

MOVIE-RADIO GUIDE

TEN CENTS
CANADA—12c

PROGRAMS
FOR DEC. 14—20



GLORIA JEAN

Full-fledged stardom in "A Little Bit of Heaven" is Universal's Christmas present to Gloria Jean

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Marlene Dietrich's Good-by to Glamour

The Role Radio Is Playing in the War as a Mender of Broken Hearts, page 34

How a Polio Epidemic Gave Birth to Better School Broadcasts

HOW time has changed our educators, time and polio. As we write this, several hundred radio educators are gathered in Chicago in a conclave of importance to every person who listens to broadcasts, and that conclave, too, grew out of the passage of time and infantile paralysis.

Several years ago, Chicago was like most other American cities. It had only a shallow idea of how radio might be useful to its grade and high-school students. Polio changed that abruptly when child after child went down in what seemed to threaten to become an epidemic. Schools could not convene, yet it was the start of a new school year. In Chicago a man named Harold Kent, who had been a school principal, surveyed the situation and decided that children could go to school, but that they would have to attend by radio.

Network stations and local stations, school-teachers, parents and students all cooperated to set up what was probably the first radio classroom of such magnitude. Problems presented themselves. Certain subjects, for instance, required that pictures be shown to students for full understanding. Chicago newspapers and Movie-Radio Guide published those pictures. Parents took them home to sons and daughters, who then tuned in to synchronized broadcasts. Thus, teaching continued even though students and teachers were many miles apart. When the polio scare was over, school took up where the radio left off and not a pupil was behind in his work.

From the lessons learned in that "education-under-fire" experience, Harold Kent drew important conclusions. One of them was that educators did not know enough about teaching-by-air. So he established an annual conference. This year is the fourth during which teachers have come from all over America to tell what they are doing and to learn what others are doing.

So teaching-by-air progresses. Educators are aware now that knowledge for the classroom is not knowledge for the sitting-room. Musty lectures are out. Showmanship is in. Now pupils can listen and learn joyously.

Such meetings as the Fourth School Broadcast Conference now being held in Chicago are stepping stones to better and more effective broadcasting. From ideas discussed there today will come tomorrow's "Town Hall" and "I Am an American" and "School of the Air" broadcasts.

MYRNA LOY'S decision to separate from her husband is something of a blow. She has been everybody's perfect wife for so long that the thought of a rift in her domestic affairs is shocking. But finally, after Hollywood had huffed-and-puffed over the rumor that she and Arthur Hornblow were splitting, she confirmed the story.



Myrna Loy

Which gives us thought along a line not at all original. Is there any chance for anyone to survive, matrimonially speaking, in Hollywood? Can the goldfish career and the publicity treadmill of

matrimonially speaking, in Hollywood? Can the goldfish career and the publicity treadmill of



DID THE FUNNYMAN FEUD of Allen and Benny flare into unfriendliness on the set of their new film? Watch for a scoop story!

Hollywood permit anyone permanent married happiness? Once we thought that the noblest experience of life, which is happy marriage and parenthood, could survive anywhere and under all conditions. But now we begin to wonder. The defection of America's "perfect wife" is a serious blow to our illusions.

"**LOVE THY NEIGHBOR**" was a wholesome adage not long ago, but now, in the tender hands of Fred Allen and Jack Benny, it becomes a flaming challenge. The feud between Benny and Allen is known everywhere. Not so well known is what that feud has developed into. Whispers from the Hollywood camps of the embattled comedians indicate that some of the thrusts have pierced the armor of their friendship. They say that Benny and Allen, who started out in a spirit of good clean fun, have been pouting. To deny that their below-the-belt blows at each other's conceits have hurt would be to deny human nature. But the picture is finished and is soon to open at New York City's Paramount Theater. A more interesting by-product of the war of wits, to us, is what really happened when they were making the picture. We intend to find out. We believe we have the scoop of the year coming up. Watch for it in an early issue.

YOU WILL NEVER HEAR this broadcast, probably, but to those who do tune in, it is worth its weight in gold. Winter in the north of the United States is always a time of trial to those whose business forces them onto slippery highways. Sometimes ice covers everything. Occasionally, snow is piled high over roads.

Characteristically, the men of the north band together to outwit winter. Their device is a network which goes on the air each morning at 10:05. The listener first hears from KVOX in Moorehead, Minn., then from KRMC in Jamestown, N. D.; next in order speak up KABR in Aberdeen, S. D.; KDLR, Devil's Lake, N. D.; KGCU, Mandan, N. D.; KLPN, Minot, N. D. Each station tells of the weather and the highway conditions in its vicinity. When the sixth station has finished, any prospective motorist knows about all he needs to know for comfortable traveling through North Dakota, western Minnesota and northeast South Dakota.

So radio and the ingenious brains of men make safer the hazards of winter driving.

STAR ON THE COVER: Christmas marks a particularly joyous season this year for singing starlet Gloria Jean, the twelve-year-old youngster who looks back through the Christmas wreath upon a highly successful year in Hollywood. Just a little over a year ago Gloria came to Hollywood as the protégée of Universal's starmaker, Joseph Pasternak, scored a smashing hit in "The Underpup," with Bing Crosby, and is currently appearing in "A Little Bit of Heaven." Gloria won stardom in her second film, "If I Had My Way." Natural-color photograph is by Ray Jones. —C. M.



Gloria Jean

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Curtis Mitchell, Editor

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Big Budgeteer



FOURTEEN-YEAR-OLD Jane Withers, veteran of many a success of the bread-and-butter variety, finally came into her own among Hollywood's "Big Budgeteers" when 20th C-Fox upped the budget on "Golden Hoofs," then announced Janie's next as a high-budget musical. With Jane in "Golden Hoofs" will be Buddy Rogers, making a film comeback, and Buddy Pepper, a newcomer to films who will bear watching



DIETRICH'S a pool-playing toughie in her latest picture, "Seven Sinners"

MARLENE DIETRICH has always—until now—been misunderstood. She says so herself. She never was that glamorous, gold-dusted, diamond-gilded lily of cinema alley that Hollywood tried to make her when she came to America, but was recently has become.

She says that "Morocco," "Angel" and all those other films between were all a mistake, that "Destry Rides Again" and now "Seven Sinners" are the real Marlene. And you can quote her, too.

"Since I have been at Universal," said Marlene, "I am very happy. I love this studio and everybody in it. Nobody tells me what I have to do or what I have to say. I am allowed to be myself. For the first time since I came to Hollywood the truth is told about me, and I am given roles in which I fit. The world is seeing me as I actually am."

In "Seven Sinners," her current epic, Marlene is again presented in another of those Sadie Thompson characterizations in which she scored her terrific comeback. Instead of a western cow-town it is a South Sea island locale this time, but Marlene (who incidentally is always called Marlena by her intimates) is again a hard-boiled armful with ostrich plumes in her hat and mayhem in her heart. No longer is she the languorous lady who was one of the "first ten" on the exhibitors' "box-office poison" list a couple of years ago, and "Seven Sinners," like "Destry Rides Again," winds up in a whirlwind scrap in which Marlene packs a wallop in both fists.

That's the new formula for the former orchid—ouch instead of oomph.

Marlene says that's the way it always should have been, that it was only stupidity that put her into the poison-ivy class. Now, instead of changing from one expression to the other by lifting her eyebrow, she is permitted to give true personality to her portrayals. Hers, she insists, is

sock appeal instead of sex appeal and only Joe Pasternak, her present producer, was smart enough to discern the difference.

Well, perhaps Marlene is right at that. Certainly she was no hothouse flower in "Blue Angel," the German-made film which first brought her fame and because of which Joseph von Sternberg brought her to Hollywood. Marlene has been lucky in her Joes—especially since a little before that happened Von was plain Joe Sternberg, a film-cutter who made a sensational hit with "Salvation Hunters," which he shot on the San Pedro tide-flats at a total cost of less than five thousand dollars—and Marlene herself was plain Frau Seiber, who saw Mercedes cars gliding along the Unter den Linden and never even dreamed of having one. And Marlene now insists that she was plain, that it was Hollywood which built up the legend of those legs, hands, figure and features to the point of publicized perfection, thus enabling her to buy a specially built Mercedes of her own for twenty-six thousand dollars and to ride in it, with a chauffeur and a footman, with an escort car in front and another behind, on those shopping tours that everybody in Hollywood thought were triumphal parades.

All that is behind her now because that act is outmoded. The Mercedes is laid up for all but state occasions and Marlene goes about in an unostentatious American-built car. That's what she says she wanted to do all along, but her press-agents insisted upon the Queen of Sheba pageantry. She admits now that that was an act.

If Marlene still goes shopping with Von Sternberg, and her husband, and her current leading man, and any

other detached males who happen to be in the mood, that's only because she doesn't like those ugly divorce rumors that keep cropping up from time to time despite anything she can do. Marlene says there is not now, never has been and never will be any basis for them whatever.

"I love my husband and my daughter and my work more than anything in the world," she declares. "They all belong together as a part of me, and without any one of them I could not be complete."

THAT also is why, when Marlene graces any of the night-spots and the candid-camera hounds catch her scent, she insists upon having all her escorts in the picture with her instead of only one. Assuredly she can't be accused of tete-a-teteing with six men at once, and she practically is never seen in public with less. If that's a bit rough on the other Hollywood girls, in a town where there's such a shortage of eligible escorts, it's up to the other sirens, Marlene believes, to snag their own. Marlene has her reputation to consider, and quite aside from divorce rumors it shows who has the real allure when she has a whole body-guard of swains and other girls have none.

Erich Maria Remarque, the author of "All Quiet on the Western Front," is one of her most frequent companions and, both being virtual exiles from the Nazis, they have a lot in common. Remarque thinks Marlene the greatest actress on the screen, and Marlene thinks him the greatest writer in the world. Naturally they enjoy each other's company tremendously.

So far Marlene has run the theatrical gamut from boudoir to brothel,

and it is a fact that she was never satisfied before. In that respect she certainly has changed, for during her years at Paramount she kept up a continuous running battle with the front office, so much so that her agent, to whom she always handed the gloves after she had started the round, never had any time out between scraps. It got so bad that Paramount finally paid her off to not make any more pictures and Marlene, after sticking around Hollywood for several months waiting for offers and not getting any, departed for Europe. Pasternak's cabled proposal to cast her as the rag, the bone and the hank of hair to be pulled apart in "Destry" was the biggest surprise of her life, and at first she shied away from it like one of Bing Crosby's race-horses from the wire.

It was Von Sternberg—still pretty largely her Svengali notwithstanding their professional separation—who advised her to return when she really didn't want to. Marlene has all the money even she will ever need and didn't see why she should lead with her chin again, but Von showed her how Pasternak's seeming brainstorm

OUCH

instead

was really an inspiration—that his idea of tearing the clothes off her beautiful body in a fight instead of putting them on her in an animated fashion show was sheer genius, as the ancient Romans discovered when they first did the same thing to beautiful Christian girls in the arena. The psychological appeal to an audience, the shrewd Mr. Von Sternberg pointed out, was identical and infallible, and Mr. Pasternak's showmanship would put her back on top.

The idea appealed to Marlene, however, mostly because she is least of all things a quitter and hates to leave anywhere licked. She will fight like a tiger-cat for anything she wants, and it was the prospect of getting even with Hollywood that more than anything else brought her back.

It was a pretty cute trick that Marlene played on Rudolph Seiber, her husband, too, to get him over here after she decided to come. She knew that he wouldn't leave Europe voluntarily, and so when she left she arranged for Maria, their fifteen-year-old daughter, to stay with her father. Then, when things got so tough that Europe was no longer safe for Maria, Rudolph, as Marlene had foreseen, had to bring the little girl to the United States. Now Marlene has her career and her daughter and her husband, and her comeback is without precedent in Hollywood where, as in the prize-ring, the adage is that "they never come back."

Marlene has frequently been criticized in the past because Hollywood thought she was trying to hide Maria's ambition behind her own brilliance. Maria, who is a plain girl too, wants to be an actress as well as her mother, and catty old Hollywood believed that

Marlene was deliberately suppressing the youngster, by keeping her out of the limelight and so on, until she should herself be ready to retire. Now it appears that, far from discouraging her offspring, Marlene has been teaching her all the tricks she knows—and in Marlene's case that's plenty—standing ready to pull her out of the hat when the moment should be opportune. Now Hollywood at least believes that once Maria gets her chance she will put even Garbo in the shade.

Marlene, besides being an actress, is a psychologist of the first water. She's got all Hollywood interested in Maria even before Maria is ready for Hollywood.

It's all pretty mixed up, though, this actress-mother psychology of Marlene's, because instead of having Maria become a bigger star even than Bernhardt, she'd rather see her happy as just an ordinary housewife. And, believe it or not, that goes for Marlene herself; notwithstanding all her siren roles of the past and her strumpet roles of the present, in real life she says she'd infinitely prefer to be cast as the Little Helpmeet, kitchen

by
Reginald
Laviner

of COMPH

An orchid died—and a new star was born when Hollywood let Marlene Dietrich be her own simple self

apron and all. That is really on the level, too, because it's the one thing that Marlene has tried to hide. During her stay in Europe, when she thought she was through with pictures and therefore had nothing whatever to gain by staging such a show, not to mention the certainty that nobody she knew or who knew her would see it, she rented a remote farmhouse in Austria and ran the whole works without even a hired man or a cook. Marlene herself milked the cows, fed the chickens, grew the vegetables and did the hundred and one different chores that such a place demanded. And she loved it.

There weren't any press-agents around to publicize that act, so the logical assumption is that it wasn't one. And the story didn't come from Marlene either, even after she had returned to Hollywood, but from Maria.

This new Marlene has Hollywood stopped at scratch. Marlene herself declares she isn't new, that she'd always have been the Dietrich she is now



ROUGH-AND-TUMBLE
Marlene Dietrich of today

bled bonbons for breakfast. I'm the same as countless millions of other women, wives and mothers who put their hearts and their homes before everything else in the world."

One down and two to go—

"I'm not beautiful," Marlene went on, "I have always worked hard, very hard, to make the best of myself. That is why I was willing to sacrifice what good looks I have in such pictures as 'Destry'—for the dramatic purpose of the picture."

Two down and one to go—

"I AM not extravagant," Marlene concluded, "I could be happy with anything or with nothing, much or little. I could do everything for myself, for my husband and my daughter, and find complete happiness in doing it. Of course I love my career, love to work in films where I have to do hard physical work, so that when I go home I am tired with the sort of tiredness that brings me satisfaction inside. But I wish, in many ways, that I had a big house to look after and many, many children to bring up. That, after all, is the greatest of careers."

Touchdown—and that from the ex-languorous lily who is the screen idol of Hedy Lamarr!

Miss Dietrich—or La Dietrich, as Hollywood has always previously called her—is a bit rough on leading men. Hollywood's glamour boys don't impress her, so much not so that she says Jimmy Stewart is the only one of them with whom she has ever played who had anything to him. That didn't include John Wayne, who played opposite her in "Seven Sinners," and about whom she said

(Continued on Page 42)

if Hollywood had let her be herself. Certain it is that Tay Garnett, her current director, says that she is the easiest star he has ever worked with, which will be news to some of the directors she worked with before. Being punctual on the set, Garnett asserts, is a fetish with Marlene. She takes direction like a dream, without ever trying to be the director as well as the star, and never talks back. All the workmen, the electricians and grips and carpenters, are her particular pals, and every afternoon she brews coffee for everybody—and drinks at least six cups herself. Dietrich, reflects Hollywood, has gone democratic in a big way, and if it really was Hollywood that made her put on that other act, then Hollywood has only itself to blame.

And now that Marlene is herself, without any argument from anybody, she has handed Hollywood these jolts: "I'm not exotic," says Marlene, "I never was the orchidaceous type who lay in bed until noon and then nib-



STEADY ROMANCE is that of Allan Curtis and Ilona Massey, caught by cameraman as they drove into *Ciro's* for recent dinner date

Shots IN THE DARK



CONTINUING ATTENTION is Big Boy Williams' technique for keeping Lupe Velez happy. They've announced intention to wed soon



LOOKS SERIOUS—this steady dating of Priscilla Lane by Buddy Westmore. Note Buddy's new mustache, Priscilla's hairnet



GEORGE RAFT and Lana Turner, taking a turn on the dance floor at *Ciro's*. Cameraman shot as Tony Martin, near by, beamed



EVEN THE STARS jitterbug. Mute evidence is Laraine Day and Dan Dailey, Jr. (above, at *Ciro's*), proving that they are able to cut a rug with the best of them upon the proper occasion

LEFT: Franchot Tone and Carole Landis (at *Ciro's* this time) are becoming steady daters. Note Carole's unusual evening gown

RIGHT: Gene Markey and Lucille Ball, appearing together, started rumors. Insiders believe they were talking over a possible film deal



DEANNA DURBIN celebrated her nineteenth birthday Wednesday, December 6, with a select party of friends, many of whom insisted afterwards she and Vaughn Paul have been secretly wed for nearly a year, and that an announcement will be made around Christmas time. On the other hand, other operatives proclaim that Deanna and Vaughn will announce their wedding date at that time, and that the actual ceremony has not yet taken place. The latter sounds more reasonable, because Deanna is the kind of a girl who would like to enjoy all of the trimmings of a church affair. Incidentally, Deanna has been voted the number one girl of the British-American Ambulance Corps in London, and, in return for the vote of confidence, Miss Durbin has recorded a song which will be relayed to the Corps members via short-wave radio on Christmas Day. Many fans have forgotten, but the English have not, that Deanna was born in Winnipeg, Canada.

Wanted: John Barrymore

While Elaine does not want John Barrymore, two different motion-picture lots do, and both parts ready and waiting for him are quite important. Warner Bros. would like to have him for the title role in "The Man Who Came to Dinner," in which Bette Davis would enjoy playing his secretary. Paramount's Cecil B. DeMille desires John to play the choice part of the captain in "Reap the Wild Wind," C. B.'s next super-production. The latter is a serious role, reminiscent of one of John's most important early successes, "The Sea Beast." Meantime John was divorced from Elaine, his fourth wife, on November 26; he has no immediate plans for his fifth adventure.

Cowboys Can't Ski

An unexpected "unusual" cold wave

in New Mexico, Arizona and the Panhandle section of Texas put the Indian sign on several motion-picture productions recently. All had planned location trips but were blocked by snowstorms! It seems that cowboys look funny on skis. Metro's "Billy the Kid" picture, starring Robert Taylor, and the same lot's "Bad Man" had to take a rain check on their location trip, and, likewise, Howard Hughes' "The Outlaw" company, which had planned working in Moencopi, Arizona. There the

build her popularity slowly on her own merit.

Portentful Potpourri

The mother of Humphrey Bogart, known professionally as artist Maude Humphrey, died November 26 at the age of seventy-five, after a long illness . . . Kay Francis has been advised by doctors to take a long rest or pay the penalty for overwork . . . Bad man Peter Lorre spends part of each day in a darkened room to relieve the strain

mother of a bouncing daughter; she retired from the screen at marriage . . . Edward Arnold has been signed to a long-term contract by M-G-M; Joe E. Brown returned last week to Hollywood to sign a two-picture deal with Columbia, and Edmond O'Brien has been put under a term by RKO-Radio . . . Bette Davis is modestly pleased at being voted the most democratic star in Hollywood by the Chinese Cinema Players, who presented her with a bowl of the eight immortal Chinese gods, a token of her honor . . . Looks as if Liz Whitney, divorced wife of Jock and a renowned horsewoman, will crash pictures as the cowgirl heroine of a series of westerns in contemplation by producer Jack Votion . . . Louella Parsons reports that Margaret Sullavan has turned about-face to cooperate with newspapermen, and columnist Hedda Hopper reports that the non-cooperation of Miss Sullavan, Katharine Hepburn and Jean Arthur are a myth. If the latter is true, why do Margaret Sullavan and particularly Miss Arthur do their utmost to avoid being photographed by Hollywood's news cameramen? . . . Interesting statistics: Donations to the Los Angeles Community Chest included \$2,500 from Greta Garbo, \$2,000 from Joan Crawford, and \$1,500 from Norma Shearer.

Event of the Week:

Ventriloquist Edgar Bergen staged his annual "Bread and Butter" party November 23 at Lakeside Country Club, which was completely redecorated for the occasion as "McCarthy's District School No. 10." Motivating idea behind Bergen's novel affair was that the guests should come dressed in accordance with their childhood ambitions. And they did.

Slingshot and BB gun shooting
(Please Turn to Next Page)



Deanna Durbin—bride or bride-to-be?—has gossipers guessing; Liz Whitney to make cowboy films

Hopi Indians are making medicine to chase away the snow gods because they are keeping the Indians out of work. Which reminds that Hughes' heroine in "The Outlaw" is his new discovery, Jane Russell, a beautiful brunette fashion model whom Hughes is asking newspapermen as a special favor not to compare to his celebrated earlier discovery, the late Jean Harlow. Hughes wants the gorgeous Jean Russell to

put upon his eyes by the make-up required for his part in "The Face Behind the Mask." Heavy make-up for her part in "Cheers for Miss Bishop" has likewise caused a temporary swelling and squint in the eyes of Martha Scott . . . Preston Sturges promises that Barbara Stanwyck will appear as sex from A to Z in "The Lady Eve," in which she plays a card shark . . . Judith Barrett (Mrs. Lynn Howard) is the

HOLLYWOOD HEARTBEAT

NATIONALLY publicized Romeo Victor Mature had it all figured out for himself how he could fly from New York City to Hollywood for a week-end date with Betty Grable—then the planes were grounded! Incidentally, Betty's Edgar Bergen party

date with Jackie Coogan was only a friendship gesture . . . It looks as if Norma Shearer and George Raft are patching up their romance . . . Norma's sister, Athole Hawks, has filed her divorce complaint against director Howard Hawks; property settlement pro-

vides her \$1,000 a month for support of herself and her two children . . . Lucille Ball, 26, RKO-Radio starlet, and Desi Arnaz, 25, Cuban dancer, eloped to Greenwich, Conn., and were wed Saturday, November 30. Both are seen in the picture, "Too Many Girls."

