Consequences." This new audience-participation program is almost a one-man show, for Edwards conceived the idea, sold it, writes and produces it, and acts as emcee, in spite of the fact that he's only twenty-six. The show is heard on a partial CBS net at 9:45 p.m. EST Saturday.



APOLOGIES TO ORSON—What with three film studios rushing them for next summer, Abbott and Costello (l.), Kate Smith comics (CBS, Fri.), go Hollywood a la Orson Welles!

NEW YORK, N. Y.—A young college professor takes on all comers and puts them in their places—geographically—in the new MBS program, "Where Are You From?" (Wed., 8:30 p.m. EST). Lee Smith, twenty-six-year-old lecturer on English at Columbia University, listens to the speech of studio visitors and then by means of his mental catalog of broad a's, rolled r's and other speech idiosyncrasies tells what part of the country they come from. He has even been known to identify guests with a certain section of a certain city.

HOLLYWOOD, CALIF.—Mae Murray, the screen's "Merry Widow" glamour girl of other days, has joined the parade of "retired" movie actors and actresses playing radio for a comeback. She has been signed for a series of romantic-mystery stories.

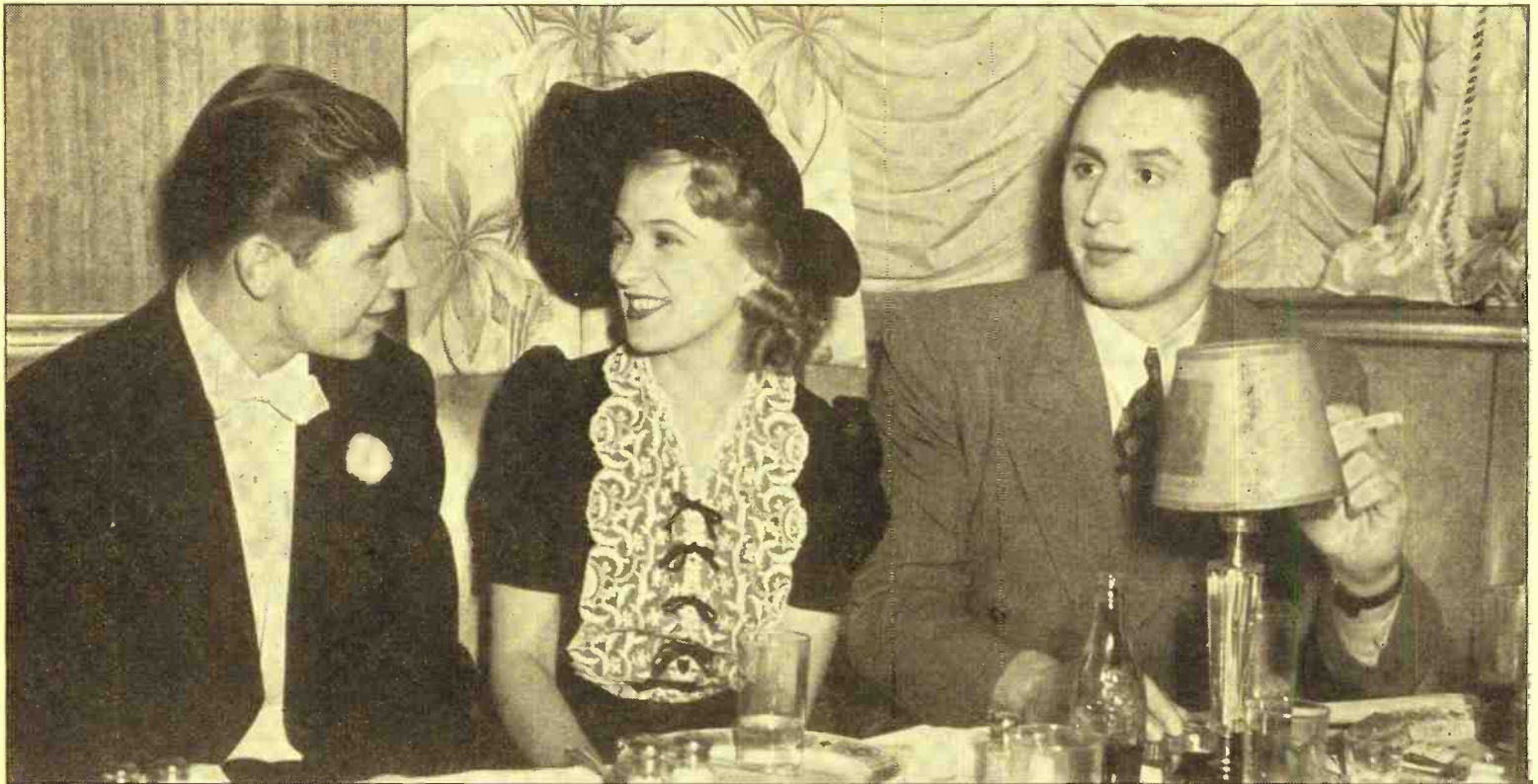
PARIS, FRANCE.—Dr. Edouard Branly, called the "father of modern radio," died at the age of ninety-six in Paris Easter day. When Dr. Branly first noted the effect of an electric spark on a closed circuit back in 1885 in his garret laboratory at the Catholic University in Paris, he made scientific world news. In recent times, when European nations turned radio into a propaganda machine, the aged scientist refused to have a radio in his home.

Bob Burns . . . Love Thief?

HOLLYWOOD, CALIF.—Comedian Bob Burns has become the central figure of a front-page suit by a Texas oil man. Daniel W. Hoge has asked \$70,000 in a suit against Burns, charging intimidation and false imprisonment. Hoge charges that in December, 1938, Burns and representatives of Paramount studios invaded his home and forced him to go with them to a downtown office and sign papers freeing Burns from love theft charges, which Hoge had threatened to act on. The comedian described the latest charges as "ridiculous," said he had met Mrs. Hoge only once, and that the district attorney's representatives—without Burns—had gone to Hoge's home in 1938, where the latter had admitted there was nothing to his original charges. Now, it is reported, Hoge has again backed down in maintaining the truth of his accusation.

Key City Items

Hollywood: CBS is preparing scripts for a summer sustaining show built around Earl Carroll and his quest for beauty . . . Bob Hope will go East in May for several broadcasts and late that month will appear at the National Wholesale Drug Association convention in White Sulphur Springs, W. Va.



A MARRIED MARGE—This is the first picture of Mr. and Mrs. Peter Fick since they wed recently—taken at New York's Hotel Lincoln with maes-

tro Ted Steele (left). Mrs. Fick is popular on the air as Marge of "Myrt and Marge" (Mon. through Fri., CBS). Mr. is an Olympic swim champ

... Rudy Vallee is to be guest of honor at the Candlelight Ball the Social Service Auxiliary of the Junior League is holding April 13 at the Ambassador Hotel.

New York: Danny Kaye, night-club entertainer, made a hit with his several appearances on CBS' "Pursuit of Happiness," and may be given a big build-up by the network . . . Ramona, singer-pianist formerly with Paul Whiteman, will join station WOR in a radio comeback directing a large orchestra; for the past two years she has led a band of her own . . . The Southernaires, tremendously popular Negro quartet with their Sunday morning program of songs and religious philosophy, have launched a tour that will take them into twelve states as a result of requests by listeners.

Chicago: Elmira Roessler of "Caroline's Golden Store" is reported set as the lead in a new daytime sketch, "Barbara," being auditioned . . . Young Patty Conley, thirteen-year-old Chicago Boys' Club discovery (heard frequently in "Scattergood Baines"), is being considered for the much-publicized part of Jody in the forthcoming movie, "The Yearling" . . . Henry Hunter, star of "Affairs of Anthony," and Jeanne Juvelier, Mme. Babette in "Arnold Grimm's Daughter," are starred in "A Word to the Wise," Chicago Radio-Theater Guild stage play to be presented soon.

IN NEW YORK

with Wilson Brown

Easter brought two worries to NBC: one in the form of a deranged woman who swung a hatchet menacingly over the heads of six actors while they were on the air, the other had to do with sun spots.

Hatchet-woman

The story of the hatchet-woman is the nearest thing yet to real air tragedy. A woman representing herself as Katherine Howard of the British Broadcasting Corporation requested admission to "The Story of All of Us," a noon Easter broadcast. Since the show has no audience, her request was refused, but somehow she sneaked into the Radio City studio and hid behind an organ. While the show was on the air she came out and made faces at the actors.

Then she picked up a hatchet that was part of the sound-effects equipment and swung it over the heads of the actors, cleaving the air with mighty swipes. James Bell, director of the program, motioned for her to get out. Her answer was more hatchet-swinging. Bell slipped up behind her and grabbed her. Then just before the show was over she ran to the mike and shouted something unintelligible. Except for this shout, which might well have been considered a part of the show, or static, which was heavy

on that day, the air audience was unaware of what was going on. The scared actors kept to their lines. Studio cops were called but the woman was not arrested. "We wanted to avoid unfavorable publicity," said one in explaining her getaway.

The other NBC worry also applied to all stations. Sun-spots set up an electrical phenomenon which killed all short-wave broadcasts, knocked out a lot of connection network wires and threw broadcasting for a technical loss.



CRADLE-ROBBER?—Will George Jessel, of stage and radio fame, marry sixteen-year-old showgirl Lois Andrew, to whom he is reported engaged? Winchell: "Publicity gag!"

Will George Jessel rob the cradle or won't he? That is the question. At this writing it's off and it's on and anything goes. But here are the details in order: George Jessel once was married to Florence Courtney. They were divorced in 1930. Then he married ex-movie actress Norma Talmadge. She divorced him in Mexico a few months ago. Late in March George met a little girl, took her to lunch and sent her roses. Two weeks later, on the morning of March 22, the 42-year-old Jessel announced that he would marry the little girl, 15-year-old Lois Andrew, Manhattan showgirl who got her face in the papers a few editions back by slapping Producer George White in the face. That same afternoon, Lois' mama, Mrs. Geraldine Gourley, came to town from California and announced that she would withhold consent to the marriage until after she had met George, but thought things would work out all right. Next day, Easter eve, Lois' papa, Police Officer George Clive Gourley of Los Angeles, sent this wire: "Positively forbid you to marry anyone without my consent." Same day there were reports of some difficulties between Lois and California truant officers. No confirmation. Then someone brought up the matter of Mrs. Jessel No. 2's Mexican divorce and wondered if it was final

Along the AIRIALTOS (Continued)

Rudy Vallee and Ken Murray are romance rivals; Gracie bags the kid vote; "Home Town" replaces "Avalon Time"; Tums has trouble

yet. Later the same day Jessel issued this statement: "Mrs. Geraldine Andrew (use of two names for mama is unexplained), Lois' mother, arrived in New York yesterday and requested us both to wait a short while before making a decision. We have both decided to obey her wishes." Easter Sunday Lois celebrated her 16th birthday. Meanwhile reporters who visited Lois' apartment to record events of the cradle romance reported six rooms filled with four telephones, five radios, an ermine-trimmed bathroom, a special closet for her twelve fur coats, seventy-five evening gowns, 150 daytime ensembles and eighteen pieces of costly jewelry. They noted, too, that Lois met Mama in a 16-cylinder car with chauffeur. Not bad for a 15-year-old! Payoff: Walter Winchell announced on his broadcast of Sunday, March 24, that the whole thing was publicity (not love) for Jessel's theater appearance at Loew's State in New York. Day after Easter, however, Jessel vigorously denied that his romance was linked in any way with publicity. Two days after Easter, in an exclusive MOVIE AND RADIO GUIDE interview, Jessel said: "This thing was born of an impulse. The press picked it up for some reason

and pushed the war off the front pages. We're just thinking this over. I do five shows a day and she sees four of them. That's how it'll be next week. We're just thinking it over." And that is the way things stand at this writing.

Marge (of "Myrt & Marge") introduced Peter Fick, the swimmer, to our photographer as her husband, indicating that it happened quicker than we anticipated. . . . The Jack Knell who has been doing so much work over CBS in an announcing capacity is the same fellow whose word-picture of the rescue of the Squalus survivors won him so many plaudits. . . . We haven't heard the lyrics to the new song "Penthouse in the Basement," but the title gives enough of a clew to the identity of one of the authors. He's Lew Lehr, comedian of the air and newsreels. Harold Dahl, the aviator who went to Spain to fight and was jailed by Franco, was scheduled to appear on "We, the People" the other week, but didn't. Reason: The U. S. law nabbed him on a California check-charge. Bill Adams, Matt Wilbur of "Your Family and Mine," is back at work after five weeks in the hospital for an appendectomy.

IN HOLLYWOOD

with Evans Plummer

Back from Virginia City and a movie-attention prospecting tour arranged by Warner Bros., this reporter wishes to set a couple of things straight. First, maybe Errol Flynn and Humphrey Bogart did sound kind of muddled and muffy when they played a scene from the film "Virginia City" over NBC from Virginia City (repeating myself, eh?), but there was a reason. They were handed each other's scripts—in reverse—and, there being no time to correct the error, Flynn played Bogart's lines (which are Randy Scott's in the film. Confused?) and Bogart played Flynn's role. So that's why Flynn sounded like he was talking to himself. He was

There is another correction to make. While pleasure-business tripping along, the author of last week's column was Jo Brooks. SHE is this column's regular assistant and was supposed to receive credit for pinch-hitting. So here it is.

Likewise, someone pulled a premarriage punch by announcing Kathleen (Claudia) Wilson's divorce plans. Truth is there haven't been any plans made yet. The lady and her husband do lead lonely lives, though; his (Rawson Holmes') work keeping him in San Francisco and hers requiring her presence here. It makes no sense, of course, and if there is a divorce it will be an entirely friendly arrangement. Divorces can be that way.

Rom-Antics . . . Murray vs. Vallee

NBC mickeman Johnny Frazer, not long ago enamored of Dorothy Howe, planned on April 2 to wed Blanche Horton, socialite of Short Hills, N. J. . . . Lady killer-diller Ken Murray has

taken over the official hand-holding of Patricia Dane, up to then Rudy Vallee's girl friend . . . and Vallee has sprung a new one by going places with Kay Sabichi. The latter romance must be serious, for Judy Stewart, Rudy's heart watchwoman, has headed west from New York to take charge of his pulse . . . Rudy's a grand guy, despite his many critics. He said, "Give Eddie Paul credit for having the band on my new show." Paul has conducted for Vallee's radio shows for nearly eight years. Earlier, when Paul led the band at the New York Rialto, its roster boasted Dick Himber, Manny Klein, Benny Goodman, Glenn Miller and Tommy and Jimmy Dorsey!

Bob Taylor and Barbara Leave Home

Radio and picture work kept Robert Taylor and Barbara Stanwyck so busy after Easter that they had to move from their ranch into a Hollywood hotel to be closer and save precious minutes. But they didn't forget Easter, regardless. Bob sent Barbara, rehearsing on Good Friday for "Remember the Night" on Lux Theater, an assortment of chocolate rabbits. During rehearsal intermission she hid the Easter bunnies about the studio stage and then invited her supporting cast to treasure-hunt them. Incidentally, the couple's joint appearance March 31 on "Silver Theater" marked Bob's sixth anniversary in the movies—but his TENTH year on the air! Ten years ago during his days at Doane College, he played the cello over a local station at Beatrice, Nebraska, to help finance his education.

What's become of Ed Gardner's very funny character, "Archie"? Texaco producer Gardner should not be so bashful; he should insert "Archie" in the Hollywood hall of the oil show. Archie is too funny a guy to toss into a trunk.



"HURRAY, WE EAT AGAIN"—Even stars as riotously popular as "Texaco Theater's" (CBS, Wed.) celebrate renewal of their contract options,

as above at producer Ed Gardner's house. L. to r.: Kenny Baker, Frances Langford, husband Jon Hall, Ken Murray, Mrs. Baker (foreground)

Alec Templeton's Concert Schedule

Alec Templeton, the ultra-entertaining mimic and blind pianist, has given over seventy concerts since the first of the year and will play at a half-dozen more before he winds up his season April 18 at Rochester, Minn. Coming commitments are: April 3, Oakland, Calif.; April 4, San Jose, Calif.; April 9, Vancouver, B. C.; April 10, Seattle, Wash., and April 12, Portland, Ore. After his Portland recital he will fly direct to Chicago to do his April 15 and subsequent broadcasts from there. Templeton and his mother hosted a group of friends in Hollywood to a buffet supper last week, and then proceeded to entertain them to well after midnight. May Robson, who attended with novelist Harold Bell Wright, was so appreciative that she rewarded Alec with a kiss on his cheek.

Diaper Failures Enlist for Gracie

Gracie Allen won the Hollywood children's vote last week in her campaign for presidency on the Surprise Party ticket. Their support was assured by the Screen Children's Guild, providing, when she arrives at the White House, she will pass a law "giving all of us motion-picture contracts like those of Shirley Temple and Mickey Rooney." The letter continued, "Why, some of us

and "Home Town" will move from Sunday to replace it. "Plantation Party" will move from Friday to Saturday night (8:30 EDT) May 4. A new show is being sought to replace "Home Town" on Sunday. Of the group, only "Uncle Walter's Dog House" stands pat on Tuesday nights. You can bet, of course, Dick Todd, the number one diskrooner, will be retained in some capacity.

"Quicksilver" leaves the air April 17 . . . Don't be surprised if Uncle Ezra's Rosedale radio station takes to the air again for the sponsor that gave the air to Orson Welles . . . "Affairs of Anthony" is heard now on the NBC network at 11:45 a.m. EST, but is still heard locally in Chicago at 4:30 p.m. CST . . . "Painted Dreams," venerable serial heard locally on WGN, but as popular and almost as widely known as many network sketches, is finally being tested on several stations for a probable network spot later . . . "Grand Hotel," which is only a winter feature, is already off the air.

Tums "Tums Through" a Tough Spot

If you heard the "Pot o' Gold" broadcast March 19 from Chicago, you know the prize phone call ran into another potentially difficult situation. BUT if you read in MOVIE AND RADIO GUIDE for the



VALLEE'S GALS—As Rudy (heard Thurs., NBC) squires brunette Kay Sabichi, above, Hollywood wonders how serious it is this time. Hint: Judy Stewart came west—to keep his heart in line



FORTUNE—Bad fortune for the Don Ameches has been Honore's illness. Seemingly well, she dined out with Don (above) but is now ill at hospital. Good fortune is Don's return to radio (NBC, Fri.)

are almost four years old and getting nowhere!"

This Week's Tagline

If you ask us (did you?), "The Rains Came" down much more interestingly for Cecil B. DeMille's radio theater than they did for Mr. Zanuck's screen adaptation of the novel.

week just before that broadcast the clarification of the "Pot o' Gold" rules submitted by the sponsor, you may have noticed that the March 19 phone call ran smack into rule two and came through with flying colors as per clarification—albeit with a pitiable shock to the woman on the other end of the wire!

Horace Heidt called George Manhart at a certain phone number in Caledonia, Minn. A woman answered and said Mr. Manhart lived there. Horace said, "We are sending \$1,000 to Mr. Manhart." Then the woman admitted Mr. Manhart didn't live there any more. Horace had to tell her regretfully that the man listed in the phone book as residing at that number, even though he had moved, must get the prize—according to aforementioned rule two. And thus through the published answers to

MOVIE AND RADIO GUIDE's questions, "Pot o' Gold" this time put itself in the clear on what might have been another difficult case. Now if they couldn't trace Mr. Manhart—? Pass the Tums!

"Breakfast Club" Has Breakfast

You regular Breakfast Clubbers who heard the program of March 13 know of course that there was an unusual audience present in the studio. About 150 agency executives, sales representatives of local stations, NBC salesmen and the gents of the press got up at the crack of dawn to listen to the cracks of Don and the music and fun of the "Breakfast Club" gang. They liked it, too. (A lot of men could take their work and worries with as much patience and cheerfulness as the ladies do if they'd start the day the "B. C." way. Ask the men who drive to work accompanied by McNeill's bunch via the car radio.) After the program the group gathered at tables to digest grapefruit, kippered herring, scrambled eggs and plans to keep the commercial ball rolling for "Breakfast Club." And it is rolling!

Josh Knew Joe When—

I thought it would be nice to have "Josh Higgins of Finchville," whom most of you know and like for his com-

mon sense and poetry and singing on NBC mornings, tell about Joe DuMond, about whom you may not know so much except that he is the creator of the famous radio character.

"Dear Don and Friends:

"Mr. Joe and I sorta took to one another way back there when Mr. Joe lived in Finchford, Iowa, a tiny inland village located 'by the bend of the river.' I remember him going to the box-sociables in the hall over Frank Bowey's store with mama Maggie DuMond. There in homespun 'Finchville' Mr. Joe learned in his early years to respect the man who lives honestly with his neighbors. He and I have been inseparable companions since those early days.

"Radio came to our 'Finchville' back in 1927—rather we brought 'Finchville' to radio. We wanted it to be the cross roads of yesterday and today, where folks can relive their memories, contemplate the realities of today and dream of their tomorrows. Our village boundary lines have melted away gradually until, we hope, 'Finchville' is wherever the heart is.

"Mr. Joe and I do all of our writing at his house—a big, old-fashioned home, in Elmhurst, Ill., that suits me to a 'T.' Here we plan our neighborly visits.

(Continued on Page 56)

IN CHICAGO

with Don Moore

"Home Town" Replaces "Avalon Time"

Come time-change time there will be a general scrambling and unscrambling of the network shows under the general sponsorship of Brown and Williamson Tobacco Co. Effective Wednesday, May 8, "Avalon Time" will exit



Because his songs echo what is in their hearts, Lanny Ross (heard evenings on CBS) is an inspiring friend to listeners

Behind His Song

Read the stories of heartbreak and pathos which inspire Lanny Ross

LIKE to think of a man's voice as something that he wears. Like a hat, for instance. Either he wears it with conceit or with aplomb or with a cocky tilt. Or he wears it four-square and secure and you know that here is no fop or braggart. In this latter manner, I believe, Lanny Ross wears his voice.

