

TEN CENTS
EVERY WEEK

Movie and

PROGRAMS
FOR MAR. 16-22

RADIO GUIDE



Judith Barrett, Bob Hope,
Dorothy Lamour, Bing Crosby
(clockwise, top around) in
"The Road to Singapore"

AEA87BC2D

Can Lana Turner Save Artie Shaw's Career?

Read the Story Behind the Filming of "The Grapes of Wrath"

ILLUSTRATED BULLS and BONERS!



Don Elder, "Man on the Street": "They say there are more ways than one to kill a cat. But here is one sure way to win her admiration for life. Present her with a diamond ring from Goodman Jewelers."—Frank J. Kehler, Altona, Man., Can. (Feb. 21, WDAY.)



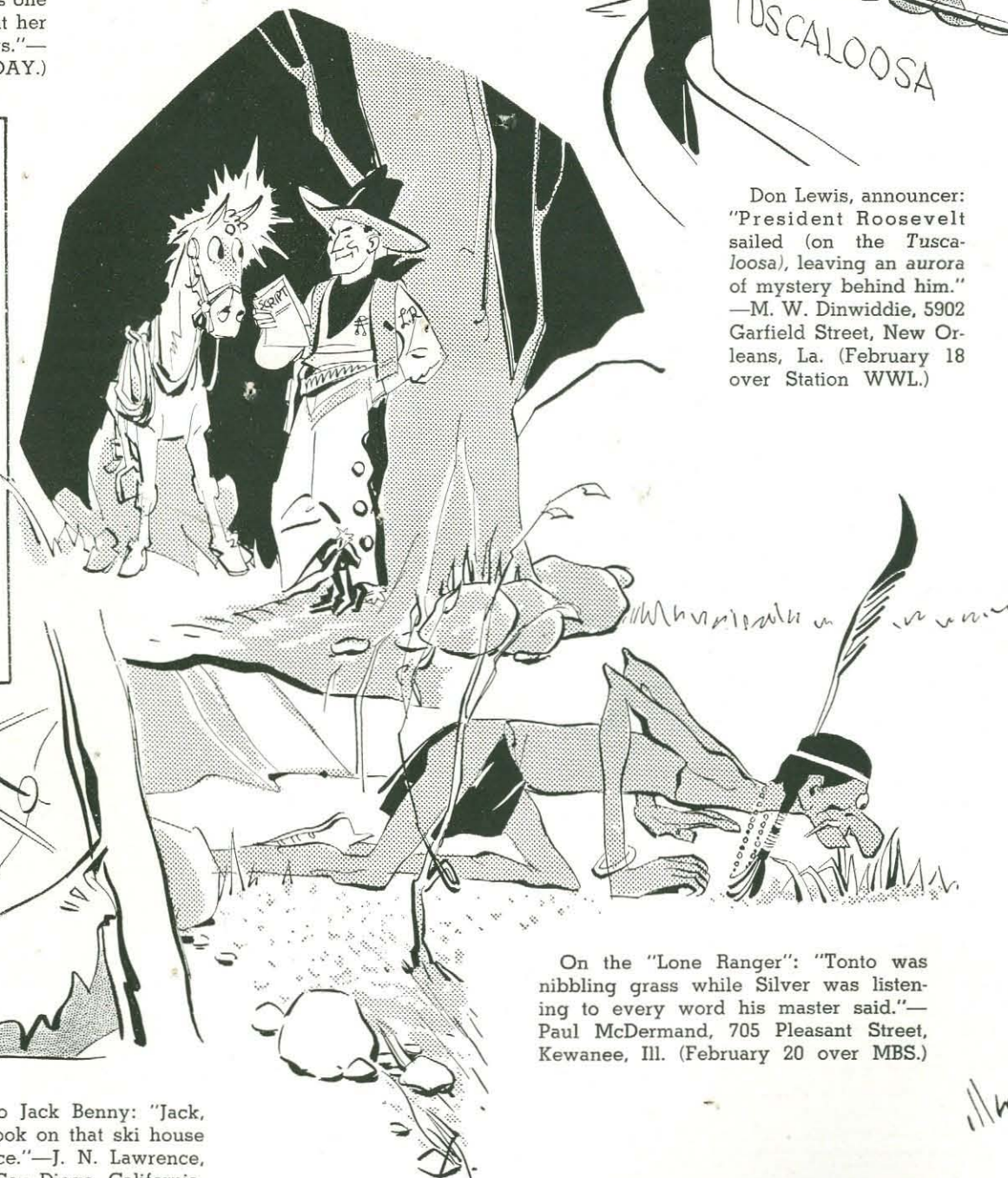
Don Lewis, announcer: "President Roosevelt sailed (on the Tuscaloosa), leaving an aurora of mystery behind him."—M. W. Dinwiddie, 5902 Garfield Street, New Orleans, La. (February 18 over Station WWL.)

THEY ALSO SAID . . .

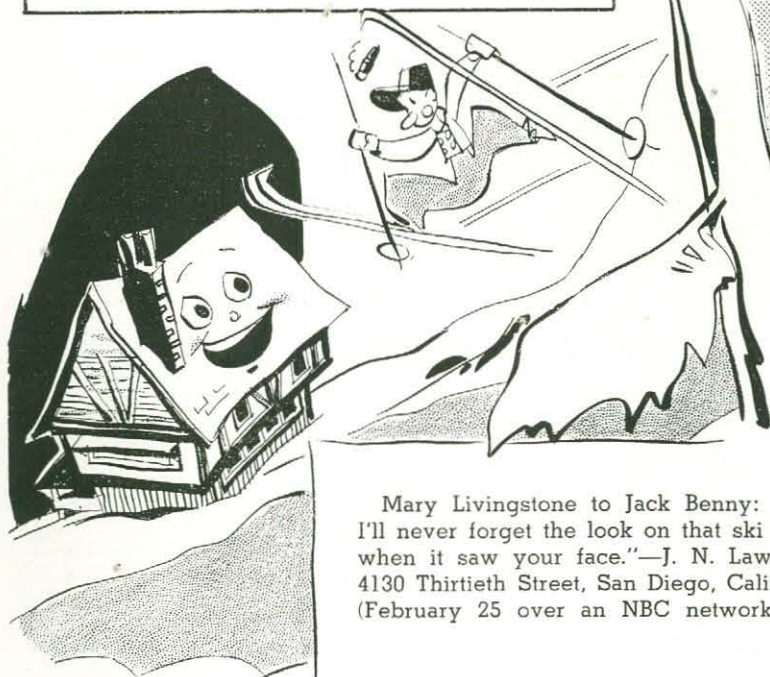
One dollar will be paid for every broadcasting boner printed on this page. Your boner—a ludicrous error or a statement with twisted meaning made by some radio performer—should be accompanied by name of station and broadcaster, date of program. Address Bulls and Boners, *Morie and Radio Guide*, 731 Plymouth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

Bill Stern (presenting sketch of Godoy's life): "From there he went to Chile where he was born."—Katherine Beardsley, Coal Run, Ohio. (Feb. 9 over NBC.)

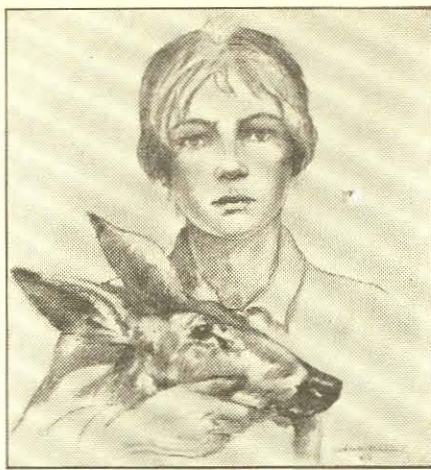
"Sunday Drivers" emcee: "For safety's sake check your tires, your brakes and the nut that holds the wheel."—Ellen Randall, 335 W. Olive St., Canton, Ill. (Feb. 25, NBC.)



On the "Lone Ranger": "Tonto was nibbling grass while Silver was listening to every word his master said."—Paul McDermand, 705 Pleasant Street, Kewanee, Ill. (February 20 over MBS.)



Mary Livingstone to Jack Benny: "Jack, I'll never forget the look on that ski house when it saw your face."—J. N. Lawrence, 4130 Thirtieth Street, San Diego, California. (February 25 over an NBC network.)



Wanted . . .

HAVE you a son or a brother or a friend who is slight, between the ages of ten and twelve, and approximately four and one-half or five feet tall? If so, Metro-Goldwyn-Mayer in Hollywood would like to see a picture of him. Three camera crews are searching America for a boy to play Jody in the M-G-M filmization of Marjorie Kinnan Rawling's best-selling novel, "The Yearling." The last time those crews made a similar search they found a boy for "David Copper-

field" who became famous as Freddie Bartholomew. The youth who wins this assignment will play a role second in importance only to that of Spencer Tracy. He will be directed by Victor Fleming, who made "Gone With the Wind" and "Wizard of Oz." M-G-M has asked MOVIE AND RADIO GUIDE to help find a Jody. Any pictures of boys that our readers wish to submit should be sent to us immediately. It might be the means of discovering a new star.—The Editor.

Movie and RADIO GUIDE

M. L. ANNENBERG, Publisher

Vol. 9. No. 23. March 16-22, 1940

731 Plymouth Court, Chicago, Ill.

RADIO

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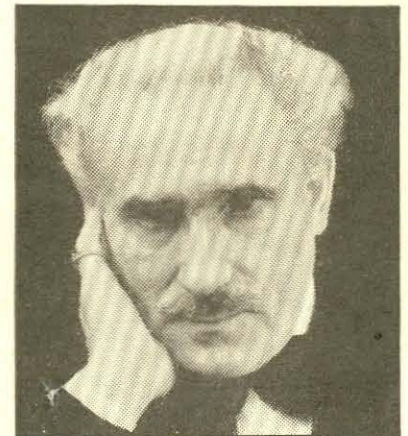
EDITOR, Curtis Mitchell; ASSOCIATE EDITOR, Martin Lewis; MANAGING EDITOR, Ruth Bizzell; MOVIE EDITOR, Gordon Swarthout; EASTERN EDITOR, Wilson Brown; WESTERN EDITOR, Evans Plummer; MIDWEST EDITOR, Don Moore; MUSIC EDITOR, Leonard Liebling; PROGRAM EDITOR, Richard Kunstman; NEWS EDITOR, Francis Chase, Jr.; EDUCATION EDITOR, James Hanlon; SHORT-WAVE EDITOR, Charles A. Morrison; BAND EDITOR, Mel Adams; EDITORIAL ASSISTANTS, Jo Brooks, John Carlson, Raymond Hanlon, Viva Liebling, Charles Locigno, Arthur Miller, Clarence Reuter, Melvin Spiegel.

MOVIE AND RADIO GUIDE (Trade Mark Registered U. S. Pat. Office). Volume IX. Number 23. Week of March 16-22, 1940. Published weekly by the Cecelia Company, 731 Plymouth Court, Chicago, Illinois. Entered as second-class matter at the Post Office, Chicago, Illinois, February 21, 1932, under the act of March 3, 1879. Authorized by Post Office Department, Ottawa, Canada, as second-class matter. Copyright, 1940, by the Cecelia Company. All rights reserved. M. L. Annenberg, President; Arnold Kruse, Secretary; George d'Ussay, General Manager; Ed Zoty, Circulation Manager. Unsolicited manuscripts should be accompanied by stamped, self-addressed envelope for return. Ten cents per copy in the United States. Subscription rates in the U. S. and possessions and countries of the Pan-American Postal Union: six months, \$2.50; one year, \$4.00. Subscription rates in foreign countries: six months, \$3.50; one year, \$6.00. Remit by postal money order, express money order or check drawn to order of MOVIE AND RADIO GUIDE. Currency sent at subscriber's risk. PRINTED IN U. S. A.

NEXT WEEK

Thrilling pictures!
Hot news and gossip!
Sensational stories!

RADIO



A MUSICAL GIANT—BUT NOBODY KNOWS HIM. MEET "TOSCANINI THE MYSTERIOUS" NEXT WEEK!

MOVIES



COMEDY CYCLE HITS HOLLYWOOD IN NEW HOPE-LAMOUR FILM. YOU'LL ENJOY OUR PICTURE-STORY

PROGRAMS



SPEECH OF THE WEEK: BY G.O.P.'S TOM "GLAMOUR BOY" DEWEY. BE GUIDED BY OUR PROGRAM PAGES

Her Heart Belongs to "Good News"



YOUNG Mary Martin of Weatherford, Texas, has bobbed up in an amazing number of places during her five-year career. After trying her hand at running dancing-schools in Texas—and making successes of three of them—she trekked to Hollywood in

1935, tried unavailingly to impress movie moguls. What really started her career—and clinched it—was a show-stopping strip-tease act done to an alluring tune called "My Heart Belongs to Daddy." She did it in the Broadway hit "Leave It to Me," to which New

York producer Lawrence Schwab brought her after hearing her at Hollywood's Trocadero night-club. Followed: A radio series with Walter O'Keefe, a return trip to Hollywood, out of which came such movie hits as "The Great Victor Herbert."

But now Mary Martin's heart belongs to another—for two weeks ago she joined Dick Powell as the big musical attraction of "Good News of 1940" (NBC, Thurs., 9 p.m. EST; 8 CST; 7 MST; 6 PST). So today Mary's heart belongs to "Good News"—and radio!

COMING EVENTS

For the Week of March 16-22

Ronald Colman in Oboler play Saturday . . . McCarthy goes East Sunday . . . Bowes' "Amateur Hour" has anniversary Thursday . . . Cantor on "Yesterday's Children" Friday

Saturday, March 16

QUEEN WILHELMINA of the Netherlands and President Roosevelt will hail the church as a medium for peace, and Marian Anderson, great colored contralto, will sing in a gigantic program called the "Christian Foreign Service Convocation." Other outstanding lay and religious personalities will appear on the program, which is presented under the auspices of the Foreign Missions Conference of North America and is dedicated to the crusade for world peace. NBC, CBS, MBS.

THE AMERICAN LEGION will celebrate its twenty-first birthday in an hour-long program featuring a talk by National Commander Raymond J. Kelly and a dramatized story depicting the history of the Legion. NBC.

RONALD COLMAN joins the parade of Hollywood stars airing their individualistic talents in "Arch Oboler's Plays." Oboler will write a drama especially to show Colman's inimitable dramatic ability at its best in the next to last program of the current Oboler series. NBC.

WEST POINT will observe the 138th anniversary of the Military Academy with a special program of addresses, and songs by the 160-voice cadet choir. NBC.

JAMES A. FARLEY, Postmaster-General of the United States and the nation's number one Irishman, will sound the keynote of this year's St. Patrick's Day observance with some meaningful blarney Saturday night on the colorful subject, "The Shamrock Under the Stars and Stripes." NBC.

Sunday, March 17

"GREAT PLAYS" will make a break with theatrical tradition by casting a boy in a role created by Sarah Bern-

hardt, the title role of "L'Aiglon," Rostand's great play. NBC.

PAULETTE GODDARD will display her transformed dark hair and other charms in the forthcoming dynamite movie, "The Dictator," starring Charlie Chaplin, the man with whose name hers is most often linked. She will display her dramatic ability for the radio audience this week on "Silver Theater." CBS.

ORSON WELLES, the old young man, will visit Jack Benny, the young old man, this week on the "Jell-O Program," and Mary Livingstone is said to be toying with the idea of transplanting Orson's beard in all its luxuriance to Jack's head. NBC.

CAROLE LOMBARD, Robert Young and Ralph Bellamy will breeze out of your loudspeaker with "The Awful Truth" on "Screen Guild Theater." CBS.

JACKIE COOPER, whose recently released picture, "Seventeen," will show that he can rival Mickey Rooney in talent even if he isn't as much the screwball showman, will play in the Twain classic, "Huckleberry Finn," on "Campbell Playhouse." CBS.

CHARLIE MCCARTHY, who is constantly heckling his sponsor Bergen for more allowance, will move with his radio company to New York for a few weeks' stay beginning this Sunday. That is, he will IF Bergen gets the item of expenses for the trip all straightened out with his own sponsor! NBC.

Monday, March 18

THE GOLDEN GLOVES Intercity Finals between the Chicago and the New

York City champions will be described by Dave Driscoll. MBS.

Tuesday, March 19

THE CHORUS GIRL is the essence of beauty to many, but few realize at what a cost in stringent rules, training and downright hard work that eye-appeal has been bought. "Americans at Work" will do an intriguing episode about the footlight girls, with visits to a Hollywood studio, a Chicago nightclub and a New York Broadway show. CBS.

Wednesday, March 20

"DR. CHRISTIAN," the lovable character which Jean Hersholt's understanding interpretation has placed among the first ten dramatic shows on the air, will this week get involved in the problem of a seventeen-year-old lad, an elaborate dance and the need for a tuxedo in an episode called "Spring Dance." CBS.

STANLEY RIDGES, the actor who so brilliantly portrays the dual-brained professor in the new movie, "Black Friday," starring Boris Karloff and Bela Lugosi, will appear on "Texaco Star Theater" in the famous flying-story, "Ceiling Zero." CBS.

Thursday, March 21

MAJOR BOWES, like his spinning wheel of fortune, goes on and on with his "Amateur Hour," and "where he'll stop nobody knows." This Thursday his institution will enter its sixth year of Coast-to-Coast broadcasting, with its 262nd program, honoring Pasadena, Calif. CBS.

VIRGINIA BRUCE, whose true beauty they say the movie cameras can't

record, will present her voice, which the microphone can truthfully reproduce, and her dramatic equipment to one of the guest spots on "Kraft Music Hall." NBC.

BURGESS MEREDITH, theater star and radio emcee of "Pursuit of Happiness," will appear in a modern version of Shakespeare's "Taming of the Shrew" on "Columbia Workshop." CBS.

Friday, March 22

EDDIE CANTOR, whom many listeners are missing as an air comedy headliner, will make an appearance this week in a new kind of role for the goggle-eyed comic. Dorothy Gordon's "Yesterday's Children" will dramatize Eddie's favorite story, "David Copperfield," and will entertain Eddie as guest. NBC.

LINDA DARNELL, one of the newest potential stars among Hollywood females, will team with Bert Lytell, former movie matinee idol and now Broadway actor, in excerpts from Miss Darnell's new film, "Stardust," on the "Kate Smith Hour." CBS.

MUSIC GUIDE

This week's musical highlights: Metropolitan's "Faust"; "Radio City Music Hall" resumes tabloid opera series; Tibbett sings "Ballad for Americans" on "Sunday Evening Hour"; Toscanini returns.

(For further details see Pages 12 and 13)

SCHEDULE CHANGES

"Light of the World," a new series of dramas concerning the Bible, replaces "Betty and Bob" this week, starting Monday, March 18. NBC.

"Sherlock Holmes," featuring Basil Rathbone, formerly heard on Monday nights, is no longer on the air.

Eastern 2:00 p.m.	Central 1:00 p.m.	Mountain 12:00 noon	Pacific 11:00 a.m.
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Eastern 6:00 p.m.	Central 5:00 p.m.	Mountain 4:00 p.m.	Pacific 3:00 p.m.
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Eastern 7:00 p.m.	Central 6:00 p.m.	Mountain 5:30 p.m.	Pacific 4:30 p.m.
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Eastern 7:30 p.m.	Central 6:30 p.m.	Mountain 5:30 p.m.	Pacific 4:30 p.m.
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Eastern 8:00 p.m.	Central 7:00 p.m.	Mountain 6:00 p.m.	Pacific 5:00 p.m.
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Eastern 8:00 p.m.	Central 7:00 p.m.	Mountain 6:00 p.m.	Pacific 5:00 p.m.
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Eastern 11:00 p.m.	Central 10:00 p.m.	Mountain 9:00 p.m.	Pacific 8:00 p.m.
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Eastern 10:15 p.m.	Central 9:15 p.m.	Mountain 8:15 p.m.	Pacific 7:15 p.m.
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Eastern 8:30 p.m.	Central 7:30 p.m.	Mountain 6:30 p.m.	Pacific 4:30 p.m.
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Eastern 9:00 p.m.	Central 8:00 p.m.	Mountain 7:00 p.m.	Pacific 6:00 p.m.
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Eastern 9:00 p.m.	Central 8:00 p.m.	Mountain 7:00 p.m.	Pacific 6:00 p.m.
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Stations on which you may hear these programs are listed on our program pages on the day and at the hour indicated



The "POT O' GOLD" Clarifies Its Rules

Here—in "Pot o' Gold's" reply to Movie and Radio Guide's recent open letter—are detailed answers to the many questions you have been asking

IN ITS issue of February 17-23, the editor of MOVIE AND RADIO GUIDE addressed to the sponsors of the "Pot o' Gold" program an open letter in which eleven questions, designed to clarify the rules and conditions surrounding the one-thousand-dollar gift or award of that program, were asked.

The purpose of the letter was twofold: (1) to permit the sponsor to set forth through our pages a clear-cut statement of the rules under which his program operates (there had never been such a clear and unmistakable statement before), and (2) to give listeners such a statement so that the unpleasanties which have resulted from vague and incomplete knowledge of the rules may not recur.

In the issue of February 17-23, and in subsequent issues, MOVIE AND RADIO GUIDE has published factual stories of the Bureau of Investigation's probing of "Pot o' Gold" as well as the inside stories of the J. A. Planting and Cornelius C. Dumont cases—cases in which the "Pot o' Gold" selector chose their telephone numbers but in which only a hundred-dollar gift was made because of peculiar circumstances which surrounded those cases.

In this, the concluding article in the series, MOVIE AND RADIO GUIDE publishes the "Pot o' Gold" answer to that open letter, an answer written by J. H. I'we, president of the Lewis-Howe Company, makers of Tums and sponsors of the program. In it he gives

detailed answers to the eleven questions propounded in our open letter. To facilitate reading of these answers, we have inserted, in bold-face type, the original questions asked before each of Mr. Howe's answers. Unless further discussion of "Pot o' Gold" problems becomes desirable in the light of new information, the publication of Mr. Howe's letter will, as stated, mark the completion of this series.

February 17, 1940

Editor, RADIO GUIDE

I have read your open letter to our Tums "Pot o' Gold" radio show printed in your February 17-23 issue of MOVIE AND RADIO GUIDE.

Before answering your questions, I want to say that I appreciate and admire the fair stand you take with respect to the interests of all concerned. Your questions are perfectly fair, and patently, in the desire for needed information.

Here are the answers to your questions:

1. When a call is placed with the phone company, who is being called? Are you calling the name selected by the wheel or the telephone number?

1. When a call is placed with the telephone company, from the broadcasting studio, the telephone number selected is called, not the name. It is a station-to-station call. Incidentally, we have expedited service, for which we pay an extra charge. We have a direct line to long-distance and do not have to go

through a local operator.

2. If Mr. Brown is being called but Mr. Brown has moved and now a Mr. Johnson has the number that was formerly Mr. Brown's, who gets the \$100 if the number does not answer or \$1,000 if the number does answer?

2. If Mr. Brown's number is being called, but Mr. Brown has moved and now Mr. Johnson has the number that was formerly Mr. Brown's, Mr. Brown gets the gift, as he is the telephone subscriber listed for that telephone number in the book we have in the studio. He gets \$100.00 if the number does not answer and the "Pot o' Gold" (\$1,000 or more) if the number does answer.

3. If Mr. Brown is called but Mr. Brown's apartment and phone have been subleased or taken over temporarily by Mr. Johnson, who gets the money?

3. If Mr. Brown's number is called but Mr. Brown's apartment and phone have been subleased or taken over temporarily by Mr. Johnson, Mr. Brown gets the gift, as, again, he is the listed subscriber.

4. If Mr. Brown is called and his phone is answered but you learn that Mr. Brown himself is dead, who gets the money?

4. If Mr. Brown's number is called and his phone is answered, but we learn through the telephone call that he is dead, his estate gets the present. (If the deceased Mr. Brown's telephone number does not answer and we do not know that he is dead, \$100.00 is

wired in his name and it is up to his estate to make disposition of the gift.)

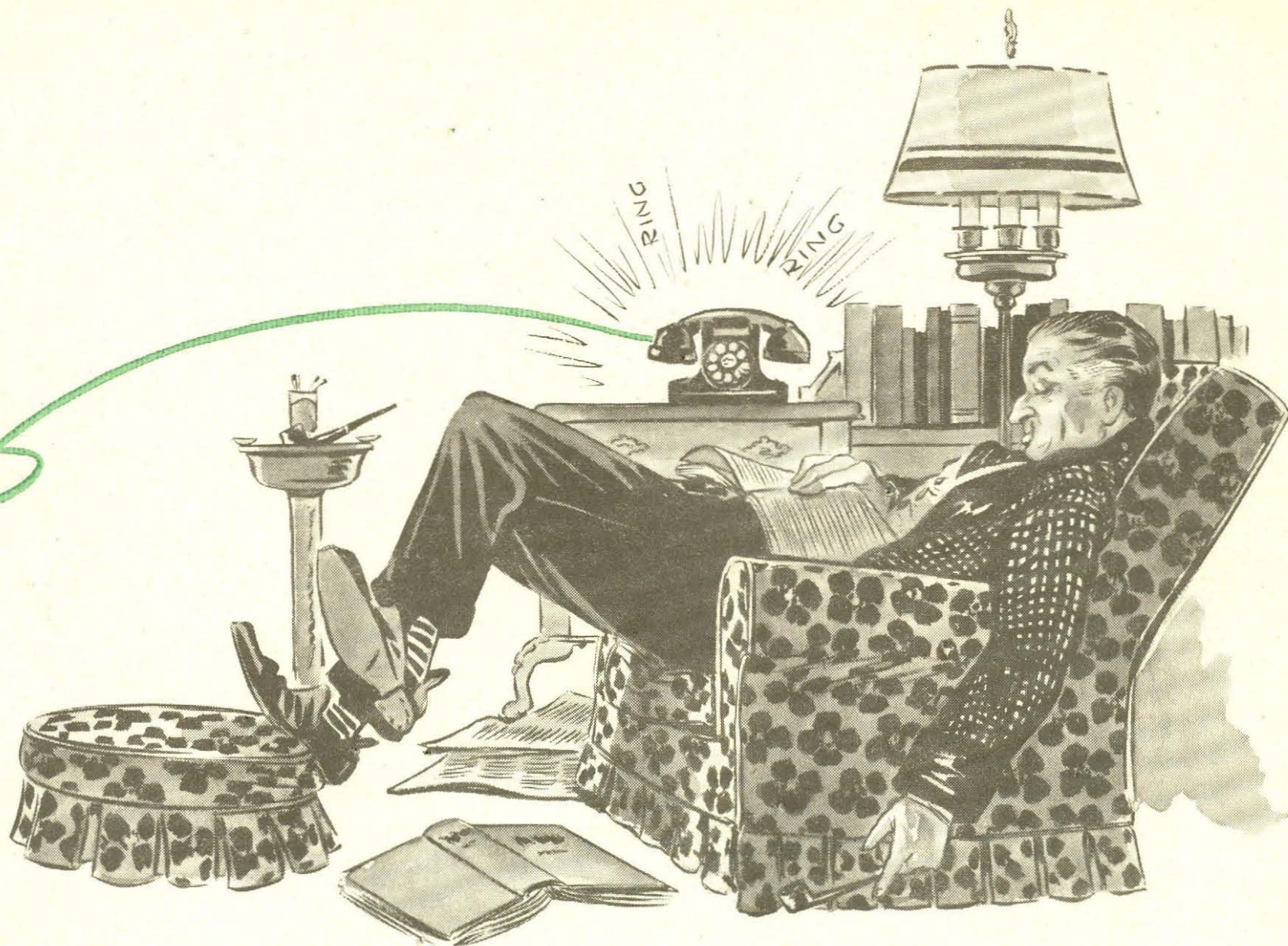
5. What happens if you get a busy signal?

5. When we get a busy signal the operator is instructed to keep on calling the number until the allotted time (three minutes) is used up. Then the call is canceled. Since the call has not been completed by us within the allotted time, only \$100.00 is wired. According to the telephone company, the average time for completing a long-distance telephone call is forty seconds. We have expedited service, which saves sufficient seconds so that we give five times the normal average time for answering our call. Manifestly, we cannot continue ringing the number indefinitely. The exigencies of the program require a limit somewhere.

6. What if there is telephone-line trouble which prevents the call from going through? Does the wheel spin again? Does the party called lose his chance at the \$1,000 gift?

6. If there is telephone-line trouble which prevents the call from going through, we do not make another selection on that program. The party called gets \$100.00. We do our best to give the present to someone, but plainly, telephone-line troubles are beyond our control.

7. Since the appeal of the "Pot o' Gold" is influenced somewhat by the size of the pot, is it not conceivable that



some overzealous employe, desiring to build up next week's gift, might deliberately and knowingly pretend that there is no answer to your call?

7. The completion of the call is not controlled by our or our agency's employes but by the telephone company. The records of the Bell telephone system show undeniably whether the call was made or not and whether it was completed or not. No employe of ours, our advertising agency or the National Broadcasting Company has any control over the completion of the call. You have the black-and-white records of the telephone company.

8. Has the hearing of those who might handle your long-distance calls been checked in order to certify that all answers will be recognized and reported?

8. The hearing of the persons handling the calls on the program has been checked and found perfect. In addition, as pointed out before, the studio telephone installations are special.

9. What if a Mr. Brown's name and number are selected and the call is placed properly but Central calls a wrong number, does Mr. Brown get \$100 if he was not at home or \$1,000 if he was at home? Or what if Mr. Brown was not at home but someone answers the wrong number, thereby "completing contact" with the announcer in your studio Does Mr. Brown still get the \$1,000?

9. If Mr. Brown's number is selected and the call placed properly but Central calls a wrong number and that number

answers, the call is not completed, as all "Pot o' Gold" calls are placed on a station-to-station basis and, obviously, the number originally called did not answer. Since the call was not completed, Mr. Brown gets only \$100.

As far as wrong numbers are concerned, it is our experience that they are rarely called by long distance, especially in the case of special calls such as ours are. The long-distance operator is expected in all cases to make certain that the number answering is the number she called before she completes the connection. Furthermore, considering that we give practically five times the normal length of time for completing a long-distance call, it is held that if by some remote possibility a wrong number were called, long-distance would have time to correct the call before the allotted time period expired.