Review

"SECOND CHORUS"

Cast: Fred Astaire, Paulette Goddard, Charles Butterworth, Burgess Meredith, et al. A Paramount picture, produced by Boris Morros, directed by H. C. Potter, who also directed "The Adventures of Tom Sawyer" and "Shopworn Angel."

"SECOND CHORUS" is an entertaining farce comedy about two college trumpet players, Fred Astaire and Burgess Meredith, who try to play in Artie Shaw's band.

But just because Fred Astaire is billed with Paulette Goddard as its stars, don't go to the theater expecting to see a number of dance routines cluttering up the plot. They don't. There are but three dance sequences—one early in the picture, in which Astaire dances the "Dig It" with Miss Goddard, a second in which he burlesques a Russian czardas, and the third late in the story when Astaire does a solo in which he directs Shaw's orchestra with his feet. Miss Goddard proves herself a capable partner of Astaire in the "Dig It" number, but is distinctly not up to the terpsichorean quality of Astaire's more widely known dancing partner, Ginger Rogers.

The plot is simple but believably introduces its dancing scenes and music by Shaw's band as integral parts of the story. Astaire and Meredith are co-directors and trumpeters of the Perennials, a band they have organized in the college which they have managed to attend for seven years by intentionally flunking their courses so as not to graduate to the



PAULETTE GODDARD and Fred Astaire dance in "Second Chorus"

undesired opportunities in business which their wealthy fathers have prepared for them. The two meet, fall in love with and employ as their secretary Miss Goddard. The astute Miss Goddard proves to be a remarkable manager for the band, and, besides increasing the comedy rivalry of the two as trumpet-players and lovers, her business ability attracts a third male, Artie Shaw, who hires her away, thus leading up to an exciting denouement.

Astaire and Meredith both show new, good talents as comedians, and it was good to see Charles Butterworth's deadpan again on the screen.

WHAT THEY THOUGHT OF IT: Los Angeles Times (Edwin Schallert), "Quite bright comedy with embellishments of swing." Daily Variety, "Burgess Meredith highlights the affair with a superb comedy performance." Hollywood Reporter, "One of the gayest and most exhilarating gems of entertainment filmed this year."

Review

"DR. KILDARE'S CRISIS"

Cast: Lew Ayres, Lionel Barrymore, Laraine Day, Robert Young, Nat Pendleton, Alma Kruger, et al. A Metro-Goldwyn-Mayer picture, directed by Harold S. Bucquet, who also directed "We Who Are Young" and other episodes in the Dr. Kildare series.

THIS, the sixth episode of the Dr. Kildare series, rises to perhaps the strongest emotional peak of any so far, and so justifies its title, "Dr. Kildare's Crisis," exceedingly well.

The Kildare stories, always rich in human interest, have done much to educate the public medically, and so unquestionably have served as a stimulating force in the movement toward improved national health. This chapter is no exception; it describes an unusual ailment, traumatic epilepsy brought about by a head injury, and, although producing symptoms quite similar to hereditary epilepsy, differing in that it may be cured by surgery.

It is upon the premise of whether the epileptic symptoms of the brother of nurse Laraine Day indicate the incurable or curable form that this plot hangs. The brother, convincingly played by guest star Robert Young, upon forcing the truth from young Dr. Kildare as to his suspicion of Young's ailment, stands in the way of his sister's planned marriage to the doctor with the argument that there is a possibility that their whole family may be tainted with hereditary epilepsy and she would be doing the wrong thing to blight the doctor's



GRUMPY good angel of Dr. Kildare's latest is Lionel Barrymore

future life and the lives of their possible children.

However, just as the three-cornered emotional storm reaches its height, old Dr. Gillespie (Lionel Barrymore) comes to the rescue and forces an admission from the brother which changes the diagnosis completely and leads to a happy ending.

The standing cast of Ayres, Barrymore and Miss Day never performed better, and this is particularly true of the love scenes between Ayres and Miss Day. Hospital-orderly Pendleton and restaurant-keeper George Reed are very funny.

WHAT THEY THOUGHT OF IT: Los Angeles Times (Edwin Schallert), "The series retains and even augments its vitality . . . acquires special class through the presentation of a guest star." Hollywood Reporter, "Yarn carries more sustained interest than any of this fine series." Variety, "All around excellence in playing, production, direction and writing."

This Week in

HOLLYWOOD

(Continued from Preceding Page)

galleries, lunch boxes, school books, marbles, lemonade stands and McCarthy's Drug Store were entertainment points of interest, and the unique costumes devised by many of the three hundred guests provided additional merriment.

Host Bergen dressed as a magician, as did Bert Kalmar, the song-writer, whose wife came as an infant in a cradle bearing the sign, "No Ambition Yet." Dick Powell and George Burns were street-car man and conductor respectively, while Joan Blondell came as a South Sea Islands queen and Gracie Allen was dressed as a French maid. Bette Davis indicated by her ballet dancer's costume that she had

wished to follow Pavlova, and Jimmie Fidler, Fibber McGee and Bob Burns all appeared as locomotive engineers. Andy Devine was a sultan leading Mrs. D. on a chain dressed as a harem wife, while Betty Grable, scantily clad as a dancing girl, attended in the company of Jackie Coogan, who donned blackface and a turban to emulate an African potentate. Joan Davis came as a fairy princess, and hubby Cy Wills as Abraham Lincoln; Bob Hope and Danny Danker were cops, while Mrs. Hope and Mrs. Don Wilson were nurses.

School was dismissed at 3 a.m., when teacher Bergen sent the kiddies home to bed.

It's a Date

At Victor Hugo's: Milton Berle giving the rush act to Mary Beth Hughes; Margaret Roach with band-leader Garwood Van; Bonita Granville with Jackie Cooper of course, and Rudy Vallee with lots of girls . . . At the Pirate's Den: Bob Stack with the widely popular Pat Dane . . . Tina Thayer with Mickey Rooney; Tina Thayer with Jimmie Zaner . . . At Leone's: Bert Wheeler with Phyllis

Ruth . . . At the La Conga: Jack Warner, Jr., with Joan Leslie; John Shelton with fiancée Carole Gallagher, and Johnny Meyer with Senorita Gloria Lynch from Chile . . . At Perrino's Sky Room: Olympe Bradna with Doug Wilhoit . . . Katharine Aldridge with John Swope.

Garbo Wants to Play

Greta Garbo turned child again just for the day last week when, practically unnoticed in a crowd of Christmas shoppers and youngsters, she and her steady escort, Dr. Gaylord Hauser, browsed in the toy department of a large store in downtown Los Angeles. Garbo and her doctor went from counter to counter and watched the various toys being demonstrated, but didn't buy any. Then they left the department just in time to run into a new adventure when the elevator bearing them down became stuck between floors and caused them to be delayed several minutes before the mechanism could be adjusted. So even if Greta had wanted to, she couldn't have been alone!

What's in a Name?

Warner Bros. has changed the name

of the next Bette Davis picture from the original "January Heights" to "Far Horizon," and now to "Her Great Lie." Paramount has changed its title of Suzanna Foster's "There's Magic in Music" to "The Hardboiled Canary." The same lot changed the billing of "Virginia" to "The Southerner," now back again to "Virginia." This should make it straight . . . Recently Metro released retitled "Bad Man of Wyoming" to simply "Wyoming," and now is making "Bad Man," and Warner Bros. is preparing to shoot "Bad Men of Missouri." If you still are unconfused, RKO-Radio Pictures have cast Thomas Mitchell to star in "The Devil and Daniel Webster," and Sam Wood has started shooting "The Devil and Miss Jones." Perhaps Daniel and Miss Jones should get together and compare notes.

On the Future Screen

After "Men of Boys Town," Spencer Tracy will portray "Dr. Jekyll and Mr. Hyde." Paramount's Boris Morros would also like to borrow him to play O. Henry . . . Melvyn Douglas wins the plum part of male lead opposite Joan Crawford in "A

Review

"THE BANK DICK"

Cast: W. C. Fields, Cora Witherspoon, Una Merkel, Evelyn Del Rio, Jessie Ralph, Franklin Pangborn, Shemp Howard, et al. A Universal picture, directed by Edward Cline, who also directed "The Villain Still Pursued Her."

"THE BANK DICK" is undoubtedly the best of all Fields pictures. It is his first starring vehicle for Universal, and certainly should prove a laugh-getter for those who are amused by his brand of humor. Fields had the preview audience chuckling and laughing uproariously at his antics. He has a good time all the way through the picture.

Fields says that this is the kind of story he's been wanting to make for a long time, and his performance proves his statement. The credit sheet gives the name of Mahatma Kane Jeeves as the writer of the screen play of "The Bank Dick," which when analyzed sounds amazingly like "My Hat, My Cane, Jeeves," which could be no one except W. C. Fields himself.

Fields plays the character of Egbert Souze, pronounced Soo-zay. As he explains many times throughout the picture, "Soo-zay, with an accent gravay (French pronunciation of grave) on the last syllable." Other Souzes are Agatha, Egbert's wife, played by Cora Witherspoon; Myrtle, his oldest daughter (Una Merkel), and Elsie Mae Adele Brunch Souze (Evelyn Del Rio), his youngest daughter. More strange names are Mrs.



W. C. FIELDS tops all hilarious hits of past in his "The Bank Dick"

Hermisillo Brunch (Jessie Ralph), Og Oggilby (Grady Sutton, bank clerk and suitor to Myrtle), J. Pinkerton Snoopington, a bank examiner, played by Franklin Pangborn, J. Filthy McNasty and A. Pismo Clam.

Through coincidence, Fields becomes the hero of the town when he accidentally finds himself in the middle of the capture of a bank robber. As a reward he is given the job of detective in the bank. Typically of the Sennett slapstick variety is the hilarious and exciting automobile chase, one of the best of its kind ever screened. Supporting performances are excellent.

WHAT THEY THOUGHT OF IT: Los Angeles Times (Edwin Schallert), "His top-notch comedy starring vehicle." Hollywood Reporter, "Some of the comedy somewhat short of good taste . . . but every foot of it uproarious." Variety, "Picture is bound to enlarge the rank of customers who enjoy the W. C. Fields brand of humor."

Woman's Face," the story of the regeneration of a disfigured woman by facial surgery . . . Robert Taylor will co-star with Jeanette MacDonald if she does "Smilin' Through" . . . 20th-Fox has suspended George Sanders (who was swell in "Long Voyage Home") for refusing his assigned part in "Uncensored," and John Loder will take his place . . . James Stephenson's home-run in "The Letter" has earned him the important part of the psychiatrist with two loves in "Winged Victory"; co-starred is Geraldine Fitzgerald . . . Dennis (Stanley Morner) Morgan's excellent work in "Kitty Foyle" has brought him an important assignment from his home lot, Warner Bros., of a star part in "She Stayed Kissed" opposite Jane Wyatt, who has resurrected her career by virtue of her excellence in the stage play "Quiet, Please" . . . Loretta Young's next will be as star of Frank Lloyd's "The Lady From Cheyenne" . . . Real-life lovers Lupe Velez and Big Boy Williams are cast together by Universal in "Six Lessons From Madame LaZonga" . . . Henry Fonda, who can play a hot trumpet at parties, takes over Tyrone Power's place in 20th-Fox' "The

Great American Broadcast," because Power is needed immediately for "Blood and Sand" . . . Same lot is giving John Payne the juvenile lead in "Lucky Baldwin," who probably will be portrayed by Dean Jagger . . . Brenda Marshall deserts Errol Flynn to co-star with Jeffrey Lynn in "Jinx Woman," Jean Negulesco's first full-length directorial effort . . . Carol Adams will desert dancing temporarily to be Gene Autry's leading lady in "Ridin' the Rainbow" at Republic . . . Phil Reagan has taken over Allan Jones' role in "Las Vegas Nights" because of Jones' laryngitis . . . Judy Garland's sister Sue gets her first film break in "Ziegfeld Girl" at Metro, as does Powers model Georgia Carroll.

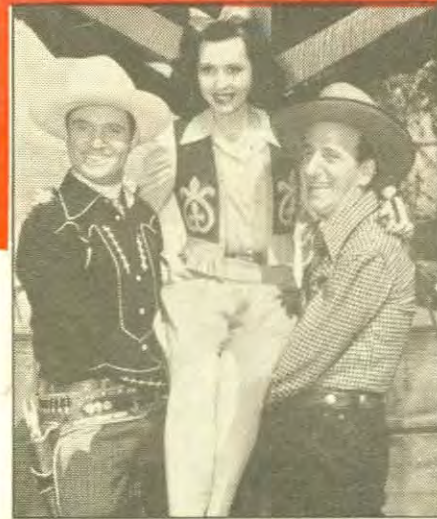
Meet Michele Morgan

France already knows and America soon will hear about Michele Morgan, comely young French actress with a classic face whom RKO-Radio is pointing for stardom. Michele was introduced to the Hollywood press at a reception at which her French picture, "Port of Shadows," was shown with English subtitles, and the young lady demonstrated her ability to speak En-

Review

"MELODY RANCH"

Cast: Gene Autry, Jimmy Durante, Ann Miller, Barton MacLane, Barbara (Vera Vague) Allen, "Gabby" Hayes, Jerome Cowan, Mary Lee, et al. A Republic picture, produced by Sol C. Siegel and directed by Joseph Santley, who also directed "Dancing on a Dime."



GENE AUTRY, Jimmy Durante, Ann Miller star in "Melody Ranch"

"MELODY RANCH" is a comedy melodrama based somewhat with license on Gene Autry's real CBS broadcast series of the same name. It is packed full of clean fun, likable music and plenty of action.

One of the highest budgeted Autry pictures to hit the screen, in this production Gene is supported by the enjoyable antics of Jimmy Durante, the dancing and singing of Ann Miller, and the man-pursuing comedy of another radio favorite, Barbara Jo Allen, better known as Vera Vague.

With the story simple and much interpolated with gag, dancing and singing scenes, the plot briefly concerns radio cowboy Autry's return to Torpedo, his home town, for homecoming as honorary sheriff, and there running into trouble in the person of the Wildhack boys, racketeers and gamblers. Much to the surprise of his tenderfoot radio-singing partner, Julie (Ann Miller), who has been digging at his cowboy proclivities, Autry decides to stay in Torpedo and run the Wildhacks out. This he does heroically, and wins the respect and love of Julie in return.

Durante, as Autry's radio announcer, delivers his funniest film job

to date, and Ann Miller, who photographs most beautifully, not alone wins spontaneous acclaim for her dancing but for her singing talent. Barbara Allen and "Gabby" Hayes win their share of the laughs, and little Mary Lee's singing again foretells her threat of being another Judy Garland.

Of the music introduced by the picture, "Melody Ranch" is an entrancing melody; "I'll Never Dream the Same Dream Twice" is ear-pleasing, and "Call of the Canyon" is positively beautiful.

"Melody Ranch" is a picture the whole family will enjoy.

WHAT THEY THOUGHT OF IT: Hollywood Reporter, "'Melody Ranch' is fun, swell fun . . . Gene Autry was never better." Daily Variety, "A pretentious western dressed up with music that comes off rather handsomely." Los Angeles Times, "The tale is strictly 'off the beam' most of the time."

glish in person. Suffice to say Michele not alone has excellent acting ability and charm but the requisite fiery ambition needed to put her over as a great actress. Personally, she loves comic sheets, drive-in restaurants, hot dogs, jazz, plays bad ping-pong, swims worse.

Arline Judge's Judgment

Arline Judge has moved back to Hollywood with her two sons, Wesley Ruggles, Jr., and Dan Topping, Jr., and is going right ahead with her return to screen acting. However, Arline shows rare judgment as a woman in permitting her two youngsters to visit their respective fathers frequently, although ex-husband one, Ruggles, is remarried to French actress Marcel Rogez, and ex-husband two, Dan Topping, is Sonja Henie's hubby. Says Miss Judge: "I think both youngsters should be with their fathers as much as possible. As long as little Wes doesn't come home with a French accent and little Dan on ice skates, it's all right with me!"

The Story Mart

Cecil B. DeMille is negotiating to bring John Masefield, poet laureate of

England, to Hollywood to assist him in filming "Reap the Wild Wind" . . . Warner Bros. have purchased Kaufman and Hart's comedy, "George Washington Slept Here," one of the best box-office bets on Broadway . . . RKO-Radio has submitted a story idea to the authorities of the Mayo Clinic, seeking permission to make a picture which is based on the careers of the Mayo brothers.

Stripper Versus Cutter

A new high or low in Hollywood publicity was generated recently when blond Gerta Rozan, Viennese dancer who had worked before the cameras of "Flotsam," now retitled "So Ends Our Night," waged a strip-tease picket in front of the offices of the picture's producers, David Loew and Albert Lewin. The object: A protest to reinstate her part in the finished film which had been lost on the cutting-room floor. Miss Rozan spent her first day parading in her slip; the second day brought her down to panties and brassiere until the producers interceded and covered her with a blanket. Anyway, it was a swell publicity stunt for "So Ends Our Night."

This is the second of two stories (each complete in itself) about Cary Grant. Fine writing and literary style deliberately have been sacrificed to give you the reporter's conception of Hollywood's most eligible bachelor instead of the usual, consciously well-written word picture. We have adopted this technique in an attempt to present accurately his vacillating, amusing and whimsical qualities, to really reveal the kind of man he is. We hope you'll feel we've succeeded.—Editor.

ALTHOUGH much has been written about Cary Grant's early struggles, his life with Randy Scott in the beach house they shared together, and his marriage to Virginia Cherrill, few people know that he spent some time living in a studio apartment in Westwood village. Fewer still have ever heard of the weird goings-on which sometimes occurred there. A case in point is Grant's experience with a colored houseboy he employed.

This colored houseboy of Grant's lived on Central Avenue, which is the Negro section of Los Angeles—and of course it was quite a distance from Westwood to the Central Avenue district. Typical of Grant, on the nights that he knew he wasn't going to use his car, a Packard, he allowed the houseboy to drive it home so that he wouldn't have such a long trip to make by bus. This went on for some time, and everything seemed to be rosy. Grant, in his typical haphazard fashion, paid no particular attention to household expenses and his gasoline and garage bills.

Then he left town for a week-end and returned unexpectedly. Imagine his surprise to find the elite of Central Avenue (all Negroes) in his apartment. It seems that his houseboy had selected that particular Sunday afternoon to give a cocktail party for his friends, using not only Grant's apartment but his liquor as well. The houseboy, of course, found a very pleasant association at an end—and Grant only then learned that his gasoline and liquor bills were something scandalous!

Grant has a terrific sense of humor, and he can laugh even if the joke is on him. He is not so much of a practical joker as some Hollywoodites, but he enjoys a good gag. This brings up the episode of the clacking pelican, an event which also occurred during the time he lived in the studio apartment in Westwood.

It seems that a couple of friends of his who lived in the same building knew that Grant was going to go to a large and gala party one Saturday night. Knowing his habits, they felt reasonably sure that he would be sleeping late the next day. So, when they discovered a pelican on the beach where they had gone for a Saturday afternoon swim, they got a bright idea. The pelican seemed to have injured its wing and could not fly. The injury hadn't improved the bird's disposition any, and every time anyone came within a yard of it it would snap its huge beak at the intruder with a "clack-clack" sound.

These two pranksters managed to capture the bird and take it home with them. The next morning early, before Grant was up, they sneaked into his apartment (the colored boy mentioned previously had not as yet thrown his cocktail party and was on the job to let them in) and they took the bird and tied it by its leg to a faucet in Grant's bathroom. They put beside it a very large egg which they had managed to secure from a studio prop department, then sneaked out. Only half awake after his big night

of the evening before, Grant finally got up and strode into the bathroom to bump square into Mr. Pelican. "Clack! Clack!" went the bird. "Awk!" went Cary. Then he saw the egg. The uproar stirred up the entire apartment building.

During this same period another rather amusing incident happened. It concerned the Oscar Serlins (Serlin is the author of "Life With Father") and another couple. It seems they had seen Grant during the week and he had invited them to come to his place for Sunday breakfast. They arrived on Sunday morning at ten o'clock to find Grant still asleep. All of them were very good friends of his, so they went in and gave orders to have breakfast prepared. The houseboy, since he had received no instructions from Grant, was mystified, but he obeyed.

FINALLY, breakfast was ready and still no Grant. The two couples trooped upstairs and awakened him. He happened to awaken in one of his more explosive moods and didn't particularly appreciate the fact that guests had arrived and made themselves so thoroughly at home.

Words flew hot and heavy until Grant shouted, "Well, just because I invited you to breakfast doesn't mean I have to eat it with you, does it?"

The two couples left him in bed and went down to breakfast. They were just completing the meal when Grant appeared in a bathrobe and ordered a cup of tea. As he started to

drink his tea, one of them happened to light a cigarette. That upset Grant again, who shouted that he couldn't stand the smell of smoke before breakfast—and what was the idea of adding insult to injury, etc., etc.

Since they were all very good friends of Grant's and understood him well, the two couples pretended to be highly insulted. They marched out of the house in high dudgeon, with Grant pattering after them in bedroom slippers making his apologies.

In working in pictures, Grant feels very much at home with people with whom he has worked before. Now in demand by every studio in town, and able to pick and choose any story that he wants to play in, he invariably gravitates back to producers and directors and stars with whom he has worked before and whom he has found congenial. Strangely enough, Grant always enjoyed working with Katharine Hepburn. This probably stems back to their first picture together, "Sylvia Scarlett." It was just at this time that Grant had decided that he could do better for himself on a free-lance basis. A line-of-the-run leading man, he refused to sign a new contract at Paramount because he felt he was playing second fiddle to Gary Cooper and believed that he could do better elsewhere. This was rather a tough decision, but once made he characteristically stuck to it and refused to sign. There he was, with not a great deal to offer, embarking upon the dangerous job of free-lanc-

ing. It was at this time that Miss Hepburn okayed him as the leading man in "Sylvia Scarlett." She was at the height of her popularity and had absolute say over her stories and over casting. Later, when La Hepburn was not doing so well as she might have been and Grant was on top of the heap, he did "Bringing Up Baby" with her. She left motion pictures and Hollywood shortly after that, after completing "Holiday" at Columbia, again with Cary Grant.

