Can Your Child Make Good in the Movies?

How Broadcasters Keep Naughty Songs and Titles off Their Airwaves
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NEXT WEEK

THESE girls had spent months and months in Hollywood's candy factories and now they stood on the very threshold of success. They were about to be screen-tested. One after another, they were summoned into the room where the tests were being made—girls who, now that their big moment had come, were ill at ease and perceptibly worried. Only consoling thought was that stars like Paulette Goddard and Martha Scott had feared on their screen tests, too. Yet look where they were today! Movie and Radio Guide was interested in why girls who have everything, seemingly, that Hollywood demands fail their screen tests. The editors asked one of these seekers after stardom to tell her story, and next week, in "I'm Glad I Failed My Screen Test," you hear her side. You'll learn that beauty is a common commodity in Hollywood, that there are many other reasons which make for failure or success. You'll get an amazing picture of star-making in Hollywood.

The Serial Scourge

Are there too many serials? Here is a question which will elicit more comment pro and con than any other which you might pose to radio listeners as a group, for serial dramas are at once the most cordially hated and the most fervently admired entertainment on the air. In next week's issue, Movie and Radio Guide presents: "Are There Too Many Serials?" by Mrs. John Paul Jenkins, a typical American housewife who might easily be your next-door neighbor—a housewife who takes a straight look at the serials, analyzes them, explains better than could admirers and haters themselves why they react as they do to Bess Johnson or Helen Trent or Mary Martin, and all the other serial heroines. You'll find Mrs. Jenkins' findings fresh, constructive and entertaining. For parents who have searched the airwaves in vain for a schedule of entertainment for their children, "A Safe and Sane Children's Hour," also in next week's issue, will present pictorially a new departure in juvenile broadcasts which offers a solution to demands for "thrills without chills." Our "First Families" series continues with a portrait of "Pepper Young's Family."

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THIS WEEK

WITH the Barbours, listeners to "One Man's Family" are currently enjoying the miracle incidents which evolve from Clifford's fatherhood. "The Skipper," or J. D. —Cliff and author Morse—haven't named him yet —doesn't appear in the script but he has had everybody, including Mr. Morse, wondering what kind of a baby he actually is. Now, Mr. Morse has decided and on page 41 you may see his idea. J. D. or "The Skipper" will appear in association with Clifford (Barrymore) Barbours. In this week's issue you'll find the amusing and amusing story of how broadcasters deal with naughty song-titles and suggestive lyrics. Before-and-after contrasts of numbers which have gone through a cleansing process present a veritable primer in what not to say in a popular song. Don't miss "Air Conditioning Our Songs," page 38. Another not-to-be-missed feature is "The Morning Mirthquake." For the humorous history of radio comic and his Dunking Festival. The Star on the Cover

Perhaps the two most striking things about Ann Sothern are (1) the fact that she took Hollywood and movie fans ten years to recognize her talents and (2) the fact that she should win acclaim in the part of a tough little ex-showgirl, "Maisy." Ann Sothern has been about the theater and Hollywood for a long time. Flo Ziegfeld discovered her more than a decade ago, cast her in "Smiles," with Marilyn Miller. Later she appeared in such stage musicals as "Of Thee I Sing" and "America's Sweetheart." Her stage performances led Columbia to cast her in "Let's Fall in Love" and other film roles followed, but Ann was never a great name-star. A little over a year ago, M-G-M cast her in the first of the "Maisy" films, and Ann become an overnight sensation. Latest in the series —and soon to be released—is "Gold Rush Maisie." Perhaps one of the most thoroughly educated people in Hollywood, Ann is wholly unlike Maisie in real life. She is the daughter of a broker, W. J. Lake, and singer, Annette Yde. She is the sister of Arthur (Bumstead) Lake, and wife of bandman Roger Pryor. Natural-color photo is by Bruce Bailey.
CAN YOUR CHILD
MAKE GOOD IN THE MOVIES?

Just as every father hopes that
some day his son may become Presi-
dent, nearly every mother dreams
about her son or daughter becoming a
movie star. How are these child stars
discovered? Where do they come from?
Has your child a chance? Because these
and hundreds of questions like them
are in the minds of millions of parents
—and because the correct answers to
questions about children in pictures
are so hard to obtain—Movie and
Radio Guide herewith presents the
first in a series of articles designed to
inform, assist and advise mothers and
fathers everywhere who are interested
in a movie career for their children.—
Editor.

WHAT are your child’s chances
for fame in Hollywood?
The answers to this question
are as conflicting as they are numerous.
Your neighbors—including little Kath-
ie’s dancing-teacher—have probably
assured you that Shirley Temple hadn’t
a thing that Kathie doesn’t have, ex-
cept a break.

Hollywood producers and directors,
time after time and with brutal frank-
ness, have taken the opposite stand.
“Your youngster hasn’t a ghost of a
chance in Hollywood” is the curt way
they put it, and this in spite of the
fact that the Shirley Temples, the
Mickey Rouneys and the Freddie Bar-
thelomews are growing up and out of
their child parts.

In the face of these conflicting ideas,
Movie and Radio Guide determined to
find out, actually, what chances your
youngster has to make good in Holly-
wood, and to find out at the same
time what you can do to increase those
chances.

Movie and Radio Guide’s investiga-
tion has shown that there are two
sides to this kid-in-Hollywood busi-
ness. It is true, as directors point out,
that Central Casting now has refused
to register new youngsters, and that
studio gates are jammed with potential
child stars clamoring for a “break.”
But even while directors say, “Don’t
bring your children to Hollywood,” a
quick look at some studio pay-rolls—
as well as at countless youngsters who
have made good—shows some interest-
ing things.

We learn, for example, that Shirley
Temple, retiring this spring from the
screen, earned more than two million
dollars for herself and some twenty
million dollars for her studio. More to
the point, however, is the fact that
Shirley owes her career as much to
the fact that she lived within a stone’s
throw of the studios as to her own par-
ticular talents. Had Shirley lived in
Keokuk, Iowa, or Augusta, Maine, she
would, barring a miracle, probably be
today a talented youngster appearing
in school plays instead of on the
screen as a world-wide film favorite.

Or take the case of Jane Withers:
At the moment, Jane is at the top
of the heap and seems set to stay
there for a long time to come. But get-
ting there wasn’t an easy task. In fact,
it was heart-breakingly hard, especial-
ly in comparison with the ease with
which Shirley Temple reached the top.
The Witherses lived in Atlanta, Geor-
gia, and Jane was not only the apple
of her mother’s and father’s eye—
which was to have been expected,
people watched them for talent. But if any producers or directors saw Jane at this time, they neither recognized her talent nor rushed to sign her to contracts.

Their daily round of casting-offices was a grueling, heart-breaking affair, and Jane was two years getting her first film break. Mrs. Withers, not so honorable as her husband with regard to family agreements and certain that Jane had what it takes to make good, kept begging for more time. Mr. Withers, genuinely proud of Jane and anxious to please both his wife and his daughter, kept "giving them their chance."

But even a determination like Mrs. Withers' is subject to discouragement. Two years of making the rounds and listening to refusals, some polite, some not so polite, had weakened her determination. She decided to go back to Atlanta. Jane had one commitment to fulfill before she left—a benefit to be played in a cabaret. There Al Lewin, a Paramount producer, saw her and gave her a part in a series of shorts, "Hollywood on Parade." This was just the lift that Jane and her mother needed. They tried hard and even when the series was ended and there was no more work for Jane. So the dreary round of applying at casting-offices began all over again.

One day Jane tagged along with a little boy who had been called with other little boys for a film, "Handle With Care," which was starting production on the 20th Century-Fox lot. When director James Ryan saw Jane, with her husky tomboyishness, among the gang of boys, he gave her a part, too. Mrs. Withers then sat down and wrote to everyone she knew, telling them of Jane's part in the film. Throughout Georgia, when the picture was released, theater parties were organized to see Georgia's gift to Hollywood in action. Unfortunately, Jane was the face on the cutting-room floor, and even her father had to write, "I spent three lunch hours looking for Jane—and finally recognized the back of her head in one scene."

The female Willersees were flung from the heights of ecstasy into the depths of despair. All this, of course, was much harder on Mrs. Withers than upon Jane, but they clung like drowning people to their hopes and the small foothold they had managed to get in the studios. Then they heard that David Butler was looking for a girl to play a "meanie" opposite Shirley Temple in "Bright Eyes." Casting-directors had always looked askance at Jane's boyish Dutch bob, her husky manner. They wanted delicate, blond little girls. But this was a part that Jane could play.

Mrs. Withers used every iota of influence she had built up in Hollywood to get a hearing from Butler, and, largely due to Ryan's intercession, Jane was permitted to go through her auditions and routine. She was signed to the part at once. Her sensational success caused her to be starred in her next film, "Ginger."

Today, Jane Withers is at the top. She is at the top because she ignored everything that Hollywood directors and producers have said ambitious child actors should or should not do. The first of these bans—and one which every director seems to subscribe to—is "Don't bring your children to Hollywood." Allan Dwan, director of many Temple films, for example, said, "Don't bring kids to Hollywood. The gates are closed to newcomers and there are hundreds of children here awaiting calls from the studios."

If JANE WITHERS had obeyed Mr. Dwan's dictum, she'd still be a little amateur actress in Atlanta waving small, home-town audiences. Instead, she's such a valuable studio property that Darryl Zanuck is personally taking charge of her productions from now on; she has her own soundproof apartment, complete with a beauty parlor, soda fountain, a bed wide enough for three giggling youngsters to sleep in, phonographs and radios for jitterbug parties, her own private swimming-pool. This wasn't the only sound advice that Jane and her mother ignored. Norman Taurog, director of "Skippy," "Boys Town" and other films employing child actors, wouldn't give a penny for dramatic training.

"Let a child be natural," he insists. "That's a child's chief charm. Drama schools, reciting, being taught how to be serious, all these are too much for a little child. They either destroy her natural simplicity."

Casting is the big secret of success in child pictures. Junior Durkin was a Pack Finn in real life, and to cast him in any other type of role was a mistake. And who can deny that Mickey Rooney isn't Andy Hardy?"