10. How often are the Tums telephone books brought up to date?

10. The Tums telephone books are brought up to date every six months. Most telephone companies issue new books twice a year. We arrange the books into volumes of five hundred pages each, in order to be perfectly fair to small and large communities. We have now, however, worked out a system that permits the replacement of old directories by new ones immediately upon the issuance of new directories by the individual companies. In other words, it may be honestly stated that

we always have, in our collection of Tums "Pot o' Gold" telephone directories, every telephone listing in every state in the Union and the District of Columbia that can be reached by long-distance over the Bell telephone system and connecting companies.

11. What is your explanation of the Planting and Dumont "situations"?

11. The answer to the Planting situation is simply this: The Tums "Pot o' Gold" broadcast was made from Philadelphia (where Horace Heidt was playing a theater engagement) and the telephone call, of course, was made from that point. According to the records of the Philadelphia Telephone Company the call was not completed and we were not billed for a completed call. Mr. Planting was, therefore, sent only the \$100.00 present. It is our interpretation that the telephone company bills are conclusive. We therefore regard the telephone company's reports and bills as final.

The explanation of the Dumont case is this: A station-to-station telephone call was put in for the number, Albany 4-6097. This was the number listed in the telephone books in our possession at the studio as being Mr. Cornelius Dumont's number. However, as the phone company records disclosed, the number did not answer. Therefore, \$100.00 was sent Mr. Dumont. If the number had answered, regardless of the fact that Mr. Dumont's number had

been changed and the number is now that of Mr. Frank J. Geier, the "Pot o' Gold" would have been wired to Mr. Cornelius Dumont.

In conclusion, let me say that we know of no fairer way to conduct the "Pot o' Gold" program than we are doing. We have spared neither pains nor expense to insure absolute honesty, fairness and efficiency in the processes of making our "Pot o' Gold" gifts. Each of the three steps—one, the selection of the volume of telephone books; two, the selection of the page; three, the selection of the listing on that page—are all mechanically executed by the Tums Giant Selector, in full view of a large and intensely interested audience. The Tums Giant Selector was especially built at great expense, and is so constructed that it is impossible to control its selections. Furthermore, the Tums Giant Selector and the telephone books are kept under stout locks and keys, except when in operation before a public audience. In other words, every possible precaution is taken to prevent tampering. It makes absolutely no difference to us who gets the present. But, as I pointed out before, we abide by the rules as outlined and have done so since the very first broadcast.

Sincerely yours,
J. H. Howe, President

"Pot o' Gold" may be heard Tuesday over an NBC network at:
EST 8:30 p.m. — CST 7:30 p.m.
MST 6:30 p.m. — PST 5:30 p.m.

This Week Along the *Airialtos*

Fulton Lewis predicts the President will not seek a third term; "Adventures of Ellery Queen" to be filmed; "Pot o' Gold" sued

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

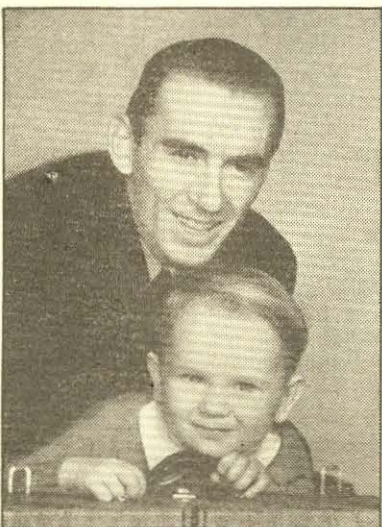
NEW YORK, N. Y.—An entertainment feud that has been smoldering since the juke-box boom seems ready to burst into a 4-11 blaze. One spark is contained in an experiment NBC is setting up to prove that it is chiefly radio, not the recording coin-machines, that sky-rockets into fame most of the big-name orchestras. The network is taking Spud Murphy, unknown former Benny Goodman arranger, as the willing guinea-pig and giving him the publicity works via the air, forbidding him to make records for six months, to see if his band will click by air build-up alone.

New Masses Criticizes Met

NEW YORK, N. Y.—New Masses, a radical magazine, has criticized the Metropolitan Opera drive for asking support of the public in financing the cost of performances, pointing out that the public is privileged to hear only one free radio performance a week.

LONDON, ENG.—British officials are inclined to believe that a radio station operating along the lines of the "Freedom Station," which for years has broadcast anti-Nazi propaganda to Germany, is located somewhere on the Continent. It broadcasts programs addressed to "every Britisher who loves his country," and appeals to Britons to abandon the war because they "could never" destroy German unity.

NEW YORK, N. Y.—General Electric engineers reveal that successful experiments with the first television long-distance network have been made be-



"CBS" IN THE FAMILY—Charles Stark announces for CBS, his son's initials are CBS



AN OSCAR AND A MICKEY ROONEY KISS—That's the reward radio songstress Judy Garland received at Academy banquet Feb. 29 for outstanding juvenile performances in films in 1939. See Page 20

tween New York and the Helderberg Mountains, and it is expected that the system will be extended to Chicago and subsequently to Boston and New England in a short time.

PHOENIX, ARIZ.—Gene Buck, ASCAP president, is said to be considering taking action against those persons responsible for his "false arrest" in Ari-

zona on charges of extortion. Meanwhile, the ASCAP board of directors in New York City has passed a resolution condemning the "unfair and unwarranted" arrest of Buck, saying the case is part of the "defamatory attack of the radio industry" upon ASCAP.

NEW YORK, N. Y.—The adroitness with which Lanny Ross has conducted

his daily programs guides him into the evening fold. He started for his present sponsor on a thrice-weekly morning series, then increased to a five-a-week afternoon spot, and on April 30 he moves into the old "Lum 'n' Abner" 7:15 to 7:30 p.m. EST spot on CBS.

Dinah Shore Replaces Mary Small

NEW YORK, N. Y.—Dinah Shore, Tennessee blues singer who has risen meteorically as a sustaining artist, has landed her first commercial, joining the Ben Bernie Sunday program, replacing Mary Small March 10 . . . "Hobby Lobby," one of radio's most successful "idea" programs, seems destined to fade from the air after March 31 unless another sponsor can be found.

NEW YORK, N. Y.—Fulton Lewis, Jr., MBS commentator who won radio equality with newspapers in Congressional halls, predicts in the March 5 issue of Future magazine that President Roosevelt will not run for a third term. Future goes to 37,000 young American business leaders and officers of the Junior Chamber of Commerce.

NEW YORK, N. Y.—Film rights to "The Adventures of Ellery Queen" have been sold to Larry Darmour, independent Hollywood producer. Plan is to make three pictures a year, using the radio cast.

Spot Pick-Ups

In New York: Tiny Ruffner, radio producer and announcer who left in a huff several months ago on a South American vacation, is back in New York and it is reported he may assume new radio duties for the Benton and Bowles advertising agency. Ruffner rose to fame with the old "Show Boat" program and more recently handled the Al Jolson show when it was on the air . . . Bert Parks, former Eddie Cantor announcer, has been signed to announce "Luncheon at the Waldorf" . . . Gabriel Heatter, commentator and emcee of "We, the People," helped celebrate the eighteenth birthday of WOR, powerful key station of MBS, with a colorful recitation of the station's history . . . Horace Heidt had planned to broadcast eighteen "Pot o' Gold" programs from New York, but these plans have been changed because of his decision to make a movie for James Roosevelt . . . Ralph Dumke, 260 pounds of good humor, remembered as one of the famed "Sisters of the Skillet," has turned actor, joining the cast of "Life Begins."

In Hollywood: Fibber McGee and Molly have signed to make three motion pictures a year for Mel Shauer,

who directed their "This Way, Please" two years ago. The first goes before the cameras June 1 . . . Fibber's Mrs. Uppington is cast in 20th Century-Fox's "On Their Own" . . . Hanley Stafford, Baby Snooks' daddy and Mr. Dithers of "Blondie," may be Jackie Cooper's father in his next "Aldrich Family" film . . . Six Hits and a Miss, Pepsodent chorus, will be heard with Bing Crosby in Universal's "If I Had My Way" . . . Irene (Noblette) Ryan has a film dicker on . . . Penny Singleton, star of "Blondie," has been ill with ptomaine poisoning . . . Eddie Cantor is said to be cold to business propositions since taking a big red-figured loss in his son-in-law's antique shop . . . "I Love a Mystery" will become a half-hour weekly sketch beginning April 4.

In Chicago: Janet Huckins, twenty-nine-year-old novelist, journalist, big-game hunter and Junior Leaguer from Oklahoma City, has taken over the writing of "Arnold Grimm's Daughter," freeing Margaret Sangster to devote most of her time to magazine-writing . . . Zenith Radio Corporation is doing experimental broadcasting with a frequency-modulation transmitter, with WBBM-CBS originating the programs.

IN NEW YORK

with Wilson Brown

NEW YORK.—For the first time in the history of radio, broadcasts of the news direct from Europe will be sponsored when the Sinclair Refining Company bankrolls "The World Today," Mondays, Wednesdays and Fridays beginning April 3 over CBS. Last fall CBS, along with NBC and MBS, began to assume heavy charges to bring the news of Europe direct. After weeks of broadcasts on a very loose schedule they tightened up, putting these programs on a regular basis. All the while the networks paid the bills for the wire charges and the commentators. With Sinclair taking over CBS nightly features from 6:45 to 7 p.m. EST, another page is turned in radio history.

Ezra Stone Didn't Have \$5

Last week in Baltimore, Ezra Stone was named as "The Typical American Boy." A few days later he was fined \$5 for speeding. This, though, might justify his title; he didn't have \$5 in his pocket.

Col. Roscoe Turner of "Sky Blazers," posing for pictures at an airport, stood in front of a modern plane, ready for his picture to be taken. A little man edged his way up to Turner, stood by until the photographer asked him to move because he was in the way. Then someone told the photographer that the plane, a \$15,000 job, belonged to the little man who almost was in the picture.

NBC has had complaints about airing the song "Heaven Can Wait." One writer sent the broadcasting company a copy of a religious publication, underlining these words: "Not to want Heaven now is not to want God now" . . . Elaine Barrie (wife of John Barrymore) is back in the "Society Girl" cast, and Diana Barrymore (John's daughter) is again working on the "Big Sister" serial. Both programs originate here through CBS but there isn't much

chance of the feuding relatives meeting because their studios are widely separated. Elaine, by the way, gets \$500 per week working with hubby in "My Dear Children," their Broadway vehicle.

Milton Cross Loses Wallet

Milton Cross was the victim of a pick-pocket in a subway rush the other morning. The \$26 cash in the wallet wasn't important, as Cross is a high-



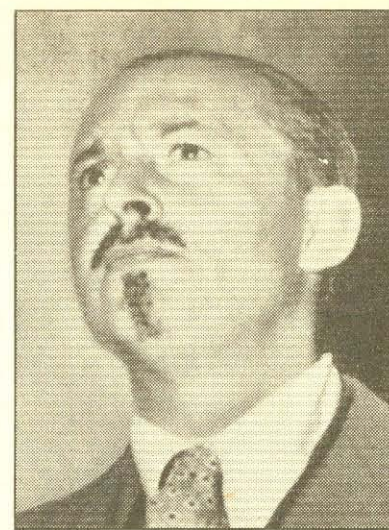
WHERE'S ELAINE?—"Illness" forced John Barrymore to postpone a guest appearance on George Jessel's program (Thurs., NBC) but he finally made it. It was "ham," as is this photo of George and John

salaried man. But in that wallet was a prized crayon miniature-drawing of his daughter, Lillian Gale, who died in 1935. Cross appealed, through newspapers, for the return of that picture—his most valued possession. Last week postal authorities notified him that his billfold had been found in a mail-box. He hurried to the post office, where he found the contents of the wallet, except for the cash, intact. Thanks to the thief for having that much decency.

Contrary to reports in an important Manhattan newspaper, Kay Kyser does not pay anyone anything for his program idea. Kyser just won a contract renewal effective with the April 3 program . . . It was funny hearing "Lady of the Evening," "Sophisticated Lady," and "The Lady Is a Tramp" presented in that order on a Sammy Kaye program . . . Beverly, whom you hear on the "Breezing Along" show, now has a last name. She just married Curley Mahr, pianist with the Landt Trio . . . Leopold Stokowski's daughter is a receptionist at CBS . . . CBS announcer Charles Stark got a sheriff's appointment in Manhattan . . . "Buck Rogers" returns to the air early in April. Jack Johnstone of "Johnny Presents" will do the scripts . . . "Your Hit Parade's" first singer, Paul Barry, is now a song-plug-

ger . . . Baxter Pickering, radio announcer and writer whom you knew as Dale Baxter, committed suicide February 24.

American broadcasters aren't calling attention to the fact that European news items are censored at the point of origin as often as they did a few months ago. Yet every speaker you hear from London and Switzerland is speaking in the



BEARDED BEN — Maestro Bernie (Sun., CBS) came out with this adornment recently

Larry Elliot, CBS staff announcer, has always known one can ride a long way in New York on a nickel, but he's learned it doesn't necessarily follow that you can ride 100 times as far on five dollars. Larry finished his "Texaco Star Theater" rehearsal at CBS' 45th Street Playhouse at 6:10 p.m. last Wednesday. He was due at the CBS Madison Avenue headquarters by 6:30 to act as announcer and introduce CBS news analyst Linton Wells. It is generally conceded that the subway is the fastest means of transportation across town, so Larry hied himself to the subway change booth. All he had was a five-dollar bill, and the gentleman (?) in the booth would have none of it. It's a rule. Nothing changed over two bucks. Larry tried logic. He tried persuasion. He even offered to leave the five dollars on deposit. The man said "NO." Time was a-wasting. Larry, in desperation, walked backward through a gate marked "Exit" in the wild hope that the change-man would think he was coming out. But a subway guard appeared from nowhere and told him to produce a nickel or get out. Larry gave up. Muttering incoherently, he raced up the stairs and hopped a cab. Taxi-drivers are known to be respectful to five-dollar bills. After a terse command by Elliot, the driver entered into the spirit of things and executed the niftiest series of ground loops and barrel rolls ever tried on the ground. Announcer Elliot staggered breathlessly into the CBS studio with three seconds to spare. Mr. Elliot wishes it to be known that New York taxi-drivers have been maligned. They can make it across town faster than subway trains, even if not so cheaply.

Snail Surprises Lanny Ross

Lanny Ross insists he bought a fifteen-cent snail for his goldfish bowl and the next morning she was leading a brood of more than 500 babies . . . "Pursuit of Happiness" has nibbles from a sponsor . . . Negotiations are under way for taking the NBC Symphony and Toscanini to Buenos Aires this summer . . . April 18 is the date when "Ellery Queen" replaces "Screen Actors' Guild" on CBS . . . Myrtle (Myrt) Vail has just returned from a Miami vacation . . . The Moylan Sisters might be signed by a movie company . . . Procter & Gamble is termed "the radio actor's sugar daddy" with twenty-two shows and is by far the heaviest time buyer in radio, last

This Week Along the *Airialtos*

(Continued from Page 7)

Vallee reunion is star-studded affair; Alec Templeton airs from Hollywood; Bub Burns to radio job

year spending about \$6,500,000 on NBC and \$2,300,000 on CBS. P. & G. has such shows as "Pepper Young's Family," "Road of Life," "Vic and Sade," "Kitty Keene," "The Story of Mary Marlin," "Midstream" and "The Right to Happiness" . . . Tony Martin was one of the first to introduce the song, "It's a Blue World," which is up high on "Your Hit Parade." Part of the lyric is: "It's a blue world, without you; it's a blue world, now that you're gone." Wonder if he feels that way about Alice Faye.

IN HOLLYWOOD

with Evans Plummer

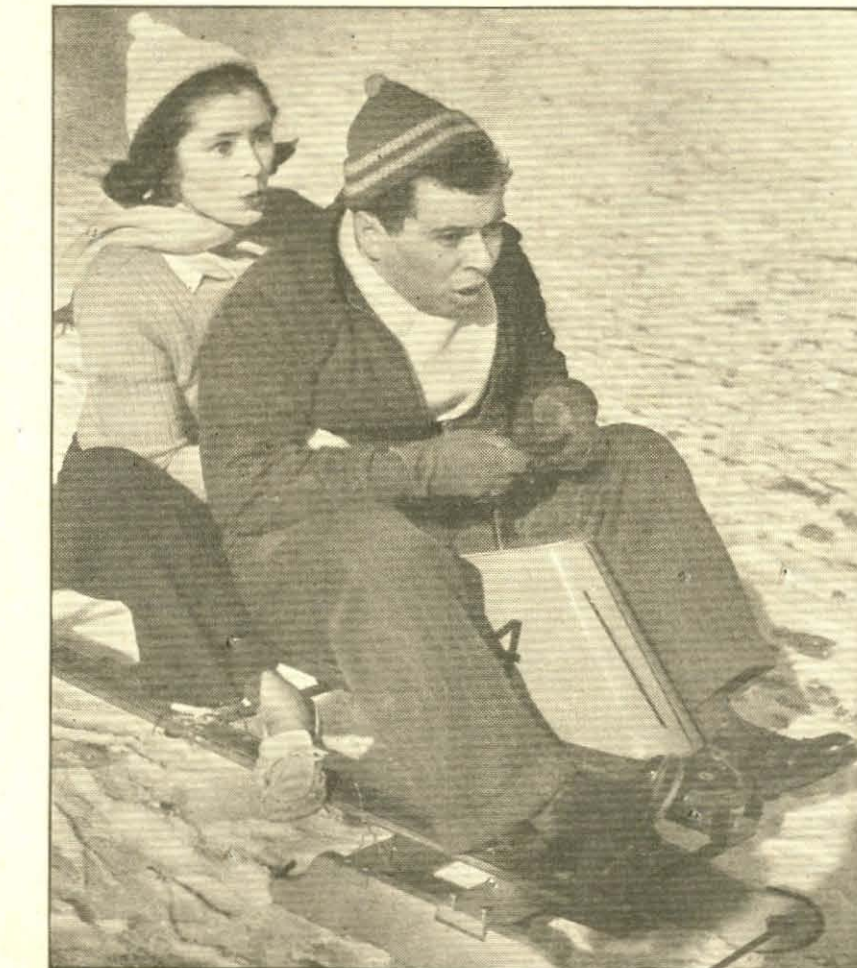
HOLLYWOOD.—Live mikings: Pat Friday, that sweet-throated young lady first featured by Bing Crosby last summer, has been signed to make music for Don Ameche's broadcast series set to bow April 5 . . . Edward Arnold's absence from the last hour-long "Good News" show February 29 resulted from a reinjury to the knee he hurt several years ago; Dick Powell, who wasn't supposed to be the program's emcee till March 7, pinch-hit . . . Frank Capra kindly volunteered to appear, on one day's notice, as free guest of "Nobody's Children" (MBS, Sundays) when work stymied Bing Crosby, and likewise goodfellow James Cagney went out of his way to arrange to have Ann ("Oomph") Sheridan or Andy Devine fill in, should Walter White, the producer of the series, need them!

Rudy Vallee's Grads Come Home

When Rudy Vallee welcomed his "graduates" to his homecoming reunion broadcast March 1, the nicest thing he ever said was "I never discovered anybody . . . It might have been anybody's program. It proved to be just a showcase."

(But a GOOD showcase, Rudy, and your excellent and suavely projected introductions didn't hurt a bit!)

Not all present were really Vallee "alumni." Aired were Eddie Cantor, who acted as master of ceremonies, Bob Burns, Frances Langford, Ken Murray, Arthur Q. Bryan ("the man Vallee didn't discover"), and Burns and Allen. Conspicuously absent were Edgar Bergen and Charlie McCarthy, whose sponsor insisted it would cost Vallee \$10,000 if Bergen reunited with him, and Alice Faye, who telegraphed her regrets from the movie set, where she said she was being kept busy overtime. Joe Penner, too, failed to appear on account of previous engagements—but the show was full of good talent nevertheless.



ON A BOBSLED BUILT FOR TWO—Ezra Stone, popular lead of the "Aldrich Family" (NBC, Tues.), and Ann Lincoln, who plays his sister, Mary, thrill to a bobsled ride before a broadcast rehearsal

Alec Templeton in Town

Alec Templeton and his featured story-teller, Pat O'Malley, have come to town for six weeks of sunshine . . . Jack Benny's Dennis Day is polishing up some real Irish songs to warble at a St. Patrick's Day party director John Ford is to host . . . That "My Pledge" number played so well by Meredith Willson on the February 29 "Good News" show was penned by John C. Hull, mikeman Warren Hull's paralyzed father . . . "One Man's Family's" Captain Nicki, in real life Walter Paterson and Reggie Yorke in "I Love a Mystery," took the oath last week and is now an American citizen; he was a British subject . . . Benny Goodman's ex-swingstress, Martha Tilton, is soon to begin a series of Saturday evening musicales with Lud Gluskin's orchestra over CBS.

Lombard Brings Tears

When Carole Lombard, with Fred MacMurray, played "Made for Each Other" for CBS Lux Theater February 19, she made her invisible audiences cry, so our fans and mail indicate.

That is strong emoting, Carole, and tough to do via the microphone . . . Incidentally, Lux Theater almost set a noteworthy example of showmanship for its March 4 broadcast. Staff planned to have the film Academy Award winners, announced February 29, perform scenes from their Award films on the March 4 airing of Lux. Would have given listeners their first listen to Vivien Leigh in her Scarlett in "Gone With the Wind." But stunt is still in work; will be done, it is hoped, very soon.

and John Scott Trotter is J. Scott to Bing but Johnny to others in the cast. Bing calls the Music Maids "the mice"—and the mice they have become. But Crosby has a few nicknames, too. His fellow workers address him either as Bing or Mr. B.

Oboler Celebrates; Autry Renewed

Arch Oboler departs for New York March 17 to air his first "Arch Oboler's Plays" anniversary program from there March 23. Plans call for the special show to be a full hour in length, star Nazimova, and be supported by music from the NBC Symphony . . . With air success in his pocket after six broadcasts, Gene Autry's "Melody Ranch" (CBS, Sundays) has already been renewed as of April 1 for thirteen more weeks. Jimmy Wallington may possibly sail this summer on a treasure hunt off the coast of Central America . . . Harlow Wilcox attended the funeral of his father, Dr. William A. Wilcox, aged eighty, February 21 at Omaha, Nebr. . . WEN Niles wants to set the record straight: WEN announces both the Gene Autry and the Al Pearce programs. His brother KEN Niles is a Hollywood announcer, too . . . Observed at 20th Century-Fox studios: Texaco's Ken Murray slipping into Harry Brand's office to learn what the publicist had heard from Ken's secret passion, Mary Healy, who is off on tour with Jimmie Fidler . . . Four new recordings for Decca were waxed last week by Frances Langford: "Wish Upon a Star" (from "Pinocchio"), "Say It," "Palms of Paradise" and "The Wind and Rain in Your Hair" . . . Her co-star, Kenny Baker, has already booked two solid months of concerts for fall . . . Andre Kostelanetz is due in Hollywood April 8 through May 13 with "Tune-Up Time"; that will bring Tony Martin back to the town where he couldn't "take" his separated wife Alice Faye's being asked for autographs!

Dina Might—But Didn't

Dina, whose pleasant voice is on the answering end of phone calls to the William Morris booking-office in Hollywood, has been sought time after time by eager radio producers who'd like to put her on the air. After many invitations to audition, a week or so ago she weakened. So she walked up to the microphone, stared at it and froze up so stiffly that she couldn't utter a word! . . . End of one near radio career.

Backstage on a Pass

At last Bob Hope broadcast, Blanche Stewart (Brenda) told us that she and Elvia Allman (Cobina) will play a big comic scene in Paramount's planned film, "A Night at Earl Carroll's." The two will be pixillated Oklahoma spinsters who strike oil, come to Hollywood and try to win jobs in Carroll's beauty chorus by financing the show.

At Fibber McGee's rehearsal, Molly was showing her seventeen-year-old daughter Katherine and Lenore Randolph ("Mrs. Uppington's" daughter) an old tap routine from her leaner stage days. The young ladies tried vainly to duplicate the dance, but couldn't equal Molly's taps. Molly was doing a very good rhumba, too, a few nights later at the La Conga Cafe!

Benny Rubin unveiled secret talents at the Burns and Allen rehearsal. He brought Mary ("Bubbles") Kelly a bou-

Jean Hersholt Smashes Through

Jean Hersholt, radio's quiet "Dr. Christian," continues to win new CBS listeners and now has a proud audience rating of 16.5 percent, causing the program to be listed among the first ten dramatic shows on the air. Result: Rosemary DeCamp, cast as his secretary, tossed a "16.5 Party" the other night. Comment: A wholesome, friendly script is better listener-diet than a lot of ballyhoo, fantasy or doubtful comedy . . . His air popularity has won for Hersholt a new RKO-Radio Pictures contract to make three more "Dr. Christian" films during the next year.

Loretta Young in Love?

Since Loretta Young and Tom Lewis, radio producer, met when she worked for him on "Silver Theater," they've been going everywhere together!

Bing Calls 'Em Names!

Champion groaner Crosby has his own pet names for his colleagues on the Kraft Music Hall. Burns is always Robin at rehearsals, Bob on the air; Ken (Kenneth) Carpenter is Kensington,

quet of sweetpeas he'd grown, and during the studio audience warm-up performance, Benny borrowed a trombone from the orchestra and provided a sizzling solo spot for the band's playing of "Twelfth Street Rag" . . . But when Al Pearce turned up at his show with a gash on his face and charged it to the magpies in his aviary, the cast gave him the bird! Was true, though, and the attacking magpie bore the name "Arlene Harris."

Wastebasket Misses

Bob Hope's "Brenda and Cobina" have had fifteen serious mail proposals of marriage since they started their "old-maid" farce.

Givot "Jobless Radio Actor"

By way of comment, why is it that whenever a night-club canary, a vaudeville performer or a screen actor gets into a jam, the newspapers always call them "radio actors" or "radio singers"? The answer, of course, is to belittle the newspapers' stiffest competition, radio. So the other day when "Grik Ambassador" George Givot crashed the headlines by having his picture snapped entering the California Department of Employment for a "relief check," he immediately was headlined as a "Jobless Radio Actor" . . . This is rank unfairness, for Givot has done far more stage and screen work than he has radio. If your reporter recalls correctly, Mr. Givot also wrote a piece once for a newspaper. This should make him a "jobless newspaperman" too!

This Week's Tagline:

The bad effects of radio on youth were pointed strikingly to Cecil B. DeMille. A friend's tiny daughter is now closing her nightly prayer: "And now, good-night to you—from HOLLYWOOD!"

IN CHICAGO

with Don Moore

CHICAGO.—The much publicized Arch Oboler radio presentation of Dalton Trumbo's gripping novel, "Johnny Got His Gun," on March 9, with Jimmy Cagney doing the role of the deaf, dumb, blind and limbless ex-soldier, was undoubtedly masterful. BUT—I wonder how many remember hearing practically the same story a year or so ago on "Lights Out," with Pat Murphy starring and Gordon Hughes directing. The only essential difference was that Hughes let the pathetic creature die and go to Heaven.

Sponsors Do Have Hearts!

Excerpt from this column's Letter of the Week: "I feel that Miles Laboratories deserve not only my thanks but some sort of public recognition for their honesty. Here is a firm that meant it when they made an amazing offer. I'm enclosing the letter I received from them. (Signed) Mrs. H. Z., New York City." The writer's enclosure was a copy of a form-letter sent by Miles Laboratories, Inc., makers of Alka-Seltzer, embracing an apology, an explanation and a gesture of good faith (an expensive gesture, too). The sponsor of "Alec Templeton Time" had bought 60,000 small records of Templeton's "Humming Blues" and offered them to listeners for a dime each to help cover costs. Soon thereafter complaints disclosed that many of the records were defec-

tive. So the sponsor set about returning all dimes, refunding postage and adding a package of the product as a further token of good faith. Realizing that stories like this are too often "humphed" as canned publicity, I should add that this is printed simply as one inside story demonstrating sponsorship for fair play, and the firm in question knows about our printing it will be when they see it here.

Burns in the Hayloft

"BUB" BURNS: Glad to hear you were signed to visit the "Barn Dance" after the story we wrote about you last week, venturing the opinion you were a natural (over and above the fact you're Bob Burns' brother) for that program.

ART KOHL: Nice job as Louis Pasteur in the American Medical Association drama February 21.

EVELYN LYNNE AND BETTY OLSON: Your hillbilly song as the Cheery Sisters on "Breakfast Club" March 1 was good, but not as funny as when you did that corny rehearsal!

NANCY MARTIN: I told the Borrowed Timers that you're going to tell their

With Marriage" before that sketch left the air.

"Girl Alone" on and in the Air

When June Travis as Stormy Wilson, Betty Winkler as Patricia Knight and Pat Murphy as Scoop Curtis in "Girl Alone" did a script airplane sequence March 6 from an American Airlines transport plane, it required 600 pounds of equipment and two engineers aboard the plane and a short-wave relay set-up on the Civic Opera Building . . . "Backstage Wife" is beginning its sixth year, with Vivian Fridell and Ken Griffin, leads, Norman Gottschalk as Sago and director Blair Walliser still in the original line-up . . . "Scattergood Baines" had its third anniversary on the air celebrated with a party to the cast by Francis Trout, who plays Pliny.

When Garden Editor E. L. D. Seymour appeared on NBC recently, it constituted something of a Seymour reunion week. Four others of the mike-minded family were on the air sometime during the week—Anne as star of "Mary Martin"; May Davenport Seymour, Anne's mother, as regular in "Against the Storm"; Anne's brother, Bill Seymour,

and time in less than six months is CBS announcer Jay Sims, but this time for a baby car for little Valerie . . . Joining the CBS announcing staff are Paul Brentson, brother of actress Cheer Brentson, and Thomas Moore, the first from Salina, Kan., the second from Mattoon, Ill. . . . NBC announcer Don Dowd has recently undergone an abdominal operation . . . Among the things I like to remember: Andrew Karzis, owner of the famous Aragon and Trianon ballrooms here, could make a lot more money by letting out his places for dance marathons and other circus stunts, but won't do it. He doesn't think it's good showmanship or good business. He shrewdly observes, "It isn't how much money I make this year that counts, it's how many years can I make money."

About Breese's Boys

Lou Breese's Breezy Rhythm Band, heard currently from the Chez Patee, get together swell in music, but away from the bandstand their interests are colorfully diverse. When Lou himself puts away his baton and trumpet, he retires to the company of his extensive collection of Brahms and Mozart and other symphonic music. Saxophonist Bob Baker breeds and shows fine cocker spaniels. Pianist Mel Winters has a cup to prove he's tennis champ of San Antonio. Trumpeter Ronnie Garrett has an unusual hobby, writing philosophical sketches with an ironic twist and illustrating them. Skip Morr finds time from trombone-playing to act as consulting and collecting librarian for the rest of the boys.