I have heard it now for many years and it seems to grow in surety and beauty. Most of the winter it came to us on a welcome daytime program. Now, with a new schedule, we hear it at night. Always, there is a background of undertones. Listen carefully, if you disbelieve. Listen to Lanny Ross as he tells the story of his songs.

One story is that of a girl named Mary. Mary is still young, but when life and love suddenly betrayed her, she was still younger. Her baby was born out of wedlock. Leaving it with friends

she could trust, she was forced to begin life anew in a strange and fearsome city.

She got a job and tried to be happy. But often in the loneliness of her room at night she would wake suddenly, listening for the faint soft breathing of her sleeping child. Sometimes her heart would almost stop with fright until she remembered that her baby was in another city. In the daytime it was easier, of course. There was a young man, and because of him Mary began to live again. Presently, when she knew she loved him, she found she could never quite bring herself to tell him about the other part of her she had left behind.

One day, while the two of them were driving in his car, he turned on the radio. It was the day Lanny Ross was singing "Little Skipper." Mary heard this song, heard the story that Lanny told about it, and the curtains of her

past fell before her tears. She knew that she would go back to her child, regardless of the man she loved. Her mind made up, she was able to tell him everything.

A few days later, Lanny got this letter. It said:

"The minute I'd finished telling Jim the story he went to the office and got three days off. Two hours later we were on our way to my baby. I shall not try to tell you how happy I was when I had my baby in my arms. Jim and I were married that night. Today I have my child and I also have the finest man that ever walked on the streets of this earth. Jim is sitting beside me as I write this letter. He says to thank you for him too."

Also associated with Lanny's "Little Skipper" is the story of a mother named Frances who sang the song as she rocked her baby to sleep each evening. One day Frances disappeared, leaving the baby with its grandmother, who grieved over the baby, finally wrote to Lanny Ross, asking him to sing "Little Skipper" on his show. Lanny sang it, Frances heard it and was drawn back to her child again.

Behind another song is the story of Dorothy Hilbert. She was an aerial performer, a slight figure high in the peak of the big circus tent. Three years ago, while playing in a small Idaho town, Dorothy fell. Doctors told her that she would never walk again. As a patient in the General Hospital in Salt Lake City, she began to correspond with Lanny. "They say I may never walk," she wrote, "unless a miracle happens. But I still believe in miracles. They are planning another operation for me."

WHEN Lanny heard this, he made Dorothy Hilbert his leading lady for a day. There is no telling how many hundreds of thousands of listeners heard that program. He sang "Sweethearts on Parade" and told Dorothy's story. Presently, letters of encouragement began to reach Dorothy's hospital room. They urged her to have faith. Many came from people who had suf-

fered similar accidents. Her next letter to Lanny said, "I'm being put on a special diet and they won't operate until they are very sure. I get impatient at times, but when I stop to think that my entire future rests in a pair of hands holding a scalpel, I quiet down and am content." While she waits, Dorothy is writing a book about her experiences under the big top. An artist who heard Lanny tell her story is doing the cover. Today Dorothy still waits, but with her waits a vast concourse of friends and well-wishers.

BEHIND the song, "Beneath a Starry Heaven," is this tale of romance. The heroine is a young lady who sat in New York's French Casino back in 1936 listening to Rudolph Friml, Jr., as he played that number. During the evening she met a young man. His personality and magnetic appearance immediately appealed to her. His name was Edward W. Dunn. That night they parted. Later, she asked friends if they knew an Edward Dunn. None did. She searched through telephone directories in vain. Discouraged, she purchased a copy of "Beneath a Starry Heaven," the tune to which they had danced, and sought comfort in the last lines of the chorus, "Each night will find me praying reunion may be ordained, and then, beneath a starry heaven, paradise lost regained." She wrote Lanny:

"In Mother's day, that would have been that. Thanks to the miracle of radio, my romance was not over. Weeks later, I was listening to my radio and heard Harold Arden announce the song as a request of 'My good friend, Edward Dunn.' My heart almost leaped out of my mouth. Edward was requesting our song. He was searching for me." Our heroine was right. Edward Dunn was searching for her. She wrote Arden a letter and he gave her Dunn's address. Presently the two were married. On February 8 Lanny sang "Beneath a Starry Heaven" for the couple.

I like to think of Lanny's voice as something he wears. Like a hat, for instance, a hat that sits four-square across his brow in a style befitting a man who sings not merely because his songs are beautiful but because his songs may give courage to the weak and hope to the dispirited.

—Lorraine Thomas.

Lanny Ross may be heard Monday, Wednesday, Thursday and Friday over a CBS network at:

EST 7:15 p.m. — CST 10:15 p.m.
MST 9:15 p.m. — PST 8:15 p.m.

You Asked for Them—And Here They Are

Movie and Radio Guide will pay one dollar for any letter which the editors accept and print on this page. Address Pictorial Editor, 731 Plymouth Court, Chicago, Ill.



Dear MOVIE AND RADIO GUIDE: Please run a page of pictures of band vocalists.—E. Swanson, Minneapolis, Minn.

MARION HUTTON planned to be a doctor but today she sings for Glenn Miller (Tues., Wed., Thurs., CBS). The blue-eyed blonde is twenty, made her singing debut three years ago



JANET BLAIR, at eighteen almost a baby in the band world, is, paradoxically, songstress for one of America's greatest maestros—Hal Kemp. But band vocalists are always young. The really unusual story about Janet Blair is that Hal selected her—an unknown youngster—from 750 applicants. Born in Altoona, Pa., she studied voice, sang in the church choir, but mainly studied dancing for twelve years. Hal first saw her while playing a one-night stand in neighboring Carrolltown, later chose her to succeed Nan Wynn. He and his pretty discovery are heard frequently over MBS



HELEN O'CONNELL, pleasingly tuneful hotcha girl for Jimmy Dorsey—with whom she's now heard from New York's Hotel Pennsylvania (NBC, Saturday, Monday, Friday)—started singing with Jimmy Richards' orchestra, later joined Larry Funk. Five feet four, blond with blue eyes, Helen is just twenty, weighs 128 pounds. Though she's one of the peppiest of swing singers, her pet hate is getting out of bed. She likes bowling, going to movies, reading, seeing plays and studying art

The March of Music

Edited by LEONARD LIEBLING

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

Stations on which you may hear these programs are listed on our program pages on the day and at the hour indicated

FORECAST

MUSICAL HIGHLIGHTS OF THE WEEK

SPECIAL symphony concert from Rome, Italy, conducted by Bernardino Molinari; Saturday morning. Igor Stravinsky, famed modern composer, conducts his three best-known and most popular works with the New York Philharmonic; Sunday afternoon. Raymond Paige, conductor,

announced his all-Russian scheme some weeks ago and then shelved it suddenly. If he does it again with this list, back it goes on ice to be thawed out once more when he eventually presents the works scheduled for tonight.

It is always good to hear the frank emotionalism and rich melodies of the earlier Russian symphonic composers, differing strongly in purpose and effect from the music of their present-day successors.

Strangely enough, just after the mid-

phony Orchestra. Arnoldo Estrela, soloist. All-Villa Lobos Program. *Symphonic Etude on Brazilian Themes, Uyrapurú, Momo Precoce Suite.*

At this time of "good neighborliness" with South America, it is fitting that Mutual extends a tonal hand of welcome to our sister continent and its best-known and prolific composer, Heitor Villa Lobos, born in Rio de Janeiro, Brazil, 1890. (Other biographies say 1884 and 1886.)

He has always interested himself deeply in the folk-tunes of his native land and his music is full of its primal sensuality and exotic rhythms, although he uses modern harmony and idiom generally. "It is a many-sided music," says one authoritative commentator, "ferocious, savage, turbulent, sweet, gentle, smiling." The variety of qualities probably arises through the fact that Brazilians are descended from several races—Portuguese, Indian, African. Just now America is engrossed with Latin-American popular songs and dances, but here is a chance to hear how a serious composer expresses the musical feeling of his part of the world.

THE NEW YORK PHILHARMONIC ORCHESTRA, CBS. Igor Stravinsky, conductor. All-Stravinsky Program. "*Petrouchka*" Suite, "*Firebird*" Suite *Sacre de Printemps.*

Everybody still admires the earlier music of Stravinsky (particularly the three numbers on today's program), but many stay cold toward the productions of his riper years. I once had the temerity to tell that to Stravinsky and incurred his quick resentment. "I prefer my later works," he shot back at me, "when I had full maturity and created my own styles. You must not expect a composer to be static. Every worth-while one has progressed with added years, so why should I be an exception to the rule?"

Nevertheless, the fact remains that reliable critics find a lack of appealing melody and some sterility of imagination in such matter as Stravinsky's "Symphony of Psalms," "Persephone," "Oedipus Rex," "Apollon Musagete," etc. In the conversation of which I quoted a fragment, he also said that to him music itself is no longer the expression of sensuous emotion, but should avoid luxuriant coloring and be confined altogether to the earliest classical character and form, a basis of strict counterpoint and severe economy of means in instrumentation or vocalizing.

Let that be as it may, I for one choose for my chief Stravinsky enjoyments the glowing hues and brilliant writing of "Firebird," based on an old Russian folk-tale; the euphonious tunes and humor of "Petrouchka," which tells the tragic story of a marionette; and the savage intensity and rhythmic fascination of the "Sacre de Printemps" (Rites of Spring) with its pagan adoration and defecation of spring. All three compositions were performed by the Ballet Russe under Diaghileff.

FRANK BLACK BROADCAST, NBC. A commemorative broadcast from Mrs. Reginald de Koven's music room in New York devoted to the works of De Koven, composer of the first American musical comedy.

SO YOU THINK YOU KNOW MUSIC, CBS. Music quiz. Ted Cott, master of ceremonies; Leonard Liebbling, judge. Raymond Paige, conductor, and Elissa Landi, guests.

THE FORD SUNDAY EVENING HOUR, CBS. The Detroit Symphony Orchestra; Fritz Reiner, conductor; Winifred Heidt, mezzo-soprano. *Overture to "The Sicilian Vespers"* (Verdi) to the Orchestra; *Serenade* (Cambell-Tipton), Winifred Heidt and Orchestra; *Polonaise No. 2* (Liszt), *Spanish Dance in G Major* (Granados), the Orchestra;

The Sweetest Story Ever Told (Stultz), Winifred Heidt, Chorus and Orchestra; *Humoresque* (Tschaikowsky), *The Bumble Bee* (Rimsky-Korsakoff), the Orchestra; *April* (Homer), *The Silver Ring* (Chaminade), *Tarantelle. Ohie Meneche* (Giannini), Winifred Heidt and Orchestra; *Overture to "Oberon"* (Weber), the Orchestra; *Rise My Soul* (Nares), Winifred Heidt, Chorus, Orchestra and Audience.

Eastern 9:00 p.m. Central 8:00 p.m. Mountain 7:00 p.m. Pacific 6:00 p.m.

Monday, April 8

CURTIS INSTITUTE OF MUSIC, CBS. Chamber music ensemble. *Trio in C Major (K. 548)* (Mozart), *Serenade in D, Opus 25* (Beethoven).

Eastern 4:00 p.m. Central 3:00 p.m. Mountain 2:00 p.m. Pacific 1:00 p.m.

THE VOICE OF FIRESTONE, NBC. Alfred Wallenstein, conductor; Margaret Speaks, soprano. *Rakoczy March* (Berlioz), the Orchestra; *The Whole World Knows* (Kreisler), Margaret Speaks; *Wiener Blut* (Strauss), the Orchestra; *Someday, Someday* (Crist), *Ouvre ton Coeur* (Bizet), Margaret Speaks; *Slavonic Dance No. 8* (Dvorak), the Orchestra; *My Hero* from "*The Chocolate Soldier*" (Oscar Strauss), Margaret Speaks.

Eastern 8:30 p.m. Central 7:30 p.m. Mountain 6:30 p.m. Pacific 5:30 p.m.

ROCHESTER CIVIC ORCHESTRA, NBC. Guy Fraser Harrison, conductor. Second of four all-Tschaikowsky concerts, commemorating the 100th anniversary of his birth. *Second and Third Movements of "Manfred" Symphony.*

Eastern 9:30 p.m. Central 8:30 p.m. Mountain 7:30 p.m. Pacific 6:30 p.m.

Tuesday, April 9

PIANO CONCERTO SERIES, MBS. Alfred Wallenstein, conductor. Nadia Reisenberg, pianist. *Concerto No. 2 in G Minor, Opus 22* (Saint-Saens).

Eastern 8:30 p.m. Central 7:30 p.m. Mountain 6:30 p.m. Pacific 5:30 p.m.

Thursday, April 11

MUSICAL AMERICANA, NBC. American Music. Symphony Orchestra; Raymond Paige, conductor. Deems Taylor, master of ceremonies.

Eastern 8:00 p.m. Central 7:00 p.m. Mountain 6:00 p.m. Pacific 5:00 p.m.

Friday, April 12

MUSIC APPRECIATION HOUR, NBC. Dr. Walter Damrosch, conductor. *The Symphony* (continued). Modern European composers.

Eastern 2:00 p.m. Central 1:00 p.m. Mountain 12:00 noon Pacific 11:00 a.m.

SINFONIETTA, MBS. Alfred Wallenstein, conductor. *A Severn Rhapsody* (Finzi), *Concerto in D Major* (P. E. Bach), *Tre Canzone Italiani* (Porrino) (first time).

Eastern 8:30 p.m. Central 7:30 p.m. Mountain 6:30 p.m. Pacific 5:30 p.m.



Igor Stravinsky is a good conductor, a unique composer. Of the old Russian aristocracy, he is deeply religious, a ballet fan. This Sunday (CBS) he conducts his own work on the Philharmonic broadcast. (See story, Page 13)

and Elissa Landi, actress, are guests on "So You Think You Know Music," music quiz, in new time spot, 8 p.m. Eastern standard time; Sunday evening.

Saturday, April 6

CINCINNATI CONSERVATORY OF MUSIC, CBS. Conservatory Symphony Orchestra; Alexander von Kriesler, conductor; Severin Eisenberger, pianist. *Piano Concerto No. 2* (Brahms).

Eastern 11:00 a.m. Central 10:00 a.m. Mountain 9:00 a.m. Pacific 8:00 a.m.

SYMPHONY CONCERT FROM THE VATICAN, ROME, ITALY, NBC. Bernardino Molinari, conductor. *Suite, Opus 5 for Strings* (Corelli), *Symphony No. 1* (Beethoven), *Nuages* (Debussy), *Nocturne* (Martucci). This concert is by special invitation of the Pope.

Eastern 11:30 a.m. Central 10:30 a.m. Mountain 9:30 a.m. Pacific 8:30 a.m.

VERA BRODSKY PIANO RECITAL, CBS. *Variations on a Theme by Handel* (Brahms).

Eastern 3:30 p.m. Central 2:30 p.m. Mountain 1:30 p.m. Pacific 12:30 p.m.

THE NBC SYMPHONY ORCHESTRA, NBC. Arturo Toscanini, conductor. *Overture on Russian Themes* (Balakirev), *Symphony No. 6 "Pathétique"* (Tchaikowsky), *Pictures at an Exhibition* (Moussorgsky-Ravel).

This department declared recently that it would no longer comment on the changeful Toscanini programs, but the matter herewith presented has been in type since the maestro first

dle of the nineteenth century, Mili Balakirev (1837-1910) founded what he called the "new" Russian school, which later came to be known as the group of "The Five," consisting of himself, Borodin, Moussorgsky, Cui and Rimsky-Korsakoff. They all subscribed to the theory that they should write "nationalist" music and utilize the folk-tunes and dance rhythms of their land.

Following them, but not copying them, came some lesser creators, mostly devotees of the Chopin-Liszt schools, and finally Russia produced the last of its great romanticists, Rachmaninoff and Scriabin, before the advent of the post-war modernists, Stravinsky, Prokofeff, Mossolof, Miaskowsky (he has written about twenty symphonies so far!) and the greatly gifted but often impishly prankful Shostakovich.

One does not have to be familiar with all that history in order to enjoy the present program, but at least it helps to know something about the ideals and methods of its composers.

Sunday, April 7

RADIO CITY MUSIC HALL OF THE AIR, NBC. Tabloid opera. Erno Rapee, conductor. "*Lucia di Lammermoor*" (Gaetano Donizetti). Lucia (Hilde Reggiani); Edgardo (Jan Peerce); Enrico (Carlo Ramirez); Normanno, Lord Arturo (Brooks Dunbar). Commentator, Milton Cross.

Eastern 12:00 noon Central 11:00 a.m. Mountain 10:00 a.m. Pacific 9:00 a.m.

SALUTE TO THE AMERICAS FROM BRAZIL, NBC, CBS and MBS. Brazilian Sym-



Arthur Kent, New York bass-baritone, was male winner of "Metropolitan Auditions" for 1939-40

Singers That Bloom in the Spring

By Leonard Liebling

LISTENING to the final Metropolitan Opera Audition of the Air, your editor grinned when Edward Johnson announced the first winner to be Eleanor Steber; lost the grin when he gave Arthur Kent as the second winner, but recovered it again as Emery Darcy was named for an added \$500 prize and a Metropolitan Fellowship.

The reason for the editor's double grin? Well, in this department of March 23-29, he wrote in discussion of the outcome of the Auditions: "Our guess as to the probable winners this year: Eleanor Steber and Emery Darcy—and we wish them well for the future, win or lose."

Of course it always is pleasant to oneself (and annoying to others) to say "I told you so," but it is even more agreeable to feel that MOVIE AND RADIO GUIDE readers had almost a complete forecast of the Auditions' results after listening during the winter to forty-three contestants.

In an official statement after the winners were announced, Mr. Johnson said that "the selection of only two artists from the group of outstanding youngsters heard this year was an exceedingly hard task."

So hard, in fact, that "The March of Music" also hesitated long before making its prophetic choice of Darcy over Kent. We still give the former a shade the best of it, as regards quality and warmth of voice, but are willing to admit that his winning rival has greater finish of delivery. The future should tell which of the young men will rise higher in complete operatic achievement. It might result again in a photo-finish, and that ought to please everyone concerned.

A witty correspondent writes: "Why don't you suggest that as its state song, Florida use Prokofieff's 'The Love for Three Oranges'?" We are glad to do it herewith if the correspondent will allow us to hint to California—editors must be diplomatic—that it adopt as its state song Thomas' "Land Where the Citron Blooms," from the opera "Mignon."

Those swishing and hammering sounds of spring are the painters and



Co-winner of the "Met Auditions" competition this year is soprano Eleanor Steber, Wheeling, W. Va.

carpenters at work, readying the platforms and seats at the open-air auditoriums for concerts this summer.

Speaking of *al fresco* music, the late Gustave Mahler, eminent composer-conductor, led an outdoor concert only once. The place was a small city and a scant audience appeared, due to lack of publicity about the leader's high reputation. After the first number, Mahler leaned over to the concert-master and asked "How many inhabitants has this burg?" "About 120,000" was the answer. "Well, where are they?" the Great One snapped.

Musician of the Week (Igor Stravinsky)

By V. Vidal

TO SEE Igor Stravinsky conduct his town compositions is like watching a very well dressed ballet-dancer getting in a little extra practise. Stravinsky stands poised on the podium in his impeccably tailored clothes, small, slim, a baton in his upraised hand, and as the music starts he rises to his toes and sways gracefully in rhythm. One expects momentarily to see him leap up in an expert entrechat or pirouette.

Directing orchestras has become a serious business with him during the last few years, although there is no immediate prospect that his conducting will ever outshine his composing. Stravinsky the composer is unique. Stravinsky the conductor is—just a good conductor, although pontifical New York music critics grudgingly admit that he has improved in that field since his previous visit to America in 1935.

At home, he likes to sit curled up in a large arm-chair, his feet tucked under him, looking like an elegant owl with his heavy horn-rimmed spectacles. He will talk for hours in German, French, English and Russian on any given subject, but will only discuss his own music with someone he knows to be thoroughly sympathetic and understanding. Get him started on his health and he will be really happy, analyzing all the various illnesses of which he is sure he is a victim. His hypochondria drives his friends frantic, in view of the fact that he has enough energy to keep ten composers going. At the slightest hint of a cold he takes to his bed, but in spite of his fifty-five years he works and plays with the feverish enthusiasm of a boy.

The crest on the seal ring that Stravinsky wears testifies to his aristocratic Russian ancestry, and his deep and profound religious faith mark him as belonging to the old Russia rather than the new. He starts his day's routine with bows to religion and health, first praying before an icon, then gravely doing setting-up exercises. Recently married for the second time, he has four children by his first marriage, two of whom are painters, the third a pianist, and the fourth still in school.

Stravinsky is a theater, ballet and movie fan, and a Walt Disney admirer. Curious about what Disney was doing with his "Sacre de Printemps" (of which Disney is making a short), Stravinsky took a quick trip to California to see for himself. He came away more than ever impressed by Disney's genius but convinced that the short would turn out more "Sacre de Disney" than "Sacre de Printemps."

Crooks, Pinza and Jepson in "Faust"

This Week's Opera

Saturday, April 6, the Metropolitan Opera Company will present Charles Gounod's "Faust" on NBC at 2:00 p.m. EST, 1:00 p.m. CST, 12:00 noon MST, 11:00 a.m. PST.