In his strong feeling against dramatic training for children, Taurog is not alone. Allan Dwan, Joe Pasternak, producer of the Deanna Durbin films, Charles Barten, director of "The Pepper Family" series, all agree with him. Yet Jane Withers had every sort of professional and amateur training available in Atlanta. She went to drama schools, to dancing-schools, was taught to recite and to imitate, and her mother spent hours rehearsing and perfecting her routines. To a much lesser degree, the same was true of Shirley Temple.

The Temples happened to live in Santa Monica, where George Temple, her father, worked in a bank. Mother Temple spent most of her time keeping house and rearing her two growing sons and tiny daughter. Nothing was farther from the Temples' minds than a screen career for Shirley when they sent her to take dramatic and dancing lessons at one of Elsie Meglin's schools.

It was there that one of the lesser agents—looking for talent—came upon Shirley indiustriously tapping, along with ten other youngsters. He was captivated by her charm, and went at once to the Temples with a contract and assurances that they were harboring the find of the year. The Temples, bowed over, signed a five-year contract.

Armed with pictures, the agent walked into the Hal Roach studio and sold executives his diminutive client, who appeared there in some short sub-

"Baby Burlesques," garbed in only a diaper and a large safety-pin. When the series was over, however,
the agent was unable to sell her to any of the larger studios. The agent went bankrupt and Mr. Temple bought back the contract.

A few months later, Shirley was called for a bit part by Paramount in a film, "Stand Up and Cheer." When rushes of Shirley doing a song and dance were shown, the executives themselves stood up and cheered, called in writers and immediately enlarged Shirley's part from a bit to near-stardom. From then on, Shirley was a made lady.

But suppose you decide to obey the advice of these directors and stay at home. What, then, are the chances for your child's success?

Bill Grady, in charge of casting at M-G-M, says your child's chances are still small. "But," Mr. Grady can grow vehement on this subject, "their chances for success are immeasurably greater in their own home towns than here in Hollywood. In Hollywood, producers can't see the flowers for the flowers. In short, there are so many youngsters-and ambitious mothers-clamoring at the studio gates here that even worth-while talent is overlooked in the mob. On the other hand, a youngster who is talented, who takes part in entertainments and local radio programs in his own home town, is more likely to come to the attention of talent scouts than the youngster lost in the clamoring Hollywood mob."

Mr. Grady argues that a child has to be natural to be good, and that no child can go pounding from casting-office to casting-office in Hollywood for long and remain natural. Furthermore, he points out, when studios need a youngster, the studios will seek them out. This was the case with the search for a Jody to play in M-G-M's "The Yearling." For this most-coveted part of the year, Mr. Grady recently wound up a nation-wide search for the lucky youngster to plug this luscious plum. Theater-owners, local theatrical groups, chambers of commerce have all cooperated in the search. Not a few of the candidates considered by Mr. Grady entered the running by submitting their photographs to Movie and Radio Guide. Final selection of a Jody is scheduled to be made very shortly as this is written.

SEARCH also was made for Baby Quintanilla, the smiling youngster who played with Eddie Cantor in "Forty Little Mothers" and will be seen next in 'Boom Town.' Baby Quintanilla was selected from three hundred candidates who entered the running through contests sponsored by newspapers in different parts of the country. Caroline Lee, the plump little girl actress who all but stole acting honors in "Honeymoon in Ball," was a radio discovery. Her screen test and eventual casting in the film were the direct result of her participation in a radio program, "The Wheeling Steel-makers." Talent scouts heard her, sent for photographs, tested her and signed her for the part.

One point that Mr. Grady made is of the greatest importance to parents interested in obtaining a film break for their youngsters. He—and others in his position—have come to feel that the greatest handicaps any child can have in seeking a Hollywood job are over-ambitious parents. There is a feeling among directors that many of the parents who bring their children to Hollywood are seeking to use them simply as a meal-ticket. This feeling, he said, many of the Hollywood parents do little to dispel. Parents are overly persistent; they force their children to act—and overact—on every occasion; they try to push them into jobs which could not possibly help their careers; they exploit their children by overworking them.

Yet, if Jane Withers' mother had not persisted in wedging Jane into every little opening which might mean an entree into the studios, if she had been less persistent and less alert to the possibilities inherent in Jane's every appearance in those early days, Jane would not be where she is today. Yet no charge of self-interest could possibly be leveled against Ruth Withers. She was financially secure and her ambitions were all for Jane's career.

There is also the case of Baby Sandy—or Sandra, now that her sex has been admitted. If Baby Sandy's father, a milkman who delivered milk to Charles Previn, musical director at Universal, had not ingeniously found the opening wedge for his daughter's entrance into filmland, if he had waited, as the directors advised, for Hollywood to come knocking at Baby Sandy's door instead of persistently—and with all the pride and ambition of a proud father—campaigning in his daughter's behalf, Baby Sandy would be another unknown Hollywood baby.

Milkman Henville didn't build that way. When he heard, by the back-door-gossip route, that Universal was looking for a baby to play an important part in a Bing Crosby film, he knew that he had the baby, and he knew, furthermore, that it was up to him to land Baby Sandy that part. So he wrote a note, tied it to a milk-bottle and left it on Charles Previn's porch.

How Baby Sandy became famous—the discovery of Baby LeRoy—what famous producers and directors have to say about the opportunities of your child in Hollywood—all this and more will be found in the concluding, revealing Part II of "Can Your Child Make Good in the Movies?" Read it in MOVIE AND RADIO GUIDE next week!
MARYLAND, MOVIE AND RADIO GUIDE'S Picture of the Week, is woven about an American steeplechase which, oddly enough, is more widely known and acclaimed abroad than here at home—the Maryland Hunt Club race. No money is connected with this annual classic of the turf. No purse is given, no admission charge is made to the hundreds of spectators who line the slopes above the natural course, and gentlemen riders ride for the glory of winning the cup to the exclusion of professional jockeys. With this classic as a climax, Darryl F. Zanuck has spun a thrilling race-horse saga which spans two generations in its telling and revives the authentic flavor of "Broadway Bill." In its cast and crew are five Academy Award winners. Hattie McDaniel, sterling colored actress, and Ray Rennahan won their awards for work in "Gone With the Wind"; Fay Bainter, for her performance in "Jezebel"; Walter Brennan, for his acting in "Come and Get It" and "Kentucky"; assistant director Robert Webb for "In Old Chicago." No Academy winner yet, coed Brenda Joyce has her fourth screen role.
THE MARYLAND STEEPLECHASE seen in the film is the real thing. Although studio work on the film was completed, release was held up three months until cameras could capture the actual running of the great Hunt Cup race.

BELOW: Hattie McDaniel and Ben Carter play old family servants. Ben, ordered to kill the horse which threw Payne's father, fails to carry out his orders. The climax comes when Payne's mother finds out that Payne not only intends to ride but that the very horse he plans to ride was foaled by the mare which had caused her husband's death.

BELOW: Fay Bainter, Payne's mother, is the sportswoman who turns against horses upon her husband's death. Eventually obsession leaves her.

RIGHT: Covering two generations, film has two leading ladies. Patsy Lou Barber, right with Walter Brennan, plays Brenda Joyce, the child.
IN PAGO-PAGO, it is the island maiden, Olympe Bradna, who has love's inside track with Jon Hall.

IN 1937, a young actor—Jon Hall—handsome Tahitian-bred American, won the spontaneous applause of movie-goers and the more studied acclaim of critics for his fine delineation of a liberty-loving native in "Hurricane." Then, oddly, little was heard of young Mr. Hall. Contrary to usual Hollywood practices, he was not rushed from one picture to another at break-neck speed. In fact, he seemed almost forgotten. This month, screen audiences will witness his return to the screen in "South of Pago-Pago," an Edward Small production which again casts him as a native islander in whose breast burns a deep and enduring love for liberty and hatred of the shackles white traders hope to impose upon him and his people. But to prove Mr. Hall's versatility as an actor, he had no sooner completed work on the South Sea Islands film than he was whisked off to Arizona to play the title role of "Kit Carson," an epic of pioneer days in these United States. One thing is common to both pictures, despite their wide and varying differences. That is a love-story. Against a South Seas background in "South of Pago-Pago," Olympe Bradna, as a tropical maid, and Frances Farmer, as a worldly wise cafe singer from Singapore, clash for Jon's love. Olympe wins. In "Kit Carson" Lynn Bari, a self-reliant—but not too much so—young pioneer woman, again looks to Jon for love, this time under conditions analogous to pioneer America—and finds it! So, although settings, situations and characterizations in pictures change, there's always a woman!

LEFT: The role of Kit Carson, pioneer Indian scout, affords Jon Hall a part different from anything he has done.

RIGHT: Usual Hall role is that of a South Seas islander. In "South of Pago-Pago" he does a "Bird Dance."
CUPID’S CHOSEN PEOPLE

Bob Taylor and Barbara Stanwyck—a love story!

By James Street

Robert Taylor won Barbara Stanwyck by the slow but sure blockade method, not with any romantic blitzkrieg. He didn’t starve her out, although at that time Miss Stanwyck was a bit hungry for love. So was Mr. Taylor, and when he laid siege to her, he called in a lover’s best allies—melancholia and loneliness.

Cupid can do more with a small measure of melancholia and loneliness than with a full calendar of moons and a symphony of drippy melodies.

When Mr. Taylor first met Miss Stanwyck, they were both down in the dumps. The lady’s first marriage had gone on the shoals and, being a super-sensitive creature, she thought people were pointing her out. Mr. Taylor simply wasn’t getting anywhere fast in the movie business. The most melancholy thing in the world is a blue Irishman, particularly a blue Brooklyn Irishman, as Miss Stanwyck, née Ruby Stevens, was. The second bluest thing in the world is a country boy who wasn’t making good in the big city, as was Mr. Taylor, née Spangler Arlington Brugh, of Filley, Nebraska.

They met at the Trocadero. Everybody and his mother have such evenings at that night. Mr. Taylor and Miss Stanwyck were introduced and sat next to each other, but had nothing to say.

Finally Mr. Taylor said, “There are times when I hate a lot of fuss.”

“Me too,” said Miss Stanwyck, and this is one of them.”