Things to Come

Frank Dane (of "Arnold Grimm's Daughter") is conferring with a Broadway producer about an important role in a play . . . Ted Malone's "Between the Bookends" will be aired from Chicago until April 7, when he will visit the home of the late Harriet Monroe, Chicago poetess, on his Sunday "Pilgrimage of Poetry" . . . When Ted Weems closes at the Edgewater Beach Hotel, he'll make a tour of one-nighters, returning here for his Sunday "Beat the Band" . . . Wayne King is also doing some touring, but will do his commercial broadcast from points on the route. He will move the cast, including Buddy Clark, Franklyn MacCormack and David Ross, to Minneapolis for the March 23 broadcast, and to Milwaukee March 30.



HOLDING HANDS—"First Nighter" star Barbara Luddy dines with Oklahoman Michael Jackson at the Chicago Ambassador's Pump Room. The star is now recovered from her recent accident

story on "Breakfast Club" this Monday. Isn't it a great story?

FRAN ALLISON: I knew you'd call and ask for the address of that fellow whose letter we printed, saying how much of health and peace of mind he owed to your singing.

MARY PATTON: Hope you get other chances besides the role of Jane Darrell in "Golden Store." Listeners liked your voice personality in the lead of "Trouble

as CBS staff announcer; and their uncle, John Davenport Seymour, as regular in "Manhattan Mother" . . . Virginia Verrill is sponsoring the University of Indiana's annual musical show, presenting one of the show's songs on the air and visiting the campus as honor guest . . . DeWitt McBride, newly cast as Telle Erickson in "Affairs of Anthony," is also newly cast as father of a red-haired boy.

Shopping for a new car for the sec-



BORN ON FEB. 1—To the Charles "Andy" Corrells, a daughter, Dorothy Alyce



Senator Arthur H. Vandenberg, only G. O. P. presidential candidate who wants F. D. R. for an opponent, came to the Senate via a small-town newspaper. His strategy: Go along with the New Deal, find flaws, attack them

Big MICHIGANDER

Listeners' vignette of Senator Vandenberg — logical Republican standard-bearer for 1940

Listeners have heard little thus far from presidential candidate Arthur H. Vandenberg, Michigan's Republican Senator, but as indications point to his early emergence into the political limelight, *MOVIE AND RADIO GUIDE* presents him as the fifth subject of a series of candidate portraits.—Ed.

ONCE a tortoise and a hare ran a race. The tortoise won. In Washington, where the most astute political observers gather, the common opinion is that Thomas E. Dewey has unlimbered his heavy artillery too early in the campaign and that from now on newspapers will be speaking less of Dewey, more of Arthur H. Vandenberg, as the time for the Republican convention draws near. A recent poll by *Life* magazine showed that, among Senators, Vandenberg is looked upon as the most logical and likely candidate of the GOP in 1940. A similar poll of the Senate press gallery, where disinterested newsmen gather, showed that two out of three newsmen believe Vandenberg will be the Republican nominee for the presidency.

Senator Vandenberg admits that, except for a breakdown in health, he'd probably be a small-time attorney in some Michigan community. But the hard work of doing two or three odd jobs to put himself through the University of Michigan law school proved too much for him and he had to call it quits. He dropped out of school, took a job as a cub reporter on the

Grand Rapids *Herald*. The day before Vandenberg came to work for the *Herald*, another young man had been taken on the staff. He was Frank Knox, Chicago publisher today and the man who, in 1936, accepted the Republican nomination for the vice-presidency after Senator Vandenberg had declined it.

Young Vandenberg started out as a police reporter; soon was covering the city hall and politics for the *Herald*; then, in 1906, when the late Senator William Alden Smith bought the *Herald*, had the whole paper dumped in his lap to run. He ran it for twenty-two years. He was no politician, but his voice was heeded by those high in Republican circles. As he said, "I was seeking no favors, no political good fortune, but I was always interested in politics and government, and my position was stronger because my advice was not based upon self-seeking." Then, in 1928, when Senator W. N. Ferris died with a couple of months of his term left to be filled, Vandenberg was chosen by the governor to fill the unexpired term.

This was a turning-point in Vandenberg's life. Where before he had watched politics from the sidelines, content to raise his voice when occasion demanded, now he had the fresh taste of lawmaking in his mouth and he found it not unpleasant. In the general election of 1928, he ran for the Senate on his own and, in the Hoover landslide of that year, gathered in a majority of 600,000 votes to set a record for his state. In 1934, the year

Roosevelt received his first "mandate" in an off-year election, Senator Vandenberg just managed to win reelection with almost no votes to spare. It was this victory, however close, that made him a national figure, for that year he was the only Republican Senator from a large and popular state to be returned to the Senate. That he survived at all made him something of a curiosity in the land.

But the Vandenberg presidential boom is not built upon such freakish foundations. The man in the street, asked about Republican presidential possibilities, will talk of Dewey and Taft and invariably end with "and, of course, there's Vandenberg." Jim Farley, no mean political prophet in his own right, says, "Vandenberg's the man to beat in '40." In other words, Vandenberg is the name that is on everybody's lips and no one is quite clear as to why. That is, no one except those who have followed his career closely.

SENATOR VANDENBERG, more than any other one person, is responsible for keeping the Republican party alive in the Senate from 1934 up to the present. His procedure has been simple, logical, flawless. No enemy of the aims for which the New Deal came into being (his article "The New Deal Must Be Salvaged" in a national magazine is well worth reading), he has gone along with the New Deal far enough to discover its flaws. Then, by persevering study and keen analysis, he offers the

technical answer to these flaws in clear-cut amendments to New Deal actions, which almost invariably are passed. Thus he uncovered the dangers inherent in the Social Security Act's \$47,000,000,000 old-age reserve fund for the future. Similarly, he succeeded in needling the Florida ship canal bill and the Passamaquoddy power project.

The private life of Senator Vandenberg is quietly contained in the unpretentious, two-story frame house in Grand Rapids to which he moved in 1906 after his appointment as editor of the *Herald*. More particularly, it is contained in the book-lined den and the old roll-top desk upon which the Vandenberg typewriter sits.

It was to this house, in 1908, that he brought his first wife, Elizabeth Watson, who became the mother of his two daughters and a son. It was here that his children grew up and played; here that his two daughters were married. It was here that the first Mrs. Vandenberg died in 1916, and two years later when he married Hazel Whittaker, of Fort Wayne, Indiana, he brought her

home here, too.

And while changes have come to the Vandeborgs, one thing remains unchanged: When there is work to do—a battle to be waged in the Senate—Arthur Vandenberg retires to his den and burns the midnight oil now just as he did when he was writing copy to fill an editorial page. He has been called pompous, dull, a

stuffed shirt, but

he has never been called lazy. For the Supreme Court packing fight of 1938, he wrote a carefully prepared 80,000-word speech as a prelude to a real speech. He never got a chance to deliver either of them.

For his battle on repeal of the Neutrality Act, he was no less sparing. And with good reason. Here was a controversy which might well decide his whole political future. He lost to Roosevelt, but as the horrors of the war abroad are brought more closely home to us with the dangers which assail neutrals all over the world, his stature has grown. There is a common feeling that, if Vandenberg were President, there could be no danger of our involvement. But, more important, his battle for an arms embargo with teeth in it marked him for the idealist he really is. He stood squarely against the financial best interests of Michigan's great corporate empire.

Vandenberg is a member of the Congregational Church, the Masons, the Shrine, the Elks, the Rotary, Modern Woodmen, Loyal Legionnaires and Sons of the American Revolution. All of which doesn't distinguish him too much from any of the other candidates.

What does set him apart is his earnest desire to have F. D. R. seek a third term. He stands alone in this.

"No one but President Roosevelt," he'll tell you, "personifies the New Deal philosophy. You haven't settled anything conclusively in this country until you settle Mr. Roosevelt himself!"

—Howard Long.

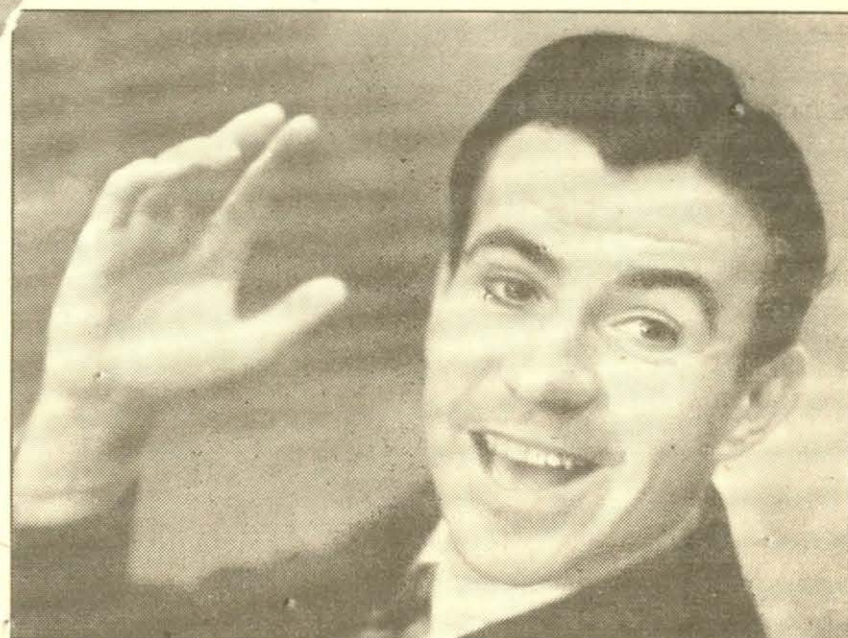
You Asked for Them and Here They Are

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



Dear MOVIE AND RADIO GUIDE: Let's have a picture of Yvette, the beautiful new French songstress we've been hearing—and liking—recently.—Nancy Bennison, Davenport, Iowa

Here is NBC's new nightingale. Though she made her network debut less than two months ago, already listeners are clamoring for her. She is heard Sundays and Tuesdays over NBC, with Paul Barron's orchestra providing music, Ben Grauer and other announcers acting as emcees.—ED.



←
Dear MOVIE AND RADIO GUIDE: I'm making a radio scrapbook and would like some new pictures of the "One Man's Family" cast. Please.—Loretta Wilkings, Laurium, Michigan

At left, Kathleen Wilson, Claudia in the Sunday (NBC) serial, babies "Sky Baby." Born at W. K. Kellogg ranch, this Arabian colt was named for the Barbour family pet, which was until then only a myth.—ED.

Dear MOVIE AND RADIO GUIDE: I would like to see a picture of Dennis Day, the youthful tenor Jack Benny presents on his Jell-O show.—Evelyn Hayslip, Portsmouth, Ohio

Dennis Day, who joined the Benny troupe to fill Kenny Baker's spot last fall, is by now not only a valuable stooge for Jack but also a first-rate singing attraction. He was Mary Livingstone's discovery.—ED.

Play Your Own Chamber-Music

By Leonard Lieblich

IT IS not alone the concert and opera life of various countries that aided in making their peoples musical, but more particularly their home participation as actual performers.

In Elizabethan days in England, and the corresponding period in Germany, Italy and other lands, music of higher artistic value was sung and played in the homes; in earlier America, hymns (accompanied on wheezy melodeons) intoned in the family circle formed the foundation that led later to appreciation of art-songs, operas, symphonic compositions and chamber-works. When I was a music student in Germany, I knew hardly a home where the father, mother, children or the whole group did not perform tolerably—at least effectively enough to get a lot of fun and knowledge—the songs of Schumann, Schubert, Franz and Brahms; the least difficult chamber-music of the classical repertoire; vocal music from the operas; and symphonies played as duets on the piano.

In America, chamber-music is still comparatively unfamiliar in most of our homes, due chiefly to the difficulty of assembling players to perform sonatas for two instruments, trios, quartets and larger combinations.

However, help is in sight, now offered by the Columbia Recording Corporation, with their new Add-A-Part records, which make it possible for amateurs and students to learn and perform chamber-music even when they cannot find ensemble players in their own communities.

On the unique Add-A-Part records, all but one part of the composition is recorded. The instrumentalist plays along with the record and supplies the missing part. Each single record and album set contains a complete musical score with the missing instrument part written out in full. The running line of the music on the record is written above it as a guide to easy and accurate participation.

So far, Columbia has released a number of well-known works by the classical and romantic composers, and purposes to build up a large library eventually comprising also music of the modern school.

The prices of the Add-A-Part records



One of the works of American composer Roy Harris will be performed by the NBC Symphony this Sat.

range from \$1.50 to \$9.50 and are obtainable (together with detailed information) at your local music and phonograph dealers. You might, if you are interested, also write direct to Columbia Recording Corporation, 799 Seventh Avenue, New York; or Steinway and Sons, 113 West 57th Street, New York, who act as distributors.

Musician of the Week

(Roy Harris)

By V. Vidal

ONCE upon a time, an American composer was called as a witness in a Berlin court. The German-Prussian judge asked him to name his profession. He replied "American composer." The judge turned purple with rage, rapped thunderously with his gavel and shouted: "No nonsense in this courtroom! What we want to know is how do you make your living?"

At that time, some thirty years ago, the American composer's lot was not a happy one. Nowadays, thanks to radio, movies and other outlets, conditions have improved. And if one has the persistence and courage of a Roy Harris, one can make a very good living from composing.

"Of course I've had a lot of luck," drawls Harris; "and then, too, I made up my mind early that I'd never be like those composers who learn everything, write some, fail a lot and then spend their lives teaching others to teach others something that somebody taught them."

Starting to compose at twenty-six, largely self-taught, Harris set himself a time limit. If by the age of forty his composing had not made him a financial success, he would take it as a sign that he was no good and quit. His philosophy he learned on the Oklahoma farm from where he comes.

"I used to watch the wheat and corn dealers pick and choose from a crop. If nobody bought, it meant the crop was bad. I figured music wasn't so much different. To buy music, people must like it. To like it, it must be good. If it wasn't good, no one would buy it."

Harris is now a little over forty. His three symphonies have been played by major American and some European orchestras.

As American as the Joad family, he looks rather like a distant and more prosperous Joad cousin. In his faded blue working-slacks, with his thin, homespun face and a cowlick of blondish hair, he needs only a straw in his mouth and a dusty hat on the back of his head to complete the picture. However, there's nothing of the farm boy about him when he discusses music, as Toscanini found out just lately. Harris' third symphony is one of the few American works the maestro has ever chosen for performance. Called down to NBC a few weeks ago, Harris found the Great One examining the score with an apologetic but determined expression.

"Harris," said Toscanini hesitantly, "I think the tempo is wrong of your first movement. It is too fast. I feel it should be slower."

Harris glanced at the score, then back at the maestro in amazed admiration.

"You're absolutely right," he said; "the tempo marked here is a misprint!"

Crooks, Pinza and Jepson in "Faust"

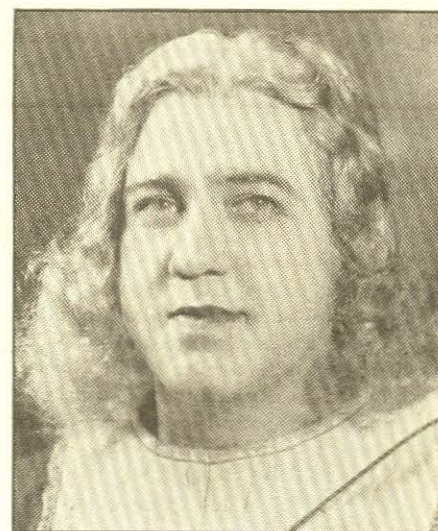
This Week's Opera

Saturday, March 16, the Metropolitan Opera Company will present Charles Gounod's "Faust" on NBC at 2:00 p.m. EST, 1:00 p.m. CST, 12:00 noon MST, 11:00 a.m. PST.

THE CAST:

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

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



Headliners at the Metropolitan this Saturday (NBC) in a performance of Gounod's "Faust" are Helen Jepson as Marguerite and Richard Crooks as Faust. They are pictured above in costume for their respective roles

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

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

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

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

In the second act, there is a public

the act ends with the famous waltz.

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

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

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

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

—Leonard Lieblich.

LISTENING TO LEARN

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

Background for Listening

Sunday, March 17

Democracy in Action, CBS.

"The Census Tells the Story" is the title of the last of two broadcasts designed to answer questions Americans are asking about this tremendous government project. This year seven censuses are being taken: A census of business, of manufactures, of mines and quarries, of population, of agriculture, of housing and of drainage and irrigation.

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

The World Is Yours, NBC.

A disturbing story will be presented this week when unusual facts regarding our vanishing wildlife are woven into a half-hour dramatization. It will be the tragic story of the once abundant

birds and animals that have disappeared within the last seventy-five years. One flock of the now extinct carrier pigeons was estimated by Alexander Wilson, father of American ornithology, to be "240 miles long, more than a mile wide, and containing 2,230,270,000 birds." The bison, estimated to number sixty million before the white man came, is now represented by five thousand beasts in the United States and Alaska. Smithsonian curators furnish these and other unusual facts for this week's story of "Our Changing Wildlife."

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

Tuesday, March 19

Of Men and Books, CBS.

To tie in with Professor Frederick's review of Karel Capek's *Travels of the North*, Klaus Mann, son of Thomas

Mann and personal friend of Capek, will speak from New York about Author Capek as a man. Margaret Gelhorn's *A Stricken Field* will also be reviewed briefly.

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

Wednesday, March 20

Echoes of History, NBC.

That dramatic moment in our history when the hard-fought question of states' rights hung in unpredictable balance will be re-created this week. It will be the scene on the floor of the Second Continental Congress July 2, 1776, when John Adams made the famous address on the signing of the Declaration of Independence in which he appealed for and won the adoption of a resolution declaring the colonies free and independent states.

Eastern 2:15 p.m. Central 1:15 p.m. Mountain 12:15 p.m. Pacific 11:15 a.m.

Person-to-Person . . .

Mr. Sterling Fisher
CBS Director of Education

It is with extreme interest that I read of Columbia's plans to make the "American School of the Air" an international radio project next fall. In addition to benefiting our Canadian and Latin-American neighbors by making "American School" programs available to them in script form, listeners in this country will enjoy programs enriched with data and material from these countries. No better move could be made at this time to strengthen the bonds between American countries, no better vehicle could be utilized to acquaint these countries with each other than a radio script of "American School of the Air" caliber.

Sincerely,
James G. Hanlon.

RHYTHM KINGS

AS A special service to **MOVIE AND RADIO GUIDE** readers who have entered or plan to enter the Sunday Philadelphia *Inquirer* \$5,000 cash contest to name the Radio Rhythm Kings, **MOVIE AND RADIO GUIDE** presents an alphabetical reference list of outstanding orchestra-leaders.

Abbs, Vic
Agnew, Charlie
Alberti, Jules
Alexander, Van
Armbruster, Robert
Armstrong, Louis
Arnheim, Gus
Auld, George
Ayles, Mitchell
Baker, Ken
Bardo, Bill
Barnes, George
Barnet, Charlie
Barrie, Dick
Barron, Blue

Bartal, Jeno
Basie, Count
Bayon, Paul
Beelby, Malcolm
Bernie, Ben
Berrons, Fred
Bestor, Don
Bethencourt, Jose
Black, Frank
Black, Ted
Blaufuss, Walter
Bleyer, Archie
Bloch, Ray
Blue, Tommy
Bonime, Joseph
Bono, Richard

Bradley, Oscar
Bradley, Will
Brandt, Eddy
Brandwynne, Nat
Breese, Lou
Brigode, Ace
Broekman, David
Brown, Les
Brown, Pete
Burke, Sonny
Busse, Henry
Byrne, Bobby
Cabot, Tony
Calloway, Cab
Carlsen, Bill
Carter, Benny
Charles, Don

Chester, Bob
Childs, Reggie
Clarke, Buddy
Clinton, Larry
Cloutier, Norman
Coleman, Emil
Courtney, Del
Craig, Francis
Crosby, Bob
Cugat, Xavier
Cummins, Bernie
Cutler, Ben
Daly, Duke
Dant, Charles
Davis, Al
Davis, Johnny
Davis, Paul
Denny, Earl
Denny, Jack
Deutsch, Emery
Diamond, Lew
Dolan, Bobby
Donahue, Al
Donnie, Don
Dorsey, Jimmy
Dorsey, Tommy
Dowell, Saxie
Duchin, Eddy
Eichler, Fran
Eldridge, Roy

Ellington, Duke
Ellis, Seger
Ennis, Skinnay
Ernie, Val
Felton, Happy
Fields, Slep
Fiorito, Ernie
Fio-Rito, Ted
Fisher, Art
Fisher, Buddy
Fisher, Freddie
Fisher, Mark
Fitzgerald, Ella
Fitzpatrick, Ed
Flindt, Emil
Fogg, Howard
Fomeen, Basil
Foster, Chuck
Freeman, Bob
Gagen, Frank
Garber, Jan
Gasparre, Dick
Gendron, Henry
Gluskin, Lud
Golden, Bob
Goodman, Benny
Gordon, Gray
Gordon, Lee
Gould, Morton
Gray, Glen

Green, Johnny
Grier, Jimmy
Haenschen, Gus
Hall, George
Hallet, Mal
Hamilton, Johnny
Hamp, Johnny
Harris, Phil
Hawkins, Erskine
Hayton, Lennie
Heidt, Horace
Henderson, Fletcher
Henderson, Horace
Herbeck, Ray
Herman, Woody
Herth, Milt
Hill, Tiny
Himber, Richard
Hines, Earl
Hirsch, Bert
Hoagland, Everett
Hoff, Carl
Hohengarten, Carl
Howard, Hal
Hutton, Ina Ray
Hylton, Jack

POLLING-PLACE

OFFICIAL BALLOT: Mail to Radio Guide Star of Stars Poll, 731 Plymouth Court, Chicago, Illinois.

I cast my vote for the following stars and programs: (Note: Star or program must have been on network broadcast at least once during the last six months)

Best stars and personalities:

Comedian _____

Announcer _____

Radio Actor _____ Actress _____

Master of Ceremonies _____

Singer of Popular Songs (Man) _____ (Woman) _____

Singer of Classical Songs (Man) _____ (Woman) _____

News Commentator (Man) _____ (Woman) _____

Sports Commentator _____

Best programs:

Dramatic _____ Musical _____

Variety _____ Dance Orchestra _____

Audience Participation _____ Quiz _____

Serial-Dramatic _____ Educational _____

Children's _____

RADIO'S STAR OF STARS _____

MY FAVORITE PROGRAM _____

Name _____ Address _____ 3-22-40

(This ballot may be pasted on a penny post-card)

TWO more ballots—fourteen more days—and **MOVIE AND RADIO GUIDE'S** 1940 Star of Stars Poll will close. As the poll has continued through nine weeks, and with them hundreds of appreciative comments from listeners who are glad of the opportunity the Star of Stars Poll offers as a medium for expressing their opinions about radio. That is a splendid tribute, but just now **MOVIE AND RADIO GUIDE** is more interested in bringing out the vote. The only way to make this poll speak for the vast army of radio listeners is for every fan to vote—every week!

Last week, the first official standings were published. No doubt voters were highly surprised over the standings in certain divisions—gratified at some, disappointed in

others. That all programs and stars were getting an even break was evidenced by the frequent appearance of stars and programs not so widely publicized in leading positions. Such as, for example, the "Breakfast Club" topping the "Jell-O Program" in the "Favorite Program" division. On the other hand, such favorites as Kay Kyser, Bing Crosby, Don Wilson, Kate Smith, Bill Stern, "The Lone Ranger," "Ford Sunday Evening Hour" and "Information, Please" were leading various classifications.

This ballot and the last—in next week's issue—are your final opportunities to put your choices in all classifications—and for Star of Stars in top positions. So send in all ballots you may have been saving, fill in this week's ballot and mail today!

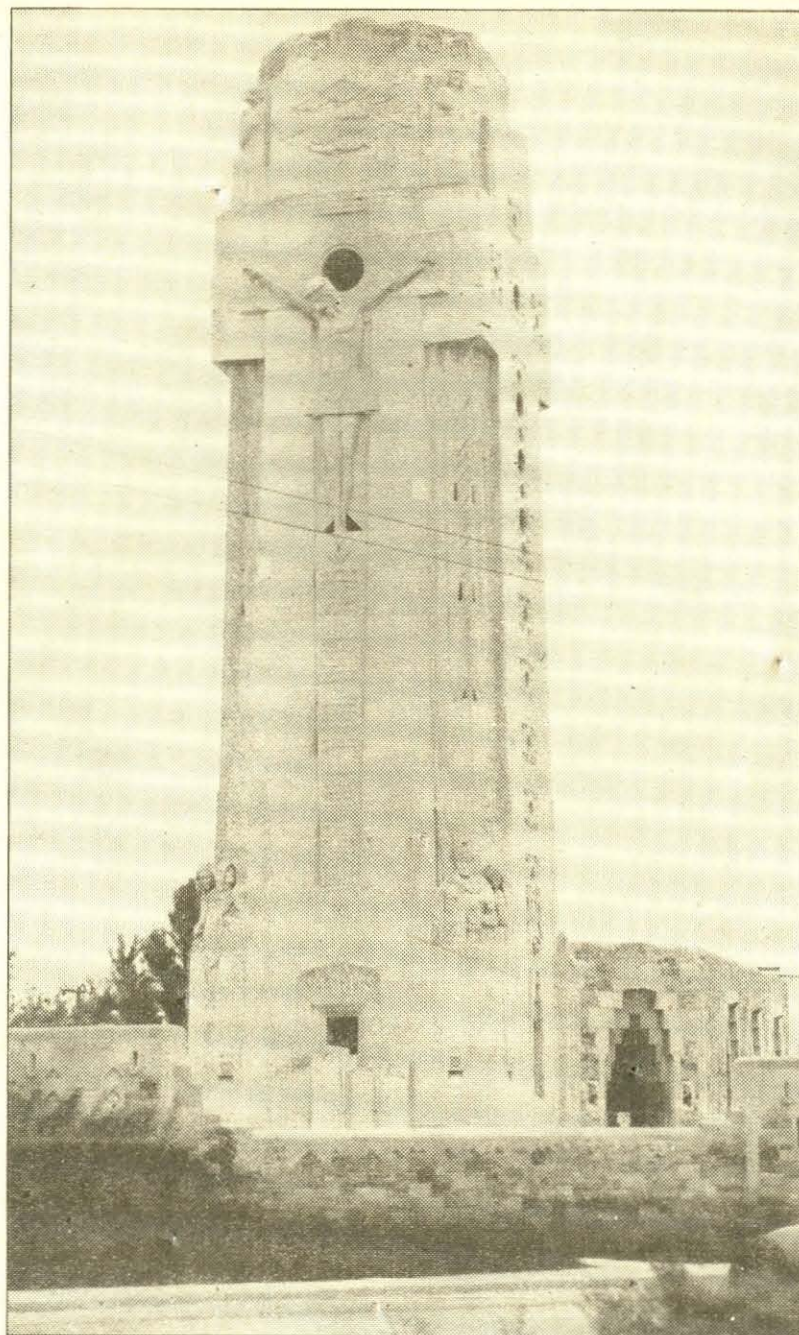
WHEN the announcer on Father Coughlin's program went on the air on February 4 and, in a series of cryptic and intriguing announcements, said that Father Coughlin would not appear to speak and intimated that dire and sinister forces were at work to prevent his addressing the radio audience, this writer went to Detroit to seek out the reason behind this strange occurrence. Inasmuch as Father Coughlin refused to see him or make any statement despite his persistent efforts to reach the priest, the writer then checked every agency and force powerful enough to censor Coughlin from the air.

His investigations showed that neither WJR nor the Coughlin radio network had censored Coughlin's address. Neither had the Catholic Church nor the Federal Communications Commission. The inescapable conclusion to be drawn, therefore, is that Father Coughlin—and Father Coughlin alone—was responsible for the weird performance after exhorting, through his announcer, all listeners-in to telephone their friends and get them to their loudspeakers. But why? Why should a man of Father Coughlin's stature resort to an almost stagelike trick mystery to attract listeners? Let us look at the Coughlin ambitions.

AFTER all, what are Father Coughlin's ambitions, judged in the light of his own words and actions? Banned from the presidency by Canadian birth, does he burn to become an American Hitler? Is the Coughlin-inspired Christian Front—with seventeen members already indicted for conspiracy to overthrow the U. S. Government—an embryo Storm Troop ready for revolution? Does the Thunderer of Royal Oak, shouting his love of nazism and fascism across the free American airways, dream of the day when our Constitution is dead and his proposed "Corporate State" stands in its stead? Is anti-Semitism to become the same rabble-rousing weapon of revolution here in America that it was and is in Germany?

Father Coughlin, by his every word and act, admits ambition. Once his ambition was to be known as a maker of presidents. In 1932, no louder voice was raised on behalf of Franklin D. Roosevelt than that of Coughlin, and his talks following the election were filled with what "the President said to me and what I said to him." Then something happened. Differences began to grow up between the two and, almost before the victory celebration was ended, there was an open breach. The same voice that shouted "Roosevelt or ruin!" was now shouting—and as loudly—"Scab President" and referring to that "great betrayer and liar, Franklin Doublecross Roosevelt." Differences over monetary policy were one cause of the breach, and Father Coughlin took to the air.

"The restoration of silver to its proper value is a Christian concern," Father



The Shrine of the Little Flower at Royal Oak, Michigan, built with the money of Coughlin listeners, is the origination point of the "Thunderer's" anti-Jewish, anti-democratic gospel

WHY FATHER COUGHLIN DIDN'T GO ON THE AIR

A searchlight, turned on Father Coughlin's career and ambitions, solves the mystery—and reveals some surprising developments

Coughlin thundered. "I send you a call for the mobilization of all Christianity against the God of Gold." This exhortation was followed by the Government's amazing revelation that Father Coughlin was the holder, through his secretary, of more silver than any other person in Michigan—500,000 ounces. It was at this period, too, that he was urging the expulsion of the money-lenders from

the Temple and condemning Wall Street gambling. It was then revealed that the priest had been playing the stock-market. "I just made an investment," he said, forgetting that this was the very answer offered by those he had condemned.

