

TEN CENTS
EVERY WEEK

Movie and

PROGRAMS FOR
APR. 27—MAY 3

RADIO GUIDE



Time Changes!

Hundreds of radio programs change to daylight saving time this week. Be sure to buy this issue

AE A87BC205Y43T1

JACK BENNY

Ace Radio star as he will appear in the Paramount picture "Buck Benny Rides Again"

Movie and Radio Guide

M. L. ANNENBERG, Publisher

CONTENTS

THIS WEEK

IS CAROLE LOMBARD a zany? Is she as profane in her speech as Hollywood's gossip-writers would have us believe? How do she and Clark Gable hit it off? Is Carole going to have a baby? We've often wondered about the Gables and, next to meeting them personally, we've always felt

we'd rather learn about them from James Street than from any other writer we know. Having decided that, it was but a hop, skip and a jump by air from New York to Hollywood for the said Mr. Street. How he met Carole, what she said, how she acted are all in the first part of "Two



Carole Lombard

Happy People," which begins this week. And looking ahead, Clark Gable goes under the Street microscope next week.

MEET RADIO'S COUNTRY DOCTOR

One November evening, three years ago, radio listeners may have tuned in a simple but moving drama whose central character was a country doctor. He spoke in soft, burred accents which lent themselves subtly to humor or tragedy as the occasion demanded. It was famed character actor Jean Hersholt whom listeners heard that night, and the story of how Mr. Hersholt has since almost forsaken his heavy film schedule to concentrate on being that country doctor of radio is a dramatic, thrilling one. Today his "Dr. Christian" audience ranks up with the most popular dramatic shows; millions of listeners know "Dr. Christian" as a great and lovable character. But few know Jean Hersholt. This week (Page 41) we present the real Jean Hersholt.



Jean Hersholt

BUCK BENNY & CO. CAVORT

This spring, fans of Jack Benny's show will see the whole Sunday night gang—together for the first time in films—cutting up at a California dude ranch. "Buck Benny Rides Again," as a picture, promises to be rare entertainment of the Benny brand. So that our readers may have a preview of the fun, as well as some excellent pictures of the Jell-O troupe, Movie and Radio Guide presents in this week's issue two rollicking pages of "Buck Benny & Co." Turn to Page 6. See what happens to Jack Benny when he gets all dressed up in chaps and a sombrero. He will surprise you!



Jack Benny

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Curtis Mitchell, Editor

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The following list gives source of pictures published in this issue: Page 1—Ame. Gustave W. Gale; Page 2—Ame. Alex Kahle; Page 10—Jack Albin; Page 11—Jack Albin; Page 41—CBS; Page 44—Walt Davis; Page 45—Maurice Seymour, NBC; Page 56—Gustave W. Gale.

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NEXT WEEK

EVIL days have fallen upon the Metropolitan Opera. Once the darling of Manhattan's financial barons and social elite, who subscribed to boxes in the glittering Diamond Horseshoe at fabulous rates, the Met is now fighting for its life. Only with new funds, a new financial set-up, can it hope to survive. Because the rich who once supported it have either disappeared or because they no longer are interested, the Met has turned in desperation to the music-lovers of America—to the listeners of America. \$1,000,000 is the sum they need. Next week Dick Dorrance tells the story of the great fight. Particularly does he tell of the stake which you, the radio listener, have in it. Don't miss this story.



Lauritz Melchior

BETTE DAVIS' ACID TEST

Perhaps the sternest test to which Bette Davis has yet been subjected in Hollywood comes in "All This and Heaven Too," in which she plays the long-suffering Henriette, beloved by Charles Boyer. Henriette is a sharp departure from the violently emotional type of character Bette usually portrays. "I am violently emotional myself," Bette said, "and as Judy Traherne in 'Dark Victory,' I was simply being myself. As Henriette—well, Henriette is a job!" But Hollywood wonders if Miss Davis—who is not a mother—has the ability to portray accurately the depths of mother-love, basic theme of the film. For a sweeping picture-story which answers this question, be sure to read "Bette Davis' Tragic Love Story" next week.



Bette Davis

FAY BAINTER IN "OUR TOWN"

When "Lux Radio Theater" dramatizes Thornton Wilder's unique play, "Our Town," Monday, May 6, it promises to uphold its reputation for presenting grand radio entertainment. Using the cast of Sol Lesser's movie version of the play—including Fay Bainter, Frank Craven, Thomas Mitchell and many others—Lux would appear to have the broadcast of the week. But this is only one of next week's great broadcasting attractions. For time and station of the "Our Town" broadcast, of the broadcast of the famed Kentucky Derby, and many other important features, consult our program pages.



Fay Bainter



TWO

Happy People

Part I—Carole Lombard

The Carole Lombard-Clark Gable match may have been made in heaven—but it's the practical Carole who makes it the happy, working affair it is here on earth



JAMES STREET, author of this story as well as "Nothing Sacred" and "The Biscuit Eater" (see page 8), is in Hollywood to do a series of exclusive stories for Movie and Radio Guide. This is the first of the series. Mr. Street was born in Mississippi, has wide newspaper background, is a regular contributor to Saturday Evening Post, Collier's, American, Cosmopolitan

PLEASE TURN THE PAGE

www.americanradiohistory.com



CAROLE MAY WEAR outfits like this for the publicity boys at the studio, but at home both Carole and Clark spend much of their time deglamorizing themselves, lolling about in working-clothes



HORSES, DOGS, HUNTING—these are the things Carole loves, and long before she met the virile and outdoor Gable she was known to friends and neighbors in her native Fort Wayne, Indiana, as Jane Peters, a ready-for-anything tomboy

CAROLE LOMBARD, the frosty-faced trigger-tongued court jester in the Cinema Kingdom of Graustark, had to keep her mouth shut for two weeks in 1925 because of an accident. Her injury didn't hurt her much, but the imposition of silence nearly killed her and she's been trying to make up for lost time ever since.

She talks so fast, so much and so cleverly that Clark Gable, her husband and by legal rights the master of the manor, scarcely can slip a word in sideways even if he wants to. And he usually doesn't try, for he likes to listen to and laugh with his wife, the firecracker girl who talks a man's language, including a few oaths, upon occasion.

It's a winning marital combination—two happy people who do just as they please but never bruise anybody or anything. It's been a long haul with the Gables, a mighty rough road and a high grade, but now they have what they want—fame and each other.

Just to appease a lot of teacup and tattling curiosity, including my wife's, Mrs. Gable is not going to have a baby. At least she said she isn't, and I believe her because I trust her word.

"If I were going to have a baby, I'd shout it from the housetops," she said. "And I can shout. Want to hear me?"

We didn't. But she shouted anyway, just because she felt like shouting. After judging the quality of her shout I hazard the opinion that she can make herself heard.

Mrs. Gable hereafter will be referred to as Miss Lombard in this piece. She is very proud to be Mrs. Gable and is doing a good job of wifing, but she simply will not submerge herself in matrimony. It would be impossible to keep Miss Lombard submerged in anything. She's an actress and she always will be.

SHE'S Carole Lombard, the reliable morning star in this incredible kingdom where so many stars fall as they did on Alabama.

He's Clark Gable, the evening star that is always there. You can chart your course by those two stars. You can count on them. But when knocking-off time comes, when the day's work is done Miss Lombard becomes Mrs. Gable and her husband is "the old man."

Some folks call her "Ma Gable." It doesn't fit. She's not the "ma" type. She's the girl next door with whom

you sit on the steps and talk, to whom you tell your plans and hopes. And she never laughs at you, but squeezes your hand and says, "I know how you feel and I'm on your side."

The Gables insist upon their private lives being kept private. They think there are some things that are nobody's pop-eyed business and Hollywood can lump it. Their home at Encino is their castle and they allow only the chosen few to enter. They have been criticized. The public and press demand many things of the stars they make, but you don't make demands of the Gables. They deglamorize themselves at home.

Miss Lombard doesn't like glamour, anyway, although she oozes it naturally. She can make the old feel young, arouse the living and quicken the dead.

SHE'S as easy to meet as the neighbor's wife. At the introduction, she tosses her head and shakes hands, a good husky handshake—the kind you get back in Indiana, where she came from. Then she walks across the room and pops into a chair, crosses her legs, reaches for one of her own cigarettes and bums a match. She bends quickly and scratches her ankle. I don't know if her ankle itched or if it's a habit. I didn't ask her. I reckoned it was none of my business—or yours.

"What goes on?" she asked. Then she began interviewing us—Evans Plummer of MOVIE AND RADIO GUIDE and me. Finally, simply by the ungentlemanly method of interrupting, I got in a question, something like "What are you doing this afternoon?"

"Oh, I'm taking a golf lesson. Want to come along? It's a *mar-ve-lous* game. *Simply won-der-ful!* Of course, I'm not so hot at it, but I'm learning."

If Miss Lombard doesn't master golf it'll be just about the only sport she hasn't mastered.

The talk got around to pictures and to her husband. She called him "the old man" four times and "pa" twice. "He's a great guy," she said. "Look him up. Run out to the farm and see us. We've got a great farm. Twenty acres. It's *mar-ve-lous*. Chickens, dogs, cats! That reminds me. Here's a funny one. When we got the cat we named it Joe Louis. But had to change it to Josephine. What a scrapper. Chases the dogs and ever'thing."

We wondered if that "ever'thing" might include us if we went out to "the farm," which sounded like a scene



THE GABLES WORK on a staggered schedule so that, when Clark works, Carole is at home, fresh and relaxed, to welcome him at day's end. They are wise enough to recognize the many stumbling-blocks on the pathway to marital happiness

in "You Can't Take It With You."

There has just been a tragedy at the Gables'. A tree was blown down. A twelve-year-old tree. When the Gables had it set out the tree expert neglected to take it out of the tub, but just planted tub and all. So a breeze got it. Oh, yes, they have winds in Hollywood. In fact, the wind blows quite often and so does Hollywood.

But Miss Lombard is not upset about the tree. They are going to replant it, this time out of the tub so the roots can grab a hold of the earth and live and thrive as a good tree should.

She's a mite bothered, however, about the chicken situation out at "the farm." She and "pa" have 100 New Hampshire Reds. She knows her chickens. Nine out of ten persons in Hollywood don't know the difference between a New Hampshire and a Rhode Island, but she does. However, she frets a bit because they have artificial lights in the hen-houses and the lights go on before dawn. The hens work overtime.

"I expect to wake up some morning and see the chickens picketing us." She lit another cigarette and bummed another match. I gave her a deck of matches.

SHE sells the eggs to the retailers for all the traffic will bear and to her friends for twenty-five cents a dozen, C. O. D. Miss Lombard is a very smart business woman. She is very rich and she pulled herself up by her shoulder-straps. She began to get famous, however, by not wearing shoulder-straps or much else.

Back in Fort Wayne, Indiana, where she was born, she was Jane Peters, the tomboy. She moved to Los Angeles when she was seven and fiddled around with the movies even as a child. But she was no prodigy. Today, at thirty-one, she's one of the best craftsmen in the business. She never kids herself. She criticizes her own work and anybody else's when she thinks they have hammed.

Some folks arc under the impression that Miss Lombard danced her way into the movies. That's an error. She danced the Charleston in contests around Los Angeles and often won cups which she sold for \$15 each. Joan Crawford used to compete with her.

Out of Virgil High School, Miss Lombard began climbing the barriers that were between her and fame.

She got on at Fox studios and they asked her to change her name.

"I took Lombard because I adored Mr. and Mrs. Harry Lombard, friends of our family. I just picked up Carole because I liked it. At first I dropped the 'e,' but I tacked it on later for good measure. My first idea was to name myself Carrolle. There's a flossy one."

She broke into a laugh. "Then I thought of Carrulle. Isn't it *won-der-ful*. Carrulle Lombard! But I got sane in time."

IF ANY fan of that lady's has an idea Miss Lombard is zany, then that fan is wrong. Miss Lombard can be very serious about serious things. She's serious about her home and her husband. There is none of that honey-dewed lovey-dovey stuff about them, but an understanding, an affinity. They like the same things. Mr. Gable is an active outdoor man and his wife is determined to keep up with the pace he sets. Or maybe it's just the other way 'round. Perhaps she sets the pace. Mr. Gable is very much the man of the house. When a decision is to be made, he talks it over with her. But he has the final say. That's about the home, of course. In their work, they are people apart. They are sensitive, ambitious, proud.

They don't talk shop at home. They talk about little things—the price of dog-feed, for example. They enjoy discussing current events—war, third term and the price of potatoes. They argue about current events.

Miss Lombard is not the most diplomatic person in Hollywood. Speaking of her visit to Atlanta for the premiere of "Gone With the Wind," she said, "The mayor of Atlanta is the best mayor in the country. He's *mar-ve-lous!* He handled that thing just right."

Now, after all, there are a heap of mayors who might disagree with her, but she doesn't care.

The minute Atlanta is mentioned, they both immediately express their admiration for Mr. and Mrs. John Marsh. Mrs. Marsh wrote "Gone With the Wind." She's Margaret Mitchell to millions, but they are the Marshes to the Gables.

"THEY are *won-der-ful*." Miss Lombard reached for a coke. (Maybe that's the Atlanta influence.) "John Marsh is a *real* fellow. He protects his wife as though she were a little girl. And they have such a happy home."

(Continued on Page 52)



HOME, HOME ON THE RANCH, Carole Lombard is as familiar with the business of making a ranch pay as any other Indiana-born wife. She raises chickens, peddles her eggs to friends at market prices



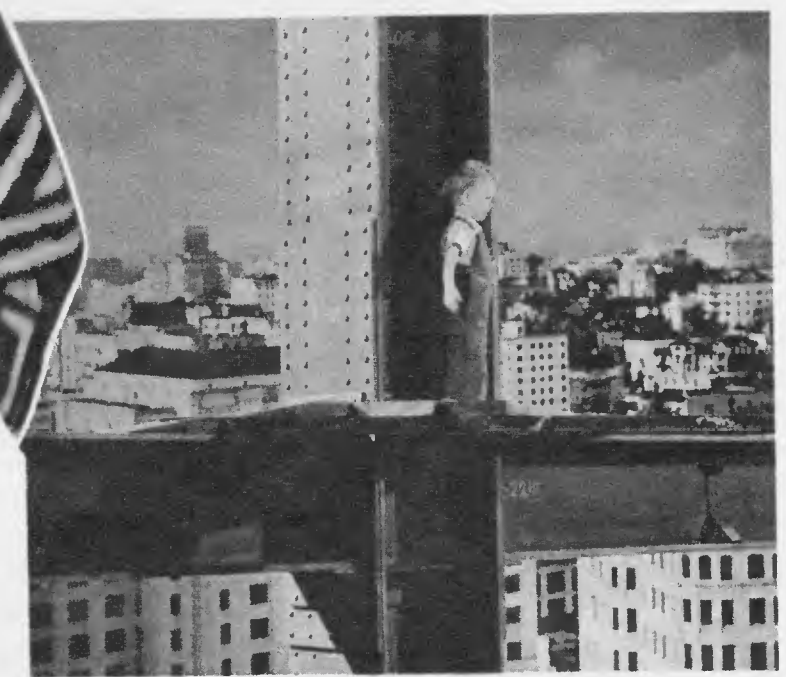
LADY OR GENTLEMAN was the enigma posed by Sandy in picture at left, and early fans were never quite certain of her sex. Above: Mischa Auer, Sandy's co-star, has a romp with the two-year-old between scenes



BECAUSE OF HER AGE, no stand-in is employed for Sandy. This battered doll is used instead. Sandy takes a personal interest in the doll's career. Right: Sandy's pride in her clothes marks her as a lady



Sandy is a Lady



NO LADY SHOULD GO where Sandy goes in this film. Hauled off in a garbage-truck, she ends up atop framework of a skyscraper, where she plays with complete unconcern

FOR a long time, nobody knew whether Sandy was a lady or a gentleman, but in this, her latest picture, Hollywood's youthful adventuress proves herself not only a lady but a very troublesome lady at that. Here Sandy is cast as the lovable—if errant—daughter of a young estimator for a hard-boiled contractor. Tom Brown is the dad, Eugene Pallette the contractor. At film's opening, Tom has just made up an estimate for a bridge job, which he knows is lowest submitted, and he and his wife are having the boss out to dinner to try to inveigle a raise. While the wife, Nan Grey, is out shopping for clams, of which the boss is fond, Sandy—who has been left with a neighbor, Billy Gilbert—decides to get into mischief. First, she goes out on a street-corner with Gilbert's two sons, Pat and Mike, who play and dance on the pavements for

pennies. Tiring of this, Sandy wanders into a restaurant, gets herself hauled away in some garbage and, by a miraculous twist, turns up in the boss' office as the son of two ne'er-do-well relatives trying to make a touch. From there, it is but a hop, skip and a jump to the top of a steel skyscraper the contractor is building, and Sandy walks along the steel girders twenty stories up until she is saved by a supposedly looney Russian inventor, Mischa Auer. A dispute now arises over ownership of Sandy. The boss, believing it is his relative's son, and Tom maintaining the child is his daughter, decide to solve the whole problem by determining Sandy's sex. This becomes unnecessary in a highly intricate denouement. That Sandy's natural performance can make it seem at all plausible proves that she is not only a lady but an artist and an actress.



MAYBE IT'S THE MUSIC, but more likely it's just that Pat and Mike (Kenneth Brown, left, Billy Lenhart) won't play that causes Sandy's ladylike tantrum

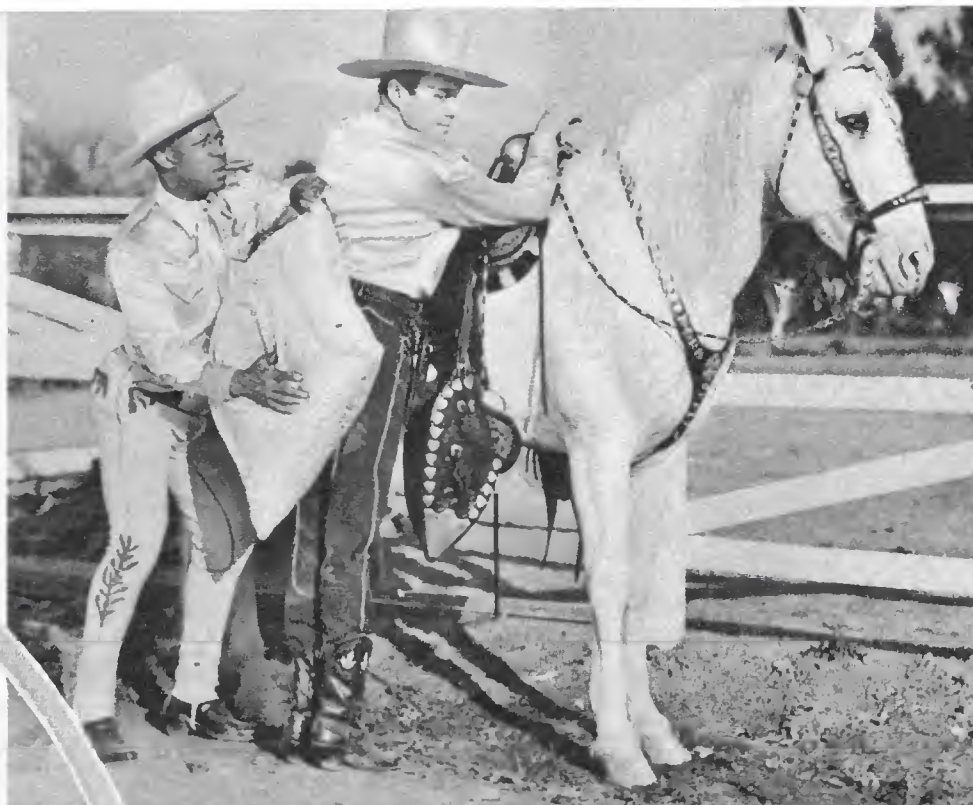
BUCK BENNY AND COMPANY... HORSE OPERA with DANCES and SONGS



UNUSUAL in the fact that most of the characters in Jack Benny's radio show come to life, "Buck Benny Rides Again" is a picture which will delight radio fans and movie-goers alike. Radio listeners will see, for the first time, such sterling performers as Carmichael, the polar bear. Movie-goers will see, in addition to the regular Benny radio cast, Ellen Drew, Virginia Dale and Lillian Cornell, girls who have won the plaudits of movie-goers in other films. Story concerns Jack "Buck" Benny and orchestra-leader Phil Harris, who leave Broadway for a ranch in Nevada through a ruse of Harris'. Once on the ranch, in the "wide open spaces," Jack Benny proves the right to his radio name, "Buck," in a series of comic episodes which includes battling western desperadoes. Although it's not certain that Benny proves he's a tough hombre, he at least proves he's America's number one radio comedian, and no slouch at movie comedy, as well. A double romance provides the love interest, with Jack falling for Ellen Drew, another dude rancher, and Rochester for Theresa Harris ("Josephine") after meeting her while arranging a date with Ellen for Jack. The unfolding of the two romances affords plenty of laughs. Lavishly produced, written by Morrow and Beloin, "Buck Benny Rides Again" also features the famous Merrie Abbott dancers in a lavishly produced, laugh-provoking picture. Benny, himself, hits a stride of comedy seldom achieved in his former pictures, and Rochester, who has done so well in previous Benny films, repeats his side-tickling performances, with Carmichael, Jack's famous polar bear, a close second.



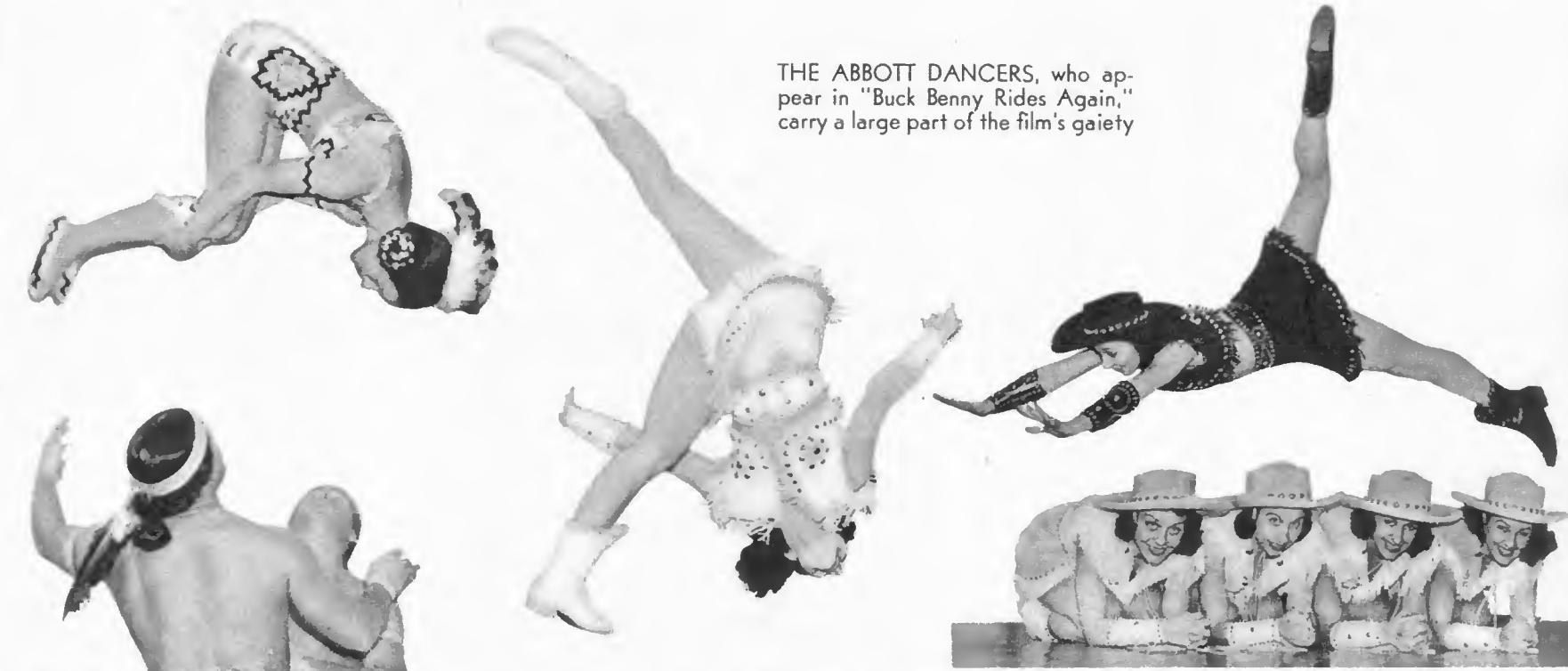
JACK BENNY AND PHIL HARRIS (above) run out of gas on their way to a dude ranch in Nevada, have their troubles, which look serious for a while, in making the trip. Benny has no ulterior motive (at the outset) in going to the dude ranch, but Harris has—and she's pretty!