THE CAST:

Faust Richard Crooks
Mephistopheles Ezio Pinza
Valentin Leonard Warren
Marguerite Helen Jepson
Siebel Lucille Browning
Martha Thelma Votipka
Wagner Wilfred Engelman
Conductor: Wilfred Pelletier

festival outside an inn. Mephisto (as he is also called for short) enters with Faust and they encounter Siebel, very youthful adorer of Marguerite, in the company of her brother Valentin, a soldier. The innocent pleasures of the crowd are mocked by Mephisto, who gives them samples of his magic, is recognized in his true character by Valentin and driven off with the sign of the cross. Dancing follows, and during its height Faust meets Marguerite and her maid, homeward-bound from church. Love at first sight results, and



A fearsome Mephistopheles is Ezio Pinza, above, who plays the villainous role in Gounod's "Faust" on this Saturday's Metropolitan Opera broadcast (NBC). Richard Crooks will be Faust; Helen Jepson, Marguerite

IF CHARLES GOUNOD'S (1818-1893) "Faust" achieved nothing else, it merits gratitude for acquainting the world at large with something of Goethe's immortal philosophical poem of the same name.

His librettists, Barbier and Carre, wisely refrained from using the whole of Goethe's legendary tale, but culled from it merely episodes that concerned the romance of Faust and Marguerite.

After several failures with earlier operas, Gounod produced "Faust" (Paris, 1859) and in a few years it had swept the musical globe triumphantly, reaching New York in 1863. Twenty years later it was the opera which opened the Metropolitan October 22, 1883, and season after season thereafter was for a long while the favorite work at that house.

The libretto starts with a scene in a scholar's study, where the old philosopher, Dr. Faust, yearning for his lost youth, regains it when he sells his immortal soul to Mephistopheles (the Devil) after that evil one has caused him to see a vision of the pretty village maid, Marguerite, whose love he might win. Faust drinks the magic draught and before the eyes of the audience he loses his stoop and whiskers and becomes young and handsome.

In the second act, there is a public

the act ends with the famous waltz.

Act III is a garden scene. Faust, aided by Mephisto, wins Marguerite's love and trust and breaks down the barriers of her innocence under the spell of the blossom fragrance and tender darkness of a spring night.

In the fourth act we find the betrayed girl anguished by remorse. She goes to church to find consolation, but is mocked by Mephisto. Valentin returns from war, tries to avenge his sister's lost honor, but is murdered by Faust and his fiendish friend.

The last act has Marguerite in prison for having killed her child. Faust begs Mephisto to help him save her. They go to the cell, where she lies demented from grief. After a last sight of her lover, she dies and ascends to Heaven, while Satan bears off Faust to—the other place!

The most beloved musical numbers in "Faust" are the Waltz (Act II); Valentin's "Dio Possente" (Even Bravest Heart), Mephisto's cynical "Calf of Gold" (both Act II); Siebel's "Flower Song," the tenor aria "Salut demeure," Marguerite's "King of Thule" ballad and "Jewel Song," the love duet (all in Act III); the "Soldiers' Chorus," Mephisto's jeering "Serenade" (Act IV); and the great final trio in the last act.

—Leonard Liebling.

LISTENING TO LEARN

Interesting and helpful facts about a few of this week's better educational broadcasts

Sunday, April 7

Democracy in Action, CBS.

In the United States in 1935 home-building to the tune of almost a half-billion dollars nearly doubled in value that of the preceding year. In 1936 American economists estimated that there was vital need for sixty-five billion dollars' worth of new homes for the American people. In this broadcast titled "What Price Bad Housing?" the problems created by inadequate and infested homes will be pointed out. Aspects to be given particular attention are the facts that cheerless homes make cheerless people, and that slums breed criminals and the physically unfit. How society pays dearly for bad housing conditions will also be illustrated in this episode based on case histories.

Eastern 1:30 p.m. Central 12:30 p.m. Mountain 11:30 a.m. Pacific 10:30 a.m.

Pursuit of Happiness, CBS.

In honor of "Founder's Day at Tuskegee Institute," the program on this date will feature a drama based on the classic Booker T. Washington autobiography, *Up From Slavery*. Langston Hughes, American Negro poet, has been commissioned by CBS to write the script; and Rex Ingram, internationally renowned Negro dramatic star, has been selected to portray the famous Negro educator who established Tuskegee Institute in 1881. Actor Ingram will be remembered by many listeners for his portrayal of the role of "De Lawd" in the motion picture "Green Pastures." Tuskegee Founder's Day, April 7, will also be honored by the U. S. Post Office Department with the issuance on that day of a ten-cent stamp bearing Booker T. Washington's portrait.

Eastern 4:30 p.m. Central 3:30 p.m. Mountain 2:30 p.m. Pacific 1:30 p.m.

Tuesday, April 9

Nature Sketches, NBC.

Park Naturalist Raymond Gregg takes his nature-study class to a streamside this week, where leafless forms of hardwood trees stand grimly against a bleak mountain background in the heart of the Rockies. Short-wave microphones will pick up his description of the habits and characters of the cottonwood, alder, birch and willow trees of the mountains and will relay his interesting anecdotes about the "three-in-one tree," "freckled trunks," "winterizing with gum" and "making switching a pleasure."

Eastern 1:30 p.m. Central 12:30 p.m. Mountain 11:30 a.m. Pacific 10:30 a.m.

Of Men and Books, CBS.

Subject of Professor Frederick's reviews for this date will be *Selected Poems* by A. E. Housman and *The Trees* by Conrad Richter. Alfred Ed-

ward Housman, unlike his younger brother, artist-author Lawrence Housman, was not a prolific writer, but his two published volumes of poems—*A Shropshire Lad* and *Last Poems*—are noteworthy because of the classical fastidiousness and mosaic-like perfection of his artistry.

Eastern 4:15 p.m. Central 3:15 p.m. Mountain 2:15 p.m. Pacific 1:15 p.m.

Thursday, April 11

Adventures in Science, CBS.

New avenues of expansion for the fast-growing chemical industry will be disclosed by Dr. Harrison E. Howe, editor of *Industrial and Engineering Chemistry*, official journal of the American Chemical Society, and D. H. Killheffer, consulting chemist of New York City. Also discussed will be fresh outlets for the products of agriculture, including utilization of farm wastes.

Eastern 4:15 p.m. Central 3:15 p.m. Mountain 2:15 p.m. Pacific 1:15 p.m.

HAVE YOU HEARD LORD HAW-HAW?

NUMBER ONE radio personality in Europe today is Lord Haw-Haw. In the war of short-wave blasts and leaflet raids which has raged—in lieu of more old-fashioned warfare—since last fall, his frozen Oxford accents heard from Germany have become an important as well as amusing factor.

From a two-station hook-up in Bremen and Hamburg shortly after the outbreak of war, as an English-speaking broadcaster, this amazing person began to give news aimed definitely at England. His ultra Oxford manner caused a London *Daily Express* reporter to dub him immediately Lord Haw-Haw. Since that time the whole world has listened to Lord Haw-Haw's daily (except Sunday) broadcasts over German short-wave station DXB (9.61 megacycles)—which are heard by Americans at 4:15

p.m. EST (consult Short-Wave department, Page 19).

Lord Haw-Haw tells Englishmen of English ship-sinkings before their own government knows—or tells. His objective is to disparage British war aims. With deadly accuracy he takes pot shots at English slum conditions and colonial conditions, quoting figures and giving examples. Blandly he points out facts which "a smug press has succeeded in keeping out of the headlines." Consequently, his broadcasts are "musts" on almost half of Britain's 9,000,000 radio sets, and eagerly awaited by short-wave fans all over the world.

Because he is apparently a cultured Briton espousing the German cause, and because he is just as apparently close to the German high command, trying to figure out his identify quickly

became a British national pastime. He was named a German professor who had once propagandized in Scotland. He was thought to be Norman Baillie Stewart, formerly imprisoned for betraying British military secrets. Only recently a woman in a small Sussex village listened in, named Lord Haw-Haw as her ex-husband, U. S.-born William Joyce. Mr. Joyce, who spent most of his time in England until the war, was for a time director of propaganda for Sir Oswald Mosley's British Union of Fascists. He is violently anti-Semitic.

DESPITE his effectiveness as a propagandist, England has done nothing about Lord Haw-Haw (although it would be easy to "jam" his broadcasts with counter-broadcasts on the same wave-

length) largely because (1) the Briton loves opposition—arguing is an Englishman's greatest delight—and (2) because the English do want the other side's viewpoints and opinions.

So Lord Haw-Haw continues to intrigue the world—though the mystery of his identity is gone—and the British continue to lampoon him in rhyme, as for example:

*Lord Haw-Haw, the humbug of Hamburg,
The life of the town, full of fun;
But still, in the winter, he's rather pathetic,
He's frozen to death, for his pants are synthetic.
Lord Haw-Haw, the humbug of Hamburg,
The hee-hawing, high-browing Hun.*

MRS. ROOSEVELT'S RADIO PERSONALITY SCORE

LAST week *MOVIE AND RADIO GUIDE* presented Mrs. Roosevelt as a very plausible choice to succeed her husband as U. S. President—a choice which, it was shown, would be welcomed by multitudes of Americans. It was pointed out then that her radio popularity would be a great asset should she become a candidate. In similar previous articles dealing with the prospects of other presidential possibilities the importance of radio has likewise been stressed.

Last year (June 16, 1939) *MOVIE AND RADIO GUIDE* published an article titled "Will Radio Win F. D. R. a Third Term?" which, on the basis of a general belief that the next presidential campaign would be fought largely on the airwaves, previewed the radio qualifications of various politicians who might challenge F. D. R. should he run for a third term. The radio appeal of each

man, as analyzed by the head of the public-speaking department of a large American university, was broken down into the qualities—such as voice quality, delivery, mannerisms, poise, logic—which together compose that elusive asset. The analysis showed President Roosevelt leading the whole field, with Farley, Garner, Hull, Dewey, Taft and Vandenberg trailing somewhere behind.

BECAUSE Eleanor Roosevelt had not then assumed her present political stature, she was not included among those rated. But as her fame has spread and more and more responsible Americans have suggested her as a candidate, she cannot now be ignored. Thus, *MOVIE AND RADIO GUIDE* presents Mrs. Roosevelt's radio speech-personality score, as judged by the same university professor mentioned above. Here is her score:

Radio Speech-Personality Score: 93%

Voice quality Good
Delivery Excellent
Mannerisms Very Good
Poise Good
Logic Good

For purposes of comparison, here also are the ratings of the candidates discussed in the earlier article:

President Roosevelt 97%
James A. Farley 92%
Thomas E. Dewey 90%
John Nance Garner 86%
Robert A. Taft 85%
Cordell Hull 84%
Arthur H. Vandenberg 83%

It will be seen that the professor rates Mrs. Roosevelt second to none except her husband, who is universally admitted to have no peer in radio appeal. Most interesting sidelight on

these statistics is that Mrs. Roosevelt's radio appeal is largely acquired. When she broadcast in the early days of the Roosevelt administration, many listeners found her voice irritatingly high-pitched and unmanageable. Being the kind of person she is, Mrs. Roosevelt was the first to think of self-improvement. She started taking voice lessons and is still taking them, although today speech experts call her radio voice the most pleasant of any women speakers' on the air. Only President Roosevelt himself surpasses her estimated listening audience—which has been demonstrated to be far up in the millions whenever she broadcasts.

The effect of her speeches—no matter whether they are in support of herself or another candidate—will have a tremendous influence on the election results which will be revealed next November 5.



Such has been the reputation achieved by young radio playwright Arch Oboler that top-flight stars of stage and screen have asked for parts in his plays. One was Joan Crawford, with Oboler above, who starred in his "Baby" on March 2—a \$5,000-a-week-star acting for a \$25 fee

Writing for Radio

WANT TO WRITE
RADIO DRAMAS?
HERE ARE TIPS!

By Arch Oboler
As told to
Al Kastner

"How can I become a radio writer?" That has been the question of many MOVIE AND RADIO GUIDE correspondents in recent months. Answering them in the best way we know of, we publish herewith the advice of radio's No. 1 writer, young Arch Oboler. Rising to fame as a writer of the hair-raising, experimental "Lights Out" series, Arch Oboler has more recently presented Saturday night "Plays" over NBC, which—though they have never been sponsored—presented top-notch dramatic guest stars in some of the most brilliantly provocative productions on the air. Mr. Oboler is currently on vacation, will return at an early date with similar broadcasts.—Editor.

LL risk being trite and repeat what I've told many an aspiring radio writer already: "The only way by which you can win radio recognition is to write for the radio."

Perhaps that statement leaves me defenseless to any charges of tautology hurled at me. But the hard fact is that countless people who like to consider themselves potential radio authors go around saying how much they'd like to write scripts and how sure they are that they'd revolutionize the kilocycles, then fold their hands piously, sit back and wait for a commission to turn out the Great American Broadcast.

The few who get down to brass tacks and start turning out scripts usually end up—if they have the ability—by getting their stories on the air.

Many of the disgruntled script-writers who have tried once or twice to get their scripts on the air and failed say that radio isn't interested in new and

original ideas. They're dead wrong.

Radio networks and stations fully realize the need of new slants and ideas—in dramatic programs especially—and consider all material submitted by writers both known and unknown. In fact, the National Broadcasting Company has a special division in its script department which does nothing but consider the work of newcomers. This division carefully studies each submitted script; and not a year passes by without the discovery and production of scores of scripts by novices.

One of the questions invariably thrown at me is "What dare I write about?" The answer is that practically anything which will attract and hold the interest of radio's vast audiences is grist for the microphone. I have never been aware of a deliberate radio censorship over the creative writer. In my hundreds of plays broadcast over the NBC networks, the most delicate subjects have been discussed and the most delicate situations enacted—and I can't remember one that ever raised the slightest objection from any network official.

As in all forms of art—music, literature, painting—the script-writer must develop his own techniques. What may be the right way for one man can very easily be the wrong way for another. I am therefore very doubtful if a description of my own particular methods of writing will prove valuable to others. However, here are a few suggestions.

First, the radio play must catch the attention of the audience quickly; for unless the idea or the technical device which begins the story arouses the listener at once, the dials immediately

begin to turn and that ends that.

But above all, radio plays must consist of entertainment jammed not with hocus-pocus but with ideas. The idea is the big factor in a successful radio drama, the writing secondary.

WHERE, you may ask, do the ideas come from? That again is as individual a matter for the writer as the color of the stripes on his pajamas. A strain of music, a line in the newspaper, a chance remark heard in the crowd—and there you have the core of a story.

Although I've written many, many radio plays I do not consider myself a particularly fast writer. The plot for a story may percolate in my subconscious for as long as a year before I take out pencil and paper and get down to work.

Or, to be exact, take out the recording-machine. I dictate instead of writing, since I have found dialog spoken aloud helps in the making of a play that will sound well over the microphone.

I've used this "mechanical steno" method for so long a time that I've developed from it a kind of mental censorship over the lines. As a result there are very few corrections or blue-pencils to be done to my dictaphoning. Once in a while, after finishing a play, I toss the dictaphone rolls at the cat across the way. But fortunately, that sort of self-criticism doesn't happen too often.

One thing the hopeful radio playwright should throw away with yesterday's bustles is the idea that the radio audience has a mental age of small boys tying cans onto dogs' tails. I fully believe that the American talking

movies have matured our audience's appreciation of dramatic values to the point where there is no need to draw diagrams for them.

My mail comes from people in all walks of life and these letters indicate that subtlety is not entirely lost on even the dispossessed.

Radio drama does not necessarily mean a barrage of sound-effects. A silence, a pause between words, very often means more to the listener than dialog itself. For, in his mind's eye, the listener is contributing a bit of himself to the play by exciting his own imagination.

In these times the radio playwright should by all means give his scripts some contemporary significance. There are vital things to be said at present, and the radio writer should say them.

That doesn't mean, of course, that his attitude should always be "real and earnest." There still are laughs to be had and love to be talked about—but basically a radio writer cannot live more than a small portion of his writing days in the proverbial ivory tower.

I'D LIKE in conclusion to come back to the point I first talked about—that of learning by doing. I think it was Plato—or was it Edgar Wallace—who said that anyone could become a writer if he just sat down and wrote five thousand words a day, even if he started with "The quick brown fox jumped . . ." or "Now is the time . . ." Maybe the late master of mystery fiction went a little too far. But I do want to repeat that there's only one way to discover one's abilities as a radio writer. It can be said in one word: Write!



Major Edwin H. Armstrong, of Columbia University, invented new, startling FM

F M

... The

By
**DIXON
STURGES**

UP IN the hills, thunder rolls and grumbles through the clouds. Summer static comes in heavy, crackling barrages interspersed by unrelated snatches of music as a radio set strives valiantly to ignore the elements. Soon a man lays down his evening paper, gets up, walks across the room and turns the receiver off.

Or perhaps it is a beautiful morning outside. Next door your neighbor is shaving. When you switched on your radio set to hear what the latest news might be, you didn't know that your neighbor was shaving.

But you know it now. He has one of those Little Demon electric shavers that makes a soft noise like a beetle while it shears his face. Only it doesn't sound like a beetle in your receiver. The sparking induction motor of the shaver comes through like the Yankee Clipper wafting down to a 4,000-horsepower landing. Your mental outlook for the day, somehow, is not improved.

Let's paint another picture. It's a cold winter night and outdoors the snow lies bleakly on the ground. You live a little way out into the country and, as you light a comfortable fire, suddenly realize that this is the evening for one of your favorite radio programs. So, in mellow mood, you turn on your receiver.

There are lots of stations there. One of the troubles seems to be that they're all there at the same time, just tumbling over each other in their eagerness to serve you. First one station will build up to a booming volume, then fade away hollowly while other broadcasters seep in on either side of the channel with cross-talk and squealing overtones that are called heterodynes.

This all proves rather disconcerting, particularly if the programs on a few strong stations don't appeal to you. And of course you can't very well listen to your local station because, after all, it signed off at sundown so as not to interfere with another broadcaster on the same channel 1,000 miles away in Squashtown, South Dakota.

Radio reception, as we shouldn't have to tell you, has its problems. And the listeners' problems are also the broadcasters' problems, which in turn are thereby the problems of a rather overworked body of gentlemen in Washington, D. C., called the Federal Communications Commission.

Probably that's why the radio indus-

try is turning its eyes toward a new white hope which, in the space of the next few years, may change the entire landscape of American broadcasting. If you read the papers regularly you know that the Federal Communications Commission has been holding a hearing on a thing called "frequency modulation."

The name, to the average person, is a bit scary. It smacks of slide-rules and Ohm's law. And so, to soothe the American public, which sometimes gets peculiar notions, "frequency modulation" is widely referred to today as "FM."

FM is a new way of doing an old thing. Therefore, ipso facto, it does not possess the inherent glamour of that very bright corner-turner—television. Neither, on the other hand, is it anywhere as great a threat to the American public's vital spot—the pocketbook.

FM is generally classified as a new "noise-free, high-fidelity type of radio transmission." Sometimes it is dubbed "staticless radio." But generally you'll hear it mentioned simply as "FM."

This is what it does. It uses an entirely new method to get radio programs from the radio studios to your home. Radio people say it's a better method because FM reception can be clear as a bell in spite of that thunder rolling and grumbling through the hills.

Your next-door neighbor's electric razor leaves not a blemish on its pure tonal quality. It is, frankly and honestly, "noise-free."

So "noise-free," as a matter of fact, that when no voices or music are coming over the air from an FM station you'll scratch your head wondering whether the receiver is turned on or off.

EVERY innuendo of music, from the highest-pitched gongs to floor-quaking basses, is of distinct, separate clarity—almost wedge-like and a revelation to the sensitive, music-loving ear. The fidelity range of FM runs up beyond 15,000 cycles (which probably means nothing to you. However, we might explain the human ear can seldom distinguish notes above 10,000 cycles. But in that airy extra range there are created many tonal harmonics and overtones which give music new sparkle, new life that is crystalline in its perfect fidelity).

One of the favorite FM demonstrations which never fails to awe onlook-

ers is to have a pianist playing in the same room with an FM receiver. People begin wondering when the demonstration is to start. Pretty soon the pianist puts his arms up behind his head, leans his feet on the piano—but the music keeps on ringing through the room. Its reproduction is so perfect that no one realizes the selection has been coming from the loudspeaker all the time!

Sound-effects that can never be achieved with the conventional type of radio transmission are pheasant pie for FM. Wood-sawing, match-striking, water-pouring, paper-tearing—they all sound like just what they are. Via the regular system, they come through like a herd of berserk ardvarks plowing into a bamboo thicket.

THAT makes two advantages for FM. The third has to do with this matter of stations from far away and near by getting all mixed up in a complicated mangle of interference that has had the FCC practically cutting out paper doilies in quest of a panacea.

If you have two FM stations on the same channel, you'll hear only the stronger one. There is no waste coverage with FM broadcasting. The signal is sharp right out to the edge of the coverage area, and then, magically, it changes into the other station without a trace of cross-talk.

The General Electric Company, for example, operates two FM stations on the same channel—one in Albany, the other in Schenectady, N. Y., separated by a distance of about eighteen miles. Taking an automobile equipped with an FM receiver, engineers drove to a point midway, where, by bending the car antenna six inches in one direction or six inches in the other direction, they could pick up either station at will.

All this means that as FM stations start to become popular in this country, there will be room on the ether for hundreds of new broadcasters. In fact, every small town will be able to have its own station. There will undoubtedly be more networks, more good programs to choose from. The radio industry is likely to grow even far bigger than it is today. Nobody knows. No one is qualified to predict. And yet the whole rosy FM picture may fizzle out if the fickle thumb of public opinion points downward.

Whence, you may ask, comes FM?



It's the invention of a very remarkable gentleman whose name you must have encountered at some time or other. And if you haven't encountered his name, you certainly know his inventions.