Father Coughlin's ambition to be a maker of presidents was undimmed by his first sad experience, and the next

time he tried—in 1936—he did not repeat the mistake of climbing on another's bandwagon. This time he chose his own candidate—William Lemke—who was so unmistakably labeled with the Coughlin trade-mark that there could be no renunciation in event he won. In the bitter campaign, Father Coughlin made a promise: "If I cannot swing 9,000,000 votes to Mr. Lemke, I'll stop broadcasting educational talks on economics and politics." Mr. Lemke polled 891,858 votes, less than one-tenth of that number, and Father Coughlin, cornered for the moment, said:

"I AM withdrawing from all radio activity in the best interests of all the people. I am doing this without attempting to offer one alibi, thereby proving that my word is better than my bond."

A year before, in 1935, Raymond Gram Swing had written: "More nearly than any demagogue in America, he (Father Coughlin) has the formula for a fascist party . . ." Now, in his quiet retreat at Royal Oak, far from the maddening crowd, with no radio broadcasts to prepare, Father Coughlin went to work on ways and means of making his "fascist" party come alive and breathe—of making it a vital, a dominating force in the land. When Father Coughlin again returned to the air he was no longer the maker of presidents but the advocate of a new era in America.

The Father Coughlin who returned to the microphones in 1937 made no bones about his love for nazism and fascism. Nor did he conceal his contempt for democracy. On November 6, 1937, he contemptuously denounced the "magic of numbers." Discussing the French Revolution, he said, "A new king was set upon the throne of Notre Dame in Paris—the king symbolizing the magic of numbers; the king which said, 'Mankind is king and the majority shall prevail.'" This magic of numbers—we call it Democracy—he blamed for having kept religion out of government, ignoring with a fine disdain that freedom of religion and separation of church and state is a cardinal principle of the American way. In the same vein, Father Coughlin's *Social Justice* declaimed: "Democracy! A mockery that mouths the word and obstructs every effort on the part of an honest people to establish a government for the welfare of the people."

Nor did Father Coughlin long leave his listeners in doubt as to what he proposed as an alternative to our present form of government. Flatly he came out with a proposal that we scrap our Congress, abolish our representative form of government and set up in its place a fascist creation he labeled "The Corporate State." His address of March 13, 1938, dealt exclusively with this "Corporate State," expounded fourteen points as its essentials, which were but re-echoes of the twenty-five-point nazi program as expounded by Dr. Frederick L. Schuman in "The Nazi Dictatorship." (Continued on Page 57)



CAN LANA TURNER SAVE ARTIE SHAW'S

Career?

Will the wit and wisdom of this 19-⁰
year-old star match his black moods?

BY LORRAINE THOMAS

LOVELY LANA, strangely
like the late Jean Harlow,
is films' most exciting star

TO HER growing army of movie fans, Lana Turner is a brilliant little starlet faintly reminiscent of the late Jean Harlow in both her strong personal magnetism and her sudden rise to prominence in Hollywood. To her small army of personal friends, Lana is a sweet and unspoiled girl whose outlook on life is wholesome and thoroughly healthy.

On the shoulders of this girl—not yet out of her teens—rests a task from which older and more experienced women might reasonably shrink. Today Lana faces the three-fold problem of building her own career into the sparkling success it promises to be; of making her marriage to jitterbug band-leader Artie Shaw a going and successful affair; and lastly, the ponderous task of saving Artie Shaw from his own erratic self.

A month ago Lana's outlook on life was simple and free of complication. She was—or was thought to be—in love with a young attorney, Gregory Bautzer, who returned her love. Bautzer, with many influential friends in Hollywood, had done much to further Lana's career, making contacts for her, getting publicity breaks. His greatest pleasure seemed to be in pulling strings which would place Lana farther up the ladder to stardom.

Then, overnight, all this was changed. On February 13 Lana had a

date with Artie Shaw. They went to a party, and on their way back talk veered to the subject of marriage. Suddenly—and quite on the spur of the moment—they decided to get married. They drove to the Burbank airport without telling a soul, chartered a plane, flew to Las Vegas, roused a slumbering justice of the peace and proceeded to plunge into what everyone feels will be for them the hot water of matrimony. "I guess it was love," Lana said next morning. "We decided to do it just like that." And she snapped her fingers.

HOLLYWOOD is used to elopements, and anything less than an earthquake stands little chance of shocking its amazing citizenry. But this elopement, with its many ramifications and involvements, jolted the capital of make-believe to its very heels. In the first place, there was the matter of Greg Bautzer. What had happened—if anything—between Lana and her attorney-fiancee? In the second place, there was Betty Grable, to whom Artie Shaw was reputedly engaged. Betty, in New York, was stunned by the news, and her only comment was, "It must have come on them very suddenly." There was also the painfully youthful Judy Garland, who had gone places on occasion with Artie. Judy showed up at the Bob Hope broadcast next night

with eyes swollen and red. She didn't want to talk about it.

That Shaw should have taken such an amazing and sudden step surprised no one. The very least that can be said of Artie is that he is unorthodox. Others have said much more, their quotes ranging from an apologetic high of "Well, he's a genius," to a derogatory low of "He should be in a psychopathic ward." For a long time he labored to get somewhere in the band world, playing with one-night bands, eating in one-arm lunchrooms, enduring all sorts of privations. Then, when he had clicked and had a nice berth at a more-than-\$500-a-week salary, he threw it all up to write a book. Laffadio Hearne was his idol, and when, after a year of work, he found that the stuff that came out of his typewriter more closely resembled the mad scribbles of Gertrude Stein than the polished writing of Hearne, he tore up his manuscript and took a job digging ditches for the county.

Later he re-entered the band world, this time as leader of his own organization. There was something different about the Artie Shaw music. There would be! Soon he was the idol of young dancers everywhere. His band soared in the popularity polls, recordings brought him a figure far above \$50,000 a year; radio tripled this figure and movie and personal appearances

swelled both his bankroll and his popularity. Then the unpredictable Mr. Shaw wrote a magazine piece in which he lashed out at his fellow band-leaders as parasites, denounced the jitterbugs who spawned them as something less than goofy. To add weight to his words, Mr. Shaw then proceeded to scatter his band to the four winds, give up his contracts. That accomplished, he went off to Mexico, where he could be alone with his thoughts.

MARRIAGE, thus far, had done little to temper his black moods, although Mr. Shaw, on two occasions, had tried matrimony. Once the bride he chose was so young that her parents promptly had the marriage annulled before it was given a fair chance. The next time, Artie chose a New York nurse, and this time the marriage stuck for a full two years before Mrs. Shaw gave it up as a bad job and filed for divorce.

Alone in Mexico with his thoughts, Artie found that they were not particularly good company and he returned to the States—this time to Hollywood. It was shortly after his return that his elopement took place.

But that Lana should have been party to this marriage came as a distinct shock, and surprise to Hollywood. Lana, for all her extreme youth, is a very level-headed, a very sound and a very swell person. Her approach to

life, thus far, has been a common-sense approach and she has permitted none of the fan-worship and adulation which has been lavished upon her to go to her head. As a matter of fact, Lana has, on more occasions than one, put herself on record as being a cordial disliker of anything remotely resembling the "swell-head." While working with Artie on "The Dancing Co-Ed," they quarreled constantly. Lana said that Artie was the epitome of all the swelled heads she had ever met rolled into one great, super-swelled head. Before the picture was ready for the cutting-room, neither Artie nor Lana was talking to the other.

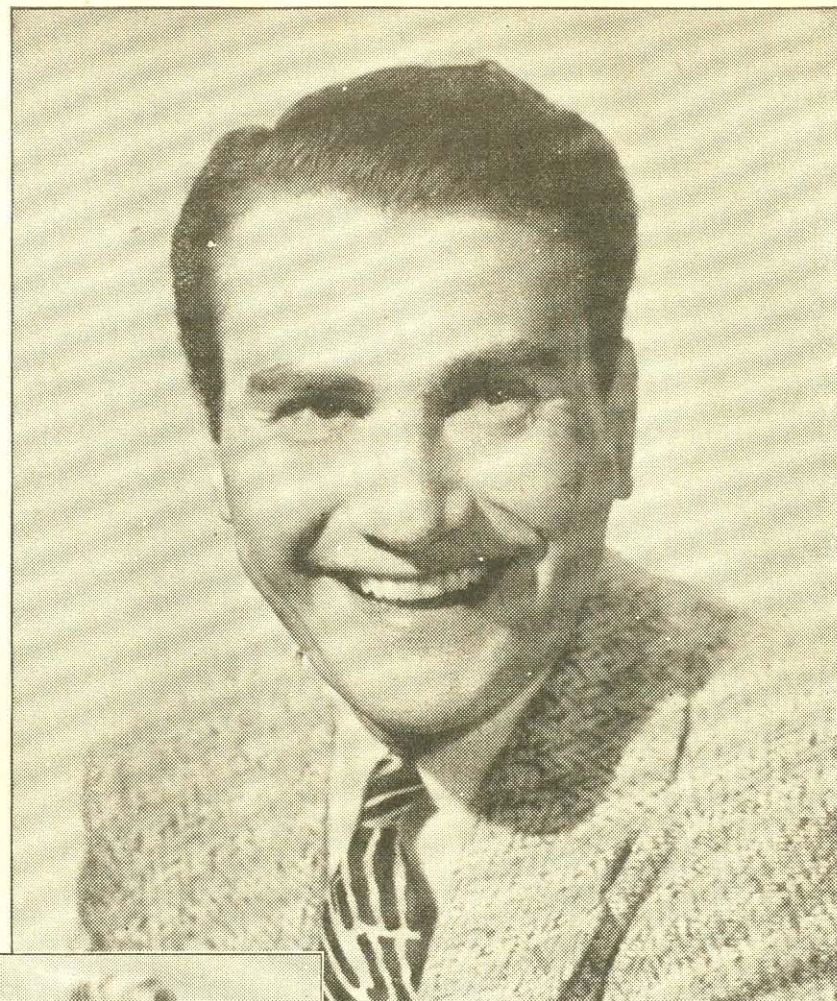
Mentally and intellectually, Lana has both feet on the ground. Too young to know all the answers, she realizes her youthfulness and is content to learn at the feet of other, more experienced people. Perhaps the only indication of uncontrolled emotionalism to be found in her whole life lies in her sudden and unconsidered marriage to Shaw while still engaged to Bautzer. This is particularly confounding because of Lana's intense loyalty. Once while she was going with Bautzer a big-name Hollywood star with worlds of influence fell in love with her, offered to do everything in his power to help her along

the moment he was looking for a very young, a very lovely girl for a part in a Mervyn LeRoy film, and when he saw Lana, he knew she was it.

"How would you like a screen test?" he asked her, and Lana, sipping her soda, almost choked. She accepted, of course, and LeRoy took one look at her, put her under a personal-management contract. Her first picture was "Deep South," in which she was one of a row of girls wearing sweaters. As far as the preview audience was concerned, there was only one girl in the row and that girl was Lana.

When LeRoy went over to Metro-Goldwyn-Mayer, he took Lana with him, and on that lot she made two "B" pictures—"These Glamour Girls" and "Dancing Co-Ed." Both pictures made more money than many M-G-M super-productions and executives—putting their heads together—decided that the answer was simply Lana.

THEN Bautzer became her attorney, began to take a more than legal interest in Lana's affairs and eventually Lana and Greg became engaged, remained engaged until that fateful February 13 as far as can be learned. Surely, no one was more surprised than Bautzer when word of Lana's elopement with



ERRATIC MUSIC-MASTER Artie Shaw buzzed like a bee from one lovely flower to another, finally settled down (?) with Lana



TOO YOUNG for serious romance although Artie took her places on occasion was Judy Garland



JUST RIGHT for Artie Shaw was Lana Turner, who, so she said, cordially disliked him



TOO SERIOUS was Betty Grable pursuing her New York career. Then she learned of his wedding

the path to stardom. Lana declined and strung along with Bautzer. She loved the many little favors Bautzer showed upon her, was deeply appreciative.

Physically, Lana is closely akin to Jean Harlow in the magnetism she exerts. When she enters a night-club people turn and look at her. Her figure is almost perfect. She has small, aristocratic feet with high instep, a beautiful face, hair, lips and dainty hands. She is a smart dresser, up to the minute in her fashions. Lana will never have any trouble holding her man . . . and this goes even for the unpredictable Mr. Shaw.

BEFORE her marriage, Lana lived with her attractive young mother in a small but comfortable house on a hill just off Laurel Canyon in Hollywood. Later, when success had found her out, they moved to a more impressive home in Beverly Hills. The story of Lana's "discovery" is a veritable fairy-tale. Four years ago, when she was only fifteen years old and enrolled in Hollywood High School, she was sipping soda in a Hollywood drug store when Billy Wilkerson, a scout, saw her. At

Shaw was made-public.

In Hollywood, the consensus is that Lana could do a swell job of making something real and lasting of Artie Shaw's career if—and this is the big "if" all Hollywood is propounding—she cares enough about him to do it. Hollywood is marked by a forthright cynicism which refuses to admit that love was a possible basis for the marriage. Rumors there all boil down to one persistent rumor that Lana and Greg had a terrible battle the night before her Artie Shaw date and that Lana, under the emotional stress, was ready for anything—and her marriage to Artie Shaw was it. So Hollywood feels the Turner-Shaw nuptials, starting under such inauspicious circumstances, have little chance for success. Hollywood's attitude is strengthened by the memory of the Shaw-Turner strained relations while "The Dancing Co-Ed" was being filmed.

Hollywood opinion is further influenced by its past experience. Hollywood remembers how the Dorothy Lamour-Herbie Kay marriage, a perfectly happy affair, languished as Dotty sought a career in Hollywood and hubby continued to wield his baton in

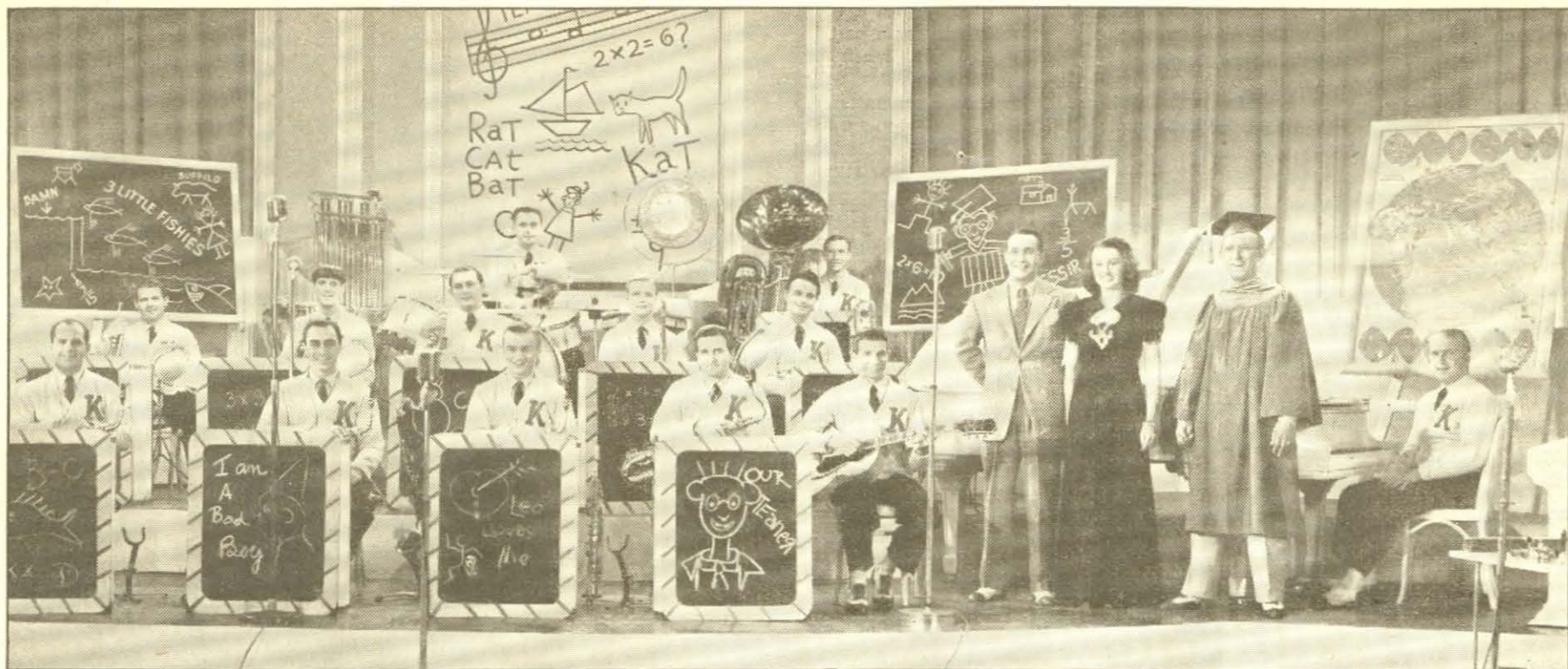
the East. Even more recently, Hollywood can point to the Alice Faye-Tony Martin separation, which came only after Tony had gone east and into the radio world while Alice continued to seek her career in Hollywood. Hollywood can cite precedent after precedent for its predictions that the Lana Turner-Artie Shaw nuptials are headed for a certain crack-up.

BUT what Hollywood fails to remember is that Lana seeks happiness first, her career afterward. "I want a career," Lana said, long before her wedding, "but I won't sacrifice my heart for my career." Lana plans to follow her work for the moment, but at any time she feels that it interferes with her marriage she will let her career go by the board. She insists upon that. Also, they fail to understand how much wisdom Lana has packed into her lovely head in her nineteen years. Lana, perhaps more than anyone, realizes her husband's emotional unbalance—that he is up in the clouds one day and very low the next. Lana hopes to become the anchorweight through which he is brought down from his strident upbeats and up from his depressing

downbeats so that his life takes on a semblance of normalcy. Lana knows that this, in itself, is a career, but she went into this thing with her eyes open, with a full knowledge of Artie Shaw's shortcomings and undoubtedly with the feeling that she could be of real help to him.

So while cynics are busy pointing out the antithetical characteristics of the pair—Shaw is a supreme egotist, Lana a modest soul—and predicting an early divorce, it is well to remember that some of the most happy marriages are marriages of emotional opposites. At any rate, here is something for the cynics to think about: While Hollywood gossipers were busy reporting that Lana looked "too happy" on recent appearances, as if she were acting, word comes that Artie—married hardly a month—is starting to rebuild his life along sounder lines. He has gathered around him a new band—and a different band, mostly strings. He will devote himself to semi-classical work and a higher, Gershwin-like type of jazz. Already he has made a number of recordings with his new organization, and shortly, if present plans carry through, radio audiences will be hearing the new Artie Shaw under sponsorship of a national beverage company.

When you consider that neither the fabulous offers from prospective sponsors nor any of his other girl friends had managed to lure Artie back to the bandstand, you'll have to chalk up one score for Lana. Whether she can keep Artie hewing to the line is another question—a question only time can answer. But her opening effort has been, at the very least, auspicious.



Band of the Week is Kay Kyser's (heard Wed., NBC). L. to r., row one: Sully Mason, Armand Buisseret, Helnie Gunkler, Morton Gregory, saxes; Charlie Chester, guitar. Row two: Bobby Guy, Ish Kabibble,

Pokey Carriere, trumpets; Harry Thomas, Max Williams, trombones. Row three: Eddie Shea, drums; Lloyd Snow, tuba. Standing: Harry Babbitt, Ginny Simms, vocalists; Kay Kyser. Lyman Gandee, pianist

ON THE BANDWAGON

SO OUTSTANDING has been the personality and showmanship of Klown Kay Kyser, of Musical Kollege fame, that little attention, of late, has been paid to his band as a musical unit. Not to be disregarded in the modern musical picture, however, is the zippy, danceable style of the Kyser combination which first earned dancing favor via WGN-Mutual from Chicago's Blackhawk Cafe six years ago. Typified by the recurrent "singing song titles," trilling trumpets, quivering trombone tone and snap rhythm, the Kyser style (NBC, Wed.) is best illustrated in Kay's Columbia waxing of "Confucius Say." Organized on the campus of the University of North Carolina in 1926, the band presently includes: Sully Mason, Durham, N. C., Armand Buisseret and Herman Gunkler, Chicago, Willard Brady, Casper, Wyo., Jack Martin, Nelsonville, O., saxophones; Bobby Guy, Trenton, N. J., Merne "Ish Kabibble" Bogue, Erie, Pa., Pokey Carriere, Opelousas, La., trumpets; Harry Thomas, Lebanon, Pa., Max Williams, Goshen, Ind., trombones; Lyman Gandee, Uniontown, Pa., piano; Lloyd Snow, Mitchell, S. D., bass; Edward Shea, Cleveland, drums; Charles Chester, New York City, guitar. Virginia "Ginny" Simms, San Antonio, Tex., and Harry Babbitt, St. Louis, Mo., as well as Mason and Bogue, vocal. For its maintenance of a highly danceable style in the face of success achieved through the showmanship of its leader, your correspondent names Kay Kyser and his orchestra—the MOVIE AND RADIO GUIDE Band of the Week.

Behind the Podium

Benny Goodman left his band for a ten-day rest cure at Hot Springs, Ark., before proceeding to the Coast for his March 19 Cocoanut Grove opening, sciatica trouble prompting the vacation . . . Don Matteson, Jimmy Dorsey trombonist, and Yvonne King, of the King sisters, are long-distance cooing . . . It's Jimmy Dorsey, incidentally, who gets the call to follow Glenn Miller into New York's Hotel Pennsylvania April 6 . . . Reports of the reorganization of the T. Dorsey band confirmed by Bunny Berigan scrapping his band for a trumpet chair

Up-to-the-minute news of the band world—record reviews, romance reviews, and reports of your favorite melody men

BY MEL ADAMS

in Tommy's band, as well as the addition of trumpeter Ray Linn, trombonist Lowell Martin (both late of Dean Hudson's crew) and saxist Paul Mason . . . The lucky guy married to Carol Kay, the Woody Herman thrush, is Bill Robbins, Tony Pastor trumpeter . . . Blue Barron, Will Bradley or Bob Chester will get the spring call for Chicago's Blackhawk . . . It's a seven-pound boy prompting Ward Sillaway, T. Dorsey trombonist, to pass the cigars . . . Kay Weber, ex-Dorsey and Bob Crosby warbler, is the Mrs.

A Helping Hand

Mighty fine gesture on the part of Gene Krupa, Charlie Barnet, Dick Stabile and T. Dorsey to take turns leading Glenn Miller's band on the N. Y. Paramount stage while Glenn was confined to the hospital with la grippe . . . Krupa stole the show with his mad drumming of "In the Mood."

As per the "Bandwagon" prediction of a few weeks back, Artie Shaw's return to the band fold will be made via recordings, the young swingmaster having lined up a thirty-two-piece "legitimate" combination, including three trombones, three trumpets, four saxes, piano, guitar, string bass, drums, eight violins, three violas, two cellos, flute, oboe, bass clarinet, French horn and Artie's clarinet . . . He'll wax for Victor.

Announcement of the twenty winners of

the MOVIE AND RADIO GUIDE "Maestro Rhyme-O" contest will be made in the March 30 to April 5 issue of MOVIE AND RADIO GUIDE.

Larry Clinton still trotting around sans his "pretty" mustache, shaved off as the result of a lost bet. Which brings to mind the reason for so many top trumpeters like Berigan, Erskine Hawkins, Bobby Hackett, Ziggy Elman and Harry James having mustaches. Shaving weakens the lip. In addition, a stray razor nick may put a trumpeter out of commission for weeks. Thus the tooters permit the fuzz to adorn their bread and butter.

Off the Beat

Lorraine O'Day, former Sears-Roebuck stenographer who won the Buddy Rogers vocal post in a Chicago audition, will be screen-tested by 20th Century-Fox . . . Eddie Scalzi, Bob Chester's sax man, is recovering from an appendectomy in Boston . . . Ex-maestro Dick Haynes replaces Fran Hines as vocalist with Harry James . . . It's a May return to NBC and Mutual for Gene Krupa from the Meadowbrook . . . Reports from the West Coast have Bing Crosby grooming Alvino Rey of electric guitar fame for a Decca baton-waving assignment . . . As a result of the success of bassist Bobby Haggart's "What's New," eight of Bob Crosby's Cats, all with published tunes to their credit, may start their own music-publishing firm . . . The Andrews sisters and Manager Lou Levy

are dickering to take over the managerial rein of Jimmy Webb, promising Dallas heavyweight . . . Dick Jurgens scouting for a new male singer; Tommy Dorsey looking for a talented gal vocalist.

False Alarm

Bonnie Baker had a real scare recently when her number one pet, "Toby," a wee fox terrier, became ill with what Bonnie diagnosed as "distemper." A visit to her veterinarian, however, disclosed that the pup had nothing more than indigestion.

Diskussions

GLENN MILLER—"Tuxedo Junction" and "Danny Boy" (Bluebird 10612), the greatest recording that Miller man has made to date. . . "Junction," the Erskine Hawkins theme, in slow-lift tempo with unusual brass figures and an occasional MacGregor piano outburst . . . "Danny Boy," traditional Irish air, highlights rich eight-part brass harmonies as well as the golden Miller sax tone . . . A must.

RODGERS AND HART—Album of Musical Comedy Hits (Columbia C-11)—Richard Rodgers leads a studio orchestra in 16 hit-show tunes (4 records) composed by Lorenz Hart and himself, including "My Heart Stood Still," "Thou Swell," "You Took Advantage of Me," "Do I Hear You Saying 'I Love You,'" "The Girl Friend," "Blue Room," "Where or When," "Johnny One Note," "This Can't Be Love," "Sing for Your Supper," "With A Song in My Heart," "Yours Sincerely," "Falling in Love With Love," "Lover," "There's A Small Hotel" and "It's Gotta Be Love." Deane Janis and Lee Sullivan capably vocal . . . A worthy wax reminiscence of some great musical shows.

BING CROSBY—"I'm Too Romantic" (Decca 2998), Bing at his best in this slow ballad with John Scott Trotter's orchestral background setting up the Crosby vocal . . . "The Moon and The Willow Tree," another pretty ditty, backs up with equal appeal.

TOMMY DORSEY—"Lonesome Road" (Victor 26508), a two-sided swing classic waxed in Chicago before the band was overhauled . . . A great tenor sax solo by Babe Rusin vies for honors with the brilliance of the Dorsey orchestral presentation.

European News in English

Table with columns: Daily, Morning, EST, CITY, STATION, DIAL. Lists broadcast times and stations for various European cities like London, Berlin, Ankara, Rome, Paris, Moscow, Budapest, Stockholm, Madrid, and Rome.

Daily Programs, Sat., March 16, through Fri., March 22

The programs listed here are those broadcast daily at the same time. Exceptions are indicated.

Table with columns: EST, City, Program, Station. Lists daily programs for various cities including Szechwan, Berlin, Paris, Belgium, Cairo, Prague, Rome, Lisbon, Rio de Janeiro, Bohemia, Budapest, Moscow, Madrid, Stockholm, Rome, Szechwan, Berlin, and Moscow.

Saturday, March 16

For programs broadcast daily see Daily Programs (Col. 1) 5:45 p.m.—London—Talk, "London Log": GSD (11.75)

Special for Pacific Coast

6:22 p.m. daily—London—Nightly broadcast: GSD (11.75) 12 mid. daily—Tokyo—Japanese program: JZJ (11.80) 4:00 a.m. daily—Suva, Fiji's—South Sea's program: VPD2 (9.535) 1:45 a.m. Mon. thru Thurs.—London—War news: GSB (9.51) GSD (11.75)

On Short Waves Edited by Charles A. Morrison

President, International DX'ers Alliance

Programs from foreign countries subject to change without notice

VISIT FRENCH INDO-CHINA VIA SHORT WAVE

BECAUSE of its location in ancient and mysterious French Indo-China, land of the blazing sun, important French possession in southeastern Asia, "Radio Saigon" remains one of the most tempting tidbits on the short-wave listener's bill of fare.

The new 12,000-watt transmitter of "Radio Saigon" was inaugurated just a year ago. It operates in the 25-meter band on a frequency of 11.78 megas (between JZJ, Tokyo, on 11.80 and DJD, Berlin, on 11.77 megas), daily as follows: From 12:05 to 12:45 a.m. EST (seldom heard in North America); from 5:45 to 10:00 a.m. EST, directed to Australia and New Zealand (heard after sunrise with signals ranging from fair to good); from 10:30 to 11:00 a.m. EST, directed to North America and South Africa (heard in the United States with signals ranging from fair to excellent), and from 6:35 to 7:15 p.m. EST. (Intended primarily for recep-

tion in Indo-China, this transmission is often heard in North America, sometimes completely overriding HPSG, Panama City, on 11.785 megas.) All transmissions terminate with the playing of the "Marseillaise."

"Radio Saigon" broadcasts daily in French, English, Dutch, Chinese, Annamite, Tonkinese, Cambodian, Thai, Cantonese and Mandarin Chinese. Principal items in the daily programs include: News in French at 12:05, 8:00 a.m. and 6:35 p.m. EST; news in English at 6:00 and 10:30 a.m. EST (the latter a relay from Paris, France); news in Dutch at 7:30 a.m. EST; an all-Chinese program at 9:30 a.m. EST and an all-French program at 6:35 p.m. EST. On Tuesdays at 5:45 a.m. EST, an English program feature entitled "The Mail Bag," is put on. Music heard over "Radio Saigon" is quite varied in nature, ranging from Chinese and Annamite ceremonial to French chamber music. The English announcer is a lady.

"Radio Saigon's" programs are also relayed by a low-power transmitter which operates in the 49-meter band on a frequency of 6.116 megas.

Reception reports are welcome and these should be sent to "Radio Saigon," Box 412, Saigon, French Indo-China.

ANNUAL DX CONTEST: Starting on Friday, March 22, at 7:01 p.m. and lasting to Sunday, March 24, at 11:59 p.m. EST, the twelfth annual contest of the Amateur Radio Relay League—the winner to be that amateur having made the most DX contacts judged on a point basis—offers one of the best opportunities of the year for short-wave listeners to hear foreign amateur stations on the 10-meter (28 to 30 megas) or the 20-meter (14 to 14.400 megas) amateur bands. Running concurrently with the A. R. R. L. contest, the International DX'ers Alliance has organized a DX contest for short-wave listeners only, the winner to be that listener who has logged the greatest number of different countries or amateur prefixes (some countries have more than one prefix, for example, Argentina with LU1, LU2, LU3, etc.). For complete rules and list of prizes write at once to Roger Legge, 20 Beethoven St., Binghamton, New York.