"BUCK" BENNY tries to become a westerner. But at the ranch, with Rochester's aid, his New York instinct for comfort comes out



DENNIS DAY (center), who accidentally enters the picture, is a logical excuse for some good music, which enters smoothly into the motion picture



THE ABBOTT DANCERS, who appear in "Buck Benny Rides Again," carry a large part of the film's gaiety



MISTAKEN IDENTITY, which has been good ever since Shakespeare's time, plays an important part in "Buck Benny Rides Again." Although Benny has paid a number of tough hombres to be kicked around, when real desperadoes appear on the scene Benny crashes through, becomes a hero



ANDY DEVINE, who really owns a ranch near the dude establishment, to which Benny goes originally, finds his place turned into a shambles by Benny, who wants to be a toughie but doesn't exactly know how. "Buck Benny Rides Again" will be one of the top laughs of the season

THE

Movie and
RADIO GUIDE
"PICTURE
of the WEEK"

Biscuit



→ RIGHT: Promise, the "Biscuit Eater" dog, reaches the height of ignominy by "pointing" a skunk during a trial by Mr. Ames, the owner of the estate, and Harvey McNeil, his trainer. Lonnie, the dog's owner, and Text, his pal, are heart-broken. Method of training dogs is show in the film

Eater



A "BISCUIT EATER" is a hunting-dog that goes bad, a no-good that sucks eggs, kills for its food and commits other canine crimes. "The Biscuit Eater," a Paramount picture made from a story by James Street, is the story of such a dog and the kid who owns him. Only six Hollywood actors appear in the picture, the remainder being countryfolk hired on location, and businessmen, Junior Leaguers and sportsmen from Albany, Georgia, near which the picture was filmed. Many of them donated their services for the thrill of appearing before a camera. Next to the dog Promise, a pedigreed Arkwright pointer, principals in the cast are Billie Lee, who plays the role of Lonnie McNeil, and a Negro lad, Cordell Hickman, Billie's pal and co-conspirator. The story is simply a tale of a dog, the "runt" of a litter, given to Billie by the owner of an estate on which Billie's father (Richard Lane) works as manager and trainer of thoroughbred hunting-dogs. The story revolves about the owner's determination to abandon dog-breeding for horses. The "biscuit eater" changes his mind. Named Promise, the dog is trained by the boys, causes Billie, his father and Mr. Ames, the owner (Lester Mathews), no end of grief, first with a series of escapades which stamps him as a "biscuit eater," again when he almost beats the champion (owned by Mr. Ames) in the championship field trials. Because of its simplicity, the beauty of the outdoors in which it was made and the heart-tugging emotion and understanding with which it will be received by the lovers of animals and children alike, "The Biscuit Eater" is named as MOVIE AND RADIO GUIDE's Picture of the Week.



← LEFT: A boy and his dog, Baby LeRoy was scheduled to play the lead in this film, but became ill. Billie Lee's performance is tops

ABOVE: Billie gets his heart's desire. Every person who has ever owned a dog will thrill to Billie's adventures with Promise



→ ABOVE: Cordell Hickman, who plays role of Text, couldn't understand picture-making, thought he was playing a game!

RIGHT: Promise doesn't win the championship in the film, but does prove that he has the stuff of which heroes are made!





Cupid a Busy Boy

ABOVE: Vivien Leigh's choice for Rhett Butler would undoubtedly have been Laurence Olivier, with her here at a farewell party before taking to the road with their production of "Romeo and Juliet." They plan to be married in August, when their respective divorces become final. Above, right: Eleanor Powell and Merrill Pye, M-G-M art director, also plan matrimony when Pye's divorce becomes final next January, they announced. This is definitely Eleanor Powell's first serious romance

THIS WEEK IN

Hollywood

Jimmy Stewart, Olivia de Havilland get lessons in love; Eleanor Powell will wed Pye

ELEANOR POWELL, engaged to Merrill Pye, M-G-M art director, really means business. Close friends believe that Eleanor, who has spent most of her time dancing in the past, has her mother's approval for the match, and Pye (separated from his wife for several years) won Mrs. Pye's consent to a January divorce. Eleanor has been concentrating on her work and leaving the lads alone, and while she may have had happy feet, her heart was beating to the loneliest rhythm in town. All this will be changed now. Legal entanglement: There will be no sudden elopement, for the interlocutory decree which separates Pye and his wife will not become final for a year from last January.

GENE RAYMOND is making his first trip before the cameras in two years with Wendy Barrie in RKO's "Cross Country Romance." Gene has been devoting his off-screen time to song-writing, with a score of three published songs. Deal: Gene will make three pictures for RKO on new contract.

MONTY WESTMORE, of the famous Hollywood make-up Westmores, dabbed grease-paint on Pat O'Brien for a part in "Torrid Zone," and a short time afterward died of a blood-clot which formed on his heart. Cause of death was said to be overwork, and now superstitious Hollywood is recalling that this is the third time sudden death has struck at the Westmores. Father George committed suicide ten years ago. Sister Dorothy died on the operating-table. Monty, who made up such famous old-timers of the screen as Barbara La Marr, Colleen Moore

and Clara Bow, leaves brothers Perc, Ern, Walter, Frank and Buddy (former husband of Martha Raye) to carry on. End of the Cycle: Hollywood believes the cycle of tragedy which has haunted the Westmores has run its course with this, the third sudden death.

IRENE DUNNE, Luxbroadcasting "Love Affair" with Bill Powell, is waiting to see what kind of writing-job Sam and Stella Spewack do on script of Theodore Dreiser's "Sister Carrie" before making her final decision on accepting the role. Said Irene, when asked to comment on playing a bad girl, filmatically: "Censorship is different than in 'Back Street' days. I think 'Sister Carrie' will be safe enough."

JEAN PARKER gave a blood transfusion to Warners' publicity man, Frank Heacock, last week after Heacock was injured in a car accident on Laurel Canyon road while working at preview of "It All Came True." Cause of the accident, it was said, was Hollywood overpressure on Heacock and nervousness from his two-month campaign on the "Virginia City" preview. The blood transfusion, however, failed to save Heacock's life, and Errol Flynn, a close friend, was at his bedside when he died. Noted: Jitters have settled over the studio as result of second sudden death on the lot in a week.

CHARLES LAUGHTON arrived in Hollywood this week from a transcontinental trip he claims was the thrill of a lifetime. He made the trip east to meet his secretary and business manager, an English girl who has han-

dled his affairs for a long time. It was to get the thrill out of showing her America for the first time that the famous actor had made the trip. Needless to say, the young lady—who had lived for many months in blacked-out London—got a big thrill out of her three-day stay in New York and her cross-country trip. Comment: The young lady's pleasure at seeing America was exceeded only by Laughton's pleasure at being able to show it to her.

ELEANOR ROOSEVELT, in Los Angeles for a lecture on "Outlook for the Future of America" at the Philharmonic auditorium, went down by the "vinegar works" to visit her son, Jimmy. Outlook from Jimmy's apartment on Alden Drive encompasses the Beverly Hills Furnace Company, a storage company with freight cars on a siding, the Colton Lime and Putty Works, a veterans' hospital and the Beverly Hills laundry. Neighbor: The Beverly Hills Tennis Club, started by Fred Perry and Ellsworth Vines.

GENE AUTRY, married in St. Louis, Missouri, eight years ago, was thanking his lucky stars that he "was able to give his wife a mink coat last week for the anniversary." Manlike, he had forgotten the exact date. Johnny Marvin, his song-writing partner, reminded him that mink coats had to be glazed twice a year at a cost of twelve dollars. The soft-spoken Autry murmured, "I used to buy a coat for twelve dollars." The Autrys spent their anniversary evening quietly at home playing bridge with the family doctor and golf instructor, and received an unexpected present in the form of a seven-hundred-dollar bonus from the

music firm to which Autry and Marvin had sold "Good-Bye, Daddy Darling," hit tune of "South of the Border." Gene also shattered rumors that he had bought heavily into Cinematone penny-records outfit, a rumor which started when Jimmy Roosevelt, who took over that company, offered to buy fifty Autry songs. The cautious cowboy checked Dun and Bradstreet on Cinematone's financial set-up. Result: Roosevelt didn't get the Autry songs!

OLIVIA DE HAVILLAND AND JIMMY STEWART, with Margaret Sullavan and Leland Hayward, journeyed to San Francisco to see how Vivien Leigh and Laurence Olivier expressed themselves in their stage production of "Romeo and Juliet." Olivia and Jimmy, according to intimates, are definitely in love. Advice to the lovers: If Olivia refrains from over-organizing Jimmy's social activities, this romance could become suddenly very serious.

BRENDA MARSHALL, learning to ride western style from Bill Holden, fell off her horse and was run over by Holden on a riding-jaunt in Bel-Air. Unconscious, she was rushed to her home and X-rayed before doctors pronounced her all right. Learning that Joan Fontaine would be out of "Arizona" because of illness and not wishing to make trouble for her studio, Brenda reported to the Warner lot for work on "The Sea Hawk" next day and showed up at the Bing Crosby broadcast as per schedule with Errol Flynn next night. At the radio studio she collapsed and was rushed to a Hollywood hospital. Irony: The day Brenda was discharged from the hospital the studio took publicity pictures



at her home which included, of all things, one shot of her posed in bed with a pony standing beside it!

ELLEN DREW, Jack Benny's leading lady in "Buck Benny Rides Again," was thrilled when she stopped off in Chicago while en route to New York for the picture's premiere and found 150 students of Englewood High School waiting to greet her. History: Miss Drew is a Chicago girl who got her start in pictures when she won a beauty contest there.

EDWARD G. ROBINSON, reporting for work on Warners' "Brother Orchid" set, found a complete monastery garden but no orchids. Script change: Eddie will not grow orchids, but zinnias for economy reasons.

NANCY KELLY AND BOY FRIEND IRVING CUMMINGS, JR., went to a party given by George Offerman, Nancy's childhood friend and fellow actor. Years before, Nancy and George made the theatrical rounds in New York as child performers, passing themselves off as twins. George, the taller, would slouch for producers; Nancy would stand on tiptoe. Result: Offerman thought Irving a swell fellow and Nancy announced the engagement with a church wedding to be held within six months.

LORETTA YOUNG was amazed when movie-gangster Ed Gargan showed her how to use a powder-puff between scenes of "The Doctor Takes a Wife." The bruiser showed her, most gently, how to softly pat the puff on her much-publicized nose. Explanation: Before his movie advent, Gargan manufactured 'em.

Unusual Twosomes

ABOVE, left: Liz Whitney, with no Bruce Cabot or Jock Whitney about, dines with radio reporter George Fisher before leaving husband Jock for Reno. **Above, right:** Irene Dunne, seldom seen without her physician-husband, dances with Fred Perry, tennis champ, while husband answers an emergency call. **Right:** The Errol Flynns had quarreled again, so Errol was not present at Ciro's to see Lili Damita, his wife, laughing as she dated Bob Halliday

SYLVIA SIDNEY, weight down to 104 pounds and temper down to nil, is coming back to Hollywood. Sylvia is reading scripts for just the right picture and will make it when husband Luther Adler's play, "Two on an Island," winds up on Broadway. Expectation: Miss Sidney's marriage will make her easier to handle in the studios in the future. Friends say that she's become calmer and more poised.

JUNE LANG, twenty-two, and John Roselli, former bodyguard of Harry Cohn, who eloped to Yuma, Arizona, both gave same Wilshire apartment building number on marriage license. Query: Did they meet in an elevator?





JEAN BARKER, U. of Kentucky, is a senior, and throughout her four years at Kentucky has taken an active interest in student affairs. She was campus beauty queen during her senior year and a staff member of campus paper

ANN KHRENBRIK, U. of Cincinnati, is the nineteen-year-old campus queen selected by her school paper. A light-brunette, Ann is five feet seven inches tall, weighs 110 pounds. She has played leads in varsity shows and is extremely active in sorority circles

ROSEMARY F. QUINN, U. of Detroit, is a freshman in the College of Arts. An all-around sportswoman, Rosemary rides, fences, swims and dances. For all her varied extra-curricular activities, she has the best scholastic record of any coed at Detroit. She is five feet four inches tall

MARY DALY, U. of South Carolina, is a freshman who, in her first year, has been a leading figure in campus theatricals. Her interests, however, also extend to a wide field, including athletics, dancing and student administration. She is a class officer there

MARJORIE BOOTH, U. of Wisconsin, although only twenty-one years of age, has a long and excellent record in radio dramatic work. Extremely active in student affairs, Marjorie—who is five feet six inches tall and weighs 118 pounds—is Wisconsin's loveliest coed

MARTHA RUNYON, Butler U., is a demure freshman who, in the short space of a year, has left an indelible mark upon Butler campus life. Her particular interest is Thespis, campus theatrical club, but she also is a member of the campus sociology club and commerce club as well

ANN RANDLE, Bucknell U., is a sophomore, nineteen years of age, whose stately blond beauty has won her the title of "glamour girl" of the Bucknell campus. Ann takes a deep interest in all campus activities but concentrates on varsity theatrical productions

MARY LOUISE MORRIS, Fairmont (W. Va.) State Teachers College, is known as the "Katharine Hepburn of W. Va." not only because of the striking resemblance she bears the star but also because of her acting ability

The Most Beautiful Coeds in America

VOTE FOR YOUR FAVORITE IN COLLEGE QUEEN CONTEST

THESE sixteen coeds have been chosen in campus competitions by fellow students at American colleges as the most beautiful and most likely to succeed in Hollywood. Four of them

—the four you choose by use of the ballot on this page—together with four more to be selected each week for the next two weeks, will be taken to Galesburg, Ill., as guests of Para-

mount Pictures at the gala premiere of "Those Were the Days," a film based upon the "Old Siwash College" stories. There a board of judges composed of America's leading artists will select

one of these twelve girls as the All-American College Queen. She will be taken to Hollywood for a talent audition and to enjoy Hollywood life, all expenses paid. Vote for your favorite!

OFFICIAL BALLOT
 Fill in and mail to: College Queen Contest, 731 Plymouth Court, Chicago, Ill. No ballots will be counted unless they are postmarked on or before May 3, 1940.
 My choice for College Queen, of those pictured here, is _____
 I would like to see her win the trip to Galesburg, Ill., where final judging of candidates for "All-American College Queen" will be made by the judges.
 My name _____
 Street _____
 City _____ State _____



BETTY LABRANDT, Kansas City Junior College, is the lovely sophomore chosen by the college papers of both K. C. J. C. and of the U. of Kansas City in a joint competition. Betty likewise is an active campus figure

JUNE MARCH, City College of New York, is the lovely eighteen-year-old campus queen chosen by City College students to represent them in this competition. A native New Yorker, June is five feet six inches tall and weighs 118 pounds, is a drama enthusiast

MARY ELIZABETH SIMMONS, Birmingham-Southern College, is a senior and very active on Southern's campus, where she participates in activities in the world of sports and in varsity theatrical productions. She weighs 120 pounds, is twenty-two

VIRGINIA COLLAR, Georgia State College for Women, is a sophomore who stands five feet five inches tall; is a class officer, a leading student and very active in extra-curricular activities, particularly in the field of dramatics

VIRGINIA HOLT, Southern Methodist U., is now in her junior year and has actively participated in campus activities as an actress, a dancer, a song-writer and an accomplished violinist. She is also a top-rank student at S. M. U.

SALLY ROUSE, U. of Wyoming, is a sophomore at the university. Interested in radio drama, she has played leads in university dramatic productions and won lead roles in school radio productions in both the dramatic field and variety type of show

MARY LOU BULLARD, U. of West Virginia, who has been extremely active in campus theatrical ventures and in sorority circles, was first chosen queen of the university homecoming last November, is chosen again to represent the Mountaineers in this contest

ROBERTA LUDDEN, U. of Utah, a junior, has a long record of titles won on the campus. She was the "1938 Snow Queen," the "1939 Homecoming Queen" and has been starred in many campus shows since freshman days



"MA, HE'S MAKING EYES AT ME!" is a delightful piece of nonsense which has Tom Brown as a smart-Aleck advertising man, Constance Moore as a modern Cinderella, and Anne Nagel as Brown's cynical secretary. Above, Tom has caught Anne in a not-so-cynical moment in the picture



"AND ONE WAS BEAUTIFUL" gives Laraine Day (dancing with Robert Cummings above) her first chance at stardom and justifies predictions which have been made for her as a result of her fine work in "My Son, My Son." This picture also marks Jean Muir's return to the Hollywood scene

THIS WEEK ON THE SCREEN

Laraine Day makes starring debut in "And One Was Beautiful"; "Ma, He's Making Eyes at Me!" is pleasant comedy

"Ma, He's Making Eyes at Me!"

Cast: Tom Brown, Constance Moore, Richard Carle, Anne Nagel, Jerome Cowan, Elizabeth Risdon. A Universal picture, produced by Joseph G. Sanford; directed by Harold Schuster; screen play by Charles Grayson and Edmund L. Hartman

"MA, HE'S Making Eyes at Me!" is an enjoyable piece of nonsense about a Cinderella of the unemployment ranks which is as inconsequential as the song which gave it title . . . and as light-hearted and happy in its production. A variation of the Cinderella fashion-show plot, it is a sparkling little piece movie-goers will find highly diverting.

Tom Brown is cast as a smarty advertising man who is thrown out on his ear by Richard Carle, operator of a swank dress shop which, in spite of Brown's efforts, has failed to make money. In the unemployment insurance line, he sees Constance Moore, gets the not-too-original idea of making her "Miss Manhattan" in a promotion designed to sell dresses to the average girl.

The promotion is a success, and in order to keep publicity flowing, Brown selects a "Mr. Manhattan," adequately played by Larry Williams. By this time, Brown is so wrapped up in his stunt that he completely forgets where business leaves off and love begins, and as a climactic finale to his fashion show he plans to have "Mr. Manhattan" and "Miss Manhattan" get married. Miss Moore, deeply hurt by Brown's neglect, agrees and is only saved from the wedding to "Mr. Manhattan" when, at the last moment, Brown recalls that he is in love with her himself, stages a

knock-down-and-drag-out battle with Williams and marries Miss Moore for a perfect happy ending.

Brown is perfectly cast as the wise-cracking advertising man; Miss Moore is not only lovely but gives nice voice to a couple of very catchy tunes, while Elizabeth Risdon, as the long-time fiancée of the cheek-pinching shop-owner, and Anne Nagel, as Brown's cynical secretary, add fun to the merry mix-up.

The Cinderella theme of the film is lightened and pleasant divertimento introduced by means of the gigantic fashion show which is staged as a dazzling build-up to the climax. It is this show which gives Miss Moore her opportunity to sing several very tuneful numbers and a high-class vaudeville aura is brought in in the fashion-show performances of Marie Greene and Her Merry Minstrels, Peggy Chamberlain and Vivien Faye.

No brow-wrinkling theater-fare with weighty problems to be solved, "Ma, He's Making Eyes at Me!" is all that it pretends to be—an evening of light entertainment, nonsense and fun played against a light musical background of hummable tunes.

WHAT THEY THOUGHT OF IT: Variety: ". . . The performances are good to excellent, the lines gaily penned . . ." Hollywood Reporter: ". . . A wacky comedy romance that doesn't make much sense but is amusing . . ."

"And One Was Beautiful"

Cast: Robert Cummings, Laraine Day, Jean Muir, Billie Burke, Ann Morriss, Esther Dale, etc. An M-G-M picture, produced by Frederick Stephani; directed by Robert B. Sinclair; screen play by Harry Clork from a story by Alice Duer Miller.

FOR two reasons "And One Was Beautiful" should be interesting to motion-picture theater-goers. First, it is the initial starring picture for Laraine Day, whose sensational performance in "My Son, My Son" has marked her for big things and, second, it is the vehicle in which Jean Muir, after two years on the legitimate stage, makes her return to pictures. As a matter of fact, there are many reasons why it will win large audiences, including its grade-A story, beautiful photography and first-rate acting.

Here is an eternal triangle plot which is neither mushy nor hackneyed, but very real and portrayed in a way that brings it very close to the average heart. Two sisters—Jean Muir and Laraine Day—are in love with Robert Cummings. Jean, through her artifices and scheming, involves her sister and Cummings in a desperate situation which leads to his being sent to the penitentiary. Jean attempts to rectify matters and the final scene finds the problems of the trio worked out happily and logically.

Miss Day's first starring role finds her living up to predictions by turning in a performance which is well nigh perfect in every respect. Miss Day is taking her stardom seriously. One scene calls for her to tear down the motor of a car and put it back together again. Miss Day spent a week in

M-G-M's transportation department learning about motors . . . and incidentally giving mechanics a rare thrill.

Others in the cast maintain the Day level of excellence. Miss Muir's return from the stage—where she played in "Golden Boy"—will be happy news to picture-lovers who know her finished work. Cummings is a happy choice for the playboy apex of the triangle, and Billie Burke—as the only actress lovely enough to play mother to two such lovelies as Miss Day and Miss Muir—gives her usual good, if fluttery, performance.

This is a particularly auspicious vehicle for Miss Day's first starring venture. It is not the usual, stupendous, colossal production Hollywood chooses for a debut, but a simple and heartfelt tale which will enhance the actress' position with her fans in an unobtrusive and highly effective manner in a picture which is sincerely and honestly made in its every department. "And One Was Beautiful" is well worth seeing.

WHAT THEY THOUGHT OF IT: Edwin Schallert (in Los Angeles Times): ". . . Displays much class . . . and has timeliness . . ." Variety: ". . . Strong and interesting acting roles to Laraine Day and Jean Muir, as sisters, and to Robert Cummings . . . All three advantage themselves . . ." Hollywood Reporter: ". . . Unflagging, interesting picture with many meritorious qualities . . ."

To help its readers quickly select the pictures they wish to see, MOVIE AND RADIO GUIDE inaugurates this page of brief reviews. In future, it will be revised, brought up to date and published regularly in the first issue of each month. We suggest readers keep it at hand as a guide to their movie-going.—The Editor.

ABE LINCOLN IN ILLINOIS (RKO). Raymond Massey, Ruth Gordon in an inspired screen version of the Sherwood Anderson play. Everyone should see.

AMAZING MR. WILLIAMS (Columbia). Sprightly murder mystery with Melvyn Douglas and Joan Blondell doing some hilarious sleuthing. For everyone.

ANOTHER THIN MAN (M-G-M). William Powell and Myrna Loy in a not-up-to-par sequel to the "Thin Man." Only occasionally amusing.

BABES IN ARMS (M-G-M). A grand musical with plenty of plot about old vaudevillians and their very, very young children. Mickey Rooney, Judy Garland are tops in this.

BALALAIKA (M-G-M). Nelson Eddy, Ilona Massey, Frank Morgan in a musical drama of old and new Russia, with stirring tunes, nice action.

BLONDIE ON A BUDGET (Columbia). Light family comedy patterned after the comic strip. Penny Singleton, Arthur Lake will amuse their fans.

BLUE BIRD (20th Century-Fox). Maeterlinck's childhood fantasy comes magnificently alive in brilliant Technicolor with Shirley Temple in a new type of role. For everyone.

BROADWAY MELODY OF 1940 (M-G-M). Lavishly produced musical that rings the bell with Fred Astaire, Eleanor Powell and a George Murphy who nearly steals the show with his dancing.

BROTHER RAT AND A BABY (Warner Bros.). A thin story brightly studded with comedy and excellently performed makes this good fun for family. Has Eddie Albert, Wayne Morris, Ronald Reagan, Jane Bryan and Priscilla Lane.

CALL ON THE PRESIDENT. Joe and Ethel Turp (William Gargan and Ann Sothern) call on the President in this mildly pleasant, obviously hokumed version of a Damon Runyon story.

CASTLE ON THE HUDSON (Warner Bros.). Prison melodrama from Warden Lawes' "20,000 Years in Sing Sing," with John Garfield, Pat O'Brien, Ann Sheridan. Ann is at her acting best in this.

CHARLIE CHAN IN PANAMA (20th Century-Fox). The oriental detective carries on in brilliant style in this. Sidney Toler, Jean Rogers, Lionel Atwill are in it.

CHARLIE MCCARTHY, DETECTIVE (Universal). Good performance, weak story makes this only fair. For whole family, with Edgar Bergen and his dummies.

CHILD IS BORN. A (Warner Bros.). Well-done melodrama set in maternity ward. Excellently acted by Geraldine Fitzgerald, Jeffrey Lynn, Johnnie Davis, Gale Page.