Following through, we find this law of compensation, or whatever you might want to call it, working right up to the present time. After Hepburn got out of pictures she went east and of course re-established herself in "Philadelphia Story." Could it have been coincidence that Cary Grant, the man who now has pick and choice of any picture in town, popped up as her lead in "Philadelphia Story" when it was made by M-G-M? Or could it have been Grant's way of repaying a break? It could be both—or neither—because it's hard to tell what's going on in Mr. Grant's mind.

GRANT undoubtedly is expensive to movie-makers (he gets \$125,000 to \$150,000 per picture) but he makes up for what he costs by his drawing power and also in the manner in which he works. In spite of the fact that he seems to be playing himself on the screen most of the time, he is a very accomplished actor—in fact, one of the best actors in Hollywood, although few people realize it because of the type of roles he plays. He is a quick study, always on the job, always knows his lines and he has the facility—with his vitality and complete absorption in the job—of drawing out the best of every player who plays opposite him (and, incidentally, keeping them on their toes to keep him from grabbing off all the honors).

When he is going to work on a picture, the studios at which he has worked before usually see to it that there is some kind of piano handy. It may be an elaborate baby grand from some set, or it may be an old broken-down upright. Sooner or later, after the picture has been in production a few days, Grant starts looking around. That is the sign for the propman or whoever it is who knows Grant to show him where there is a piano. He sits down and starts improvising. Pretty soon somebody drifts over to him (it may be an electrician, a propman, anyone who has been in show business). They break into a tap dance, a song or an old stage routine—and the first thing that anybody knows, every time there is a wait or a rest between takes, a regular vaudeville show is going on around the piano, with Cary in the center of it. This always establishes an esprit d'corps among the cast, which also is, to be very brutally blunt about it, worth money to the picture producers.

Grant is probably the most eligible bachelor in Hollywood. He was married at one time to Virginia Cherrill, who since has remarried into a titled English family. His biggest romance until recently was with Phyllis Brooks, but that now definitely is a thing of the past. Although Louella Parsons seems to think Cary Grant is going to marry Barbara Hutton (Countess Haugwitz-Reventlow) and has so hinted in her column several times, the odds among the insiders are long that he won't. If you want to gamble on Grant's future marital status, you can get plenty of money that he won't marry at all—at least not for several years.

LAUGHING BACHELOR

BY GORDON SWARTHOUT

A probe into the hidden traits in Cary Grant's character explains his tremendous appeal for the ladies!

Trouble between Grant and Cherrill was played up variously as penuriousness on Grant's part and sundry other things, but the real trouble seemed to be too much "good advice" from their friends. After his divorce, Cary dated Ginger Rogers considerably, but nothing seemed to come of that. In the case of the Brooks-Grant romance, Phyllis seemed to be carrying the torch.

Typical of the man and his temperament was his attitude toward people in general and particularly the working press, after both his divorce from Cherrill and his break-up with Phyllis. For some time thereafter he seemed to be moody and testy and let it be known that he preferred to be left alone. More recently he has come out of this shell and now again is the guy that everybody who works the newsbeats in Hollywood admires.

Speaking of girls, here is a funny angle:

The only brunette Cary ever seriously dated was a girl by the name of Janet McLeod, a Pasadena socialite. Every other one of the girls with whom he has been linked romantically, seriously enough to raise a hullabaloo in the papers, has been a blonde. (This is a very delicate point—but wonder what might have happened should Cary have married some of those girls, then later they had let their hair revert to its natural color???)

ALTHOUGH Grant himself loves to tell amusing stories, usually with a cockney accent, he doesn't approve of women telling them. He doesn't approve of heavy make-up. Through his every waking hour, facets of quick enthusiasm, moodiness, vitality and virility, assurance, poise and sophistication turn off and on with chameleon-like rapidity. These complex characteristics fuse into a personality women cannot resist.

Reason for the lack of detail on most of Grant's idiosyncrasies and personal habits in most published stories about him is due to the fact that he considers such things trivial, and will sidestep questions of that kind put to him, graciously at first, emphatically if necessary.

He has a habit of buying things on impulse. He will be talking to a friend, find out that he likes a certain type of phonograph record, a new gadget, a special color scarf or tie or something like that—and the first thing he knows, at least one if not two or three of the articles he has mentioned will be delivered to him.

Grant does not particularly believe in or go out of his way to get publicity. This attitude dates back to the time when he was on his way up and wasn't given much attention by the press; with his facility for not forgetting things, he hasn't forgotten that and doesn't make much of an effort to cooperate now.

However, with a typical gesture of



TAKEN in the heyday of the Grant-Brooks romance (now ended), this picture candidly reveals the "Laughing Bachelor" at his life-of-the-party best. This is only one side of Cary Grant's many-sided personality

friendliness and because he thought that he was doing a favor for a good friend of many years' standing, Grant recently quite unintentionally garnered himself a great deal of constructive and helpful press comment.

The situation was this:

TWO young ladies who have worked in several of the studio publicity departments recently decided to go in business for themselves. One of them, Bertha Jancke, had known Grant when he first came into pictures and they had been friends for a good long time.

One day in the *Hollywood Reporter* (a trade paper concerning the affairs of the film capital) a small ad appeared. The ad was to the effect that Virginia Wood and Bertha Jancke

were associating themselves as freelance publicists, and invited their friends to open house on the occasion of opening of their new offices.

The ad ran as scheduled, announcing the opening, but imagine the consternation which reigned in the offices of Wood and Jancke the following morning when the same paper appeared with a full-page copy of the advertisement which had been run the previous day! Ads like that cost money, and the whole thing appeared to be a very embarrassing or a very expensive error.

The partners rushed to the phone to find out what had happened, and while they were waiting for their number, examined the ad more closely. In very small type, at the top of the full-page advertisement (the original ad had

been very small), was the following statement: "Because they're two such right guys, I would like to bring their announcement of yesterday further to your notice—Cary Grant."

When the girls called Cary to thank him, he apologized for having had the advertisement only in one trade paper instead of the two which are published in Hollywood, explained that the reason it had not appeared in both was because of an earlier closing deadline on one which he could not meet. Then, in order not to show partiality between the two publications, he later made arrangements to use the same amount of space for another purpose in the second paper!

Which was eminently typical of Cary Grant, the laughing bachelor of Hollywood.



KITTY FOYLE (Ginger Rogers), center, is a white-collar girl who shares her apartment with roommates Molly (Katharine Stevens), left, and Pat (Mary Treen). Kitty is typical of the intelligent, middle-class girl who, battling for self-betterment, fills important office jobs in all our great cities

Ginger Rogers

White Collar Girl

Movie-Radio Guide Picture of the Week is RKO's "Kitty Foyle"

"KITTY FOYLE" is brought to the screen from Christopher Morley's best-selling novel of the same title which made this brave, ambitious, white-collar girl the most talked-about woman in America. Because Kitty has become an almost epochal character in modern American literature, producer David Hempstead gave the directorial assignment into the experienced hands of Sam Wood, director of two of the most poignant and touching pictures of our time—"Good-bye Mr. Chips" and "Our Town." Mr. Wood has brought the same simplicity of touch to "Kitty Foyle," and with it a new device for filming the confessional quality of the novel which he calls "First Person, Singular" technique. "Kitty Foyle" begins and ends in the modern era, but, through retrospect, it takes its audiences back with a nostalgic pang to past events within the memory of most movie-goers. "Kitty Foyle," an RKO-Radio picture, is scheduled for national release Dec. 27.

CAST OF CHARACTERS

Kitty Foyle.....Ginger Rogers
 Wyn Strafford VI.....Dennis Morgan
 Mark.....James Craig
 Pop.....Ernest Cossart
 Mrs. Strafford.....Gladys Cooper
 Giono.....Eduardo Ciannelli
 Delphine Detaille.....Odette Myrtil
 Molly.....Katharine Stevens
 Pat.....Mary Treen
 Wynnewood Strafford VII.....
Richard Nichols
 ParryFrank Milan
 Bill.....Charles Quigley
 Miss Bala.....Harriet Brandon



KITTY'S FIRST JOB was on a magazine published by Wynnewood Strafford VI (Dennis Morgan), a Philadelphia socialite. When she first went to work for Wyn, her father (Ernest Cossart), below, was alive. He warned Kitty against involvement with her, socialite employer





↓ KITTY AND WYN MARRY but their marriage fails as his wealthy parents intervene and Kitty leaves him, though she is about to have a baby. The baby dies, and later Kitty wins the love of a young interne, Mark (James Craig), below

KITTY AND WYN fall in love, but two events occur to mar Kitty's happiness. Her father dies and Wyn does not propose marriage after his magazine has ceased publishing. He offers to keep Kitty on her regular office salary



→ WYN meets Kitty as she is about to marry Mark, their love flares anew and Kitty must choose between them. Her choice gives picture a surprise ending





THE VILLAIN *Still* PURSUES ME

The wife of a screen villain
discovers the Devil's a saint

By Constance (Mrs. Jack) La Rue

—Lansdowne
CONSTANCE LA RUE defied her family and friends to marry a screen "heavy," Jack La Rue. Here's her side of the story

QUITE a few years ago I was sitting in a hairdresser's shop with a movie magazine opened in my lap to a page displaying a sinister-looking man with hat pushed down on one side, his face half hidden in shadows, a cruel leer on his lips, from which dangled a cigarette. "That man always gives me the shudders," my hairdresser said, staring over my shoulder. "I'd tremble with fright in broad daylight if I had to walk down the street with him!"

I had seen Jack La Rue only as the sympathetic young priest in "A Farewell to Arms," and I could not share her horror at sight of him. In fact, I was certain that he must be a very saintly sort of person in real life. "He's probably not as bad as all that," I ventured.

"Any man who could be such a devil incarnate on the screen," the hairdresser exclaimed heatedly, "must be an ogre in private life, too."

"Anyone who could be such a saintly priest on the screen," I answered, "must be very near to an angel in private life. Make that wave a little wider, will you, please?" After all, it didn't really matter about the fellow. Neither of us would probably ever know what sort of person he was off-screen.

A few days later, at a party, I was introduced to Jack La Rue. The eyes which had been sinister to my hairdresser and soulful to me were shining with an amused twinkle. The cruel, sensitive lips were parted in a boyish smile. I gasped and looked again, and he laughed wholeheartedly. I joined in.

It was shortly after this that the newspapers began to comment on my frequent appearances with Jack . . . not without reason. Winchell was first; Louella Parsons had us "devoted"; Jimmy Starr had us "engaged"; Harrison Carroll and Louis Sobol had us "secretly married." And every time I went to have my hair waved, my hairdresser would look at me reproachfully with that "What, are you

still alive?" stare. My family was uneasy, too. An acquaintance, who later apologized for his bad taste and poor joke, had sent a letter to them saying, "This is to warn you of the sort of man your daughter is appearing with constantly." Enclosed was a perfect likeness of Jack bearing the caption, "Larry Romero, Public Enemy No. 1." Our family lawyer called me to his office. "This has gone far enough," he thundered at me, tossing the newspaper clipping across at me. "You cannot deny that this is a newspaper picture of your friend." I reached for the picture and turned it over. The back was blank. It was a 'prop' that had been made for the film 'No Ransom.'

A few days later Jack shyly asked me if I could meet his family. The villain took me to his lair, where I learned that he was supporting his father, his mother, five sisters, his brother-in-law, and five nieces and nephews. In addition, he was helping out a cousin!

WE WERE married shortly after this, and that I was not the only one who had refused to take Jack at his reel value was evidenced in the letters of sincere congratulation we received. Among them also were several berating him for his marriage and telling him that no woman on earth could possibly be good enough for him.

Many people ask me what problems I confront as the wife of a screen villain. My problems are no different than those which confront the wife of any actor—hero, villain or comedian—who has achieved a modicum of success.

One of the chief problems has been the annoyance caused by childhood acquaintances of Jack's who claim relationship to him. Naturally these people are seldom worthy or they wouldn't make false pretenses. A year or two ago a man Jack had known in boyhood—and who had managed to roll up quite a past for himself, including bigamy—came to California,

and Jack, feeling sorry for him, helped him get a job in a shop. A short while later Hugh Herbert told me that he had been in that particular shop and that Jack's cousin had waited on him. "The resemblance is surprising," Hugh told me.

That night I warned Jack that it was not wise to allow strangers to trade on his name. "What harm does it do if it makes them happy?" he asked, dropping the subject.

Several weeks later I answered the telephone. An irate girl was on the other end, pouring out a tale of this "cousin's" villainy. He had promised her marriage, had borrowed money giving his "cousin" Jack as a reference. She threatened to go down to the shop with the sheriff unless Jack made good the money, emphasizing that it wouldn't be good for Jack's professional reputation to have such a story get out.

When she had finished I told her to get six sheriffs and a band and go right down to that shop and have the man thrown into jail. I added that I hoped there was an additional penalty for falsely claiming relationship to a well-known person with intent to defraud. I never heard from the girl or the "cousin" again.

There are many others, some purposeful and designing, others simply claiming relationship to bask in the white light of publicity. Recently Jack received a letter from a little Italian girl who wanted permission from him to claim that she was his cousin so that agents would listen to her and give her a chance to audition. Another recent letter was from a Brooklyn youth—an absolute stranger—claiming to be a cousin and demanding that Jack pay his fare to California and get him a job there. Of course we refused. The boy then wrote an abusive letter saying that he was threatened with rheumatic fever and heart trouble, and the doctor insisted upon his going to a warmer climate. If he didn't get to a warmer climate, what happened to him would be on Jack's conscience. As I read the vituperative missive, I thought I could cheerfully tell him of a warmer climate to which he could go! After all, Jack has too many genuine relatives to help without taking on a batch of bogus ones.

This is only one side—the ugly side—of what happens to a movie villain's wife. There are thousands of heart-

warming actions on the part of Jack's fans, too. I might tell of the many letters which arrive weekly saying he should play the hero instead of the villain; of the beautiful letters and flowers that arrived recently when his sister, Rose, was injured in an automobile accident; of the sympathetic notes which arrived when the newspapers printed a story that our little Pekingese puppy, Chinkie-China-Girl, was ill with pneumonia.

As for those who feel that a screen villain carries his villainy over into private life, I hope that I have, in a small measure, succeeded in convincing them that the devil abroad may be a perfect saint at home. Even such a die-hard as my hairdresser has come around to that viewpoint. I dropped in the other day and the first thing she asked me was, "How is that handsome husband of yours? I saw that old film they reissued, 'A Farewell to Arms,' the other day, and I thought he was just wonderful. He has the eyes of a saint!"

While she was working on my hair I opened a movie magazine at random. Humphrey Bogart, his face contorted with villainy, leered out at us. My hairdresser leaned over my shoulder. "Now, that man," she asserted positively, "makes me shudder. I would tremble with fright . . ."

"Would you make that wave a little wider, please?" I interrupted.

There's isn't, for a villain's wife, anything else to say.



JACK La Rue, saint

THIS WEEK'S Radio Events

New Tucker-Baker show Sunday;
soldiers in new series Friday

Sunday, December 15

TED MALONE will visit in his "American Pilgrimage" the New York City home of O. Henry, who was born William Sidney Porter in Greensboro, N. C., and wound up in New York as one of this country's greatest tellers of short stories marked especially by shock-endings. NBC.

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

"HIDDEN STARS" is a new commercial show to be launched this Sunday which will feature as regulars Orrin Tucker's sparkling orchestra music and the cuddle-and-coo voice of Bonnie Baker. The spotlight feature of the show will be the guest performance each week of some outstanding local radio artist—a "hidden star" from somewhere in these United States. NBC.

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

Monday, December 16

FORT PEARSON, sports reporter, newscaster and popular all-around announcer, begins this week a Monday-through-Friday sports commentary in the spot formerly occupied by the "Li'l Abner" sketch. The program, called "Fort Pearson's Sport Page," will originate in Chicago. Pearson's main stamping ground. NBC.

Eastern 6:45 p.m. Central 5:45 p.m. Mountain 4:45 p.m. Pacific 3:45 p.m.

JOE LOUIS, who recently lost his first major venture as a political second when he publicly backed Willkie, will attempt to prove once again that he is at least still prize-fight king. This Monday Joe will barge right into staid Boston, the home town of challenger Al McCoy, who will try to introduce Louis to the violent Boston Tea Party tradition. Bill Stern and Sam Taub will describe the fifteen-round championship bout. NBC.

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

Tuesday, December 17

THE AMERICAN EAGLE CLUB, made up of American flyers joining Britain's valiant Royal Air Force, will be launched "somewhere in England." The activity will be recorded by Mutual and broadcast later in the day. MBS.

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

"WAR AND PEACE," written by the Russian master Count Leo Tolstoy and considered by many critics and readers the greatest novel ever written, will be the subject of this Tues-

day's "Invitation to Learning" discussion. CBS.

Eastern 10:15 p.m. Central 9:15 p.m. Mountain 8:15 p.m. Pacific 7:15 p.m.

Wednesday, December 18

DR. CHRISTIAN himself—played by Jean Hersholt, humanitarian both on the screen and in real life—leads a parade of noisy River's End children yelling "We want Santa Claus!" in "The Man Who Was Santa Claus" on this Wednesday's sketch about kindly "Dr. Christian." CBS.

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

Thursday, December 19

NO CHRISTMAS TREE? That would indeed be a tragedy to most American homes. But there is a shortage of pine, fir, spruce and cedar trees. This menace to Christmas completeness will be discussed this Thursday by P. L. Ricker, president of the Wild Flower Preservation Society, on "Adventures in Science." CBS.

Eastern 3:45 p.m. Central 2:45 p.m. Mountain Not Available Pacific Not Available

"IS AMERICA Rearing Efficiently?"—one of the most vital and most argued questions of today—will be the basis of intensive, perhaps ferocious, argument on "America's Town Meeting of the Air." NBC.

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

Friday, December 20

"SOLDIER SONS of Uncle Sam"—whether they're officers and men of the Regular Army, members of the federalized National Guard, or soldiers newly drafted under the Selective Service Act—will be the stars of a new series beginning this Friday. The training protectors of peace will present entertainment and an intimate picture of military life in a thirteen-week tour of camps, beginning with Fort Dix, New Jersey infantry camp, this week. NBC.

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

KATE SMITH will make one of her infrequent dramatic appearances when she acts this Friday in Charles Tazewell's Christmas story, "The Small One," on the "Kate Smith Hour." CBS.

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

CONNIE RITTER was the last and one of the most desperate of the Birger gang that attracted nationwide notoriety through its terrorizing of southern Illinois. "Gang Busters" will dramatize this week and next the career of Ritter. NBC.

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



Rosalind Russell



Lionel Barrymore

Heading the week's playbill:
Barrymore, Russell, Massey

Sunday, December 15

GREAT PLAYS, NBC. "The Imaginary Invalid," by Moliere.

Moliere, seventeenth-century Frenchman, is widely recognized as one of the greatest masters of comedy-drama the world has known. His appeal was universal—to the classes and the masses. His writing quill probed sharply the vices of his time and tickled his fellows into laughing at themselves. His vivid etching of contemporary life is still sharp and shining and sometimes startlingly familiar today.

"The Imaginary Invalid," a three-act comedy, is the last of Moliere's plays. Besides being a rousing burlesque, the play is a satirical jab at the medical profession which had failed to save his health. Ironically, Moliere died of a real attack while acting the comedy role of Argan, the imaginary invalid.

Eastern 3:00 pm Central 2:00 pm Mountain 1:00 pm Pacific 12:00 noon

SCREEN GUILD THEATER, CBS.

Rosalind Russell, guest star.

If you've seen Rosalind Russell on the screen, you probably know her as a madcap comedienne. If you read the "Sensible Screwball" story in a recent issue of Movie-Radio Guide, you know that she's mad-with-a-purpose in real life. And if you follow the private lives of Hollywood personalities, you know that "Roz" is a very generous person known for her charitable acts. That makes it fitting that Miss Russell should appear again as guest star of "Screen Guild Theater," the show on which stars contribute their talent in return for the sponsor's donating of several thousand dollars a week to a charity fund for unfortunate actors and former actors. Miss Russell's vehicle is "Love Affair," 1939 romantic comedy film in which Irene Dunne and Charles Boyer appeared.

Eastern 7:30 pm Central 6:30 pm Mountain 5:30 pm Pacific 4:30 pm

Monday, December 16

LUX RADIO THEATER, CBS. Ginger Rogers and Edward Arnold, guest stars, in "Fifth Avenue Girl."

This is another of the expert Lux radio adaptations of successful films. The movie, "Fifth Avenue Girl," with Ginger Rogers and Walter Connolly, was a smash sophisticated comedy of about a year ago.

A girl who's broke and lonely meets a man who's wealthy and seeking loneliness in the park, away from his screwball family. Feeding the pigeons they find a mutual bond in the need of both for a friend. The final result is not the scandal that the audience and the man's family suspect. The story is light, humorously zestful.

Eastern 9:00 pm Central 8:00 pm Mountain 7:00 pm Pacific 6:00 pm

Wednesday, December 18

CAVALCADE OF AMERICA, NBC. Raymond Massey, guest star, in "The Undefended Border," by Stephen Vincent Benet.

For 123 years the boundary line between the United States and Canada has been unfortified in any manner. It is probably the most peaceful international border in the world.

In the "Cavalcade of America" dramatization of Stephen Vincent Benet's stirring story of "The Undefended Border" it is both significant and welcome news that the guest star will be the great Canadian actor Raymond Massey. It is significant also that this piece about the good neighbors of North America will be specially broadcast by short wave to South America.

Eastern 7:30 pm Central 6:30 pm Mountain 5:30 pm Pacific 4:30 pm

BIG TOWN, CBS. Starring Edward G. Robinson and Ona Munson in "Christmas Is News," by Robert Andrews.