EUROPE'S LONG-DISTANCE RADIO GUNS: London's transmission five to North America nightly from 6:22 to 9:15 p.m. EST is now best heard over GSD (11.75). . . . The "American Hour" from Rome, Italy, is now being radiated nightly from 8:15 to 10:10 p.m. EST, over 2R06 (15.30), 2R04 (11.81), 2R015 (11.76) and 2R03 (11.76). . . . Supplementing the extensive short-wave broadcast schedule of "Paris Mondial" of Paris, France, additional transmissions primarily for reception in Europe are now being made over commercial stations daily as follows: Over TYA2 (9.04), at 1:30 a.m., 1:30, 2:30 and 4:30

p.m. EST (news in French); and over TYB (9.57), from 12:30 to 4:00 p.m. EST (news in German, Polish, Turkish and Greek). The latter is the now identified mystery station that was mentioned in this column two or three weeks ago. . . . Finland's short-wave transmitters at Lahti are definitely on the air again. OFD (9.50) has been heard from as early as 12:40 to as late as 2:30 a.m. EST, while OIE (15.19) has been heard from as early as 1:20 to as late as 4:00 p.m. EST, with news bulletins in English radiated at 1:20 and 3:45 p.m. EST. The interval signal is a series of piano notes which is repeated over and over. . . . Belgrade, Yugoslavia, now broadcasts to North America over YUG (15.24) from 8 to 9 a.m. and over YUE (11.735) from 9 to 10 p.m. EST.

SHORT-WAVE HEADLINES: CR6RD (10.995), operated by the Radio Club de Benguela of Benguela, Portuguese Africa, provides a new target for DX listeners to shoot at. It is on the air daily to 4 p.m. EST. . . . SUX (7.867) is the Egyptian station that is being heard daily from 12:30 to 3:30 p.m. EST. Just before sign-off the following announcement is made in English: "This is the Cairo Short-Wave Station. We have been broadcasting to you for the past three hours on 7.865 kilocycles". . . . A new Brazilian, PRF5 (11.85), located at Rio de Janeiro, is now broadcasting daily from 5:55 to 7 p.m. EST, simultaneously with PSH (10.22). Announcements in English are made at the beginning and end of each program.

8:15 p.m.—Paris—"Chats with English Listeners": Paris Mondial (9.52, 11.885) 8:15 p.m.—London—"Dispatch from the Front": GSD (11.75) 9:15 p.m.—Paris—Henri Berger's all-star Parisian revue for North American listeners: (9.52, 11.885, 11.718) 11:30 p.m.—Cleveland—Latest short-wave notes and tips: WTAM (1070 kilocycles) 1 a.m.—Pittsburgh—Messages and greetings to listeners in Arctic regions: WPIT (6.14)

Sunday, March 17

For programs broadcast daily see Daily Programs (Col. 1) 8:30 a.m.—London—"Dispatch from the Front": GSV (17.81) 10:30 a.m.—London—Religious services: GSV (17.81) 3:30 p.m.—Guatemala—Band concert: TGWA (15.17) 7 p.m.—Budapest—Hungarian "taragato" recital: HAT4 (9.125)

Important Stations

Table with columns: Station, Frequency, Station, Frequency. Lists various international stations and their frequencies in megacycles or thousands of kilocycles.

8 p.m.—Havana—Band concert from the National Theater: COCO (8.70) 8:25 p.m.—Holland—Program for North American listeners: PCJ (9.59) 8:45 p.m.—Berlin—English talk: DXB (9.61) 9:30 p.m.—Vatican City—Catholic news and music for North American listeners: HVJ (6.19)

Monday, March 18

For programs broadcast daily see Daily Programs (Col. 1) 8:30 a.m.—London—"This Freedom?": GSV (17.81) 5:30 p.m.—Martinique—Concert of West Indies music with English announcements: (9.705) 8 p.m.—Rio de Janeiro—Brazilian program for North America, including typical music, travel talks and news: PSH (10.22) 8 p.m.—London—Talk, "The Empire at War": GSD (11.75) 8:45 p.m.—Switzerland—Program of folk and popular music, news and political talks: HBL (9.345) 8:45 p.m.—Berlin—English talks on current war topics: DXB (9.61) DJD (11.77)

Tuesday, March 19

For programs broadcast daily see Daily Programs (Col. 1) 10 a.m.—London—Talk, "In England Now": GSV (17.81) 5:45 p.m.—London—Talk, "In England Now": GSD (9.58) GSD (11.75) 8 p.m.—London—Talk, "Cards on the Table": GSD (11.75) 8:45 p.m.—Holland—Music, English talks and humor for American listeners: PCJ (9.59) 10 p.m.—London—Talk, "This Freedom?": GSD (9.58) GSD (11.75) 10:30 p.m.—Paris—"Life in Paris," Percy Noel: Paris Mondial: (9.52, 11.885) 12:40 p.m.—Tokyo—English talks concerning current affairs in Japan: JZJ (11.80)

Wednesday, March 20

For programs broadcast daily see Daily Programs (Col. 1) 5:45 p.m.—London—Talk, "Matters of Moment": GSD (11.75) 7:15 p.m.—Budapest—"Combalem" recital: HAT4 (9.125) 8:20 p.m.—Rome—English tourist notes: 2R03 (9.63) 2R04 (11.81) 8:25 p.m.—Holland—Happy program for North American listeners: PCJ (9.59) 8:45 p.m.—Switzerland—Program of folk music, symphonic music, political talks and news with announcements in English for North American listeners: HBL (9.345)

Thursday, March 21

For programs broadcast daily see Daily Programs (Col. 1) 7:15 p.m.—Budapest—Opera House Orchestra: HAT4 (9.125) 8 p.m.—London—Talk, "Background to the News": GSD (11.75) 9:30 p.m.—Vatican City—Catholic news and music for North American listeners: HVJ (6.19) 11 p.m.—Guatemala—National Police Force Marimba Band: TGWA (9.685)

Friday, March 22

For programs broadcast daily see Daily Programs (Col. 1) 8:30 a.m.—London—World Affairs: GSV (17.81) 10 a.m.—London—Talk, "In England Now": GSV (17.81) 5:45 p.m.—London—Talk, "In England Now": GSD (11.75) 7 p.m.—Boston—Mailbag of listeners' letters: WRUL (6.04) WRUL (11.73) 7 p.m.—Budapest—"The Homeros Choir": HAT4 (9.125) 11:30 p.m.—London—"World Affairs," Wickham Steed: GSD (9.58) GSD (11.75)



BETTE DAVIS, who not only named Academy Award's "Oscars" but won one last year, smiles at her new, British-born successor



VIVIEN LEIGH was no confident Scarlett with her newly won Oscar, but a very thrilled, excited and exceedingly grateful girl

Movie Guide

CLEAR ALL WIRES

HOLLYWOOD . . . Feb. 29 . . . It is five o'clock and there isn't parking-space within blocks of the Ambassador Hotel. Fans are already jammed four deep in front of the automobile entrance. They have come to see the stars as they arrive at Hollywood's event of the year, the annual banquet of the Academy of Motion Picture Arts and Sciences.

6:30 P. M.: By now every Academy winner is dressing for the party. There isn't a chance that any single victor doesn't know by now that he or she is "it." During the afternoon special inquiry has been made regarding the anticipated attendance of each one. Dave Selznick has called Hattie McDaniel and asked her to be his guest. And to bring an escort. It's a sure tip-off.

7:00 o'clock: The Oscars are in their place on the platform. Handsome, shiny figures—there isn't an actress in Hollywood who wouldn't swap her eye-teeth for one of them.

7:30 P. M.: The newspapermen are all here. Something like two hundred of them. They cluster in the temporary pressroom. A Warner Bros. camera crew is on hand. Warners paid thirty thousand dollars for the rights to make a short of this event.

7:45 P. M.: It's just about zero hour. In another five minutes the impatient newspapermen, with deadlines to make, will be given mimeographed copies of the lists of winners. It's reminiscent of the kind of jitters reporters get when presstime is about here and the jury is still out on a big murder case. The news of who the lucky winners are will be released in relays with a time deadline for each section of the country. Nowhere will the news be known until eleven o'clock. All reporters are pledged to this agreement.

7:50 P. M.: And here's the list. It's Vivien Leigh, best actress; Robert Do-

nat, best actor; Hattie McDaniel, best supporting actress; Thomas Mitchell, best supporting actor; Victor Fleming, best direction. And "Gone With the Wind" is the champion of all productions. Reporters grab ready telephones.

8:00 P. M.: The Coconut Grove is still pretty bare. The extra waiters are goggle-eyed with the expectation of seeing so many divinities.

8:30 P. M.: The stars are beginning to arrive and there's an almost constant white glow from photographers' flash-bulbs.

9:00 P. M.: The room is half full. There's an almost hysterical quality in the air. A very few present know who the winners are. But they've been pledged to secrecy.

9:15 P. M.: Bette Davis, last year's winner, arrives, squired by her cousin, Johnny Favour. Bette knows she isn't repeating. But the knowledge doesn't do a thing to her smile. After all, she has a very special interest in those golden Oscars. She named them.

9:30 P. M.: Vivien Leigh arrives, flanked by Laurence Olivier. She's so thrilled her lips tremble. She isn't

quite sure she's the winner. She doesn't know how these things are done. Maybe she's mistaken. "Wouldn't it be wonderful," she exclaims to a prophetic friend, trying to build her up, "if I really did get it?"

"It" to a nominee always means an Oscar.

Gossip at one table says that Bette Davis was only a few votes behind her. That Jimmy Stewart was neck and neck with Robert Donat.

There are a few hungry souls. They clamor for food and the pop-eyed waiters serve soup and "chicken or steak."

A dark, grinning, excited mammy in blue dress and masses of gardenias comes in. A burst of applause greets her—a spontaneous tribute such as no one remembers. Her presence can mean only one thing—that she will be the winner over Olivia de Havilland, Geraldine Fitzgerald, Edna May Oliver and Mme. Ouspenskaya.

10:00 o'clock: Vivien Leigh is only playing with her food. Jimmy Stewart looks uncomfortable. Other nominees indicate their restlessness. Tension is

LEIGH-DONAT WIN

Read it here first—the minute-by-minute story of how Hollywood pats itself on the back—at the Annual Academy Award dinner!

rising. Everyone is waiting. According to the program the real business of the evening, the awarding of honors, should begin now. But the guests are still trickling in. Those addicted to being on time look a little wilted.

11:05 P. M.: "The Star-Spangled Banner" is being played. Everyone rises—is quiet for a moment when the music ceases. Frank Capra takes the rostrum to introduce the incumbent Academy president, Walter Wanger. Capra speaks quickly, as if he wants to make up for lost time.

11:10 P. M.: Facing Wanger as he speaks is a glittering, star-studded assemblage. Everyone is here. They're packed tight as sardines—1,140 of them. Half have paid twenty-five dollars a plate and they're sitting ringside. The others paid only ten dollars. Wanger reviews the purpose and the future and the ambitions of the Academy. Darryl Zanuck, who, as chairman of the Academy Research Council, presents the technical awards. Gene Buck makes the music awards.

The spirit is willing but the flesh is weak. The audience tries nobly to give each winner in these unglamorous sections their proper share of applause, but no one would go deaf listening to it.

It's getting nigh to midnight when Bob Hope, that little ray of sunshine, takes the stand to wake up the occasion with a few well-placed quips.

He calls the affair "a benefit for Dave Selznick."

He's quite right. GWTW is making a nice sweep of prizes, and the way

(Continued on Page 56)

First photographs in rotogravure of the Academy banquet, plus pictures of winners in costume as the characters for which they won the awards—in Movie and Radio Guide next week. It's a picture scoop!



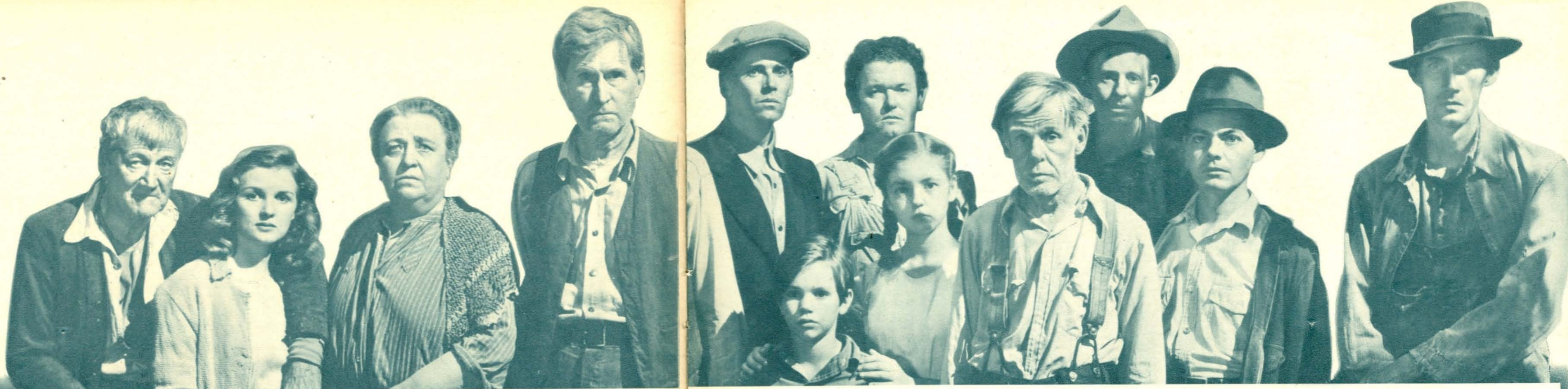
MOVIE GUIDE

To all who enjoy good entertainment
we dedicate these pages

DEANNA DURBIN—Soon to be seen in Universal's "It's a Date," her seventh picture, Deanna this time plays the part of a famous stage actress' daughter. Walter Pidgeon will enact the leading male role, with Kay Francis amazingly cast as Deanna's actress-mother. Deanna sings four numbers in the picture, two of which are special arrangements of "Loch Lomond" and Schubert's "Ave Maria." Since quite a large portion of the action in the picture takes place in Hawaii, the selection of Harry Owens and his Hawaiian orchestra to provide the music is a good one. The film will be shown in many cities on Easter week.

CAST OF THE MOVIE
"GRAPES OF WRATH"

Left to right, below: Charley Grape-win as Grampa; Dorris Bowdon, Rosasharn; Jane Darwell, Ma; Russell Simpson, Pa; Henry Fonda, Tom; Darryl Hickman, Winfield; Frank Sully, Noah; Shirley Mills, Ruth; Frank Darien, Uncle John; O. Z. Whitehead, Al; Eddie Quillan, Connie; and John Carradine, Casy the preacher. The film was produced by Darryl Zanuck for 20th Century-Fox, John Ford directing



The Story Behind the

"Grapes of Wrath"

I WAS in a book store on Hollywood Boulevard when I first heard "The Grapes of Wrath" was to be a motion picture. Ray Griffith entered the store and said to a clerk: "Give me a copy of 'The Grapes of Wrath.' A first edition. I want to read it. I'm going to make a movie out of it."

Ray Griffith is an associate producer at 20th Century-Fox, and if Griffith was going to produce John Steinbeck's sensational novel, it meant with the consent of Darryl Zanuck. No picture is made at that studio without Zanuck's approval. I thought that Griffith was kidding the book clerk. I didn't think "The Grapes of Wrath" was up Zanuck's alley. Alice Faye, Don Ameche, Tyrone Power—I couldn't visualize them in "The Grapes of Wrath."

About a week later the announcement was made: Darryl F. Zanuck had purchased John Steinbeck's novel for \$70,000. This was the highest price paid for a novel during 1939. "Gone With the Wind" had been bought for only \$50,000. Why did Zanuck spend that amount of money?

The rumors started. Zanuck had bought the book to please a number of Californians and was going to shelve it . . . He didn't want another company to buy it and film it . . . Zanuck intended to make a sweet love-story out of it . . . Zanuck would use only the title and rewrite the story . . . Zanuck would make the picture and end it with the Joads arriving in California and looking out over the "Promised Land" . . .

THERE were several more serious rumors. One was that the eastern bankers wouldn't let Zanuck film the book. Another, that Steinbeck had put the \$70,000 received in escrow, and that if the picture violated the book Steinbeck would use the money to sue Zanuck.

I became more interested in "The Grapes of Wrath." I was about to see Ray Griffith and ask a few questions when another memo came from the 20th Century-Fox front: Nunnally Johnson was assigned to write and produce the screen version of Steinbeck's novel. Nunnally Johnson is a tall southerner with a great sense of humor. He was once the star reporter on the New York Post and Herald Tribune. He had said of himself: "I come from that part of the South where we look upon the 'Tobacco Road' people as the society set." He was a good choice, for he had been in contact with people who were similar to the Joads.

"I'll tell you," said Nunnally. "I'm going to write this scenario with an eraser."

Examining Johnson's completed scenario and Steinbeck's novel, you'll discover that Nunnally did practically that. He used an eraser to wipe out Steinbeck's dirty words. Then Johnson rearranged sequences and gave speeches which originally belonged to one character to another. Johnson lifted bodily from Steinbeck's own dialog, word for word. He did a great job of translating a novel into a scenario. Of the 750 lines in the movie script, 675 are Steinbeck's.

"So Zanuck's really going to make

"I get a one-page synopsis from my story department of every new play, new novel, or original story submitted to the studio. If I like the one-page synopsis—that is, if it has anything that interests me—I call for a more detailed synopsis. I did that with 'The Grapes of Wrath.'"

"What in the one-page synopsis interested you?" I asked.

"IT WAS the closest thing I had read to 'I'm a Fugitive.' Remember, I did that one at Warners. I've been looking for another story like it. Not similar. But one that had guts and said something. After I had read the detailed synopsis, I called for the figures on the book and learned that it was a best-seller. I figured that if enough people were interested to read it, they'd be interested to see it. I said, 'Buy it.'"

"Was it as simple as that?"

"Not quite," answered Zanuck. "I first offered \$40,000 for the book. Would have gotten it for that figure, but other studios started bidding. Steinbeck was nice about it. He said that since I had put in the first bid, no deal would be closed without my knowledge. I wanted the book and went to \$70,000. That's all there was to it. And anything else you heard or read is the bunk!"

Zanuck allowed practically everyone in Hollywood to tell why he wouldn't make the picture. He didn't bother to send out bulletins announcing his honest intentions. He was in a hurry to get the book on the screen. He signed John Ford to direct it.

This bore weight with the skeptics. They have respect for Ford. Give Ford something worth while and he does a superb job. Remember "The Informer"? There was still a large army, however, who doubted. "We'll wait till we see the picture," they declared.

By
Sidney Skolsky

I went to Nunnally's office. He has these words on the name-plate of his door: "Welcome Everybody." His secretary announced me, and soon Johnson and I were talking about "The Grapes of Wrath."

"You can say," declared Nunnally, "that it's a lot of hokey about Steinbeck holding the money to sue. I came back from up north, spoke to Steinbeck, and he wondered how the story got started. I'm going to stick to Steinbeck's novel. I'd be putting myself on the chopping-block if I didn't. It's a great novel, and it's practically a motion picture as it is."

"Is it?" I asked, throwing a question to get more information.

"Ford did some Shirley Temple pictures, don't forget that!" No one was giving in easily.

The selection of the cast caused more talk. Beulah Bondi and Aline MacMahon, two established actresses of the stage and screen, were the leading contenders for the role of Ma Joad. There was a surprise announcement: Jane Darwell was to play the role of Ma Joad. Jane Darwell, who had played soft, good-natured ladies in unimportant pictures. Not much of an actress. The skeptics laughed louder.

Henry Fonda was signed to play the role of Tom Joad. More laughter. The comment: "Ford sure likes Fonda. He had Fonda for the lead in his last two pictures, 'Young Mr. Lincoln' and 'Drums Along the Mohawk.'"

Then Zanuck signed another person to show that his intentions were honorable. He hired Tom Collins as technical adviser on the picture. The skeptics didn't pay much attention to this, but it was an important factor in the making of "The Grapes of Wrath." The dedication of "The Grapes of Wrath" reads: "To Carol—Who Willed it. To Tom—Who Lived it."

The Tom who lived it is Tom Collins. For seven years he was manager of the thirteen migratory workers' camps that the Migratory Labor Problem Division of the Farm Security Administration operates. Tom Collins knows the Okies. He greatly aided Steinbeck in preparing the book.

COLLINS supervised the building of the Okie settlement, some forty shacks, on the back lot at 20th Century-Fox. It was copied, almost board by board, after a genuine Okie camp in the Bakersfield region. It involved far more difficulties than the usual prop town in a picture because of the detail—broken-down stoves, battered beds,

roofs made of old gasoline cans, and rags stuck in windows. Technical adviser Collins saw to it that the picture was accurate, even to the most unimportant prop. The garbage cans around the United States camp, in the scene, didn't have lids. The government, said Collins, would never permit such an awful situation. One day the set carpenters put up a sign, "Slow," at the entrance to the camp. Collins said that was an error. The Okies don't believe in signs. They never obey signs. The

in the book. They would go out each morning, find Okie families parked along the roadside and hire them to work for the day. They paid them \$7.50 for the day and an additional \$10 for their jalopies. To avoid any trouble, especially in Oklahoma, Brower and his crew said they were filming a movie called "Highway 66." They didn't dare mention that they were making "The Grapes of Wrath."

After "The Grapes of Wrath" was cut and scored, Zanuck wanted to get

said: "It is sensational. Colossal. Terrific. But this time I mean it."

"Just tell me one thing," I said.

"Has the picture got a happy ending?"

"It certainly has," said Ratoff. "You come away from that picture happy that you're not one of those poor people."

ZANUCK then decided to give "The Grapes of Wrath" the supreme test. He invited John Steinbeck to see the picture. Steinbeck came down from his ranch and sat with his wife, Carol, in a private projection-room. The next night I met Steinbeck at Chasen's. I knew he had seen the picture, but it was supposed to be a secret. Knowing how Steinbeck hates to be interviewed or quoted, I hesitated about asking him. I didn't want to do anything to jeopardize our friendship.

During the evening I managed to be alone with Steinbeck for a couple of minutes. "I know you saw 'The Grapes of Wrath' last night," I said. "What did you think of it?"

Steinbeck didn't hesitate. "I was immensely pleased," he said. "It has a newsreel quality. It is very honest." He didn't say any more. This was enough. It was plenty. Steinbeck thought the picture was honest.

"The Grapes of Wrath" had come a long way from that first remark in a Hollywood book shop. But the movies, too, have come a long way since the first picture—they have come all the way to "The Grapes of Wrath." There is nothing to be gained by relating that the skeptics are now standing in line waiting to see the picture, and that they are all members of the "I Told You It Could Be Done Club."

The story of "The Grapes of Wrath" ends where it began, with John Steinbeck. And the power and the glory of the picture goes marching on.



Raymond Griffith: His buying book was the tip-off



Darryl Zanuck: His courage made filming possible



John Ford: He directed, aided with the casting



Nunnally Johnson: He wrote dialog heard in picture



A FEW DAYS BEFORE the Academy Award Banquet the first "Tailwaggers Academy Award Party" was held at Grace Hayes Lodge to honor 1939's best dog actors. Hugh Herbert (above, left), president of the "Tailwaggers," was convulsed at a hotdog labeled "Most Popular Dog in Hollywood," en-

tered by Director Eddie Cline. Asta, the famous "Thin Man" pooch (center), was named best actor, Daisy of the "Blondie" pictures, best actress, Toto, of "Wizard of Oz," was pronounced "most promising." Guests included (above) Bette Davis, Larry Sims (Baby Dumpling), Rudy Vallee, other dog-lovers

This Week in Hollywood

CLAUDETTE COLBERT and her husband, Dr. Joel Pressman, are not divorcing, in spite of rumors to the contrary. Recent talk which popped up was caused by Miss Colbert's trip to Sun Valley and her occasional appearances alone. The facts: Although Dr. Pressman's position is a difficult one since medical ethics preclude publicity, he did spend the week-end with Claudette at Sun Valley. And those "unescorted" appearances of Miss Colbert's are caused by Dr. Pressman's being called on an emergency case.

HOLLYWOOD IS DOG-MAD. Most recent instances of the high regard in which pooches are held in the film capital are the "Dog Actors Awards" (February 18) and the fashion show sponsored by Gladys Parker and her partner, Bobbe Fidler (wife of the famed radio commentator), for the benefit of the Tailwaggers' Guide Dog Institute on February 20 (see pictures on these pages).

At former affair, Asta of "Thin Man" fame won the "best male dog actor" award.

At the latter, film and society leaders paid \$3.00 for a luncheon at Ciro's (half of which went to the Tailwagger Fund) and watched Brenda Joyce, Elaine Shephard, Lind Hayes, Penny Singleton and Gladys Parker herself model the latest gowns. Result: A good time by all, a good turn for the doggies. (Picture on page 25.)

THERE'S TALK going the rounds again of an impending separation between Dolores Del Rio and her husband, Cedric Gibbons, M-G-M art director. This marriage has been in

troubled waters for many months. Film capital's attitude: Watchful waiting.

PAT O'BRIEN, at the head of a company of Warner Bros. players, will spend several weeks at Notre Dame University during the month of May. Reason: The university itself will be the "location" for the filming of much of the picture, "The Life of Knute Rockne," in which O'Brien plays the role of the famous coach.

WHAT NEXT department: When Universal premiered two pictures, "Black Friday" and "The House of Seven Gables," in Chicago recently, they ran off both pictures in the same theater one after another—the world's first "double feature" premiere!

LILLIAN GISH, currently appearing in the stage play "Life With Father" in Chicago, received an engraved silver invitation to attend a showing of "Birth of a Nation" at the Sonotone Theater. Occasion: Twenty-fifth anniversary of the film.

SUSANNA FOSTER, the Paramount starlet who has been receiving so much publicity in connection with the reopening of the Golden Gate Exposition in San Francisco next spring, received some publicity of another sort recently when her mother sued her father for divorce, making a claim for Susanna's custody on the charge that the father hadn't worked a single lick since Susanna became a hit in pictures. Most child stars, with the notable exception

of Shirley Temple and Jane Withers, have landed in the papers as a result of their earnings. A good thing: The new California law which requires half of any minor's motion-picture salary to be put into a trust fund for the child's future use.

LONA MASSEY may be responsible for ending M-G-M's desperate search for an eleven-year-old boy to play the role of "Jody" in "The Yearling." Her candidate is a boy named Billie Smith, who is the hottest possibility for the role at present, with three units conducting a national search for a kid for the part. Billie's background: He's a bellhop Miss Massey discovered in Boise, Idaho, on her recent trip to that City for the premiere of "Northwest Passage." He has no picture experience, but—remember Freddie Bartholomew?

BRENDA MARSHALL, on the same day of the public separation of Faye and Martin, announced her planned divorce from New York actor Richard Gaines, Massey-replacee in "Abe Lincoln in Illinois." Contrary to custom, Hollywood was not blamed for the estrangement. Suggested: A medal for valor from too frequently blamed Hollywood for star marriage-mismanagement. Newly devoted: Bill Holden.

DELIGHTED LAST WEEK was Geraldine Fitzgerald with the ending of her chores in Hollywood, with the imminence of motherhood. Proved is the point that "living for art" is an evaporated idea for women. Stork landing: In New York.

VICTOR SCHERTZINGER was taking a rest cure last week from the chore of directing Bing Crosby and Bob Hope in "Road to Singapore." Both committed mayhem on the formal script, ad-libbed their way through scenes, had the entire company in a state of hysterics. Said Schertzing to Don Hartman, whose baby the script was, "Holler 'Bingo' if you recognize your dialog." Frightened were executives before the preview, because: When the crew laughs at a picture it's inevitably jinxed. Lightened were their hearts by the public reception—a grand one.

PAULETTE GODDARD ended a four-year's campaign of personal publicity when she dressed for the role of "Louvette," overwhelmed skeptical C. B. De Mille by her reading from the script of "Northwest Mounted Police," was assigned the acting plum in the frozen-north drama. Four years ago Paulette sent De Mille a penny post-card with a terse suggestion, "How about a role in one of your pictures?" Unfamiliar was De Mille with the then-unpublicized Paulette, since best known as companion to Chaplin. Each week, no matter where Paulette was, whether in Hongkong or Paris, she sent the teaser post-cards, whetted De Mille's curiosity. He saw her in "The Women," thought her ready, listened sympathetically when she pleaded for "Louvette." Conclusion: You get what you work for.

ELLEN DREW thanked a kindly stranger for pushing her distressed car to a gas station, gasped only slightly when he demanded three dollars for



FALSE RUMORS of a separation between Claudette Colbert and Dr. Pressman began when she went to Sun Valley; for details, see Page 24



A "TAILWAGGERS" benefit at Ciro's (Feb. 20) brought out (above) Mrs. Darryl Zanuck, Bobbe Fidler, Hedy Lamarr



ROMANCE currently the most talked about in Hollywood is that of George Raft and Norma Shearer, who have become a regular twosome at premieres, sporting-events. Above: At Santa Anita

Colbert-Pressman divorce rumors false; Susanna Foster's parents row; Herbert Marshall and Lee Russell take vows

the chore, did a slow burn when he thanked her for the payment, saying: "I'd know you anywhere, Miss Bennett." Observation: Hedy Lamarr has a new recruit to her cause.

GEORGE BRENT embarked for a Honolulu vacation accompanied by Ralph Forbes, the former Mrs. Brent's ex-husband. Brent followed Forbes in Ruth Chatterton's heart, did not stay there. Question: What will they talk about?