It was then and there that Mr. Taylor proved that he had some sense. He realized that Barbara Stanwyck was sensitive and shy. He was surprised. She had a reputation for being aggressive in business, but he was intelligent enough to realize that her aggressiveness was really an act and that her nonchalance was a pose.

It was the first time she had been out in months, and folks stared at her. But Mr. Taylor didn’t stare. He was sympathetic and silent, and an affinity sprang up between them.

Miss Stanwyck was supposed to be a witty chatterbox, but Mr. Taylor didn’t expect her to be witty. They had few words to say to each other all evening, but each did a lot of thinking, obviously about the other. If they were not in love then, Cupid is a four-flusher.

“If it is foolish to try to analyze love,” Barbara said.

“Who’s trying it?” asked Bob. “You fall in love and it all there is to it. If you try to reason why, you’ll go crazy. And you’re already crazy. Love is crazy.”

“That makes perfect sense,” said Miss Stanwyck.

“To a crazy person,” Bob insisted.

“Cut out the double-talk,” his wife said. “This is serious. You can’t analyze love, because when you fall in love you are not in an analyzing mood. But to analyze the protection of your marriage after the first excitement is over, you should try to use your knowledge in making things run smoothly—”

“Who ever heard of love running smoothly?” asked Bob.

Mrs. Taylor smiled at him but ignored his remark. “A woman who is trying to have a successful career and some domestic happiness besides must do some analyzing of herself. Women want careers for different reasons. They work because they must—to live and eat. The girl who doesn’t have to work, who does it merely because it’s fun for a while, doesn’t matter in the long run. There are a few who find themselves involved in careers because they are artists inside—because they must seek self-expression whether or not they are necessary to earn a living or not. If you need or want a career enough you’ll study methods of getting at it. But you’ll find you have to fight for it. If it isn’t worth fighting for, you may as well quit before you start. It’s a man’s world.”

“That’s what Catherine the Great, Cleopatra and a few other modest and weak sisters used to say,” Mr. Taylor suggested. He was still wearing his “Waterloo Bridge” mustache and didn’t resemble the Nebraska country boy whom he spent his youth trying to decide whether to be a lawyer, saxophonist or cellist. He was suave, confident. But not so long ago he was awkward, baffled—a fagbaggled kid.

Bob was born in Filley, Nebraska, the son of Dr. and Mrs. S. A. Brugh. The studio insists that Doctor Brugh became a doctor in a determination to find a cure for his wife, who was suffering from a heart ailment.

Their one and only child was named Spangler Arlington. (There ought to be a law against some of the names our parents gave us. Imagine Bob Taylor being called “Spongy” or “Arlie.”) He grew up in Beatrice, Nebraska, and did the things all other boys did in spite of his name of Spangler Arlie. He started taking piano lessons when he was ten. At twelve he began playing the saxophone. Bob was a glutton for punishment.

He was pretty handy with his fists. He had to be. Any Nebraska country boy named Spangler Arlington who played the piano and the saxophone was, as good-looking as he was, might have known he would have a hard row to hoe. That’s a reason we like Mr. Taylor. Most American boys would rather have the handicap of lockjaw than of having a pretty name and being able to play pretty music.

In high school Bob got interested in dramatics. At Doane College at Crete, Nebraska, he studied oratory. He began to think of the law. Boy, what a lawyer that guy would make!

Instead of studying Blackstone, he studied the cello and won a trip to Detroit because he rendered “The Swan” better than anybody else in those parts. Spangy and his cello were doing all right. He even took his cello over to Clay Center and did a whang-doodle job of broadcasting over station KMMJ.

At the end of his sophomore year at Doane he transferred to Pomona College at Claremont, California. Before he went to Pomona, however, he was offered a job as teacher of music at Doane, despite his youth.

He decided to go to California or bust, loaded his duds aboard a jalopy and headed west to cello for dear old Pomona.

He was unhappy in California. He didn’t make friends easily and was self-conscious. Apparently to impress his fellow students that he could do something else besides play “The Swan” on the cello, he entered a class in oratory and got interested in dramatic activities. He was cast in the role of Captain Stanhope in the college production of Sherriff’s “Journey’s End.”

It was the beginning of the journey for Bob Taylor.

A scout from M-G-M saw him and, in February of 1933, he was asked to report for a screen test. Then the run-around began. The studio handed out that old “We’ll let you know if anything turns up.” He wired his father for advice. The doctor replied with as sound advice as a young man ever got. “Be careful. Take your time. Finish your education.”

Eventually M-G-M sent for him.

(Continued on Page 43)
Keeping the GREAT PROFILE FIT

ABOVE: Proving the rumor that Barrymore reads his lines from a blackboard, is this picture from "The Great Profile.

MOST amazing, most inexplicable, most gasp-evoking personality to flash across the entertainment world is volatile, unpredictable John Barrymore. To the baby of the Royal Family of the Theater, life has been a combination of circus sideshow, goldfish bowl and an all-the-world's-a-stage sort of existence. Best proof of this lies in 20th Century-Fox's "The Great Profile," now before the cameras, which not only details the juiciest portions of Barrymore's personal life but actually stars Barrymore as Barrymore. Feminine lead will be Mary Beth Hughes of "Four Sons" fame. Director Gregory Ratoff will don grease-paint, turn actor again for the film. On this page Barrymore—now fifty-eight—reveals his beauty secrets. Center, above: A chin-reducing gadget. Below, left: Plenty of sleep and relaxation.

Barrymore plays Barrymore with a sense of humor.
GRETA GARBO, it is understood, will not appear in the much-cherished role of "Madame Curie," although M-G-M has spent about $125,000 on the story treatment. The picture has a French and Polish background, which the studio feels is too near to the war troubles of today. David Selznick has canceled plans to film "Ordeal," a story of the English invasion, for the same reason. Paramount optioned "Invasion," a story of a mythical Russian air attack on the United States, and planned to make a $2,000,000 film. The plans have been scrapped, along with scripts of "Air Raid" and "The Birth of a Hero," which was to have starred Maria Ous- penskaya and Bill Holden. The last-named story dealt with war-torn Pol- land. 20th Century-Fox studios have two war pictures on their schedules which have not been canceled at this writing. They are "Bogue Male," in- volving a dictator, and "Sergeant Sam Dreben," the story of a world-war hero. Hollywood trend in general: Comedy and music, and plenty of action!

ANDY DEVINE saved Broderick Crawford's life twice in one week. The boys are doing many of their own stunts for Universal's "When the Daltons Rode." In one scene Andy was driving a stagecoach and Crawford was supposed to climb out of the moving coach. He put his foot on the lower step and it gave way. His spurs were clicking against the wheel spokes when Andy saw what the trouble was and with one yank pulled Crawford up to the high seat of the coach. Two days later the two actors were riding on a narrow treadmill for some proc- ess shots in the studio. Andy had to jump on his horse from a "moving train." When he jumped, his weight threw the horse over too far, forcing Crawford's mount nearly to go off the treadmill, which, had it happened, would have meant a serious accident. Once again Andy came to the rescue. He grabbed Crawford's wrist and literally pulled horse and rider into the center of the treadmill. A Devine characteristic: Andy asked the studio not to say anything about his heroism. It was a grateful Crawford who told a Movieland Radio Guide reporter this story.

COLUMBIA STUDIOS have staked their future on "Arizona." The budget is already up to $2,500,000 with the film forty-four days over schedule and the company still on location in the state of Arizona. It is understood that part of the expense is borne by the pro- ducer-director, Wesley Ruggles, as well as by the state. During these dark days of slashed budgets, Columbia's headache grows bigger and bigger. To be remembered: That the film was started in Technicolor and shelved because the cost would have been tremendous. Ruggles scrapped many feet of gorgeous Technicolor sunsets and other background shots that he had taken personally.

JIMMY CAGNEY was so sure of his technical perfection in staging a fight for Warners' "City of Conquest" with ex-fighter Joey Grey that he invited a group of sports writers and announ- cers to watch him in the ring. Said Reid Kilpatrick, announcer for the Hollywood Legion stadium fights: "Cagney isn't pulling his punches. Joey Grey got a bruised nose the first day and managed to give Jimmy a good hard sock on the face. Cagney didn't get the least bit temperamental; he just smiled and went on fighting. And to think that twenty years ago Jimmy Cagney was a chorus boy in New York!"

ALICE FAYE left the Cedars of Lebanon Hospital, where she had under- gone a major operation, and went to Victorville for a prolonged rest. Local papers headlined the report that 20th Century-Fox had suspended Alice for having an operation so she wouldn't have to play in "Down Ar- gentine Way!" Nancy Kelly read the headlines and called 20th Century- Fox, which is her studio too, and started scolding everyone on the lot for treating poor Alice in such a fashion. (Alice won't know what a good friend she has until she recovers.) Nancy was somewhat mollified when she dis- covered that it had all been a big mis- take. The studio had not suspended Miss Faye, but they had taken her off
salary until she returns for another picture. Alice's next assignment: "Down on the Wabash."

JOE REICHMAN, the orchestra-leader whose trade-mark is a mirror over the piano keys, is making his first motion picture—a one-reel short for Warners. Joe, queried by a MOVIE and RADIOf Guide reporter, was asked if he did much acting in the short, which of course features his piano-playing and his orchestra. Said Joe: "You bet I did some acting. I hit a fellow over the head with a vase!"

WAYNE MORRIS - BUBBLES SCHINASI marriage, closely watched by the divorce lawyers and Hollywood gossips, now is said to be definitely on the rocks. When Bubbles returned last month to Hollywood from New York with the couple's eight-month-old son, Bert De Wayne Morris III, rumors of the split were quieted by the affecti-
ate greeting and general pooh-poohing of divorce talk by both. On June 22, Bubbles and Wayne visited Ciro's and Grace Hayes Lodge accompanied by Carlton Alsop, producer of Martha Scott's radio show, and Mrs. Marcus Daly, an old friend of Bubbles' mother and house guest now of the Morrises. There were smiles and conver-
sation for the benefit of photographers and one dance at each night-
club, plus talk that the happy marriage was being slandered with references to a divorce. However, on June 26 Wayne moved out of the house and on the following day sent for his clothes and belongings. Significant: Although Mrs. Daly is staying with Bubbles until she receives her final divorce papers in California (and the action has been planned for some time), telephone conversations be-
tween the couple are frequent, with tears shed on both sides. Love versus incompatibility.