The father of FM is soft-spoken, bald-headed Major Edwin Howard Arm-

Miraculous

A listener's dream: no more fading, no more static with this revolutionary new radio



strong, who, in addition to a genius for electronic research, has the necessary money jingling in his pocket to pursue his scientific investigations. When we say you know his inventions, we have reference to the superheterodyne receiver. That's the type of receiver you probably have sitting in your living-

room today. But the Major discovered his first early receiver circuit in 1912 while still a student at Columbia University, thereby setting a number of bewhiskered professors back on their erudite heels. He has a flock of other inventions to his credit also, all of which add up to make him the great-

est living brain in the world of radio.

The story behind the Major's development of FM has been a rather dramatic one. It's the story of a man with his convictions who refused to be sidetracked. People, you see, once told him that FM wasn't worth an old, busted, clay flower pot.

That was in 1936. Major Armstrong first became interested in FM around 1914 while on the other side with the U. S. Signal Corps. The reason was static, which, even in those days, knocked reception into a tri-cornered hat, and the Major felt positive some way could be devised for squelching it. He played around with the notion of frequency modulation for a good many years, and in 1935 finally decided that he had it pretty well in hand.

So he went to a large organization known far and rather wide as the Radio Corporation of America. They gave him a pleasant, sunny room atop the Empire State Building in New York, told him to set up his apparatus. This was duly done.

The engineers mulled around and mused the possibilities of FM. They probably mused both its scientific as well as economic potentialities, then turned in a report on the Armstrong invention which was anything if not apathetic.

The Major was mad. He has had in the past, you see, some rather stormy dealings with the radio interests. Neither side is exactly a stranger to the law courts. So with the doggedness of a Boston bull, Major Edwin H. Armstrong proceeded to lay out some \$300,000 from his own well-lined purse and build a giant laboratory at Alpine, N. J., only a few miles above New York City. Near the laboratory he erected a 500-foot steel tower with three strange cross-arms upon which he could hang experimental antennas.

THE bill of \$300,000 is only part of what Major Armstrong has sunk in frequency modulation. The complete tally, by his own admission, amounts to more than he has ever received through royalties from all his other radio inventions.

When the Alpine installation was ready he really began to get to work. Today, as radio engineers everywhere are admitting, the Major has practically turned the trick—from a technical angle, anyhow. FM is really perfected, to the accompaniment of blushes by astute engineering oracles. It gives clearer reception, better quality, more economical operation and answers a flock of the F. C. C.'s regulatory problems.

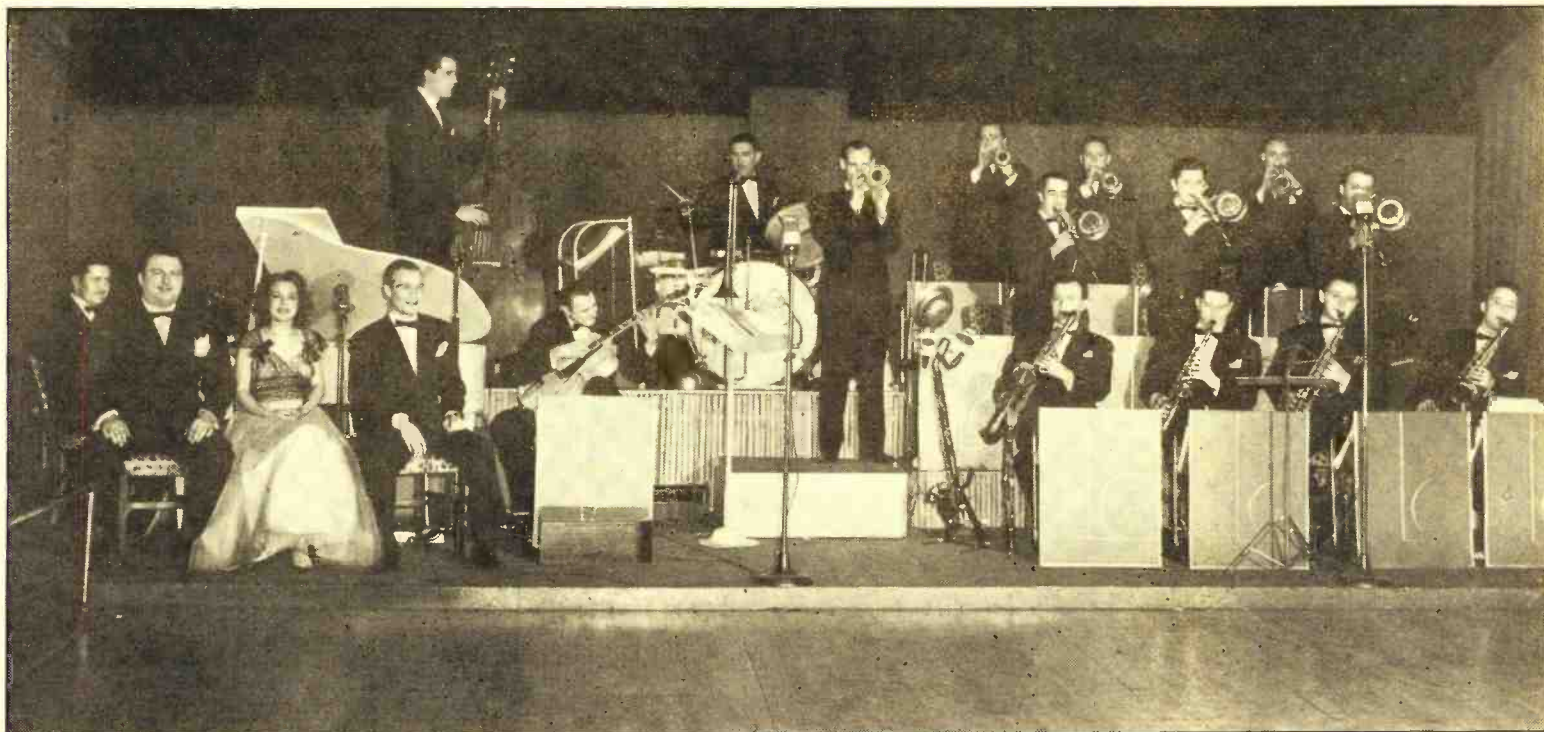
Today more than one hundred groups all over the nation—most of them being established broadcasters of venerable reputation—are grooming FM transmitters for the task of going on the air and relaying programs to the great and, as yet, unsold American public.

That's where the fly buzzes in the ointment. You can't receive FM on regular receivers—not only because it's a different means of transmission but also because it is sent out on an ultra-high-frequency band way down in the mysterious regions where television and facsimile hibernate.

Three companies already have FM receivers—really combination jobs with both FM and standard broadcast—available if you want to pay between \$100 and \$200 for them. About ten more companies are drawing their breath preparatory to entering this new field of merchandising.

There is one thing that the FM people are afraid of most—that the American public is going to visualize the adoption of FM as an overnight revolt, costing
(Continued on Page 55)

ON THE BANDWAGON



Band of the Week is Larry Clinton's. Row one (l. to r.): Billy Straub, piano; Ford Leary, Helen Southern, Terry Allen, vocalists; George Rose, guitar; Clinton; Jack Heneson, Ben Freeman, Steve Benoric, George Berg, saxophones. Row two: Al George, George Mazza, Jimmy Skiles, trombones. Row three: Hank Wayland, bass; Charlie Blake, drums; Jimmy Sexton, Snapper Lloyd, Walter Smith, trumpets

BACK in the fall of 1937, a shagging, swing-crazy young Americana went wild over a rhythmic, simple phrase of melody called "The Dipsy Doodle." Its composer, an outstanding swing arranger, was immediately catapulted to the fore of modern jazz favor, induced to organize his own band. His name is Larry Clinton, and he's made modern musical history ever since. Stymied by Tin Pan Alley's failure to create suitable original material, he began the trend of adapting the classics with his now famous arrangements of "Martha," "I Dreamt I Dwelt in Marble Halls" and "My Reverie." Searching through modern musicdom's backlog, he unearthed an old instrumental novelty named "Deep Purple" and teed off the present revival of old favorites. In the course of making musical history the Dipsy Doodler brought into the spotlight a young lady now vocal-starring on the CBS Hit Parade—Bea Wain. Now airing over NBC almost every night from Chicago's Hotel Sherman and recording for Victor, Larry Clinton lines up a 17-piece organization including: Jack Heneson, Paterson, N. J., Ben Freeman, New York City, Steve Benoric, Newark, N. J., George Berg, Brooklyn, N. Y., saxophones; Jimmy Sexton, New York City, Snapper Lloyd, Richmond, Va., Walter Smith, New Haven, Conn., trumpets; Al George, Boston, George Mazza, Worcester, Mass., Jimmy Skiles, Boys Town, Nebr., trombones; Billy Straub, New York City, piano; Hank Wayland, Providence, R. I., bass; Charlie Blake, Indiana, Pa., drums; George Rose, Detroit, guitar; Helen Southern, New Orleans, La., Terry Allen, Los Angeles, Ford Leary, Buffalo, N. Y., vocalists. Clinton, who hails from Brooklyn, N. Y., plays trumpet, trombone and clarinet. For original musical compositions and re-adaptations of the masters previously unknown to dancing America, your correspondent names Larry Clinton and his orchestra **MOVIE AND RADIO GUIDE'S** Band of the Week.

Behind the Podium

Columbia Records will return its "Young

Up-to-the-minute news from the world of bands—romance rumors, late record reviews and gossip about your favorite melody men

BY MEL ADAMS

Man With a Band" program to the air soon, extending its scope to include classical as well as popular music . . . The Charlie Ryans, of Hal Kemp's Smoothies trio airing over MBS from Chicago's Palmer House, expect a little harmonist, come October . . . Connie Haines, ex-Harry James vocalist, joins Tommy Dorsey's crew as soon as it departs the N. Y. Paramount . . . Ray Sinatra, arranger for Tony Martin, will conduct the St. Louis Symphony this summer . . . Many of your swing favorites, incidentally, including Benny Goodman, Glenn Miller, Gil Rodin and Fud Livingston, are graduates of the Pollack band . . . Maestro Les Brown and the Mrs. are celebrating the arrival of a seven-pound boy at Doctors' Hospital in New York . . . Lou Breese, NBCing from Chicago's Chez Parée (Monday, Tuesday, Thursday), begins recording for the Varsity label this week.

Chief Cherokee Charlie

New York's Hotel Lincoln recently suffered a "red" invasion when a host of six American braves led by Chief White Eagle, a Cherokee, visited that hostelry's Blue Room and inducted Maestro Charlie Barnet into the Cherokee tribe in honor of his publicizing the tribe via his recording of "Cherokee," the Ray Noble ditty. Barnet, incidentally, is set to return to NBC from

the Lincoln in May, following his current road tour.

Wayne King will broadcast his Saturday CBS commercial from Chicago, April 6; Indianapolis, April 13; Pittsburgh, April 20; and Buffalo, N. Y., April 27. The "Waltz King" will be playing theater engagements in those cities on those dates.

How "Tuxedo Junction" Was Born

A gag played on trumpeter-maestro Erskine Hawkins at New York's Savoy Ballroom by the late Chick Webb was the involuntary inspiration for "Tuxedo Junction," newest jitterbug song sensation. Principal theme of the instrumental novelty is an eight-bar phrase played at the Savoy for over eight years as a signal to the alternating band to take over. On this particular night Webb restrained his men from returning to the podium, forcing Hawkins, then on the stand, to improvise around the theme for five minutes. The dancers loved it. Hawkins' valet suggested for a title the name of a trolley crossing in Erskine's home town, Birmingham, Ala., where the Negro steel workers went after work to change into their "going out" finery, and "Tuxedo Junction" was born.

Off the Beat

Paul Barron, maestro on Ilka Chase's "Luncheon at the Waldorf," will make a

movie short for Paramount . . . Eddie Anderson, better known as "Rochester," Jack Benny's stooge, has signed to record for Columbia . . . Martha Demeter, who played opposite John Charles Thomas in a West Coast edition of "Blossom Time," is now vocaling with Gus Arnheim's band over NBC from California's Beverly Wilshire . . . Saxie Dowell, composer of "Three Little Fishies" and the current "Playmates," has launched his new band in a substitute capacity for Sammy Kaye while the Swing-and-Swayer broadcasts his Monday night commercial . . . Jack Teagarden having trouble with the musicians' union over his recently filed petition in bankruptcy . . . Union threatens to leave Teagarden out unless he pays his musicians back wages allegedly due them . . . He claims he was not required to do so because of bankruptcy petition . . . Gray Gordon will pick up an NBC wire from New York's Hotel Lincoln beginning April 12 . . . Lennie Hayton and his band signed to record for Vocalion.

Ozzie Nelson's band, Mutual broadcasting from Chicago's Blackhawk, is probably the only men's dance band in the country to include a female trumpeter. The gal, Lois Ashford, is a sister of Ozzie's lead trumpeter, Bow Ashford, and is on a par with most top-notch male tooters, according to her boss.

Johnny Green, the "Johnny Presents" maestro, will appear as guest conductor of the Philadelphia Symphony Orchestra at Robin Hood Dell in that city in early July.

And speaking of Johnny Green brings to mind a tale about another Johnny Green—a New York music publisher and ex-prizefighter who ran across a talented Columbia University boxer several years ago who played violin and gave Green a mental picture with the same dramatic irony as Clifford Odets' "Golden Boy." Green offered to manage the boy for a ring career but the lad preferred his music. The fiddler-boxer today is known as Mitchell Ayres, whose band CBS broadcasts from Brook-
(Continued on Page 54)

European News in English

Table with columns: Daily CST, Morning, CITY, STATION, DIAL, Time slots (5:15 a.m., 5:30 a.m., etc.) and corresponding stations and frequencies.

Table with columns: Daily, Afternoon, CITY, STATION, DIAL, Time slots (12:00 noon, 12:20 p.m., etc.) and corresponding stations and frequencies.

Table with columns: Daily, Evening, CITY, STATION, DIAL, Time slots (6:30 p.m., 7:00 p.m., etc.) and corresponding stations and frequencies.

Table with columns: Daily Programs, Sat., April 6, through Fri., April 12, listing programs and times.

Table with columns: CST, City, Program, Station, listing various international programs and their stations.

Special for Pacific Coast, listing programs for Pacific Coast listeners with times and stations.

On Short Waves Edited by Charles A. Morrison

President, International DX'ers Alliance

Programs from foreign countries subject to change without notice

SHORT-WAVE BROADCASTING IN SCANDINAVIA

SHORT-WAVE broadcasting activities in Norway and Sweden are not on such an extensive scale as in some of the other European countries.

Norway has had a 1,000-watt short-wave experimental station in operation for several years at Jeloy, but in December of 1938, with the inauguration of the new 5,000-watt transmitter at Lamberseter, near Oslo, the first regular program service was initiated.

Very little English may be heard on the programs from Oslo, although occasionally the identification, "Here is the Oslo sender," is given.

welcome a satisfactory program service from their homeland, and if a sufficient number of requests were forwarded to the Administration of Telegraphs, Radio Department, Broadcast Division, Oslo, Norway, I feel sure something of this nature could be provided.

Sweden has gone a step further than its sister country and is now providing a fairly satisfactory daily program service directed to North America. This transmission is broadcast nightly from 7 to 8 p.m. CST over SBU (9.535) and SBP (11.705).

In addition to this North American broadcast, the 12,000-watt transmitters of the Swedish government (transmitters at Motala, studios at Stockholm) operate daily as follows: Over SBT (15.155) and SBP (11.705) from 11:57 a.m. to 3:30 p.m. (Sundays from 2 a.m. on).

foreign countries, and other items of interest.

A free time-chart that enables short-wave listeners to compute the time of day at any point of the globe can be had by writing to General Electric's international stations WGEO and WGEA in Schenectady, New York, or KGEI on Treasure Island, San Francisco, California.

GENERAL NOTES: The Westinghouse Electric Company has requested permission to move pioneer short-wave station WPIT from Pittsburgh, Pennsylvania, to Hull, Massachusetts, and increase power of the station to 50,000 watts.

Table listing programs for North America with times and stations.

topics: DNB (9.61) DJD (11.77) 9:50 p.m.—Berlin—English talk concerning current events: DNB (9.61)

Saturday, April 6

Table listing Saturday programs with times and stations.

Important Stations

Table listing important stations with call letters, frequencies, and locations.

9 p.m.—London—Advance program notices: GSD (11.75) GSC (9.58) 10:30 p.m.—Cleveland—Latest short-wave notes and tips: WTAM (1070 kilocycles) 10:30 p.m.—London—Talk, "London Log": GSD (9.58) GSD (11.75)

Sunday, April 7

For programs broadcast daily see Daily Programs (Col. 1) 7:30 a.m.—London—"Dispatch from the Front": GSV (17.81) 3:50 p.m.—Berlin—Advance program announcements: DJB (15.20) DJD (11.77) 7:25 p.m.—Holland—Program for North American listeners: PCJ (9.59) 7:40 p.m.—Rome—Opera, from Royal Opera House at Rome: 2R04 (11.81) 7:45 p.m.—Berlin—English talk: DNB (9.61) 8:10 p.m.—Rome—English talk on current happenings in Rome: 2R04 (11.81)

Monday, April 8

For programs broadcast daily see Daily Programs (Col. 1) 7:30 a.m.—London—"This Freedom?": GSV (17.81) 7 p.m.—London—Talk, "The Empire at War": GSD (11.75) 7:15 p.m.—London—Serial, "Crooks Tour": GSD (11.75) 7:45 p.m.—Berlin—English talks on current war topics: DJD (11.77) DNB (9.61) 8:10 p.m.—Rome—2RO's Mail Bag: 2R04 (11.81)

Tuesday, April 9

For programs broadcast daily see Daily Programs (Col. 1) 9 a.m.—London—Talk, "In England Now": GSV (17.81) 4:45 p.m.—London—Talk, "In England Now": GSD (11.75) GSC (9.58) 7 p.m.—London—Talk, "Cards on the Table": GSD (11.75) GSC (9.58) 9 p.m.—London—Talk, "This Freedom?": GSD (11.75) GSC (9.58)

Wednesday, April 10

For programs broadcast daily see Daily Programs (Col. 1) 4:45 p.m.—London—Talk, "Matters of Moment": GSD (11.75) GSC (9.58) 7:25 p.m.—Holland—Happy program for North American listeners: PCJ (9.59) 9:15 p.m.—Guatemala—Opera, "Faust": TGWA (9.65) 11:30 p.m.—"Little America"—Amateur contact between W2IXY, Springfield Gardens, New York, and Byrd's snow cruiser at Little America: KC4USC (14.148)

Thursday, April 11

For programs broadcast daily see Daily Programs (Col. 1) 7 p.m.—London—Talk, "Background to the News": GSD (11.75) 9:45 p.m.—London—Talk, "Life in France Today": GSD (11.75) GSC (9.58) 11 p.m.—Paris—Interviews with famous people: Paris Mondial (9.52)

Friday, April 12

For programs broadcast daily see Daily Programs (Col. 1) 7:30 a.m.—London—"World Affairs": GSV (17.81) 9 a.m.—London—Talk, "In England Now": GSV (17.81) 4:30 p.m.—Berlin—Advance program notices: DJB (15.20) DJD (11.77) 4:45 p.m.—London—Talk, "In England Now": GSD (11.75) 10:30 p.m.—London—"World Affairs": Wickham Steed: GSC (9.58) GSD (11.75) 10:30 p.m.—Schenectady—News, music, personal messages and greetings to members of Byrd Antarctic Expedition at Little America: WGEO (9.53)

ALICE FAYE GROWS UP

Will divorce play a part in making her a better actress?

By Charles Falk

LIFE, liberty and the pursuit of happiness have not spared the rod with Miss Alice Faye and, after scrambling her emotions into an omelet, finally have got her effervescent brain out of rompers and into a girdle. And now that she has shed about two layers of complexes and has rid herself of many inhibitions and husband Tony Martin, her friends wager she'll be a good actress. Her friends said "great actress," but great and glamour in Hollywood are twins that should be purged.

Miss Faye has been granted a California divorce from Mr. Tony Martin, radio crooner who, bubbling Miss Faye said, preferred the frigid excitement of ice-hockey to a fireside life with her. It took Miss Faye quite a spell to make up her mind to discard Mr. Martin, but now that she has taken a running start and leaped the Rubicon, she has at least a fighting chance to get some of the happiness her Peter Pannish character craves.

Out at 20th Century-Fox where she is doing "Lillian Russell," she has undergone a transformation, has come out of her cocoon. As soon as she made up her mind to put Mr. Martin among her souvenirs, Miss Faye really began acting. Her director, Irving Cummings, doubled back and retook some of the earlier shots. "I've never seen anything like it," he said. "She's a different woman. It's as though she has brushed aside cobwebs, or something."

HER friends say simply, "Alice has grown up. She has always been a good actress and now she'll be great."

Peering through the Hollywood camouflage, it's fair and accurate to say that Miss Faye has been a middling actress and shows promise of becoming a good one.

After "Lillian Russell," Miss Faye plans to do Evangeline Booth in "Salvation Army." It's quite a leap, and if she can do it successfully, her critics will agree that she has got her growth. Meanwhile, the skeptics have their tongues in their cheeks. Miss Faye says she is determined to rebuild her "dream house" which burned late last year and live alone. Her decree will not be final for a year, so she'll have to live alone for a while.

It is nothing unusual for any person to change, possibly for the better, when a problem is solved. Miss Faye's marriage was a problem. Mr. Martin was not quite willing to be actress Alice Faye's husband and there was the clash. Then, too, they were apart often.



As "Lillian Russell" (above) Alice Faye put so much fire into her work, following divorce, her director has reshot many emotional scenes in the picture. Above, left: Tony and Alice after their marriage

Their careers kept them apart, and she didn't like it. Who does?

Miss Faye has been solving problems all of her life, some not so successfully. A native of New York, where her lamented father, Charles C. Leppert, was a cop, she was endowed with a smoldering ambition to act, even as a child.

than she really was. Actually, she was born in 1915.