CONGO MAIZIE (M-G-M). Sometimes amusing, always melodramatic story of a showgirl stranded in African jungle. Ann Sothern, John Carroll are in it.

DARK JOURNEY (United Artists). An engrossing, highly authentic wartime spy melodrama interestingly set in Sweden, with Conrad Veidt, Vivien Leigh.

DR. CYCLOPS (Paramount). Technically perfect version of the mad scientist who learns secret of reducing humans to miniatures. Brilliantly produced in Technicolor. Well worth while.

DR. EHRLICH'S MAGIC BULLET (Warner Bros.). Absorbing story of the life of this famous medical researcher after the style of Muni . . . and of the same high quality. Edward G. Robinson excels in title role in this picture.

EARL OF CHICAGO (M-G-M). A strangely drawn melodramatic—and heroic—tale of a gangster who learns he is long-lost nobleman, starring Robert Montgomery, Edward Arnold, Edmund Gwenn.

FARMER'S DAUGHTER (Paramount). An amusing comedy of summer theatricals, with Martha Raye and Charles Ruggles. Will bring many giggles.

Heavy triangle melodrama with an Alcatraz background gives Joan Bennett her best film role to date, stars George Raft as the usual sneering racketeer. The story is not up to talent.

HUNCHBACK OF NOTRE DAME (RKO). A remake of this popular historic and horror drama is splendidly done with Charles Laughton and Maureen O'Hara in fat parts. Not for the youngsters.

I TAKE THIS WOMAN (M-G-M). A weak story of eternal triangles played against a Park Avenue medical background. Spencer Tracy, as the physician, and lovely-to-look-at Hedy Lamarr save it by good performances.

Brief Reviews

A terse guide to better films now showing in your neighborhood

FIGHTING 69th (Warner Bros.). Somewhat fictionalized and considerably dramatized version of a famous regiment's part in war. Effective, melodramatic and absorbing. Stars James Cagney, Pat O'Brien, George Brent and others.

GERONIMO (Paramount). A tale of Indian-fighting in the '80's which adults will find slow, children will like. Preston Foster, Andy Devine, Gene Lockhart are in it.

GHOST COMES HOME (M-G-M). A rib-tickling comedy-drama of a ne'er-do-well who comes home after being given up for dead, makes good. Frank Morgan is whole show.

GONE WITH THE WIND (M-G-M-Selznick). Tremendous, lavish and spectacular filming of famous best-seller lives up to press-notices . . . which means it's colossal and a must-see. Clark Gable, Vivien Leigh, Olivia de Havilland, and many others in superb Technicolor job.

GRAPES OF WRATH (20th Century-Fox). Profoundly moving, accurately translated to the screen is this Steinbeck best-seller of migratory workers and dust-bowl emigres. Has Henry Fonda, Jane Darwell, John Carradine.

GREEN HELL (Universal). A not-too-good melodrama set in the central American jungles, with Douglas Fairbanks, Jr., Joan Bennett, John Howard, Alan Hale.

GULLIVER'S TRAVELS (Paramount). The Technicolored cartoon edition of the amazing travels of Gulliver will delight children, amuse adults.

HE MARRIED HIS WIFE (20th Century-Fox). A comedy-drama built around marital maladjustments stars Joel McCrea, Nancy Kelly, Cesar Romero.

HIGH SCHOOL (20th Century-Fox). Good juvenile comedy, with Jane Withers, Joe Brown, Jr., Lloyd Corrigan and Cliff Edwards.

HIS GIRL FRIDAY (Columbia). A feminized version of the famous play, "The Front Page" with Rosalind Russell as the reporter, Cary Grant as the managing editor, Ralph Bellamy as the weak-kneed fiance. Fast and furious comedy.

HONEYMOON DEFERRED (Universal). Very nice private-detective mystery drama, with Edmund Lowe and Margaret Lindsay carrying important parts.

HOUSE ACROSS THE BAY (United Artists).

INTERMEZZO, A LOVE STORY (United Artists). A triangle drama which is beautifully written and artistically produced and played by Leslie Howard, Ingrid Bergman and Edna Best. For adults.

INVISIBLE MAN RETURNS (Universal). Cedric Hardwicke is seen in this horror tale of the lost soul who becomes invisible to fellow men through injections into bloodstream.

INVISIBLE STRIPES (Warner Bros.). A crackling and crisp melodrama above the average for its type—the ex-convict trying to go straight. George Raft, Jane Bryan, Humphrey Bogart, Paul Kelly are in it.

"IT'S A DATE" (Universal). Deanna Durbin is grown up and lovelier in face, figure and voice in this than any yet. A sparkling story with excellent supporting cast including Kay Francis, Walter Pidgeon, Lewis Howard make it top-notch film.

JUDGE HARDY AND SON (M-G-M). Another grand Hardy family film with Mickey Rooney getting romantic and more grown up. Lewis Stone, Ann Rutherford, Fay Holden are also in it.

LIGHT THAT FAILED (Paramount). The Kipling classic which never grows old has Ronald Colman as the artist who is losing his eyesight, Walter Huston as his newspaper friend, and Ida Lupino and Muriel Angelus for love interest.

LITTLE OLD NEW YORK (20th Century-Fox). A romanticized version of how Fulton built his steamboat, which nicely mingles history with fiction and stars Alice Faye, Fred MacMurray, Richard Greene and Brenda Joyce.

LITTLE ORVIE (RKO). Strictly for children—although parents will like it—is this sentimentalized tale of a boy and his puppy. Boy's part is nicely handled by John Sheffield.

MAN FROM DAKOTA (M-G-M). A melodramatic story of prison break during the Civil War, intrigue and war adventure, with Wally Beery, Dolores del Rio.

MILLIONAIRE PLAYBOY (RKO). Here is Joe Penner in a really funny farce about a girlish millionaire who is sent to the seaside for a cure. Typical Penner comedy finds support from Linda Hayes, Russ Brown.

MR. SMITH GOES TO WASHINGTON (Colum-

bia). Best political satire of this or any other year and heart-touching entertainment to boot, with Jimmy Stewart as an idealistic young Congressman; Jean Arthur, Claude Rains, Thomas Mitchell and Edward Arnold lending capable support.

MY LITTLE CHICKADEE (Universal). A burlesque treatment of the Old West, which is often amusing, sometimes static, with W. C. Fields providing the amusement, Mae West most of the static. Funny and worth seeing for adults.

NORTHWEST PASSAGE (M-G-M). Spencer Tracy gives vivid portrayal of Major Robert Rogers and trail-blazing in this thrilling adventure drama of the Indian wars. Filmed in Technicolor, its excellent cast includes also Robert Young and Walter Brennan.

OF MICE AND MEN (United Artists). Magnificent study in tragedy is this faithful transfer from Steinbeck's novel to the screen story of an odd friendship between two itinerant workers. Burgess Meredith, Lon Chaney, Jr., are excellently cast, give admirable performances.

PINOCCHIO (RKO-Disney). The classic tale of the little wooden boy who grew up to be a real boy is imaginatively brought to the screen in Technicolor by Walt Disney. Better, perhaps, than "Snow White."

REMEMBER THE NIGHT (Paramount). An old story—that of the girl crook who reforms—is done very nicely in a lively film that stars Fred MacMurray and Barbara Stanwyck as the district attorney and girl crook, respectively.

ROAD TO SINGAPORE (Paramount). A hilariously funny farce of the South Seas brings together Bing Crosby, Boh Hope and Dorothy Lamour in a laugh-riot musical, with radio's alumni giving good accounts of themselves.

SEVENTEEN (Paramount). An excellent modernized version of the Booth Tarkington classic about a boy in adolescence, his loves, his life. Jackie Cooper, Betty Field, Otto Kruger are featured.

SHOP AROUND THE CORNER (M-G-M). A light and pleasant picture about a personable little department store in Budapest and its personnel, portrayed by Jimmy Stewart, Frank Morgan, Margaret Sullivan and a good supporting cast.

SLIGHTLY HONORABLE (United Artists). A completely wacky and thoroughly enjoyable comedy mystery, with Pat O'Brien, Edward Arnold, Broderick Crawford.

STRANGE CARGO (M-G-M). Joan Crawford and Clark Gable become involved in an often dullish melodrama of prison and escape, with religious overtones.

SWISS FAMILY ROBINSON (RKO). Some exciting moments and interesting shots plus good acting make the screen version of the shipwrecked Robinson family pleasant entertainment. Thomas Mitchell, Edna Best, and Freddie Bartholomew are in it.

THREE CHEERS FOR THE IRISH (Warner Bros.). Simple, unpretentious comedy which is nicely handled by cast. Tells story of policeman forced to retire, his enmity for son-in-law who takes his place. Featured are Thomas Mitchell, Priscilla Lane, Dennis Morgan.

TOO MANY HUSBANDS (Columbia). A screwballish modernization of the Enoch Arden theme finds Jean Arthur the wife of two husbands, Melvyn Douglas and Fred MacMurray, in a riotous, laugh-provoking comedy-drama.

VIGIL IN THE NIGHT (RKO). A somber drama of grim hospitals and heroics, splendidly produced, brilliantly acted, with Brian Aherne, Carole Lombard and Ann Shirley.

WOMEN WITHOUT NAMES (Paramount). A capably produced and acted melodrama of a women's prison which is grim and unrelieved but deeply absorbing. Ellen Drew, Robert Paige and Judith Barrett are in it.

YOUNG TOM EDISON (M-G-M). An excellent dramatization of Edison's boyhood days which is real and homey under the deft handling Mickey Rooney gives it. It is a splendid production, dramatic and gripping.

Exceptional

Gone With the Wind; Dr. Ehrlich's Magic Bullet; It's a Date; Young Tom Edison; Grapes of Wrath; Northwest Passage; Pinocchio; Broadway Melody; Rebecca; The Biscuit Eater

Good Entertainment

Vigil in the Night; The Fighting 69th; Swiss Family Robinson; Sidewalks of London; Road to Singapore; My Son, My Son; Virginia City; A Bill of Divorcement; Buck Benny Rides Again; Too Many Husbands; Florian; Star Dust



Joan Crawford and Fredric March

Scoop pictures of their new film, "Susan and God"

NOW NEARLY COMPLETED, "Susan and God" teams Joan Crawford with not-seen-recently Fredric March. The movie is from Rachel Crothers' play of the same name, in which Joan plays the role of a self-centered

and frivolous wife who adopts a religious fad, March the part of her husband. On the picture's completion, Joan is planning to vacation in Honolulu; March is scheduled to return to Broadway—and a new play

COMING RADIO EVENTS

For the Week of April 27-May 3

Carole Lombard on "Silver Theater" Sunday; Benny pokes fun at Allen Sunday; Bob Hope on "Lux" Monday; Mrs. Roosevelt starts series Tuesday; Al Pearce back Friday

Saturday, April 27

PROPAGANDA, one of the hottest words in our language just now, will be tempered by a "People's Platform" discussion. "Are We Victims of Propaganda?" is the topic. The participants: Florence Smith Horchow, housewife; Dr. Harry Cotton, minister; Prof. Newell Doan, journalism professor at Ohio State; and cab-driver T. E. Moran. CBS.

Eastern 7:00 p.m.	Central 6:00 p.m.	Mountain 5:00 p.m.	Pacific 4:00 p.m.
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"**SKY BLAZERS**" will present a story with a Fu Manchu flavor when it dramatizes the adventurous experiences of Ray Ott and Danny Gleason, two American pilots who were flying in China and were captured by Si Yun, a Mongolian bandit chief. CBS.

Eastern 7:30 p.m.	Central 6:30 p.m.	Mountain 5:00 p.m.	Pacific 4:00 p.m.
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Sunday, April 28

"**MARCH OF GAMES**," outstanding quiz program for youngsters, celebrates its second birthday anniversary this week with five representatives of Boys and Girls Week, also currently being celebrated throughout the nation. CBS.

Eastern Daylight 10:30 a.m.	Central Daylight 9:30 a.m.	Mountain 7:30 a.m.	Pacific Not Available
Eastern Standard 9:30 a.m.	Central Standard 8:30 a.m.		

"**GREAT PLAYS**" will be haunted by one of the most charming ghosts in all theater history when David Belasco's "The Return of Peter Grimm" is presented. This greatest of Belasco's thirty plays had a sensational run when it opened on Broadway in 1911. NBC.

Eastern Daylight 2:00 p.m.	Central Daylight 1:00 p.m.	Mountain 11:00 a.m.	Pacific 10:00 a.m.
Eastern Standard 1:00 p.m.	Central Standard 12:00 noon		

CHILE WILL SALUTE the New York World's Fair of 1940 in the "Salute of the Americas" series this week. The principal greeting will be extended by Don Pedro Aguirre Cerda, president of the Republic of Chile. MBS, NBC, CBS.

Eastern Daylight 2:00 p.m.	Central Daylight 1:00 p.m.	Mountain 11:00 a.m.	Pacific 10:00 a.m.
Eastern Standard 1:00 p.m.	Central Standard 12:00 noon		

PAUL REVERE'S RIDE will be painted in new colors when Longfellow's famous poetic story is set to music by Paul Belanger and presented by actor Ray Collins on "Pursuit of Happiness." Also on the program Burgess Meredith will introduce a William

Saroyan sketch entitled "A Character in Search of a Character." CBS.

Eastern Daylight 4:30 p.m.	Central Daylight 3:30 p.m.	Mountain 1:30 p.m.	Pacific 12:30 p.m.
Eastern Standard 3:30 p.m.	Central Standard 2:30 p.m.		

CAROLE LOMBARD will display her double talent as comedienne and tragedienne by appearing this week and next week in a comedy then a more serious drama on "Silver Theater," in this program's last two performances of the season. CBS.

Eastern Daylight 6:00 p.m.	Central Daylight 5:00 p.m.	Mountain 3:00 p.m.	Pacific 2:00 p.m.
Eastern Standard 5:00 p.m.	Central Standard 4:00 p.m.		

GENE AUTRY will broadcast from Pittsburgh this Sunday and next Sunday. The dramatic portion of the show will stick to western treatment but will use eastern locale. CBS.

Eastern Daylight 6:30 p.m.	Central Daylight 5:30 p.m.	Mountain 3:30 p.m.	Pacific 2:30 p.m.
Eastern Standard 5:30 p.m.	Central Standard 4:30 p.m.		

JACK BENNY and cast, while in New York, will do a burlesque of arch-rival Fred Allen's program. NBC.

Eastern Daylight 7:00 p.m.	Central Daylight 6:00 p.m.	Mountain 4:30 p.m.	Pacific 3:30 p.m.
Eastern Standard 6:00 p.m.	Central Standard 5:00 p.m.		

ELLERY QUEEN will unravel the mystery in "The Adventure of the Double Triangle" this week in the series of mystery thrillers which has just replaced "Screen Guild Theater" on Sunday nights. CBS.

Eastern Daylight 7:30 p.m.	Central Daylight 6:30 p.m.	Mountain 4:30 p.m.	Pacific 3:30 p.m.
Eastern Standard 6:30 p.m.	Central Standard 5:30 p.m.		

CLOWNING KAY KYSER and his band of singing song title and "Makes You Want to Dance" music will be guests this Sunday of the "Fitch Bandwagon." NBC.

Eastern Daylight 7:30 p.m.	Central Daylight 6:30 p.m.	Mountain 4:30 p.m.	Pacific 3:30 p.m.
Eastern Standard 6:30 p.m.	Central Standard 5:30 p.m.		

Monday, April 29

FLETCHER WILEY, who, though comparatively unknown in the East, has one of the highest incomes in radio, begins a Coast-to-Coast Monday-through-Friday series this Monday. His colorful personality and intimate chats about anything and everything have won Wiley a tremendous following west of the Rockies. CBS.

Eastern Daylight 2:30 p.m.	Central Daylight 1:30 p.m.	Mountain 11:30 a.m.	Pacific 10:30 a.m.
Eastern Standard 1:30 p.m.	Central Standard 12:30 p.m.		

JAMES MELTON returns to radio this week in a big new show of semi-classical and serious popular music, the kind for which his superb tenor voice is famous. Featured with him on the "Telephone Hour" is lyric soprano Francia White, who teamed successfully with him last summer on the "Ford Summer Hour." A mixed chorus and Don Voorhees' orchestra will round out the musical cast. NBC.

Eastern Daylight 6:00 p.m.	Central Daylight 5:00 p.m.	Mountain 3:00 p.m.	Pacific 2:00 p.m.
Eastern Standard 7:00 p.m.	Central Standard 6:00 p.m.		

"**TUNE-UP TIME**" will do its bit this week in the current patriotic vogue of exploiting American music to the fullest. The program will be devoted entirely to favorite tunes by Americans, including Porter's "Begin the Beguine," Berlin's "God Bless America," Kern's "All the Things You Are," Gershwin's "I've Got Rhythm." CBS.

Eastern Daylight 8:00 p.m.	Central Daylight 7:00 p.m.	Mountain 5:00 p.m.	Pacific 4:00 p.m.
Eastern Standard 7:00 p.m.	Central Standard 6:00 p.m.		

BOB HOPE, whose laugh-a-line gags and jaunty air have won him great air popularity, numerous honors and assignments as emcee of many special functions, will play actor in "The Show-Off," with Edna May Oliver, this Monday on "Lux Radio Theater." CBS.

Eastern Daylight 9:00 p.m.	Central Daylight 8:00 p.m.	Mountain 6:00 p.m.	Pacific 5:00 p.m.
Eastern Standard 8:00 p.m.	Central Standard 7:00 p.m.		

Tuesday, April 30

MRS. FRANKLIN D. ROOSEVELT inaugurates her fourth commercially sponsored NBC series this week. The First Lady will be heard Tuesdays and Thursdays (chiefly in the East) in informal talks on subjects of interest to women, and her program will originate from stations most convenient to her extensive travel activities. NBC.

Eastern Daylight 1:15 p.m.	Central Daylight 12:15 p.m.	Mountain 10:15 a.m.	Pacific 9:15 a.m.
Eastern Standard 12:15 p.m.	Central Standard 11:15 a.m.		

Wednesday, May 1

JOE E. BROWN will interpret for radio a role made famous on the screen by that other master of whimsicality, Harold Lloyd, when big-mouthed Joe does "The Milky Way" on "Texaco

Star Theater" this Wednesday. CBS.

Eastern Daylight 9:00 p.m.	Central Daylight 8:00 p.m.	Mountain 6:00 p.m.	Pacific 5:00 p.m.
Eastern Standard 8:00 p.m.	Central Standard 7:00 p.m.		

Thursday, May 2

JOSE ITURBI, animated Spanish pianist-conductor, who once observed that the most appreciative audiences he had encountered in America were in a Missouri bus and a Connecticut lunch-wagon, should find the same brand of congenial appreciation in his visit this week to Bing Crosby's "Kraft Music Hall." NBC.

Eastern Daylight 10:00 p.m.	Central Daylight 9:00 p.m.	Mountain 7:00 p.m.	Pacific 6:00 p.m.
Eastern Standard 9:00 p.m.	Central Standard 8:00 p.m.		

Friday, May 3

"**AL PEARCE and His Gang**" return to CBS this Friday with a new sponsor and several new members of the gang. Of course Al will have his low-pressure partner, Elmer Blurt. Also among the merry-makers will be Artie Auerbach's Mr. Kitzel, who peddles his wares in rapid rhyme; Arthur Q. Bryan, the lisping Casper Milque-toast of the air; comedienne Blanche Stewart, who is also Bob Hope's Brenda; Carl Hoff's orchestra. CBS.

Eastern Daylight 7:30 p.m.	Central Daylight 6:30 p.m.	Mountain 5:00 p.m.	Pacific 4:00 p.m.
Eastern Standard 6:30 p.m.	Central Standard 5:30 p.m.		

RICHARD GREENE, young English movie idol whose fan-mail draw has become one of Hollywood's most prodigious, will be guest of the "Kate Smith Hour" in a radio adaptation of "I Was an Adventuress," new romantic movie in which Greene is teamed with the dancer Zorina. CBS.

Eastern Daylight 6:00 p.m.	Central Daylight 5:00 p.m.	Mountain 3:00 p.m.	Pacific 2:00 p.m.
Eastern Standard 7:00 p.m.	Central Standard 6:00 p.m.		

MUSIC GUIDE

Highlights in music this week include a special Tschaikowsky program, Gounod's "Faust," on Radio City Music Hall. Rose Bampton, opera soprano, guest of "Ford Sunday Evening Hour," with her husband, Wilfred Pelletier, as director.

(For further detail see pages 20 and 21.)

SCHEDULE CHANGES

Practically all the programs are subject to changes of one sort or another, due to the installation of daylight time in various parts of the country. For changes in time, networks and stations, consult our program section.

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

WINNERS IN THE STAR of STARS POLL

ON *MORE than one occasion we have noted the amazing fan-following of Nelson Eddy. Now, as the 1940 Star of Stars results are at last available, all we can say is: "They've done it again!" for unprecedented fan cooperation has elected the handsome baritone radio's Star of Stars for the second consecutive year. To Nelson Eddy and to his cohorts of admirers, and also to Don Ameche, the runner-up, *MOVIE AND RADIO GUIDE'S* most sincere congratulations!

To all winners in other divisions, congratulations, also. But first, an explanation of the scoring system by which Nelson Eddy, for example, receives 28.2 points; Don Ameche, 17.5. All of the votes cast in any single division were made to represent one hundred points, with each star or program receiving the number of points which corresponds to the proportion of those votes which he polled. Thus, if 100,000 votes were cast in the Star of Stars division, Nelson Eddy's score of 28.2 would indicate his vote to be 28,200. Although many stars and programs received votes, the scores of only the leading ten in any division are listed, since together they comprise at least 99 percent of the total.

Many interesting observations could be drawn from this year's Star of Stars voting. Spectacular and thought-provoking is Don Ameche's jump from a poor fifth last year to second place this year. Will he be next year's Star of Stars? Even more provocative is the "Breakfast Club's" tremendous vote—more than three times greater than any of the top-rank comedy shows—in the new Favorite Program division. Other results for eight voting divisions, besides the Star of Stars, will be found on these pages. Consult them to see how your favorites fared for the last word on listener preferences.

Complete results in fourteen remaining divisions are not now available, but listed below are the names of the winners only. Comedian, Jack Benny; Actor, Don Ameche; Master of Ceremonies, Don McNeill; Male Singer of Classical Songs, Nelson Eddy; Female Singer of Popular Songs, Kate Smith; Dance Orchestra, Wayne King; Variety Program, "Breakfast Club"; Musical Program, "Ford Sunday Evening Hour"; Serial Dramatic, "One Man's Family"; Quiz Program, "Information, Please"; Educational, "Information, Please"; Sports Commentator, Bill Stern; Children's Programs, "The Lone Ranger"; Audience Participation, "Kay Kyser's Program." Look for more complete standings in next week's issue.