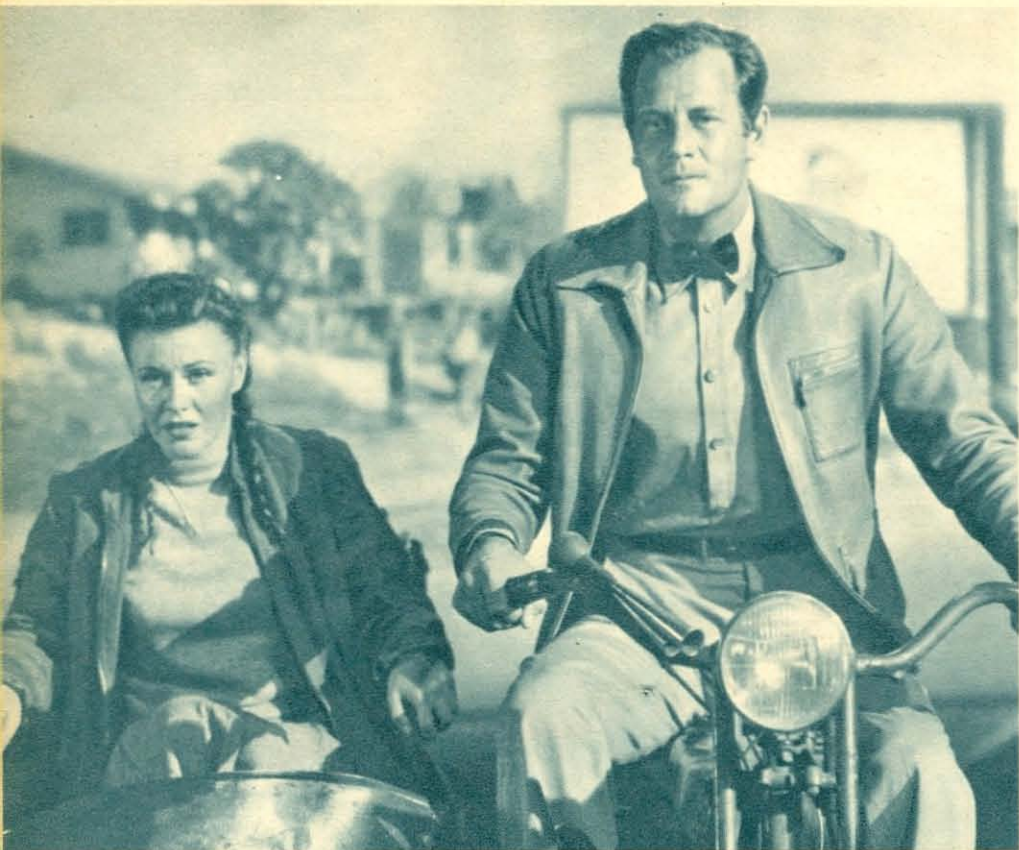
BETTE DAVIS worried last week over her country-wide acclaim as tragedy queen, fretted over being trademarked as the patron saint of handkerchief concessionaires to matinee audiences. She asked the good brothers Warner to give her a laughie, either a musical comedy or a straight comedy as relief from the tedium of tragedy. Danger signal: An actress prospers with a trade-mark. Without one?

IN A BOX at the Santa Anita race-track sat Norma Shearer and George Raft engrossed in each other, giving tangible proof by their looks that spring is not far away. Worthy of note: George Raft's similarity to Irving Thalberg in many respects. Predicted: An early marriage.

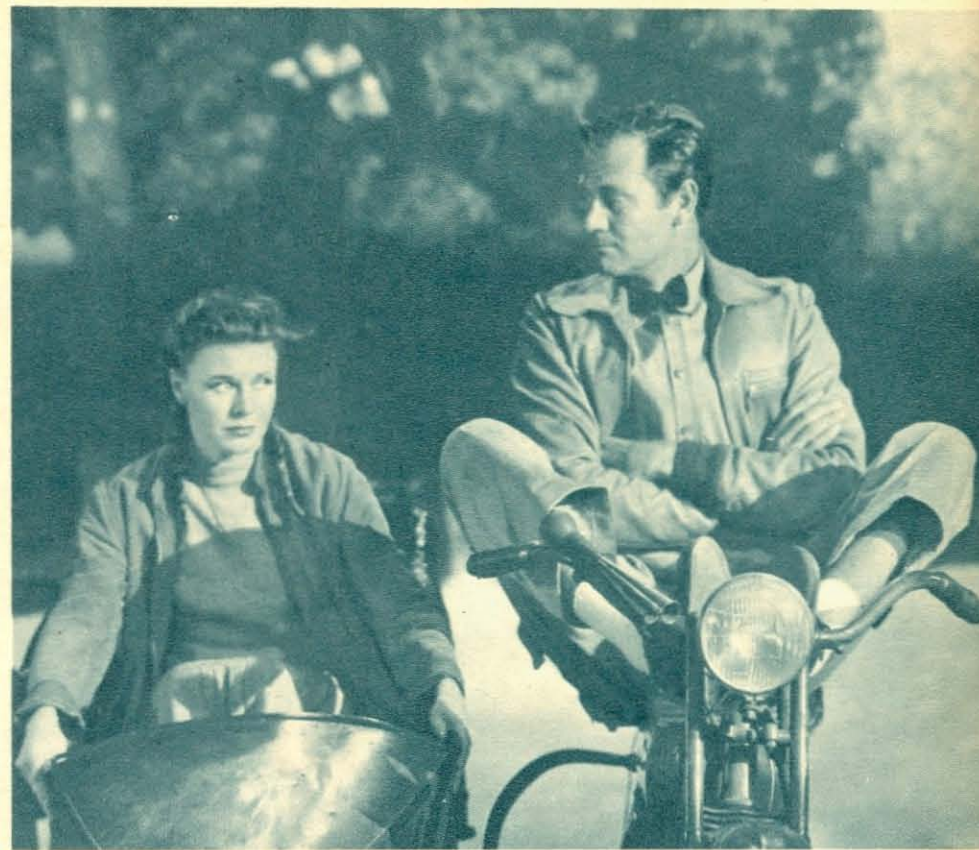
JOAN CRAWFORD faced the cameras in "Susan and God," was stop-watched and found to be registering dialog delivery at the rate of 282 words a minute. After three days, lost her voice, was ordered to save it (Continued on Page 36)



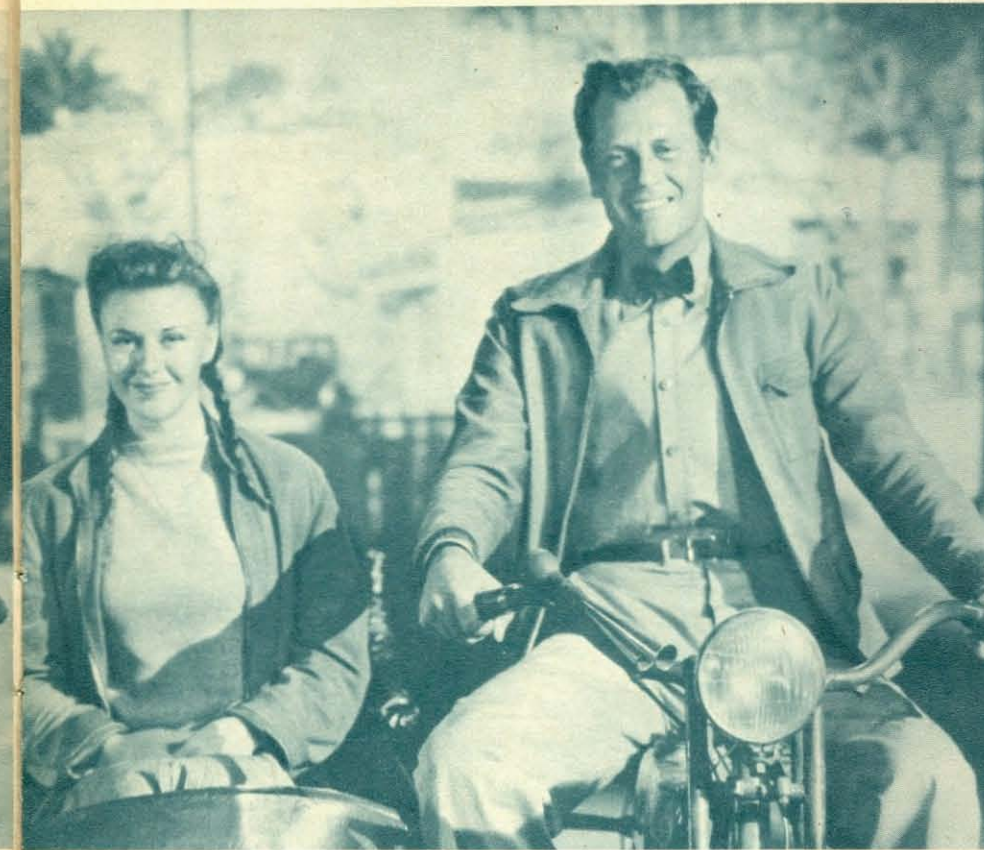
MARRIED in Las Vegas, Nev. (Feb. 27), were Herbert Marshall and Lee Russell. Marshall, who was divorced on Feb. 7 by Edna Best, gave his age as 49, Miss Russell hers as 29. Above: On a before-marriage date



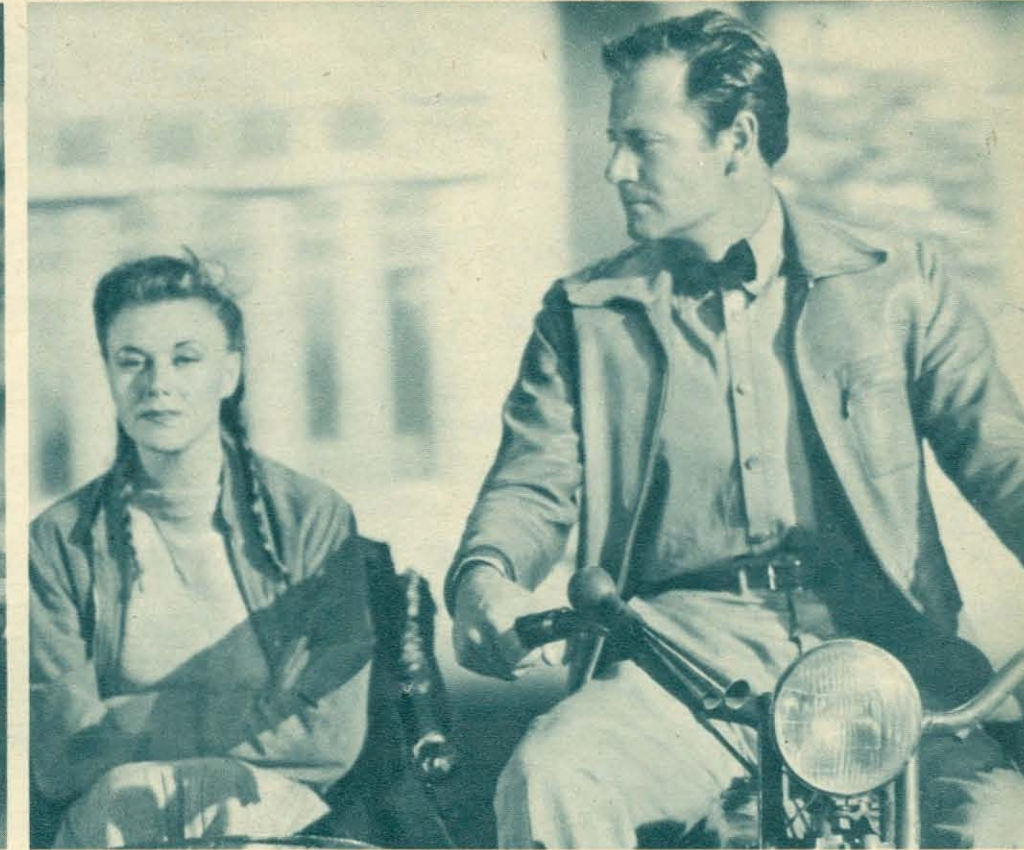
1. NOT TOO SURE she's going to like it, not even a little bit, Ginger Rogers allows herself to be taken for a motorcycle ride by Joel McCrea in "The Primrose Path," movie version of the George Abbott play. Joel convinces her the machine is perfectly safe, she trusts him, but—



2. JOEL CUTS UP—and Ginger gets scared. The role she plays in "The Primrose Path" is different from any she's attempted to date. She is cast as a youngster from the wrong side of the tracks, with Joel McCrea as her sweetheart. She's unsophisticated, easily impressed, and soon—



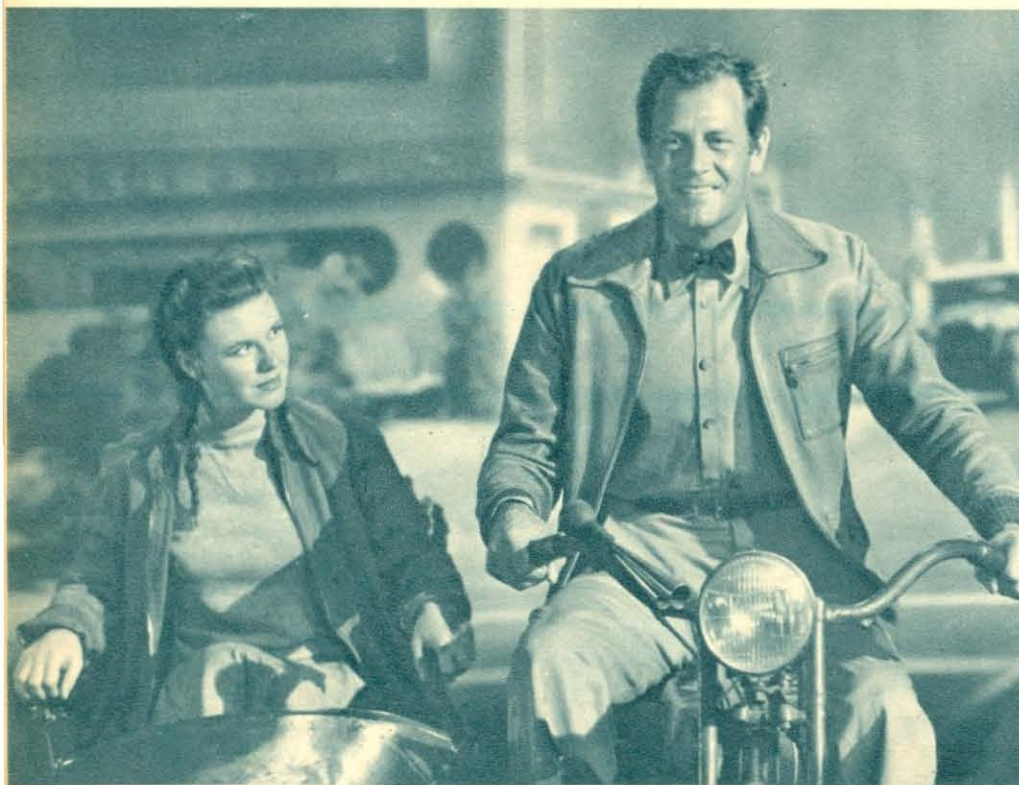
3. SHE'S BEAMING with pride over the situation. Ginger darkened her hair for this picture, appears on the screen as a brunette for the first time. McCrea, a hard-working lad, has fallen for her, but—



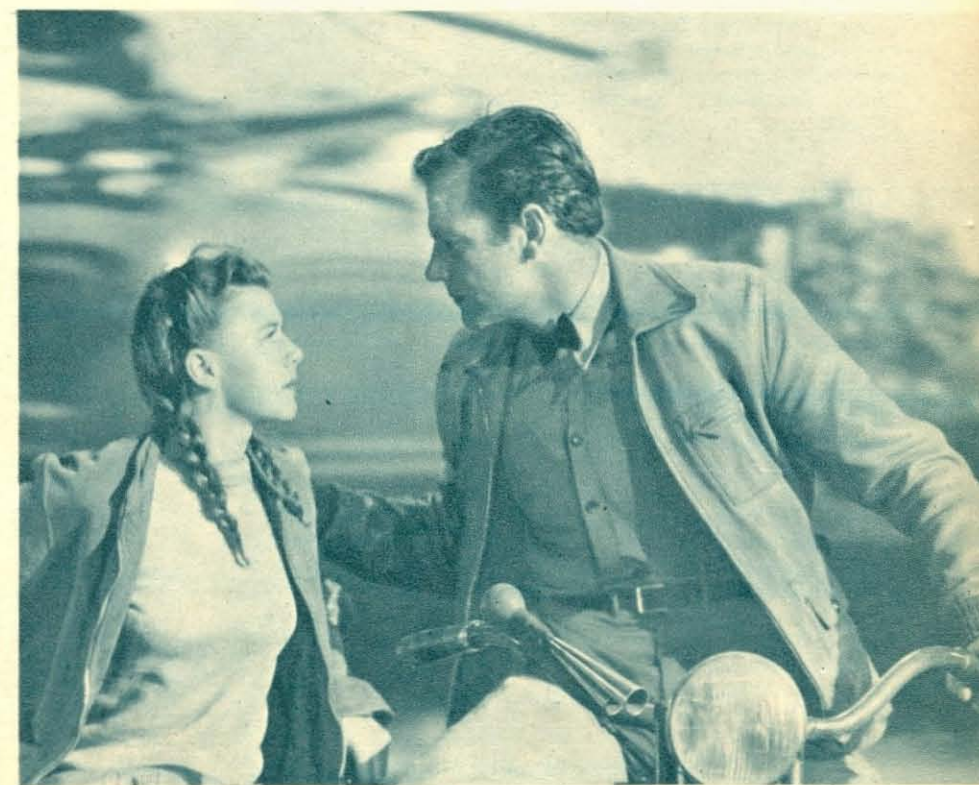
4. GINGER PRETENDS not to notice his love-filled glances. This is the first time Ginger appears in an "earthy" role and she does a grand job. Repulsed, Joel tries the "indifferent treatment" and—

On a Motorcycle *Built for Two*

Glamorous as a dancer, tops as a dramatic actress, Ginger Rogers does her best acting in "The Primrose Path"—as an awkward kid!



5. IT WORKS! Afraid that Joel is angry, Ginger gives him the "come hither" look. The main part of the story is built around Ginger's fear that Joel will find out about her "no good" family, so she tells him a fib. Her look must be dynamite, because the first thing they know—



6. THE CYCLE IS PARKED and further pretense is useless. Among others in the cast are Marjorie Rambeau, Henry Travers, Miles Mander and Queenie Vassar. Ginger is excellent as the sensitive youngster, Joel is in fine fettle as an ambitious gas station-restaurant owner. It looks like love—

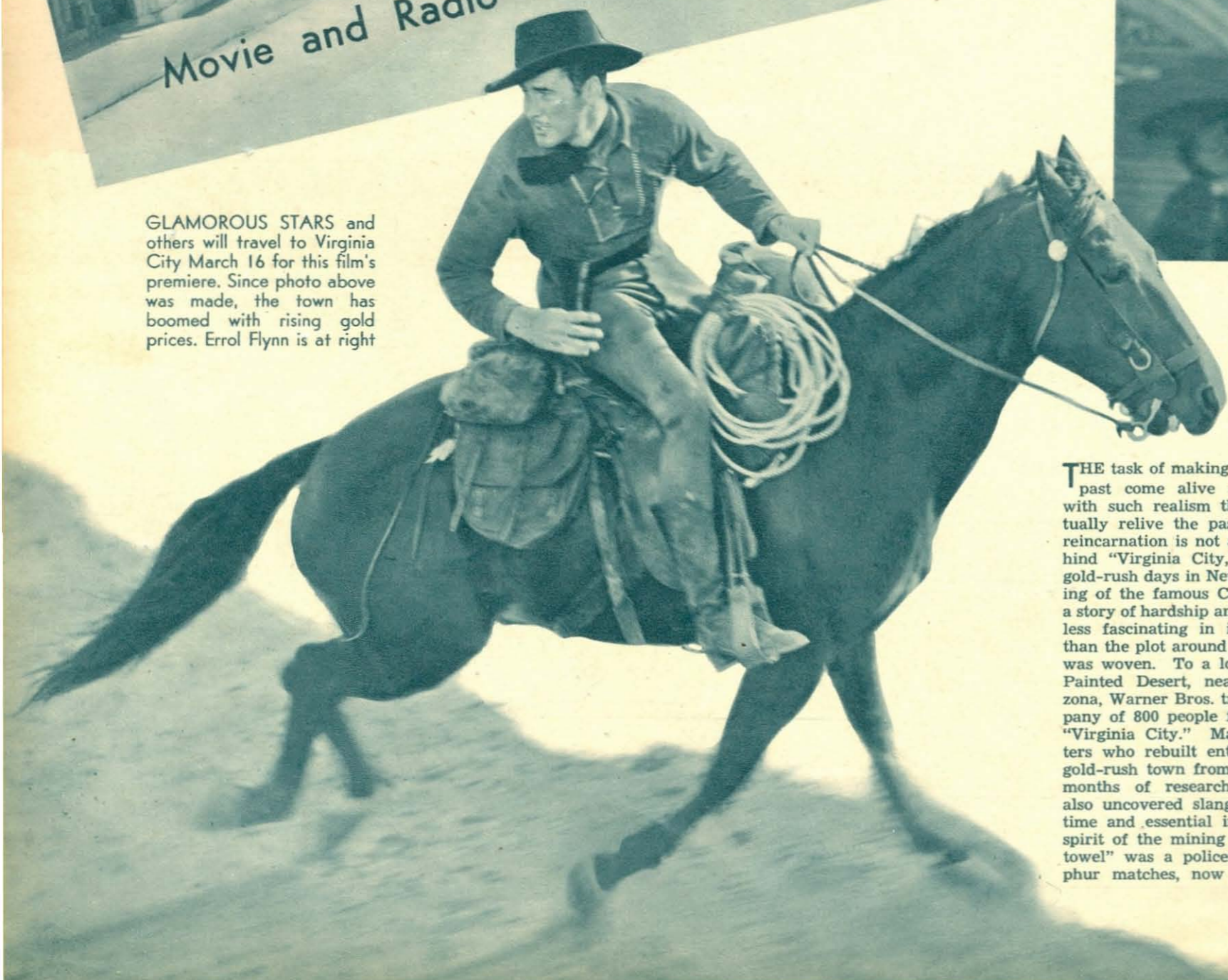


7. IT IS LOVE! How Ginger's fans are going to take her in this radical departure from her usual type of roles will be interesting. If they like her—and they should—it's time for glamour girls and actresses alike—to keep an eye on Miss Rogers!

VIRGINIA CITY

Movie and Radio Guide "Picture of the Week"

GLAMOROUS STARS and others will travel to Virginia City March 16 for this film's premiere. Since photo above was made, the town has boomed with rising gold prices. Errol Flynn is at right



THE task of making an era out of the past come alive authentically and with such realism that audiences actually relive the past in its celluloid reincarnation is not an easy one. Behind "Virginia City," epic of roaring gold-rush days in Nevada and the finding of the famous Comstock lode, lies a story of hardship and difficulty hardly less fascinating in its human appeal than the plot around which the picture was woven. To a location site in the Painted Desert, near Flagstaff, Arizona, Warner Bros. transported a company of 800 people for the making of "Virginia City." Many were carpenters who rebuilt entire streets of the gold-rush town from data gathered in months of research. Research had also uncovered slang in vogue at the time and essential in recapturing the spirit of the mining center. An "oak towel" was a policeman's billy. Sulphur matches, now outlawed but in

wide use then, were manufactured at a cost of 40 cents per match. Two hundred Civil War uniforms were tailored according to actual War Department designs for the army of extras. From Jenny Van Meader, who once danced in the Rattlesnake Cafe in the real Virginia City, Miriam Hopkins learned the "Seesaw Shake," an advanced version of the cancan, then popular. The portable city, moved to eleven different locations in less than a month, boasted its own power plant, dormitories, garages, hospital and warehouses. Cost of the company—excluding salaries—was \$15,000 a day. Add to the painstaking and authentic treatment given "Virginia City," a story magnificently heroic and stirring, and a cast which includes Errol Flynn, Randolph Scott, Miriam Hopkins, Alan Hale, Humphrey Bogart, and you have the reason for it becoming MOVIE AND RADIO GUIDE's "Picture of the Week."



ABOVE: At the bar are (l. to r.) Miriam Hopkins, southern spy trying to smuggle gold to the South from Virginia City; Errol Flynn, Union officer, and Randolph Scott, a Confederate

BELOW: Miriam Hopkins and Errol Flynn, each fighting for a different cause, meet on the stagecoach after Flynn fights off a mysterious bandit (Humphrey Bogart) who attacks them



SEESAW SHAKE was the dance Virginia City dance halls featured in 1862-63. Miriam Hopkins, masquerading as a dancer to accomplish her mission, does it here with a chorus. The steps were taught Miriam by an old Virginia City dancer



THIS WEEK on



"House Across the Bay" is gripping drama of Alcatraz; Frank Morgan makes "The Ghost Comes Home" hilarious farce



"HOUSE ACROSS THE BAY"—Joan Bennett turns in the best performance of her career in this film as the wife of racketeer George Raft. In scenes like this, where Raft says good-by as he is sentenced to Alcatraz, Miss Bennett reaches new heights as a fine dramatic actress

"THE GHOST COMES HOME"—Frank Morgan, right, familiar to radio fans as a teller of tall tales, is the "ghost." Frank Albertson, center, and Nat Pendleton make his homecoming hilarious

"The House Across the Bay"

Cast: George Raft, Joan Bennett, Lloyd Nolan, Gladys George, Walter Pidgeon, June Knight, Peggy Shannon, Edward Fielding, et al. A United Artists picture, produced by Walter Wanger; directed by Archie Mayo, who also directed "The Adventures of Marco Polo" and "Youth Takes a Fling"; screen play by Kathryn Scola, from an original story by Myles Connolly.

"THE HOUSE ACROSS THE BAY" is a melodramatic thriller of that half-world of night-clubs and gambling-resorts which twirls on its own peculiar orbit somewhere between the legitimate and illegitimate paths which men usually travel. While its plot is neither new nor particularly well constructed, it is a picture which will hold its audience and one which provided Joan Bennett a role in which she turns in her best acting performance to date.

George Raft, as a night-club racketeer and gambler, has managed to keep just within the law until that day when his wife, Joan Bennett, and his lawyer, Lloyd Nolan (who secretly loves Joan), started investigators probing into his income-tax reports. As a result, Raft is sent to Alcatraz for tax-evasion, and the film moves from there to its conclusion with the speed of the usual Raft melodrama. The plot is often on the hard-to-believe side, particularly the episode which has Raft escaping from Alcatraz, murdering a man and being well on his way back to prison before he is apprehended.

Occasional plot weaknesses, however, are more than overcome by a cast capable and strong enough to make these sequences move quickly and convincingly along, and on the whole the film can be listed as good entertainment. Lloyd Nolan, who

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

soft-pedals his tough-guy characterization of the slyster lawyer, does a swell job in a part which might easily have been overdone, while Gladys George, as a drunk, pushes Miss Bennett for top acting honors.

Miss Bennett, who rushed back from her wedding to Walter Wanger in Arizona (see MOVIE AND RADIO GUIDE for February 17-23) to complete the picture, gives to the role of the gangster's wife one of the best performances in recent months. For Raft, despite a martyr-like finish, his is another sneering-racketeer role executed in the best Raft tradition.

A second romance which blossomed during the filming of "House Across the Bay" was that between George Raft and Norma Shearer. Although they had met and dated previously, it was while George was playing the "toughie" in this picture that Hollywood first became conscious of the affair.

WHAT THEY THOUGHT OF IT: Hollywood Reporter: "... Has a swell cast . . ." Variety: "... Ponderous melodrama . . ."

"The Ghost Comes Home"

Cast: Frank Morgan, Billie Burke, Ann Rutherford, John Shelton, Reginald Owen, Donald Meek, Nat Pendleton, Frank Albertson, Harold Huber, et al. A Metro-Goldwyn-Mayer picture, produced by Albert E. Levoy; directed by William Thiele, who also directed "Beg, Borrow or Steal" and "Stablemates"; screen play by Richard Maibaum and Harry Ruskin, based on a play by George Kaiser.

HERE is a clever little program picture which will draw many chuckles and not a few guffaws as its farcical plot begins to unroll, and while it is Frank Morgan's picture most of the way, he is ably supported by Billie Burke as his wife; Ann Rutherford as his daughter, and John Shelton as the one-nighting bandleader who becomes involved with the small-town Adams (Morgan) family, struggling for respectability in the face of Morgan's ne'er-do-well nature.

Planned as a piece to take audiences away from the heavy war news of the moment, "The Ghost Comes Home" does just that. It even pokes a little good-natured fun at war by having the boat on which Morgan is supposedly traveling to Australia sunk by a torpedo. Morgan, however, with boat-time four hours off, had managed to get himself robbed and thrown into jail for sixty days, had missed the boat completely. In the grand climax, Morgan, at his very best, is resurrected at a banquet, where he tells of his adventures in a tall-tale style reminiscent of his "Good News" broadcasts.

WHAT THEY THOUGHT OF IT: Hollywood Reporter: "... Broad comedy . . . Laughs here and there . . ." Daily Variety: "... The picture is on the incredible side . . . excites occasional mirth . . ."

the SCREEN

Ann Sheridan drops "oomph" in "Castle on the Hudson"; Joe Penner fills "Millionaire Playboy" with a lusty good humor



"MILLIONAIRE PLAYBOY"—Lind Hayes, as a beautiful young lady, and Joe Penner, as a millionaire's son who suffers hiccups whenever he sees a beautiful girl, account for the guffaws that greeted this nonsensical melange of daffy goings-on at its Hollywood preview



"CASTLE ON THE HUDSON"—A grand prison story with a surprise ending, based on Warden Lawes' "20,000 Years in Sing Sing," presents a glamorous Ann Sheridan, a sullen John Garfield

"Castle on the Hudson"

Cast: John Garfield, Ann Sheridan, Pat O'Brien, Burgess Meredith, Henry O'Neill, Jerome Cowan, Guinn (Big Boy) Williams and John Litel. A Warner Bros. picture, produced and directed by Anatole Litvak, who has also directed "The Sisters," "Flight Into Darkness"; screen play by Seton I. Miller, Brown Holmes and Courtney Terrett, from the book by Warden Lewis E. Lawes.

"CASTLE ON THE HUDSON" is perhaps the best picture yet to be made from the highly dramatic and action-packed "20,000 Years in Sing Sing," by Warden Lewis E. Lawes. Deftly produced and directed with perfect casting, it is easily among the better of the many prison films, but it will be remembered largely as the picture in which Ann Sheridan was permitted to come out from behind her much-publicized "oomph" and turn in a dramatic performance which proves her right to more than Hollywood has thus far given her.

John Garfield, as a toughie who undergoes a humanizing process at the hands of Warden Long (Pat O'Brien), does much to recapture a popularity which has suffered from poor casting in recent pictures by making the most of a role which was tailored to order for him. Pat O'Brien as the warden and Burgess Meredith as a prison inmate are authentic and convincing in supporting roles.