At public school, she got the idea of being a schoolteacher. Students, we give you Alice Faye, the schoolmarm!

When she had reached the wise old age of twelve she decided not to be a schoolteacher. It's a shame. Miss Faye

Chester Hale dancing unit, then doing New York's Capitol. She was fourteen. She quit school. Of course, little girls who want to be schoolteachers should go to school more; but, after all, what is school-teaching compared to glamour?

Life began beating her at an age when she should have been at home studying, not just reading, but studying "Alice in Wonderland" instead of trying to walk through the mirror.

MOST folks give Rudy Vallee credit for finding Miss Faye. It's not wholly true. She was in George White's Scandals that starred Mr. Vallee and he didn't spot her then. But one night she attended a party, and as a gag sang "Mimi" into a recording machine. She wasn't a singer, she was a dancer.

Most guests at the party kidded her when the record was played for their amusement. But there was a little man sitting there named Hymen Bushel. Mr. Bushel is a lawyer. He's Mr. Vallee's lawyer and he's as sharp as a meat-ax. While the guests were laughing at Alice, Mr. Bushel borrowed the disk and took it to Mr. Vallee. Mr. Vallee hired Miss Faye.

Always grateful, Miss Faye's wild-
(Continued on Page 56)

Movie Guide

THESE PAGES ARE DEDICATED
TO ALL THOSE WHO ENJOY
GOOD ENTERTAINMENT

Ambition is a terrible taskmaster. Her first "act" was to make-believe about her age, and in childhood she tried to take a role of an older person. It was a natural impulse of youth. Most normal children want to be older than they are, but little Alice fibbed so much about her age that she almost convinced herself that she was much older

as a schoolteacher would solve many problems. Think of the apples the boys would buy. Think of the boys who would stay in school until the old-age pension got them!


At thirteen, she tried for a chorus job, but got naught except advice, which is one thing a chorus-girl doesn't want. She got her first job with the



Bob Taylor
and Vivien Leigh

... *Theirs Is a War Romance*

"WATERLOO BRIDGE" finds Robert Taylor and Vivien Leigh, last seen together in "A Yank at Oxford," teamed again. In this film Taylor, who wears a mustache for the first time, is cast as an English soldier on 24-hour leave; Miss Leigh is a ballet-dancer whom he woos and wins in a whirlwind romance. Bob's mustache worried M.G.M. officials no end but finally they decided they liked it. Do you?



Ann Sothern

... Gets the Thrill of
a Lifetime

ANN SOTHERN'S homecoming to the Warner lot as a star to play opposite Edward G. Robinson in "Brother Orchid" on a "loan-out" from M-G-M is a thrill she'll never forget. Eleven years ago she started as a stock actress at Warner Bros., now returns for the first time for a role — and as full-fledged star!



THE GREAT *Experiment*

Will Tracy be "Rooney, the Man," in his Edison role?

STRIKINGLY ALIKE are Mickey Rooney (above) in "Young Tom Edison," already being shown, and Spencer Tracy (right) in his forthcoming "Edison, the Man"

NOVEL IDEAS and innovations are the life-blood of Hollywood. Yet, even the most imaginative movie-goer would have had difficulty in conceiving quiet, almost introverted Spencer Tracy as a grown-up Mickey Rooney—the same vital and noisy youngster who is Andy Hardy to three-quarters of the movie-going public. However, when you study the two pictures on this page—that of Mickey as young Tom Edison in the film of that name already released, and that of Spencer Tracy as he will appear in the role of Thomas Edison grown to manhood—the idea be-

gins to make sense. In fact, the resemblance between the two in their picturizations of the American genius is so striking that it becomes almost startling. The idea of having a child actor portray the early years of a screen character and an adult actor take over the later reels when the character is grown is not new. But the idea of making two separate pictures, one to portray the youth, the other the adult years of a single character, and to cast in those two films such different types as Mickey Rooney and Spencer Tracy, is a radical but effective departure.



THIS WEEK in Hollywood



Lookit the Hats! Marlene Dietrich (left, above) appeared at the premiere of "Seventh Heaven." It consisted of seven golden halos, spaced $\frac{3}{4}$ inch apart, which clipped over the ears. Norma Shearer, with George Raft (right, above), utilizes the same general type of design in a different type of material—and direction—on occasion

By Sonia Lee

WATCH OUT for this one: Some theater-owners are advertising "On our screen, Bonnie Baker-Orrin Tucker and 'Oh, Johnny, How You Can Love!'" Thousands of ticket-buyers who enter the theater in the expectation of seeing the feature picture by that name see a short subject made some time ago. For your information: Paramount made the short subject in which Bonnie and Orrin do appear, Universal the feature in which they don't. Ask before you enter!

WHILE LIZ WHITNEY and husband Jock Whitney are denying rift rumors, Liz is being seen everywhere with Bruce Cabot. Cabot was particularly attentive to her on the Virginia City trip. The very social Mrs. Whitney is still champing at the bit for a movie career, with the possibility she may sign with Republic to do a picture around horses, in which she probably will do her own riding.

Ring on Her Finger

LATEST REPORT anent Ginger Rogers is that Howard Hughes has given her a nail-sized emerald as an engagement ring. Insiders discount the engagement theory, concluding if marriage was in Ginger's mind she would have obtained her recent divorce from Lew Ayres in Reno instead of Los Angeles, thus paving the way for an early wedding. Hughes plays the field, has dated Bette Davis, Olivia De Havilland, Katharine Hepburn, among others. Probability: The ring was a gift.

BEHIND PROFESSOR QUIZ'S broadcasts from Hollywood is a motion-picture deal. He's discussing plans with Paramount for a series of short subjects based on his quiz shows. Already set: One picture, with a series of twenty-six to follow if the first one is successful.

"Golden Boy's" Luck

WILLIAM (GOLDEN BOY) HOLDEN gets the acting-plum lead in Columbia's

"Arizona" as a result of a test made by director Wesley Ruggles. Holden's test came when Claude Binyon, ace scenarist, saw him with the stubble of a beard he had grown while vacationing in Palm Springs and hauled him to Ruggles for a test. When Holden looked the part on the screen, Ruggles' search was ended. 'Twas a lucky break for both actor and director, because: Ruggles had to cast the part quickly to beat the hot weather, soon due in Arizona, where the major portion of the film is to be made.

SECRECY SURROUNDS the singing and dancing sequences of the Shirley

development of her especial talents. Effect: Very possibly Shirley's re-establishment as box-office star No. 1.

Brent-Sheridan Romancing?

FROM HONOLULU rushed George Brent, on the heels of reports that Ann Sheridan had been listening nightly to his long-distanced voice, had heard words of devotion. In his absence, however, Ann was busily feuding with Harvard's self-appointed critics of her screen technique, was being consoled by Bruce Cabot. Rumors and heavy publicity of a Brent-Sheridan serious romance must be discounted. Credit: A zealous press-

not to hurt the knee again, the injury will become serious and incapacitating.

DOROTHY LAMOUR doesn't plan to trade her sarong for a house-apron for a long time. At least so she informed intimate friends in Chicago recently when questioned about the rumor she and Bob Preston planned to wed sometime this spring. Dorothy likes Preston a great deal. She even admits she may be in love with him. Bob reciprocates her deep interest. But both deny any marriage plans. With Bob and Dorothy in love, anything may happen, but in the meantime: Paramount, taking advantage of the situation, will co-star the pair in "Moon Over Burma," which goes into production in June.

Bette's Good Deed

TO BETTE DAVIS came a letter which the publicity department hid, fearing no one would believe it. Even in Hollywood, manufactured fiction is not as strange as truth. The letter read: "I am an indulgent father directly behind the eight-ball. My small daughter had a choice of birthday gifts, made me promise I'd deliver. She demands to meet you and asks for nothing else. What do I do now?" Bette was flattered, immensely amused, asked that a meeting be arranged. The child was brought on the set of "All This, and Heaven Too," where La Davis was engaged in the most trying scenes of the picture. She stopped long enough to visit with the child, discuss school work and be photographed with her guest. Effect: A youngster lost her tongue from ecstasy.

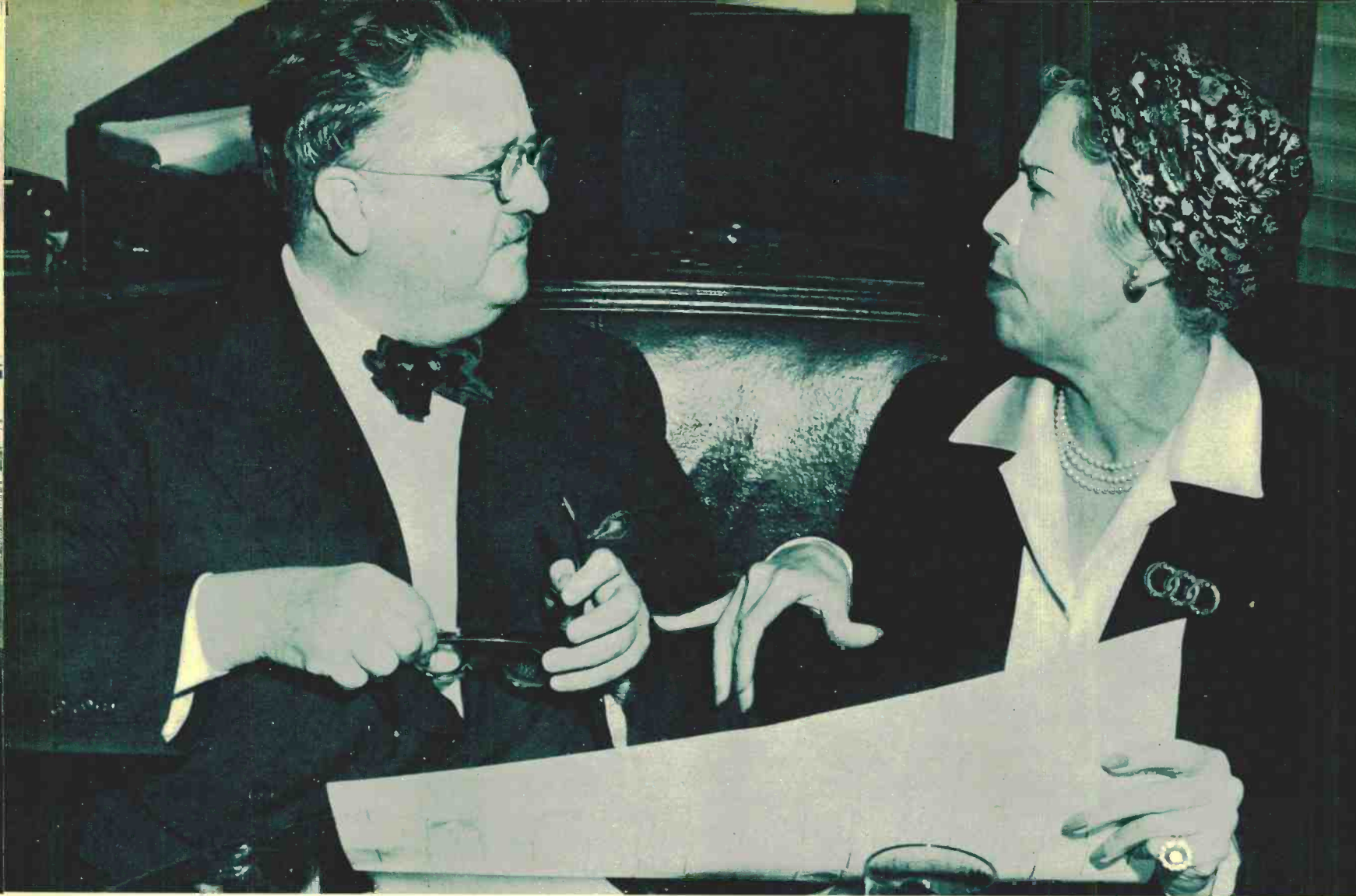
JANE WITHERS three years ago adopted a stray Belgian police dog, pampered it back to health. The dog became her constant companion, even attended school with her. Last week Rex proved his devotion. On a sunny day, Jane pulled on her bathing-suit and, as is her habit, made a flying leap toward the pool. Rex catapulted himself against Jane, threw her back-

Truth about the ring Howard Hughes gave Ginger Rogers; William Holden gets "Arizona" lead; Brent-Sheridan romance is just an idle rumor!

Temple starrer "Young People." Alfred Newman, musical director, has taken Shirley under his wing and is teaching her how to "sell" a song. While the studio is silent on what happened to the story over which Mrs. Temple was at first unhappy, there is no doubt that many changes have been made in it. Certain it is that an amazing new Shirley will emerge in this production. Wisely, Darryl Zanuck is letting Shirley be her age, permitting her to display those brilliant dancing and singing talents which so enchanted the world in her earlier pictures. Erroneously, this picture has been reported to be a cavalcade of Shirley's career. Rather it is a de-

agent with a fiery imagination.

EDWARD ARNOLD is closely reading scripts submitted to him, carefully considering danger angles. Unsuspected has been the extent of an injury he suffered some two years ago in a fall which seriously damaged his left kneecap. Physicians warned him then to be cautious, admitting that his injury would be permanent. Then, during the filming of "Lillian Russell," the tandem bicycle Arnold was riding with Alice Faye and Warren William overturned, spilled all three. Arnold was ordered to bed. The bad knee had been additionally injured. The truth: Unless Arnold takes extra precautions



The Man Who Came to Dinner: He's none other than Alexander Woollcott, man of letters lampooned in the play, "The Man Who Came to Dinner," in which he appeared in the leading role during the show's Los Angeles run. With him is Edna May Oliver, character actress and long-time friend, best known for her role as "Hildegarde," demon schoolteacher-sleuth. This interesting twosome recently dined at the Brown Derby

ward, and in all probability saved her life. The pool had been drained during the night. Jane is nursing a goose-egg on her head, where it struck a small stone, but was otherwise uninjured. Result: Rex has a new collar.

LORETTA YOUNG commented wisely when she said, "In Hollywood, tongues don't rest until they get a girl married, then give her two weeks leeway before they start chattering about a divorce. When she divorces, they start talking romance again." The current linking of Alice Faye and Sandy Cummings, advertising executive, into a romantic twosome is proof of Loretta's theory. Facts are that for the first time in months, Alice has emerged from her self-imposed seclusion, is now trying to have some fun to erase past unhappy weeks. A good bet: Romantically minded gossipers are getting ahead of themselves.

To DAVID SELZNICK's "GWTW" is given the palm for reviving public interest in motion pictures. Carping critics, who blamed the shortcomings of pictures for a light box-office, are now being honored in Hollywood for their vision and their astute diagnosis of what really ailed the industry. A string of extraordinary pictures is helping out the lame ducks. Result: Hollywood producers are on their toes, using their heads for more than a hat-rack.

Marriage for Durbin?

DEANNA DURBIN goes her quiet way while speculation on her marriage to Vaughn Paul continues. No studio-spanking is in store for Deanna, no matter what she does, in view of her following and her ranking as Universal's corner-stone of affluence. Apprehensions about her marital plans relaxed when Deanna began studying for her college entrance exams. Fact is, Deanna is one of Hollywood's top-notchers. She receives \$1,750 a week on a 52-week contract, and an additional \$50,000 as a bonus on each picture she makes. It is not likely that she will imperil her star status by a youthful marriage, or fail to wait for other contacts before making marital decisions. Prediction: No marriage for Deanna for another two years.

ANATOLE LITVAK, the director, and his wife, Miriam Hopkins, are pairing off at parties, where they meet sufficiently often to continue the Hollywood legend that ex-mates remain friends. Authoritatively reported: Revival of this romance.

ANDY DEVINE is a conniver with his son, Tad. The five-year-old recently played hookey from kindergarten to visit his father on the "Torrid Zone" set. Observed Mr. Devine, "The movies are a great education." Father and son are planning further excursions to educational studio sets, addi-

tional absences from school. Question: Does Andy write a "Dear Teacher, please excuse" note?

ANNA NEAGLE and her producer, Herbert Wilcox, watched scenes from her latest picture, "Irene," saw May Robson steal many from the star. In conference later, they decided to do "Sally," a former Ziegfeld hit. Said Herbert Wilcox, "The country is ripe for light comedies with music." Said Anna Neagle, "A picture is as good as the scene-stealers in it." Significant: May Robson will be sought again for "Sally."

John Payne: Co-Heir

JOHN PAYNE, currently engaged in "Maryland," disrupted public notions that all actors act for money when it was disclosed that he is co-heir, with two brothers, to a million-dollar estate. Mr. Payne is in the throes of happiness because 20th Century-Fox is stacking up roles for him, contends that sit-around contracts are death to an actor's ambitions. Significant: For four years, in three studios, John did little, added nothing to his acting stature. He is now hopeful of future stardom.

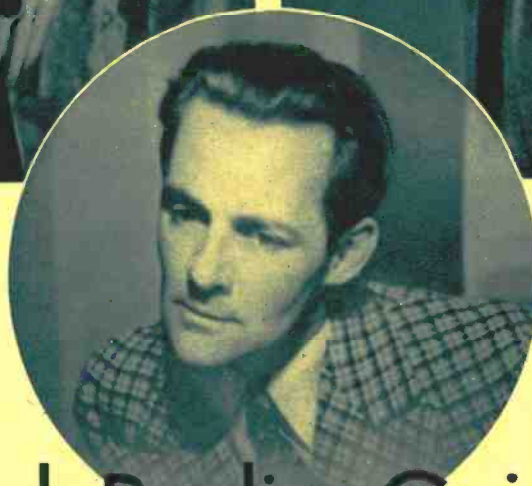
SPRING BYINGTON is a public benefactress. Her invention is a white driving-mitt with red sequins, which reflects even the dimmest light when signaling.

A TIP-OFF to the glamour girls last week was the critical reaction to the performances of Ginger Rogers in "Primrose Path," Carole Lombard in "Vigil in the Night," and to Joan Crawford in "Strange Cargo." All added to their stature as actresses by abandoning fancy clothes, fancy hairdos, and adopting drab but eloquent make-ups. For Joan, it meant a restoration to her previous pinnacle of popularity. Conclusion: Clothes no longer make the actress.

JEAN PARKER, with fifty-two pictures in seven years to her credit, took a deep breath and abandoned her vacation plans to keep a verbal promise. Three years ago she agreed to make a set of three pictures for Monogram. She was long ago released from her promise to make the final one unless she chose to do so. She is keeping faith by making a picture for that studio. Comment: A lady's word is as good as her bond.

ZORINA, completing "I Was an Adventuress," set forth on an adventure in charity. Gathering other dancers about her one evening, she suggested help for Nijinsky, probably the greatest male dancer who has ever lived, recently released from a sanitarium, reported mentally recovered. Money was subscribed to bring him to Hollywood from Europe. Immigration

(Continued on Page 36)



QUEENIE VASSAR, billed as a supporting player and known simply as "Grandma" in "The Primrose Path," wins the monthly award for the best performance by a woman

ADOLPHE MENJOU, as Hilary Fairfield (above) in "Bill of Divorcement," turns in the best performance of the month by a man. In circle: Commentator Jimmie Fidler

Movie and Radio Guide Award for Distinguished Acting

Queenie Vassar and Adolphe Menjou turn in best performances of month!

TO A stage actress (Queenie Vassar) making her motion-picture debut, to a veteran of the screen (Adolphe Menjou) whose performances number in the hundreds, go **MOVIE AND RADIO GUIDE'S AWARDS FOR DISTINGUISHED ACTING** for the month of March, as judged by Jimmie Fidler. Both pictures from which the winners came—"The Primrose Path" and "Bill of Divorcement"—were made by RKO.

Behind these awards, as announced on his broadcast of April 2, was the ace radio commentator's inclination to split the **MOVIE AND RADIO GUIDE** honor again this month, as he did in February, on the basis of Miles Mander's moving performance as Homer, the drunken father, in "The Primrose Path." However, to quote Fidler:

"Menjou wins the award for playing with great finesse the father, Hilary Fairfield, in whose blood runs the taint of insanity in 'Bill of Divorcement,'

probably the most difficult characterization to enact without overplaying on the stage or screen. But Miles Mander runs a close second. His portrayal of the inebriated genius, the man who has lost every iota of his self-respect in 'The Primrose Path,' was so well

done that he tugged at one's heart-strings with his appeal to sympathy.

"As blood-tainted Hilary Fairfield, Menjou is utterly convincing that he IS a person who is not normal. The final, tragic scene in 'Bill of Divorcement' in which father (Menjou) and daughter (Maureen O'Hara) join in playing a sonata is so inevitably heart-breaking that the audience sits spell-

bound after the film's conclusion.

"The award for the best performance by a woman goes to a stage actress, Queenie Vassar, billed as a supporting player in 'The Primrose Path,' who dominates her every scene as a mean, designing old woman who

has guided her family into trouble and intends to keep it there. It isn't often that a supporting player steals the picture from the stars, especially in her first trip before a camera, yet it was Queenie Vassar that the critics and audience talked about, not Ginger Rogers or Joel McCrea, after seeing the preview of 'The Primrose Path.'

"The greatest surprise performance

in the month of March was that of little-known Laraine Day in 'My Son, My Son!' Miss Day has appeared in several M-G-M productions but not with the acting ability she brought to the screen under the guidance of Director Charles Vidor and Producer Edward Small. Her climactic scene in this picture has indelibly stamped Miss Day as possessing the thing of which stars are made, and it is with fine discrimination that I name hers as the second-best performance by a woman during the month."

Completing a seven-week personal-appearance tour with a group of Hollywood stars including Edith Fellows, Cecilia Parker, Michael Whalen and Peter Lind Hayes in Chicago during the week of April 8, Jimmie Fidler announced the winners of **MOVIE AND RADIO GUIDE'S AWARDS FOR DISTINGUISHED ACTING** from Cleveland, Ohio, April 2, during his appearance there.