Bowing to the Christmas spirit of good will, "Big Town" editor-crusader Steve Wilson (Edward G. Robinson) won't even fight against lawlessness and lawbreakers, for none will appear, this week. This Wednesday's offering of a simple Christmas story will give Robinson a chance to vary his radio acting and listeners the opportunity of hearing one of their favorite actors in a departure from strict commercial formula.

Eastern 8:00 pm Central 7:00 pm Mountain 6:30 pm Pacific 5:30 pm

Friday, December 20

CAMPBELL PLAYHOUSE, CBS. Lionel Barrymore, guest star, in Dickens' "A Christmas Carol."

Here is a must of musts, one of the real dramatic peaks of the radio year: the greatest Christmas story—next to the Bible's original account—ever written, brought to life by one of the supreme actors of all time.

This Barrymore-Scrooge combination is one of the most distinguished of radio's young traditions.

Other artists have played the famous role. Brother John had to substitute for Lionel one year when the latter was sick. Even Orson Welles was humbly apologetic when he played the part. There is, of course, the possibility that Lionel won't be physically up to the job this time. He might not even try it any more after this year. So be sure and listen. The old master will draw upon the tradition of the theater, the inspiration of his art, and the immortal spirit of the reborn Scrooge to be on hand. And even if he should broadcast from a wheelchair and if his voice should crack, you'll hear an incomparable Scrooge to quicken your Christmas pulse.

Eastern 9:30 pm Central 8:30 pm Mountain 7:30 pm Pacific 6:30 pm

EXCLUSIVE

The March of Music

Edited by Viva Liebling

Enjoy radio's greatest music season. Here—
to aid you—is a vital, new "March of Music"!

FORECAST OF THE WEEK

Saturday, December 14

THE NEW YORK PHILHARMONIC CHILDREN'S CONCERT, CBS. Rudolph Ganz, conductor; Paul Leyessac, narrator. Illustration of the Overture. *Overture to "Oberon"* (Weber), *Overture to "Mignon"* (Thomas), *"Peter and the Wolf"* (Prokofiev), *Overture to "Tannhaeuser"* (Wagner).

If you haven't heard or don't own a record of "Peter and the Wolf," this is the time to hear it. A fairy-tale in music all about how brave Peter captures the wolf with the aid of the bird, it's one of the grandest things for children (of all ages) ever written. If your child is home from school, don't let him or her miss it. And believe me, you'll enjoy it just as much. Even without "Peter and the Wolf," these programs are as valuable for adults as for children. They teach you an amazing amount about music, painlessly and pleasantly.

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

MILESTONES IN MUSIC, NBC. Eastman School Symphony Orchestra, Dr. Howard Hanson, conductor.

A slightly more technical and scholarly music-appreciation course than the Philharmonic, but of equal worth.

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

THE METROPOLITAN OPERA COMPANY PRESENTS "THE MASKED BALL" BY GIUSEPPE VERDI, NBC. The cast: Riccardo (*Gustave III of Sweden*), Jussi Bjoerling, tenor; Renato (*Count Ankarstrom*), Alexander Sved, baritone; Amelia, Zinka Milanov; Ulrica, Kerstin Thorborg; Oscar, Stella Andreeva, soprano; Silvano, Arthur Kent, baritone; Samuel, Norman Cordon, basso; a judge, John Carter, tenor; Amelia's servant, Lodovico Oliviero; Conductor, Ettore Panizza.



—Studio Kowalsky

ZINKA MILANOV is cast as Amelia in "The Masked Ball" (Verdi), this Saturday's opera broadcast

Verdi based his opera (premiered in 1859) on the assassination of King Gustave III of Sweden in 1792 at a masquerade in the Stockholm Opera House. Count Ankarstrom, trusted counselor of Gustave, discovers his wife at a secret rendezvous with the king, to which Ankarstrom has come to warn his sovereign of a plot to kill him. The king flees, but Ankarstrom is so enraged by what he believes to be his wife's faithlessness that he joins the conspirators. At home he berates his wife in the powerful aria "Eri tu" (Was it thou?), long a famous baritone show piece. Amelia sends the king an anonymous warning of the plot, but he comes anyway to the masked ball at the opera house. He tells Amelia that he will never see her again, for the sake of her husband, when Ankarstrom stabs him. Dying, the king reveals Amelia's innocence.

It is all very tragic, but very few things of Verdi's are ever dull. Besides the "Eri tu," listen to the king's song in the first act, Amelia's pitiful plea of innocence and the brilliant music of the last act, scene of the ball.

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

THE NBC SYMPHONY ORCHESTRA, NBC. Arturo Toscanini, conductor. *Symphony in D Minor* (Franck), *Ballade and Polonaise* (Vieuxtemps), *Notturmo from Act II "Cristoforo Colombo"* (Franchetti), *Romanian Rhapsody No. 2* (Enesco).

This program is printed with the usual warning that Toscanini is unpredictable and liable to play something entirely different. But try to keep some part of the evening at least to hear the Belgian Cesar Franck's (1822-1890) symphony. He only wrote one, but seems to have poured his whole soul into it. He imbued all his music with his sincerely religious spirit, and some of the melodies in this symphony are truly celestial. By all means don't miss it (and I hope to heaven Toscanini plays it).

None of the other selections are of world-shaking importance. Vieuxtemps (1820-1881) is noted for his violin music and this will be played by part of the string section of the orchestra. It is tuneful and old-fashioned. The Notturmo is from an Italian opera that was rather a dismal failure some years ago. The Rhapsody, of course, is filled with rousing Roumanian folk-music and winds up the evening cheerfully.

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

Sunday, December 15

RADIO CITY MUSIC HALL OF THE AIR, NBC. Symphony Orchestra, Erno Rapee, conductor; Ossy Renardy, violinist. *Overture to "Rosamunde"* (Schubert), the Orchestra; *Violin Concerto in E Minor* (Mendelssohn), *Petrouchka* (Stravinsky).

We went to press before catching the change in program on Music Hall last week, so unfortunately couldn't inform you that the Mendelssohn concerto would be played this week instead. Even a week later it is still eminently worth listening to. The "Rosamunde" Overture, composed in

1820, was really written as a prelude to a play called "The Magic Harp." Schubert dug it up three years later and used it for a play titled "Rosamunde." It is delightfully melodious, in contrast to the Stravinsky work, which is very modern but vividly descriptive of scenes at a carnival. Stravinsky wrote it originally for the Russian Ballet, but it has become a standard work in the symphonic repertoire.

Eastern 12:30 p.m. Central 11:30 a.m. Mountain 10:30 a.m. Pacific 9:30 a.m.

THE NEW YORK PHILHARMONIC ORCHESTRA, CBS. John Barbirolli, conductor. *Overture to "Oberon"* (Weber), the Orchestra; *Cello Concerto in D Major* (Mozart-Cassado), Joseph Schuster and Orchestra; *Symphony No. 2* (Brahms), the Orchestra.

Weber's opera "Oberon" (premiered 1826) made history in its day, as it paved the way for real music drama instead of mere frames for the sopranos and tenors to show off their high tones. The Overture is brilliant and exciting, with occasional passages of great delicacy, climaxing with an ecstatic melody which the heroine sings later in the opera.

Mozart's work started life as a horn concerto, but Gaspar Cassado, eminent Spanish cellist, decided it would sound as well for the cello, so he made his own arrangement. It is not Mozart at his most profound, but ripples along easily and tunefully, and makes for agreeable contrast between Weber and Brahms. The Brahms second symphony is his most placid and is certainly his happiest. Of the three numbers on this program, the symphony is perhaps the most enjoyable.

Eastern 3:00 p.m. Central 2:00 p.m. Mountain 1:00 p.m. Pacific 12:00 noon

"THE PAUSE THAT REFRESHES ON THE AIR," CBS. Symphony Orchestra, Andre Kostelanetz, conductor; Albert Spalding, violinist-master of ceremonies; Rose Bampton, soprano. *Selections from "The Count of Luxembourg"* (Lehar), the Orchestra; *Annie Laurie*, Rose Bampton; *Hawaiian Medley*, the Orchestra; *Spanish Dance* (Granados), Albert Spalding; *Poem* (Fibich), the Orchestra; *The Old Refrain* (Kreisler), Rose Bampton.

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

DESIGN FOR HAPPINESS, CBS. Chicago Woman's Symphony Orchestra, Izler Solomon, conductor.

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

METROPOLITAN AUDITIONS OF THE AIR, NBC. Metropolitan Opera tryouts. Milton Cross, master of ceremonies; Wilfred Pelletier, conductor. *Semifinals.*

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

THE NEW FRIENDS OF MUSIC ORCHESTRA, NBC. Fritz Stiedry, conductor. *Chamber Symphony No. 2* (world premiere) (Arnold Schoenberg), *Ballet Music for "Rosamunde," Symphony No. 5* (Schubert).

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

THE FORD SUNDAY EVENING HOUR, CBS.

Symphony Orchestra; Bidu Sayao, soprano.

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

Monday, December 16

THE TELEPHONE HOUR, NBC. Symphony Orchestra, Don Voorhees, conductor; Francia White, soprano; James Melton, tenor. *I Love Life* (Manna-Zucca), James Melton; *Evening Song* (Schumann), the Orchestra; *Stars in My Eyes* (Kreisler), Francia White; *Afternoon of a Faun* (Debussy), the Orchestra; *Caprice Viennois* (Kreisler), James Melton; *Because of You* (Herbert), James Melton, Francia White.

Highspot of this program is "I Love Life," immensely popular concert song by American woman composer Manna-Zucca. By the way, have you noticed the splendid job ex-swing conductor Don Voorhees is doing with his classical selections?

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

THE VOICE OF FIRESTONE, NBC. Symphony Orchestra, Alfred Wallenstein, conductor.

Eastern 8:30 p.m. Central 7:30 p.m. Mountain Not Available Pacific Not Available

Thursday, December 19

SINFONIETTA, MBS. Alfred Wallenstein, conductor. *"Der Buerger Als Edelmann"* (Richard Strauss).

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

Friday, December 20

MUSIC APPRECIATION HOUR, NBC. Dr. Walter Damrosch, conductor.

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

THE PHILADELPHIA ORCHESTRA, MBS. Eugene Ormandy, conductor. *Symphony No. 9* (Beethoven).

Eastern 3:00 p.m. Central 2:00 p.m. Mountain 1:00 p.m. Pacific 12:00 noon



—Wide World

ALEXANDER SVED, baritone, will sing the role of Renato in "The Masked Ball" Saturday, NBC



YEAR'S BIGGEST recording event—and best gift-record idea—is the "Beethoven Violin Concerto" with Jascha Heifetz and the NBC Symphony. It is one among many available at greatly reduced prices

Records for Christmas

IF YOU'RE still tearing your hair over your Christmas list and wondering what in heaven's name to send Aunt Minnie and Cousin Daisy, calm yourself. This is the year when your problem solves itself. The major record companies have slashed their prices up to fifty percent, and what formerly was a luxury gift is now within easy reach of your pocketbook. Most people who own a phonograph are thrilled to death to get an album of classical records. Even if they're jive and jitterbug maniacs, they can't resist opening that handsome new album and playing the gleaming contents. Your gift might even convince them that good music really is good and not as bad as they think.

For family consumption, or for your very best friend who loves music as you do, buy the biggest recording event of the year, the "Beethoven Violin Concerto," played by Jascha Heifetz and the NBC Symphony Orchestra under Toscanini (Victor M-705, \$5.00). Beethoven, Toscanini and Heifetz! What a trio to find under your tree on Christmas morning. The opening movement is one of the loveliest in all music, and is played here about as perfectly as it can be. Another grand gift for a Beethoven-Toscanini fan is the "Fifth Symphony" (Victor M-640).

Your rich Aunt Minnie, who subscribes to a symphony orchestra and prides herself on her musical knowledge, will be pleased with "Bach's Musical offering," played by Yella Pessl, harpsichordist; Frances Blaisdell, flutist, and Sylvan Shulman, violinist (Victor M-709, \$6.50); or any of the Haydn Quartet Albums (except the first two, out of print), played by the Pro-Arte Quartet (Victor, \$7.50); or one of the six volumes put out by the Sibelius Society, performed by the London Philharmonic Orchestra under Sir Thomas Beecham (the latest one contains "En Saga" and the "Valse Triste") (Columbia, \$7.50). Aunt Minnie will surely praise your good taste.

For your coed daughter who has or should have a phonograph in her college equipment, get the latest "Richard Tauber Album" of popular favorites (Decca 160, \$2.60). He sings "Yours Is My Heart Alone" both in English and German, and there's

nothing like it for an eighteen-year-old who thinks she's in love. If she's seriously swing-minded, she'll make a terrific hit with the four albums of re-pressed hot-jazz classics, performed, respectively, by Bessie Smith, Bix Beiderbecke, Fletcher Henderson and Louis Armstrong, all swing immortals. These would be swell for your college son, too.

The younger children should get a kick out of the condensed English version of Humperdinck's "Haensel and Gretel," as performed by the Junior Programs Opera Company (Victor, Set No. P-30, \$2.50). But, of course, the outstanding musical delight for children is still Prokofieff's wonderful fairy-tale, "Peter and the Wolf." It is told in music, with a narrator, and is recorded by the Boston Symphony Orchestra under Serge Koussevitzky. Every child I've given it to drives its parents frantic playing it over and over again (Victor M-566, \$3.50).

For your opera-minded friends, buy the new "Lily Pons Album" (Victor M-702, \$4.25). She sings lots of favorites like "The Last Rose of Summer" and "I Am Titania," from "Mignon," as well as two duets with the renowned baritone, Giuseppe de Luca, one from "The Barber of Seville" and the other from "Rigoletto." A magnificent gift for an opera fan would be all of the twelve opera albums

put out by the National Committee for Music Appreciation. This would cost you \$21.00 for the plain albums and \$30.00 for the de luxe, at \$1.75 and \$2.50 apiece. The operas are "Carmen," "Faust," "Aida," "Madame Butterfly," "Rigoletto," "La Boheme," "Tannhaeuser," "Traviata," "Pagliacci," "Lohengrin," "Tristan and Isolde," and the "Marriage of Figaro." These are good recordings, and it is no secret that the artists employed are all members of the Metropolitan Opera Company. If you can't quite afford to give all of them, give one or a few.

Next week I'll give you a few last-minute tips not only on records but also on books about music. Among the latter, the season's most exciting novelty will undoubtedly be "The Life of Bach," by Hendrik Willem van Loon and Gace Castagnetta, to be released by Simon and Schuster. But more about this next week. —V. L.



Opera's Lily Pons

Musician of the Week Fritz Stiedry

A Viennese conductor marvels at the musical ken of American youth

FRITZ STIEDRY arrived in America two years ago and immediately and innocently made himself four hundred and sixty enemies. Invited here by Ira Hirschmann (patron of the New Friends of Music) to found and conduct a chamber orchestra for the New Friends, Stiedry



HE CONDUCTS the Friends orchestra

sent out a call for forty orchestral musicians. Five hundred responded.

"The other four hundred and sixty, they do not like me so much," he said with a grin that curled up his mouth almost to the edges of his rimless spectacles. With his stiff iron-grey hair, which sticks out all over his head in unruly wisps, the very definite and commanding nose, and the bright, restless eyes that miss nothing, his face has the charm of a melancholy comedian.

With his wife, formerly a famous Viennese actress, Stiedry lives in New York amidst an orderly litter of books, music and fine porcelain. The atmosphere is incurably Viennese, with occasional American touches, such as a copy of the "Grapes of Wrath" lying face down on a couch.

While he talks, Stiedry bounces from chair to chair, settling himself comfortably and the next minute pacing rapidly up and down the room. Bursting with vitality, he must be doing something every minute, if it's only wearing a hole in the rug.

With the forty chosen players Stiedry has welded a compact, spirited and expert orchestra. All the members are young Americans, all first rate in their line. They play with the freshness and enthusiasm of youth, yet with an evident foundation of sound musical training. Their concerts of Bach, Mozart and Haydn, although given in huge Carnegie Hall in New York, somehow transmit an eighteenth-century rococo atmosphere, and one is happily conscious that these young musicians are "making music" in the truest sense of the term.

Radio listeners became acquainted with them two years ago when they played all the "rediscovered" symphonies of Haydn. This year (NBC, Sunday) they will hear them in Mozart, Bach and some modern compositions. Outstanding soloists scheduled to appear with them

include Emanuel Feuermann, cellist; Egon Petri, pianist; Hortense Monath, pianist, and Nathan Milstein, violinist.

Fritz Stiedry was born in Vienna in 1883. He was a pupil and assistant of the great Austrian composer, Gustav Mahler. He toured as a conductor all over Europe and for four years was general music director of the Berlin Municipal Opera. From 1933 to 1937 he directed the Leningrad Philharmonic Orchestra, and conducted guest performances at the Moscow Grand Opera.

Stiedry's strongest reaction to America is amazement at the scholarly knowledge of music he has found among the young people in American schools and colleges. He has made several tours with the New Friends Orchestra around the country, and has had an opportunity to come in contact with hundreds of young people.

"Do you think that many Europeans would know that Mozart originally wrote his G minor Symphony (No. 40) without a clarinet part?" he asks. "No, they would not . . . or maybe only a professor or a musicologist might . . . But here, ah, here!" he marvels, "I played the original version at an Arts High School, and a boy of twelve—think of it, twelve—shouts at me after the concert, 'Why have you left out the clarinets? How dare you cut things out of Mozart's music?' I explained carefully that Mozart only wrote in the clarinet part because a dear friend, a clarinetist, complained that there was no chance for him to take part in the symphony. It took time to convince the boy that I was not robbing Mozart. This is truly a wonderful country!"—V. L.

For other Radio Features, see Page 33

SUNDAY December 15

(7:00 p.m. Continued)

NBC-Jack Benny, comedian; Mary Livingstone; Don Wilson; Rochester; Dennis Day; Phil Harris' Orch.; WEAF WLBZ WCHS WNAC WTIC WTAG CFNB WJAR WGY CBO CFCY WHAM CBA CBL CHSJ CBM WFEA CHNS (also KOA KFI at 11:30 p.m.)

8:00 EST 9:00 EDT NBC-Helen Hayes' Theater, drama; Harry von Zell, announcer; Mark Warnow's Orchestra; WABC WOR WOKO WBYE WEEL WDRS (also KXN at 10:30 p.m.)

8:30 EST 9:30 EDT NBC-Sherlock Holmes: Mystery Drama, starring Basil Rathbone & Nigel Bruce; WJZ WBZ WEAN WHAM (also KPO KOA at 12:30 a.m.)

CBS-Take It Or Leave It, quiz prgm.; Bob Hawk, m.c.; WABC WDRS WORC WVEE WOKO

NBC-Hour of Charm; Phil Spitalny's All-Girl Orch.; Rush Hughes, m.c.; WEAF WNAC WJAR WTAG WGY WTIC WCHS

WMFF-Week in Review WOKO-Perite Musicale 11:00 EST 11:00 EDT NBC-News: WEAF NBC-News; Isham Jones' Orch.: WJZ

MORNING

Star in program listings indicates news broadcast. 8:00 EST 9:00 EDT NBC-News: WEAF NBC-News: WJZ WMFF WBZ WTAG

8:30 EST 9:30 EDT CBS-Morning Almanac; WABC CBS-Jack Curran; WABI WBRY NBC-Ray Perkins, pianist; WJZ WLBZ CBO CBA CBL WMFF

8:30 EST 9:30 EDT NBC-News: Happy Jack, songs; WEAF CBM YN-Town Hall Party; WTAG WCHS WNAC WEAN WTIC

8:30 EST 9:30 EDT NBC-News: Kitchen Quiz; News; WJZ CBL Maple Leaf Duo CBO-Musical Prgm. CFCY-Smilin' Jack CFNB-Radio Journal

8:30 EST 9:30 EDT NBC-News: Kitchen Quiz; News; WJZ CBL Maple Leaf Duo CBO-Musical Prgm. CFCY-Smilin' Jack CFNB-Radio Journal

8:30 EST 9:30 EDT NBC-News: Kitchen Quiz; News; WJZ CBL Maple Leaf Duo CBO-Musical Prgm. CFCY-Smilin' Jack CFNB-Radio Journal

MONDAY, December 16, 1940

Points to popular programs, special broadcasts

WOR-The Goldbergs, sketch WORC Organ Harmonies WQDM Morning Devotions WTAG Musical Menu

8:30 EST 9:30 EDT NBC-News: Kitchen Quiz; News; WJZ CBL Maple Leaf Duo CBO-Musical Prgm. CFCY-Smilin' Jack CFNB-Radio Journal

8:30 EST 9:30 EDT NBC-News: Kitchen Quiz; News; WJZ CBL Maple Leaf Duo CBO-Musical Prgm. CFCY-Smilin' Jack CFNB-Radio Journal

8:30 EST 9:30 EDT NBC-News: Kitchen Quiz; News; WJZ CBL Maple Leaf Duo CBO-Musical Prgm. CFCY-Smilin' Jack CFNB-Radio Journal

8:30 EST 9:30 EDT NBC-News: Kitchen Quiz; News; WJZ CBL Maple Leaf Duo CBO-Musical Prgm. CFCY-Smilin' Jack CFNB-Radio Journal

FREQUENCIES table with columns for station call letters and frequencies.

Star-in program listings indicates news broadcast.