NELSON EDDY—Movie and Radio Guide's Star of Stars for 1940

STAR OF STARS

Standings	Points
1. NELSON EDDY	28.2
2. DON AMECHE	17.5
3. BING CROSBY	12.0
4. JACK BENNY	10.2
5. EDGAR BERGEN	6.7
6. ALEC TEMPLETON	6.5
7. JESSICA DRAGONETTE	6.0
8. LANNY ROSS	5.5
9. ALICE FROST	3.6
10. DON McNEILL	3.3
	99.5



Don McNeill



Margaret Speaks



Cecil B. DeMille



Dorothy Thompson

FAVORITE PROGRAM

STANDINGS	POINTS
1. Breakfast Club	32.7
2. One Man's Family	15.3
3. Jell-O	9.2
4. Kraft Music Hall	8.2
5. Chase & Sanborn	6.6
6. Metropolitan Opera	6.0
7. Information, Please	5.7
8. Ford Evening Hour	5.6
9. Kay Kyser	5.2
10. Lux Radio Theater	5.2
	<u>99.7</u>

BEST SINGER OF CLASSICAL SONGS (WOMAN)

STANDINGS	POINTS
1. Margaret Speaks	21.0
2. Jessica Dragonette	15.2
3. Jeanette MacDonald	13.9
4. Jean Dickenson	12.0
5. Grace Moore	9.1
6. Lily Pons	8.7
7. Lucille Manners	8.0
8. Gladys Swarthout	5.0
9. Marian Anderson	4.1
10. Mary Eastman	2.7
	<u>99.7</u>

BEST DRAMATIC PROGRAM

STANDINGS	POINTS
1. Lux Radio Theater	36.0
2. One Man's Family	21.0
3. First Nighter	8.3
4. Campbell's Playhouse	8.2
5. Those We Love	6.7
6. Big Town	5.2
7. Aldrich Family	4.8
8. Hollywood Playhouse	3.3
9. Adventures of Ellery Queen	3.1
10. Silver Theater	3.0
	<u>99.6</u>

BEST NEWS COMMENTATOR (WOMAN)

STANDINGS	POINTS
1. Dorothy Thompson	48.2
2. Kate Smith	27.2
3. Hedda Hopper	12.7
4. Mary Margaret McBride	4.1
5. Eleanor Roosevelt	2.7
6. Louella Parsons	2.2
7. Adelaide Hawley	1.1
8. Dorothy Parker6
9. Claire Wallace6
10. Alma Kitchell5
	<u>99.9</u>



Barbara Luddy



Bing Crosby



Lowell Thomas



Don Wilson

BEST RADIO ACTRESS

STANDINGS	POINTS
1. Barbara Luddy	16.2
2. Helen Hayes	15.7
3. Joan Blaine	12.3
4. Alice Frost	11.6
5. Nan Grey	11.3
6. Gale Page	10.7
7. Betty Winkler	6.9
8. Bette Davis	6.1
9. Madeleine Carroll	5.1
10. Anne Seymour	3.6
	<u>99.5</u>

BEST SINGER OF POPULAR SONGS (MAN)

STANDINGS	POINTS
1. Bing Crosby	33.7
2. Jack Baker	17.8
3. Lanny Ross	14.9
4. Kenny Baker	13.8
5. Don Ameche	5.1
6. Frank Munn	3.6
7. Johnny Johnston	2.9
8. Tony Martin	2.8
9. Rudy Vallee	2.6
10. Don Reid	2.4
	<u>99.6</u>

BEST NEWS COMMENTATOR (MAN)

STANDINGS	POINTS
1. Lowell Thomas	37.8
2. Walter Winchell	14.1
3. H. V. Kaltenborn	13.0
4. Edwin C. Hill	7.3
5. Paul Sullivan	6.9
6. Jimmie Fidler	5.8
7. Elmer Davis	5.4
8. Raymond Gram Swing	3.7
9. Boake Carter	3.6
10. Fulton Lewis, Jr.	2.4
	<u>100.0</u>

BEST ANNOUNCER

STANDINGS	POINTS
1. Don Wilson	27.5
2. Ken Carpenter	19.8
3. Milton J. Cross	17.1
4. Ralph Edwards	9.4
5. Bob Brown	8.7
6. Harry von Zell	5.8
7. Harlow Wilcox	3.6
8. Ford Bond	2.8
9. Fred Uttal	2.5
10. James Wallington	2.1
	<u>99.3</u>

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 Tchaikowsky Memorial Program, Frank Black and the NBC Symphony Orchestra, Sunday evening. NBC Symphony Orchestra, Arturo Toscanini, conductor, Saturday evening. Rose Bampton and Wilfred Pelletier, "Ford Sunday Evening Hour," Sunday evening.

SALUTE TO THE AMERICAS FROM CHILE, NBC, CBS and MBS.

Eastern Daylight 2:00 p.m. Eastern Standard 1:00 p.m.	Central Daylight 1:00 p.m. Central Standard 12:00 noon	Mountain 11:00 a.m. Pacific 10:00 a.m.
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THE NEW YORK PHILHARMONIC ORCHESTRA, CBS. John Barbirolli, conductor. *Overture to "The Marriage of Figaro"* (Mozart), *Symphony No. 4* (Brahms), *La Campanella* (Paganini-Dubensky), *Overture Fantasy "Romeo and Juliet"* (Tchaikowsky).



Mr. and Mrs. Wilfred Pelletier, pictured at home, are "Ford Sunday Evening Hour" (CBS) guests this week. Mr. Pelletier, the Met maestro, appears as conductor, Mrs. (famed opera star Rose Bampton) as soloist

Saturday, April 27

CINCINNATI CONSERVATORY OF MUSIC, CBS. Conservatory Symphony Orchestra, Alexander von Kreislser, conductor. Conservatory Chorus, Dr. John A. Hoffman, director.

Eastern 11:00 a.m.	Central 10:00 a.m.	Mountain 9:00 a.m.	Pacific 8:00 a.m.
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NATIONAL FEDERATION OF MUSIC CLUBS PROGRAM, NBC. Matinee Musical Club of Philadelphia, Ben Stad, director. *Rhapsodie Norvegienne* (Lalo), *Berceuse* (Gretchaninoff-Elkan), *Minuet in B Flat* (Bolzoni), *Hornpipe* (Handel), *Ballet Music from "Faust"* (Gounod).

Eastern 12:00 noon	Central 11:00 a.m.	Mountain 10:00 a.m.	Pacific 9:00 a.m.
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NBC SYMPHONY ORCHESTRA, NBC. Arturo Toscanini, conductor.

Eastern 10:00 p.m.	Central 9:00 p.m.	Mountain 8:00 p.m.	Pacific 7:00 p.m.
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Sunday, April 28

MILTON KATIMS, VIOLIST, AND MILTON KAYE, PIANIST, MBS. *Sonata* (Rebecca Clarke).

Eastern Daylight 12:00 noon Eastern Standard 11:00 a.m.	Central Daylight 11:00 a.m. Central Standard 10:00 a.m.	Mountain 9:00 a.m. Pacific 8:00 a.m.
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RADIO CITY MUSIC HALL OF THE AIR, NBC. Tabloid opera. "Faust" (Gounod), Erno Rapee, conductor. Faust (Jan Peerce), Marguerite (Charlotte Symons), Mephistopheles (Lorenzo Alvari), Valentin (Robert Weede), Siebel (Louise Bernhardt).

Eastern Daylight 12:00 noon Eastern Standard 11:00 a.m.	Central Daylight 11:00 a.m. Central Standard 10:00 a.m.	Mountain 9:00 a.m. Pacific 8:00 a.m.
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If you can get hold of a copy of Michael Kelly's "Reminiscences" you will be fascinated by his descriptions of his friend Mozart and some of the latter's compositions, especially the opera "Marriage of Figaro," at whose premiere Kelly doubled in two minor roles. (He was a tenor, born in Dublin in 1762, died Margate, England, 1826.)

Although six years younger than Mozart, Kelly became a favorite with the composer and knew much about his home and social life in Vienna, all told delightfully in the "Reminiscences."

"The Marriage of Figaro" premiere took place in 1786, with instantaneous and sensational success, even though some highly placed puritanical persons objected to the indecency of the libretto—which today seems only a light farce with just playful innuendos.

Kelly says of the rehearsals of the opera, "The performers had the advantage of the instruction of the composer, who transfused into their minds his inspired meaning. I shall never forget his little, animated countenance when lighted up with the glowing rays of genius; it is as impossible to describe as it would be to paint sunbeams."

The overture, lasting only five minutes or so, bubbles over with buoyancy and merriment, and so full of melodies was the fancy of Mozart that the little piece of music uses none of the material found in the rest of the opera. Some modern composers might well imitate Mozart's brevity, even if they cannot copy his other qualities.

Eastern Daylight 3:00 p.m. Eastern Standard 2:00 p.m.	Central Daylight 2:00 p.m. Central Standard 1:00 p.m.	Mountain 12:00 noon Pacific 11:00 a.m.
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NBC STRING SYMPHONY, NBC. Frank Black, conductor.

Eastern Daylight 5:30 p.m. Eastern Standard 4:30 p.m.	Central Daylight 4:30 p.m. Central Standard 3:30 p.m.	Mountain 2:30 p.m. Pacific 1:30 p.m.
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BACH CANTATA SERIES, MBS. Alfred Wallenstein, conductor; Mary Hopple, contralto; William Hain, tenor; Raoul Nadeau, baritone. *Cantata No. 87.*

Eastern Daylight 7:00 p.m. Eastern Standard 6:00 p.m.	Central Daylight 6:00 p.m. Central Standard 5:00 p.m.	Mountain 4:00 p.m. Pacific 3:00 p.m.
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SPECIAL TSCHAIKOWSKY MEMORIAL PROGRAM, NBC. NBC Symphony Orchestra, Frank Black, conductor. Mme. Natalie Rimsky-Korsakoff, niece of Tchaikowsky, will speak on her memories of the composer.

Here, within two days of the centenary of Tchaikowsky's birth (May 7, 1840), is material that touches his life closely, for, aside from performances of some of the Russian master's works and dramatizations of incidents in his life, dialers also will be addressed by Mme. Natalie Rimsky-Korsakoff (married to a relative of that composer), who is a niece of Tchaikowsky. Now an old lady, she lives in East Orange, N. J., where she settled after the Russian Revolution caused so many better class families and intellectuals to flee to other countries. Tchaikowsky had no easy task to win popularity but once achieved, some sixty years ago, it has maintained itself despite the modernistic composers of the twentieth century, and the sourish critics, tired of lush romantic music. It looks now as though the best of Tchaikowsky's compositions have lasting place in the affections of music-lovers. Intelligent persons do not try to rate composers as football and tennis players are rated by the press, but enjoy them all, each one for his own particular merits and peculiar kind of genius. Gauged that way, Tchaikowsky holds a commanding niche in the temple of genius.

Eastern Daylight 8:00 p.m. Eastern Standard 7:00 p.m.	Central Daylight 7:00 p.m. Central Standard 6:00 p.m.	Mountain 5:00 p.m. Pacific 4:00 p.m.
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THE CHASE AND SANBORN PROGRAM, NBC. Variety program. Charlie McCarthy, Edgar Bergen, comedians; Donald Dickson, baritone; guests.

Eastern Daylight 8:00 p.m. Eastern Standard 7:00 p.m.	Central Daylight 7:00 p.m. Central Standard 6:00 p.m.	Mountain 5:00 p.m. Pacific 4:00 p.m.
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SO YOU THINK YOU KNOW MUSIC, CBS. Music Quiz. Ted Cott, master of ceremonies; Leonard Liebling, judge; Ethel Bartlett and Rae Robertson, duopianists, contestants.

Eastern Daylight 8:30 p.m. Eastern Standard 7:30 p.m.	Central Daylight 7:30 p.m. Central Standard 6:30 p.m.	Mountain 5:30 p.m. Pacific 4:30 p.m.
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THE FORD SUNDAY EVENING HOUR, CBS. The Detroit Symphony Orchestra, Wilfred Pelletier, conductor; Rose Bampton, soprano. *Overture to "The Secret of Suzanne"* (Wolf-Ferrari), *Malaguena* (Lecuona), the Orchestra; *Do Not Go, My Love* (Hageman), *Daybreak* (McDonald), Rose Bampton and Orchestra; *Danse Macabre* (Saint-Saens), *Ritmo* (Infante), the Orchestra; "Pace, Pace Mio Dio" from "The Force of Destiny" (Verdi), Rose Bampton and Orchestra; *La Plus que Lente* (Debussy), the Orchestra; *Jardin d'Amour* (Canadian folk-song), Rose Bampton and Orchestra; *First Rumanian Rhapsody* (Enesco), the Orchestra; *O Day of Rest and Gladness* (Traditional), Rose Bampton, Orchestra, Chorus and Audience.

Here is a program reflecting both lightness and worth, and if Wilfred Pelletier is responsible for its selection he should be complimented.

Whenever I hear the breezy and tuneful "Secret of Suzanne" overture, I wonder why that little opera is not heard regularly at the Metropolitan. It could be paired admirably as a contrast with the tragic "Pagliacci."

Lecuona's "Malaguena" is by way of nearly equaling the popularity of Ravel's "Bolero," and Infante's charming "Ritmo" is another reminder of the tremendous appeal which Spanish

and Latin-American music has been exerting in our country during the past several years.

Enesco shares the same fate of other masters who wrote impressive symphonic and chamber-music works and finally are known to the populace only through some smaller (and sometimes even tiny) composition or two. Like Mendelssohn ("Spring Song" and "Wedding March"), Beethoven ("Minuet"), Rubinstein ("Melody in F"), Debussy ("Reverie"), Schubert ("Ave Maria"), Rimsky-Korsakoff ("Song of India"), etc. In his "First Rumanian Rhapsody," Enesco lets loose a wealth of catchy folk-tune and riotous rhythm and fun.

Eastern Daylight 9:00 p.m. Eastern Standard 8:00 p.m.	Central Daylight 8:00 p.m. Central Standard 7:00 p.m.	Mountain 6:00 p.m. Pacific 5:00 p.m.
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Monday, April 29

THE CURTIS INSTITUTE OF MUSIC, CBS. The Curtis Symphony Orchestra, Fritz Reiner, conductor. *Prelude to Act III "Lohengrin"* (Wagner), *First Movement Symphony No. 2* (Randal Thompson), *Earl of Oxford's March* (Byrd-Jacob), *Roman Carnival Overture* (Berlioz).

Eastern Daylight 4:00 p.m. Eastern Standard 3:00 p.m.	Central Daylight 3:00 p.m. Central Standard 2:00 p.m.	Mountain 1:00 p.m. Pacific 12:00 noon
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THE VOICE OF FIRESTONE, NBC. Alfred Wallenstein, conductor.

Eastern Daylight 8:30 p.m. Eastern Standard 7:30 p.m.	Central Daylight 7:30 p.m. Central Standard 6:30 p.m.	Mountain 5:30 p.m. Pacific 4:30 p.m.
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Wednesday, May 1

MUSIC FOR YOUNG LISTENERS, NBC. Mary Van Doren, pianist and narrator.

Eastern Daylight 2:00 p.m. Eastern Standard 1:00 p.m.	Central Daylight 1:00 p.m. Central Standard 12:00 noon	Mountain 11:00 a.m. Pacific 10:00 a.m.
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THE COLUMBIA SYMPHONY ORCHESTRA, CBS. Howard Barlow, conductor.

Eastern Daylight 10:30 p.m. Eastern Standard 9:30 p.m.	Central Daylight 9:30 p.m. Central Standard 8:30 p.m.	Mountain 7:30 p.m. Pacific 6:30 p.m.
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Thursday, May 2

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

Eastern Daylight 8:00 p.m. Eastern Standard 7:00 p.m.	Central Daylight 7:00 p.m. Central Standard 6:00 p.m.	Mountain 5:00 p.m. Pacific 4:30 p.m.
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Friday, May 3

MUSIC APPRECIATION HOUR, NBC. Dr. Walter Damrosch, conductor. Special program ending the season.

Eastern Daylight 2:00 p.m. Eastern Standard 1:00 p.m.	Central Daylight 1:00 p.m. Central Standard 12:00 noon	Mountain 11:00 a.m. Pacific 10:00 a.m.
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SINFONIETTA, MBS. Alfred Wallenstein, conductor. *Symphony No. 88* (Haydn), *Triana* (Albeniz).

Eastern Daylight 8:30 p.m. Eastern Standard 7:30 p.m.	Central Daylight 7:30 p.m. Central Standard 6:30 p.m.	Mountain 5:30 p.m. Pacific 4:30 p.m.
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Mary Van Doren is pianist and narrator for "Music for Young Listeners" on Wednesday over NBC

War Music in Norway

By Leonard Liebling

BY WAR music I mean the soprano screech of shells, roaring bass of cannon, shrapnel as counterpoint and staccato machine guns and marching men as rhythm. Truly a lovely "European concert," as foreign statesmen call it.

It was not always so in Norway, where national music culture has been flourishing since the early part of the nineteenth century and produced the ranking Svendsen, Sinding and Grieg (1843-1907), the last named being to his country what Sibelius is to Finland; with the exception that Grieg wrote mostly in the smaller forms, expressed the gentler, more sentimental and lyrical moods and created only one symphony, a student work never published.

He was one of the most simple, lovable natures imaginable, and never quite understood how and why his music swept into such universal popularity. I met Edvard Grieg, tiny-statured, blond, blue-eyed (and what mystical, dreamy eyes they were), while I was a student on summer vacation in Sweden. He came to Stockholm to attend a music festival, and after the performance of some of his works at a special concert I went to the stage-door to ask the little man for his signature.

"Are you American?" he asked in English. "Yes," I admitted. "Ah, that explains it," commented the composer mysteriously. At any rate, he gave me the autograph on my program, smiled sweetly and remarked, "I really don't know what good this is going to do you."

Norwegians still idolize all of Grieg's music, and the present Nazi invasion of their country probably reminds them of the treatment he received in Germany as a young man. On the way to Rome in 1870, he left his just finished piano concerto at the Leipzig home of Carl Reinicke (director of the conservatory there, at which Grieg had studied) with a modest letter asking for the older musician's opinion. Returning some months later and calling again at the Reinicke apartment, Grieg had the manuscript (unopened) thrust into his hands by the martinet Reinicke, who bellowed, "I haven't even looked at your composition. Why write a piano concerto? Aren't the concertos of Bach, Mozart and Beethoven good enough?"

and he slammed the door in the face of Grieg and his Nina, bride of a few months.

In the street, the timid composer burst into tears. Nina comforted him and reminded him that they could visit Liszt in Weimar (only a few hours off by rail), who was famed for his kindness to young composers. Thither they went and found the great one surrounded by his master class of pupils. The moment Grieg was announced, Liszt stopped the lesson, embraced the visitor and pointed to the manuscript. "A new piano concerto," said Grieg.

Liszt put it on the piano rack, explained to his class that Grieg was the man who made such exquisite use of Norwegian folk-tunes and rhythms, and then began to read the concerto at sight most marvelously. When he came to the finale and encountered the sudden unexpected G natural (seven measures before the end) which is so startlingly original, Liszt bounced up and down in his chair, played the passage over and over, yelling, "Listen—listen—all of you—he puts a G here—a G, mind you—not a G sharp—but a G—a G." Then he rushed at Grieg and embraced him again furiously. "You have composed a masterpiece that will live," was Liszt's prophecy.

New Books and Records Reviewed

ENCHANTED WANDERER. The life of Carl Maria von Weber. By Richard and Lucy Poate Stebbin. Putnam.

What starts out to be an absorbing tale of one of the first of the great German romantic composers does not live up to the promise of the first few chapters. Carl Maria von Weber, a true child of romanticism, rates a more swashbuckling account of his life than the present authors have given him. The facts are unquestionably authoritative and a great deal of hitherto unpublished material has been used, but with singularly unexciting results. Well done is the picture of the small German courts of the time, with their royal patrons of music, and the struggle and intrigues surrounding the efforts of composers to get their music performed. More could have been said about Weber's operas, which are rarely given today, and with which the average music-lover is not familiar. The writing is pleasant and often witty, and on the whole the book is easy reading, but leaves one with a rather confused, unsatisfactory picture of Weber.

SONGS OF THE AMERICAN REVOLUTION AND THE WAR OF 1812. John and Lucy Allison and Sawyer's Minute Men. Victor P/11.

If you are having trouble making Junior do his American history homework, this is the album for you. It is a group of American folk-songs from the collection of John Allison, sung by John and Lucy Allison and accompanied by Sawyer's Minute Men, who turn out to be an ensemble of guitar, drums, fifes, oboe, accordion and whistlers. Most of the songs tell about particular events in American history, such as the Boston Tea Party, the bombardment of Bristol, the battle of Bunker Hill and the death of Nathan Hale. All the tunes are singable and the words easy to learn. The performance is in homespun folk-music style without being too self-conscious about it. Recommended as an antidote for both too much swing and too much symphony.



Donald Dickson's impressive solos on the McCarthy program (NBC, Sun.) are enjoyed by music-lovers

Musician of the Week

Jan Peerce

TWO years ago, in an NBC audition studio, a magnificent tenor voice sang the last notes of an operatic aria. Toscanini, who had been accompanying the stocky, dark young singer, gave him a glance of warm approval as he rose from the piano.

"Che bella voce!" he exclaimed. "What a beautiful voice. Where you have sung? What you do?"

"I sing at Radio City Music Hall," Jan Peerce answered calmly enough. But behind his back, his hands were tightly clenched to keep them from shaking with excitement. "Che bella

super-colossal showman, Roxy, heard him sing a solo at a banquet. The solo resulted in an interview next day and an engagement at the Radio City Music Hall, due to open shortly. But the Music Hall opened without him. Just before the opening he was cut out of the show. To this day, he doesn't know why.

For weeks he hung around backstage, watching the show wistfully, hoping someone would notice him. Erno Rapee, the conductor, taking pity on Peerce, gave him a song to sing from behind the curtain. It stopped the show. Next day found Peerce in front of the curtain



Toscanini and Rachmaninoff are rival discoverers of Jan Peerce. The now famous "Radio City Music Hall" (NBC, Sun.) tenor is seen with his family (l. to r.): Larry, Mrs. Peerce, Joy Pearl (baby Susan not seen)

voce!" the words rang in his ears. He saw himself a little boy named Pearlman, on New York's East Side, trotting obediently to violin lessons paid for by a saving, sacrificing mother. He relived the momentous decision to give up a medical career for music, encouraged by a young, vivid wife, his childhood sweetheart, with whom he had eloped. He thought of hours spent fiddling in restaurants, singing a song for nothing, just to be heard. His eight long, arduous years at the Music Hall flashed through his mind, the thrills, the disappointments. And now—"Che bella voce!" Toscanini liked him!

Huddled all alone in a mid-town hotel room, Peerce awaited Toscanini's decision, too excited to go home until he knew. When he did go, it was with the news that Toscanini had selected him as tenor soloist in the Beethoven Ninth Symphony performed by the NBC Orchestra at Carnegie Hall.

This season, Toscanini called on Peerce again for a broadcast of the Ninth. Later Rachmaninoff chose him to sing in the Philadelphia Orchestra Rachmaninoff Festival. There was no question of any other tenor.

Both men thought they had discovered Peerce. But his real discovery had come eight years before, when that

where he has been ever since.

During the eight years he has been at the Music Hall, he has sung everything from arias to "The Sidewalks of New York." The awkward, unsure boy whose only reliable asset was his voice gained stage presence, learned how to walk, act, costume himself.

Last fall he gave his first New York recital. Two days before the concert his wife Alice was rushed to the hospital to give birth prematurely to their third child. Her life and the child's hung by a thread. Friends pleaded with Jan to postpone the recital. But on the night scheduled he appeared—to one of the largest audiences that ever attended a debut recital in New York.

The crowd cheered him after his final encore. They crowded around to drown him in praise and congratulations. But he was already at Alice's bedside, waiting with her for next morning's criticisms to appear. Together they read the verdict—which started Alice on the road to recovery. Even the baby gained a few ounces. For the critics merely echoed what the public already knew. Samuel Chotzinoff put it quite plainly when he wrote, "Jan Peerce is the most promising young singer to be heard in concert and, Mr. Johnson willing, in opera."

—Viva Liebling.