As Judged by Jimmie Fidler

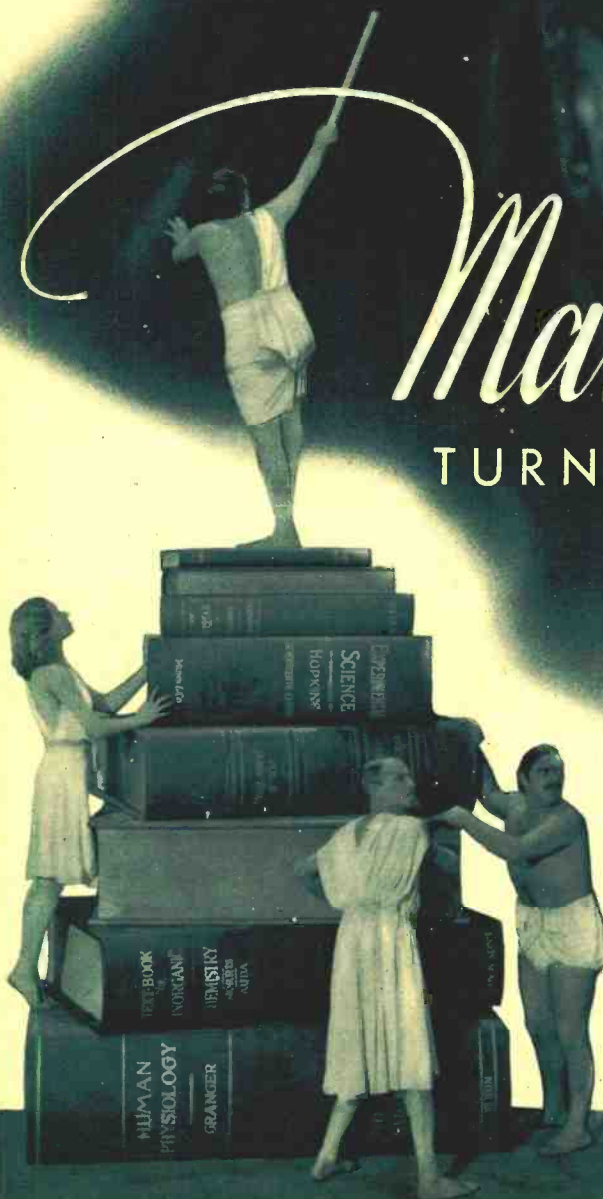


Maniac Scientist

URNS MEN INTO MIDGETS

First horror film in Technicolor is Paramount's "Dr. Cyclops"

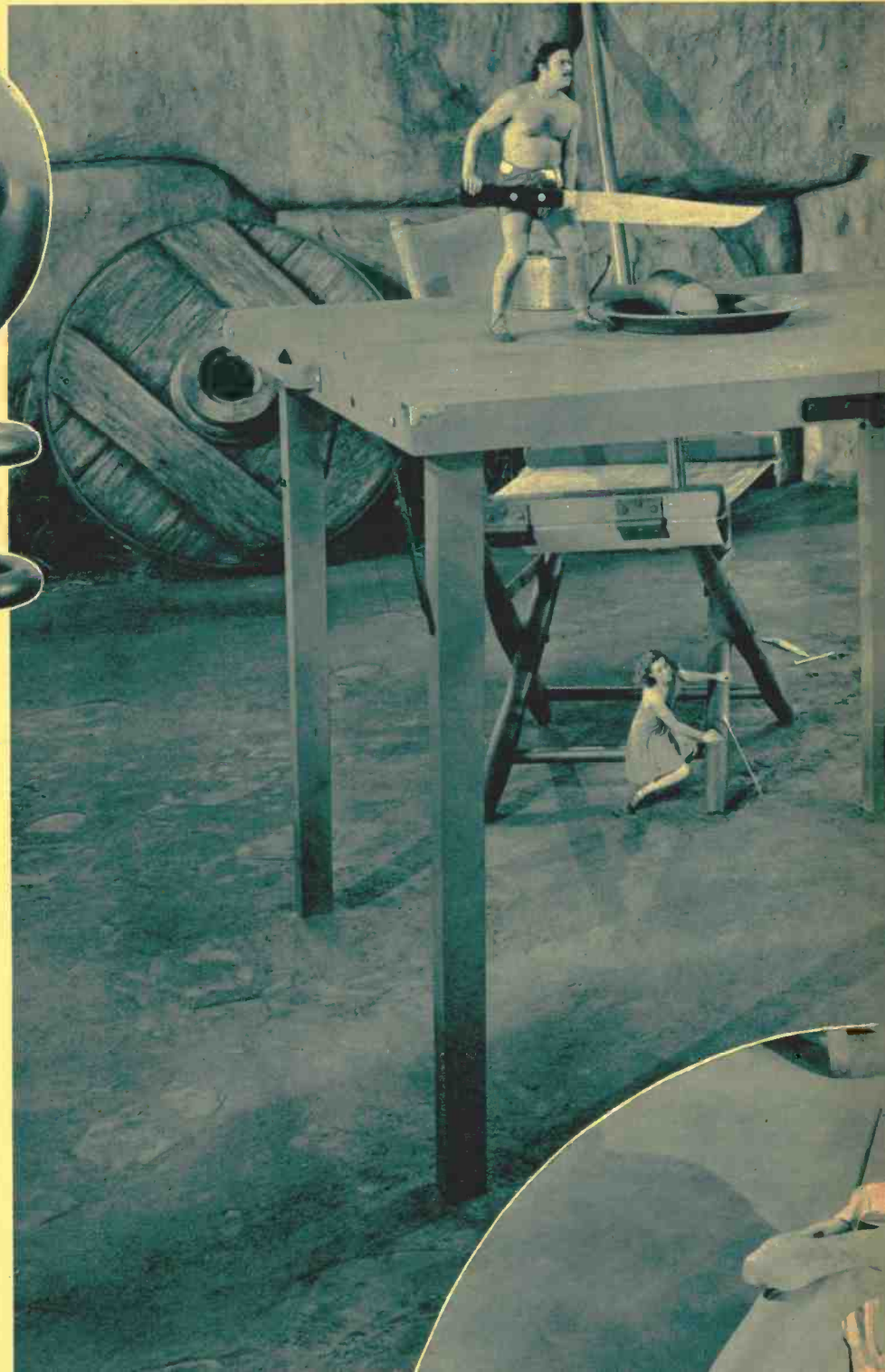
ALBERT DEKKER as the bald, half-blind and half-crazed scientist who can turn people into miniatures (see scene at left from "Dr. Cyclops") gives a superb performance. His amazing transformation from the quiet and peaceful soul at right to the fiendish Dr. Cyclops, above, is a miracle of make-up



Movie and
RADIO GUIDE
"PICTURE
of the WEEK"

Continued
On Next Page





DR. CYCLOPS (Albert Dekker) accomplishes his unholy purposes by luring victims to his radium room (above) and turning this sinister machine upon them. They shrink, under his mysterious rays, to tiny replicas of their former selves

(Continued from Preceding Page)

AN AMAZING technical production which accomplishes what everyone—excepting producer Dale Van Every and director Ernest Schoedsack—said could never be done with present studio effects and modern movie cameras is “Dr. Cyclops,” *MOVIE AND RADIO GUIDE’s* Picture of the Week. In magnificent Technicolor and on sets so gigantic that they dwarfed near-by Hollywood buildings, these two men set out to film a fantastic picture around the thesis of a mad scientist who unearths the secret of reducing people to a fraction of their former size, then uses that knowledge with utter ruthlessness. Because the producer felt that the public would not take kindly to seeing their film favorites so treated, “Dr. Cyclops” does not have a star-studded cast, but everyone in it does so well with his or her part perhaps a new stardom will come to many of the Lilliputian-size actors who crawl about the gigantic sets like ants in the Yale Bowl meeting strange problems and dire danger in a series of hair-raising adventures—before they finally escape their weird captor—and fate!

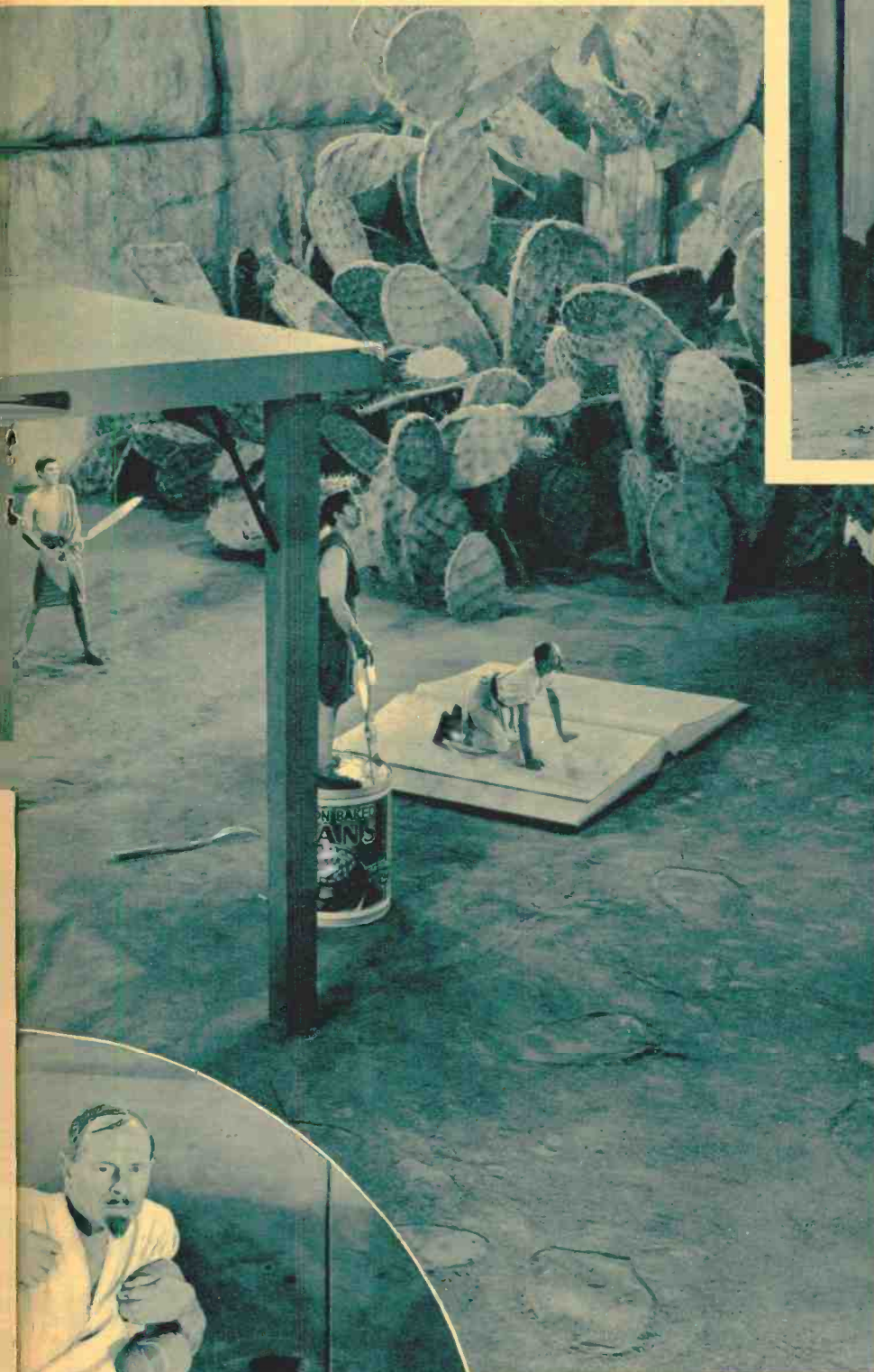


EATING becomes a problem for the victims of Dr. Cyclops. Above, they pool their labors so that heroic Pedro (Frank Yaconelli) can climb to the top of the table, saw off a slice of sausage for a communal meal



PLOTTING REVENGE, and determined to rid the earth of the sinister scientist, his victims (left) return to his cabin, point his shotgun directly at the pillow where the dread Cyclops soon will lay his head





ABOVE: The little people find that life has become a fearful thing when they wander out and encounter a hen which could crush them with its flailing wings. Below, Dr. Mary Robinson (Janice Logan) climbs a chair to escape disaster



← LITTLE MAN, WHAT NOW? might well be the question Dr. Cyclops asks Dr. Bulfinch (Charles Halton), at left, as he holds his sworn enemy in the palm of his hand, ready to squeeze in a hair-raising scene

→ OPENING these fortress-like cans (right) for food is just one of the obstacles Dr. Cyclops' victims must learn to overcome in adapting themselves to the new way of life inflicted upon them by this maniac scientist





"A BILL OF DIVORCEMENT"—Maureen O'Hara plays the daughter of Adolphe Menjou in this remade story of an inherited family madness which is ever present. Menjou's performance wins Movie and Radio Guide's March acting award

THIS WEEK on

"VIRGINIA CITY"—Miriam Hopkins, a southern spy, matches wits with Union officer Errol Flynn at a bar; a page of history is neatly turned in a film which is above the average in excitement, suspense and dramatic moments

Lusty and historic adventure makes "Virginia City" exciting screen fare; "Bill of Divorcement" reveals a new Maureen O'Hara

"Virginia City"

Cast: Errol Flynn, Miriam Hopkins, Randolph Scott, Alan Hale, Humphrey Bogart, Frank McHugh, Big Boy Williamson, et al. A Warner Bros. picture, produced by Hal Wallis; directed by Michael Curtiz, who also directed "Angels With Dirty Faces" and "Robin Hood."

"VIRGINIA CITY" is terrific! Best proof that this thrilling melodrama of Civil War spies and counter-spies who get mixed up with free-living, quick-shooting gold-rushers in early Virginia City days is all that its producers have claimed for it lies in the fact that some hundred and fifty newspapermen and fifty assorted stars—fagged out from a two-day train jaunt to Virginia City for its premiere with stops at all stations—not only stayed awake during its screening but found themselves gripping the edge of their seats as its rough-and-tumble action unfolded.

"Virginia City" is the historical story of a wide-open gold-rush town and the part its citizens took in the eventual outcome of the Civil War, being fought many miles away. Errol Flynn, as a northern spy, has the swashbuckling role of his life and plays it with the verve that only Flynn could bring to it. Miriam Hopkins is effectively cast as a southern spy who is aided and abetted in her purpose of smuggling gold to the near-bankrupt Confederacy by Randolph Scott, another southern spy. Around this trio of purposeful persons, the plot moves with a furious gusto that will delight all those who love action and gunplay, while the cross-currents of love and historical background will make it appealing to others.

While the story is set in Virginia City, Nevada,

where its premiere was held, most of the film was shot at a location near Flagstaff, Arizona. The wagon-train battle, during which the Confederate gold shipment is halted, required fifteen days of photography, 22,000 rounds of blank ammunition, 1,500 horses and \$37,500 worth of property which was destroyed for the single scene. On the screen, it appears that several of the horses were injured, but for the benefit of S. P. C. A. members who will see it, this is pure illusion. None was really injured. Interesting, too, is fact that Miriam Hopkins, who started her career as a dancer, had to learn the cancan steps all over again for a music-hall scene.

WHAT THEY THOUGHT OF IT: Hollywood Reporter: "...As exciting a movie as you'll see in many a day..." Variety: "...It's big and pretentious and moves its dramatic pawns over a great deal of territory in broad sweeps..." Film Daily: "...Replete with thrills and chills, romantics and heroics..."

Exceptional

~~Goat With the Wind;~~
 Dr. Ehrlich's Magic Bullet;
~~Grapes of Wrath;~~ ~~Northwest~~
 Passage; ~~Young Tom Edison;~~
 Pinocchio; ~~Broadway Melody~~

"A Bill of Divorcement"

Cast: Maureen O'Hara, Adolphe Menjou, Fay Bainter, Herbert Marshall, Dame May Whitty, Patric Knowles, C. Aubrey Smith, et al. An RKO-Radio picture, produced by Robert Sisk; directed by John Farrow, who also directed "My Bill."

"A BILL OF DIVORCEMENT" deals with the tragic consequences of inherited insanity—a somber subject—and gives Maureen O'Hara, in the same role in which Katharine Hepburn won fame, an opportunity to show her ability as a dramatic actress of real importance. Since comparisons are inevitable, Miss O'Hara is perfect; in fact, she gives a much finer portrayal than Hepburn gave the first version.

Without hysterics, without arm-flaying, this film tells the emotion-packed story of a girl who learns that her father is not suffering from shell-shock but from a family madness; that she herself has inherited it. As a result, she sends away her lover and urges her mother to marry another man whom she loves and for whom she had divorced her husband years before.

The finest tribute that can be paid Miss O'Hara—and Adolphe Menjou, cast as her father—is that they are not acting but, for the period of the picture, are two people who are not normal. Every adult should see this for its deeply moving story, its fine performances.

WHAT THEY THOUGHT OF IT: Variety: "...Performances are unqualifiedly fine, every one of them..." Hollywood Reporter: "...Remarkable in its accuracy of characterization, never going off key..." Edwin Schallert (in Los Angeles Times): "...Excellent in its acting opportunities..."



"IT'S A DATE"—Walter Pidgeon, Deanna Durbin and Kay Francis make the most of a smart, romantic play guaranteed to lift you out of your doldrums. Deanna sings beautifully; Kay Francis surprises in the role of—Deanna's mother!



"VIVA CISCO KID"—Chris-Pin Martin (left), as the Kid's amusing pal, and the Kid himself (Cesar Romero) are ingratiating Robin Hoods of the border, rising above the mediocre screen play in which they have been cast here

the SCREEN

"It's a Date" finds Deanna Durbin older, lovelier and in fine voice; "Viva Cisco Kid" is well performed but just average

"It's a Date"

Cast: Deanna Durbin, Kay Francis, Walter Pidgeon, Lewis Howard, Samuel S. Hinds, Cissy Loftus, Virginia Brissac, et al. A Universal picture, produced by Joe Pasternak; directed by William Seiter, who also directed "Sally, Irene and Mary."

NEVER in any of Deanna Durbin's six highly entertaining screen ventures which preceded this has she been more beautiful of face, figure and voice than she is in this poignant and wisely chosen tale of a growing daughter who unwittingly treads upon her actress-mother's toes. A smart, romantic story, with sparkling dialog and a supporting cast which includes Kay Francis and Walter Pidgeon, should make all entertainment-lovers want a date to see "It's a Date."

Followers of Deanna may hardly recognize her as the young and sophisticated grown-up she appears here, and while Universal publicity men made much last year over her first screen kiss in "First Love," two more-than-passing embraces in this pass without a murmur from the press-boys. But then, here is a Deanna who wears more than \$20,000 worth of imported frocks—and not even Hollywood pays that sort of money for diapers. The charm which the years have brought to Deanna have not detracted from her voice, and her four offerings in this—Deanna always sings a "lucky" four numbers in her films—are "Musetta's Street Song" from Puccini; Schubert's "Ave Maria," which she sang before in "Mad About Music"; and "Loch Lomond"—to which is added a popular number, "Love Is All," penned especially for her. Carefully and tastefully produced, "It's a Date"

gives Miss Francis, as the actress-mother who finds that her daughter plans to appear in the same part in the same production she, the mother, hopes to appear in, a meaty part which was badly needed by Miss Francis for her career. The portly, deep-voice comedian, Eugene Pallette, makes his third appearance with Deanna, this time as the Hawaiian governor. He played hit comedy roles in "100 Men and a Girl" and the more recent "First Love." Cissy Loftus, as Miss Francis' maid and companion, steals every scene in which she appears and adds a hearty laugh relief to a really well-balanced screen offering.

WHAT THEY THOUGHT OF IT: Hollywood Reporter: "... Not only the best Durbin picture yet made, but finest production out of Universal in years ..." Variety: "... Has everything required for completely satisfactory entertainment ..." Edwin Schallert (in Los Angeles Times): "... A combination of geniality in dialog, smart direction ..."

Good Entertainment

~~Sidewalks of London; The Fighting 69th; Vigil in the Night; Swiss Family Robinson; Abe Lincoln in Illinois; Road to Singapore; Shooting High; Too Many Husbands; My Son, My Son~~

"Viva Cisco Kid"

Cast: Cesar Romero, Jean Rogers, Chris-Pin Martin, Minor Watson, Stanley Fields, Nigel de Brulier. A 20th Century-Fox picture, produced by Sol M. Wurtzel; directed by Norman Foster, who directed other Cisco Kid pictures.

IT TAKES more than a weak story to halt the Cisco Kid's Robin Hood-like captivation of American movie audiences, and "Viva Cisco Kid" is all the proof necessary. Cesar Romero, who has become the living embodiment of this famed O. Henry character by virtue of other films in this same series, and his amusing partner-in-crime, Chris-Pin Martin, admirably forget that they don't have much of a script—and go to work to lift this film far above the material they have been given to work with.

It is the typical Cisco Kid plot—a beautiful heroine with a bank-robber father who's repentant and a Cisco Kid who does a lot of shooting and riding and banditry. But when the smoke clears away, the girl's father is cleared and their family troubles are solved as the Kid rides away alone across the border to new adventures.

While it does not hold to the same high standards that former films in the series have established, "Viva Cisco Kid" is still above the average in entertainment value for border-adventure pictures with a cast that turns in top-notch performances in every instance.

WHAT THEY THOUGHT OF IT: Variety: "... Trite screen play ... for a series which started out so auspiciously ..." Hollywood Reporter: "... Superior to the lightweight material with which the actors had to work ..."

Certified Autographs

Up-to-the-minute news for signature collectors, traders!

"SWAPPERS" attention!