When John Garfield, once an important guy in his mob, is sent to Sing Sing, the only one of his many fair-weather friends to stick by him is his sweetheart, Ann. In prison, he loses his toughness under Warden Long's careful handling and refuses to participate in a prison-break. As a reward, the warden, on his promise to return, permits him to visit Ann when she is injured. In Ann's apartment

Good Entertainment

The Light That Failed
Sidewalks of London
The Fighting 69th
Vigil in the Night
Swiss Family Robinson
Abe Lincoln in Illinois
Road to Singapore

he finds a double-dealing lawyer who has just been killed by Ann. Realizing he will be blamed, he flees and returns to prison only after he learns of the criticism which has been leveled at the Warden's head. From there, the picture moves rapidly to an ending which is really surprising.

Ann Sheridan takes her first real step towards achievement of a life-long ambition in this picture, for Ann—who dislikes airplanes, telephones, traffic cops, spinach and turnips and who loves good books, race-horses, polo and prize-fights—has always wanted to become a really fine actress. Thus far, she has been placed in glamour-girl roles only, but with a fine performance in this picture, it's a cinch that she will be cast in the more serious drama she handles so well from now on.

WHAT THEY THOUGHT OF IT: Hollywood Reporter: "... Ranks with the best of the prison pictures..." Daily Variety: "... For virile drama, brilliant direction and fine performances, it is tops in the Lawes series..."

"Millionaire Playboy"

Cast: Joe Penner, Lind Hayes, Russ Brown, Fritz Feld, Tom Kennedy, Granville Bates, Arthur Q. Bryan, et al. An RKO picture, produced by Robert Sisk; directed by Leslie Goodwins, who also directed "Tarnished Angel" and "Fugitives for a Night"; screen play by Bert Granet and Charles E. Roberts, from an original story by Bert Granet.

STRICTLY goofy and rising, at times, to ridiculously sublime heights, is this latest Joe Penner film, which will delight his radio followers and convulse almost any movie audience with its daffy goings-on. Moving farther and more intelligently along the road back to slapstick comedy, "Millionaire Playboy" is the best Penner picture yet.

In it Joe, as the son of a millionaire, is afflicted with a strange malady. Whenever he sees a beautiful girl, he suffers an attack of hiccups. As a cure, his father sends him to a bathing-beauty-infested summer resort and—we won't say how—the cure is effected.

Joe Penner, who was but a mediocre stage and screen star from a money-making point of view, found his footing in radio, where, almost overnight, he became something of a sensation. In this film he adapts his radio technique to the screen in a way that proves him a comedian of real merit. For the first time, he plays his role straight—without goofy hats, mannerisms and absurd costuming—and for the first time, he will be accepted by screen fans as the top-notch comedian he has shown himself to be in radio.

WHAT THEY THOUGHT OF IT: Film Daily: "... A load of hilarity..." Hollywood Reporter: "... An amusing melange of nonsense with some real belly-laughs scattered along the way..." Daily Variety: "... Its romping nonsense is easy to take..."



LITTLE
Miss Genius
 A world's sweetheart—
 that's Shirley Temple!

By
 Sonia Lee

AT A TURNING-POINT in her career, Shirley Temple at ten years of age is the greatest child screen actress. What will the next ten years hold for her?



NO OTHER CHILD has ever captured the imagination of the world the way Shirley did when she was but a toddler (see early publicity picture above). None has held it as she has. Her career is more amazing than any story ever filmed

TEN-YEAR-OLD (almost eleven) Shirley Temple has had more adjectives adding up to colossal applied to her than any personality on the current scene or in the pages of history.

Ever since she first dazzlingly appeared on the screen in diaper and enlarged safety pin, writers, directors, psychologists and commentators have been reaching for that one apt phrase to describe her talents and explain her appeal.

Her name appears in a ranking encyclopedia. Eighteen books, which have sold over five million copies, have been written about her. She is the first child to receive a specially awarded golden statuette from the Academy of Motion Picture Arts and Sciences.

For five consecutive years she led all other screen stars as the number one box-office attraction.

She has sat on the laps of presidents, potentates, governors, literary giants and financial geniuses. Her name and her face are universally known and beloved. Even the Hindus, who have

a hereditary dislike of actresses, applaud Shirley Temple. Hundreds of clubs, fraternities, fire and police departments, states, cities and cross-roads towns have honored her. A trunk full of badges, scrolls, proclamations and uniforms is witness to this acclaim.

Shirley Temple is a baffling composite of intuitive artistry, of childish appeal and of adult understanding. Time and again she has confounded a hard-boiled company of movie-makers by her instant reaction to a situation and in her handling of it without aid of script or direction while the cameras are grinding.

An instance comes to mind. A scene for "Wee Willie Winkie" required that Shirley walk up a flight of hundreds of steps to reach the tent of the Arab chieftain in the story. She stumbled, quickly ad-libbed—"Oo-oooh, this is an awful lot of steps." Then went on climbing. The director tried it again, and again Shirley fell. Then she turned to the great John Ford, one of the keenest directing minds in the business: "These steps are awful high," she said.

"I'd stumble at least once going up." John Ford nodded agreement. The new piece of business remained in the picture.

Another time, Shirley was to say good night to a make-believe grandfather. The story called for her to stand at his side, kiss him, and then scamper off to bed. Instead, she climbed into his lap, put her arms around his neck and made her good-nights. "I'd do that if he were my really, truly grandfather," she explained.

Old-timers in the business frequently shake their heads and mutter—"It beats me how that kid does it."

SHE does it by a strange indirection. She has a highly developed aural capacity. When a director explains the mechanics of a scene, or the desired effect, her eyes wander—she may even seem inattentive. "Ready, Shirley?" the director will ask. "Ready," she'll answer. And without a hitch she'll do the scene perfectly. It is this instant comprehension, this magnificent ability

to capture the mood of the story instantly which has earned for her the title of "One-take" Temple. Adult players might fumble their lines, fail to coordinate words and action. But Temple—never!

Acting veterans shiver in their boots when they are assigned to a Temple production. They accept the fact that it will be her picture. Their only prayer is that they won't be shown up as hams against her clairvoyant knack of doing things right the first time. To Bill Robinson, the famous dancer, with whom she has played, Shirley is still an enigma. A routine which had baffled adult and experienced dancers she learned in less than an hour—not by watching, but by listening.

Shirley has an amazingly logical mind. Recently she observed a wardrobe woman busy with emery-board and brush aging one of Shirley's dresses.

"What are you doing?" the child asked.

"I'm making it look old," the wardrobe woman answered.
 (Continued on Page 36)

Certified Autographs

DO YOU want the autograph of some movie or radio star who is a particular favorite of yours?

Do you have some famous personality's signature which you would like to exchange for the autograph of some other person?

If you do, here's your opportunity!

For the past few weeks, since this department was inaugurated, MOVIE AND RADIO GUIDE has offered to run "swap" ads for autograph collectors. The first of those ads appear in the lower right-hand corner of this page. Perhaps you'll find the signature there you'd like to have—and own just the one the "swapper" wants in return. If you don't, write a "swap" ad yourself and send it in. There is no cost to you. This publication will print as many of these "swaps" as space permits each week—free of charge—with the understanding that MOVIE AND RADIO GUIDE cannot be held

responsible for any disagreements which might arise from such exchanges.

Send in your "swap" ad today. Ads are limited to twenty words whenever possible, exclusive of name and address, and yours will be published as soon as possible after it has been received. Simply address "Certified Autographs," MOVIE AND RADIO GUIDE, 731 Plymouth Court, Chicago, Ill. You will hear direct from the person wishing to exchange signatures with you, as the name and address of each person desiring to trade is run in the ad and all users of this service are requested to write direct to interested parties.

This page also will supply you with genuine movie and radio star signature reproductions each week. Use them to "certify" or to complete your collection. Watch for more autographs—and more "swap" offers—next week!

Edgar Bergen
and
Charlie McCarthy

Ida Lupino

Basil Rathbone

Paul Muni

Fanny Brice

Edward G. Robinson

SWAPS!

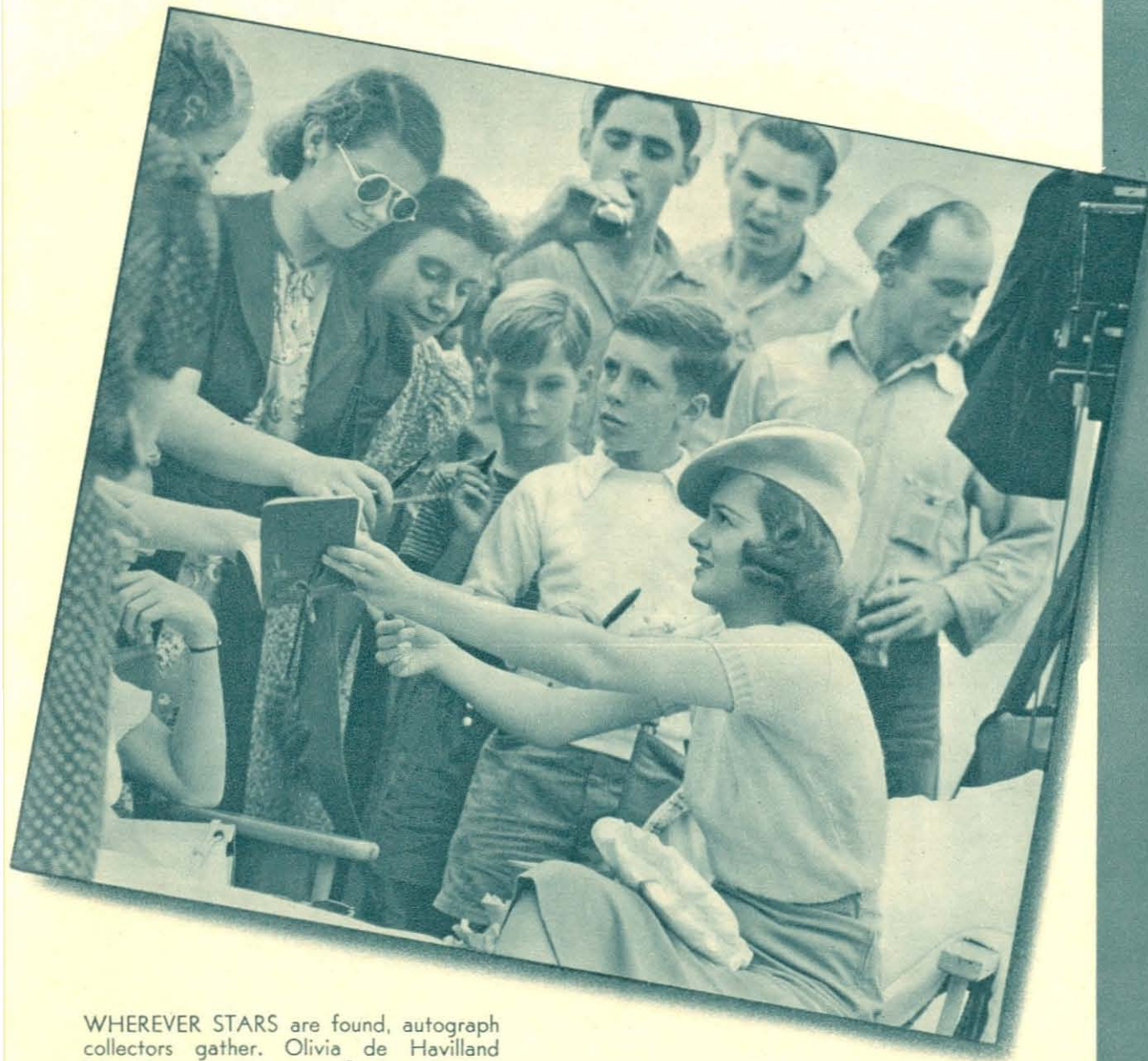
GENUINE, in A-1 CONDITION—Will trade Alice Faye and Cesar Romero for Hedy Lamarr or Loretta Young; Ginger Rogers for Rosemary Lane or Betty Grable; Deanna Durbin for Judy Garland; Herbert Marshall and Groucho Marx for Tyrone Power; Boris Karloff and Alan Marshall for Sonja Henie or Annabella; Gilbert Roland and John Mack Brown for Richard Greene. John Davis, 630 S. Kenmore Avenue, Los Angeles, California.

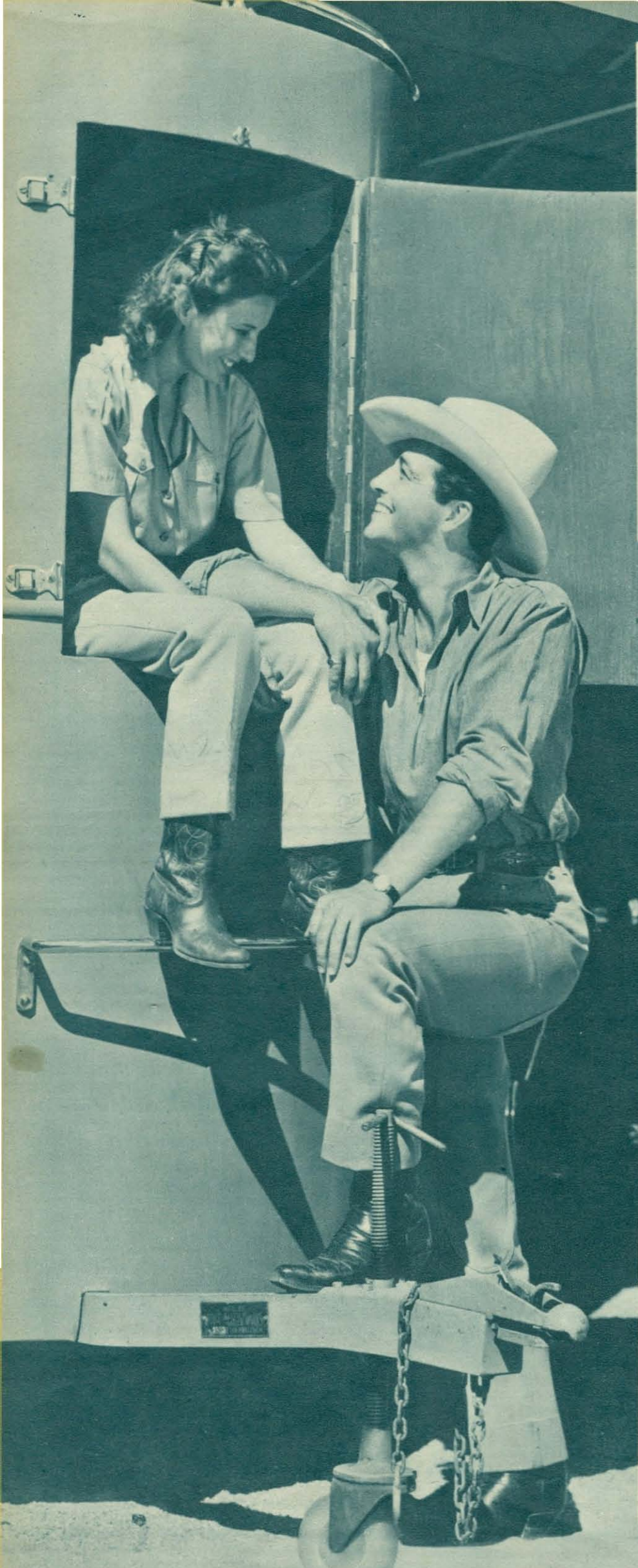
KAY KYSER—A genuine Kay Kyser autograph ready to be traded for any well-known figure. What have you? Reyna Cooper, 28 West Rock Avenue, New Haven, Conn.

LUM and ABNER, GALE PAGE—(both genuine) will exchange for one Joan Crawford or Bette Davis. Mrs. A. Smith, 8476 San Miguel, Southgate, California.

NEWSPAPER PUBLISHER—Desires exchange of signed photos. Have many extra items. David A. Bensman, The Free Press, Two Rivers, Wisconsin.

WHEREVER STARS are found, autograph collectors gather. Olivia de Havilland (above), on location, signs for her admirers

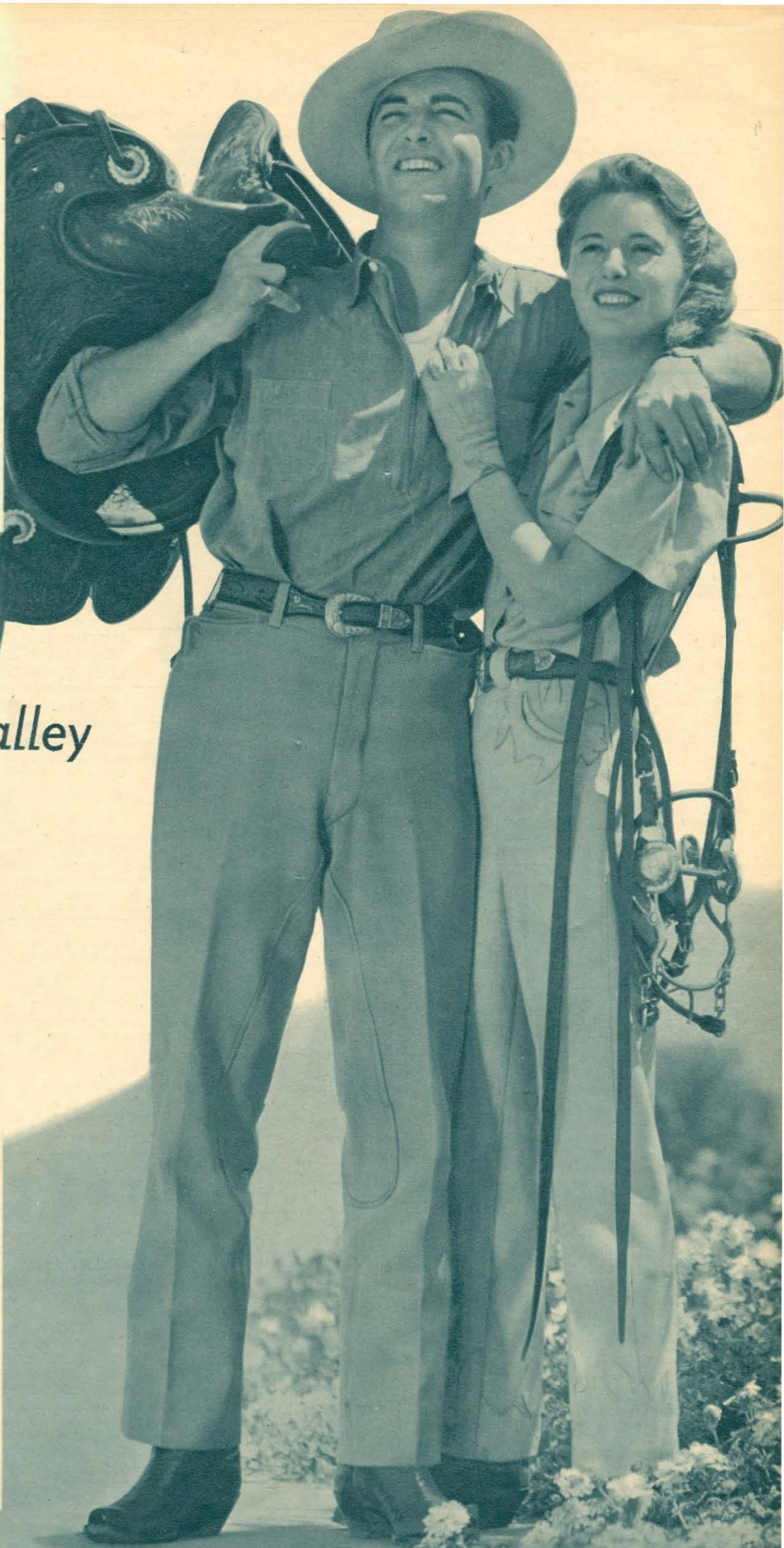




A FRISKY COLT now—and downright fresh—but some day, the Taylors know, he may be a turf champion



BOTH BARBARA AND BOB are skilled horsemen and insist on breaking and training their own colts



The Sweethearts

of San Fernando Valley

VISITORS to the San Fernando Valley ranch of the Robert Taylors always come dressed for a romp with the dogs, a ride across the hills on one of the fine string of western horses Bob rears, or a walk through waving alfalfa with dogs of a dozen different breeds yipping at their heels. Visitors leave with an inner wonder that either Bob or his wife, Barbara Stanwyck, ever manage to tear themselves away from its wide acres long enough to find time for making pictures. They also carry away with them a feeling that such a marriage—built upon the same healthy love of growing things, be they horses or dogs or crops—cannot help but be a mar-

riage idyllic in its perfection. Bob, whose next picture will be "Waterloo Bridge," with Vivien Leigh, comes by his love of this life naturally. He was born and reared in the ranch country of Nebraska. With Barbara, love of these things is no less deep because it is acquired. Barbara was born and reared in Brooklyn. Their house is comfortable but unpretentious. Close by the house are the stables, roomy and clean and filled with ponies that bring ribbons and trophies home for the walls of the tackroom. Twenty acres of alfalfa pay taxes and water bills, and 1,100 citrus trees set out by Bob are expected to make the ranch almost self-supporting soon.



CANINE PARADISE is the Taylor ranch, for the many fine breeds of dogs which find a home there have the run of the 35 acres. Here, Bob and Barbara go for a romp on the ranch



UP THE LADDER to toss hay from the loft for hungry horses climb Barbara and Bob. When not working at the studio, they manage to put in a full day's work about their ranch

PRACTICAL RANCHERS are Barbara and Bob and every little task about their well-stocked ranch becomes a labor of love, a source of enjoyment

MARRIAGE OF THE TAYLORS is firmly grounded in their mutual love for their rolling acres, the healthy and wholesome life they lead. Here is the perfect Hollywood marriage

robe woman explained to her. "How much did it cost?" Shirley persisted. "Fifty dollars." "Then why don't you buy an old one?" "It might not be what we want." Shirley looked at the work going on for a moment, then gravely commented, "It's a silly business!" At a party for her dancing-class several weeks ago, the children played "Musical Chairs." Shirley's intense concentration on the game had the audience in stitches. But she won the box of candy. Her mother said to her, "Shirley, I was ashamed of you, the way you were acting. You were so anxious about winning." "But, Mother," Shirley countered, "that was the game."

Like most children, Shirley quickly senses the counterfeit. Phonies, braggarts, people who fawn upon her because she is a famous child and not because they are sincerely fond of children find short shrift at her hands. She will be polite, of course. She has been taught to be that by her remarkable mother. But suddenly the visitors will miss her. And not until they have left the set will Shirley emerge.

SHE is astute in other ways. On a visit to the White House a newspaper man asked her, "How did you like the President?" Quick as a flash, and before cautious Mrs. Temple could stop her, she said: "Fine. But do you think he liked me?"

Intuitively, Shirley does the right thing. On the same trip to Washington the press came to interview Shirley. She was sitting on a couch, hugging her doll Marcia. A stupid woman reporter walked over to Shirley and offered her a cigarette. "Have one, Shirley," she suggested.

Shirley held her doll more closely. "No, thank you," she replied, "Marcia has no bad habits."

On the set, four o'clock is soda-pop time. Shirley presents a bottle to everyone within reach. For months she agitated for a raise in her \$2.50-a-week allowance, contending rightly that it didn't stretch to enough treats for others. Mrs. Temple increased her allowance fifty cents and in addition promised to absorb overhead when scenes called for child extras.

Shirley is potentially a business woman of better than average abilities. She negotiated with Darryl Zanuck for

the rental of her rabbits to the studio for picture purposes. She explained that she required the money for presents for her stand-in and best friend, Mary Lou Isleib. Once Shirley went into the pie-factory business. She made some pies out of sawdust and mud, mounted them on pieces of cardboard, and took her place outside the gate of the Temple house. When her mother caught up with her, Shirley was shouting: "Shirley's pie factory! Pies a penny apiece! Who wants to buy a pie?" A good many tourists did. Shirley had made twenty-seven cents by the time her mother dissolved her business.

The power to concentrate has always



and Bing are seen as a team for the first time in this picture. On the basis of the public's reaction to "The Road to Singapore," Paramount will star them again in "Follow Through."

been a characteristic of genius. Shirley has that power. She makes the transition from play to study to acting without a ripple of excitement—without tension and without anxiety. The one thing before her is the one important concern. To that she gives undivided attention.

She has an incomparable gaiety. She is a gagster; she loves to play and tell jokes. Once she handcuffed Director William A. Seiter to the arms of the chair in which he sat dozing. Another time she decided to introduce her new pony to her new portable dressing-room. Shirley got the pony in—but Jonesy, the prop-man, had to figure how to get the pony out, much to Shirley's secret amusement.

For pompous adults she has a special joke. She will ask: "Spell two kinds of two." That, done, she continues, "Now spell the last name of the author of 'Tom Sawyer.'" Then, "Now say them all together, quick."

The result is "Two too Twain," which certainly sounds like baby-talk for choo-choo train. Then Shirley, keeping a straight face, will come back: "Well, never mind, some day you can say locomotive instead."

Shirley Temple was born on the 23rd of April, 1929, to a mother who dreamed that the newcomer would be a girl and that some day she would be a great dancer. Scientists differ on the effects of prenatal thoughts and hopes

sters were in their best bibs and tuckers. Shirley was wearing a well-washed practise suit. But Mrs. Temple joined the throng. The child was selected, tested, and cast as Charmaine in the take-off on "What Price Glory."

When the Burlesques were discontinued, Shirley had three hundred dollars in the bank. "It will pay for her first term in college," her banker-father said. This seemed to be the end of Shirley's short motion-picture career.

But Mrs. Temple thought there was a future for her child on the screen. Yet not until Educational Pictures began a new series was Shirley given another part. She was now four and a half years old.

The Stars On the Cover

THIS week's Movie and Radio Guide cover presents (clockwise) Judith Barrett, Bob Hope, Dorothy Lamour and Bing Crosby as they appear in Paramount's "The Road to Singapore." Hope, Lamour and Crosby are radio veterans as well as picture stars, but Bob

SWIFTLY fame caught up with her. From shorts she went into "Stand Up and Cheer." The world cheered the baby wonder. In "Little Miss Marker," for which Fox loaned her to Paramount, she was the whole show. The world had a new sweetheart—it took her to its heart.

She has been there ever since—secure, enshrined, beloved as no other child has even been. Today she is growing up. Her famous gold curls are no longer gold. They are a light chestnut. She is lengthening out. She has been entered in a famous girls' school, which she attends full time. When her next picture begins her studio teacher will keep her in pace with her class. Her brothers, considering her grade classification, throw up their hands and shout: "THAT, in Junior High!"

Shirley's chief concern at the moment is that her classmates like her. Her chief enchantment, that in the eighth grade she has been permitted to help paint scenery for the annual play.

Perhaps Shirley Temple can best be summed up in the words of Irvin Cobb when he presented her with the golden Academy Award statuette in 1935.

He said in part: "Darling, when Santa Claus bundled you up, a fragrant, delicious, dimpling, joyous, doll-baby package and dropped you down Creation's chimney, he gave to mankind the dearest and the sweetest Christmas present that ever gladdened the hearts and stirred the souls of this weary old world . . . Through your instinctive art and your natural artistry, millions upon millions of children have been made to laugh and millions of older folks have laughed with them. . . ."

by complete muteness between scenes. To date Rosalind Russell has been talk champion of the town. Her crown is now endangered by Joan. Threatened is a comic feud, with all punches pulled. Question: Who'll be the heroic judges?

BEAUTY NOTE OF THE WEEK: To reduce, suggests Joan Crawford, talk fast, wear yourself out. Noteworthy: Joan has lost an inch in less than a week as a result of her talkathon.

CESAR ROMERO, in an off-guard moment, specified 1940 as the limit to his bachelorhood. Leap year being open season, his fan mail has trebled. In one week he received three hundred odd proposals of honest and durable

matrimony. Caution: An unwise word may start an avalanche.

LAST WEEK Sidney Blackmer donned a mustache for his role in "Maryland," looked startlingly like producer Gene Markey. During the first day of shooting, he had a fall, hurt his head. Later in the day a chance acquaintance of Gene's saw Blackmer, mistook him for the producer. "No," said Blackmer, "I am the guy who has the headache—not Hedy!"

NANCY KELLY, wrist-watched by Edmund O'Brien, New York actor, which bears the inscription, "Nancy—because—Edmund," failed to go to New York for the opening of his play, parried questions as to her heart al-

legiance to him. Said Miss Kelly: "I am not engaged to anybody." Observed is her frequent dating with Irving Cummings, Jr., and other eligibles of the younger fry.

TO BETTE DAVIS last week came a hilarious message from Errol Flynn with an irritating package. Enclosed was an assortment of children's books, hint-to-parents magazines, teething rings, and three-cornered panties. The cause: The six youngsters with whom Bette is working in "All This and Heaven Too."

SINCE DEANNA DURBIN put Universal on its feet, every studio has been praying for the same kind of miracle. Latest candidate for a sim-

ilar fame niche is eighteen-year-old Sue Robin, like Deanna, a Jack Sherrill discovery. In "Meet the People," a local stage production currently intriguing Hollywood, she acquitted herself nobly, was promptly signed by a local night-club before producers could run to the nearest stage entrance. Question: Can lightning strike twice?

HOLLYWOOD IS BETTING with the British press that Richard Greene is married to Virginia Field. Proof, his new house fancily furnished. Our bet: Not yet—but soon.

HENRY FONDA shouted jubilantly, greeted everyone on the "Lillian Russell" set with unaccustomed gaiety. Cause: A son born in New York.

SUNDAY March 17

8:00 NBC-Chase & Sanborn Prgm.: Edgar Bergen with Charlie McCarthy; Donald Dickson, bar; Robert Armbruster's Orchestra; Guests: WEAF WCAE WHAM WTIC WBRE WGY WSB WSM WTAM KYW WBN WSYR WMAQ WLW (sw-9.53)

CBS-Ford Sunday Evening Hour; Symphony Orch.; Franco Ghione, dir.; WABC WKBN WBX WHAS WGAR WCAU WFBL WNBW WJAS WHEC WWSA WHP WBT WGR WJR (sw-11.83 6.06)

The orchestra plays Overture to the Bat, and Radnagel (Herbert). WGBI-Moods in Rhythm WMMN-Eventide Echoes WOR-Confidentially Yours WORK-Dance Time

10:30 NBC-String Quartet: WEAF KYW WGY WHAM (sw-9.53) The American Art Quartet will play the First String Quartet of Dimitri Shostakovich.