8:00 EST 9:00 EDT
NBC-News: WJZ WMFF WBZ WTAG
NBC-News: WFAE
YN-News: WFEA WEAN WLWB WWSH WRDO WNAC WLNH WSYB WCOU
CBS-News of Europe: WABC WBYR WGAN WDRC WABI WORC WKNE WEEI WCAX

8:15 EST 9:15 EDT
CBS-Jack Berch, songs; News: WABC
NBC-Do You Remember?: WFAE WJAR CBM
YN-Weather Service: WFEA WLNH WLBZ WRDO WSYB WEAN WCOU

8:30 EST 9:30 EDT
CBS-Milton Charles Presents: WABI WBRY WGAN
NBC-Gene & Glenn: WFAE WWSH CBM
NBC-Vocal Vogues: WLBZ WFEA CBA CBO CBL WMFF

8:45 EST 9:45 EDT
CBC-Passing Show: CBA
CBS-Greenfield Village Chapel: WKNE WABI WORC WBRY
NBC-Harvey & Dell, sketch: News: WFEA WLBZ WRDO

CKAC-Chansonnets
WBZ-Shopping with Cosette
WCAX-House of MacGregor
WEAN-Footprints on the Sands of Time
WEEI-Lover's Lane
WGAN-Tin Pan' Alley
WGY-Market Basket
WHAM-Friendly Neighbors

9:00 EST 10:00 EDT
NBC-News; Happy Jack, songs: WFAE CBM
CBS-News: WABC WDRC WABI WCAX WBRY WGAN
NBC-The Woman of Tomorrow: WJZ

9:15 EST 10:15 EDT
CBS-American School of the Air: WABC WABI WEEI WKNE WBRY WOKO WDRC WORC WCAX WGAN

9:30 EST 10:30 EDT
NBC-Breakfast Club: WJZ CFCE CFNB WEAN WLBZ
NBC-Isabel Manning Hewson: WFAE
WJZ CFCE CFNB WEAN WLBZ

9:45 EST 10:45 EDT
CBS-Bachelor's Children, sketch: WABC WEEI
NBC-The Gospel Singer: WFAE WTAG CBM
CN-Variations: WLNH WCOU WSYB

9:55 EST 10:55 EDT
CBS-Breakfast Club: WBZ WFEA
CFB En accountant Radio Canada
CFNB-Songs of the West
CHNS-Fashion Reporter
CHSI-Wilson Ames at the Console

EDWARD G. ROBINSON, star of CBS' "Big Town," made his stage debut in a vaudeville sketch entitled "The Bells of Conscience," which he wrote himself.

WOR-Melody Moments; In Movie-land
WORC-Let's See Now
WQDM-Novely Review
WTIC-Alice Adams

10:00 EST 11:00 EDT
NBC-Josh Higgins, sketch: WJZ
NBC-This Small Town, sketch: WFAE WTAG WTIC WJAR WLBZ WCHS WNAC WGY WFEA WHAM

10:15 EST 11:15 EDT
CBS-Myrt and Marge, sketch: WABC WEEI WBRY WOKO WORC WDRC WGAN
NBC-Vic & Sade sketch: WJZ WBZ WHAM CBL

10:30 EST 11:30 EDT
MBS-Keep Fit to Music: WAAB WCOU WLNH WRDO WSYB WEAN WFEA
CBS-Stepmother, sketch: WABC WEEI WDRC WOKO

10:45 EST 11:45 EDT
CBS-Women of Courage: WABC WBRY WDRC WOKG
NBC-Pepper Young's Family, sketch: WJZ WHAM
CBC-Right to Happiness: CBO CBM

11:00 EST 12:00 EDT
CBS-Nell Vinick, beauty talk: WABC
CN-Gypsy Caravan: WLNH WSYB WFEA
NBC-The Man I Married, sketch: WFAE WTIC WJAR WNAC WGY WTAG WWSH

WHEB-Kay Scott
WKNE-Bits of Life
WORC-News; Melodies
WQDM-Amer. Family Robinson
WSYB-Devotional Period

11:00 EST 12:00 EDT
NBC-Linda Dale, sketch: WJZ WMFF WRDO WLBZ
CBS-Mary-Lee Taylor: WEEI WOKO

11:15 EST 12:15 EDT
NBC-Clark Dennis, tr.: WJZ WBZ WMFF WRDO WLBZ WFEA CBO
CBS-Martha Webster, sketch: WABC WEEI WORC WDRC WOKO

11:30 EST 12:30 EDT
NBC-The Wife Saver: WJZ WRDO WMFF WFEA WHAM WEAN CBL
CN-Ruth Moss, interviews: WAAB WLNH WCOU WSYB

11:45 EST 12:45 EDT
NBC-The Road of Life, sketch: WFAE WJAR WTAG WWSH WTIC WGY WNAC
CBS-Big Sister, sketch: WABC WOKO WEEI WDRC CFNB CHNS CHSJ CFCE WORC

12:00 EST 1:00 EDT
NBC-Chariteers: WFAE
NBC-Nat'l Farm & Home Hour: WJZ WBZ WHAM WMFF
CBS-Romance of Helen Trent, sketch: WABC WOKO WORC WDRC WEEI

AFTERNOON

12:00 EST 1:00 EDT
CBS-News: CBL CBO CHSJ
NBC-Our Gal Sunday, sketch: WABC WEEI WORC WDRC WOKO

12:15 EST 1:15 EDT
NBC-The O'Neills, sketch: WFAE WGY
NBC-Deep River Boys (News, WJZ only): WJZ WMFF CBF WRDO WLBZ WHAM

12:30 EST 1:30 EDT
NBC-Charioteers: WFAE
NBC-Nat'l Farm & Home Hour: WJZ WBZ WHAM WMFF
CBS-Romance of Helen Trent, sketch: WABC WOKO WORC WDRC WEEI

12:45 EST 1:45 EDT
NBC-News; Markets: Weather: WFAE
CBS-Our Gal Sunday, sketch: WABC WEEI WORC WDRC WOKO

1:00 EST 2:00 EDT
CBS-Life Can Be Beautiful, sketch: WABC WEEI WORC
NBC-Ruth Peters, songs: WFAE CBF WMFF
CBC-Happy Gang: CFCE CHSJ WBC CHNS CBA CBO CBM CFNB

1:15 EST 2:15 EDT
NBC-Between the Bookends: WJZ WMFF CFCE WFEA WLBZ
CBS-Woman in White, sketch: WABC WEEI WDRC

WCAE-News; Varieties
WCOU-Sagebrush Jim
WCSH-It's Melody Time
WGAN-Monitor News
WGY-Farm Paper of the Air
WHDH-Music of the Maestros
WHEB-Garden Chat
WKNE-Kit Carson & Playboys
WSYB-Variety Prem
WTAG-For Men Only
WTIC-Weather; Day Dreams

12:45 EST 1:45 EDT
NBC-News; Markets: Weather: WFAE
CBS-Our Gal Sunday, sketch: WABC WEEI WORC WDRC WOKO

1:00 EST 2:00 EDT
CBS-Life Can Be Beautiful, sketch: WABC WEEI WORC
NBC-Ruth Peters, songs: WFAE CBF WMFF

1:15 EST 2:15 EDT
NBC-Between the Bookends: WJZ WMFF CFCE WFEA WLBZ
CBS-Woman in White, sketch: WABC WEEI WDRC

1:30 EST 2:30 EDT
CBS-The Right to Happiness, sketch: WABC WORC WDRC WEEI

1:45 EST 2:45 EDT
CBS-The Right to Happiness, sketch: WABC WORC WDRC WEEI

2:00 EST 3:00 EDT
CBS-The Right to Happiness, sketch: WABC WORC WDRC WEEI

(Continued on Next Page)

\$1260 to \$2100 Year TO START Men-Women Prepare Now For 1941 Examinations Mail Coupon Today SURE. Franklin Institute Dept. M 198, Rochester, N. Y.



THE SHADOW



THE CAST (seated, l. to r.): The Shadow (played by Bill Johnstone), Margot Lane (Marjorie Anderson), Weston (Ar-

thur Vinton). Standing: Shrevie (Keenan Wynn), announcer Ken Roberts, organist Elsie Thompson, director Wilson Tuttle

AMONG radio's renowned characters is The Shadow, who captured the public's imagination in the person of Orson (Wonder Boy) Welles, and who has gained even a wider following since in the person of Bill Johnstone. Not a serial drama, "The Shadow" (heard every Sunday afternoon over the Mutual Broadcasting System) nevertheless rates as a "first family," which it is *MOVIE-RADIO GUIDE's* pleasure to introduce in this series.

There is Lamont Cranston (played by Bill Johnstone), leading the double life of a playboy who, upon occasion, transforms himself into The Shadow. Playboy Cranston has traveled in India and during his wanderings has learned enough about the mysterious science of yoga to be able to cloud men's minds and make himself invisible. As an invisible personality, he is

The Shadow, crusader against public enemies of many descriptions. Mad inventors, self-styled rulers of the world, smugglers, spies and swindlers are typical individuals with whom he deals.

Against such adversaries, even the Shadow's cloak of invisibility is not entirely fool-proof, for it is only through great concentration that he is able to will himself invisible to others. If he is wounded or weakened in any way, his concentrative powers are diminished, and his danger is greater.

Police Commissioner Weston (Arthur Vinton) grudgingly admires him—grudgingly because The Shadow never fails in cases which prove too complex for "the law." Since this mysterious helper always insists that the commissioner be given full credit for miraculous accomplishments, Weston is content to accept his aid.

Only person in the world who knows The Shadow's real identity is Cranston's girl friend, Margot Lane (played by Marjorie Anderson). She investigates, collects information and does

the thousand and one things which it would be impractical for Cranston to do as The Shadow. She is a typical girl with typical feminine weaknesses but has unusual strength of character.

Shrevie (Keenan Wynn), a cab-driver, is the one real friend of Margot and Lamont. Even he doesn't know that Cranston is The Shadow, but is content to help in whatever way he is able.

There's a new story each Sunday afternoon, complete in itself and set in a variety of locales, ranging from New York to the South Seas, but "The Shadow's" characters remain the same, popular as ever after seven years on the networks. They aim to impress listeners with the time-honored fact that crime, whether it is committed in high or low places, does not pay. They are radio's first mystery family.

FIRST FAMILIES OF RADIO



ENGLISH CHILDREN in America talk to parents overseas on NBC

THE noise that came up from the playroom in the basement was deafening . . . and far in excess of what could reasonably be expected from the three Chase offspring.

"I thought the kids went to scout meeting tonight," I said, lowering the newspaper, and Mrs. Chase said, "The meeting was called off. The scoutmaster had to be out of town. Jodie and Dale brought some of the boys back with them and they almost ate me out of house and home before I managed to get them down into the basement."

Then suddenly—as if by magic—the noise ceased. It was as if someone had pushed a button and a deep silence had settled over the house. "Must be time for the 'Lone Ranger,'" my wife said, and the low tone of the radio could be distinguished. But there was no "Hi Yo, Silver. Away!" There was just . . . an alarming silence. Someone had been hurt or they'd broken another water-pipe or they were planning ways and means to get into the tool-room.

I went to the basement stairs and looked down. As I opened the door, I could hear children's voices on the radio. Quietly I went down the stairs. Around the radio in a wide semicircle, the youngsters sat or sprawled or lay, listening intently. The voice on the radio was far away, clouded like the broadcasts from London or Berlin.

"Do Barbara and Benjohn practise?" The man who spoke had a definite English accent. But the voice that gave answer, crystal clear, was the frightened voice of a small boy. "Yes," he said, and his voice quavered.

"Have you played on any American billiard tables yet?" The man was speaking again. He spoke of small, inconsequential things, but there was that in his voice which told me that a dead seriousness underlay his casual manner. I caught Jodie's eye questioningly.

"They're refugee kids talking to their folks in London," he explained, whispering. "They're talking from New York." I looked around the circle of faces—Adam Matuszek was the Polish boy who played with Jodie and Dale on Saturdays; next to him, sprawling on his stomach, was Louie Cabrillo, the barber's son; then Jodie and, next to Jodie, sitting on the floor, little David Goldsmith, whose father ran the tailor-shop. At the far end of the semicircle sat Dale and fat little Albert Werner whose father—a hearty German—ran the meat market.

The announcer—the announcer in the New York studio—was speaking now. "Mr. Harris, do you mind if we go on to some of the others and per-

A LITTLE CHILD SHALL LEAD THEM

By
Francis Chase, Jr.

Child voices speak the pathos of war, promise of peace

haps we can come back to Bernard later. We have nine, you know." There was a slight pause in London, a muttered "Oh" from Mr. Harris, who had just been talking with his son. Then New York went on: "Mr. Bate, we have Pat Garrett and Bunty Garrett next in line."

FRED BATE, NBC London representative, answered: "Well, here are Mr. and Mrs. Richard Garrett, their mother and father. All right, go ahead."

"Hello—Hello, Pat!" It was the mother, and her voice was crammed with all the pent-up emotion of being separated from her children. There was a weariness in her voice, too—the weariness of a person who had been living out her days under the shadow of the screeching air-raid warnings and falling bombs. But in her voice, too, was the unmistakable happiness that her daughters were being spared this terror and a gratefulness at being able to talk with them now. It was almost as if they were home. Almost . . .

"Hello, darling, do you like living on a farm?"

"Yes." The voice was small and halting. It wasn't hard to picture the scene—the chubby youngster trying to hold back the tears, to be brave for her mother and dad. Mrs. Garrett said, "Oh, it's lovely to hear you!" Then Mr. Garrett came in. "Bunty, are you

feeling all right?"

"Yes." That still small voice. "That's good. Speak up, Bunty. This is better than the phone at home, isn't it?"

The New York announcer answered. "She says no, Mr. Garrett, but I think she feels a little worried because some cameramen who are here are taking some pictures. And by the way, we're going to send them to you."

Mrs. Garrett: "Oh, how lovely!"
Announcer: "I'd like to say to our listeners that Pat is six and Bunty is seven. Bernard, whom you just heard, is ten. I think Pat is a little overcome by it. She seems to be just ready to cry."

Mr. Garrett, from London, said "Pat . . ." and Mrs. Garrett, with a catch in her voice that was almost a sob, said, "Don't cry, Pat." I turned away from the radio. The announcer was speaking again. "Here's young Hugh Clark, age twelve." And from Fred Bate, in London, "And here's his father, Mr. Frederick Clark."

"Hello, Hugh." Here was an older father-son relationship, a calmer one. Young Hugh said, "Hiya, Dad."

"I'm pleased to be able to talk with you like this. What did you see on the boat coming over?"

"Well, once the destroyer turned around and a spout of water came up behind it." They talked of the same sort of every-day things. Mr. Clark talked about the house and the village near London that Hugh came from, and there was nothing in his conversation to indicate that anything had happened to change it, and after young Hugh had said good-by,



U. S. LISTENERS heard Hugh Clark, others in two-way broadcast

he added, "I hope Mums is all right . . . and Laurie and the chickens." Hugh might have been any of the boys who now sat around our radio listening. He would have liked the same things. There might have been tears in his eyes, too, just as they sparkled in the dark eyes of Louie Cabrillo or rolled down the pudgy pink cheeks of Albert Werner. And he would have turned his face from the others, just as Jodie was doing, to keep them from seeing the tears.

"Here is little Elaine Hill, ten years old."

"Hello, darling." Mrs. Hill was speaking from London. Also from London, Mr. Bate cut in. "As a matter of fact, you may hear Elaine called Jimmy by her mother and father . . . a pet name . . ."

"Hello, Jimmy, are you well?" "Fine, thank you." "Mummy and Daddy are here and we want you to do all the talking. Can you hear me?" Her mother and father didn't want to waste precious air time. They just wanted to drink in the sound of their tiny daughter's voice. "Have you heard from Mr. and Mrs. Miller yet?" Mrs. Hill asked.

"No. We aren't at our proper homes yet. We're staying at the Seaman's Institute."

"That's not my daughter! That's not Elaine!"

ALL of the terror and horror that war brings was in that pitiful cry of a mother to her daughter across two thousand miles of ocean. The voice of the child was strange, coming across the miles of air, and the mother knew that something had happened. The ship had been torpedoed and Elaine had gone down with it! Her daughter was dead and they were keeping it from her!

The announcer in New York cut in hurriedly. "This is Elaine, isn't it? You're Elaine, aren't you?" He must make that mother understand, he must make her recognize her daughter's voice. "I think, Mrs. Hill, that she's a little shy because the studio is filled with people."

"All right, darling. You talk to Mummy. Is Pam there with you?"

I had heard more than I could bear. I went upstairs and picked up the paper, but I didn't feel like reading any more. I lighted my pipe and sat there for a while. Then I walked over to the bookcase and browsed. I kept hearing that mother's pitiful cry and I remembered the boy who thought about his chickens back home. And I kept seeing that semicircle of faces about the radio, small, intent faces. They had all sprung from roots which were now warring one with the other and yet, as they played together, as they lay there on the floor listening to that radio broadcast, they were one— one united group. The blind hatred which consumed the nations from which they came had no place in their small—yet somehow big—existence.

It was infuriating to know how devastating war can be, how war can tear up families by their roots and scatter them across the face of the earth. It was infuriating to think what war can do to little children . . . and mothers, and fathers. I think the fathers and the mothers suffer most from war. I was thankful that my sons were growing to a fine manhood here in America. I was thankful that, from early childhood, they were learning tolerance and forbearance rather than hatred. Their playmates were Catholic and Jew, Polish and Italian and German. I could see their faces now, but I could see more. I could see now how much wiser are children, in their utter simplicity, their complete faith, than we who have grown to manhood. There was a passage in the Bible . . .

I took the Bible from the shelf and skimmed it hurriedly. Then I found it. ". . . And the wolf shall dwell with the lamb, and the leopard shall lie down with the kid; and the calf and the young lion and the fatling together; and a little child shall lead them."

I think, in that moment, I must have felt as Paul felt when he found the miracle on the long and dusty road to Damascus.

Secret Towers in South America

By Cornelius Vanderbilt, Jr.

"THE United States and Great Britain are negotiating for the leasing of some of the islands in the Caribbean. Naval and air bases will be established on them for the further protection of the Panama Canal."

It was dramatic to be on location and to hear this new edict come forth from my trusty little Sonora radio strapped around my shoulder. I was sipping a Panama daiquiri, as I sat on the terrace of the famed old Washington Hotel in Cristobal. A big, yellow harvest moon highlighted gray destroyers and battlecraft in the harbor. Thirty thousand well-equipped troops patrolled the Canal. Searchlights pierced the sky over it. Anti-aircraft guns, trench-mortars, howitzers and sixteen-inch harbor-defense guns poked their noses skyward from out the impenetrable jungle. All should have given me a feeling of intense security.

But neither these nor the lifting effect of the rum in my daiquiri could blot out that which had been so indelibly photographed in my mind in the past few weeks. For I had just completed a survey of the republics and islands in the Caribbean area.

And I felt more than ever the importance of Colombia and Costa Rica in this vast modern drama. Have we fully taken into consideration what a complete Nazi victory in Europe would do to them?

Pull out the old atlas. Turn to the map which shows the relationship of the Caribbean to these United States. Note the proximity to Panama of Colombia on the south, Costa Rica on the north. Either is a little less than twenty minutes flying time.

Of course bases in the Caribbean are of the greatest strategic importance. The more bases the better. We should have had them a long time ago. But can these bases absolutely guarantee our security? And can we build and equip them in time? Can they prevent Nazi pilots who have been infiltrated into the countries immediately adjoining Panama from pulling a radial-aerial coup d'etat which might effectively block passage through the Canal long before the third set of locks are completed in 1946?

Hitler seldom does the expected. Remember France and her Maginot Line. He didn't even try to smash it. That should be an object lesson to our diplomats, admirals and generals.

My trip has convinced me that for years Hitler has been insidiously courting Colombia and Costa Rica chiefly by radio. There must be a reason. Why are there so many Nazi airplane pilots, mechanics, engineers, scientists, technicians, doctors, bankers, journalists and radio broadcasters in these two countries now? Why are there large modern, well-attended German kindergartens, handsome up-to-date schools, ambitious club buildings? Why are there erstwhile German nobility owning and leasing vast estates, ranches, plantations and haciendas, with their own

private airports, their own private planes, their own broadcasting stations? Why have so many Nazi pilots been infiltrated into local airlines, into key positions in the governments, onto the staffs of radio stations?

The presidents and business leaders of these two nations are outwardly pro-United States. (You cannot say "pro-American" in Central or South America, for they consider themselves quite as much "Americans" as we do.) Most of them pooh-pooh the idea of a Nazi coup in their countries. Escorted by their emissaries you see only what they want you to see. It is like taking a tour of Russia, Germany, Italy or Japan.

But not so with the average man. Thus in my survey I focused on him, for I've had enough journalistic experience to know that leaders in many foreign lands make the usual evasive diplomatic statements to the press, whereas the man-in-the-street most anywhere speaks his mind.

Colombia is about twice the size of Texas and has approximately the same population as Illinois. Costa Rica is twice as big as Massachusetts, with the population of Vermont. Fully seventy-five percent of the population of each is more pro-Nazi than pro-United States!

Hitler is without a doubt doing the same thing here he did in Germany in the very beginning. He is gaining the confidence of the peasants and the youth. His missionaries are building up hopes in the hearts of these people, who incidentally have the lowest standards of living in this hemisphere. By promises, not threats, Hitler has built up an organization so vast, so thorough and so exhaustive that all he has to do is lift the receiver off his Berlin telephone, and practically anything he desires is his. And he is disseminating Nazi propaganda by radio hour after hour, day after day.

RECENTLY by presidential decree in Colombia, German air-transport companies were dissolved. American concerns were given equal opportunity with local concerns, but all flying services were nationalized. A few Nazi pilots remained with commercial concerns until in August when overnight another decree was issued banning them from commercial service.

This, of course, does not mean they have been expelled from Colombia. It simply means they can no longer pilot commercial planes flying over this territory. Most Colombian businessmen fly everywhere. Away back in 1933 (when Hitler was first elected Reichschancellor of Germany) a Nazi flying-service was inaugurated with Junker planes and early radio beams. Some of them are still in commercial use. The rest have "disappeared" or have been purchased by German plantation owners. oil-company executives who transact the greater portion of their business between their properties by plane.