Dozens of you are writing daily, inquiring the date when "swap" ads you have sent in will be published. **MOVIE AND RADIO GUIDE** cannot give this information definitely, because of the large number of "swaps" which are pouring in. A good general rule to follow is to watch this page weekly. Your "swap" ad should appear approximately three to four weeks after you send it to this department.

All services offered on this page are free, with the stipulation that **MOVIE AND RADIO GUIDE** cannot be held responsible for any disagreements arising from "swaps" made between collectors through its columns. For complete information on autographs follow this department weekly. Address queries and "swaps" to "Certified Autographs," 731 Plymouth Court, Chicago, Ill.

SWAPS!

BOB CHESTER, Glenn Miller and Arthur Tracy autographs (genuine) to exchange. What have you? Reyna Cooper, 28 W. Rock Ave., New Haven, Conn.

SONJA HENIE, Dorothy Lamour, Boris Karloff, Bela Lugosi, Marie Wilson, Ann Sheridan, Priscilla Lane autographs (genuine) to exchange. What have you? Stan Endicott, 316½ W. Lawrence Ave., Springfield, Ill.

TO TRADE—famous autographs—Will Rogers, Amelia Earhart, Wiley Post, Justices of Supreme Court, Presidents' wives free franked envelopes, Cabinet Members, etc. Wanted: Pictures of Presidents, autographed, Widow free franked mail, etc. What have you to offer? Richard E. Brumbaugh, 111 Bell Ave., Altoona, Pa.

LINDA DARNELL—Soon to be seen in "Star Dust," Linda made her first hit in the picture "Hotel for Women," is one of the younger starlets whose autographs are very much in demand

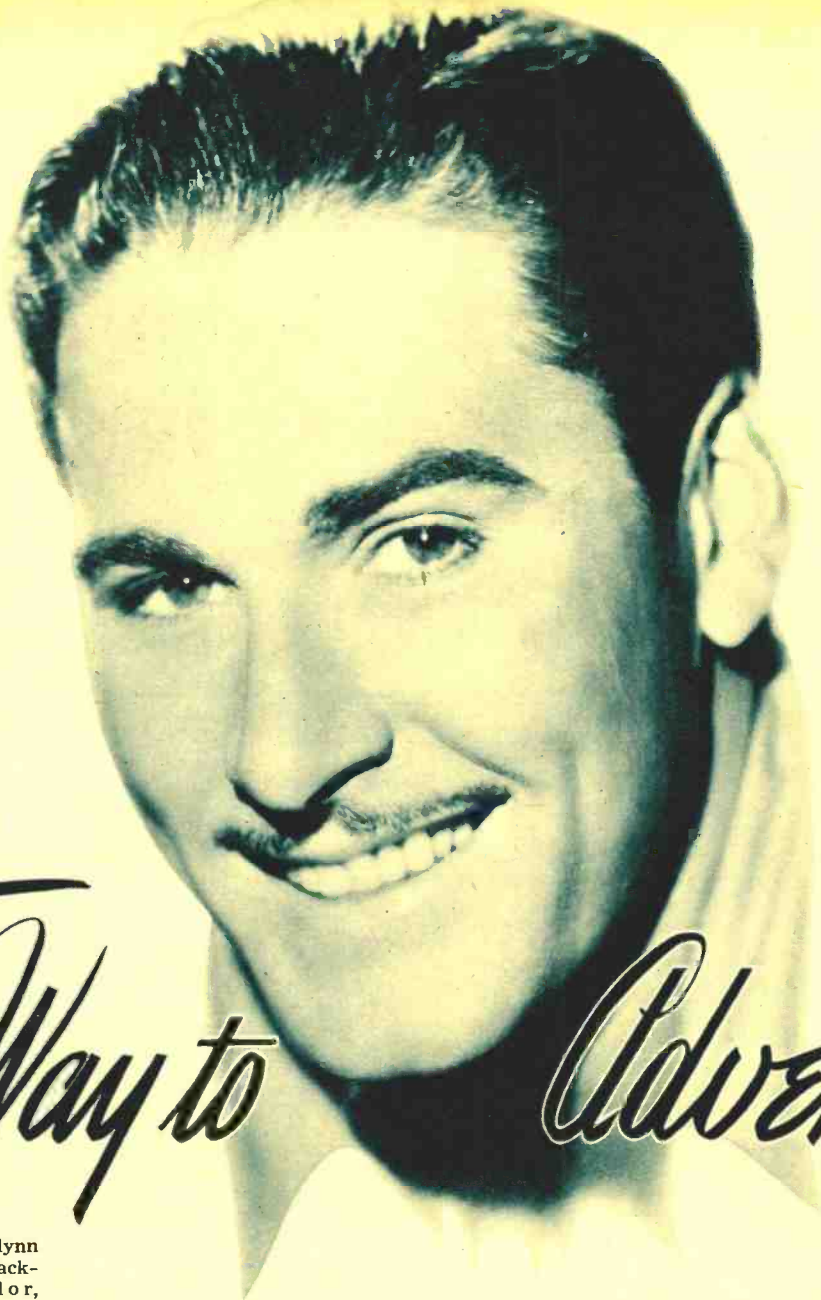
Pat O'Brien

Joan Bennett

Paul Hren

Mary Livingstone

Francis Langford



This Way to Adventure!

THE comedown for Mr. Errol Flynn from the role of pearl-diver, "black-birdier," gold-pro prospector, sailor, hunter and general adventurer, to the prosaic life of a Hollywood star, has been something terrific.

If ever there was a free soul; if ever there was a man who lived a hundred years too late; if ever there was a combination buccaneer and Robin Hood, that combination is Mr. Flynn, currently of America—formerly of all over the world—north and south, east and west.

To capture Mr. Flynn's personality in words is as exasperating a job as trying to hold fast to a fistful of quicksilver. He doesn't stay put. He fits into no pattern, no groove, no modern measure. In effect, Mr. Flynn is a nice, jolly throwback to the adventurous days when men lived from minute to minute and escapade to escapade.

ERROL is a time-hating, rule-hating, routine-hating guy who never carries a watch, even though he is the owner of a dozen. To him a watch is good for only one thing: to hock if you're in need of funds. He refuses to make dates in advance or plans of any kind. When he goes on a trip he maps out eighteen different itineraries and never follows one. To him life is an excellent thing if a man doesn't take it seriously. So he lives casually, follows his impulses, keeps his tongue a good bit of the time right in his cheek.

Mr. Flynn's love of adventure is not a pose. Ask the studio executives—they know! Mr. Jack Warner undoubtedly has five extra gray hairs since Mr. Flynn joined the Warner family of

Nothing can be serious enough to cease being fun for Errol Flynn!

By Margo Kent

stars. No one can accurately predict what Errol will do next or where this handsome bird of passage will land tomorrow.

Among his lesser adventures since coming to Hollywood has been his

treasure-hunt in southern waters. Mr. Flynn decided to risk his very valuable neck by donning a helmet and going down with the professional diver. No treasure was found but Errol had a lot of fun.



ERROL and LILI DAMITA are more lovers than husband and wife. They quarrel, make up, then quarrel all over again!

Now and then Mr. Flynn wanders off without a word to anyone. And frequently, in his roamings, he encounters trouble. A good many people were considerably concerned about his being lost off the Florida coast not so long ago. Something of a blow sidetracked Errol on his boat *Sirocco* and he was reported missing. At four ports of call where he finally put in, he found four frantic telegrams from his agent and the studio—all asking the same plaintive question: "Where are you?" And playful Errol coyly answered: "Don't know—where are you?"

He's a blithe soul. Responsibility never gets him down. If the studio orders him to report on the twentieth of any month, executives are overjoyed if he is only two days late. He would probably never get on a set if the assistant director didn't attend to his waking. As it is, he strolls on the set not very late.

Minor escapades like treasure-hunting and getting lost in a typhoon are merely appetite-whetters for real adventure to Errol. Now a war is something-like. So he sneaked into Spain a year or so ago to get a taste of it.

EVERYBODY said "no-no" to Mr. Flynn. So directly it meant "yes-yes" to him. He sneaked across the French-Spanish border on a dark night accompanied by a fellow spirit, Dr. Herman F. Erben, whom he had met in Australia years ago and the man directly responsible for his being in pictures. They landed in Madrid during the serious part of the siege. Errol was

(Continued on Page 36)

Maureen O'Hara *Defies the*

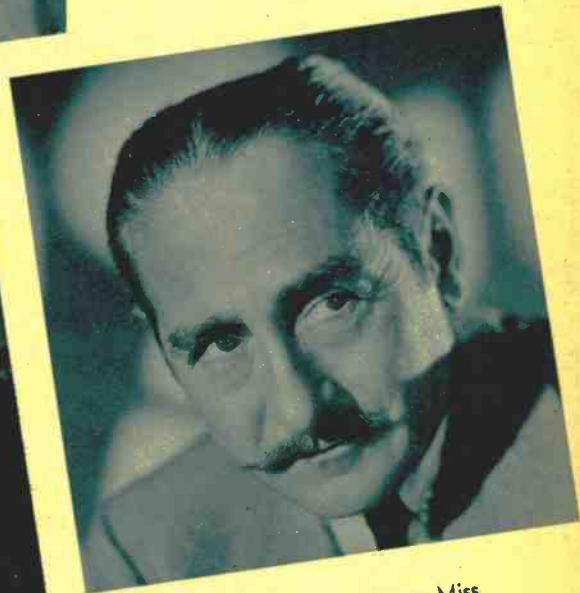


MAUREEN O'HARA, for all the superstition to which the Irish proverbially fall heir, has defied the ghost of Katharine Hepburn to bring back to the screen the delicate and tragic "Sydney Fairfield" of "A Bill of Divorcement." Movie-goers will remember how Katharine Hepburn—a young and comparatively unknown actress in 1932—was swept to a sudden and stellar fame in the same part. Movie-goers will also wonder what the part will do for Maureen O'Hara. Will it sweep her to the same magnificent heights that Hepburn reached as a result of her portrayal? At the very least, the role—and the comparisons which are inevitable—will prove a fine measuring-rod for the Irish lass's talents. As a daughter who gives up her own love and ambitions to insure the happiness of her mother and a father just released from an insane asylum, Miss O'Hara's talents will be given a full emotional sweep in this picture for the first time in her brief screen career. Only other films in which Maureen has appeared since her discovery by Charles Laughton are "Jamaica Inn" and "The Hunchback of Notre Dame." Her parts in these were rather narrowly circumscribed. Previous to her discovery by Laughton, she had had a long stage career and RKO executives feel that she will—even as Hepburn—use this part as a stepping-stone to a lasting place in the hearts of movie-goers.

MAUREEN O'HARA, above, reaches the crucial point in her screen career in the tragic role of "Sydney," a part which Katharine Hepburn used as a stepping-stone to stardom in 1932. Critics wonder how Maureen will fare



RIGHT: Sydney (Miss O'Hara) has the tragic choice of taking her own happiness and love or making her father (Adolphe Menjou) happy. Menjou is cast as the mentally ill father who, in his wife's absence, desperately needs Maureen's love to survive

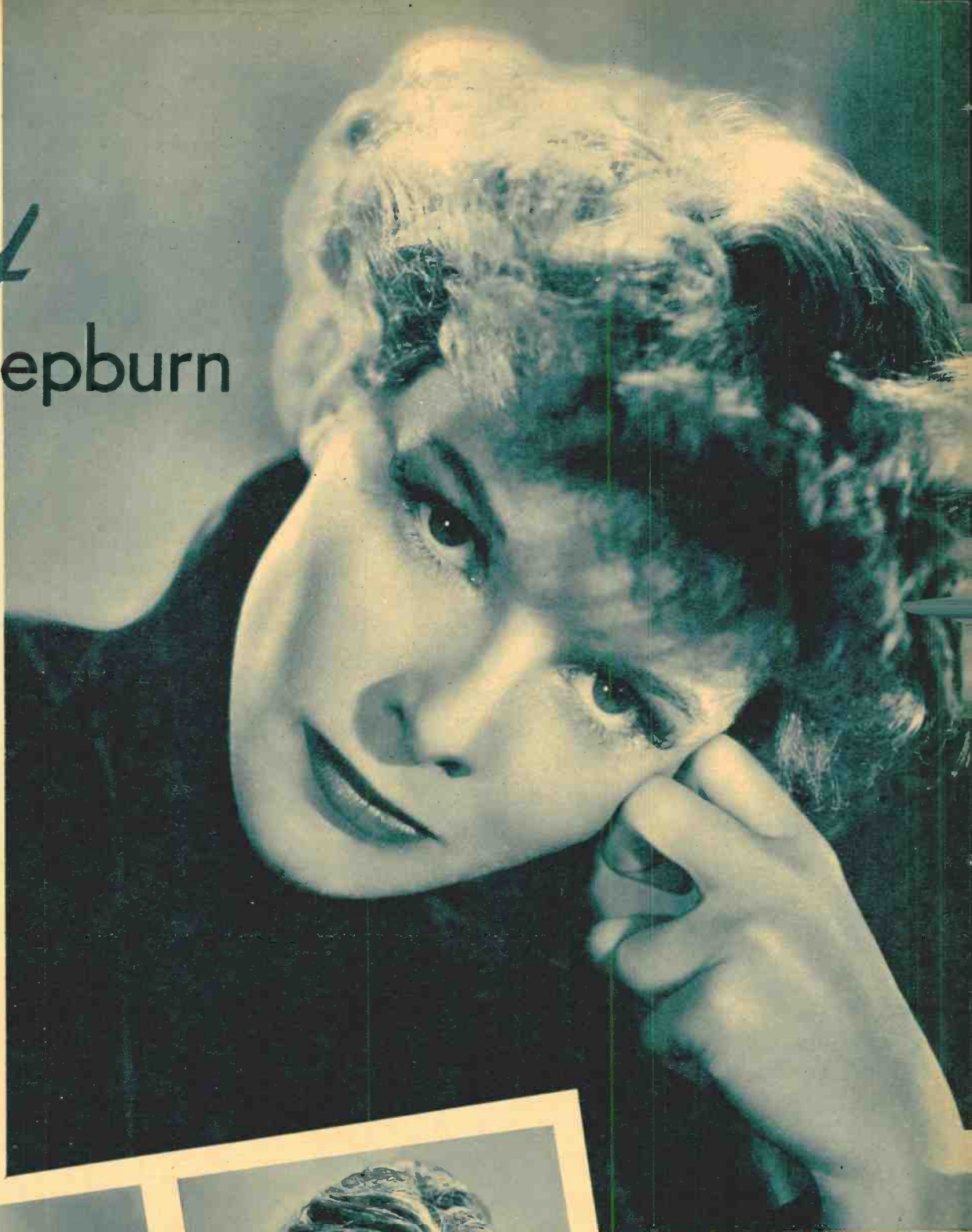


ADOLPHE MENJOU gives Miss O'Hara the fine support John Barrymore gave Hepburn, wins Movie and Radio Guide's award (see Page 26)

Ghost of Katharine Hepburn

KATHARINE HEPBURN, like Maureen O'Hara, started her career on the stage after her graduation from Bryn Mawr. Miss Hepburn, the daughter of a prominent Connecticut surgeon, was an unknown actress when she was given the leading role in "The Warrior's Husband." Next day, Miss Hepburn was the toast of Broadway and, as a result of her work in this play, was given a screen test, cast in the rich part of Sydney in the first screen version of "A Bill of Divorcement." Her splendid work in this picture made her name a household word throughout America, and she followed up this initial success with parts which drew critics' raves in "Little Women," "A Woman Rebels," "Quality Street," "Stage Door," and, following "Holiday," went back to her first love, the theater. Her phenomenal success in "Philadelphia Story"—a play which earned more than a million dollars in fourteen months—would perhaps not have occurred except for her excellent handling of her "A Bill of Divorcement" role. Now Miss Hepburn is preparing to do the film version of "Philadelphia Story," and at almost the same time that Miss O'Hara's version of "Sydney" is released. Miss Hepburn, like others, will be curious as to how Maureen handles the part; as to whether it will prove for the young Irish star the same springboard to brilliant stardom that it was for her.

BELOW: Sydney and John Storm (Patric Knowles) in a tender love-scene from the film. Later Sydney gives up her love to help her father



ABOVE: Katharine Hepburn, in her stirring portrayal of the dark and tragic "Sydney," captivated her movie audience the first time before the cameras. Now she watches with interest Maureen's performance of the same part, wonders where it will lead her

LEFT: John Barrymore was the erratic and one-time insane father in the Hepburn version of the famous picture. His fine performance helped the inexperienced starlet win fame. Adolphe Menjou's fine performance now will aid Maureen

cautioned to stay close to his hotel and ordered never to go out after dark. "Never" is a potent teaser for Mr. Flynn. Past the sentries he sneaked that night into forbidden areas where shells were dropping every few minutes. Mr. Flynn was nonchalant. But the bombs were serious. One whacked a building right in two and a dozen pounds of mortar scored a direct hit on Mr. Flynn's head. He was very completely knocked out. Dr. Erben pulled the unconscious Errol into a safety zone and the next day the two decided they were through with the war. They had enough of it. It wasn't their war, anyway!

Mr. Flynn is an irresponsible soul. He never thinks in terms of money. When he's got his pants on he's ready to go out. He arrives in public places, where people eat and drink, flatter than a panhandler's conscience. When check-settling time comes Mr. Flynn fumbles. He's stony. This frequent occurrence has given rise to reports that Mr. Flynn is a venturesome Irishman with the soul of a Scotchman. But that's libelous labeling. He has never been known to take keys, cigarettes, lighter or spending change with him when leaving the house. On many a chilly night Errol might be warming his own garden-bench if there weren't someone to admit him.

Errol's reactions are simple and direct. He seldom modifies them with the routine civilities. If he doesn't like the guests his wife has invited to a party, he just doesn't show up. If people bore him, he promptly goes away from their vicinity. Occasionally he has taken drastic action to disengage himself from the clutches of a bore.

There is the case of an important studio executive who decided to be very pally with Errol. Lesser means to disenchant him failed, so Errol resorted to the final cure.

THE Old School Tie Club, which includes Ronald Colman, C. Aubrey Smith, Nigel Bruce and several others of the British set, conspired with Errol. They invited the pest to a talkfest. All present pulled out the most ancient wheezes in existence. For hours they told old chestnuts while the visitor sat baffled and silent. He couldn't understand why his hosts were going into paroxysms of laughter over stories that had been dead timber practically for generations. He decided to liven up the party with some real goodies he had only recently heard. All listened politely, began talking frantically the instant he was through as if to cover up his expected discomfiture at telling such poor stories. It was too much for the bore. He avoided Errol thereafter.

The only time Errol is brutal is when someone bores him. It is this reaction to boredom which results in all his spats with Lili Damita, his wife.

Comes a Tuesday and things are quiet. There seems nothing better to do to break the monotony, so Mr. Flynn and his Lili have a fight. They fly from each other and then as dramatically reunite. It might be anywhere—at a night-club, at the theater, or in a chance meeting on the street. Hollywood loves their fights—it adds spice to the general conversation.

Errol is expert at getting Lili's goat. He drives her to distraction with his pranks. One of his famous ones is the build-up he gave Lili about two dear friends—ladies—due to arrive from England.

For days and days Errol extolled the virtues, the glamour, the beauty,

the intelligence and the general perfection of his school friends. He even looked speculatively at Lili. She could see his mind working—and she wasn't seeing the sort of thing an ever-loving wife expects. Lili went to town in the matter of clothes and hairdos and the general fixin's in which a woman engages when she is about to meet two strange females so appealing to her husband. Frantic, Lili waited in her New York suite while Errol went ostensibly to meet his friends.

She heard Errol's returning footsteps. She gave a final pat to her hair—yes, she looked as beautiful as she had ever looked in her life. Certainly she had taken enough pains to make herself super-charming. In walks Errol, a dusky mammy hanging from each arm

to Errol there was trouble in paradise.

His pranks frequently serve a purpose. On a recent picture a member of the cast was suffering from quick-fame-to-the-head. He was extra nice to the stellar players but a viper in the bosom of the lesser lights. Mr. Flynn got busy with an organized rib. The player's discomfort on the set became something akin to the discomfort of Job suffering with boils.

His portable dressing-room was invariably in the most inaccessible place on the set. He could never find a chair to sit on. Someone always beat him to every vacant one. If he asked for a glass of water the porter was intercepted and the water drunk. An extra girl fainted, seemingly by accident, right in front of his dressing-room and

Arno to break up serious scenes by a woe-laden moan. Not a peep out of Flynn over the back-firing of the gag. Finally the assistant director took pity on Flynn's haunted face and sent the dog back to him.

Arno is a very special part of Flynn's life. When Flynn goes sailing he takes Arno with him. For the dog's special benefit Errol cut down a barrel, filled it with earth and planted a tree right in its middle. With all the comforts of home, Arno ceased to mind boat trips.

Errol is fearless. Yet he avoids trouble when he can. He'll go around the block to skip a fight, but if someone gets under his skin with turgid jibes about his feats of picture daring he is likely to prove that a stuntman didn't do his stuff with a well-placed punch to the jaw of the heckler. As a matter of fact, Flynn does do most of his own dangerous stuff. In "Captain Blood," his first picture, he discovered that a double was going to do the dangerous rope-swinging sequences. Errol promptly changed places with the double, tucked him in a corner out of sight of the director and did the job himself.



The Man On the Cover

GENE AUTRY, 33, is the world's most famous cowboy. Radio ballad-singing led him to Hollywood and fame as No. 1 western star—and recently back to radio on the Wrigley-sponsored "Gene Autry's Melody Ranch," Sundays over CBS.

—“These ladies,” he introduced them to Lili, “are my dear friends.” Errol had hired them at a theatrical agency.