FORREST TUCKER, still suffering reverberations from his broken en-
gagement to Helen Parrish, has found someone else — Martha O'Driscoll, whom he sees for consolation as often as he can. Asked about Helen, he said: "I think Helen is one of the finest girls I know. She has everything I wanted. But, blame it on youth or outside in-
fluences, the break took me by com-
plete surprise. We were out one night having a wonderful time, and when I went after her the next afternoon, as we had arranged, she had left town with no explanation. So now I know that careers in Hollywood come before anything." So upset was Forrest at the jilt that he felt he could not do justice to his role in "The Howards of Vir-
ginia," and asked permission to with-
draw from the cast.

LENI LYNN, the fifteen-year-old singing sensation who has been "saved" by M-G-M for the time when Judy Garland will be grown up, after two years of study and more practice at benefits than even Bob Hope, has been given a role. Starting with Gloria Jean, Linda Ware and Susanne Foster, and being passed up while these youngsters were given their crack at fame, Leni was thrilled at her long-
awaited chance to sing with Jeanette MacDonald and Nelson Eddy in "Bitt-
tersweet." Irony: Leni, whose pure voice has been credited with being the most sensational ever heard by Eddie Cantor in thirty years of show busi-
ness, is forced by the story to sing badly in her role!

ORSON WELLES and MARLENE DIETRICH are squabbling over who gets the screen services of Joe Cotton, leading man in Martha Scott's air se-
rial, "The Career of Alice Blair." With loyalty to old friend Welles on the one hand, and a desire to be one of the "Seven Sinners" with Dietrich on the other, the Hollywood newcomer is un-
decided which to do. Very definite is his indignation at statements he had heard—that Orson Welles had "killed" Hollywood." Said friend Cotton: "Or-
son has always been the way he is now. Hollywood went Orson Welles, that's all."

RITA HAYWORTH, in her dressing-
room next to that of Ben Hecht, writer, director and associate producer with Douglas Fairbanks, Jr., of "Before I Die," cowered in the corner and cov-
ered her ears. The reason: Hecht was playing his violin between scenes! Said Rita: "I'm allergic to sad music and weep every time. If he doesn't stop, I'll die, and worse than that, I'll spoil my make-up."

MARGARET EARLY, who plays those slow-talking girls in M-G-M pictures, isn't putting on her accent. While she watched a group of 200 teen-agers rehearse a Conga dance for "Strike Up the Band," she wished plaintively she could go home to Birmingham, Ala., for a visit. Com-
plained Margaret: "We came here for a six-months vacation, and here it is three years later and I can't even go home for a week!" Asked if her role is similar to the one she did in "Forty Little Mothers," Margaret said: "Yes, it's dumb, as usual. I wouldn't mind it, but everybody thinks I'm as dumb as I'm supposed to be in the movies. Maybe it's because I talk kind of slow. Or maybe I really am. Do you s'pose?"

WHY HOLLYWOOD actresses have nervous breakdowns: A certain fa-
mous character actress, who shall be nameless, has been differing with her director about the film she is now do-
ing. At the end of an exhausting day the actress said bitterly: "What do I do in this scene, laugh or cry?" Snapped the director, "Take your choice!"

HUGH HERBERT has resigned from the presidency of the Tailwaggers, a society organized originally by Bette Davis, who was the first president. The Tailwaggers was formed for the purpose of raising money to purchase
This Week On The Screen

Red Hot Reviews of the new films you'll soon be seeing

"Andy Hardy Meets a Debutante"

Cast: Mickey Rooney, Lewis Stone, Cecilia Parker, Fay Helm, Judy Garland, Ann Rutherford, Diana Lewis, George Brent, and Ronald Colman. Directed by George B. Seitz, who directed many of the "Andy Hardy" films.

FUNNiest yet of the Hardy Family films is this, in which Andy Hardy hungered himself into a precarious position as a lady-killer, only to be called to a showdown, with resultant complications of an order most familiar to all men and women who once were boys and girls.

Briefly, Andy tells his pals back home in Carvel of his affair with Debutante No. 1, played by Diana Lewis (Mrs. William Powell), who, safely for Andy, resides in distant New York. But sweetheart Polly Benedict (Ann Rutherford) and Beezy (George Brent) insist upon photographic proof, and just as Andy is about to comply, Andy's father is called to New York and takes the family along.

Puppy-lover Andy Hardy makes the most and worst of his opportunity, gets into a series of jams, is called a "small boy" in front of the glamorous debutante he is striving to meet, and is finally extricated from his difficulties by an ex-home-town sweetheart, played by Judy Garland, who introduces him to the debutante and gets the photographic evidence Andy so badly needs to save face in Carvel.

Less of a cyclone in this latest Hardy film, Mickey adds to the realism of the home scenes by slowly growing into the role. Judy Garland, seen with him for the first time since "Babes in Arms," turns out to be a scene-stealer, making even the irresistible Mickey lose ground in their scenes together. She sings "Alone" and "I'm Nobody's Baby" with rave quality, Diana Lewis is convincing in her portrayal of the deb, and Judge Hardy (Lewis Stone) turns in his usual polished performance.

Eye-filling details and stirring ones to Americans—aren't the family's new helicopter center, New York University, "Hollywood" and, of course, the film itself—set on the Staten Island Ferry. The swank New York apartments, seen in the film, as well as the interior of the Surrogate's Court, have been reproduced accurately on the Hollywood lot.

WHAT THEY thought OF IT: Edwin Schallert (in Los Angeles Times): "Puppy-love comedy to rival the classics...has all the ingredients...Variety: "Far and wide, the best of the Hardy family series..." Hollywood Reporter: "...contains all the elements of excellent screen fare..."

"My Love Came Back"


Olivia de Havilland, playing her first part since Melanie in "Gone With the Wind," is a tempestuous musical student who becomes unknowingly involved with Charles Winninger, a patron of the arts and proved girls. Winninger gives her a false scholarship to enable her to continue her violin study at a famous institute in what might well have been old Vienna. Trouble arises, however, when deadline is cut off.

A most convincing young businesswoman, a little on the straight-laced side, the old rose which Charles Winninger creates is, in spite of his aims, a most charming and lovable old soldier.

Olivia actually took violin lessons for several months in preparation for her role. So did Jane Wyman. Eddie Albert plays the tuba but required no tutoring. Jeffrey Lynn has played musicians in several pictures of late but doesn't touch a musical instrument in this. The music used—which is important part of the film—includes swing versions of Liszt's "Second Hungarian Rhapsody," Chopin's "Nocturne," and other classics arranged by Ray Heindorf with the advice of Max Rabinovitch, the great Challapin's accompanist.

WHAT THEY thought OF IT: Variety: "...Sweet, fresh and human, and delightful in every way..." Hollywood Reporter: "...A bittersweet comedy, set in the lovely South..." Los Angeles Times: "...refreshing enough to beguile most audiences..."

Continued on Next Page
**BRIEF REVIEWS**

A terse guide to the better films

**“Street of Memories”**

By Mary Wightman (RKO). Another in the cycle of two-husbands-and-a-wife-or-vice-versa films which have resulted in the popularity of the genre. 

**“New Moon”** (M-G-M). Screen version of the Romance novel is swashbuckling, but fails to capture the vitality of the book. 

**“Northwest Passage”** (M-G-M). Spencer Tracy gives vivid portrayal of Major Robert Rogers and his band of Indian fighters. 

**“Nice and Men”** (United Artists). Magically sufficient in treasures of Steinbeck’s novel. Bergen Meredith, Lon Chaney, Sr. 

**TOWN’S (United Artists).** One of the year’s most magnificent films, telling the story of simple folks. A perfect cast, perfect production from the Pulitzer prize play by Thornton Wilder. 

**“Pinochito”** (RKO-Disney). Classic tale of the wooden puppet who brings life to the screen in the enchantment of Walt Disney. 

**“Private Affairs”** (Universal). Fresh, whimsical coming-of-age story about a black sheep who makes good. Hugh Herbert, Roland Young. 


**“Road to Singapore”** (Paramount). A hilariously funny farce of the South Seas brings together Bing Crosby, Bob Hope and Dorothy Lamour in a laugh-riot musical. 

**“Sandy is a Lady”** (Universal). Melodrama of the 1920’s with a slick Baby Sandy, Eugene Paulette, Mischa Auer, Nan Grey. 

**SATURDAY’S CHILDREN** (Paramount). Touching film of the Pulitzer prize play (same title). 

**“Seventeen”** (Paramount). An excellent modernized version of the Booth Tarkington classic about a boy in adolescence, his love, his life. Jackie Cooper, Betty Field, Otto Kruger. 

**“Strange Cargo”** (M-G-M). Joan Crawford and Clark Gable become involved in a wild, melodramatic prison escape. 

**“SANDY IS A LADY”** (Universal). Melodrama of the 1920’s with a slick Baby Sandy, Eugene Paulette, Mischa Auer, Nan Grey. 

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**“Strange Cargo”** (M-G-M). Joan Crawford and Clark Gable become involved in a wild melodramatic prison escape. 

**“Too Many Husbands”** (Columbia). A screwball modernization of the Edwin Arden theme. 

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COMING RADIO EVENTS
For the Week of July 20-26

Saturday, July 20
ALAN DINEHART, screen character actor, will be guest artist on "Lincoln Highway," starring in "Partway to Reno." NBC

HARRIET ELLIOTT, only woman member of the President's new Defense Council, will be guest artist on "Our American." Miss Elliott will interview another woman prominent in public life, Mary Anderson, naturalized American, and director of the Women's Bureau of the U.S. Department of Labor. NBC

TOP THREE-YEAR-OLDS: the current Arlington Park racing season will go to the barrier this Saturday for the $20,000 Arlington Grade Mile and-one-quarter classic, which carries an added $30,000 for its twelfth running, will be described over CBS and NBC.