(Continued on Page 43)



Irene Rich, Style-Setter

For your inspection—Miss Rich in season's new furs



LUSH SILVER FOX is one of the top-notch glamour furs, and lovely Irene Rich (heard Sun., NBC) has added this model to her wardrobe. Three-quarter length, it has full sleeves, husky square shoulders



FOR A NIGHT at the opera, Miss Rich wears this Russian white ermine creation. Form-fitting, it flares to sweeping fullness, has square shoulders. Her muff is accented by trimming of ermine tails



FUR JACKET and hat combinations are smart for winter. Miss Rich is seen in a creation of natural Persian baby lamb. The jacket is loose-fitting, with long, full sleeves and tied at a high neckline

Ernest A. Bachrach Photographs

PICTURES ALONG THE AIRIALTOS



—NBC Hollywood

ABOVE: Mary Livingstone Benny tackled the Jell-O troupe in Hollywood's Christmas seal drive, found them easy touches. First victim was newlywed Don Wilson (left). Phil Harris, Jack Benny, Dennis Day (left to right) followed

RIGHT: Collecting miniature musicians is the unusual hobby indulged in by conductor Meredith Willson of the Maxwell House Coffee show (Thurs., NBC). They're fashioned from almost any material from china to pipe-stems

—NBC Hollywood



—Gene Lester

LEFT: New formal evening silver hair-powder which gives a silver metallic luster to hair, be it blond, red or brunette, is demonstrated by Gale Page of "Hollywood Playhouse" (NBC, Wed.). The powder is removable by washing



BELOW: The great Fibber's resolution gets a know-all wink from his spouse, Molly McGee. Early as he is with his New Year's resolve, she has a hunch McGee will still be lying fast and furiously every Tues. on NBC come 1941

—Ernest A. Bachrach





BAND OF THE WEEK is Art Kassel's—a group which hardly resembles Art's first band, the "Overseas Four" which he started when he returned as a doughboy from World War I. His smooth, stimulating music is currently heard over MBS. Line-up is given below

VETERAN bandleader is Art Kassel, who has been a baton-waver ever since he returned from the first World War. First Kassel-led band was a little outfit called the "Overseas Four." From this relatively modest beginning the Kassel organization has grown until today it boasts thirteen members, whose talents manage to keep the band in the forefront of present-day music playing. Art, a native of Chicago, quit studying at the Art Institute there in order to join the 131st Infantry, 33rd Illinois Division, which was sailing for France in 1917. Over there he saw plenty of action, being one of the few survivors of a detail of sixteen men hit by a high-explosive shell. Since then Kassel's adventures have been milder, concentrating mainly upon developing a first-class orchestra. Regularly featured with the Kassel band are: The smooth-song stylist, beautiful Marion Holmes; Cub Higgins, the one-man band within a band; and Harvey Crawford's romantic tenor tone. The band's formal pose in the picture above shows them facing the camera as follows: Front row (left to right): Don Gersman, sax; Johnny Engro, sax; Jimmy Hefti, sax; Frank Folmar, sax; Art Kassel, leader; Marion Holmes, vocalist; Ed Berbach, piano. Back row (left to right): Mackey Newton, trombone; John Shaw, trumpet; Barney Woods, trumpet; Cub Higgins, guitar; Harvey Crawford, drums, and Ray Henderson, tuba.

A Victor-Bluebird recording band, Art Kassel is currently heard over the Mutual Broadcasting System from the Hotel Bismarck in Chicago. As his radio theme song, Kassel uses a composition which he wrote himself,

ON THE BANDWAGON

Ride along for romance rumors, record reviews, news of your favorite maestros

By MARTIN LEWIS

"Doodle-Do-Doo." For having developed a smooth, stimulating style of music, the Art Kassel band is your correspondent's choice as the BAND OF THE WEEK! Next week: Lou Breese, who is heard with his band from the Chez Paree in Chicago.

Bandata

Glenn Miller is really in the big dough now. He's been signed to play in a Sonja Henie picture to be made next spring at a reported flat pay-off of one hundred thousand dollars—and that "ain't hay" . . . Horace Heidt's sponsors are expanding their radio activities. They've just signed Tommy Tucker and his band for a new program series which will also have a big cash prize to the lucky winner. By the way, all the members of the Tucker band, including the femme vocalist, have agreed to do right by each other just in case the draft catches up with them. They will contribute one dollar a week to any member who is called for military training, thus assuring the draftees an additional seventeen dollars a week

over what they will get from Uncle Sam.

Another Record Broken

Jimmy Dorsey played to 15,400 jitterbugs during his first week's engagement at the Meadowbrook in New Jersey, smashing the previous record held by Glenn Miller . . . When Ben Bernie leaves for California after his broadcast of December 17, Carol Bruce will stay in New York because of her job in "Louisiana Purchase." She will rejoin the Bernie program when the maestro returns to New York.

Bookings

Woody Herman goes back into the Hotel New Yorker on Saturday, December 21 . . . Artie Shaw is at the new Palladium in Hollywood where T. Dorsey has been playing . . . Freddy Martin is now at the Coconut Grove in Los Angeles, following Hal Kemp . . . Dick Himber comes to Chicago next week to open at the Edgewater Beach Hotel. It's five degrees below zero in the Windy City as this is being written and I think if Himber

realized it he'd ask his manager for a Florida or California booking. Anyway, I hope Dick has some new card tricks to show us when he gets to town . . . Ted Weems is the lucky guy. He opens at the Royal

Palm Club in Miami, Florida, Monday night . . . That swell pair, George Hall and his vocalist, Dolly Dawn, are playing at the Chatterbox in New Jersey and broadcasting over the Mutual network . . . Eddy Duchin follows Ray Noble at the Palmer House in Chicago in January.

Purely Personal

Charlie Barnet took his vocalist, Harriet Clarke, out one afternoon recently and said, "Let's get married," so they did. I suspected there was a bit of romance between them when the Clarke gal joined the band while Charlie already had a femme songstress . . . If you notice any unusually heavy slapping by the bass player in Tommy Dorsey's band, it's because Sid Weiss was notified he's going to be a pappy in March . . . Woody Herman is losing Dillagene, his vocalist. She is married to Frank Carlson, vocalist and drummer with the band, and has decided it would be better for her to keep things tidy around the house. Could it be because she is expecting a visit from the stork? . . . Jimmy Grier's wife has been granted a divorce from that bandleader. She was Julie Gibson and used to sing with the band. Jimmy is holding hands again with "Diane," his old flame . . . Helen O'Connell, Jimmy Dorsey's blond vocalist, is holding hands with Jimmy Blumenstock, the Fordham football player. Will that make my young nephew Morton jealous! He has a secret crush on her.



—NBC Hollywood

T. DORSEY stars these two—Frank Sinatra, Connie Haines—for his "Fame and Fortune" show



COLLEEN WARD—petite and pretty—has the ingenue lead of Judy in "Lorenzo Jones" (NBC)



RADIO'S LOVABLE BRAT reforms—for Xmas—so "Snooks" Brice and "Daddy" Stafford are pals!



—Otto F. Hess

HELEN O'CONNELL, beautiful J. Dorsey vocalist, alights from plane flight with the orchestra

New York

By
WILSON BROWN

"YOUR HIT PARADE" will soon change its formula to capitalize on the soldier angle. Idea is to tour the training-camps with big-name talent, putting on full Saturday night shows. "Your Hit Parade" will pick up part of shows.

ANNOUNCER Ernest Chappell recently signed off a Ben Bernie program with an unpardonable error. Said he: "This is the Columbia Broadcasting System," which it wasn't. A stand-by announcer heard the error, threw his switch, hurriedly and emphatically said, "This is the National Broadcasting Company." Chappell is a free-lance, jumping from network to network. He was just a bit absent-minded this night.

Draftees Start New Fad

Now that conscription is filling our camps, radio is at work lining up soldier programs. NBC starts visiting one camp a week, starting with Camp Dix, N. J., on December 20, broadcasting from a camp each Friday at 8 p.m. EST. MBS will be on the air by the end of January with a weekly program from Camp Dix, where some nineteen thousand men will then be stationed. In both cases, the program will consist of talent drawn from the draftees.

Spot News

A ten-thousand-dollar libel suit against Dave Elman (formerly "Hobby Lobby," now "Contact") has been settled out of court. Chiquita Corrales, dancer, had claimed she was damaged by an article Elman published . . . Mr. and Mrs. Alan Reed (better known as the Teddy Bergmans) expect a baby in February . . . Eddie Cantor will again lead radio's efforts in the "March of Dimes" . . . Del Sharbutt is said to be drawing forty thousand dollars a year for his exclusive announcing duties for Campbell Soup . . . General Motors is planning a new show along the lines of Wheeling Steel, which uses talent from among its factory employees . . . Beech-Nut has purchased time on

NBC for three quarter-hours a week to start January 1. No program is yet announced . . . Maureen Walker, now sharing "Pot o' Gold" vocal honors with Jean Farney, probably will replace Miss Farney when the latter's contract is up. Rumor is that Jean Farney is too temperamental for a sixteen-year-old.

Cola vs. Cola

The Cola situation becomes involved. Because Coca-Cola is suing all other companies making drinks with Cola as a part of the name, Royal Crown Cola is retrenching to fight—the retrenchment taking the Ripley "Believe It or Not" program off the

August 19, 1929. Both of these programs were NBC, but the latter moved to CBS last year. Oldest continuous commercial on CBS is "Romance of Helen Trent" which began October 30, 1933.

Phony for a Reason

"Grand Central Station" opens with the sound of chugging steam engines while actually all trains coming into New York are electric. It's just that people expect trains to chug, so this program makes them chug. "First Nighter" announces "we take you again to the little theater off Times Square." Actually, "First Nighter" is broadcast in Chicago, 835 auto miles

Along the Aerials

air Friday the thirteenth. Coca-Cola, to shout its wares, hired Andre Kostelanetz, Albert Spalding and guests for its new CBS program, gave it the title of "Music That Refreshes." Then came a telephone call saying, "Change that title to 'Company's Coming.'" We dutifully made the correction in our program listings. Then, on the eve of the program's debut, came a wire: "Kill name previously sent you and insert new name, 'The Pause That Refreshes on the Air.'" We hope that's final.

Aged in Air

Our attention has been called to the fact that "Voice of Firestone" observed its twelfth anniversary December 2, that all the time it has been a Monday NBC program, and that it has featured Richard Crooks for eight years, a record for the commercial use of an opera star. This inspired us to do a little research concerning our "aged in air" programs. We find the oldest commercial to be "Cities Service Concert" on the air since February 18, 1927. Next comes "Amos 'n' Andy" who have been running their routine on a commercial basis since

from Times Square. Again it's what the producers think the public expects—in this case people thinking of the legitimate theater as being near New York's Broadway. "Knickerbocker Playhouse"—also aired from Chicago—is a parallel phenomenon.

With the Script Shows

Guy de Vestel, famous French actor, is playing the role of Paul Gerond in "Big Sister" . . . Esther Ralston, just back from Hollywood picture-making, has been added to "We, the Abbotts" . . . Stefan Schnabel, son of the distinguished pianist, Artur Schnabel, is a recent addition to "Second Husband" . . . While John Barrymore pokes jibes at marriage on the Rudy Vallee show, his most recent ex-wife is playing on "Dear John." Her role is that of Viola Shane . . . Anne Seymour is appearing in "Joyce Jordan, Girl Interne" . . . Lloyd Morse, CBS sound-effects man on "My Son and I," was all in a lather the other day. The script called for the sound of a man brushing his teeth. To be realistic, Morse proceeded to wet the brush, pile on the powder, and go to work. It came over the air in swell order.

Hollywood

By
EVANS PLUMMER

TONY MARTIN and his band, an eighteen-piece unit, will have a fifteen-minute program on the air for Woodbury Soap starting early in January and replacing "Hollywood Playhouse" starring Gale Page and Jim Ameche.

ASIDE from the Woodbury show deserting drama for Tony Martin's vocalizing, other important changes and additions loom on the horizon of 1941. "Maxwell House Coffee Time" (ex-"Good News") will make some cast changes. Fanny (Baby Snooks) Brice, Hanley (Daddy) Stafford and Meredith Willson's music will be retained; indications are that Mary Martin will leave the program. Jimmie Fidler is expected to return to the air for Calox tooth-powder or another product, and Old Gold possibly will change its cowboy musical show early next year after another advertising agency takes over the cigarette account. Chances that Groucho Marx (alone) may brave the ether waves again in a comedy series entitled "The Flotsam Family" are also good . . . Moral: Read MOVIE-RADIO GUIDE for news of program changes.

The Week's Rom-Antics

Jack Benny did his biggest burn when a syndicate columnist intimated he and wife Mary Livingstone were spitting; Jack called the offender, denied the allegation, and said, "You might add that my six-year-old daughter, Joan, is about to marry John Barrymore!" . . . Hah . . . Jack and Mary left for New York December 9 for three airings and the premiere of the Benny-Allen film, but Mary will miss the third and the premiere because she'll return here to spend Christmas with little Joan . . . Edgar Bergen, legal guardian of Charlie McCarthy, has discovered Betty Lewis and vice versa; looks veddy serious . . . So sorry to see Cleo sue Artie (Mr. Kitzel) Auerbach for divorce. It shouldn't be . . . Tom Sawyer, Hedda Hopper's radio producer, is bassinet-shopping.



—Maurice Seymour
NANCY MARTIN, charming "Breakfast Club" (Mon. through Sat.) songbird warms her cheeks



KENNY BAKER hops on a strato-liner, returning from concert to his Fred Allen stint (Wed., CBS)



HOW EVERETT MITCHELL ("It's a beautiful day," etc.) makes his 6:15 (CST) farm news broadcast



—Gene Lester
WAYMOND WATCLIFFE (Arthur Q. Bryan) of the Al Pearce show (Fri.) does his Cwistmus shopping

A & A Caught in Storm

Amos 'n' Andy had a narrow squeak getting their Monday, November 25, program on the air while en route west after their trip to New York. They and announcer Bill Hay had stopped in Chicago over Saturday, while their organist had flown direct from Manhattan toward Kansas City. He was grounded at Knoxville, Tenn. When, on Sunday night, A & A checked with the airlines, they found they could get no guarantee of arrival Monday afternoon in Hollywood, so they caught up with Hay at the Chicago airport, changed plans and did their Monday shows from the Windy City with the aid of a substitute organist. Monday night they reunited with their organist at Kansas City, and just when the weather looked as if they might have to do the Tuesday shows there, it cleared enough for them to leave aboard the strato-liner. But its schedule would have delivered them in Hollywood just twenty minutes before airtime and fifteen miles from the studio. Fortunately a forty-three-mile tail wind accelerated their progress and they arrived an hour and a half ahead of schedule! . . . A & A have had enough flying this winter.

Here and There Backstage

Marlene Dietrich did her December 1 "Screen Guild Theater" appearance in slacks; the boys are hoping she'll turn more feminine for her coming guest dates on the Vallee and Chase and Sanborn shows . . . Leave it to Bing Crosby; he has discovered Errol Flynn is the composer of a song called "Hiya, Toots!" . . . Al Pearce almost missed his show November 22, when six hundred thousand people jammed the Hollywood streets to see the Santa Claus Lane opening parade; he barely managed to get through the jam in time . . . Roger Pryor is thankful this once for a cold; he was required to have a husky voice for his part in "Screen Guild Theater" drama, and he had it! . . . That was Helen Mack you heard December 6 with Elliott Lewis in Oboler's "Everyman's Theater" presentation of "The Visitor From Hades"; in real life Miss Mack is Mrs. Tom McAvity . . . The whole "Coffee Time" cast turned out last week to the Legion Stadium to see Billy Sosse fight; he's Dick Powell's leather-pusher from Pittsburgh . . . Ona (Lorelei) Munson is trying her hand at writing a "Big Town" script based on an incident which happened in Oregon some years ago . . . Hollywood's most versatile radactress, Lurene Tuttle, has auditioned her one-woman dramatic show

to a sponsor; in it she plays six voices ranging from a six-year-old girl to a grandmother . . . John Conte, singing announcer, will launch his own CBS show upon his return to Hollywood.

Acts Boost Army and Navy

George Burns and Gracie Allen inspected and entertained the four thousand sailors at the U. S. Naval Training Station at San Diego December 3, and the day before, Abbott and Costello did the same at Fort McArthur, headquarters of the Third Coast Artillery. Gracie revealed her foolproof (against all but Gracie) plan for obtaining enlistments, while at McArthur, Abbott and Costello went through the regular routine drafted men and enlistees follow so as to get authentic color for their forthcoming Universal picture, "Buck Private." The Army and Navy greet with open arms such enterprises as the attendant publicity helps to dispel the fears not of eligible soldiers but of wives, mothers and sweethearts that their boys and men will find the ways of the military tough going at the training-camps.

Flicker Clicks

Jean Hersholt's next Dr. Christian film, "Prodigy," has an almost all-radio cast; now included are Elvia (Cobina) Allman of Bob Hope's show, double-talker Cliff Nazarro, and Irene Noblette Ryan, whose first feature picture casting this is . . . Metro liked "Red" Skelton's work in "Flight Command" (not released yet) so well that they have given him the top-comedian part in "Mr. Coed" . . . Gene Autry is at work on his next picture, entitled "Valley of the Moon" . . . Janet Beecher, of the Irene Rich serial "Dear John," will be seen prominently in "Men of Boys Town" . . . Donald Woods, the Dr. Foster of "Those We Love," is cast in the Universal serial "Sky Raiders" . . . Hedda Hopper, who likes to kick off her shoes whenever possible, will wear them when she acts in RKO's "How to Meet a Man."

Advice to Would-Be Radactors

Nigel Bruce, Sherlock Holmes' Dr. Watson, advises those who would become radio actors: "Don't try to imitate something or someone foreign to you, but rather do something that is entirely you. By 'entirely you' I mean to portray a character that more nearly fits your voice and mannerisms. If you read lines in your own voice and react individually to the lines, then you will have a far better chance of portraying your part with ease."

Chicago

By
DON MOORE

"BREAKFAST CLUB" will go back sustaining Jan. 1. James Petrillo, American Federation of Musicians boss, says the local sponsorship of the show is competition for local musicians, must be discontinued. What he says goes.

SOMETHING new in radio vacations is to be pioneered by the cast of "Ma Perkins." On January 3 the seven contract players, the announcer and the director will move en masse to the West Coast for a three-week vacation. Those making the westward trek are Virginia Payne, Charles Egelston, Dora Johnson, Rita Ascot, Murray Forbes, Gilbert Faust, Fred Howard, announcer Dick Wells, and director George Fogle. "Ma Perkins," by the way, has just celebrated its lucky-seventh air anniversary.

Unhappy Day in Dogpatch

Some may think Sadie Hawkins or Daisy Mae chased Li'l Abner right off the kilocycles. But that isn't the real reason "Li'l Abner" went off the air. The Yokums and their neighbors just couldn't lure a sponsor into Dogpatch, even though they did have plenty of radio-listening visitors. You see, them there city-slicker sponsors just couldn't understand the Dogpatchers. Li'l Abner and company just didn't talk their sob-suds language. Only the people understood 'em. So—unhappy day!—one of the really distinctive serials had to go the way of the too long sustaining.

At any rate, it's welcome news that the vacant spot will be filled by a new sports program for commercial-news-sports announcer Fort Pearson, who is trained to a fine edge after his recent marathon with the stork . . . John Hodiak, who played Li'l Abner so realistically, has come out of the backwoods and gone modern with the lead role in "Wings of Destiny," succeeding Carlton Kadel . . . A motion-picture publication recently said that Gene and Glenn were celebrating their 100th year on the air, meaning their tenth, probably. Anyway, Gene

and Glenn, with Jake and Lena, are ageless to a lot of listeners . . . And Jack Baker has attained his fourth milestone as tenor soloist and Cap Don McNeill's first mate of mirth on "Breakfast Club." If you don't think that's an achievement, be apprised that Jack has received a request from Louisiana State University for his picture and biography to go into a gallery of famous Louisiana personalities.

Radio Stars Go Theatrical

Radio-Theater, Inc., a group of radio actors who present their own stage plays on the side, may begin a commercial run here Christmas week with "Protective Custody," a contest-prize play. Among others in the cast are Arthur Peterson, Muriel Bremner and William Green . . . In "Ma Perkins" Dan Sutter and Fran Carlon, happily married, play the parts of Frank Fenton and Zenith Zambrini, also happily married . . . Gail Henshaw won the part of Mrs. Peyton on "Road of Life" by crashing an audition . . . This will notify members of the nationwide Franklyn MacCormack Fan Club that the president of the society, Virginia Steinmetz, was killed in a street-car accident here November 29.

Joan Winters (Sylvia Bertram on "Road of Life") has acquired several additions to her noted collection of 150 dolls. She flew to San Francisco recently to obtain two rare Chinese rice dolls. One exquisite china doll was a gift from Lillie E. Fogel of Buffalo, New York, who had received it as a Christmas present sixty-three years ago, and the doll is dressed in lace from her mother's wedding gown . . . Pat O'Malley, Lancashire Lad of "Alec Templeton Time," has finally persuaded his mother to leave England. She will come to the United States to stay with Pat after a visit with a daughter in Calcutta, India . . . "Radio shore gives quick service," allows Lloyd Perryman, tenor with Uncle Ezra's "Sons of the Pioneers." Recently Lloyd sang "Anything That's Part of You," and a couple of days later he received from a feminine fan one glove, one silk stocking, one earring, one shoe and a handkerchief . . . Forrest Lewis has added number twenty-one to the list of roles he has played on "Scattergood Baines"; number twenty-one is Herman . . . Gingr Jones, Alice Carroll in "Helen Trent," threw a tea party with fifteen highly unusual guests of honor—a company of midgets on the same bill with whom Gingr recently made a personal appearance.

European News in English

Table with columns: Daily, Morning, EST, CITY, STATION, DIAL. Includes cities like Berlin, London, Rome, Amsterdam.

Table with columns: Daily, Afternoon, EST, CITY, STATION, DIAL. Includes cities like Athlone, London, Berlin, Rome.

Table with columns: Daily, Evening, EST, CITY, Program, Station. Includes cities like Berlin, Stockholm, London, Moscow, Rome.