Lili is not the only sufferer at Errol's prankish hands or from his prankish moods. A friend of his is still explaining to his doubting bride a telegram he received on his nuptial day. The telegram read: “Dearest: I simply cannot understand your marrying that other dame after all we have been to each other. Your heartbroken Goldie.” By the time the telegram was traced

his couch was removed for the lady's comfort. It was days before the actor could retrieve his couch, and then, unfortunately, it was suffering from two broken legs.

Mr. Flynn can take a joke as well as play one. There was the time when he sent his beloved Arno, who is rarely away from his master's side, to the assistant director who hated the very sight of the pooch. The recipient of the “gift” kept the dog for two weeks as punishment to Errol for teaching

ERROL FLYNN is an adventurer by instinct, an actor by luck. He is restless, but he is lazy. He never runs when he can walk, never stands when he can sit, never sits when he can sprawl.

He was born on June 20, 1909, in Antrim, North Ireland. His father is Theodore Thompson Flynn, professor of biology at Queen's College. From him Errol gets his sense of humor, his disinclination to take himself, or anyone else, seriously. Among Errol's maternal ancestors was Fletcher Christian, who led the mutiny on the *Bounty*. Errol probably has him to thank for his adventurous blood.

Errol started his adventurings when at seventeen he ran away from school. He got a few jobs in Sydney, Australia, where he had been in school—nice, steady ones that lasted anywhere from two days to two weeks. He heard of the gold-rush in far-away New Guinea, signed on a tramp steamer to get there and then jumped ship.

From then on he took a turn at anything that promised excitement and fortune. He was in turn a member of the Australian constabulary, overseer of a copra plantation, captain of a tramp schooner, pearl-diver, gold-pro prospector and finally guide to a motion-picture outfit set on filming headhunters in their native habitat. A strip of film showing Errol in action against the savages was shown by Dr. Erben, head of the expedition, to an Australian film-producer, who promptly summoned Errol to play the role of ancestor Fletcher Christian in a modest little picture. The acting virus began working in his blood-stream. He returned to England to try his hand at the stage, was seen by a Warner Bros. scout, and signed. On the boat to Hollywood he met Lili; they both instantly disliked each other and ended by marrying each other some months later.

Robert Donat refused to come to Hollywood to play the title role in “Captain Blood,” and the studio, failing to find anyone else for the part, took a chance on Flynn. From here on he was a star.

Errol today is far from being Hollywood-tamed. But nothing is quite so dampening to the instincts of a tramp as the disappearance of the hunger wrinkles from his stomach. The wrinkles are all out of Errol's—but some day he's going to kick over the traces—and get himself a brand-new set!

This Week in Hollywood

(Continued from Page 25)

authorities were consulted. Possibility: Nijinsky will still be able to add to the world's enjoyment through the medium of the screen.

JOHN GARFIELD dismayed Hollywood by his voluminous criticism of pictures and their makers during his recent stage appearance. Reminder: Jules Garfield, as a name, meant nothing before Hollywood turned him into Star John Garfield.

MAUREEN O'SULLIVAN kissed husband John Farrow good-by, reported to the studio for her new assignment in “One Came Home,” and prayed that the title was prophetic, that John Farrow would be coming home soon after serving his country, England. Doubly worried was Maureen, who has a brother in the British army in Jerusalem, from whom she has received no word recently. Meanwhile Maureen has abandoned her large house, has moved to a smaller one with Michael, her small son.

RANDOLPH SCOTT and his socialite wife remain estranged, with no indication that a divorce is imminent. Meanwhile: He beguiles the time of Eleanor Powell and Natalie Draper.

ERIC STACEY, tall and red-headed, clicked his heels together, announced to C. B. DeMille that he was the assistant director assigned to “Northwest Passage.” Asked Mr. DeMille, “What have you been doing?” Answered Mr. Stacey, “For the last four years, I've been with ‘Gone With the Wind.’” That tops Hollywood's best recommendation for an assistant director in the past, “I've been with Goldwyn.” Give-away of what went on temperamentally on “GWTW” is the scroll presented to Stacey and signed by every member of the cast and crew, which reads: “To an understanding soul who made life easier for everyone.”

To **ROSEMARY LANE** came an offer of marriage in the mail. She was given an alternative: “If you won't marry me, then please adopt me.”

TUESDAY

April 9

(6:30 p.m. Continued)

KGHF-Crimson Trail
*KLRA-Kaltenborn Edits the News
KOA-Jack Armstrong, sketch
KSD-Cheri McKay & Co.
KTHS-Today's Winners
KUOA-Gaslight Harmonies
KVOD-Singuz Strings
KV00-Arthur Godfrey
KVOR-Sports
*KWK-Sports: News
WDAF-Musical Prem
WBF-Joe Reichman's Orch.
WLV-To be announced
*WMAQ-News: Musical Entre
*WMT-Fulton Lewis, Jr., comm.
WOW-Twilight Trail
WSM-Lawrence Goodman, pianist
6:45 CST 5:45 MST
NBC-Magnolia Blossoms: KGHF
MBS-Inside of Sports: KWK
WGN WLW
Tonight's story concerns pitcher Howard Ehmke and the 1929 World Series.
NBC-Ran Wilde's Orch: KV00
KGBX WHO
MBS-Little Orphan Annie, sketch: KFEL KFKA
Sports: KARK KOA
KFH-To be announced
KGNF-Serenade: Weather Vane
KLRA-Arkansas Baptist College Prgm.
*KSD-Harry Horlick's Orchestra: News
*KVOD-News
KVOR-Eventide Echoes
WDAF-Easy Aces, sketch
WFAA-Irene Rich, sketch
WLS-High School on Parade
*WMT-News: Miracle of Fram: Interlude
WOW-Toasty, Krispy & Fresh
WSM-Richard Himber's Orch.
7:00 CST 6:00 MST
NBC-Johnny Presents: WOW
WLV WHO WDAF WMAQ WSM
KV00 KANS WBAP KGBX KSD
MBS-Ned Jordan, Secret Agent: KFEL KFKA WGN KF0R
CBS-Big Town, drama, with Edward G. Robinson & Ona Munson: KFH KMOX KFAB KLRA WLBW WCCO WBBM KMBC WNAX KRNT KOIL KLZ KSL
NBC-The Aldrich Family, sketch: WMT WLS KSO KWK KFI WREN KVOD KARK KGHF

KMOX-Sports Quiz Board
KOIL-Musico
KTHS-Ouachita Roundup
KWK-Enric Madriguera's Orch.
WCCO-Mpls. Civic Council
8:45 CST 7:45 MST
CBS-Talk by Robt. H. Jackson: KXX
KGBX-Wrestling Matches
*KWK-News
WGN-Leonard Keller's Orch.
9:00 CST 8:00 MST
NBC-Roy Shield's Orch.: KSCJ
KGHF WREN WENR KTHS
CBS-Glenn Miller's Orch.: KNX
KMOX KFAB KLRA KRNT WBBM WLBW WCCO KVOR WNAX KOIL KLZ KFH KMBC KSL
NSC-Bob Hope Variety Prgm.: KSD WSM KV00 KOA WMAQ WBAP WHO WOW WDAF KANS WLW KARK KFI (sw-9.53)
MBS-Montreal Symphony Orch.: KFEL
Wilfred Pelletier, conductor.
KVOD-Knights of the Highway
KWK-Barrel Roll
WGN-Griff Williams' Orch.
WMT-Kate Smith
9:15 CST 8:15 MST
CBS-Americans at Work: KVOR
KLRA KRNT KF0R KFAB KFHL KLZ
For detail see Good Listening Guide.
NBC-Roy Shield's Orch.: KVOD
KMBC-Hans Flath, organist
KMOX-Jimmy Conzelman Reminiscences
KNX-Inglewood Park Concert
KOIL-The Shadow, drama
KSL-Melody Revue
WBBM-Election Returns
WCCO-Musical
WGN-Heidelberg Concert Orch.
WLBW-K P & L Prgm.
*WNAK-News: Trading Post
9:30 CST 8:30 MST
NBC-Uncle Walter's Dog House: WMAQ KSD WHO WOW WDAF KV00 WBAP KARK KOA KFI WSM WLW (sw-9.53)
NBC-Brent House, drama: KSO
KTHS WREN KGHF KVOD
KWK KSCJ
KFKA-Schools Prgm.
*KMBC-News: Sports
KMOX-Harry Cool & Betty Forrest, soloists; Ben Feld's Orch.
*KSL-News
WBBM-Spring Training
WCCO-Richard Himber's Orch.
WENR-Concert Miniature
WGN-The Northerners
WLBW-You Can't Do That
WNAX-WPA Prgm.
9:45 CST 8:45 MST
CBS-Sports Huddle: KNX

CBS-Four Clubmen: KFH KLRA WNAX KFAB (sw-9.65)
*News: KF0R WBBM KOIL KFKA-Melody Mill
KLZ-Science in Changing World
KMBC-Irene Rich
KMOX-Richard Himber's Orch.
KSL-K-7, drama
KVOR-Colorado College Prgm.
WENR-Freddie Martin's Orch.
WLBW-Emahizer Melodies
10:00 CST 9:00 MST
MBS-Lawrence Welk's Orchestra: WGN KF0R KFEL
NBC-Fred Waring in Pleasure Time: KOA WHO KFI KANS WMAQ KARK
NBC-Johnny Messner's Orch.: KV00 WREN
CBS-Amos 'n' Andy: WBBM KRNT KMBC KFAB KSL KLZ KOIL WNAX KNX
*News: KFH KVOR WLW WMT WDAF KSCJ KFKA WOW WFAA KGHF-Dancetime
*KMOX-Flannery Views the News
*KLRA-News: Dance Hour
KTHS-Joe Capraro's Orch.
KWK-Johnny Nebbett, One Man's Opinion
KVOD-Dance Orch.
KWK-One Man's Opinion
WCCO-Cedric Adams
*WENR-Ten O'Clock Final
WLBW-Savines News
WJAG-Election Returns
WSM-The World in Review
10:15 CST 9:15 MST
CBS-Dick Stabile's Orch.: WCCO (sw-9.65)
MBS-Lawrence Welk's Orchestra: KFKA
CBS-Jimmie Fiddler, Hollywood Gossip: WBBM KRNT KMBC KFAB KLRA KLZ KSL WNAX KNX
NBC-Johnny Messner's Orch.: KSCJ
KFH-Kaliko Kat Orch.
KMOX-Organ Melodies
KOA-On with the Dance
KOIL-Sports Highlights
KVOR-Quiz Show
KWK-Enric Madriguera's Orch.
WFAA-Golden Westerners
*WHO-News
WLBW-Oklahoma Outlaws
WLV-Community Chest
WMAQ-Preston Bradley, talk
WMT-Dance Baud
WOW-Sports
WSM-Betty & Dixie Dons
10:30 CST 9:30 MST
NBC-Lou Breese's Orch.: WREN
KTHS WMAQ KGHF
CBS-Big Town, drama: KNX
CBS-Al Donahue's Orch.: KFAB
KLRA KVOR KF0R KOIL
NBC-Blue Barron's Orch.: WSM
KGBX KV00 WOW
MBS-National A. A. U. Boxing Semi-Finals: KFKA
NBC-Johnny Presents; Johnny Green's Orch.: KOA KFI
*News: KTHS KWK KARK
Richard Himber's Orch.: KMBC
KSL
*KFEL-Fulton Lewis, Jr., comm.
KLZ-Pennies from Heaven
KMOX-Hillbilly Band & Soloist
KVOD-Melody Moments
WBBM-Piano Parade
*WCCO-Rollie Johnson, sports & News
WDAF-Dance Orch.
WFAA-Ben Cutler's Orch.
WGN-Dick Jurgens' Orch.
WHO-Bill Austin, pianist
WLW-Ran Wilde's Orch.
WMT-Nocturne
*WNAK-Final Edition
10:45 CST 9:45 MST
CBS-Al Donahue's Orch.: KRNT
WNAX KFH KMBC KFAB KLZ
NBC-Blue Barron's Orchestra: KARK WMAQ WHO
MBS-National A. A. U. Boxing Semi-Finals: KFEL KWK KF0R
KMOX-Of Men & Books
KSL-Peggy & Her Pals
KTHS-International Trio
*KVOD-News
WBBM-Election Returns
WCCO-Ted Travers' Orch.
WHO-Singing Cowboy
WLW-Charlie Spivak's Orch.
11:00 CST 10:00 MST
NBC-Larry Clinton's Orch.: WHO
KGBX KARK WMAQ KOA WOW
*KCBS-Paul Sullivan Reviews the News: KFAB KOIL WBBM
KMBC KMOX WCCO KRNT
CBS-We, the People: KNX
NBC-Cab Calloway's Orch.: WSM
WREN KSCJ KWK WENR
CBS-Louis Prima's Orch.: (sw-6.12)
MBS-National A. A. U. Boxing Semi-Finals: KFKA KF0R WMT KSO
*News: KGHF KV00 WGN
*KFEL-News: The Majestics
KFH-To be announced
KFI-Passing Parade
KLRA-Dancing Under the Stars
KLZ-Stars Over Manhattan
KSD-The Music You Want
KSL-Musical Meditations
KVOD-Concert Music
KVOR-Request Hour
WDAF-Moonbeams
WFAA-Sun Dodgers
WLBW-Dance Time
WLW-Ted Lewis' Orch.
WNAX-Waltz Time
11:15 CST 10:15 MST
NBC-Larry Clinton's Orch.: KGHF KV00
NBC-Cab Calloway's Orchestra: KVOD
MBS-National A. A. U. Boxing Semi-Finals: KFEL
CBS-Louis Prima's Orch.: KFAB
WLBW WNAX KLRA WBBM
KRNT KMBC KFH
Masterworks on the Air: KMOX
WCCO
KFI-Talk by Manchester Boddy
*KOIL-Music You Want: News
KSL-Dance Orch.
KVOR-It's Dance Time
WGN-Dance Orch.
11:30 CST 10:30 MST
NBC-Battle of Sexes: KFI
MBS-Art Kassel's Orch.: KF0R
WGN WMT KFKA
NBC-Glen Gray's Orch.: KARK
KGBX KV00 WDAF WOW
NBC-Jan Savitt's Orch.: WSM
WREN KSCJ KGHF KVOD
WENR KWK KSO
CBS-Ray Noble's Orch.: WNAX
WLBW KVOR KFH KNX KSL
KFAB KLRA WBBM (sw-6.17)
*News: KLZ WHO
KOA-Westernaires & Men of the West
WLW-Moon River
WMAQ-Ace Brigode's Orch.
11:45 CST 10:45 MST
NBC-Glen Gray's Orch.: WHO
KSD
CBS-Ray Noble's Orch.: KMOX
KLZ
WCCO-Ted Travers' Orch.
12:00 CST 11:00 MST
*KCBS-Paul Sullivan Reviews the News: KLZ KSL KNX
MBS-Griff Williams' Orch.: WGN
KFKA KFEL
NBC-Benny Goodman's Orch.: KVOD
*News: KFI KMBC KOA KARK
KMOX
KVOR-Treasure Chest
*WBBM-News: Pliner & Earl
WENR-Music You Want
*WLW-Dance Time: News
WMAQ-Fabian Andre's Orch.
WOW-Midnight Melodies
End of Tuesday Programs

MORNING

NBC-Breakfast Club: KARK
CBS-Good Morning: KF0R KLRA
*News: KGNF KOWH
Blue Ribbon Melodies: KOA
WHO
KFAB-Sunny Jim
KFEQ-Morning Melodies
KFH-Musical Quiz
KGHF-Melodies
KLZ-Breakfast Timetable
KMBC-Young Dr. Malone
KSD-Judy & Jane
8:30 CST 7:30 MST
NBC-Breakfast Club: KGHF
CBS-Aeolian String Quartet: KF0R KLRA
Hymns of All Churches: WDAF
WNAX
*News: KVOD KVOR
KFAB-To be announced
KFEL-Tonic Tunes
KFH Ma Perkins, sketch
KGNF-Esquires
KLZ-Pinto Pete & Ranch Boys
KMBC-The Food Scout
KMOX-Vic & Sade, sketch
KOA-Weavers of Melody
KOIL-Waltz Time
KSD-The Heart of Julia Blake
KUOA-James Landry, bar.
KWK-Village Serenade
*KWTO-Mike Dosh, News
WLBW-Morning Musicale
WHO-The Sunbeam
WLBW-Morning Inspirations
WOW-Hymns of All Churches
8:45 CST 7:45 MST
CBS-Bachelor's Children, sketch: KMOX KMBC KFH
CBS-Continental: KVOR (sw-17.83)
KFAB-Jane Tucker
*KFQF-Markets: News
KWTO-The Ozarks Singer
KGNF-The Three T's
KLRA-Hymns of All Churches
*KLZ-Voice of the News
KOA-On the Mall
KOIL-Music for Breakfast: Helpful Harry
KSD-The In-Laws
KUOA-Lev White
KVOD-Tip Top Tunes

WEDNESDAY, April 10, 1940

KV00-Day Dreaming
*KWK-Sidelights on News
KWTO-Jim West
WDAF-Musical Prgm.
WHO-Life Can Be Beautiful
WBAV-Arnold Grimm's Daughter
WNAX-Grandma Travels
WOW-Kitty Keene
9:00 CST 8:00 MST
CBS-Pretty Kitty Kelly, sketch: KLRA KFH KMOX KOIL WNAX
NBC-The Man I Married, sketch: WBO WHO KSD WDAF KV00 KOA
NBC-Josh Higgins of Finchville: KVOD KSCJ (sw-21.5)
KARK-Tonic Tunes
KFEQ-Interstate Varieties
KLZ-Good Morning Melodies
KMBC-Joanne Taylor
KOWH-Old Fashioned Garden
KTHS-Food for Thought
KUOA-God's Half Hour
KVOR-Good Morning
KWK-Fashions in Review
KWTO-What's New on KWTO
WLBW-Silver Sails
WLBW-JGA Prgm
WJAG-Russell Jensen, pianist
*WREN-News: Waltz Time
9:15 CST 8:15 MST
NBC-Vagabonds: WREN KSCJ
KTHS KGHF (sw-21.5)
NBC-Houseboat Hannah, sketch: KV00 WOW WHO WDAF
CBS-Myrrt & Marge, sketch: KMOX KFAB KLRA WNAX KFH KOIL
NBC-Life Can Be Beautiful, sketch: KSD
KARK-Town Talk
KFEQ-Bill's Hawaiian Players
KGBX-Radio Exchange
KGNF-Top Hatlers
KLZ-Styled for Home Pleasure
KMBC-Meet Miss Julia, sketch
KOA-Food Parade
KOWH-Poultry Prophet

KUOA-Jules Lande
KV00-Young Dr. Malone, sketch
KVOR-Aloha Land
KWK-Painted Dreams, sketch
WLBW-Sports Behind the Song
10:00 CST 9:00 MST
NBC-David Harum, sketch; Peggy Allenby: KSD WHO WOW WDAF KV00 KOA KANS
CBS-Short, Short Story: KFAB
KOIL KMOX KFH KMBC
NBC-Viennese Ensemble: WREN
KOWH
MBS-Buckeye Four: KFEL KF0R
*News: KUOA KVOD KGNF
KARK-Radiographies: Morning Melodies
KFEQ-Ben Henderson
KFKA-Denver Tabernacle
KGBX-Jim Simmons' Orch
KGHF-Dearest Mother
*KGNF-Markets: News
KLZ-Dean Paul Roberts: Song Shoppers: Helpful Marry
*KSCJ-News: Health Column
KTHS-Devotional
*KVOR-Monitor Views the News
KWK-Secret Diary
KWTO-Poultry: Salon Echoes
WLBW-Home of the Week
WJAG-Gooch Singers
WNAX-Gospel Singer
10:15 CST 9:15 MST
CBS-Life Begins, sketch: KFH
KMBC KFAB KOIL KMOX
NBC-Young Dr. Malone, sketch: KTHS KVOD KSCJ WREN
KWK KGHF (sw-15.33)
NBC-Road of Life, sketch: KSD
WOW WDAF WHO KV00
KFEQ-Minor Clites, accordionist
*KFKA-News
KGBX-STC Program
KGNF-Shoppers
KLRA-Meet Miss Julia, sketch
KLZ-Road of Life
KOA-Heart of Julia Blake, sketch
KOWH-Morning Melody
KUOA-Gypsy Ensemble
KVOR-Women in the News: Musical Potpourri
KWTO-Hymn Sing

FREQUENCIES

Table with 2 columns listing radio frequencies and station call letters. Includes stations like KANS-1210, KFAR-890, KFAB-770, etc.

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READ HOW WE'VE HELPED OTHERS

- From Penna.: "I want to thank you for my FIRST CHECK in contests."
- Miss.: "I won in the IVORY SOAP contest you entered me into."
- Iowa: "I won with your entry in the CRISCO contest."
- Indiana: "I have won for a name you sent me in the GOLD MEDAL CONTEST; also won in their 2nd. contest."
- Penna.: "This is the first time I ever received a check in contests all due to your ability."
- N. Y.: "Thank you for your faithful service to me."
- Calo.: "Grateful to you . . . you have helped me so much . . . I never did have anyone to show me so much consideration."

- Look At The Fortunes Won In Contests By Persons Like Yourself . . . On Their Own Efforts!**
- \$1000.00 a year for life was won by New York housewife.
 - \$100,000.00 fortune was won by contestant in Mass.
 - \$50,000.00 was won by contestant in New Jersey.
 - \$25,000.00 contest prize went to contestant in Illinois.
 - \$5000.00 was awarded contestant in Texas.
 - \$10,000.00 fell into lap of Hazelton contestant.
 - \$5000.00 was delivered to Alabama contestant.
 - \$5000.00 cash thrilled a Rhode Island contestant.
 - \$5000.00 brightened the home of Ohio contestant.
 - \$25,000.00 blessed a Connecticut home.
 - \$5000.00 was given to Cincinnati contestant for best contest entry.

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