MBS
Eastern Daylight
Central Standard
Mountain Time
1:00-4:00 p.m.
2:00-5:00 p.m.
3:00-6:00 p.m.

CBS
Eastern Daylight
Central Standard
Mountain Time
1:00-4:00 p.m.
2:00-5:00 p.m.
3:00-6:00 p.m.

Sunday, July 21
"WINGS OVER AMERICA" will dramatize the story of commercial aviation from the time when farmers used to light bonfires and signal to friendly planes in their cabbages with the help of flares. Roscoe Turner will interview Lieutenant Commander George Chapline, vice-president of Wright Airplane Co., on national defense. The dramatic portion will solve the mystery of Paul Redfern, who tried to fly over the jungles of Brazil and was lost for years.

CBS
Eastern Daylight
Central Standard
Mountain Time
1:00-4:00 p.m.
2:00-5:00 p.m.
3:00-6:00 p.m.

MUSIC, LIKE A RIVER, may be slow or fast, it may ripple or churn, but it should, like a river, always flow smoothly and surely toward a definite objective. "Flow Gently, Sweet Rhythm" does that. For a real thrill in the forward surging tide of today's popular music, take a ride with John Kirby's "Biggest Little Band in America" (using only six men), with song stylist Maxine Sullivan, and with the Golden Gate Quartet in "Flow Gently, Sweet Rhythm." CBS

Eastern Daylight
Central Standard
Mountain Time
3:00-4:00 p.m.
4:00-5:00 p.m.
5:00-6:00 p.m.

GENE AUTRY will transfer the scene of his radio cowboy show this week from the Far West to the Middle West, but he'll be in a more realistic Wild West atmosphere in Minneapolis than he is in Hollywood. Gene is in Minneapolis to appear in a special act at the World's Championship Rodeo, and will deliver a special program from there this Sunday. CBS

Eastern Daylight
Central Standard
Mountain Time
3:00-4:00 p.m.
4:00-5:00 p.m.
5:00-6:00 p.m.

HUNTING TREASURE provides as good a model adventure and mystery today as it did in the days of Robert Louis Stevenson and even before. For evidence hear "The Adventure of the Treasure Hunt" on this week's Ellery Queen episode. CBS

Eastern Daylight
Central Standard
Mountain Time
3:00-4:00 p.m.
4:00-5:00 p.m.
5:00-6:00 p.m.

Monday, July 22
BLONDIE PLAYs HOSTESS and Dagwood as usual brings trouble to the Burnett family in "Blondie." With the whole town competing to entertain the visiting celebrity, it remains for the one and only Dag to bring a perfect stranger home for dinner. CBS

Eastern Daylight
Central Standard
Mountain Time
3:00-4:00 p.m.
4:00-5:00 p.m.
5:00-6:00 p.m.

Wednesday, July 24
"PROMOTING PRISCILLA," the new serial featured on "Hollywood Playhouse," with Gale Page and Jim Ameche starring, gets all involved with some exciting action this week. Ken McMeen promotes Priscilla to enter a horse-race as an anonymous jockey. Priscilla goes to Nevada to train the horse, and becomes involved with cowboys, Indians and adventure galore.

CBS
Eastern Daylight
Central Standard
Mountain Time
3:00-4:00 p.m.
4:00-5:00 p.m.
5:00-6:00 p.m.

"METROPOLITAN AIRPORT" is an airport that might be in your own city or anywhere in the United States. This mythical travel-terminal, where the kids of many colorful persons converge for a few moments, will be the setting of a new dramatic series which begins this Wednesday, replacing "What Would You Have Done?" for the same sponsor. The airport setting will serve as a springboard for the story of a traveler each week. NBC

Eastern Daylight
Central Standard
Mountain Time
3:30-4:30 p.m.
4:30-5:30 p.m.
5:30-6:30 p.m.

Friday, July 26
"QUIZ KIDS" is the radio find of the summer, the show of the hour. If you haven't yet heard this scintillating program featuring junior intellectual giants, do so this Friday by all means. You'll be amazed at the magnitude of the knowledge displayed by the vest-pocket-orientated contestants. Please send your experts, and you'll be tickled at the witty and colorful side excursions the youngsters indulge in. NBC

Eastern Daylight
Central Standard
Mountain Time
3:00-4:00 p.m.
4:00-5:00 p.m.
5:00-6:00 p.m.

SCHEDULE CHANGE
"Carters of Elm Street" was last heard Friday, July 19. NBC
The March of Music
Edited by Leonard Liebling

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

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

Forward, March!

The march of good music on radio suggested the title of this department, and once in a while its editor dares to express whether the procession is quickening its pace, merely maintaining it or showing signs of lagging.

Looking backward over the past season (summer is of course the understandable slack period) one finds neither marked increase nor curtailment of fine endeavor on the part of the major network orchestras and some of the best performing elements. While some former outstanding programs and artists were missing, others remained, and a few new ones came to the air, so that the general status quo (to use a term of the moment) was not changed very materially. The European war brought no boycott of the music of the countries now unpopular in America, and that is something to be thankful for; but what might happen in that regard during the coming winter, if feeling runs higher in our land, is something that rests in the lap of the gods.

Meanwhile, there are a few things that radio should do, irrespective of international considerations.

One of the highly dignified and useful endeavors of each summer is the educational course at Chautauqua, New York, which style. Liebling wrote with delicate fantasy and poetical suggestion, Kody's best is realistic and romantic with a sly touch of humor. His "Harry Janos" depicts the comic adventures of that fictitious hero, about as truthful in his stories as the fibbing Baron Munchausen. The Liebler piece is based on lines by the poet, Virgil, from his eighth "Eclogue." Edwin MacArthur conducts us through a few Wagner excerpts (this time without Flagstad) and Efrem Kurtz, former leader of the Ballet Russe, does some lesser Russian music, the chief part of his Stadium concert not being included in the broadcast section.

Record Review

OLD WORLD BALLADS IN AMERICA, sung by Andrew Revan Sumners, ballad singer, accompanying himself on the dulcimer. Columbia M-498.

Add to your collection of American these sentimental and soothing old ballads, some of them of European origin. The dulcimer accompaniment provides just the right touch of quaintness and the Sumners handles both words and music intelligently. Among the ballads are "The Esquire Tree Carol," "The Ballad of Mary Hamilton," "Old Bangum" and "The Two Sisters."

Albert Stoessl conducts the Symphony Orchestra at Chautauqua Lake Sunday over an NBC net

SUNDAY NIGHT CONCERT, NBC. Symphony Orchestra, Edwin MacArthur, conductor. March from "Russeheyer," Preludes to Acts I and III from "Lohengrin" (Wagner), Hungarian Dances (Brahms), L'Arlesienne Suite (Bizet), Expana (Chabrier).

The Telephone Hour, NBC. Symphony Orchestra, Don Voorhees, conductor; James Melton, tenor; Frank White, soprano. Prelude to Act III "Lohengrin" (Wagner), the Orchestra; Cirribiribin (Pestalozza), Francis White; Waltz Medley (Lehár), the Orchestra; O Dry Those Tears (Del Rio), James Melton; Cuban Serenade (Herbert), the Orchestra; Duet from Act I "Madam Butterfly" (Puccini), James Melton and Frances White.

The Voice of Firestone, NBC. Alfred Wallenstein, conductor; Margaret Speak, soprano. Two Selections from "Maptime" (Romberg), Pale Moon (Logan), Margaret Speak; Tales from the Vienna Woods (Strauss), the Orchestra; A Merry Fuentes, Two Selections from "The New Moon" (Romberg), Margaret Speak.

Goldman Band Concert, MBS. Edwin Franko Goldman, conductor. Johann Strauss program.

Tuesday, July 23


Wednesday, July 24

Jacques Abram, pianist, NBC. Scarlatti to Beethoven series. Sonatas in A Minor (Mozart).
European News in English

Daily

Morning

EDT

CITY

STATION

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Saturday Night
NATIONAL BARN DANCE

SUNDAY, July 21, 1940

8:45 AM
KWKX-Story Lady

8:00 AM
WBBC-News of Europe: WABC WGR
WB-World News: WABC WGR
WGR-5:50

8:30 AM
WBBC-News: WGR
WGR-5:50

8:45 AM
WB-Religious Moments

8:50 AM
KWKX-Story Lady

9:00 AM
WBBC-News: WGR
WGR-5:50

9:15 AM
WB-Religious Moments

9:30 AM
WBBC-News: WGR
WGR-5:50

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WB-Religious Moments

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WBBC-News: WGR
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MORNING
11:30 EDT (10:30 NAT)<br>Major Broadcasts<br>NBC National Music Camp, conducted by Joseph Maddy. 4:00 EDT (3:00 NAT) Chautauqua, New York. NBC Albert Sotesek, conductor; Ernest Hoffeinstein, pianist, New York Philharmonic; string orchestra.
3:30 EDT (2:30 NAT) National Music Camp, NBC National Music Camp Orchestra, conducted by Joseph Maddy.
4:30 EDT (3:30 NAT) Radio City Music Hall, NBC. Howard Barlow, conductor. NBC WXYZ Detroit, symphony, orchestra.
4:30 EDT (3:30 NAT) NBC News: Billboard.

AFTEFRNOON
1:15 EDT (1:05 NAT) Radio City Music Hall, NBC. Howard Barlow, conductor. NBC WXYZ Detroit, symphony, orchestra.
2:30 EDT (1:30 NAT) Universal City Studio, NBC.
3:00 EDT (2:00 NAT) National Broadcast, NBC.
3:30 EDT (2:30 NAT) Coal City, Ill., Illinois Workmen's Union Local.
4:00 EDT (3:00 NAT) NBC News: Billboard.

Check the programs you want to hear today.