TUESDAY April 30

(11:15 a.m. Continued)

CKAC-Stars of the Week & Voice of Memory
WABI-House of MacGregor
WFEA-To be announced
WHDH-Home Topics Talk
WIBX-Barnacle Bill
WDRM-WPA Concert

11:30 EDT 10:30 EST
MBS-Buckeye Four: WAAO
WLLH WLNH WCOU
NBC-Talk b y Gibson Carey, Jr.:

11:45 EDT 10:45 EST
CBS-Aunt Jenny's Stories: WABC
WEEI WDRC WOKO WORC

AFTERNOON

12:00 EDT 11:00 EST
NBC-Indiana Indigo: WJZ WLBZ
WRDO (sw-15.33)
NBC-Strings That Sing: WFAF

12:15 EDT 11:15 EST
CBS-Keyboard Capers: (sw-17.83)
NBC-O'Neill, sketch: WFAF
WGY WNAC
★NBC-Concert Orch. (News, WJZ only): WJZ WRDO

12:15 EDT 12:15 EST
NBC-Between the Bookends:
WJZ WLBZ WFEA CFCF (sw-15.33)
CBS-Life Can Be Beautiful:
WABC WDRC WEEI WORC

★CBC-News: CBL CBO CBM
Singin' Sam: WQDM CFRB
CFCF-Musical: Town Crier
CFCY-Band Parade
CFNB-Dance Music
★CIINS-News: Markets
CIISJ-Gospel Singer
CKAC-Musical Cocktail
WABI-To be announced
★WCSH-News: Resume: Agricul-

12:30 EDT 11:30 EST
NBC-Thinging Beyond Today:
WEAF (sw-15.33)
NBC-Natl Farm & Home Hour:
WJZ WBZ WHAM

12:45 EDT 11:45 EST
★NBC-News: Market & Weather:
WEAF
NBC-To be announced: (sw-15.33)
MBS-Carters of Elm Street:
sketch: WLNH WCOU

1:00 EDT 12:00 EST
CBS-The Goldbergs, sketch:
WABC WEEI
★YFN-News: WNAC WLLH WCSH
WFEA WEAN WRDO WCOU
WLNH WLBZ
MBS-Happy Gang: CFCY CHSJ

1:15 EDT 12:15 EST
NBC-Between the Bookends:
WJZ WLBZ WFEA CFCF (sw-15.33)
CBS-Life Can Be Beautiful:
WABC WDRC WEEI WORC

1:15 EDT 12:15 EST
NBC-Between the Bookends:
WJZ WLBZ WFEA CFCF (sw-15.33)
CBS-Life Can Be Beautiful:
WABC WDRC WEEI WORC

YN-Tone Tapestries: WLNH
WCOU WNAC
CBF-To be announced
★CKAC-News: Pianologue
WAAB-Carters of Elm Street
★WABI-Monitor Views the News

1:30 EDT 12:30 EST
MBS-Francis Craig's Orchestra:
WAAB
YN-Marjorie Mills: WEAN WTIC

1:45 EDT 12:45 EST
CBS-Road of Life: sketch: WABC
WEEI CFBF CFB
NBC-Maurice Spitalny's Orch.:

2:00 EDT 1:00 EST
CBS-To be announced: WORC
CFRB WABI WBRY WIBX
CBS-Young Dr. Malone, sketch:

2:15 EDT 1:15 EST
CN-First Race from Narragansett:
WLNH WLLH WAAB
CBS-Road of Life: CBO CBM

2:15 EDT 1:15 EST
CN-First Race from Narragansett:
WLNH WLLH WAAB
CBS-Road of Life: CBO CBM

WABI-Songs of the Islands
WBRY-Perry Lallertey Plays
WCOU Dance Music
WEAN-John Duffy, organist

2:30 EDT 1:30 EST
MBS-Milton Kaye, organist: WOR
WLNH WLNH WCOU
NBC-Valiant Lady, sketch: WFAF

2:45 EDT 1:45 EST
CN-To be announced: WAAB
WLNH WCOU
NBC-Hymns of All Churches:
WEAF WJAR WHAM WCSH

3:00 EDT 2:00 EST
MBS-Music for Every Child:
WOR
CBS-Invitation to the Waltz:
(sw-11.83)

3:15 EDT 2:15 EST
NBC-Amanda of Honeymoon Hill:
sketch: WJZ WHAM WBZ
(sw-15.33-9.53)
CBS-Baseball Game: WABC

3:30 EDT 2:30 EST
YFN-Baseball Game: WAAW
WLNH WLLH WEAN WFEA
WLBZ WRDO

3:30 EDT 2:30 EST
YFN-Baseball Game: WAAW
WLNH WLLH WEAN WFEA
WLBZ WRDO

★WDRG-News: Strictly Swing
★WEEI-News
WIIDH-Air Express
3:45 EDT 2:45 EST
NBC-Vic & Sade, sketch: WFAF

4:00 EDT 3:00 EST
★NBC-Club Matinee: News: WJZ
CBL CFCF CBA CBO WMFF
CFNB WHAM WBZ CFCY

4:15 EDT 3:15 EST
CBS-Of Men and Books: WBRY
WNBX WABI WBX WORC
WEAN CFRB WOKO WGAN

4:30 EDT 3:30 EST
★NBC-Club Matinee: News: WJZ
WHAM CHSJ CBA CFCF
WMFF CBO (sw-9.53-15.33)

4:45 EDT 3:45 EST
CBS-Console Overtones: WBRY
WNBX CFRB WBX WORC
WABI WOKO WGAN (sw-11.83)

5:00 EDT 4:00 EST
CBS-By Kathleen Norris: WEEI
WOKO
NBC-Girl Alone, sketch: WFAF

5:00 EDT 4:00 EST
NBC-Girl Alone, sketch: WFAF
WCSH WTIC WJAR WTAG
WGY WNAC

WLBZ Greetings Uncle Ezra
WLLH-Dance Parade
★WLNH-News: Rhythm Makers
WMFF-Hi-Boys

5:15 EDT 4:15 EST
NBC-Life Can Be Beautiful,
sketch: WFAF WJAR WNAC
WCSH WHAM WTAG WGY
WTIC

5:30 EDT 4:30 EST
NBC-Jack Armstrong, sketch:
WEAF WJAR WCSH WGY
WNAC WTAG WTIC

5:45 EDT 4:45 EST
CBS-Scattergood Baines, sketch:
WABC WEEI WDRC WGAN
WNBX WOKO WORC WABI

5:45 EDT 4:45 EST
CBS-Scattergood Baines, sketch:
WABC WEEI WDRC WGAN
WNBX WOKO WORC WABI

6:00 EDT 5:00 EST
NBC-Li'l Abner: WFAF (sw-9.53)

Table with columns for station call letters and frequencies (e.g., CBA-1050, CBL-840, etc.)

THURSDAY

May 2

THURSDAY GOOD LISTENING GUIDE

Check the programs you want to hear today

NIGHT

7:00 EDT (6:00 EST) Fred Waring in Pleasure Time, NBC.
7:30 EDT (6:30 EST) Vox Pop, CBS.
8:00 EDT (7:00 EST) Kay Kyser Program, MBS.

(7:00 p.m. Continued) WBRY Love Making, Inc. WFEA U.S. Government Reports WHDH-Billy Kelly's Orch

7:15 EDT 6:15 EST CBS-Lanny Ross, tnr.; WABC WOKO WDRC WEEI WGAN WORC CKAC CFRB (also KNX KSL at 11:15 p.m. EDT)

7:30 EDT 6:30 EST CBS-Vox Pop; Parks and Wally. WABC WDRC WOKO WEEI WBX WABI WORC WGAN

8:00 EDT 7:00 EST NBC-Mr. District Attorney, drama: WEAF WNAC WTIC WGY WESH WJAR WTAG

9:00 EDT (8:00 EST) Major Bowes' Amateur Hour, CBS. Honor city: Chester, Pennsylvania.
8:00 EDT (7:00 EST) Ask-It-Basket, CBS.

9:00 EDT (8:00 EST) Major Bowes' Amateur Hour, CBS. Honor city: Chester, Pennsylvania.
9:00 EDT (8:00 EST) Good News of 1940, NBC.

10:00 EDT (9:00 EST) Kraft Music Hall, NBC. Bing Crosby, M. C., Bob Burns, comedian; Music Mafias; Ken Carpenter, announcer; Johnny Trotter's orchestra. Guest: Jose Iturbi, pianist.

Refer to adjacent columns for stations broadcasting these programs

WHDH-Music from Cappy's WLLH-Lowell High School News WMFF-Concert Hall

7:45 EDT 6:45 EST CN-Curtain Calls: WLLH MBS-Inside of Sports: WOR NBC-Harry Kogen's Orch.:

8:00 EDT 7:00 EST NBC-Mr. District Attorney, drama: WEAF WNAC WTIC WGY WESH WJAR WTAG

MBS-Kay Kyser's Orch.: WAAB WCOU WLNH WRDO WLLH WOR WBX
Pantry Shelf: CFCF CFRB CBF-Fantaisie Musicale

8:15 EDT 7:15 EST To be announced: WBRY WNBX CKAC-Rhythme Et Melodies

8:30 EDT 7:30 EST NBC-Variety Show: WJZ WBZ WEAN WLBZ

8:45 EDT 7:45 EST NBC-Good News of 1940: WEAF WTIC WFEA WTAG WGY WHAM WJAR WESH WNAC

9:00 EDT 8:00 EST CBS-Major Bowes' Amateur Hour. WABC WBX WORC WDRC WOKO WEEI (sw-11:83)

9:30 EDT 8:30 EST MBS-Everett Hoagland's Orch.: WAAB WLBZ WRDO WCOU WLNH

9:45 EDT 8:45 EST NBC-Dance Orch.: WJZ WMFF WEAN
NBC-Kraft Music Hall with Bing Crosby; Bob Burns: WEAF

10:00 EDT 9:00 EST CBS-Columbia Workshop: WABC WBX WNBX WORC WBRY WDRC WABI

10:30 EDT 9:30 EST NBC-Chamber of Commerce Dinner: WJZ WBZ WMFF WEAN

MORNING

8:00 EDT 7:00 EST NBC-News: WJZ WMFF
NBC-News: WTAG (sw-21.5)
NBC-Listener's Corner; News; Dance Orch.: WEAF

8:15 EDT 7:15 EST NBC-The Wife Saver: WJZ WLBZ WFLR CBA
NBC-Do You Remember?: WEAF WJAR CBM (sw-21.5)

NBC-Gene and Glenn, songs: WEAF (sw-21.5)
CBS-Oeep River Rhapsody: WGAN
CBC-Musical March Past: CBA

9:00 EDT 8:00 EST CBS-Organ Moods: (sw-17.83)
NBC-News: Happy Jack Songs: WEAF CBM CBF

NBC-Band Goes to Town: WEAF WABC WEEI WBRY WDRC WORC WBX WGAN WOKO WNBX WBY (sw-17.83)

10:00 EDT 9:00 EST CBS-Pretty Kitty Kelly, sketch: WABC WEEI WDRC WBRY WBX

CBS-Myrt and Marge, sketch: WABC WEEI WBRY WDRC WORC WBX WGAN WOKO
NBC-Midstream, sketch: WEAF WJAR WTAG WESH WNAC

10:45 EDT 9:45 EST NBC-Women in White, sketch: WEAF WTAG WGY WTIC WESH WJAR WNAC

NBC-To be announced: (sw-21.5)
CBS-Stepmother, sketch: WABC WDRC WEEI WOKO
CFCF-Church in the Wildwood

11:00 EDT 10:00 EST NBC-Viennese Ensemble: WJZ WBZ WHAM
CBS-Short, Short Story, sketch: WABC WDRC WEEI WOKO

European News in English

Table with columns: Daily, Morning, Afternoon, Evening, EDT, EST, CITY, STATION, DIAL. Lists various radio stations and their frequencies across different times of the day.

Daily Programs, Sat., April 27, through Fri., May 3

The programs listed here are those broadcast daily at the same time. Exceptions are indicated. (Correct time for Saturday, April 27, programs may be had by subtracting one hour from the time given for these daily programs.)

Table with columns: EDT, City, Program, Station. Lists specific daily programs and their broadcast stations.

Special for Pacific Coast

(Correct time for Saturday, April 27, programs may be had by subtracting one hour from the time given for these daily programs.) 11:30 a.m. daily—Sydney, Australia—Special program 12 noon—News (English): VLQS (9.68) 1:45 a.m. daily—Paris—Variety program: Paris Mondial (9.52) 2 a.m. daily—Rome—Special program: 2R03 (9.63) 11 a.m. Sunday—London—Variety show, "In Town Tonight": GSV (17.81)

On Short Waves

Edited by Charles A. Morrison

President, International DX'ers Alliance

Programs from foreign countries subject to change without notice

THE RADIO WAR SPREADS NORTHWARD

THE Danish short-wave station at Copenhagen (Skamlebak) and the Norwegian short-wave station at Oslo have both been silent since these cities were occupied by German troops on April 9. Nazi-sponsored broadcasts, however, may be instituted from these stations any day now. Calls and frequencies of the Oslo station are LLH (9.645), LKQ (11.735) and LKV (15.17). Those for the Copenhagen station are OZF (9.52) and OZH (15.32). The Stockholm, Sweden, short-wave station is still very much on the air at the time of writing and broadcasts a special program for North America nightly from 9 to 10 p.m. EDT over SBT (15.155) and SBP (11.705). SBT can be heard with excellent signals almost every evening. The program opens with a news bulletin in English. This newscast is very short and non-committal in nature, as might be expected from a neutral country sitting on a powder-keg likely to explode at any moment.

London now broadcasts special news bulletins in Norwegian, to Norway, daily at 1:30 p.m. EDT and in Swedish, to Sweden, at 1:45 p.m. EDT over GRX (9.69) and GSW (7.23). Unfortunately these frequencies are unsuitable for reception in North America at this hour, but occasionally they may be heard. News, diplomatic and network listening-posts should watch these news periods closely, since

they contain information (often sensational) and communiques not broadcast in any other transmissions. For example, the Norwegian broadcast on several consecutive days consisted almost wholly of explicit and detailed military instructions by the British General Staff addressed to Norwegian troops telling them exactly what methods to use in fighting the German invaders. It is believed that this is the first time that radio has ever been used by one general to direct maneuvers of foreign troops in a foreign country.

Reception from Europe has about returned to normal following the recent magnetic disturbances, and listeners will find the following war-news bulletins in English are best received in the United States at present: From LONDON: 9:15 a.m. and 12 noon over GSV (17.81); 4:50 and 5:45 p.m. EDT over GSP (15.31); 8:30, 10:45 p.m. and 12 midnight EDT over GSD (11.75); from BERLIN: 9:15 a.m., 7 and 9:15 p.m. EDT over DJB (15.20); 11:30 p.m. and 1 a.m. EDT over DJD (11.77); from PARIS: 9:03 p.m. and 12:30 a.m. EDT over Paris Mondial (9.52 and 11.885).

COMING NEXT WEEK: A World Short-Wave Timetable giving a list of the world's outstanding short-wave stations and the hours they are on the air.

EUROPEAN NOTES: The North American broadcast from Moscow, aired nightly from 8 to 9:30 p.m. EDT, is now being heard with fair regularity over RKI (15.04) on the 19-meter band . . . YUG (15.24), the summer frequency of the Belgrade (Yugoslavia) station, has now been put into use for the North American transmission which is broadcast nightly from 10 to 11 p.m. EDT . . . A new station, "Radio Sofia" (10.31), located at Sofia, Bulgaria, is said to be broadcasting on Sundays from 2 to 4 a.m. and from 4 to 5 p.m. EDT. A church service is broadcast starting at 3 a.m. EDT. A seven-piano-note interval signal is employed for station identification.

FEATURE PROGRAMS: Every year on May 1 (May Day) Stalin's mighty Red army passes in review before his special stand in Red Square, Moscow. Tanks, mechanized units, mobile artillery pieces and bands make up the procession, which lasts from eight to ten hours. The elaborate ceremonies are always broadcast over the Soviet short-wave stations, usually starting about 1 a.m. EDT, and can be heard best over RV96 (15.41) and RNE (12.00) . . . The "Pan-American Hour" is a new all-English popular variety hour, including short talks and tourist notes, broadcast over COGF (11.80), Matanzas, Cuba, daily from 5 to 6 p.m. EDT . . . "Garrison

Theater," the BBC's popular variety show put on especially for the entertainment of the British forces in France and which often includes famous artists, may be heard Saturdays at 3 p.m. EDT over GSP (15.31) and on Mondays at 11 p.m. EDT over GSD (11.75).

GENERAL NOTES: KRTK, the West Base Camp short-wave commercial station of the Byrd Antarctic Expedition, is on the air. The first broadcast from this point was radiated on Sunday, April 14, from 12:15 to 12:30 a.m. EDT. You will find KRTK on either 11.06 or 12.862 meg. . . A new Cuban station using the peculiar call COGSD (11.57) (mailing address, P. O. Box 625, Havana, Cuba) is being heard nightly from 8:30 p.m. to 12:30 a.m. EDT, with excellent signals. The station is apparently owned by presidential candidate Batista, as his virtues are constantly extolled to the listening audience. Programs are all-English and include many interesting travel talks and much valuable tourist information. Those writing in are promised information booklets and pictures descriptive of Cuba . . . The Tokyo short-wave station is licensed to operate on the following frequencies and with the following calls: JLT (6.19), JVW (7.257), JLG (7.285), JZJ (9.535), JLT2 (9.645), JLG3 (11.705), JZJ (11.80), JV22 (11.815), JLU3 (19.82), JZK (15.16) and JZL (17.785).

Table with columns: EDT, City, Program, Station. Lists programs for Berlin, Budapest, Panama City, Moscow, and Madrid.

Table with columns: EDT, City, Program, Station. Lists programs for Paris, Stockholm, Rome, Szechwan, and Berlin.

Important Stations

Table with columns: Call letters, Frequency, City, Country. Lists various international radio stations and their broadcast details.

Saturday, April 27

For programs broadcast daily see Daily Programs (Col. 1) 5:45 p.m.—London—Talk, "London Log": GSD (11.75) 8:15 p.m.—London—"Dispatch from the Front": GSD (11.75) 9:15 p.m.—Paris—"Reflections of Paris": Paris Mondial (9.52, 11.885, 11.718) 10:15 p.m.—London—"In Town Tonight": GSD (11.75) GSC (9.58)

Sunday, April 28

For programs broadcast daily see Daily Programs (Col. 1) 9:30 a.m.—London—"Dispatch from the Front": GSV (17.81) 9:25 p.m.—Holland—Program for North American listeners: PCJ (9.59) 9:45 p.m.—Berlin—English talk: DNB (9.61) 10:15 p.m.—Rome—English talk about current happenings in Rome: 2R04 (11.81)

Monday, April 29

For programs broadcast daily see Daily Programs (Col. 1) 9:30 a.m.—London—Talk, "Under Nazi Rule": GSV (17.81) 9 p.m.—London—Talk, "The Empire at War": GSD (11.75) 9:45 p.m.—Berlin—English talks on current war topics: DJD (11.77) DNB (9.61) 11 p.m.—London—"Garrison Theater": GSD (11.75)

Tuesday, April 30

For programs broadcast daily see Daily Programs (Col. 1) 9:30 a.m.—London—Talk, "Cards on the Table": GSV (17.81) 11 a.m.—London—Talk, "In England Now": GSV (17.81) 6:45 p.m.—London—Talk, "In England Now": GSD (11.75) GSC (9.58) 9 p.m.—London—Talk, "Cards on the Table": GSD (11.75) GSC (9.58) 11 p.m.—London—Talk, "Under Nazi Rule": GSD (11.75) GSC (9.58) 1 a.m.—Moscow—Start of gigantic "Red Day" celebrations in Moscow: RNE (12.00) RV96 (15.41)

Wednesday, May 1

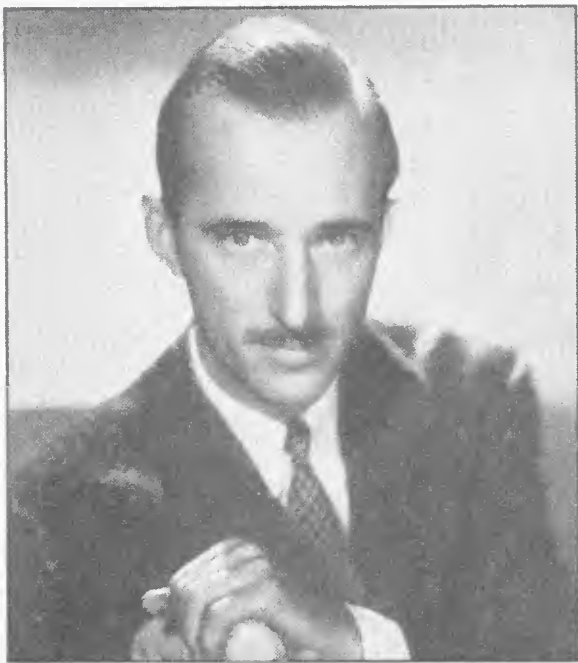
For programs broadcast daily see Daily Programs (Col. 1) 6:45 p.m.—London—Talk, "Matters of Moment": GSD (11.75) GSC (9.58) 9 p.m.—St. Kitts—English war talk: ZIZ (6.384) 10:30 p.m.—Berlin—Cabaret with Charlie: DNB (9.61) 12:30 a.m.—London—"Matters of Moment": GSD (11.75) GSC (9.58)

Thursday, May 2

For programs broadcast daily see Daily Programs (Col. 1) 9:30 a.m.—London—"Life in France Today": GSV (17.81) 11 a.m.—London—"Background to the News": GSV (17.81) 9 p.m.—London—Talk, "Background to the News": GSD (11.75) 11:45 p.m.—London—Talk, "Life in France Today": GSD (11.75) GSC (9.58) 1 a.m.—Paris—Interviews with famous people: Paris Mondial (9.52)

Friday, May 3

For programs broadcast daily see Daily Programs (Col. 1) 9:30 a.m.—London—"World Affairs": GSV (17.81) 11 a.m.—London—Talk, "In England Now": GSV (17.81) 6:45 p.m.—London—Talk, "In England Now": GSD (11.75) 9:15 p.m.—Paris—"The Woman's Side of the War": Paris Mondial (9.52, 11.885) 9:15 p.m.—London—"At the Black Dog": GSD (11.75)



Bob Brown started out as announcer-handyman on Buffalo's WGR in 1925, now on NBC ranks fifth in Star of Stars announcer poll



Ken Carpenter had the rare good luck to run into a set of chimes which made him a feature on K. M. H., quickly assured big-time success



Milton Cross, through arduous years of difficult announcing, scored in the serious field. He has hit the jackpot with two commercials

PITY THE POOR ANNOUNCER

By *Walter Compton*

Presidential Announcer for the Mutual Broadcasting System

And we're not speaking of Graham McNamee, but about home-town announcer Joe Doakes, who is on his way!

WE RADIO announcers belong to a great migrating fraternity that reads the ritual for more than eight hundred American radio stations. Sometimes melodious, sometimes raucous, we eulogize everything from delicious desserts to locomotives. You may question that reference to migration. You have become accustomed to hearing Don Wilson and Harry von Zell, Quin Ryan and David Ross with more regularity than you read the Sunday paper. When Joe Doakes, who talks about a hundred-odd local products via your home-town station, leaves town, you may remark that Joe is gone. Joe was pleasant to have in your loudspeaker. You may even miss Joe. But you seldom wonder what happened to him.

With the coming of spring, the birds fly north. At the same time our radio fraternity moves in the four directions of the compass. Today on every station manager's desk there are letters asking for jobs, jobs that will pay not the five- and six-figure salaries that you hear about, but three-figure stipends. It is not the fault of the station, its manager or its owner that the jobs are such. Yet these men will net any amount from the munificent sum of fifteen dollars a week to perhaps forty. These are the men who belong to that great migratory group.

Why do they move? It isn't because they are unstable, for all of them are looking for some kind of security. Unfortunately they're in a business which, like show business, is not given to stability in the lower brackets. Usually they move at an increase in salary; frequently they move because they're satiated with the politics that run rife in nearly every small radio station in the nation; occasionally they move because they want the experience.

It is quite true that many radio stations have staffs that have remained intact for a number of years. But radio is a much vaster thing than the three major networks and their affiliates. It is those more than eight hundred radio stations in America. And its curse is this mass "move-itis," a disease that swings in with spring.

Pity the poor announcer! His is a lot which induces people to inquire, "What do you do most of the day?" That query is sincere. Many listeners actually think that all a radio spokesman does is read a hundred words every three minutes for several hours. Following that grueling ordeal, the announcer has twenty hours or so during which he sits around and reads racy literature, dashes madly to the club to get in thirty-six holes of golf, buys the best clothes, knows the best people. Pity that poor fellow!

"**MAY** all your children be radio announcers!" In American radio, there are a thousand young men and hundreds of not-so-young men who work longer hours than your milkman. And many of them get out of bed that early. They work longer than either Bill Green or John L. Lewis like anybody to work. They work when they're well and when they're sick, for there are comparatively few stations with a pinch-hitter available. Though they complain of their lot, though they may never hit the networks and "big time," they love their work. It isn't glamour—radio's glamour days went out with mah jong. It isn't even fun. But they love it, and you couldn't pry them away from it with a twenty-mule team. That's why the mails will be heavy this spring. That's why telephone and telegraph lines will be busied by announcers looking for greener pastures.

Radio's magic names of 1940, many of them, were made in the '20's by just such young men. Graham McNamee now serves in an executive post; John S. Young, now a "Doctor," is in a like niche for the New York World's Fair; Milton Cross, still an announcer, finally has hit the jackpot. Lambdin Kay covered Dixie like the dew from WSB, Atlanta, Georgia, when most of us weren't well dried behind the ears. Leo Fitzpatrick was the "Merry Old Chief" of Kansas City; recently he made headlines when he refused to let his Detroit station play the swing version of "Martha." These men came up the hard way, came up while radio was still an experiment. Nevertheless, the road has gotten no smoother. The industry is of age today, there is more to learn and there are more people learning it.

How do 1940's aspirants get their jobs? They take auditions—just blah at most of the smaller stations, anathema at some of the larger. A great many hopefuls pass even the stiffest audition. They run the gamut of pronunciation from Hermann Goering to Saint-Saens. They ad-lib descriptions of studios. They read news bulletins with the suavity of Lowell Thomas. If they're lucky, they get a job.