*WGY-News: Strings That Sing *WHP-News: Melody of LeMarr WKBW Back Home Hour WMAQ-Richard Himber's Orch. *WMMN-News: American Folk Album

12:00 CBS-Louis Armstrong's Orch.: WABC WGR WBX WHP WFBL WHEC WNBW WCAU WHAS WGAR WGBI (sw-6.17)

MORNING

*Star in program listings indicates news broadcast. 7:00 a.m. EST NBC-Forty Winks Club: WEAF CBS-Morning Almanac: WABC *NBC-Breakfast in Bedlam: News: WJZ Musical Clock: WGR KYW

WBAL-Time Out with Allen Prescott *WBAX-News WBEN-Sun Greeters' Club 9:00 CBS-Woman of Courage, sketch: WABC WCAU WFBL WHEC WKBW WGBI WJAS WWSA

MONDAY, March 18, 1940

*WBRE-News WCAE-Meet Miss Julia, sketch WCAU-Laura May Stuart WLW-Cotton Queen WOR-Keep Fit to Music WPIC-Carnival

WORK-Betty Jo *WPAR-Monitor News *WPIC-News: Answer Man 10:15 NBC-This Day Is Ours, sketch: WJZ WSYR WBAL WJTN

WLW-Kitty Keene, sketch WORK-Frank Renaut, organist WPAR-Little Show 11:00 NBC-Pepper Young's Family, sketch: WJZ WHAM WSYR

NBC-Against the Storm, sketch: WEAF WTAM WBN WEEU KYW WGY WCAE WLW CBS-Big Sister, sketch: WABC WCAU WHP WGR WBX WFBL

AFTERNOON

12:00

11:00

11:15

11:30

11:45

FREE Will send seed postpaid 1 pkt. Hardy Roses & 1 pkt. Fancy Brilliant Petunias for only 4 names of flower lovers...

WEDNESDAY

March 20

WMFF-Ma Perkins, sket... WMMN-Buddy Starcher... WPAR Morning Varieties... WPIC-What Is It?

10:30 NBC-Just Plain Bill, sketch: WEAF WCAE WLW KYW WGY WBEN WTAM

10:45 NBC-Concert Orch.: (sw-21.5) NBC-Women in White, sketch: WEAF WBEN WCAE WTAM WGY KYW

11:00 CBS-To be announced: WKBN CBS-Short, Short Story: WABC WJAS WCAU WWVA WGBI WNBW WFBL WHP WHEC WKBW

11:15 NBC-Young Dr. Malone, sketch: WJZ WBAL WHAM WSYR KDKA WJTN WEBR WMFF (sw-15.33)

11:45 NBC-The Guiding Light, sketch: WEAF WBEN WGY WCAE KYW WLW WTAM

NBC-Rakov's Orch.: WJZ WHAM WEBR WJTN WMFF (sw-15.33) WBAL-Mary Landis

12:00 NBC-Strings That Sing: WEAF KYW NBC-Eugene Conley, tr.: WJZ WSYR (sw-15.33)

12:15 NBC-The O'Neills, sketch: WEAF WTAM KYW WGY WLW CBS-When a Girl Marries, sketch: WABC WFBL WCAU WGBI WWVA WNBW WKBW WJAS

12:30 NBC-Nat'l Farm & Home Hour: WJZ WJTN WHAM WBRE WOR WBAL A special broadcast from the campus of Mississippi State College.

12:45 NBC-Nat'l Farm & Home Hour: WJTN WEBR CBS-Our Gal Sunday: WABC WHEC WFBL WKBW WJAS WCAU

11:45 NBC-The Guiding Light, sketch: WEAF WBEN WGY WCAE KYW WLW WTAM

WOR-Consumers' Quiz Club WPAR-News: Stocks; Resume WTAM-Editor's Daughter, sketch WWVA-Farm & Home Hour

1:00 CBS-The Goldbergs, sketch: WABC WJAS WFBL WHP WGR WMMN WCAU MBS-Is Anybody Home?: WBAX NBC-Ben Bernie's Orch.: WEAF (sw-15.33)

1:15 NBC-Chase Twins, sketch: WJZ WJTN WMFF (sw-15.33) NBC-Ellen Randolph, sketch: WEAF WLW WBAL WHAM KDKA WTAM WBEN KYW WGY

1:30 NBC-Adele Marcus, pianist: WEAF CBS-Right to Happiness, sketch: WABC WGBI WHP WMMN WCAU WJAS WFBL WWVA WGR

1:45 NBC-Words & Music: WBRE KYW NBC-Hollywood News Girl: WEAF CBS-Road of Life, sketch: WABC WCAU WJAS WGBI WGR WHP WWVA WFBL

2:00 CBS-Lanny Ross, tr.: WABC WCAU WWVA WKBW WFBL WGBI WHP WJAS WHEC WNBW

WPIC-News: Town Crier WSYR-Edward's Cooking School 2:15 CBS-Joyce Jordan, Girl Interne, sketch: WABC WKBW WHEC WCAU WWVA WFBL WNBW WGBI WJAS WHP (sw-15.27-21.52)

2:30 CBS-Your Family & Mine, sketch: WABC WFBL WNBW WCAU MBS-Charles Openui's Hawaiians: WBAX

2:45 CBS-My Son & I: WABC WJAS WFBL WWVA WCAU WGR NBC-Betty Crocker: WEAF WGY WBEN WTAM KYW WHAM WCAE WLW WGY KYW

3:00 CBS-Society Girl, sketch: WABC WHEC WCAU WJAS WFBL WGR NBC-The Story of Mary Marlin, sketch: WEAF WTAM WBEN WCAE WLW WGY KYW

3:15 NBC-Ma Perkins, sketch: WEAF WTAM WBEN WGY KYW WLW WCAE MBS-Rutgers Homemakers' Forum: WBAX

3:30 NBC-Pepper Young's Family, sketch: WEAF WCAE WTAM WBEN WLW KYW WGY

MBS-Henry Cincone's Orchestra: WBAX NBC-Affairs of Anthony, sketch: WJZ WMFF WHAM WJTN WEBR WBRE WORK (sw-15.33-9.53)

3:45 NBC-Vic & Sade, sketch: WEAF WBEN WTAM WGY KYW WLW WCAE CBS-Richard Maxwell, tenor: WABC WPAR WESG WJAS WNBW WGBI WGR WHP WGBI WKBW WKBW

4:00 CBS-Pretty Kitty Kelly, sketch: WKBN NBC-Backstage Wife, sketch: WEAF WCAE WTAM WBEN WLW KYW WGY

4:15 CBS-Highways to Health: WABC WPAR WESG WJAS WKBW WNBW WNBW (sw-11.83-15.27) NBC-Club Matinee: News: WJZ WJTN WMFF KDKA WEEU WEBR WORK WHAM (sw-9.53-15.33)

4:30 NBC-Lorenzo Jones, sketch: WEAF WCAE WBEN WTAM KYW WGY CBS-Manhattan Mother, sketch: WABC WJAS WFBL WHEC WKBW WCAU

4:45 CBS-Organ Melodies: WNBW WJZ WKBW (sw-11.83) NBC-Young Widdler Brown, sketch: WEAF WCAE WBEN WTAM KYW WGY

WPIC-Junior G-Men WPIC-Souvenirs of Song WSYR-Stocks: Interlude: News WWVA-Joe Barker's Gang

5:00 NBC-Gus Steck's Orch.: WJZ KDKA WHAM WEEU CBS-By Kathleen Norris: WABC WGR WCAU WJAS WFBL

5:15 CBS-Billy & Betty, sketch: WABC WGR WFBL WCAU CBS-Caroline's Golden Store, sketch: WJAS

5:30 NBC-Bud Barton, children's program: WJZ WJTN WEBR WMFF (sw-15.33-9.53) NBC-Jack Armstrong, sketch: WEAF KYW WCAE WLW WGY WBEN WTIC WTAM

5:45 CBS-Scattergood Baines, sketch: WABC WJZ WKBW WWVA WJAS WHEC NBC-Adventures of Tom Mix: WJZ WEBR WMFF WHAM WBAL KDKA WSYR WJTN (sw-15.33)

MBS-Little Orphan Annie, sketch: WOR WBAX WGR NBC-The O'Neills, sketch: WEAF WBEN KYW WGY WCAE

AFTERNOON

Hold TEETH TIGHT DR. BURNETT'S DENTURE LINING 50¢ The result of 25 years dental experience stops falling teeth. Its velvety, non-irritating texture is soothing to the gums; this prevents soreness. Quickly applied by anyone. Send 50c NOW for postpaid trial offer sufficient for upper and lower plates, or 65c C. O. D. Large economical package \$1.00 postpaid or \$1.20 C.O.D. Positive Money-Back guarantee. Here is a most efficient and low cost method of keeping teeth tight, yet requires only occasional attention. INLAND Laboratories, Inc., Dept. 1802 Box 3346, Chicago.

THURSDAY

March 21

(2:30 p.m. Continued)

MBS-To be announced: WBAX KDKA-Home Forum

CBS-My Son & I: WABC WGR WCAU WJAS WFBL WWVA

MBS-To be announced: WNBC WBRE-WPA Concert

CBS-Society Girl, sketch: WABC WCAU WJAS WHEC WFBL WGR

NBC-Orphans of Divorce, sketch: WJZ KDKA WEBR WHAM

NBC-Backstage Wife, sketch: WEAF WTAM WBEN WCAE

CBS-Golden Gate Quartet: WABC WJAS WGBI WKBW WHEC

NBC-Club Matinee: News: WJZ WBRE

NBC-Lorenzo Jones, sketch: WEAF WBEN WCAE KYW WGY

NBC-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

THURSDAY GOOD LISTENING GUIDE

Check the programs you want to hear today

NIGHT 7:00 EST Fred Waring in Pleasure Time, NBC.

Quiz program, with Jim McWilliams. 8:00 EST George Jessel's Variety Program, NBC.

rowed Timers." Alois Harrilla, M. C. 9:00 EST America's Town Meeting of the Air, NBC.

9:30 EST America's Town Meeting of the Air, NBC. Discussion of current questions, with George V. Denny, moderator.

NBC-Easy Aces, sketch; Jane Ace: WJZ KDKA WBAL WJZ WENR WEBR WSYR WJTN WHK WHAM

Refer to adjacent columns for stations broadcasting these programs

MBS-Good Health & Training: WBAX WBAL-Globe Trotter

CBS-Ray Bloch Presents: WABC WJAS WPAR WIBX WHP WGR WESG WNBC WKBW

CBS-Club Matinee: News: WJZ WJTN WMFF KDKA WHAM WEBR WSYR WEEU WORK

NBC-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

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NBC-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

WJAS-Baron Elliott's Orch. WLW-Life Can Be Beautiful

MBS-Old Fashioned Girl: WBAX WCAU WJAS WHEC WFBL

CBS-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

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NBC-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

NBC-Adventures of Tom Mix: WJZ WMFF WJTN KDKA

CBS-Scattergood Baines, sketch: WABC WFBW WKBW WIBX

MBS-Little Orphan Annie: WBAX WGR WCAU WJAS WHEC

NBC-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

WFBL-The Superman WGAR-Dance Time: 2nd Federal

NBC-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

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NBC-Club Matinee: News: WJZ WBRE

NIGHT

Where there is no listing for a station its preceding program is on the air.

6:00 NBC-News, WJZ only

NBC-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

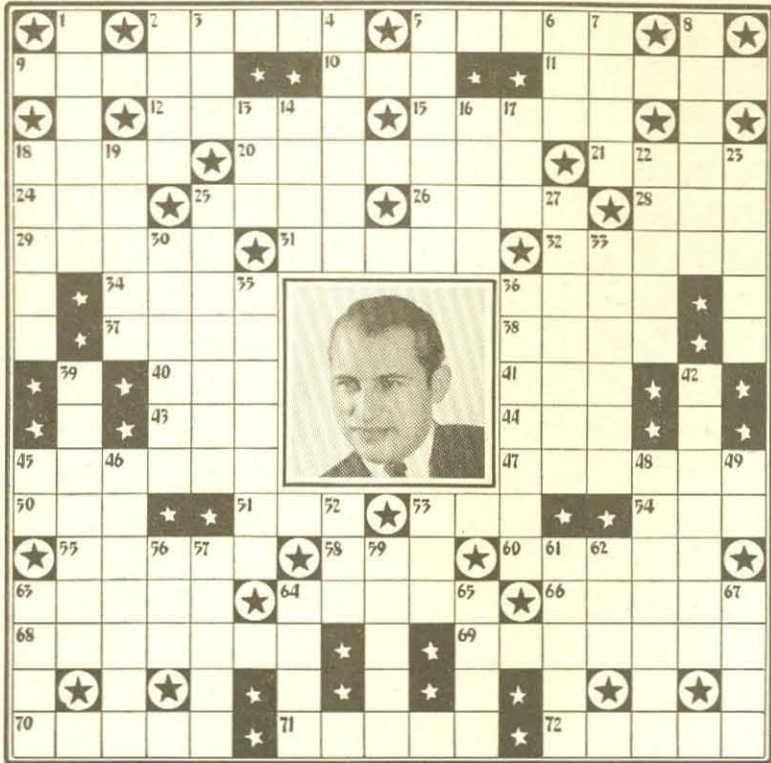
NBC-Club Matinee: News: WJZ WBRE

NBC-Club Matinee: News: WJZ WBRE

FREQUENCIES

Table listing radio frequencies for various stations. Columns include station call letters, frequency, and alternate call letters.

RADIO GUIDE'S X-WORD PUZZLE



HORIZONTAL

2. 5. Star in the portrait (bandleader)
9. Seat without a back
10. To contest
11. Enoch —, bandleader
12. Scale or peel off
15. A language
18. Remove the hat in saluting
20. Town in New York
21. Shade trees
24. — Merkel, screen star
25. — Parks, announcer
26. — Phillips, author of "Guiding Light"
28. Devour
29. Nimble
31. Inclines
32. Capital of Tibet
34. Instrument for drawing lines
36. Slovak
37. Rouse
38. A retired nook
40. Pronoun
41. Feminine name
43. Same at 41, horizontal
44. Writing instrument
45. Masculine name
47. Carried on commerce
50. Period
51. Dennis —, tenor ("The Jell-O Show")
53. East Indian magical rites
54. Be obliged to pay
55. Resists
58. Make a mistake
60. Kind of lily

63. — voice; in an undertone
64. Pierces
66. What isle is famous for its "Blue Grotto"?
68. Amplify
69. Heavy objects for pressing
70. Henry —, bandleader
71. Ruminant animal
72. Ballads

VERTICAL

1. Bob —, orchestra-leader ("Avalon Time")
2. Carl —, bandleader ("Al Pearce and His Gang")
3. Whole
4. — Crystal, radio actress ("Midstream")
5. — Keech, announcer
6. Yale
7. Baseball team

Solution to Puzzle Given Last Week



8. John Charles —, tenor
13. — Lyman, bandleader
14. — Weber, radio actor ("Woman in White")
16. Melodies
17. A color
18. Masculine name
19. Market displays
22. Farewell
23. Walk stealthily
25. Place confidence in
27. Fabric with embroidery over its whole extent
30. Frank —, announcer ("Life and Love of Dr. Susan")
33. Cuban city
35. Messages
36. One who doubts the truth
39. Fort —, announcer ("Guiding Light")
42. Paul —, radio actor
45. You and I
46. Produces sharp noises rapidly
48. Cetaceous mammal
49. Prefix signifying down
52. Moreover
53. Sphere
56. Greek letter
57. Author of "One Man's Family"
59. Lift up
61. Sour substance (pl.)
62. Loiter
63. Native of Serbia
64. Stitches
65. Exchange
67. Doctrines

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.

Mr. K. Maelc.—The announcer for "Jack Berch and His Boys" is ED HERLIHY.

Miss G. Haught, Avelia, Pa.—DOROTHY LOWELL plays Sunday in "Our Gal Sunday." She was born in New York City September 10, 1915. Her lawyer father wanted her to follow his profession, but she preferred a career on the stage. At the age of six Dorothy studied abroad at the Duncan School. After a year in Austria she attended the Adelpia School in Brooklyn, then went to Oakwood School in Poughkeepsie.

Dorothy completed her education at the American Academy of Dramatic Arts —also studying the piano and dancing. Her first job was an extra in the movies, at the age of sixteen. Three years later she applied for a radio role and received an assignment. Miss Lowell married William M. Spire June 27, 1935. She is five feet four inches tall, weighs 112 pounds, has fluffy red hair and green eyes. . . . KARL SWENSON is heard as Lord Henry in "Our Gal Sunday." He was born in Brooklyn, July 23, 1908. He studied at Randolph Macon Academy and Marietta College, started his career with the Stockbridge Stock Company in the summer of 1930. He is married to Virginia Hanscom. He favors Swedish and Italian food; enjoys music by Wagner. Karl is five feet ten and a half inches tall, weighs 165 pounds, is as blond as his Norse ancestors and has blue eyes.



March beckons you to beauty says

Ruth Stone
FASHIONIST FOR
HICKORY
THE FOUNDATION OF LOVELINESS

YES, there's a new figure just within your grasp —to compliment this Spring's feminine fashions now whirling out of the designers' magic workshops. You can be so comfortably, so naturally, prettier with long lines flowing through waist and hips, no tummy and a high bosom, that you'll be thankful I reminded you of Hickory Foundations of Loveliness.



"SIS" by HICKORY

"DURANET" PANTIE styled by Hickory (Large Sketch). Woven Lastex hip-slimmer with fore and aft extra-smoothness achieved by super-comfortable satin batiste elastic panel-crotch. Detachable garters. \$4.*

"SIS" LASTEX GIRDLE styled by Hickory. From the cuffed waist to smooth thighline, this Swiss knit stepin girdle clings to your hips and controls you in front and back. InvizaGrip garters. \$3.50.*

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If your favorite corsetiere hasn't exactly the Hickory model you desire, write me for where-to-buy-it information. Ruth Stone, Fashionist, 1156 W. Congress St., Chicago. A. STEIN & COMPANY, Chicago, New York, Los Angeles, Buenos Aires, Toronto. Associate Manufacturer—Dowd Corset Co., Pty., Ltd., Melbourne, Australia.

*Prices slightly higher on Pacific Coast and in Canada



"FIGURITE" by HICKORY

FATHER COUGHLIN

(Continued from Page 15)

The militant return to the air of Father Coughlin marked more than an attack upon the American government. It marked the employment by the radio priest of every nazi technique in effecting his purpose. At his enemies he shouted "Jew!" and "communist!" He revived, in *Social Justice*, the discredited "Protocols of Zion," papers purporting to show a Jewish conspiracy for world domination which, time after time, have been shown to be spurious and forged. Later, he said that, while the protocols might not be authentic, they were "factual." And in the face of all this, Father Coughlin's *Social Justice* carried this amazing statement: "The only source of truth is Father Coughlin!" That is a position even the Pope does not take in the Roman Catholic Church.

The American reaction was one of incredulity, at first; then, horror. Nazi atrocities were too fresh in the minds of liberty-loving Americans for such seed to take root. Radio stations banned him. The Nazis were jubilant. Hitler's newspaper, *Voelkischer Beobachter*, ran a picture of Coughlin with a caption saying "in Free America, he (Father Coughlin) had to undergo censorship because of the embarrassing truths he spoke." The *New York Times* reported: "The German hero in America, for the moment, is the Rev. Charles E. Coughlin."

But in America, the Coughlin reception was different. Where once Father Coughlin had boasted 15,000,000 listeners, now his audience was declining by leaps and bounds. Before his mysterious stunt broadcast of February 4, according to figures released by one of the forty-seven stations still airing Coughlin, his audience had dropped to a mere 3,000,000.

Events now moved with a tragic swiftness for the once powerful Thunderer of Royal Oak. Seventeen Christian Fronters were arrested on conspiracy charges. Coughlin at first denied any connection with them, a few days later espoused their cause. United States Department of Justice then announced that it planned to investigate the priest on charges, among others, of using the mails to defraud.

Now, assailed on almost every side, Father Coughlin needs a wide radio audience, a wide following to stem the tide which has turned against him, and he finds his listening audience at its lowest ebb. So, on February 4, the Coughlin announcer said to an astonished audience. "Call all your friends by telephone and tell them to listen to this program." And again, later in the program, after an interlude of music: "I am instructed to say, 'Pay no heed to idle rumors which will be circulated this week. Be assured, Father Coughlin knows what he is doing. Probably events transpiring this week will enlighten you.'"

Nothing happened in the following week. Neither did Father Coughlin give any explanation of the strange announcements to an audience which had been greatly augmented by the news stories which followed the February 4 broadcast. Was it a deliberate trick to entice listeners back to his program? What other reason could there be? Surely, none is obvious.

Failing to get an interview with the priest, this writer addressed a registered letter to him, asking him to state his side of the story. *Social Justice* for February 12 had denounced the American press for its failure to permit Father Coughlin to speak in its columns, for telling only one side of the story.

Father Coughlin's letter in reply to mine—and signed by a secretary, C. Smith—said, in part:

"He (Father Coughlin) wishes me to inform you that he has no worth-while information to disclose to the public at this time . . ."

The one conclusion which is logical and inevitable is that the mystery and melodrama which shrouded the Coughlin broadcast of February 4 was a planned and deliberate attempt on the part of a frustrated and ambitious man to gain a listening audience—regardless of the cost.

If there is any other reason, only God and Father Coughlin know of it. And Father Coughlin isn't talking.

—Francis Chase, Jr.

Father Coughlin may be heard Sunday over a special network at:

EST 4:00 p.m. — CST 3:00 p.m.
MST 2:00 p.m. — PST 1:00 p.m.

BRAIN BUSTERS—ANSWERS

(See questions on Page 54)

(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?)

"Name Three"

- (a) In the spring or summer, (b) in the evening, (c) in the morning.
- He has written five: "Whither Bound" (1926), "The Happy Warrior—Alfred E. Smith" (1928), "Government Not Politics" (1932), "Looking Forward" (1933), "On Our Way" (1934).
- Tyrus R. Cobb, Detroit, 1907 to 1915; John (Honus) Wagner, Pittsburgh, 1906 to 1909; Rogers Hornsby, St. Louis, 1920 to 1925.

"March of Games"

- The four are: Arizona, New Mexico, Texas, California.
- (a) Horse, (b) lion, (c) bear.
- (a) "Peter Pan," (b) "Robin Hood," (c) "Legend of Sleepy Hollow."
- (a) New York, (b) Kansas, (c) Florida.

- (a) Thomas Edison, (b) Jenny Lind, (c) P. T. Barnum.
- (a) Jane Addams, (b) Clara Barton, (c) General William Booth.

"So You Think You Know Music"

- The five are in order: Sunrise, The Painted Desert, On the Trail, Cloudburst, Sunset.
- (a) Ethiopia, from "Aida"; (b) Denmark, from "Hamlet"; (c) Germany, from "Lohengrin"; (d) Cornwall, from "Tristan and Isolde."

"True or False"

- False. 2. False. 3. True. 4. False. 5. True. 6. False.

"Vox Pop"

- King Henry VIII. Elizabeth, mother of Henry VIII. 2. Rummy. 3. Jeff.

"Prof. Quiz"

- (a) George Gershwin; (b) George Eliot, assumed literary name of Mary Ann; (c) George Bernard Shaw.
- (a) Anne Hathaway, (b) Anne Bo'eyn.
- No. John Adams and his own vice-president, Thomas Jefferson, both died on July 4, 1826.
- No. The Plains of Abraham is near Quebec, in the Canadian province of Quebec.
- No definite number.

Try this New ROYAL Portable



READ WHAT OWNERS SAY: "Homework is not business-like now!" (Student) . . . "A real help to all of us." (Parent) . . . "Smooth, steady, grand to use." (Secretary)

SEND NO MONEY! Spend no money! Try a New Royal Portable right in your own home—FREE! See how it thrills the children—helps students, grammar, high school or college—makes their writing faster, easier, more interesting. See how quickly everyone in the family takes to it—starts setting down ideas, letters, reports. Know *without risking a penny* exactly what a Royal can mean to YOU—now—and in the days and years to come. Get the **FACTS**—they cost you nothing—then decide!

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ANYONE CAN USE IT . . . ANYONE CAN TURN OUT BEAUTIFUL WORK! AND HERE'S WHY! Only Royal gives you **MAGIC Margin**—it sets the margin automatically 3 times faster; Locked Segment Shift Freedom, Touch Control*, Touch-set Tabulator, Time-Saver Top and many other office typewriter features. Standard, full-sized keyboard and all controls. Tested, proved, guaranteed. Made by Royal, world's largest company devoted exclusively to the manufacture of typewriters.



*Trade-mark Reg. U. S. Pat. Off.

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Royal's Instant Typing Chart shows you how to type **RIGHT** INCLUDED with every Royal Portable at no extra cost—a handsome Carrying Case.

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Tell me how I can get a genuine New Royal Portable on **FREE HOME TRIAL**; also tell me how I can own one for **ONLY A FEW CENTS A DAY** including small carrying charge.
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Make That Old Typewriter Help Pay! Get Generous Allowance.
Please quote trade-in allowance on a _____ Typewriter, Serial No. _____

B-O-Y-S-!

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\$1140 TO \$2100 FIRST YEAR

Get Ready Immediately
MEN—WOMEN

Most Government examinations include Mental Tests. Try yourself. Answer the following problems and mail at once. Our examiners will correct your work, rate, and return it. The result should tell you the possibility of a high rating on the U. S. Government Examination.

MENTAL TEST

- What is the interest on \$8,700 for half a year at three per cent a year?
Answer
- An Implement is— (1) A false accusation; (2) A reminder; (3) A tool; (4) An increase.
Give number of correct answer
- If you save 1/10 of your annual salary of \$1,500 and spend \$178 for education, and 20% of it for your share at home, how much would you have left?
Answer
- Double entry means: (1) A punishable offense; (2) A method of indexing; (3) A system of bookkeeping; (4) A stub record of checks issued.
Answer
- Technical means— (1) Mysterious; (2) Drawn in ink; (3) Scientific; (4) Clumsy.
Answer
- If you were a per diem employee earning \$0.50 an hour, how much would you receive for 34 days, working 7 hours a day?
Answer
- Albany is to New York as Augusta is to (a) Georgia; (b) Michigan; (c) Maine; (d) Wisconsin; (e) Illinois.
Answer
- The statement: "Never cry over spilt milk" means most nearly (a) "Watch your step," (b) "It's an ill wind that brings no good," (c) "Accidents will happen in the best of regulated families," (d) "Waste not, want not," (e) "Tears will not mend broken crocks."
Answer

Franklin Institute, Dept. C198,
Rochester, N. Y.

I send you my work on Mental Test No. 2. Kindly have your examiners correct this work and return to me with my rating and at no cost to me. Kindly send full information regarding Government Jobs. Send list of Jobs and tell me how to get one.

Name
Address
Age

BUY DIRECT FROM FACTORY ON 30 DAYS' TRIAL *and* **SAVE UP TO 50%**

PUT THIS 1940

14-TUBE

FOREIGN RECEPTION RADIO
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**EASY
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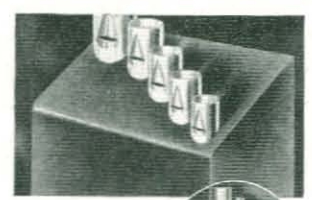
Only \$ **19**⁹⁵

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HERE is what we believe is today's biggest radio value—the 1940 TELEVISION-ADAPTED "Twentieth Anniversary" MIDWEST. Now, you can enjoy the mighty power of 14 latest type tubes—plus an advanced circuit—plus advanced features—plus astonishing foreign performance—plus TELEVISION ADAPTATION—for little more than the cost of new tubes . . . and on 30 days' trial in your own home. And you pay only the sensationally low factory-to-you price of \$19.95 for this chassis—the cost of an ordinary radio!

Only
MIDWEST
OFFERS YOU
THE EXCLUSIVE
ORGAN-FONIC
TONE
ON ITS 17-TUBE
5 WAVE BAND RADIOS



**ORGAN-FONIC
TONE FILTER**

Only Midwest offers the Organ-Fonic Tone Filter on its 17-tube 1940 models, a feature which has gripped the imagination and fired the enthusiasm of technicians and musicians alike. The organ type-resonating pipes of graduated sizes more than triple the baffle effect, vastly improve tone . . . do away with booming "barrel-like" tones . . . result in beautiful concert realism.

"Wouldn't Trade For Any Other Radio"
Milwaukee, Wis. — I wouldn't trade my Midwest for any other radio. It is my second Midwest and it is improved a lot, especially the foreign stations like Italy, France, Spain, England and Germany, etc.—S. CAPLAN.



"Voices And Singing Crystal Clear"
Bethlehem, Pa. — So crystal clear and natural that one would think the person speaking or singing was right in the living room. Foreign stations come in so clear, almost like any station in the U.S.A.—MR. AND MRS. W. FRANK.



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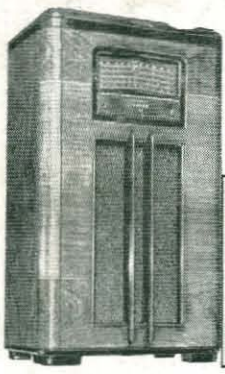
Now, you can tune in broadcasts direct from foreign countries. Now, you can hear history in the making before it appears in your local paper and before your local station announces its own version of the news. Listen direct to London, Paris, Rome, Berlin, Moscow, and other foreign stations.

30 DAYS TRIAL

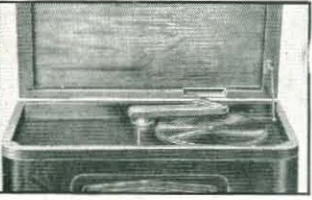
The Midwest 30 Day Prove-it-Yourself Plan enables you to test the Midwest set you select from the catalog . . . at your own convenience . . . under every day and night condition . . . in good weather or bad . . . in the privacy of your own home before you make up your mind to keep it!



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of the latest and most advanced type . . . are also included in the broad Midwest 1940 "Twentieth Anniversary" line. The big FREE 1940 Midwest catalog quotes sensationally low, money-saving, factory-to-you prices.



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CABINET
MODEL
AS SHOWN
\$29⁹⁵
COMPLETE**

EASY PAY PLAN—USE YOUR CREDIT

Lower prices are made possible because Midwest sells direct to you, instead of through jobbers and dealers—saving you up to 50%. And now, Midwest's Easy Pay Plan enables you to enjoy the world's finest radio performance, and to pay for your Midwest on amazingly easy and fair terms. The payments are so small you'll never miss them.

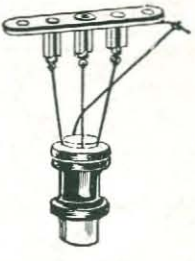


ORGAN TONE KEY CONTROL

(A 12- and 17-tube feature)
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