12:00 EDT
NBC-Concert Orchestra: WEFAP WGY WNYT WCAAM
CBS-Morley Bowes Family: WABC WABD WOR WEAF

11:00 EDT
NBC-Radio City Music Hall of the Air: WABC WEAF WOR WOR

10:00 EDT
CBS-Radio City Music Hall of the Air: WABC WEAF WOR WOR

9:00 EDT
NBC-Radio City Music Hall of the Air: WABC WEAF WOR WOR

8:00 EDT
CBS-Radio City Music Hall of the Air: WABC WEAF WOR WOR

7:00 EDT
NBC-Radio City Music Hall of the Air: WABC WEAF WOR WOR

6:00 EDT
CBS-Radio City Music Hall of the Air: WABC WEAF WOR WOR

5:00 EDT
NBC-Radio City Music Hall of the Air: WABC WEAF WOR WOR

4:00 EDT
CBS-Radio City Music Hall of the Air: WABC WEAF WOR WOR

3:00 EDT
NBC-Radio City Music Hall of the Air: WABC WEAF WOR WOR

2:00 EDT
CBS-Radio City Music Hall of the Air: WABC WEAF WOR WOR

1:00 EDT
NBC-Radio City Music Hall of the Air: WABC WEAF WOR WOR

12:00 EDT
NBC-Concert Orchestra: WEFAP WGY WNYT WCAAM
CBS-Morley Bowes Family: WABC WABD WOR WEAF

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NBC-Concert Orchestra: WEFAP WGY WNYT WCAAM
CBS-Morley Bowes Family: WABC WABD WOR WEAF

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4:00 EDT
CBS-Radio City Music Hall of the Air: WABC WEAF WOR WOR

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NBC-Radio City Music Hall of the Air: WABC WEAF WOR WOR

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CBS-Radio City Music Hall of the Air: WABC WEAF WOR WOR

1:00 EDT
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4:00 EDT
CBS-Radio City Music Hall of the Air: WABC WEAF WOR WOR

3:00 EDT
NBC-Radio City Music Hall of the Air: WABC WEAF WOR WOR

2:00 EDT
CBS-Radio City Music Hall of the Air: WABC WEAF WOR WOR

1:00 EDT
NBC-Radio City Music Hall of the Air: WABC WEAF WOR WOR
Check the programs you want to hear today:

**Night**
- **6:00 (EST)** Fred Waring, World Famous Chorus, WNBC.
- **6:45 (EST)** Lanny Ross, Tezner, CBS.
- **7:00 (EST)** Bloor, Musical Bases, WGBI.
- **7:30 (EST)** Johnny Dance, WNEW.
- **8:00 (EST)** So You Think You Know Music. Musical quiz, with Fred Cott, Edward Hall, and guests: Teddy Wil- son, and Elliott Nugent, actor.
- **8:30 (EST)** Little Symphony. Interviews with Ben Alexander and Haskins' orchestra, and orchestra.

Refers to a column of stations broadcasting these programs.

**Day**
- **8:00 (EST)** WJZ. **9:00 (EST)** WJZ.
- **10:00 (EST)** WJZ.

**Weather**
- **6:00 (EST)** WOR.
- **7:00 (EST)** WOR.
- **8:00 (EST)** WOR.
- **9:00 (EST)** WOR.
- **10:00 (EST)** WOR.

**Sports**
- **6:00 (EST)** WJZ. **7:00 (EST)** WJZ. **8:00 (EST)** WJZ. **9:00 (EST)** WJZ. **10:00 (EST)** WJZ.

**Movies**
- **6:00 (EST)** WJZ. **7:00 (EST)** WJZ. **8:00 (EST)** WJZ. **9:00 (EST)** WJZ. **10:00 (EST)** WJZ.

**Variety**
- **6:00 (EST)** WJZ. **7:00 (EST)** WJZ. **8:00 (EST)** WJZ. **9:00 (EST)** WJZ. **10:00 (EST)** WJZ.
TUESDAY: GOOD LISTENING GUIDE

Check the programs you want to hear today:

**NIGHT**

<table>
<thead>
<tr>
<th>TIME</th>
<th>PROGRAMS</th>
</tr>
</thead>
<tbody>
<tr>
<td>2:00</td>
<td>6:00 WABC (8:00 WJZ)</td>
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<td>2:30</td>
<td>6:30 WABC (8:30 WJZ)</td>
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<td>9:00</td>
<td>13:00 WABC (15:00 WJZ)</td>
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<td>9:30</td>
<td>13:30 WABC (15:30 WJZ)</td>
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<td>10:00</td>
<td>14:00 WABC (16:00 WJZ)</td>
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<tr>
<td>10:30</td>
<td>14:30 WABC (16:30 WJZ)</td>
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<td>11:00</td>
<td>15:00 WABC (17:00 WJZ)</td>
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<tr>
<td>11:30</td>
<td>15:30 WABC (17:30 WJZ)</td>
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<tr>
<td>12:00</td>
<td>16:00 WABC (18:00 WJZ)</td>
</tr>
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</table>

**WEATHER**

**Where there is no listing for a particular time, the following program is on the air:**

**NIGHT**

<table>
<thead>
<tr>
<th>TIME</th>
<th>PROGRAMS</th>
</tr>
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<tbody>
<tr>
<td>0:00</td>
<td>5:00 WABC (6:00 WJZ)</td>
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<tr>
<td>0:30</td>
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<td>4:30</td>
<td>9:30 WABC (10:30 WJZ)</td>
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<td>5:00</td>
<td>10:00 WABC (11:00 WJZ)</td>
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<td>10:30 WABC (11:30 WJZ)</td>
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<td>14:00 WABC (15:00 WJZ)</td>
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<td>9:30</td>
<td>14:30 WABC (15:30 WJZ)</td>
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<tr>
<td>10:00</td>
<td>15:00 WABC (16:00 WJZ)</td>
</tr>
</tbody>
</table>

**For more information, please refer to the stations' listings or contact your local radio station.**

---

*Programs and times are subject to change. Please check local listings for the most accurate information.*
WEDNESDAY GOOD LISTENING GUIDE

Check the programs you want to hear today

DAY
TIME
PROGRAM

WEDNESDAY
7:00 - 8:00
Fred Waring in Pleasure Time. NBC

7:15 - 8:15
Lanny Resnick, Confessions of a Bad Boy. CBS

7:30 - 8:30
The Adventures of Mr. Meet, CBS. Frank Tashlin. Directed by David Dobson. Bud Collyer. Darren Sisters. NBC

7:45 - 8:45
Uncle Jim's Question Box. ABC

8:00 - 9:00
Dr. Christian. CBS. "Lady in Distress" in the latest in this series. NBC

8:30 - 9:30
The Promotional Prinbelie, starring Arnold Moss and Page and Jim Ashton. NBC

9:00 - 10:00
The Abbott and Costello Comedy, starring Bud Abbott and Lou Costello. CBS

9:30 - 10:30
Kathy Kyser's Program, NBC. A studio quickie, featuring Sally Simon, Harry Abbott, Bob Darrell. WOR

9:45 - 10:45
Game: WACU WGBI WMYT WHF WJTN

Baseball Game: WACU WGBI WMYT WHF WJTN

WHAT'S ON

IMMR14CtgR

*WFBG-Women's Variety

WFBG-Arkansas

KDKA

CBS-News of the War

WBXR

WFBG-Women's Variety

WBXR

WFBG-Women's Variety

WBXR

WFBG-Women's Variety

WBXR

WFBG-Women's Variety

WBXR

WFBG-Women's Variety

WBXR

WFBG-Women's Variety

WBXR

WFBG-Women's Variety

WBXR
### Next Week's Cover

**July 25**


### AFTERNOON

<table>
<thead>
<tr>
<th>Time</th>
<th>Network</th>
<th>Program</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:00</td>
<td>NBC</td>
<td>The Golden Girls</td>
<td>WBBM</td>
</tr>
<tr>
<td>12:30</td>
<td>CBS</td>
<td>The Price Is Right</td>
<td>WHAS</td>
</tr>
<tr>
<td>1:00</td>
<td>ABC</td>
<td>The American Dream</td>
<td>WXYZ</td>
</tr>
<tr>
<td>1:30</td>
<td>CBS</td>
<td>The Carol Burnett Show</td>
<td>WBBM</td>
</tr>
<tr>
<td>2:00</td>
<td>NBC</td>
<td>The Mary Tyler Moore Show</td>
<td>WBBM</td>
</tr>
<tr>
<td>2:30</td>
<td>ABC</td>
<td>Mike &amp; Molly</td>
<td>WXYZ</td>
</tr>
<tr>
<td>3:00</td>
<td>NBC</td>
<td>The Today Show</td>
<td>WBBM</td>
</tr>
<tr>
<td>3:30</td>
<td>ABC</td>
<td>Grey's Anatomy</td>
<td>WXYZ</td>
</tr>
<tr>
<td>4:00</td>
<td>NBC</td>
<td>The Young and the Restless</td>
<td>WBBM</td>
</tr>
<tr>
<td>4:30</td>
<td>ABC</td>
<td>Days of Our Lives</td>
<td>WXYZ</td>
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</tbody>
</table>

### EVENING

<table>
<thead>
<tr>
<th>Time</th>
<th>Network</th>
<th>Program</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:00</td>
<td>CBS</td>
<td>All in the Family</td>
<td>WCAU</td>
</tr>
<tr>
<td>7:30</td>
<td>ABC</td>
<td>The Jeffersons</td>
<td>WXYZ</td>
</tr>
<tr>
<td>8:00</td>
<td>NBC</td>
<td>The Bob Newhart Show</td>
<td>WBBM</td>
</tr>
<tr>
<td>8:30</td>
<td>ABC</td>
<td>The Mary Tyler Moore Show</td>
<td>WXYZ</td>
</tr>
<tr>
<td>9:00</td>
<td>CBS</td>
<td>The Waltons</td>
<td>WCAU</td>
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<tr>
<td>9:30</td>
<td>NBC</td>
<td>The Carol Burnett Show</td>
<td>WBBM</td>
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<tr>
<td>10:00</td>
<td>ABC</td>
<td>Cannon</td>
<td>WXYZ</td>
</tr>
<tr>
<td>10:30</td>
<td>CBS</td>
<td>The Young and the Restless</td>
<td>WCAU</td>
</tr>
<tr>
<td>11:00</td>
<td>NBC</td>
<td>The Today Show</td>
<td>WBBM</td>
</tr>
<tr>
<td>11:30</td>
<td>ABC</td>
<td>The Tonight Show</td>
<td>WXYZ</td>
</tr>
</tbody>
</table>

### WEEKEND

<table>
<thead>
<tr>
<th>Day</th>
<th>Network</th>
<th>Program</th>
<th>City</th>
</tr>
</thead>
<tbody>
<tr>
<td>Saturday</td>
<td>NBC</td>
<td>Saturday Night Live</td>
<td>WBBM</td>
</tr>
<tr>
<td>Saturday</td>
<td>ABC</td>
<td>American Bandstand</td>
<td>WXYZ</td>
</tr>
<tr>
<td>Sunday</td>
<td>CBS</td>
<td>The NFL Sunday Night Football</td>
<td>WCAU</td>
</tr>
<tr>
<td>Sunday</td>
<td>ABC</td>
<td>The NFL Monday Night Football</td>
<td>WXYZ</td>
</tr>
</tbody>
</table>

### MUSIC

- **MUSIC OF THE WEEK**: *The Beatles* - *Rubber Soul* (1965)
- **MUSIC FORECAST**: Coming soon to a station near you!
Listen to The... Quiz Kids

Alka-Seltzer's Sparkling, New Program

Match Your Wits With a Bevy of America's Brightest Boys and Girls

WCAE WBEN WGY WTAM

10:30 P.M., EDT — 11:30 P.M., EDT

FRIDAY GOOD LISTENING GUIDE

Check the programs you want to hear today

July 26

NIGHT

7:00 EDT (6:00 EST) Fred Waring and his Pleasure Time.