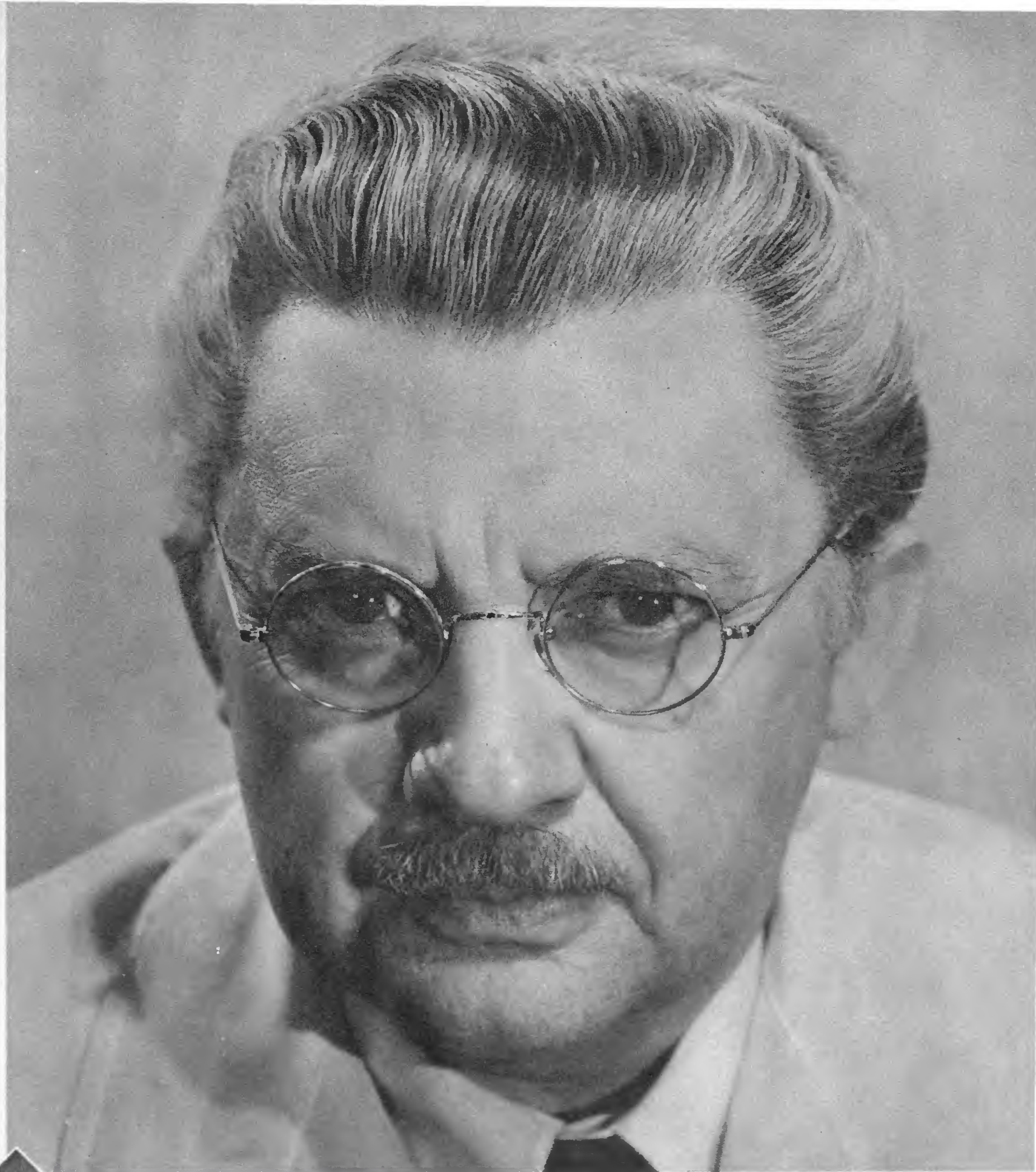
At the average small station, the announcer finds himself confronted not only with commercial plugs for patent medicines and credit clothiers, he also discovers that he is expected to write the stuff. They take him into the control-room and explain the intricacies of switches and patch-cords, teach him how to "ride the gain" (control the volume of sound). Then they leave him there and let him sweat. If he's good, within three months he can run the control-board, play transcriptions, write copy and announce local pro-

grams at one and the same time. When a network program "comes down the line," he doesn't heave a sigh of relief: he has to file the recordings he has just played. The small stations are radio's bush leagues, with the exception that it's a twelve months' training season each year and it's equally as difficult to make the big circuit.

IF JOE DOAKES was good when he left your home town, he left because he had a better job. Perhaps he became affiliated with a station a hundred miles away. There were a thousand instead of a hundred watts power. In a year's time he will move again. If he's still lucky, he'll land in one of the less brilliant but equally important radio centers such as San Francisco. There he will stay until he gets his "big break." He may run into a set of chimes such as Ken Carpenter has done on the Music Hall. But he'll take an awful beating while en route.

Out of it all comes the obvious, vital fact—this is America. In no place but a democracy, no country, perhaps, but the United States, could such a phenomenon occur. Radio, like any other distinctly American movement, has more than enough room at the top of the ladder. As each day passes another rung is inserted, another baritone whispers or shouts sweet nothings into the ears of John and Mary Citizen.

In your home town is another Joe Doakes, living his work, striving to succeed. Ever before him is the saga of the first Joe; mayhap he will make the grade too. He'll go on and on, for such is radio—in the blood. If he's good, he will make the grade, for in addition to his other attributes he will have tenacity. Like Don Quixote, he'll never know when he's licked.



THIS IS *Dr. Christian*

Meet the Jean Hersholt who has made this likable country doctor live for a million radio listeners

LEFT: Rosemary DeCamp, whom listeners have come to know as Judy Price, "Dr. Christian's" young secretary, has long been co-starred with Jean Hersholt in the homely dramas of "River's End"

ABOVE: Pictured in the movie version of "Dr. Christian," actually Jean Hersholt has increasingly withdrawn from films—popular as he is—in order to spend more time on his radio series

CONTINUED ON NEXT PAGE



AFTERNOON ON WEDNESDAYS at CBS' Hollywood studios finds "Dr. Christian" principals Jean Hersholt (Dr. Christian), at right, and Rosemary DeCamp (Judy Price) huddled with announcer Arthur Gilmore over last-minute script revisions. Hersholt's pipe lends a homely touch



ON HIS FIRST TRIP to America in 1915, Hersholt met Via Anderson, Danish like himself. Today, they're still happily married. Above: Dining at Brown Derby

AS HUMANITARIAN in real life as in his radio role, Hersholt frequently visits Los Angeles homes for handicapped children. Kids adore his jolly face and voice

LAST Wednesday night radio listeners had heard their hundredth-odd "Dr. Christian" performance. Since November, 1937, year after year, "Dr. Christian" has returned to the air each fall for another season. The chronicle of a small-town doctor and his homely adventures in caring for the health and sweetening the lives of his River's End neighbors, this radio series has had about it a compelling and dramatic simplicity which has brought listeners back week after week, until now the "Dr. Christian" audience (CBS, Wednesday) ranks fourth among all of radio's dramatic shows. Because that record cannot well be ignored, and because great numbers of "Dr. Christian" admirers may like to know something of the program and of the personalities who present it, MOVIE AND RADIO GUIDE offers these pictures.

"Dr. Christian's" star is Jean Hersholt, big, bluff Dane, who came to Hollywood in 1915 to become one of its best-loved character actors. Among his greatest successes was "The Country Doctor." But on the evening of Nov. 7, 1937, through the airwaves went a dramatic broadcast which pictured a jolly doctor with a soft, burred accent taking his first vacation in years only to find his friend's son in a hunting-cabin dying of a ruptured appendix. Using the bare floor as an operating-table, with kitchen knives and scissors as instruments, he saved the boy's life. That was the first "Dr. Christian" broadcast. Inspired by "The Country Doctor," it was Jean Hersholt's first big radio venture; it remains his only one.

Associated with Hersholt from the first has been red-haired, vivacious radio actress Rosemary DeCamp, who plays the role of Judy Price, secretary and nurse to "Dr. Christian." Their imaginary experiences in the midwestern town of River's End have led them into almost every possible situation—happy or unhappy. Dr. Christian's good works have branched out in every direction. He has encouraged young love; he has saved old age from despair. But most listeners know the Doctor very well. The man they don't know is the real Jean Hersholt—the man who is "Dr. Christian." It is that man whom they are invited to meet here.



EVENING ON WEDNESDAYS, as the "Dr. Christian" drama goes out to listeners, Jean Hersholt and his cast appear in formal attire, but with the same air of good fellowship as at rehearsals. L. to r.: Rosemary DeCamp, Hersholt, supporting actresses Dorothy Farrar, Gloria Holden



NOWHERE DOES HIS PERSONAL WARMTH shine out so clearly as on visits to this Los Angeles children's home. Akin to love of children is his \$100,000 collection of Hans Christian Andersen tales



A VISIT EAST, with Mrs. Hersholt and chow, to see his good friend Lauritz Melchior (also Danish) of the Metropolitan Opera, is Hersholt's idea of an enjoyable rest from work



LOVE OF FUN and interest in one's fellows are two qualities shared equally by Dr. Christian and his creator, Jean Hersholt. A favorite pastime: Keeping babies, himself, happy

F. D. R. warns against monopoly in television; probation officers charge "Gang Busters" offers crime tips; "Ballad for Americans" wins composer fellowship; Uncle Ezra in Hollywood to make film

SEE PAGE 17 FOR NEWS OF THIS WEEK'S IMPORTANT PROGRAMS AND GUESTS

WASHINGTON, D. C.—President Roosevelt has expressed the opinion that there should not and will not be any monopoly in television, either in sending out programs or in controlling the reception of them, because all technical problems will be solved in the near future. Speaking at a press conference on the FCC's recent suspension of an order permitting limited commercialization of television September 1, Mr. Roosevelt declared the government's only active interest is to guard against any monopoly in the field, so that a television-set user can tune in a fight or a forum as he himself chooses, not as the manufacturers and telecasters choose.

WASHINGTON, D. C.—With "Pot o' Gold" due to modify its method of awarding its \$1,000 prize by elimination of the spinning-wheel device, other similar programs are getting the watchful attention of the FCC and the U. S. Attorney General. The shows include: "Musico," WGN, Chicago; "Especially for You," WFIL, Philadelphia; "Grab Bag," WISE, Asheville, N. C.; "Dixie Treasure," KRLD, Dallas; "Songo," WIP, Philadelphia. Others

may possibly be included in the surveillance.

St. Louis, Mo.—"Gang Busters" is itself a target now, with Frank Xavier Reller, chief probation officer of the St. Louis Juvenile Court, putting it in the line-up before the FCC as an inspiration for crime among youth rather than a deterrent. Reller claims that forty-six youthful criminals in his bailiwick admitted they got crime tips from the radio program.

SAN FRANCISCO, CALIF.—Mrs. Franklin D. Roosevelt announced in San Francisco that the income from her new broadcasting series, starting this week, will be turned over to the American Friends Service Committee (Quakers). This group, now actively engaged in helping civilian victims of war abroad, has received a large portion of the First Lady's charity.

NEW YORK, N. Y.—The now-famous "Ballad for Americans," first heard on CBS' "Pursuit of Happiness," has won for its composer, young Earl Robinson of Seattle, one of the important fellowships of the Guggenheim Memorial Foundation. Also included in the list of seventy-three fellowship winners is Marc Blitzstein, young Philadelphian who wrote the "Columbia Workshop" play, "I've Got the Tune," and several

Orson Welles plays. The foundation was set up in 1925 by former U. S. Senator and Mrs. Simon Guggenheim as a memorial to a son.

CHICAGO, ILL.—Uncle Ezra (Pat Barrett) has gone to Hollywood to spend a few weeks on his part in a forthcoming hillbilly picture . . . "Painted Dreams," one of the oldest of radio serials, goes on a partial NBC network soon, in addition to its long-time local home at WGN . . . The cast of MBS' "Romance in Rhythm" is to be featured at the Blossom Festival ball at St. Joe and Benton Harbor, Mich., next month . . . Bob Strong's orchestra is playing at the Blackhawk on Saturday nights when Bob Crosby does his regular commercial from NBC studios.

CINCINNATI, OHIO.—Lulu Belle and Scotty, one of the best known of all hillbilly teams, now connected with WLW, had a narrow escape recently when their automobile plunged into a ditch as they were driving to Chillicothe, Ohio, for an appearance. The pair escaped with only minor injuries.

CHICAGO, ILL.—Alec Templeton's concert schedule, previously announced as closing April 18, included also: April 19, Duluth, Minn.; April 22, Highland Park (Ill.) High School, a

benefit for the Peacock Camp for Crippled Children, with the regular Templeton broadcast part of the concert; April 24, Lafayette, Ind.; April 25, Anderson, Ind.; April 26, Orchestra Hall, Chicago; April 27, Dayton, Ohio; April 30, Indianapolis, Ind.; perhaps others.

CHICAGO, ILL.—Gracie Allen got a vote for President and the late Elihu Root got one in the primary election in Chicago April 9.

IN NEW YORK with Wilson Brown

HOWARD CLANEY, former NBC announcer, is in the employ of France as a paid propagandist to influence American radio listeners to the cause of the Allies. That fact has some of America's radio executives peeved—peeved because one trained by them is using that training to irritate the American radio industry and because Claney is taking advantage of his American following to unduly influence that audience. It is reliably reported here that Claney, too, is having his difficulties in Paris. Trained by NBC, Claney wants to use NBC methods in his operation, but French red tape conflicts with those methods. The very fact that Claney cannot operate

Fred Allen may leave the air; Lauritz Melchior sad over Denmark's fate; Ezra Stone plans Havana vacation; Vallee may return to New York

the American way may mean that his propaganda efforts in this country will fall short of their goal. Claney's programs, shot by direct short-wave beam to our shores, consist of serious music and drama aimed to demonstrate the French culture in a way which the French intend to be dignified and acceptable and thus indirectly influential.

EXCLUSIVE: Fred Allen may not return to the air next fall in his current program. Allen is a "wise" comedian and many of his jokes which put New Yorkers into stitches fall flat in the rural section; i. e., it is often necessary to understand certain conditions before one can get the real point of an Allen gag. Allen also happens to be an expensive comedian. The question, now is: Is his listening audience large enough to justify the costs involved? If he does return, it may be in a half-hour spot. But again money will play a part, for, while Allen would like to cut his time, he may not be willing to cut his salary accordingly. If he does go to a half-hour, "Mr. District Attorney," sponsored by the same



BUSY HEARTBEAT of three serials is blond Lesley Woods: Helene, "Guiding Light"; Janet, "Woman in White"; Carol, "Road of Life"

company, may go into the other half-hour.

"LAURITZ MELCHIOR, Singer to the Royal Court of Denmark." That is the inscription on a small bronze plaque on the door of the great tenor's six-room apartment in New York's Hotel Ansonia. Honors have come by the score to this man that all musicians know as "The Great Dane." But of all honors, that little plaque, which might easily be mistaken for a common hotel sign, he values more than even his spectacular vocal achievements. That is because Melchior is first a Dane. His home is there. His daughter is there. And he is proud of the heritage that Denmark gave him. Now Denmark isn't the same. The little country has felt the clutches of war. Melchior has made no comment, but an incident the other day illustrates his feelings. He had just returned from his opera tour. In his hotel corridor, he walked stately but slowly. As he reached his door he grasped the knob in his great hand . . . then hesitated. His eyes were fixed on that tiny bronze plaque. There were no words. For several seconds he stood motionless. Then he opened the door and walked in. And there were tears in his eyes.

arrangements with Henry Ford call for her to make three appearances on the automobile program. Then, if all like her work, she remains on for the full summer series. If she doesn't click, it is quite possible that Vivian della Chiesa might be considered. A male soloist for the show is being chosen now from among a stack of recordings which were submitted for the Ford family's consideration . . . Ken Carpenter has resigned from NBC, and that caused a lot of confusion. The resigned Ken was a member of the sales department, and not the crack announcer . . . Rudy Vallee's new musical comedy program is expected in New York for broadcasts to begin the first of June . . . Ezra Stone of "The Aldrich Family" is set for a Havana vacation starting May 28, when this show ends its current run. After about three weeks, Ezra returns and the "Family" goes on again in the Jack Benny spot while Jack and troupe rest.

WYNN MURRAY, singer on "The Fred Allen Show," is trying to become a glamour girl. The phrase "glamour girl" is her own. Until a couple of months ago Wynn looked like a carbon copy, but blond, of Kate Smith. Now she has lost thirty-three pounds in six weeks and wants to lose more. It's not being done entirely by diet, either. When she walked into the studio for a rehearsal the other Wednesday, An-

WALTER WINCHELL'S first two items were not aired the other Sunday, because of technical trouble and not censorship . . . Jessica Dragonette's



GLAMOUR BOYS ON PARADE—Bing Crosby (left) vies with Oscar Levant of "Information, Please" (NBC, Tues.), who visited KMH recently



1940'S SWINGIEST WEDDING—Married April 1 at Los Angeles' Wee Kirk of the Heather were famed swing-singer Martha Tilton, formerly with Benny

Goodman, and Goodman manager Leonard K. Vannerman. Left to right, at "Wishing Chair": Benny, bride and groom, Martha's sister Elizabeth

ALONG THE AIRIALTOS

(Continued)

Charles Boyer show in N. Y.; Pat Friday cuts class for Ameche spot



MOVIE-RADIO AXIS—To New York for a recent "Kate Smith Hour" (Fri., CBS) flew Hollywood's Louella Parsons with a plaque for Kate from Motion Picture Artists and Producers in appreciation of her aid in movie-radio cooperation. L. to r.: Thomas Mitchell, Ted Collins, Louella Parsons, Kate, Tyrone Power

nouncer Harry von Zell chanted, "Winnie's gettin' skinny . . . Winnie's gettin' skinny," and she was pleased that someone noted the change. But Fred Allen doesn't seem to think Wynn's doing the right thing. Said Fred: "Whaddya want to get thinner for? We've got enough scrawny girls around now." Wynn explained: "I wanna be a glamour girl." And this was Fred's retort: "Everybody wants to be somebody else. I want to be Garner."

WHEN ARCH OBOLER returns to NBC he will have one of radio's most impressive dramatic series, for he has already lined up Joan Crawford, Charles Laughton, Eddie Cantor and Alla Nazimova for original plays . . . Singer Nan Wynn, doing a theater engagement in Atlanta, proved herself a real heroine by halting a panic. With a fire raging and smoke billowing from the stage wings, Nan kept on singing and calmed the audience until the flames were under control . . . All indications point to a fall market for grade B comedians who will work for reasonable fees and who have prospects of graduating into grade A. The quiz shows are beginning to overrun the scene to such an extent that changes must be made. And so far it looks as if such changes will lean toward comedy . . . To end the child-marriage furore: George Jessel married his showgirl fiancée, sixteen-year-old Lois Andrew, in Detroit April 13. James H. R. Cromwell, U. S. minister to Canada, acted as best man!

IN HOLLYWOOD

with Evans Plummer

TELEVISION is coming 'round that corner! The past week here has seen two important advances. NBC's Hollywood Radio City has installed a complete television camera and televisor to demonstrate the equipment to the visiting firemen, and Mutual's local key station, KHJ, has placed a television "looker" in the Bamboo Room of the Hollywood Brown Derby. There the great and near-great of this cinema capital are turning television-conscious by witnessing nightly demonstrations transmitted by KHJ's television station broadcaster W6XAO which include plays, wrestling-matches, fights and newsreels. Daytime fare is enriched by baseball games of the Hollywood Stars team. When the stores start selling the

look-see sets at five dollars down, television will have arrived.

CHARLES BOYER departed for New York City to stage his "Hollywood (?) Playhouse" broadcasts there on April 24 and May 1.

THE EVERETT CROSBY talent agency has discovered what they believe to be a female Gene Autry. Her name is Cindy (Lucille) Walker and she hails from Texas, suh! You'll be seeing more of her in MOVIE AND RADIO GUIDE.

POPULARITY INDEX: When Fib-

heiress on Monday! . . . In similar boat April 21 at "Silver Theater" was movie Academy Award Winner Thomas Mitchell, who expected momentarily to be a grandpappy. His daughter, Mrs. Anne Lang, was still hoping to be a mother at press-time.

ROM-ANTICS: Kathleen ("Portia Brent") Fitz and screen actor Eddie Albert have been steadies for oh-so-long. Latest hand-holder of Mary ("Good News") Martin is wealthy Bob Oliver . . . SUED FOR DIVORCE: Frank Hodek, NBC's West Coast musical director.

the special microphone; producer Bob Lee grabbed her arm and literally pulled her across the stage some thirty feet, and MacMurray, keeping his wits, repeated a couple of "Hellos" to make it appear as if he were having trouble getting his connection through. In fact, he WAS having trouble!

CHARLES DANT turned up at his last performances of NBC's "From Hollywood Today" and "Cavalcade of Hits" with a new girl in tow. 'Twas his daughter Susan, age twenty months, visiting the studios for her first time.

MOST SAFEGUARDED air star ever was "Blondie" (Penny Singleton) for her April 8 Camel comedrama; a nurse and a voice-double stood by for the recently rib-fractured actress for fear she might collapse during the airing, but Blondie gamely lasted through it.

KRAFT MUSIC HALL'S Great Groaner has decided where to spend his summer vacation; he will devote it to a trip to Argentina, there to shop for racing steeds of a faster order than those now in his barns. A couple of years ago Bing looked over a fresh shipment of Argentine bangtails and bought two, Ligaroti and Kayak II. Charlie Howard wanted to buy one of them, so Bing parted with Kayak II. Now Bing wants to rectify his error in judging horse-flesh . . . Bing's "Music Maids," by the way, had an odd job in the now-releasing film "1,000,000 B. C." They sang a cave-woman lyric to a few bars of stone-age harmony for the picture's sound-track. More modern are the words to "How About You," new tune by Music Maid Ginny Erwin that the girls plan to use as their theme.

MARTHA RAYE sued Dave Rose for divorce here on April 11. Grounds: Cruelty. Grounds given are baloney because both Martha and David were very happy when their careers permitted them to be together. Rose is tied here by his work, including direct-

"Carters of Elm Street" serial plans big talent search; Cliff Soubier forgets unsavory roles as Cap'n Barney in "Home Town"

ber McGee and Molly appeared April 8 on the Lux Radio Theater, the listener demand for tickets was twice that for any other performance staged this year by Cecil B. DeMille.

REMEMBER OUR STORY about why Wen Niles (Al Pearce mikeman) didn't get the Old Gold ciggie show-announcing job? Now comes similar news about Lou Crosby, who was edged out of the double-wrapped Ameche airing's pronouncing work because the bosses thought his name might be confused with Bob Crosby, who waves a baton for Camel cigarettes!

DOUGLAS FAIRBANKS, JR., spent many nickels phoning the hospital Sunday, April 7, during his "Silver Theater" rehearsals—only to have Doc Stork double-cross him and deliver an

OLD GOLD'S PAT FRIDAY confessed she cuts her music class on Fridays at the University of California, Los Angeles, to broadcast—but her teacher tunes in the show and grades her on the aired performance . . . But no one would cut the French class taught by English actress Madeleine Carroll if they knew about it. So here's the secret no longer: Glamorous Maddy parley vous evenings at U. C. L. A. and the registrar asks that the line form on the right.

AT "SCREEN GUILD THEATER" April 7, that big unexplained audience laugh was at a near-mistake Ginger Rogers made. A scene called for her to talk to Fred MacMurray through a "filter mike," which makes the voice sound as if it is coming over a telephone. But at the critical moment Ginger forgot to switch across stage to



THE WINCHELL-BERNIE FRONT—Too good to let go is this perennial battle long waged

on radio and newsprint. Above: Winchell belays Ben (heard Wednesday CBS) at Stork Club



CUPID AT WORK—Snapped at New York's Havana-Madrid, radio-singer Felix Knight and Ethel Blume of NBC's "Easy Aces" plan early marriage

ing Don Lee network music. Martha Raye is set to go to New York to open with Jolson in a Broadway musical comedy. Real reason for the divorce: Two people can't live together three thousand miles apart. No statements from either have been released.

PRESIDENTIAL CANDIDATE Gracie Allen has been man-killing Hollywood several weeks with a cute little Magnin number, a two-piece gray wool suit (with tuck stitch blouse) . . . and at Lux Theater April 8, Molly McGee turned up in the very same model!