Daily Programs, Sat., Dec. 14, through Fri., Dec. 20

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

Large table with columns: EST, City, Program, Station. Lists various daily programs from 7:20 a.m. to 10:30 p.m.

On Short Waves

Edited by Charles A. Morrison

President, International DX'ers Alliance

Programs from foreign countries subject to change without notice

THE CHINESE INTERNATIONAL STATION

The present capital of China and headquarters of Generalissimo Chiang Kai-shek is Chungking, province of Szechwan, West China...

The Chinese government's previous attempts at international broadcasting, first from Nanking, then from Hankow, were successively terminated by Japanese aerial bombs...

9:00-9:45 a.m.—over XGOY (9.635) News in English at 9:00 a.m. Transmission 14: Directed to Asia, South Seas...

In addition to the above, the transmitter of XGOA in Chungking, ordinarily used for local broadcasts, relays the international broadcasts of XGOX-XGOY daily...

The Chinese international programs for North America are heard with fair regularity in those sections for which they are specifically intended...

GENERAL NOTES: In addition to his nightly broadcasts Lord Haw Haw may now be heard daily at 1:30 p.m. EST, over Berlin station DJB (15.20)...

Table titled 'Important Stations' with columns for station call letters and frequencies in megacycles or thousands of kilocycles.

8:45 p.m.—London—Headline News, by George Slocumbe: GSD (11.75) GSC (9.58)

Sunday, December 15

For programs broadcast daily see Daily Programs (Col. 1) 1:30 p.m.—Guatemala—The Luncheon Hour concert, selected masterpieces: TGWA (15.17)

Monday, December 16

For programs broadcast daily see Daily Programs (Col. 1) 7:45 p.m.—London—Talk, "Matters of Moment": GSD (11.75) GSC (9.58)

Tuesday, December 17

For programs broadcast daily see Daily Programs (Col. 1) 6:15 p.m.—Berlin—Berlin Philharmonic Orchestra: DJD (11.77) DZD (10.54)

Wednesday, December 18

For programs broadcast daily see Daily Programs (Col. 1) 5:30 p.m.—Berlin—"Through a Woman's Eyes": DJD (11.77) DZD (10.54)

Thursday, December 19

For programs broadcast daily see Daily Programs (Col. 1) 7:15 p.m.—London—English news-letter for Canada: GSD (11.75) GSC (9.58)

Friday, December 20

For programs broadcast daily see Daily Programs (Col. 1) 7:15 p.m.—London—"Quiz for the Forces": GSD (11.75) GSC (9.58)

Saturday, December 14

For programs broadcast daily see Daily Programs (Col. 1) 8:15 p.m.—London—"Off the Record": GSD (11.75) GSC (9.58)



FOR GIRLS with generous Christmas checks is this suede bag with gold frame and ruby lock



VICKI VOLA of "Mr. District Attorney" chooses clever horse-head chatelaine with this costume

—Larry Gordon

STARLIGHT on Your Fashion Problems

By Betsy Alden

"NOT furs alone, but fur-belows are high style," says pretty blond Mela Underwood, fashion editor of the National Broadcasting Company, who urges style-minded women to go up into their attics and salvage the precious bits of fur they've been saving and hoping to find use for ever since Mother's ermine tippet was cut down to fit small Margaret, and Grandmother's staid sealskin was metamorphosed into a dashing "swagger" for Nancy's back-to-college outfit.

Fur accessories in every kind of pelt imaginable rank high at the present moment, it appears, from the angle of fashion importance. Even jewelry bows to the fur influence as was evidenced recently by Carol Bruce's gold and ermine-tail necklace, bracelets and earrings that added so much to her piquant appeal, and Dinah Shore's leopard jewelry that so brilliantly sets off her dark eyes and glowing complexion.

Leopard still reigns supreme as one of the season's most popular furs (glamour girls seem to go in for tigerish settings!) but fur cuffs for gloves, fur belts, fur touches on slippers and hand bags, and great pompoms of silver fox, mink, skunk and beaver, are being worn in addition by radio and movie stars to lend a luxury note to their wool daytime costumes and sleekly cut, dark evening gowns.

This is the right moment for the girl with an idea or two, a stout needle and thread, and some left-over scraps of fur, to add elegance and allure to her wardrobe according to Mela Underwood, who thoughtfully adds that if you haven't any attic or fur—or ideas—you can buy all kinds of decorative "fur-be-lows" in the shops for a very leetle expenditure of money.

The modern prototype of the lass who had rings on her toes and bells on her fingers is wearing costume jewelry that not only causes eyes to turn in her direction (much more thrilling than a musical accompaniment!) but invariably develops into a smart conversation piece whenever two or three shall gather together. You can, if you wish, wear an animal pin in metal to

correspond with the fur on your costume (why did I have to buy a skunk jacket!) or you can "carry the torch" for your beloved (past, present or future) in the form of a metal emblem, according to one of our leading jewelry designers, who proves his case with a jeweled torch mounted on a shiny gilt heart in the form of a clip that is oh so-o glamorous! Or you can "wear your heart on your throat or on your hat," says Lily Dache, who makes enchanting hats for enchanting people and illustrates her idea with red-

velvet hearts strung on black-velvet ribbon, one for your hat and one for your throat. One smart store on Fifth Avenue suggests the wearing of a row of clips across your bosom rather than a single clip (nice business if you can afford it!) and we particularly like Vicki Vola's "Early American" hitching-post chatelaine and matching earrings of antique gold. Miss Vola is one of the best-dressed women in radio and in addition has what is considered to be one of the finest collections of costume jewelry. Her contention is that costume jewelry chosen with care and discrimination is one of the details that make all the difference between a woman's being well-dressed and strikingly dressed. (We would like to intimate that Vicki's cameolike profile and mignonette figure play no inconsiderable part in the charm and chic of her appearance!)



"ALDRICH FAMILY'S" Jone Allison shows how to use silver-fox accessories

DO PEOPLE TALK ABOUT YOUR SKIN TROUBLES WHEN YOUR BACK IS TURNED?

ISN'T IT A SHAME!
ACNE!
WHY DOESN'T SHE DO SOMETHING!
SHE WOULDN'T BE BAD LOOKING IF...
PIMPLES!
GRACIOUS! DID YOU NOTICE HER SKIN?

Use
BLEM-BAN
Sulphurated
BEAUTY CREAM and
FACE POWDER

Stops Ugly Gossip!

AMAZING NEW 24 HOUR TREATMENT!

If you truly want to help overcome your complexion faults, you must try to help yourself CONSTANTLY! Part-time treatment, at best, can hardly be expected to be more than partially effective! This may account for your failure to find the relief you have been seeking in vain . . . UP TO NOW.

OFFERS NEW HOPE!
Don't let past failures discourage you! Try Blem-Ban! The new scientific formula that is helping to relieve thousands! The amazing discovery that helps you to persistently attack your skin troubles DAY AND NIGHT!

EASY TO USE
Simply use Blem-Ban Sulphurated Beauty Cream in place of your ordinary creams. It is delightfully fragrant, absolutely stainless and greaseless! You'll be thrilled with the satin-smooth texture of Blem-Ban Sulphurated powder, too, and happy knowing that you are at the same time helping yourself to all that is rightfully yours . . . NEW, GLAMOROUS, UNBLEMISHED BEAUTY!

SO INEXPENSIVE, TOO!
For a limited time only—to better acquaint you with the marvelous healing qualities of the Blem-Ban Formulae that helps to relieve Acne, Pimples, Moist Eczema, Scabies, Blackheads and Oily Skin—you can buy a \$1.75 generous jar of Blem-Ban Sulphurated Beauty Cream and \$1.25 Box of Blem-Ban Sulphurated Face Powder (enough to last you months) for only \$2.00 Postpaid. DON'T DELAY! Mail attached coupon at once! Start helping yourself to new loveliness TODAY!

BLEM-BAN PRODUCTS COMPANY
122 S. MICHIGAN AVE. CHICAGO, ILL.



SAVE \$1 ON THIS INTRODUCTORY OFFER!

Mail Today!

Blem-Ban Products, Dept. 31A
122 So. Michigan Ave.
Chicago, Ill.

Enclosed find \$2 for which please send me Postpaid, your \$3 Special consisting of \$1.75 Jar Blem-Ban Sulphurated Beauty Cream and \$1.25 Box Blem-Ban Sulphurated Face Powder.

Name _____
Street _____
City _____ State _____

Boys!

WIN PRIZES AND MAKE MONEY!

IT'S easy—all you have to do is deliver Movie-Radio Guide to regular customers that you obtain in your neighborhood. Write on back of postcard for FREE PRIZE CATALOG and full details!

Al Jones, Boy Sales Manager, Dept. 900, Movie-Radio Guide, 731 Plymouth Court Chicago, Illinois

"I Talked with God"

(Yes I did—Actually and literally)

and, as a result of that little talk with God some ten years ago, a strange new Power came into my life. After 43 years of horrible, sickening, dismal failure, this strange Power brought to me a sense of overwhelming victory, and I have been overcoming every undesirable condition of my life ever since. What a change it was. Now—I have credit at more than one bank, I own a beautiful home, own control of the largest circulating newspaper in my County and a large office building, and my wife and family are amply provided for after I leave for shores unknown. In addition to these material benefits, I have a sweet peace in my life. I am happy as happy can be. No circumstance ever upsets me, for I have learned how

to draw upon the invisible God-Law, under any and all circumstances.

You too may find and use the same staggering Power of the God-Law that I use. It can bring to you too, whatever things are right and proper for you to have. Do you believe this? It won't cost much to find out—just a penny post-card or a letter, addressed to Dr. Frank B. Robinson, Dept. 126, Moscow, Idaho, will bring you the story of the most fascinating success of the century. And the same Power I use is here for your use too. I'll be glad to tell you about it. All information about this experience will be sent you free, of course. The address again—Dr. Frank B. Robinson, Dept. 126, Moscow, Idaho. Adv. Copyright 1939 Frank B. Robinson.

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NAME _____
ADDRESS _____
CITY _____ STATE _____

(Continued from Page 3)

nothing, but it does include such heart throbs as Gary Cooper, Brian Aherne, Charles Boyer, Melvyn Douglas and Herbert Marshall. Of course all the last-named were in Marlene's unhappy past, with the fortunate Mr. Stewart the only one in her happy present, which may have more or less to do with her opinion of them. As for their opinion of Marlene, especially after she made that crack—well, without exception they are gentlemen and declined to be quoted.

Again, it may or may not have been her old regime which made Marlene start the fad of women wearing men's pants. It is history, however, that she was the first screen luminary to appear in them, knocking Hollywood's figurative eye completely out when she innovated them on the boulevard, and that she even went so far as to attend parties in man-style evening clothes. All of which, whatever it was then, has been considerable of a boon to the clothing manufacturers since women's slacks have become a commonplace.

Marlene says that the style in screen stars has changed at least as radically. No longer do they have to be aloof, she declares, but can be human like other people, with feet or ears of clay, as the case may be. And at all events, whether you take her own transformation as on the up and up or not, she at least practises what she preaches.

In "Destry" Marlene sang, and in "Seven Sinners" she sings again, with the ante raised to four songs. Whatever you happen to think of Marlene's voice will determine your enjoyment, or the lack of it. In the current film she also does a near strip-tease and plays billiards. There ought to be something in all that for everybody.

Perhaps La Dietrich, and everything about her, could all be boiled down into something that might be illustrated by a little incident that occurred on the set at the very beginning of "Seven Sinners." Everything was in readiness for the first scene, but as yet the cameras had not begun to turn. A man appeared at the door carrying champagne and glasses, and everybody in the production, from producer to prop boys, had to partake.

That, it was subsequently reported, was Marlene Dietrich's invariable gesture—a champagne christening to befit her glamour and bring her luck.

As a matter of fact it wasn't Marlene's gesture at all, and it was as new to her as to anybody else on the set. That is Joe Pasternak's pet custom when starting a film, and judging from his record so far with both Deanna Durbin and Marlene Dietrich, the champagne more than pays for itself.

However, that incident shows that half the lies they tell about Marlene, as well as about the Irish, ain't true.

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Al Jones, Boy Sales Manager, Dept. 901, Movie-Radio Guide, 731 Plymouth Court, Chicago, Illinois

BRAIN-BUSTERS

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

From "Quixie Doodle Contest" (CBS, Sun., 5:30 p.m. EST)

1. If two men were standing next to an ostrich, one in front and the other directly behind, and the ostrich kicked one of them, which man got kicked?
2. In the presidential election which candidate carried the District of Columbia, Roosevelt or Willkie?
3. If you had an appetite like a bird, would you be a light eater or a heavy eater?
4. What kind of building do you enter at the front door and immediately find yourself at the back of the building?
5. If you were at the North Pole and traveled one hundred miles south, then one hundred miles east, in what direction would you have to travel to get back to where you started?

From "Quiz Kids" (NBC, Wed., 8 p.m. EST)

1. On what side does Li'l Abner of the comic strips part his hair?
2. By what name was each of the following places previously known: (a) Istanbul, (b) Leningrad, (c) Iran?
3. If you invited the Fates, the Furies and the Muses to a football game, how many tickets would you have to buy if they all accepted?
4. If you aided the following personages in their searches, what would you help them look for: (a) Evangeline, (b) Diogenes, (c) Jason?
5. Skipping fractions, what is the

first number that has the letter "a" in it?

From "True or False" (NBC, Mon., 8:30 p.m. EST)

1. A lobbyist is a bellboy.
2. History is gossip, well told.
3. The names of many states in the United States are of Indian origin.
4. A parapet is a toy dog or cat.
5. A bellows is a wind instrument.
6. There are three state capitals named after Presidents of the United States.

From "Dr. I. Q." (NBC, Mon., 9 p.m. EST)

1. What is the name of the Englishman who discovered the Hawaiian Islands?
2. How long did the pony-express operate?
3. What was the favorite food of Greek gods?
4. The following women were the wives of what famous men: (a) Anne Hathaway, (b) Anne Boleyn?
5. What is the name of the form, roughly resembling a foot, on which a shoemaker makes or repairs shoes?
6. In what year was the first sponsored radio program broadcast in the United States?

From "Uncle Jim's Question Bee" (NBC, Tues., 8:30 p.m. EST)

1. When a U. S. Senator dies in office who appoints his successor?
2. Why is a football field called a gridiron?
3. If you lived in Walla Walla, what state would you be in?

BRAIN-BUSTERS — ANSWERS

(See questions above)

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

"Quixie Doodle Contest"

1. The man in front got kicked because an ostrich can kick forward only.
2. Neither candidate carried the District of Columbia because residents cannot vote in a presidential election.
3. A heavy eater because a bird eats its own weight in food every day.
4. A church or a theater.
5. No matter where you are you must travel north to get to the North Pole.

"Quiz Kids"

1. Li'l Abner always parts his hair on the side nearest the reader, either right or left.
2. (a) Constantinople, (b) St. Petersburg, (c) Persia.
3. Sixteen tickets: Three Fates, three Furies, nine Muses, and one for yourself.
4. (a) Her lost lover, Gabriel, (b) an

honest man, (c) the golden fleece.

5. Thousand.

"True or False"

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

"Dr. I. Q."

1. Sir James Cook.
2. A year and a half.
3. Ambrosia.
4. (a) William Shakespeare, (b) Henry VIII.
5. It is called a last.
6. 1922.

"Uncle Jim's Question Bee"

1. The governor of the state which he represented in Congress.
2. Because a football field with its white stripes to designate goals and the ten-yard lines resembles a gridiron used in cooking.
3. Washington.

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-RADIO GUIDE, 731 Plymouth Court, Chicago, Ill.

Miss Anita Lee, Chattanooga, Tenn.—JACK LEONARD was born February 10, 1913, on Long Island, N. Y. He attended the St. Francis of Assisi School, in Brooklyn, and the Holy Redeemer High School. On graduating from high school, Jack set out to make his goal in the insurance business, but after working as a clerk with the New York Life Insurance Company for six months, he left for the more remunerative fields of Wall Street. The crash came, and Jack lost his job. His first singing job was with Bert Block's orchestra at ten dollars a week. Jack has never had a singing lesson. He likes movies, the theater, college football, professional baseball, dancing, and is partial to steaks. Jack is five feet eleven and one-half inches tall.

Mr. D. Alexander, Waterford, Conn.—NED WEVER portrays Dr. Anthony Loring in "Young Widder Brown." Wever belongs to that group of radio artists who started on the legitimate stage. Born in New York City on April 27, 1902, he was named Edward (Ned) Hooper Wever. He studied at the Pawling School and then enrolled at Princeton University. Vacations were spent with Stuart Walker's Indianapolis stock company, for which he received fifty cents a performance. The fall after his graduation, Ned won a part on Broadway, playing with Hilda Spong in "The Fan." A little later he was cast in "The Great Gatsby," the work of a fellow Princetonian, F. Scott Fitzgerald. There followed a long list of Broadway and stock company engagements. In 1929 Wever deserted the stage for radio, playing the romantic leads in the "True Story Hour" dramas. Since then he has played a variety of roles, including juvenile, comedy and heavy. Wever is five feet eleven inches tall, has sleek black hair, blue eyes and an olive complexion. In his free time he likes to play bridge or golf, or read plays and biographies. When not indulging in any of these diversions he writes songs.

Mrs. T. H. Stubbs, Auburn, N. Y.—You are correct, ELSIE HITZ no longer plays the lead in "Ellen Randolph." GERTRUDE WARNER now has the role. Reasons for changes in casts are seldom released, since this occurs so frequently.

Mr. P. F. Starks, Midway, Ky.—KATE MCCOMB portrays Mrs. O'Neill, HELEN CLAIRE is Sally Scott O'Neill in "The O'Neills" . . . The network does not release JACK ARMSTRONG's identity for publication.

Mr. F. M. Rigdosh, Wiconisco, Pa.—WILLIAM POST, JR., portrays John Perry; ERIN O'BRIEN-MOORE plays Elizabeth Perry in "John's Other Wife." Mr. Post and Miss O'Brien-Moore are not married to each other in real life . . . No, NANCY MARTIN and MARY MARTIN are not sisters.

(Continued in Col. 1, Page 43)

(Continued from preceding column)

Miss Gladys Burr, San Francisco, Calif.—The cast of "Dr. Kate" follows: Kate Allen, CORNELIA BURDICK; Jack Halsey, CHARLES MACALLISTER; Sarah Tuttle, HELEN KLEEB; Dr. Fred Crowley, MONT MAHER. The show is written by HAL BURDICK.

Mrs. E. Burling, Peoria, Ill.—CAPTAIN E. D. C. HERNE was born in London, England, in 1889. He completed his formal education at Cambridge University. His full career has taken him throughout the world and has included pioneer work in aviation. Before the first World War, Captain Herne traveled about Europe as representative of auto manufacturers. As a member of the Royal Flying Corps he served for a time as a flying instructor and test pilot. In March, 1917, he was shot down on the western front, and after recovering was sent to the United States to instruct American flying cadets. After the Armistice Captain Herne became chief pilot of the newly formed British Imperial Airways. In 1923 he invented and patented a technique in skywriting. Herne became an American citizen in 1934 while chief inspector in a Detroit automobile manufacturing plant. He began his career as radio news commentator in 1938 . . . FLETCHER WILEY has roamed the country, lived nearly everywhere, read widely. He swung a shovel in a coal mine and lugged a brief case as a salesman. In the course of his colorful career he has made—and lost—two fortunes. Wiley is married, has no children. He is approximately forty-five years of age . . . LAWSON ZERBE portrays Lafe Simms in "Valiant Lady."

Mrs. J. W. Frutkin, Alliance, Ohio.—The cast of "By Kathleen Norris," "The Love of Julie Borel" follows: Julie Borel, HELEN CHOAT; Col. George Barnes, CLYDE FRANKLIN; Penelope Barnes, JAYE MEREDITH; Dr. Nick Barnes, ARNOLD MOSS; Frank Bottomly, CHARLES WEBSTER; Tony, JAMES MEIGHAN; Mary Norton, STELLA REYNOLDS . . . For the cast of "Light of the World" you must specify which story you are interested in, as the members change according to story changes.

Mrs. Larkin, Chicago, Ill.—In "John's Other Wife" Grannie Manners is played by NELL HARRISON, STELLA ADLER portrays Linda Holbrook, ELAINE KENT has the role of Pat Holbrook, JAMES KRIEGER plays Ballard Brandon, DAVID JORDAN is Mr. Kingsley Mayo, LINDA WATKINS has the role of Mrs. Shelia Mayo . . . GEORGE NIESE has the role of Tod Goodhue in "Backstage Wife" . . . Myra Walker in "Woman in White" is portrayed by BETTY RUTH SMITH.

Miss Maud Irene Evans, Parkersburg, W. Va.—The theme of the "CHASE AND SANBORN PROGRAM" is "The Big Show" by Jerome Kern.

Mrs. John Karall, South Bend, Ind.—MOVIE-RADIO GUIDE published a picture of WAYNE KING's orchestra and the line-up in issue week ending June 7, 1940. The line-up follows: Jay Grace, Emil Vandas, Herbert Miska, violins; Paul Mack, piano; Wayne Barclay, Bill Egner, Burke Bivens, saxophones; Art Elletsen, drums; Ernie Birchill, Norwood Henderson, trumpets; Roger Wilson, trombone, and Harry Waidley, bass.

Mr. Grant Gibbons, Bradford, Pa.—Yes, CURLEY BRADLEY does portray Pecos Williams on "Tom Mix."

SECRET TOWERS IN SOUTH AMERICA

(Continued from Page 35)

They own their own radio stations and broadcast plenty of "wildcat" news in Spanish.

Colombia is one of the world's greatest oil-fields. There is a pipe-line there more than eight hundred miles long, with scores of pumping-stations, hundreds of miles from civilization. American capital controls most of the oil concerns and operates the pipe-line. This oil would be invaluable to the Nazis today. It is as precious as gold. And Colombia therefore becomes as important in the world economic picture as is Persia or the Near East to the Mediterranean area.