1:15 EDT (12:15 CST)

Lanny Ross, CBS.

2:45 EDT (1:45 CST)

Artie Auerbach (Mr. Kistler), Artie's New Boys, Mercury, 
Mona Swain, Charles Stewart, comedienne; Carl Hofi; or others.

6:00 EDT (5:00 CST)

Wings for America, NBC.

Amos 'n' Andy, sketch: WCAE; WACJ FBLR, WBIS; WJZ WBFH, WHIC (6:05-11:35) Also at 11:30 P.M., EDT.

WBFR; WIBR; WJZ.

CCLW Hall of Fame.

B. C. Seltzer, producer: WJZ.

Bob Eliard, Corp. of Bob Eliard.

CKLW Mix Melodies

WKST-Mix Melodies

WPIC-5:30 Club

Land

WWVA-Mix Melodies

WHK-Talk

*CBS-Paul Sullivan reviews the New York Mets: WABC, WBYE, FBLR.

*WBFR; WGBS; WBFR.

WWB; WKBN.

*News: World Wide: WABX.

Sports: Undercard. KDKB.

WFBL: WBEN.

CCLW Ballroom.

*Narrator's Gang: CBS.

Sunset Detective, WJZ.

Vowes: Commentaries: WABX.

CCLW Vex Novelist.

'42 Baseball Scores: Radio Audios; Oddities; Old-Time Radio;

WWVRF; WSBF, WFRF.

WJZ; WJAS.

WCC-NBC.

WCC-NBC stations: WJZ, WJAS, WBC, WJZ.

WJZ.

CCLW Carney's Coal City.

U.S. Marine Band.

WWJ; WKBN.

CBS.

mış's; Signal's; Waikiki's; KDKB.

WCC.

WGBS.

WJR; WJZ.

CBS.

CBS-Casey's Orch.; WJZ

WJZ.

News: World: WJBC.

WKBW.

NNJ.

CCLW.

*WCC.

*KDKB.

CCLW.

WGBS.

WJR; WJZ.

CCLW.

WCC.

WGBS.

WJR.

*WCC.

CCLW.

CCLW.

WCC.

WGBS.

WJR.

*WCC.

CCLW.

CCLW.

WCC.

WGBS.

WJR.

*WCC.

CCLW.

CCLW.

WCC.

WGBS.

WJR.

*WCC.

CCLW.

CCLW.

WCC.

WGBS.

WJR.

*WCC.
THIS WEEK ALONG THE AIRIALTOS

BLOND LOVELINESS is Lesley Woods' forte in real life but on the air she has never been a blonde—not even a dizzy one. She's Helene Cunningham in "Guiding Light," Carol Evans Martin in "Road of Life," Janet Munson in "Woman in White" (serials)

MISTRESS OF THE MANOR—Lucille Manners, soprano star of "Cities Service Concert" (NBC, Friday), lives gracefully at her Manhasset, Long Island, summer estate with its rolling lawns and huge shade trees. Books and dogs are among her chief interests while relaxing in the country

SEE PAGE 13 FOR NEWS OF THIS WEEK'S IMPORTANT PROGRAMS AND GUESTS

NEW YORK, N.Y.—If you haven't been hearing remote orchestra pick-ups on NBC and CBS from night-spots recently, it's because of friction between the musicians' union and the networks arising out of local union difficulties at KSTP, St. Paul, Minn., and WRVA, Richmond, Va. The networks have been filling the late periods with staff talent. The situation may be more serious than appears on the surface, since many listeners and editors have been decrying an overload of dance music in the late hours.

A New FM Network?
CHICAGO, ILL.—An FM network is in prospect, anticipating the eventual establishment of the much-heralded frequency-modulation system of broadcasting. FM Broadcasters, Inc., was organized recently in Chicago to study the project and lay a foundation. Authorities, however, believe it will be at least four or five years before FM is solidly and generally established.

Relief from Dramas
CHICAGO, ILL.—Heeding the listener-demand for better balance in daytime radio, advertising agency officials of Procter & Gamble, biggest sponsor of serial dramas, are reported exploring the possibility of musical shows in the daytime to replace the dramas.

NEW YORK, N. Y.—The kids of New York City are growing away from extreme blood-and-thunder melodrama, according to a survey conducted by Mrs. Nathaniel Singer, chairman of the radio committee of the United Parents Association of New York, among 80,000 youngsters in twenty-one New York schools, their teachers and parents. Forty-five percent of the youngsters reported they liked mystery and adventure on the air, but their general preference was for the more realistic and less gruesome type, such as "I Love a Mystery," "Ellery Queen" and "One of the Finest."
WASHINGTON, D. C.—Tentative plans for the coordination of radio facilities in a defense emergency have been drawn up, according to announcement by FCC Chairman James L. Fly. A board composed of representatives of the broadcasting industry, the FCC, the Army and the Navy would administer the program, which would be one of supervised cooperation and not necessarily one of conscription of facilities.

NEW YORK, N. Y.—Forty-eight million people, more than three times the normal number of Monday evening listeners, heard President Roosevelt's "hand that held the dagger" address Monday, June 10, from Charlottesville, Va.

ATLANTIC CITY, N. J.—To Raymond Gram Swing, Mutual's cool and keen news analyst, went the National Headliners Club annual award as the outstanding radio commentator of the year. William L. White of CBS won the award for the best radio coverage of a news event, with his Christmas Eve broadcast from the Russo-Finnish war front. These men and others were presented with silver plaques June 29 at the Headliners' Frolic in Atlantic City.

IN NEW YORK

with Wilson Brown

If MOVIE AND RADIO GUIDE's program service has seemed all upside down these past few issues, blame it on "conditions"—not upon us. (See first item page 33.) So off went late-hour bands—those bands picked up from hotels and night-clubs. It all happened without notice, which meant that program men got "The Kidoodlers," "Ted Steele and His Novachord," "Organ Moods" and other programs out of bed, put them on the air, and so all announced program listings were wrong. Some have been reminded that the unions can in this way deprive listeners of their dance music menu. Others were pleased, saying: "We can do with less swing and more of the old 'Moonbeams' type of program."

FOR SALE—"Information, Please." Price, $8,500 weekly. Date available: After November 15. For details, apply to Dan Golenpaul, Hotel Ansonia, New York, or to the NBC Artists Bureau.

The story behind the story is this: The above price is about twice what Canada Dry is now paying. The ale company wasn't willing to double the price, commit itself for a full year, especially with the world situation being what it is.

Walter Winchell, a few Sundays ago, made an air statement which has resulted in a $1,000,000 libel suit. Said Winchell: "Government officials have evidence that the National Maritime Union has numerous Communist members on American vessels. These Communists have mercury and emery dust for sabotage purposes." The union brought the suit against the Daily Mirror, which carries Winchell's column locally; the Andrew Jergens Co., sponsors of his air program; NBC and RCA. Winchell was not named. He has a contract providing that his sponsors assume full responsibility.

Kate Smith, Jean Hersholt and Frank Black are big names figuring in the news of the week. Kate has just been given a new contract which binds her to both her night-time and daytime radio programs until January, 1942. When her night program resumes in the fall, Willie Howard will succeed Abbott and Costello in the comedy spot. Jean Hersholt and his "Dr. Christian" stanza was another to be renewed to January, 1942. Dr. Black figures in the real-estate news, having rented a penthouse in the swank East Sixty-third street section for a three-year term.

Consider it an insult or a compliment—we merely record the item: German short-wave stations DXB and DJX saluted North and South Carolina at 10:30 p.m. EDT on July 9.

Bea Wain Sets Record

Bea Wain sets some sort of a record by completing one full year as "Your Hit Parade" vocalist. And she gets a renewal August 4. This show had a habit of changing talent, but has now settled down... War commentator John Gunther last week underwent a threat operation. Barry Goaman is temporarily retiring... Oddity: Frank Readick, who plays the timid Mr. Meek in "The Adventures of Mr. Meek" on CBS, is the same man who did the blood-curdling laugh on "The Shadow"... "Society Girl" is dictating to get Elissa Landi, minxactress, in its cast.

It cost the networks approximately $347,000 to let the nation eavesdrop on the G. O. P. convention. NBC spent $140,000. Of this, $78,000 went to pay back sponsors for killed programs, $58,000 went to pay talent for those unaired shows. CBS spent $170,000. Of this, $150,000 was for sponsor rebates. Mutual's bill was $9,200. All networks combined devoted seventy-eight hours to convention broadcasting. As a human interest sideline, Mutual announces that its staff of twenty worked so hard it lost 53% pounds. Fulton Lewis, Jr., topped the losses by dropping ten pounds. Most unusual sideline occurred to Dr. and Mrs. William G. Lyle of Manhattan. As they listened to the convention, absorbed in the Willie trend, a thief entered their home and got away with heirlooms worth $9,000. The loss was covered by insurance and Dr. Lyle says he won't hold the thief against the Republicans but will go ahead and vote their ticket as he planned.