IN CHICAGO

with Don Moore

THE DAY GERMANY INVADED Norway and Denmark, Norman Barry, NBC announcer, got some revealing tips on the situation in Sweden in a letter from Dave Pearson, Swedish singer with whom Barry and Eric Sagerquist (musical director of "First Nighter") used to appear on a program over WIBA, Madison, Wisconsin. The letter, written March 14, read in part:

"THE RADIO HERE in Europe is full propaganda from start till end. We sure get an awful wallop out of Moscow and some German stations. They tell the world how deplorable conditions are here. According to them we starve and have an awful time in every respect. The poor boobs. They have it so tough themselves that they seem to console their own and other countries that others have it worse. I have seen no food shortage. Prices have risen very little. The only things that are rationed are coal and gasoline. I think this country is better prepared for a supply cut-off than any in Europe." The writer added that it was a thrill to have heard Norman on an American broadcast a few nights before.

GLENN ROWELL'S LAUGH wasn't as hearty as usual on the April 5 NBC morning broadcast of "Gene and

Glenn" from Boston. During the program Glenn's partner, Gene Carroll, ad-libbed: "Say, Glenn, that cold of yours sounds terrible." Glenn really had a cold, but he had a heavier weight bearing down his usual buoyant spirits. Just before the broadcast Glenn received a wire from Chicago saying his mother had just passed away suddenly and unexpectedly. Rowell took the first plane that day bound for Chicago, where the team created their famous "Jake and Lena" over a decade ago.

GIRLS AND WOMEN who can act or who think they can act will have one of the biggest chances that radio has ever offered them through a "talent search" being conducted by the "Carters of Elm Street" serial, heard on MBS Monday through Friday. The prospect of a two-week contract at a salary of \$112 a week plus expenses and of course the chance that this is the big break will be held out to all girls and women over fifteen. The contest was scheduled to be launched about the middle of April and run about two months. Local contests will be held in eighty-five cities and towns, with recordings of voices sent on for regional and final judging. You needn't write me for further details. Simply look in your **MOVIE AND RADIO GUIDE** for stations carrying "Carters of Elm Street" (12:45 p.m. EDT), then listen to the program for complete details on how to enter, and so on. The idea was inspired by Virginia Payne, young actress who plays Carrie Carter and remembers her own career struggles.

SHARON GRAINGER (Sharon Prentiss-Jones in "Affairs of Anthony") is back from a Florida vacation and all eyes are sharin' in admiring her sun tan . . . Aftermath of Lenore Kingston's saying "yes" via short wave in the "ham" wedding we mentioned several issues ago reminded her the proposal and acceptance were not exactly private. She has been peppered with letters from other amateur operators claiming she broke their hearts with that message . . . Gail

"Kitty Keene" Henshaw is mighty proud of a beautiful home-made quilt, representing a year's work, from her number one fan—her eighty-two-year-old grandmother.

BRET MORRISON (Michael in "Helen Trent") owns two custom-built autos but had his most exciting ride in an ancient Ford recently. One of his fancy cars broke down, and he hailed a couple of lads in a Lizzie. As they hurtled down the highway at a phenomenal clip in the jalopy, Bret held on with both hands and both feet and yelled, "Do you always go this fast?" "Usually faster," shouted back the driver over his shoulder. "But the steering-wheel broke on us last week. We're being careful today!"

THEY'RE CALLING EVELYN LYNNE the "amph girl" since she rang the bell on a testing device called an "amph-meter" invented by NBC technicians, but hearing her sing on "Club Matinee" and "Breakfast Club," I prefer to tag her "The Girl with the Smiling Voice" . . . Michael Stewart, bass singer of "Plantation Party," is assistant oratorical coach to Edgar Nelson of the Chicago Conservatory of Music. Mike, by the way, is taking up golf to take down weight . . . "Uncle Walter's Dog House," show especially for men based on the premise that misery loves company, has filled heavy demands for tickets for weeks to come, and seventy-five percent of the audience visitors are women—so company loves misery!

TOMMY CARMICHAEL probably will or will not have been chosen, by

the time you read this, to play the much-publicized role of Jody in the forthcoming film "The Yearling." At this writing he is one of two finalists and has the edge. Whether or not he gets the part, it seems that the part of Little Brother in "Why the Chimes Rang," presented each Christmas season by Chicago Boys Clubs over WBBM, is a good-luck role. Two Christmases ago, Patty Conley played the part so convincingly he landed a regular job in the "Scattergood Baines" serial. Last Christmas young Carmichael was Little Brother and subsequently became a Jody finalist over hundreds of boys.

CLIFF SOUBIER, short, soft and unassuming, in his long career as a versatile character actor has been sentenced to over 6,000 years in prison, electrocuted twenty-one times, pulled apart on the rack, stepped on by an elephant, killed with cyanide and skinned alive, but now he's trying to forget it all as amiable Cap'n Barney in "Home Town."

THINGS I LIKE: Curt Massey's genuine vim, vigor and vitality . . . The silken smoothness of the new CBS "Patterns in Satin," which, although heard on only a partial network on Monday evenings, is the type of dinner-time music we could use a lot of . . . The wholesome but colorful children's stories of Uncle Mal Claire, whose second volume of printed stories, by the way, will be out this summer . . . The vocal and visual appeal of Ann, Pat and Judy on the "National Barn Dance."

ON THE BANDWAGON

IN THE fall of 1925, a tall, lanky University of North Carolina senior organized a band of seven men on the Tarheel campus at Chapel Hill. Hal Kemp's Carolina Club Orchestra it was called. Today, Hal Kemp's organization of sixteen is known through every entertainment medium as one of the finest purveyors of a distinct musical style. Broadcasting several times weekly over MBS from Chicago's Palmer House and recording for Victor, the band's individual tone colors including staccato, dot-dash brass, rolling saxophones and classically influenced blending of clarinets and flutes readily identify the Hal Kemp style. From the original band, John Scott Trotter and Skinnay Ennis have scaled the musical ladder and now wield their own batons for Bing Crosby (NBC, Thurs.) and Bob Hope (NBC, Tues.), respectively; Saxie Dowell achieved fame as the composer of "Three Little Fishies" and "Playmates," and just organized his own band. In addition to Hal, only saxophonist Ben Williams, of the original crew, remains. The entire band lines up with Hal Kemp, Marion, Ala., Ben Williams, Raleigh, N. C., Harold "Porky" Dankers, Glenwood, Minn., Bruce Milligan, Boston, Mass., John Van Epps, New York City, saxophones; Clayton Cash, Urbana, Ill., Randolph Brooks, Portland, Me., James Fitzpatrick, Orange, N. J., trumpets; Eddie Kusby, Chicago, Ill., Leo Moran, Kew Gardens, N. Y., trombones; Jack Shirra, Cincinnati, Ohio, bass; John Cyr, Binghamton, N. Y., drums; Louis Bush, Detroit, Mich., piano; Jack LeMaire, Scarsdale, N. Y., guitar and vocal; Bob Allen, Cincinnati, Ohio, Janet Blair, Altoona, Pa., vocalist; Harold Mooney, New York City, arranger. For its preservation, through the years, of a distinctive style that is refreshing as well as musically good, your correspondent names Hal Kemp and his

orchestra—the MOVIE AND RADIO GUIDE Band of the Week.

Behind the Podium

Guy Lombardo and his orchestra will be the first band in at the N. Y. World's Fair, set to open some time in May, airing via CBS . . . Herman Gunkler, Kay Kyser saxophonist, will wed Marjorie Johnson, Detroit deb, in New York April 25 . . . That will leave Kay and drummer Eddie Shea the only remaining bachelors in the band . . . Tommy Dorsey will revive his hour popular music appreciation show, inaugurated last fall, when he opens New York's Astor Roof last week in May . . . The show will air Saturday afternoons at 5 (EDT) over NBC-Red . . . It's a seven-pound Lawrence Welk, Jr., for the Lawrence Welks, of "Champagne Music" note . . . Glenn Miller set to NBC air from Chicago's Hotel Sherman for two weeks beginning first week in July . . . Bobby

Byrne's new band, currently NBC and MBS sustaining from New Jersey's Meadowbrook, will unshutter the Glen Island Casino May 15 with the same networks . . . Two orchestras are losing their vocal groups. The Smoothies are leaving Hal Kemp and the Modernaires are parting from Paul Whiteman . . . Maxine Sullivan is the soloist of a new Sunday evening CBS series (5:30 EDT) featuring John Kirby's "subtle swing" band.

Song of the Week

Number one song-hit of Walt Disney's "Pinocchio" is "When You Wish Upon a Star," lyrics by Ned Washington, music by Leigh Harline, who collaborated on the remainder of the score, including "Give a Little Whistle" and "I've Got No Strings." Native of Scranton, Pa., Washington has collaborated with many top popular composers, some of his more outstanding efforts including "Smoke Rings,"

"Sweet Madness," "Singing in the Bath tub," "I Don't Stand a Ghost of a Chance," and "I'll Be Faithful." Born in Salt Lake City, Utah, Harline has to his credit the scores for about twenty Disney cartoons and all of the "Blondie" productions. His two outstanding previous hits were "The World Owes Me a Living" and "Lullaby Land." Individual dance and vocal recording available on "When You Wish Upon a Star" includes Sammy Kaye, Kenny Baker (Victor); Glenn Miller (Bluebird); Frances Langford, Guy Lombardo, Roy Smock (Decca); Kate Smith, Horace Heidt (Columbia); Al Donahue, Chick Bullock (Vocalion); Buddy Clark (Varsity).

Discussions

DUKE ELLINGTON—"You, You Darlin'" and "So Far, So Good" (Victor 26537, \$0.75)—Two pops in fine dance style by America's greatest jazz artist . . . Herb Jeffries vocals the former, Ivie Anderson giving out in traditional style on the latter.

DEANNA DURBIN—(Decca Albums 35 and 128, three records each, \$1.40 per album)—Universal's singing star puts on wax parade twelve semi-classicals and popular ditties as sung in several of her pictures . . . Included are "Ave Maria," "Alleluja," "Musetta's Waltz Song," "Loch Lomond," "Amapola," "Love Is All," "Les Filles de Cadix," "My Own," "Someone to Care for Me," "Il Bacio," "It's Raining Sunbeams" and "La Traviata."

WILL BRADLEY—"So Far, So Good" (Columbia 35422, \$0.50)—Maestro Bradley's trombone, a good lift rhythm, Carlotta Dale's vocal and Ray Bradley's drumsticks make this "pop" ditty a nice parcel of wax for any record player . . . "Flyin' Home," the plattermate, is real jazz in race-horse tempo, trumpeter Joe Weidman and tenor saxist Mike Hucko vying for solo honors with Bradley.

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



BAND OF THE WEEK is Hal Kemp's (currently broadcasting over MBS). Row one, l. to r., Leo Moran, Eddie Kusby, trombones; Bruce Milligan, Harold Dankers, Hal Kemp, Ben Williams, John Van Epps,

saxophones; Jack LeMaire, guitar; Janet Blair, Bob Allen, vocalists. Row two: James Fitzpatrick, Randolph Brooks, Clayton Cash, trumpets; John Cyr, drums; Louis Bush, piano; and John Shirra, string bass

\$2,000.00 IN CASH PRIZES

WORDS *Contest*

Within Words

Reg. U. S. Pat. Office

★ EASY TO PLAY: ★ Just form new words from the letters of the keyword in the diagram. ★ Can be completed in 15 minutes or still be interesting at the end of 5 hours. ★ Each prize doubled—if you are a subscriber!

Here is the game that millions are playing—easy, fascinating, thrilling WORDS-WITHIN-WORDS. An easy game, we say, because all you do is to make smaller words out of bigger ones.

A *fascinating* game because the more you play it, the more you will want to play it!

A *thrilling* game—because the joy of accomplishment is always there.

And now—here is an opportunity to double your prizes. For example: If you were to win first prize of \$500.00 and if you are a regular subscriber we'll double the award—in fact we'll double any prize won by a regular subscriber. Take advantage of this. If you are already a subscriber whose subscription extends beyond June 30, 1940, any prize you win in this contest will be doubled.

You can't lose! Even if you fail to win a prize, you will have won hours of entertainment from MOVIE AND RADIO GUIDE itself—hours of recreation from playing WORDS - WITHIN - WORDS. You will get your money's worth over and over again!

Just a word of caution—read the rules carefully! Make sure that you are familiar with them.

Start a score in this contest today! In just a few minutes' time you will be thrilled to find that you have completed a diagram. Now total the score. Does it satisfy you? Think it over again tomorrow and we will venture the prediction that you will substitute a word here and there that will add many points to your final score.

Tell your friends about this contest. Tell them about the big special offer. And remember you may be one of the fortunate ones to win \$500 or \$1,000—or any one of the other 32 cash prizes.

RULES and REGULATIONS

1. In order to enter this contest, you must send in the official registration coupon in the lower right-hand corner of this page or a facsimile. Do this TODAY. You need not be a subscriber to enter this contest. When you send in this coupon, you are not only registered as an entrant in this contest, but you will receive, ABSOLUTELY FREE, a 16-page booklet telling how to win and giving many helpful instructions, plus a list of approximately 6,000 eight-letter money-winning words which will be of help to you.

2. The contest will run for ten weeks, ending in the issue of *Movie and Radio Guide* dated June 29-July 5.

3. Each week a diagram will be printed providing a Keyword and seven horizontal blank squares on each line for the purpose of inserting letters to form words as hereinafter provided.

4. To compete, insert on each horizontal line a single word of not more than eight nor less than two letters, the letter of the Keyword in any line to be the first letter of the word you fill in. Each word must consist entirely of letters appearing in the Keyword. 1940 Merriam-Webster New International Dictionary is the official reference authority for this contest. Any English word, including proper nouns, appearing in this dictionary under the letters A to Z inclusive may be used, provided no letter appears therein more often than it appears in the Keyword; i. e., if T appears in the Keyword three times, it may be used not more than three times in any horizontal word. Combining and other variable forms not specifically appearing as complete words in the above-mentioned section will not be considered. Titles of whatever nature in the appendix are not authority for this contest. No word may be used more than once in the same diagram.

5. Method of scoring: Each letter in the finished diagram, including the letters of the Keyword, counts one point the first time it is used, and increases in value by one point upon each successive use. In filling in spaces, place letters below and their values above the curved lines. Thus, above the first letter of the Keyword put the figure 1. Place 2 above the letter the next time it appears and 3 above it the next time it appears, etc. Your completed diagram will show a score number above each letter of each word. Then add up the total of all numbers in the diagram and enter it on line provided below.

6. Clip and save all coupons until your set of ten is complete at the end of the contest. Upon the final diagram a space will be provided for you to enter the grand total of all the diagrams in your entry. Write your name and address on the last diagram and place it at the top when you mail your complete set in. Then send them to WORDS-WITHIN-WORDS EDITOR, *Movie and Radio Guide*, P. O. Box 5370A, Chicago, Ill. Mail flat by first-class postage.

7. The entry with the largest correct grand total will be considered the best and will be awarded the \$500.00 First Prize. In the order of their excellence other entries will receive: Second Prize, \$200; Third Prize, \$100; Ten Prizes, each \$50; Twenty Prizes, each \$5. Neatness will count. In the event of ties, duplicate awards will be paid. Furthermore, winners who are subscribers of record as of June 30, 1940, will be paid prizes DOUBLE in value to those listed above.

8. The closing date of this contest is July 15, 1940, and entries received after that date will not be considered.

9. No entries will be returned, nor can we enter into any correspondence with any competitor. The judges will be the Contest Board of *Movie and Radio Guide*, and by entering you agree to accept their decisions as final. Any one may complete except employees of *Movie and Radio Guide* and members of their families.

SPECIMEN PUZZLE

J	E	A	N							TOTAL
1	2	3	2							4
A	N	N	E							9
1	3	4	5	1						14
C	A	N	N	Y						10
1	3	6								16
K	E	N								18
1	4	4	7							19
B	E	A	N							18
5	5	8								19
E	A	N								18
9	6	2	2							21
N	E	C	K							18
10	6	2								21
N	A	Y								21
3	7	11								21
Y	E	N								21
Par Score 129										



MOVIE AND RADIO GUIDE
PUZZLE No. 1

G										TOTAL
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Par Score 338 · Your Score _____

This is puzzle number 1. Look for puzzle number 2 in *MOVIE AND RADIO GUIDE* next week.

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Major Cinderella

More about Major Bowes and his amateurs. Read how he selects them and rejects them

BY JAMES STREET



LONELY SINCE HIS WIFE'S DEATH, Major Bowes keeps busy to forget, rarely stops for cards. Although very rich, he personally manages his road shows and the affairs of his amateurs



LISTENERS TO HIS "Amateur Hour" (Thurs., CBS) and hopeful singers, animal-imitators, etc., send Bowes hundreds of letters each week, but all are not such oddities as this battered prize of the Major's

BACK in 1934, when Major Edward Bowes' third Amateur Hour brought one thousand votes, he told friends he believed he had something. He did—he had a bear by the tail and he couldn't turn it loose. He still can't, but why should he when the idea nets him a million a year. And the secret of the success of the Amateur Hour is one of the best professional staffs in the show business.

As for Bowes' amateurs, let's get that behind us. He's been accused of using stooges. This reporter has not investigated that angle. The Major's definition of an amateur is any person who never has been paid for showing the type of talent he will show on the program. Following that line of reasoning to its conclusion, if a singer has been paid for singing hymns in a church, he still is an amateur if he sings patter-songs for Bowes. Or if Babe Ruth uses two baseball bats and beats a tune, he's still an amateur. The Major does not exclude persons who have appeared before on the radio, if they never were paid for it. Franklin D. Roosevelt gets no pay for his fireside chats. He's an amateur according to the Bowes standard.

Chase and Sanborn signed Bowes to sell coffee soon after his program clicked, and he did all right. But as a

coffee-drummer, he's not in Charlie McCarthy's class. Now, whether McCarthy will last as long as Bowes is another matter. But the Chase and Sanborn show of today is one of the most popular programs on the air. The Major's program, however, perhaps is the most consistent.

Long before Chrysler hired him, he began his "honor city" series—a simple idea, but a world-beater. The Major and his staff had to figure out a voting-system, and that elaborate system is run by one man, H. A. Moseley, who says he is a "parliamentarian."

He worked out the system now in use and he employs fifty telephone operators, two supervisors, three tally-clerks and a chief, and several Columbia pages. Individuals can vote by telephone or telegraph, or clubs and societies can vote in blocks. It apparently would be possible to pad the voting. If Lizzie Brown had money and time enough to canvass the United States for votes, without the Major knowing it, she probably could win. It would take a fortune to do it.

It's a lot of work to present an "honor city" program. Every Thursday is "Major Bowes Day" in some American city. The Major writes the mayor and chamber of commerce that the city has been selected, and civic

leaders meet with the Major's advance man. An amateur from the honor city is auditioned in New York. Four days before the salute, the local committees round up gifts for the Major and arrange for banquets and parades. An old idea, but it sells cars.

IT'S not easy to get on the program, for only twenty acts are selected each week out of thousands of applications. Most of the applicants are poor, even on relief. The Major is not supposed to pay them, but he generally gives each person on the program \$10, whether he wins or not.

Here is how it works. Little Johnny out in Scottsbluff (there's a good town, Major) can sing, or he thinks he can. He writes to Major Bowes. He's wasting time, for he must be in New York, or near by, before his application is considered. So Little Johnny hitchhikes to New York and arrives with

two bits. He still hasn't got much chance, for the program will not take him on if he intends to remain in New York only a day or so.

But Little Johnny gets money from home and writes again. His letter reaches the fourteenth floor of 1697 Broadway in due time. It's one of thousands. Little Johnny's letter rests under masterpieces of art that the Major has collected. The offices of the program are arranged in an "S" and are lettered from A to Z. Every door is kept closed and the public doesn't know whether the Major's office is B or X. The office staff gets Little Johnny's letter and takes it up with the audition committee. Of course, many letters never get beyond the staff. They can tell pretty well by the letters just what kind of guy Little Johnny is. The audition committee, which works day and night, decides to see Little Johnny and he's told to

appear at 2 p.m. on a certain day, generally about ten days before the program. So Little Johnny has to have enough dough to live in New York for about two weeks. In some cases, the staff has stepped up the time between audition and appearance to meet a particular need, but generally the program is planned ten days in advance.

THEN Little Johnny gets a letter, a nice fat letter from the Major's office. He will be told, on blue paper, that he will be auditioned at a certain hour and will be instructed to bring his own music in his own key. The Major furnishes the accompanist. There also will be an application blank, and Johnny must give a heap of personal data about himself.

"We are not detectives," the staff says. "We haven't time to track down sneaks. When a person says he's an amateur, we believe him."

On the appointed day, Little Johnny appears and is escorted by Hugo to Nick, the accompanist. If Johnny looks around he will see a big control-room in front of him. Then he sings. There is a moment of silence, and a voice in the control-room says through a loudspeaker, "That's very nice. Have you another selection?" So Johnny sings again, and is told, "If we can find any use for you on the program we will get in touch with you."

A few days later he gets notice to appear at the CBS Radio Playhouse at Fifty-third Street and Broadway at 4:30 p.m. on the day of the program. The Major and his audition committee "monitors" him; that is, teaches him a bit of mike technique, his song is timed, and all that, and by 6:30 the fifteen acts have been rehearsed for

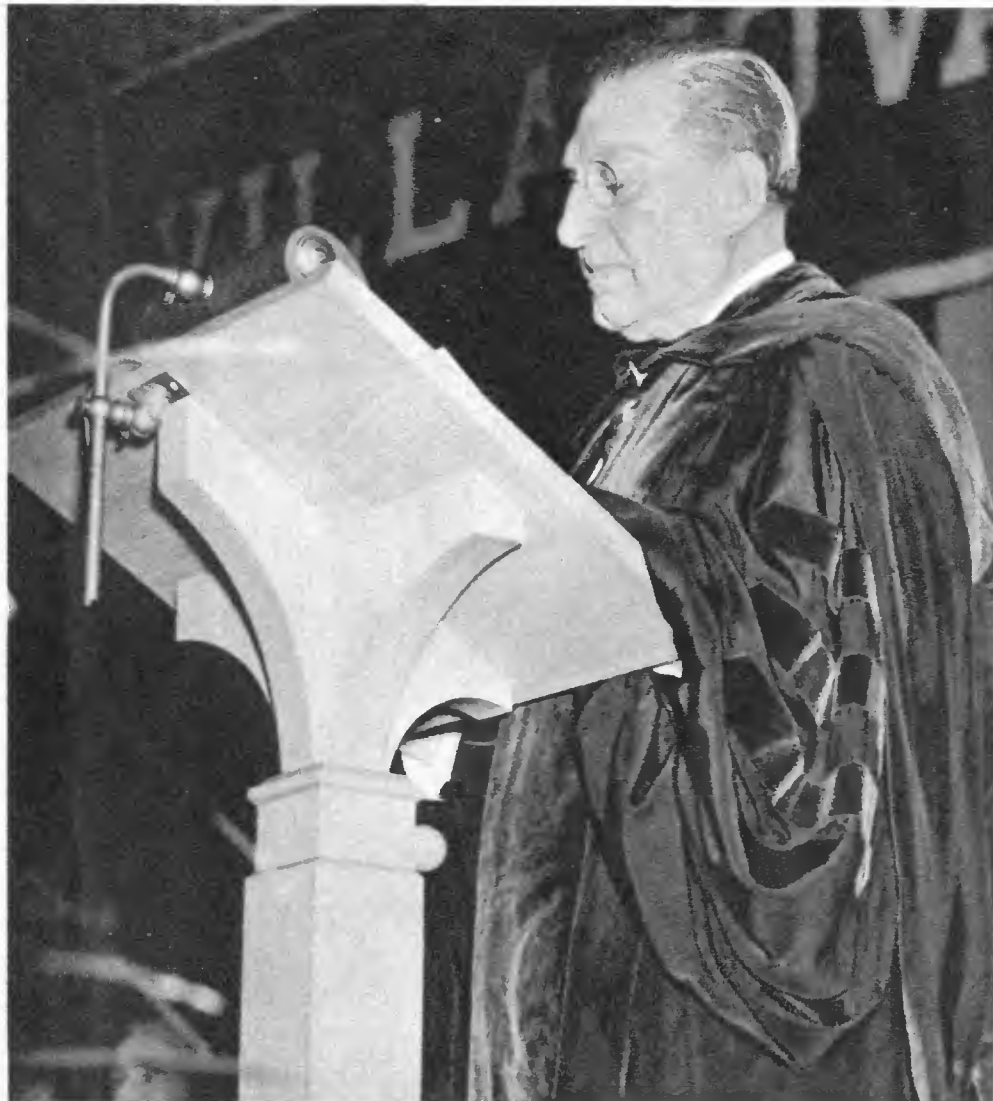
timing. The Major keeps several extra acts on tap just in case something goes haywire. Next the Major sends them across the street to eat. Johnny and the other amateurs are back at the theater at 7:45. He takes a seat in the front row of the audience, and in due time the Major calls him before the mike and they go through a little act about his life, with a few gags and trimmings. Then he sings. If he flops, that's that. But if he's good, the calls start pouring in over one hundred phones downstairs in the playhouse. But some votes come by mail, and it takes the Major a week to announce the winners. If Johnny is selected, he has a chance, maybe, of joining a Bowes Unit show. Or he may get a job right off in a night-club, or something. Or he may be a wise boy and decide to go back home to Scottsbluff.