Yet in Barranquilla, one of its most modern cities, where 150,000 persons labor at the docks, in offices and factories, there is an excellent German school, an up-to-the-minute German club, German motion-picture houses, drug stores, banks, stationers, hardware stores and hotels. Insidiously and almost unobtrusively the Nazis have lulled their Latin compatriots to sleep while infiltrating into the country in ever-increasing yearly numbers, while massaging their mentalities with pro-Hitler remedies—anti-Uncle Sam salve—via the air lanes.

German gentry own vast plantations in the interior from which they ship out millions of stems of bananas, hundreds of thousands of bags of high-grade Colombian coffee, even expensive emeralds from extensive mines which they operate. Few highways link them with the rest of the country. True there are a great many rivers emptying into the vast Magdalena, the fourth largest river in the Americas. On these, fast German ships carry their wares to Port Antonio, Barranquilla and Cartagena.

Practically every plantation in Colombia, and in Costa Rica for that matter, has its own flying-field and radio station. No one would have paid much attention to this heretofore, because flying and broadcasting have become as casual here as bicycling in Holland. But in the past twelve months, these private airports and radio stations have taken on a most important aspect in hemisphere-defense. Even more so since they are owned or leased practically exclusively by Germans. And an astonishing number of these planes are equipped with the most modern radio instruments available.

General Billy Mitchell proved in

1921 that he could sink a battleship from the air by dropping an aerial bomb—by hand—when he sank the prize-of-war battleship *Ostfriesland*. American admirals and generals scoffed. They pointed out in wartime a hundred anti-aircraft guns would go into action. But in 1923 Mitchell used the antiquated American battleships *New Jersey* and *Virginia*, with the same result, while the Navy, with blank cartridges, played at war against him.

On June 10, 1940, without previous warning, hundreds of Nazi bombers raided the port of Le Havre in France. Anti-aircraft batteries went into immediate action. Yet within a few minutes the Germans had blocked the port to navigation, had sunk nine army transports, seven battle craft and had scored direct hits on British concentration barracks and ammunition dumps.

Ever since 1907 the United States has been at work to make the Panama Canal impregnable. And perhaps it is.

But there is entirely too much Nazi radio and plane activity in Costa Rica and in Colombia today to suit me. And there is entirely too little being done by us to prevent it. Leasing of Cocos Island off the west coast of Costa Rica is a move in the right direction.

But with Hitler's many voices-of-experience warbling sweet nothings through the ether twenty-four hours a day, one wonders just how long these rather excitable nations can keep their self-composure.

Should England fall, I am quite certain the Americas would be next on the 1940 Napoleon's menu. Overnight many Central and South American nations might go Fascist—which is the same thing today as Nazi. Their native populace could be stirred into revolutionary activities with but a few more well-chosen phrases over the air. Local Nazi planters, without previous warning, might slip over the Panama Canal and drop just the one bomb which would at least hinder navigation—and it would take our battle fleet sixteen days to reach the same latitude in the Atlantic, if they were obliged to race around the tip-end of South America from the Pacific entrance of the Canal to get there.

You can just bet your last dollar that the radio stations in the Nazi Caribbean are not there just as a commercial venture. They have been installed for a very special purpose. And they are sure Der Tag is not far off.

BULLS AND BONERS

Bulls and boners are a part of broadcasting. No matter how experienced the performer or how famous the star, chances are that he will make an occasional slip or a statement with twisted meaning which is extremely funny. See how good your ears are. Try to catch broadcasters in some error—the funnier the better—and send your entry to MOVIE-RADIO GUIDE, 731 Plymouth Court, Chicago. The most humorous entries will be printed in this column. Watch for your contribution!

Martin Wilson to Torchy on "The Guiding Light": "Knowing you has given me something to shoot at."—Lillian Watson, 150 Elm St., Mechanic Falls, Me. (Nov. 14 over NBC.)

Allen Scott, football announcer:

"You could hear the breath being knocked out of linesmen sitting 'way up in the stands."—Carl R. Canterbury, 1527 Eleventh Ave., Moline, Ill. (Nov. 17 over Station WGN.)

W. R. Gross, news commentator: "Bombs fell on Coventry—Coventry where hundreds of years ago Lady Godiva rode naked through the streets leaving a trail of fire and destruction behind."—P. L. Buchanan, 436 Breck Ave., Richmond, Ky. (Nov. 15 over Station WLW.)

W. W. Christianson on "Something About Dogs": "Again I repeat. Lost—an all-red dog with collar that answers to the name of 'Rusty.'"—Jean Smith, 1625 Gilmore Ave., Winona, Minn. (Nov. 15 over Station KWNO.)

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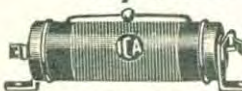
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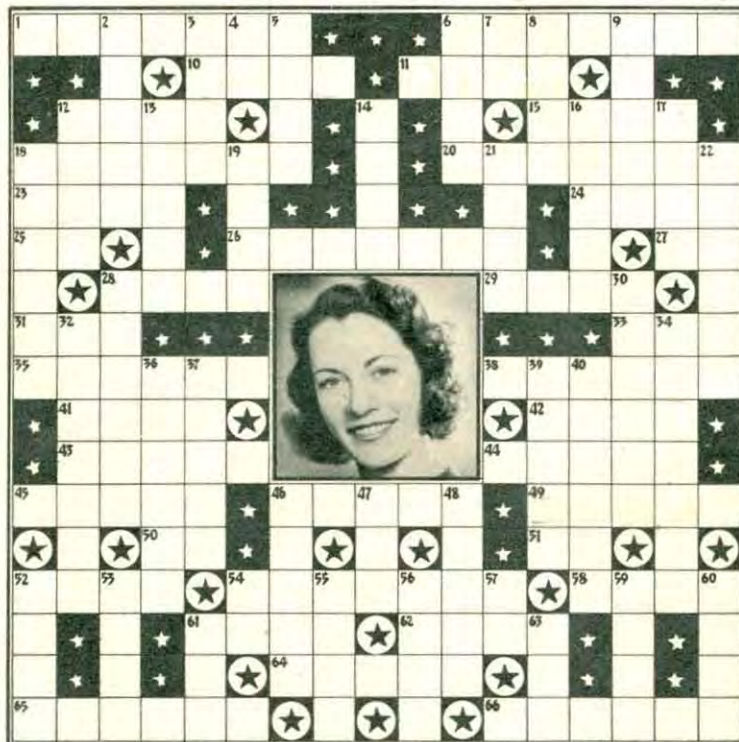
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MOVIE-RADIO GUIDE'S PUZZLE



- #### HORIZONTAL
12. Star in the portrait, radio actress, "Lorenzo Jones"
 6. Ralph —, "Truth or Consequences"
 10. Possesses
 11. Female singing voice
 15. A charge per unit
 18. Moorland
 20. "The — Family," with Ezra Stone
 23. Scope
 24. Famous square in London
 25. Inside
 26. — Fadiman, "Information, Please"
 27. Either
 28. Nelson —, announcer
 29. — Best, screen star
 31. Ostrich-like bird
 33. Pouch
 35. Withdraw
 38. Combat
 41. Fruit of the blackthorn
 42. Genus of South American ostriches
 43. Enclosed automobile
 44. Margaret Sullivan played in "The Mortal —"
 45. — Madriguera, band-leader
 46. B. A. —, orchestra-leader
 49. Set in
 50. A state (abbr.)
 51. Earl of Gloucester (abbr.)

- #### VERTICAL
2. Ilka —, mistress of ceremonies, "Luncheon at the Waldorf"
 3. — Lane, screen star
 4. Initials of Lawrence Welk
 5. Feminine name
 6. — Fitzgerald, songstress
 7. Initials of Don Turner
 8. Constituent part of a sentence
 9. Proportion
 12. Impaired by friction
 13. Animal resembling a camel
 14. Carl —, bandleader, "Al Pearce's Gang"
 16. Malicious burning of property
 17. Reverberation
 18. Luise —, screen star
 19. Refined
 21. Priscilla —, screen star
 22. — Heidt, bandleader
 28. Ben —, bandleader
 30. Fall flowers
 32. Johnny —, bandleader
 34. City in California
 36. Medicine
 37. Stretch forth
 39. — Shaw, bandleader
 40. Striking part of a whip (pl.)
 46. Claude —, screen star
 47. Meadow
 48. Masculine name
 52. — Bond, announcer, "Manhattan Merry-Go-Round"
 53. Large-mouthed pitcher
 54. Thus
 55. Close by
 56. Raise on end
 57. Preposition
 59. George —, bandleader
 60. Tony —, reader-philosopher
 61. — Mayhew, bandleader
 63. Quick at learning

Solution to Puzzle Given Last Week



BIRTHDAYS

DECEMBER 14
Morey Amsterdam, MBS, 1440 Broadway, New York, N. Y.

DECEMBER 15
Bob Hawk, NBC, RCA Bldg., New York, N. Y.

Marion Barney, NBC, RCA Bldg., New York, N. Y.

DECEMBER 18
J. Anthony Smythe (Henry Harbour), NBC, Sunset and Vine, Hollywood, Calif.

Harry Kogen, NBC, Merchandise Mart, Chicago, Ill.

Betty Grable, 20th Century-Fox, Beverly Hills, Calif.

DECEMBER 19
Tom Shirley, CBS, 485 Madison Ave., New York, N. Y.

Ray Noble, NBC, Merchandise Mart, Chicago, Ill.

Clark Dennis, NBC, RCA Bldg., New York, N. Y.

DECEMBER 20
Irene Dunne, RKO-Radio Pictures, 780 Gower St., Hollywood, Calif.

Dennis Morgan, Warner Bros., Burbank, Calif.

VOICE OF THE LISTENER

Express your opinions. Write V. O. L., 731 Plymouth Court, Chicago, Ill.

Bouquet to CBS

Dear V. O. L.:

I am almost sure that I am expressing the opinion of many radio listeners. I think CBS should be awarded a special medal for its swell job of giving the listeners of this country such a complete report of the election returns in the recent election.

Clarence Ecker, Stanford, Mont.

Picture Plugs

Dear V. O. L.:

What a shame to spoil so many fine radio programs with the repeated announcements of what picture the star or the guest will appear in next. Does it mean that the sponsor is being subsidized by the motion-picture industry, or is his good nature just being imposed upon? I believe most people are interested in the actual entertainment on a program and not in the title of anybody's latest picture.

H. J. Williams, Brooklyn, N. Y.

It is neither subsidy nor good nature on the part of the sponsors. It is the sponsors' and producers' belief that big names on a program sell a product whether those "big names" produce good entertainment or not. And to get the big names they usually have to pay a great deal or give the guest star a picture-plug—or both.—V. O. L.

Boon to Failing Sight

Dear V. O. L.:

For some time my sight has been failing, and I've had to depend on radio for news and recreation. Naturally I had difficulty in reading my newspaper program listings. So I subscribed to MOVIE-RADIO GUIDE to have them under one cover. I appreciate being able to get the information I've had to depend on other people to help me with.

A. Amelia Powers,
N. Attleboro, Mass.

Pine Ridge Prodigals

Dear V. O. L.:

What happened to "Lum and Abner"? Did they leave radio for good? Must we all write to the networks and beg them to find a place for these fine comedians?

F. P. Pesek, East Jordan, Mich.

"Lum and Abner" have been doing some picture work since they left the air. There isn't much danger they'll be off the air permanently. There will always be a place somewhere in radio for artists as talented, popular and likable as these boys. But, as we have said often before, writing letters is one of the surest ways to secure the public's desires.—V. O. L.

Musical Muscles

Dear V. O. L.:

If I were asked which program did more for the American housewife than any other on the air, I'd definitely say, the "Keep Fit to Music" program on Mutual. Mr. Wallace with his cheery direction and peppy music gives us healthy vigor and vitality.

Mrs. R. M. Riley, Quincy, Ill.

Reserve your copy of next week's issue of Movie-Radio Guide at your newsstand today



Dear Sirs: I'd like a picture of the plane "Wings of Destiny" gives away.—Jack B., Erie, Pa.

Piper Cub above is being awarded to Joe Capizzi (r.) by Ray Milland for the NBC serial.—ED.



—Gil Harris

Dear Sirs: Show us Pat Friday's husband-to-be, please.—Frances L. Long, San Francisco, Calif.

Pat Friday and David Berwick Vinson III, engaged, both attend U. C. L. A., will continue studies after marriage Dec. 28.—ED.

You Asked For Them And Here They Are



Dear Sirs: Please print a picture of Walter Compton and his wife.—Jane Frome, Utica, N. Y.

Mr. and Mrs. Compton are just leaving Washington airport so he can be in New York for "Double or Nothing" (Sun.)—ED.



Dear Sirs: Let's see the cast of the new show, "Spin and Win With Jimmy Flynn."—J. F., Alva, Ia.

The "spin and win" folk (Wed., NBC), l. to r.: Jimmy Flynn, Blanche Gladstone, Frances Barbour.—ED.



Dear Sirs: A picture of the perverse Mr. Guffy, if you please!—James Young, Los Angeles, Calif.

Eddie Cantor tries here to quiet the complaining Mr. Guffy (Sidney Fields) of his Wednesday show.—ED.

Wife: Oh Jim, our radio doesn't work!

Husband: Call an RSA man and have him repair it.



When your radio set needs repairing, be sure to call a member of the RADIO SERVICEMEN OF AMERICA. Reliable service is assured.



"WAYNE KING'S ORCHESTRA"

PRIZES: Six diamond rings awarded each week for best letters from listeners requesting favorite musical numbers.

TO ENTER: Submit a request for your favorite song in a letter of 50 words or less, telling why it is your favorite.

"Wayne King's Orchestra," CBS, Saturday, 8:30 p.m. EST, 7:30 CST, 6:30 MST, 5:30 PST.

"DR. I. Q."

PRIZES: Two separate contests: (1) \$50 every week for each of three sets of "right or wrong" statements used on the program, and/or (2) \$250 for biographical sketch of a famous personality used on the program, plus all that the contestant in the theater during the broadcast fails to win from a total prize of \$75.

TO ENTER: (1) Submit as many sets of three "right or wrong" statements as you wish, accompanying each set with a wrapper from a Snickers candy bar, (2) submit a biographical sketch of a famous personality, accompanying your entry with six Snickers candy bar wrappers and the picture from box top of 24-bar box of Snickers.

"Dr. I. Q.," NBC, Mondays, 9 p.m. EST, 8 CST, 7 MST, 6 PST.

"PROFESSOR QUIZ"

PRIZES: Six prizes every week of \$25 each, plus a can of Velvet Tobacco, for the questions and answers sent in by listeners that are used on the program.

TO ENTER: Submit a list of five questions and answers to Professor Quiz, CBS, New York, New York.

"Professor Quiz," CBS, Tuesdays, 9:30 p.m. EST, 8:30 CST, 7:30 MST, 6:30 PST.

"INFORMATION, PLEASE"

PRIZES: \$10 and a copy of the 1941 edition of "Information, Please" for each question used on the program, plus an additional \$25 and a complete set of the Encyclopedia Britannica if the question is not answered.

TO ENTER: Submit questions and answers to Information, Please, 480 Lexington Avenue, New York, New York.

"Information, Please," NBC, Fridays, 8:30 p.m. EST, 7:30 CST, 6:30 MST, 5:30 PST.

"WINGS OF DESTINY"

PRIZES: A Piper Cub airplane each week.

TO ENTER: In 25 words or less, complete the statement that is given on the broadcast each week. Statement differs from week to week. Send entries to Wings, Chicago, giving a telephone number where you can be reached on the following Friday. Winner is notified by telephone from the studio while the program is in progress.

"Wings of Destiny," NBC, Fridays, 10 p.m. EST, 9 CST, 8 MST, 7 PST.

GET THESE "BIG 4" MIDWEST FEATURES

ON ITS 18 TUBE MODELS



ORGAN FONIC FILTER

Organ type pipes of proper size and shape directly connected to the rear of speaker absorb peaks and false harmonics and produce beautifully clear concert realism. (An 18 tube feature.)



25 WATTS POWER OUTPUT

Produces many times the tonal range of ordinary radios (average radios have only 5 watts). Reserve power of 25 watts also aids tremendously in bringing in far distant stations loud and clear. (An 18 tube feature.)



DUAL SPEAKERS

A small light weight speaker is scientifically positioned within the larger 12 inch speaker. Two speakers are better than one, because they bring a true depth and perfection of tone with all the thrilling life personality as though the living artists were right in your home. (An 18 tube feature.)



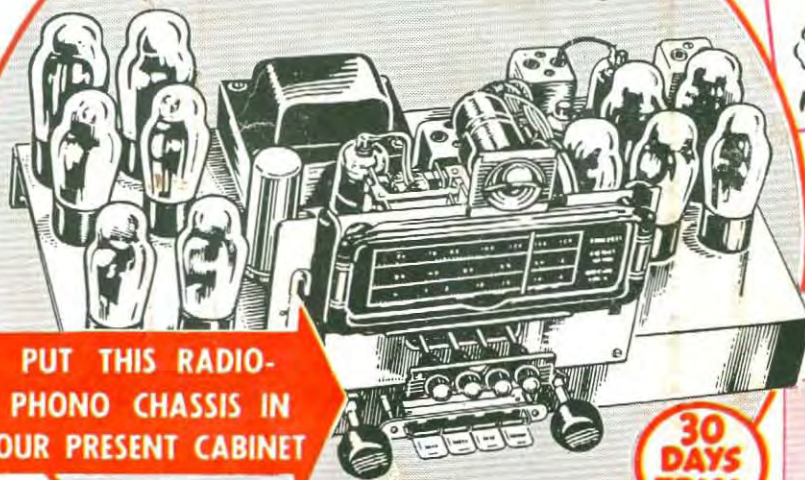
FIDEL-A-STAT

Two controls in the Fidel-A-Stat audio circuit give you separate bass and treble equalization. We believe you will never again be satisfied with ordinary methods of tone control after you try the new 1941 Midwest. (An 18 tube feature.)

Home Recorder FREE!



FACTORY-TO-YOU
SAVES UP TO 50%



PUT THIS RADIO-PHONO CHASSIS IN YOUR PRESENT CABINET

30 DAYS TRIAL

THRILLING WORLD-WIDE FOREIGN NEWS DIRECT!



MAKE RECORDS AT HOME



SELF-STARTING ELECTRIC-PHONO

YOU'LL enjoy listening to fine recordings on this new-type electric phonograph, and you'll be delighted with this amazing, ocean-spanning radio. Make your own records on the Home Recorder (sent FREE for a limited time) with this Radio-Phono Combination. Big FREE catalog pictures many beautiful 1941 Factory-To-You radio chassis and console values—from 6 to 18 tubes—up to 5 bands—including Automatic Record-Changing, Radio-Phonographs, Home Recorder, etc. Get our LIBERAL TRADE-IN PLAN, and 30-day Home Trial offer. Easy Terms! Write for FREE catalog today.

15-TUBE MIDWEST RADIO-PHONO COMBINATION

with FREQUENCY MODULATION and TELEVISION ADAPTATION

ONLY
\$22⁵⁰ RADIO-PHONO CHASSIS with TUBES and SPEAKER COMPLETE
HOME RECORDER FREE

UP TO \$25 TRADE-IN ON YOUR OLD RADIO OR CHASSIS (on Many Models up to 18 Tubes)



Now, you can not only save up to 50% by buying direct from the Midwest factory—but, Midwest allows you up to \$25 on your old radio—on many models shown in the big, FREE Midwest Catalog. Send for this catalog and see for yourself that it actually brings the Midwest factory to you, that it pictures and dramatizes many beautiful, 1941 factory-to-you radio values—from 6 to 18 tubes—up to 5 wave bands—including Automatic Record-Changing Radio-Phonographs, Home Recorders, etc.

(Model Z-18 shown at left)

EASY TERMS 18 TUBES FIVE Wave Bands

FILL IN COUPON AND MAIL TODAY OR JUST SEND YOUR NAME AND ADDRESS ON A POSTCARD

MIDWEST *Factory-to-You* RADIOS
MANUFACTURERS OF QUALITY RADIOS SINCE 1920

Midwest Radio Corporation
Cincinnati, Ohio, U. S. A.
Dept. 94-JJ

Send me your new FREE Catalog, complete details of your liberal 30-day Trial offer and factory-to-you prices.

Name.....

Address.....

Town.....State.....

User-Agents Make Easy Extra Money. Check here () for details.

"TONE CAN'T BE BEAT"

Lexington, N. C.—I can truthfully say that I have a better radio than other make radios costing twice as much, for I have compared them. The tone just can't be beat, and there is plenty of volume. If I were buying another radio today, I would buy the highest priced Midwest that I could afford. My friends agree that they know of no equal for the price. I am 100 per cent for Midwest.



W. R. HARRIS.

"FAR BEYOND EXPECTATIONS"

Durango, Colo.—I want to say that my new radio brings in stations far beyond my expectation, the reason for this being that I have tried several sets which are sold locally for twice and three times the price of Midwest, and I did not think that a radio which was priced as low as Midwest would really give the best reception. Believe me I know now that it does, and would not trade it for any of these other makes of radio. Everyone who has listened to it thinks it has a wonderful tonal quality.

RUSSELL ERWIN.

"FRIENDS MARVEL AT WONDERFUL TONE"

Chicago, Ill.—I am so pleased with my Midwest Radio, that I take this opportunity to drop you a few lines regarding it. I live on a street car line and across the street from an electric power plant. I feel that my set is giving wonderful performance when I can get such far-off countries as Australia.



My friends marvel at the wonderful tone of the set, as it has a high fidelity speaker. Your radio has given much pleasure.

GEO. HOPPE.

Our famous 30-day prove-yourself plan fully protects you and enables you to prove Midwest's super performance in the privacy of your own home. Absolutely no obligation.

MAIL COUPON FOR FREE CATALOG

1941 RADIO CATALOG

15-TUBE TILT-FRONT CABINET MODEL

RADIO
PHONO
COMBINATION

\$29⁹⁵

COMPLETE



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