If he is offered a job with a Bowes Unit, the chances are he'll take it. His minimum pay is said to be \$50 a week, his maximum \$150. He has to troupe the country, playing wherever his unit is booked, generally in movie houses. About three top performers of each "Amateur Hour" get unit jobs. Most of them simply go home to brag about being on the Bowes program until even that gets tiresome, like operation yarns.

The traveling units are the Major's personal enterprises.

THE Major is the father-confessor to his amateurs. They tell him their woes. Some of them cuss him. Some of them realize that when they perform in Baton Rouge, that the Major is getting some of the money. They are paid a salary, and, when expenses are met, the profits go to the organiza-

(Continued on Page 52)



A NATIONAL FIGURE these days, Bowes is a frequent public speaker, above delivers commencement address at Villanova College. He receives gifts from friends everywhere, is the world's most-titled man

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A PROFESSIONAL BEAUTY SHOP PERMANENT
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OF THE CENTURY



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Such a rare UNUSUAL and dainty fragrance!

These are the 4 simply exquisite odours:—
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DR. R. SCHIFFMANN'S ASTHMADOR

MAJOR BOWES

(Continued from Page 51)

tion. That's the way with all show business. The amateurs are hired hands. The Major is the boss-man.

He really tries to help them with their problems. His amateurs are pretty much like a big family, a squabbling, brawling, huge family, with good boys and bad boys. Some of them actually use the Major as a banker. He handles their finances, sends money to their folks, advises with insurance. He tells them, if they ask, how to dress and what to eat. He is doctor, lawyer and minister.

One gets the idea that the Major enjoys it. He's not an avaricious man. He's far from it. He's not a vain man. He has reached the age in life where most men would be willing to retire. He's got all the money a man needs, really more. Then why does he do it? Perhaps Bessie Mack, his aide-de-camp, has the answer. She thinks the Major is lonely since his wife's death and that he keeps busy to forget.

On the other hand, the Major is a showman to his fingertips and showmen don't quit. Without doubt, the man is proud of his triumphs. He has been everywhere, he's seen almost everything.

He is a recognized authority on food and wines, paintings, silver and books. He maintains four personal chefs and four complete cuisines. He is vice-president of the Shakespeare Association of America and has published a book, "Verses I Like."

But of all the things he has done, one gets the idea that the "Amateur Hour" is his pet. He is interested in human beings, and he sees them—cranks, screwballs, good folks.

CAROLE LOMBARD

(Continued from Page 3)

Miss Lombard was serious then. She obviously admires a man who will protect his wife and build a happy home.

She spoke of herself only a few times. Once was to criticize herself in a recent picture.

The Gables seemingly have adjusted themselves well. They are completely tolerant of each other. They have taken some beatings from life, but they are smart enough and old enough to know what they want. And they want to remain stars and they want each other and their home.

MISS LOMBARD didn't say she wanted a baby, but she talked often about children. Her best friend, Madalynne Field (Mrs. Walter Lang), has a baby and Miss Lombard is the godmother. She's very proud of being a godmother and kept talking about it. Again she was serious, but suddenly she began laughing.

"That Fieldsie (her pet name for her friend) had a funny experience with her baby. She didn't know she was going to have one until only a few months before the youngster was born. I'll swear it. And she did everything she shouldn't have done, including exposing herself to measles."

Miss Lombard is utterly unorthodox. Her conversations would startle prim ladies but her expressions are honest and from her heart. If she decorates her statements with a few oaths, the raw-meat words do not detract from her womanliness. She's completely feminine.

When she hunts, she cleans her own ducks. She pulls her own oar when she fishes. She cleans her own guns. That's one reason her husband is in love with her. She's his kind of woman.

If she's got a peeve she'll express it and get it off her mind. Discussing books and shows, she almost shouted, "I wasn't so crazy about 'The Grapes of Wrath.' My pet peeve are pictures that botch up good stories. Remember Bromfield's 'The Rains Came'? Will you tell me how in the name of so-and-so and so-and-so they could have possibly botched up that beau-ti-ful, mar-ve-lous book the way they did?"

Her other peeve are comedians who try to burlesque real comedy.

"Real comedy should be played straight. It's corny, hammy and sinful to burlesque real comedy." She jumped to her feet and walked across the room quickly. She had to work off the nervous tension.

Miss Lombard has not always been the flamboyant, verbose, don't-give-a-whoop person she is now. She can afford to be independent now. She has money, fame and Clark Gable. She knows she has a talent that the public will pay to see. It's not conceit. She simply knows where she stands in the movie business and she won't take back-talk.

Back in 1925, however, she thought she was a gone gosling. In an automobile accident her face was cut from her upper lip to the middle of her left cheek. The story that her beauty was saved by long and expensive treatment is not true. She was rushed to a small hospital near by and a surgeon took fourteen stitches in her face. He got to her in time. He asked her if he could do the job without an anesthetic because he did not want her facial muscles relaxed while he sewed. Miss Lombard nodded her approval and that man saved her beauty.

When he had finished the operation he told her politely, "Lady, excuse my language, but you've got guts."

For two weeks she couldn't talk, but she got in some good licks at thinking. She thought she was licked and for nine months she moped. A scar-faced woman in the movies! Never! Lonnie Dorsey, an assistant director, feared she would crack up and suggested she try to get a job with Mack Sennett.

"Lonnie"—Miss Lombard smiled—"said that over at Sennett's they were more interested in figures than faces. But I knew he was thinking that if I got with that madhouse bunch I'd forget myself. It worked."

The scar scarcely is visible now. "I'm one woman," she said, "who never talks about my operation."

Next week Movie and Radio Guide presents Part II of James Street's Carole Lombard-Clark Gable story, "Two Happy People."

THE VOICE OF THE LISTENER

\$1.00 will be paid to the writer of every letter used in this department. Express your opinions. Write V. O. L., 731 Plymouth Court, Chicago, Ill.

Musical Miracle

Dear V. O. L.:

I wonder if you believe me when I tell you that a miracle occurred on the "Contented Program" Monday night recently. It's so incredible I can hardly believe it myself! But it must be true. I heard it with my own ears—Hungarian music sung in Hungarian, and on a national hook-up! After all these years of synthetic gypsy vocalists gypping us with their horrible pseudo-Russian gymnastics. The memory of that half-hour recalls to me the entire program as I heard it that night—and my hands are trembling so that I can barely type this letter.

John Wasso, Jr., Pen Argyl, Pa.

● Mark up another score for the authenticity and expertness of the always contenting "Contented Program." — V. O. L.

Mike Is Her Godfather

Dear V. O. L.:

I'm the mother of a four-month-old daughter, and I want to tell you how much she enjoys the angelic voices of the little Moylan sisters each Sunday. Young as she is, she listens intently to their sweet little songs and seems to actually understand what they are singing.

By the way, I am bringing my baby daughter up via the radio route! She takes her bottle by radio's correct time, gets up by news flashes and I time her naps by the serials which run in fifteen-minute periods.

Mrs. T. F. Dyer, Jr., Providence, R. I.

● Pardon us for butting in, but you could carry the radio-rearing method much further. For instance, you could iron the little dresses when Walter Winchell "goes to press," let her frolic in "Hollywood Playhouse," sleep her in "Ask-It Basket," and, as one commercial announcer says, "Don't forget your change!"—V. O. L.

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BRAIN-BUSTERS

(Join radio's quiz game! Try your skill at answering these radio brain-busters. For correct answers see below.)

From "So You Think You Know Music" (CBS, Sun., 8:30 p.m. EDT)

1. What instrument (a) blew down the walls of Jericho, (b) did David play to soothe King Saul, (c) is Gabriel going to blow on judgment day?
2. Name the feminine half of the following piano teams and their relationship to each other: (a) Jose and — Iturbi, (b) Robert and — Casadesus, (c) — and Rae Robertson.
3. Of the original five who created the Russian school of music, four were essentially amateurs. Identify the four by the following descriptions: (a) A minor government official after retiring from the army, (b) a doctor and professor of chemistry, (c) a military engineer and professor of fortification, (d) a naval officer.
4. Name the grand operas in which the following animals are sometimes brought on the stage: (a) A donkey, (b) a swan, (c) a rooster, (d) a camel.
5. To whom was the original dedication of each of the following compositions made, or for whom was it written: (a) "First Movement, Third Symphony" by Beethoven, (b) "Rhapsody in Blue" by Gershwin?
6. What musical connection is there between the following: (a) Deems Taylor and Lewis Carroll, (b) George Gershwin and DuBose Heyward?

From "Information, Please" (NBC, Tues., 8:30 p.m. EDT)

1. In what songs do the following repetitions of words appear: (a) "Wait, wait, wait," (b) "Giddyap, giddyap, giddyap," (c) "Nya, nya, nya."
2. In what works of literature do you find the following disguises: (a) A gentlewoman as a barmaid, (b) a husband as an admirer, (c) an animal as the Fuller Brush man?

From "Professor Quiz" (CBS, Tues., 9:30 p.m. EDT)

1. If you lived in the "Show Me"

state and the name of your town was the same as that of the capital of Oregon, what would your address be?

2. Which planet is closest to the moon?

From "Vox Pop" (CBS, Thurs., 7:30 p.m. EDT)

1. Define "manslaughter" and "second-degree murder."
2. What is another name for barnyard golf?
3. If a doctor gave you eight pills with instructions to take two every fifteen minutes, how long would they last?
4. Name the months of the year having thirty-one days.
5. Give the name of the instrument that records earthquake shocks.
6. In what part of the human body are the right and left ventricles located?

From "Ask-It-Basket" (CBS, Thurs., 8:00 p.m. EDT)

1. Name the singers who popularized the following songs: (a) "Oh, Johnny," (b) "My Heart Belongs to Daddy."
2. Define the words "buck saw" and "sawbuck."
3. Name the characters associated with the following expressions: (a) "I yam what I yam," (b) "I'se regusted."
4. From what country does each of the following kinds of cheese come: (a) Roquefort, (b) Gorgonzola?
5. Translate into English the following: (a) Alma mater, (b) Notre Dame.
6. Laminated means which of the following: To take it on the lam, composed of many layers, or soaked in oil?

From "This Amazing America" (NBC, Fri., 8:00 p.m. EDT)

1. What U. S. festival has been made possible by a gift from Japan?
2. An island of salt not far from the "Father of Waters" grows the hottest peppers in the world. Name the island and the state in which it is located.
3. In what state will you find the highest bridge and what river does it span?

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BRAIN-BUSTERS—ANSWERS

(See questions above)

(Here are the correct answers in our weekly quiz. Of the twenty-five questions in this group twelve were answered correctly. How do you rate?)

"So You Think You Know Music"

1. (a) Trumpet, (b) harp, (c) trumpet.
2. (a) Amparo, brother and sister, (b) Gaby, husband and wife, (c) Ethel Bartlett, husband and wife.
3. (a) Moussorgsky, (b) Borodin, (c) Cui, (d) Rimsky-Korsakoff.
4. (a) "Pagliacci," (b) "Lohengrin," (c) "Golden Cockerel," (d) "Aida."
5. (a) Napoleon, (b) Paul Whiteman.
6. (a) Taylor's "Through the Looking Glass," based on Lewis Carroll's "Through the Looking Glass," (b) Gershwin's opera "Porgy and Bess," based on DuBose Heyward's "Porgy."

"Information, Please"

1. (a) "Wait Till the Cows Come Home," (b) "Pony Boy," (c) "The Little Red Fox."
2. (a) "She Stoops to Conquer," (b) "The Guardsman," (c) "Three Little Pigs."

"Professor Quiz"

1. Salem, Missouri; 2. The earth.

"Vox Pop"

- (1) Manslaughter is the unlawful killing of another, without malice. Second-degree murder is the unlawful and malicious killing of a person, without deliberation or premeditation; (2) Horse-shoe pitching; (3) Forty-five minutes; (4) January, March, May, July, August, October, December; (5) Seismograph; (6) In the heart.

"Ask-It-Basket"

1. (a) Bonnie Baker, (b) Mary Martin.
2. A buck saw is a saw used for cutting wood on a buck. A sawbuck is a ten-dollar bill.
3. (a) Popeye, (b) Andy of "Amos 'n' Andy."
4. (a) France, (b) Italy.
5. (a) Fostering mother, (b) our lady.
6. Composed of many layers.

"This Amazing America"

1. The Cherry Blossom Festival in Washington, D. C.
2. Avery Island, Louisiana.
3. Royal Gorge, Colorado, spanning the Arkansas River.



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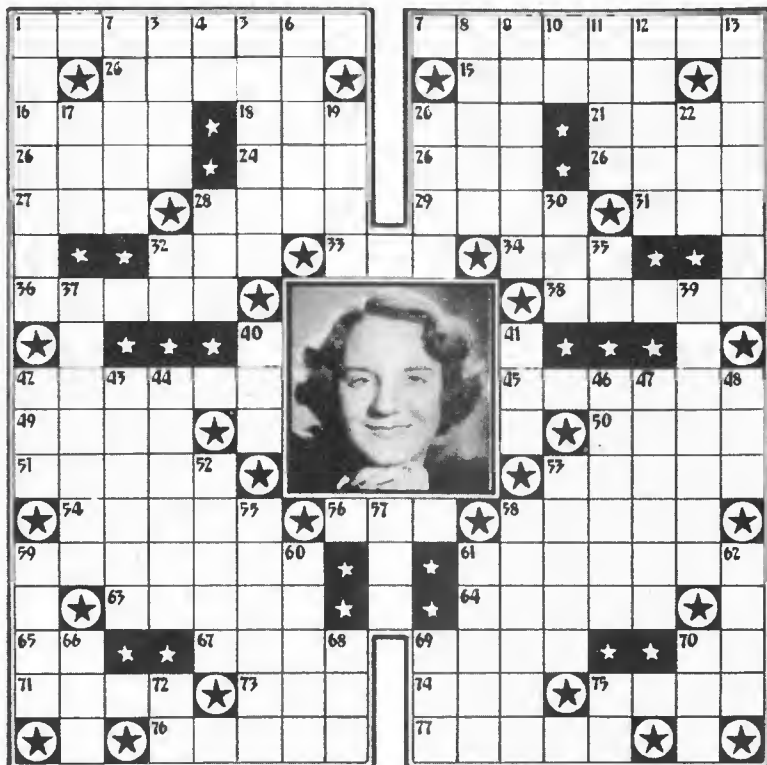


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MOVIE AND RADIO GUIDE'S PUZZLE



- HORIZONTAL**
14. Star in the portrait, comedienne ("Fred Allen Show")
 7. Chester —, radio actor ("The O'Neills")
 15. — Busse, bandleader
 16. Feminine name
 18. Ornament attached to a watch
 20. "Hoosier — Shots"
 21. — Craven, "The Lullaby Lady"
 23. Part of a camera
 24. Ostrich-like bird
 25. Masculine name
 26. Relate
 27. Raw metal
 28. Vinegary in taste
 29. Short for Merton
 31. A monkey
 32. Ground floor of a theater
 33. Hollow among hills
 34. River in Scotland
 36. Victor —, conductor Detroit Symphony
 38. A passage
 42. Cowboy of South American pampas
 45. Coats with a more valuable metal
 49. Inner bone of the forearm
 50. Barbara Jo Allen plays part of "— Vague"
 51. Billy —, orchestra-leader ("Fibber McGee and Molly")
 53. Edouard —, French painter
 54. Composer of "The Rosary"
 56. Dennis —, tenor ("The Jell-O Show")
 58. A guide
 59. Lives in; dwells
- VERTICAL**
1. Ben —, bandleader
 2. River flowing between France and Germany
 3. Throw upward
 4. Baseball position (abbr.)
 5. Assume the appearance of
 6. Feminine name
 8. "— We Love"
 9. Delay
 10. An article
 11. Pace of a horse
 12. Original designs
 13. Render void
 17. Over (poetic)
 19. — Hulick, emcee ("What's My Name?")
 20. Johnny —, bandleader
 22. Winglike part
 28. Ozone
 30. A beverage
 32. Father
 35. Spanish article
 37. Yellow chalcedony
 39. — Mitchell, announcer ("National Farm and Home Hour")
 40. — Jellison, radio actor ("Mary Marlin")
 41. Quick at learning
 42. Used as a masticatory
 43. Except, if not
 44. Masculine name
 46. Opening theme on "Avalon Time"
 47. Wood joints
 48. Held a session
 52. Embraces the opinion of one party
 53. Sinks in the mud
 55. More elegant
 57. Goodman —, comic ("Guiding Light")
 58. Governments
 59. — Bailey, radio actress ("Guiding Light")
 60. Glide over ice
 61. Present day
 62. Place of baking
 66. A changeling, doll
 68. — Sinatra, orchestra-leader
 69. Valuable forest tree
 70. Victor —, maestro
 72. District of Columbia (abbr.)
 75. Otherwise



Solution to Puzzle Given Last Week

BIRTHDAYS

- APRIL 27**
- Ned Wever, CBS, 485 Madison Ave., New York, N. Y.
 - Low Crosby, NBC, Sunset and Vine, Hollywood, Calif.
 - Jimmy Murray (Herman of "Mike and Herman"), George McCall.
- APRIL 28**
- John Goldsworthy, NBC, Merchandise Mart, Chicago, Ill.
 - Felix Bernard (one of the "Playboys"), Lionel Barrymore, Metro-Goldwyn-Mayer, Culver City, Calif.
- APRIL 29**
- Frank Parker, CBS, Columbia Square, Hollywood, Calif.
 - Russ Morgan, NBC, RCA Bldg., New York, N. Y.
 - Harry (Bottle) McNaughton, Duke Ellington.
- MAY 1**
- Kate Smith, CBS, 485 Madison Ave., New York, N. Y.
 - Little Jackie Heller, NBC, RCA Bldg., New York, N. Y.
 - Howard Barlow, CBS, 485 Madison Ave., New York, N. Y.
 - Sam Wesley Thompson (one of the "Cadets"), NBC, Merchandise Mart, Chicago, Ill.
- MAY 2**
- Bing Crosby, NBC, Sunset and Vine, Hollywood, Calif.
 - Armand Girard, NBC, San Francisco, Calif.
 - Brian Aherne, Hal Roach, Culver City, Calif.
- MAY 3**
- Mary Small, NBC, RCA Bldg., New York, N. Y.
 - Fort Pearson, NBC, Merchandise Mart, Chicago, Ill.
 - Dott Massey (one of the "Westerners"), NBC, Merchandise Mart, Chicago, Ill.
 - Nick Dawson.
 - Mary Astor, Paramount, 5451 Marathon St., Hollywood, Calif.

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MR. FAIRFAX REPLIES

Mr. Fairfax will give personal answers to all readers who send self-addressed stamped envelopes. Remember that he must confine himself exclusively to network personalities and programs. Address Arthur Fairfax, MOVIE AND RADIO GUIDE, 731 Plymouth Court, Chicago, Ill.

Miss Herneker, Camden, N. J.—No, ALEC TEMPLETON and PAT O'MALLEY are not one and the same person. Pat, monologist, was born Patrick O'Malley in Burnley, Lancastershire, March 15, 1904. He is five feet ten and one-half inches tall, weighs 160 pounds, has brown hair, blue eyes. While a student at Christ College in London he organized a group of his classmates into an orchestra. They played at campus affairs and developed quite a reputation around London. After college Pat's orchestra held together, touring the British Isles and the Continent. Pat was featured singer and became a favorite of the then Prince of Wales, now the Duke of Windsor. While he was appearing in a London night-club, Pat was "discovered" by Hylton who persuaded him to come to the United States with him. Up to this time O'Malley had not yet ventured into the field which was destined to make him a favorite of millions. One night Pat tried out the idea of monologs in dialect. They immediately caught the American fancy. After completing his Hylton engagement, O'Malley returned to England, but was back in the United States in November, 1936. A series of theater and night-club appearances kept him in California from 1937 until he returned to Chicago in October, 1939, to join Alec Templeton, also a Hylton graduate.

Mr. Ecker, Stanford, Mont.—Last year station WLW was operating on 500,000 watts for experimental purposes and was at that time one of the two strongest stations in the world. However, they returned to 50,000 watts about one year ago. The other station operating with this power was RW1, a short-wave station in Moscow, Russia. According to our knowledge it still is operating on 500,000 watts and is therefore the most powerful station. XERA, located in Mexico, operates on 250,000 watts.

Miss Adela Dusek, Cleveland, Ohio.—At present no rebroadcast of Arch Oboler's play, "JOHNNY GOT HIS GUN," has been scheduled. However, Victor is recording the broadcast as it was played on the air. They are going to make an album of it and include a booklet about the broadcast. Complete cost of this will be \$6.

Mrs. Vincent Longo, Hazleton, Pa.—JIMMY DORSEY was born in Shenandoah, Pa., February 29, 1904, and TOMMY DORSEY was born in Shenandoah, Pa., November 19, 1907. In their early teens the two brothers received musical instruction from their father and played in his band.

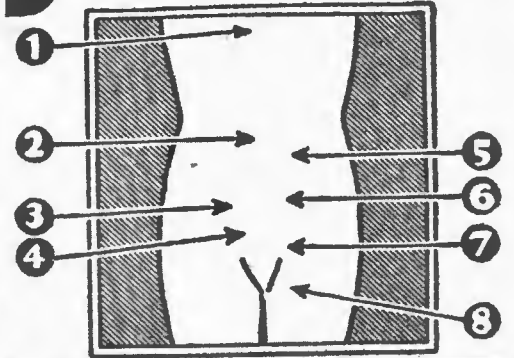
Mr. A. R. Grove, Carlisle, Pa.—NAN GREY and her mother left Houston, Texas, in 1934 to go to Hollywood for a two-week summer vacation. Nan didn't return home, for a friend (who was an actor's agent) brought the girl to the attention of studio executives. All of the resulting screen tests were highly successful and the young Texas beauty was suddenly offered contracts by three major film companies. Her

first role was with Ricardo Cortez and Veree Teasdale in "Fire Bird." This was followed by the ingenue lead in "Babette" and the leading feminine role opposite Tom Brown in "Mary Jones' Pa." Since then Nan has played in "The Great Impersonation," "His Night Out," "Sutter's Gold," "Dracula's Daughter," "Crash Donovan," "Rough Water," "Three Smart Girls," "The Black Doll," "Love in a Bungalow,"

"Some Blondes Are Dangerous," "Reckless Living," "The Storm," "Girls School," "Three Smart Girls Grow Up," "Ex-Champ," "The Under-Pup," "Tower of London," "The Invisible Man Returns" and "House of Seven Gables." Until recently Nan was also heard on the NBC Thursday night serial "Those We Love." This blond Texas lass is expert at swimming, tennis, golf, badminton and ping-pong.

She especially enjoys swimming and spends every spare moment at the beach during the summer season. She sings and is an accomplished pianist. Nan's real name is Eschol Miller. She was born July 25, 1920, in Houston, Texas. Miss Grey is five feet five inches tall, weighs 115 pounds, has blue eyes. On May 4, 1939, she was married to Jaekie Westrope, one of the nation's leading jockeys.

don't Worry about Rupture



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



Dear MOVIE AND RADIO GUIDE: I'd like a picture of Dick Powell with his wife.—Frances Foch, Beloit, Wisconsin.

The singing emcee of "Good News of 1940" (Thurs., NBC) is seen above with actress Joan Blondell, wife Mrs. Powell. Their marriage has been one of Hollywood's happiest.—ED.



Dear MOVIE AND RADIO GUIDE: We want a picture of our own Lucille Manners.—Two Manners Fans, Reno, Nevada.

While maestro Frank Black rehearses his men for a Cities Service program (Fri., NBC), Lucille Manners (left), charming soprano star, awaits her turn at the microphone.—ED.



Dear MOVIE AND RADIO GUIDE: Is Margie of "The Aldrich Family" the same actress as Marcella the Menace on "Pepper Young's Family"? Mrs. J. Trout, Los Angeles, California.

Correct, Mrs. Trout. Beauteous, brown-eyed Jean McCoy is that actress, and here she is (right). Jean went to Barnard School for Girls, is twenty-one, weighs 111 pounds. She's heard as Marcella the Menace Monday through Friday over NBC, as Margie on Tuesday over NBC.—ED.

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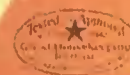
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