IN HOLLYWOOD

with Evans Plummer

Summer Shows Begin

Summer replacement series and new programs hit the Hollywood studios broadside with the beginning of July, and after the shuffle had ended the new deal revealed.

Monday nights, NBC: Meredith Willson's Musical Revue substituting for vacationing "Fibber McGee and Molly." July 2 premiere drew curtain from formula, which is rendition of series of songs and selections (many of them old-timers) by Willson's orchestra, Ray Hendricks, tenor, and Kay St. Germain, contralto, with no announcement of their titles until closing of program. Double-talker Cliff Nazarro provides comedy, Hendricks sang with many dance bands previously; Miss St. Germain was first heard transcontinentally six years ago with Henry Busse's orchestra. Verdict: Good music and lots of fun for all to test their musical memories. Added note: Willson, also conductor for "Good News" Thursday broadcasts, has been selected by Charles Chaplin to score his film "Production No. 6," better publicized as "The Great Dictator," which may or may not be released in the fall.
Wednesday nights, CBS: Texaco Theater summer season started July 3, with Jimmy Wallington master of ceremonies of a musical half-hour starring Kenny Baker's and Frances Langford's singing to the music of David Broekman, who has added support of a nine-voice choir. Verdict: A splendid concert.

Wednesday nights, NBC: Woodbury Playhouse, July 3, turned into a serial drama, "Promoting Priscilla," for the summer, with Gale Page and Jim (Don's younger brother) Ameche in the star roles, in replacement of Charles Boyer, who will return in the fall. The situation: Priscilla Belle (Miss Page) is a proud but fruitless debutante, Kenneth McLain (Ameche) plays an also-broke newspaper reporter who doesn't—or didn't—like debs until he clashed with Priscilla. Verdict: A light and amusing drama. Sidelight: Miss Page has announced her retirement from the screen because her health suffered from the required nonfattening diet.

Friday nights, CBS: First half of the Kate Smith vacation hour was replaced July 5 by George McCall's "Man About Hollywood," quite similar to the summer series McCall presented last year. Includes Lud Gluskin's music and young singer guests, dramatizations of important Hollywood stories, news reports, and star interviews. Verdict: A natural for the movie fan.

Two Youngsters Make Good

The "breaks" came to two aspiring youngsters during the fortnight. Bonnie King, who was brought to Hollywood from KMBQ, Kansas City, as the first "local-station guest star" of Al Pearce when he began his impresario policy, was heard and liked by Bob Crosby the night Pearce spotted her. So Crosby signed the young lady to be regular vocalist on his new Thursday evening series (started July 11). More dramatic was the chance given Bob Fiak, recently promoted to the CBS-KNXT announcing staff from the station's tour-guide corps. He was "standing by" while one of the veteran mikenews was reading a news summary. Suddenly the vet's voice gave out, went totally mute. Fiak grabbed the news script and continued through it without a fluff.

Taglines . . .

"Those We Love," the half-hour serial drama which starred Nan Grey as Kathy Marshall, has been sold to Procter and Gamble partly because of complaints at its passing which appeared in Movie and Radio Guides. The Ritz Brothers have auditioned a half-hour comedy show to prospective sponsors. Besides Frank Parker, Dennis Day and Donald Dickson are two more singers making eastern appearances during the summer. "Daywood and Blondie" cast additions are Paula Winslow and Benny Rubin. Frances Langford is publishing a manual for beginners on "Microphone Technique." Contest, announced July 8 by Sunlight's Hedda Hopper, seeks name for Fred MacMurray's new orange ranch.

IN CHICAGO

with Don Moore

"Club Matinee" Shows Independence

First: Thanks to Martin Lewis for the swell job of covering the Crossroads during my vacation, and a fresh, hearty hello to you all. And down to business: The musicians' union disruption of dance-band pick-ups gave "Club Matinee" another chance to go into action as the chief remaining stronghold of democracy in radio comedy. On July 3 the musical talent of the program was given a rest so it could substitute for dance orchestras at night. Consequently, Ronnie Sherman and Durward Kirby, reinforced by any other NBC announcer who happened not to be busy, put on a whole hour of comedy, almost entirely ad-lib. It was really a pre-independence Day bombshell of comedy, which even artists at the studio dropped in to watch and label a masterpiece.

The American way with a screw loose and a shot of high-test gas.

Speaking of Americanism, "Kaltenmeyer's Kindergarten" is now "Kindergarten Kapers" and German Professor Kaltenmeyer is plain American country teacher Professor Applegate, because the program is figured to be more salable thus more salable to prospective sponsors. Betty Winkler's finally arranged vacation includes a week in California with her mother and her friend, actress Gale Page, and a week in Independence, Mo., with her brother, Bob Jennings. She will be back about the first of next month to her lonely parts in "Girl Alone" and "Lone Journey."

Tom, Dick and Harry Scrub

A veritable contest to end all contests is being run by the Tom, Dick and Harry trio on their thrice-weekly morning show on WGN for Fels Nardo. No money, no box-office, no twenty-five words. Listeners just send in a letter and give their names and addresses. Each week the letters are scrambled up and a winner is drawn. The three fellows then go to the winner's house and do the week's laundry as a prize. Another swell musical program making a hit in the daytime is the transcribed "Your Treat," heard on about forty stations. Charles Sear's wing, Harry Kogen leads a string ensemble, and Vincent Pellicer announces. It's really a treat for story-sated housewives . . . Fans of Wayne King and Franklyn Mac Cormack and all platterbugs should be eager to hear the unique record they have made for RCA. It features Mac reading the poem that has brought him more mail than any other, "I Love You," with a musical setting of Wayne King's orchestra playing "Melody of Love."

Welcome back to Fran Allison and her Aunt Fanny on the new "Uncle Ezra" program. Many fans have inquired about her. Also welcome to a new trio, composed of Fran, Carolyn Montgomery and Betty Bennett (still one of my favorite singers). West Coast listeners are finally getting a taste of the "Breakfast Club" by recorded delayed broadcast. Carole Rousse, fifteen-year-old daughter of announcer Gene Rousse, was called to Hollywood to appear in the dancing chorus of a new Jack Benny picture. She has been with the Palmer House Abbott dancers . . . Milton Charles succeeds Carl Hohengarten as musical director of WBHM-CBS . . . It's a daughter, Lynn Scott, for Karl Weber (Dr. Harding in "Woman in White"), and ditto for tenor Jack Fulton. Boys are still a three-to-two majority in the Fulton family . . . Francis X. Bushman leaving Chicago and his leading man role in "Department" to return home to Hollywood, scene of his early glory as a film idol, where he'll seek radio and possibly movie work.

Willie for West's El Wien? A radio race-track expert proved here recently that "a word to the track-wise is sufficient" and gave city police a minor headache in the process. Willie Winn, who had a phenomenal record for racing-dope passed out over a local station, WAAF, was closing his series. On the last program he told listeners he had one more hot tip for the next day's races. Those who were interested should meet him at 5:00 p.m. at a certain loop address. When he arrived at the address at the appointed time, several hundred persons were milling about in the street waiting for the information, and cops were contemplating riot measures.

What you want to know is: Willie, did the horse win? It did!
BAND OF THE WEEK is Jimmie Lunceford's all-Negro group [heard over NBC]. Top row (l. to r.): Russell Bowles, James Young, Elmer Crumbley, trombones; James Crawford, drums; Albert Norris, guitar; Moses Allen, bass; Edwin F. Wilcox, piano. Bottom row: Paul F. Webster, Eugene Young, Gerald Wilson, trumpets; Dan Grissom, Willie Smith, Ted Buckner, Joe Thomas, Earl Carruthers, saxes. In front: Lunceford

ON THE BANDWAGON

By Mel Adams

THE thirteenth anniversary of Jimmie Lunceford's orchestra recalls an auspicious day down in Memphis, Tennessee, when Professor James Lunceford, Fisk University graduate and teacher, resigned from the Manassa High School faculty to continue leading the nine graduates with whom he had organized the school jazz band. Five of that original crew still remain with Jimmie to form the core of the great present-day sixteen-piece Lunceford aggregation, heard currently on NBC from the Panther Room of Chicago's Hotel Sherman and on Columbia records. One of the few maestros to utilize two themes, Jimmie opens his air programs with "Jazznocracy," closes with "Uptown Blue." His exciting, driving swing style is best typified on the band's waxings of "Taint What You Do," "Margie" and "For Dancers Only." Among Jimmie's own compositions, waxed by his band, are "Rhythm Is Our Business," "Count Me Out," and "Lunceford Special." The maestro, playing sax, flute, guitar, trombone and clarinet, hailed from Fulton, Mo. The rest of the band lines up: Earl Carruthers, Monroe, Miss.; Willie Smith, Charleston, S. C.; Joe Thomas, Uniontown, Pa.; Ted Buckner, St. Louis, Mo.; Dan Grissom, Leland, Miss., saxophones. Eugene Young, Dayton, Ohio; Paul F. Webster, Kansas City, Mo.; Gerald Wilson, Detroit, Mich., trumpets. Russell Bowles, Glasgow, Ky.; Elmer Crumbley, Kingfisher, Okla.; James Young, Savannah, Ga., trombones. Edwin Wilcox, Method, N. C., piano; James Crawford, Memphis, Tenn., drums; Moses Allen, Cape-grove, Tenn., bass; Albert Norris, Kane, Pa., guitar. For its original, inspiring swingphony, your correspondent names Jimmie Lunceford and his orchestra-the Movie and Radio Genre Band of the Week.

Behind the Podium

Many changes on the girl vocalist front ... Harriet Clark takes Mary Ann McColl's place with Charlie Barret, Judy Abbot takes over with Harry James, Marianne joins Jack Teagarden, and Dew Keating replaces Margie Stuart with Al Donahue's band . . . Donahue, currently NBCing from the Meadowbrook, Route 23, New Jersey, has another addition in tenor saxist Roy Hammerslag, replacing George Paxton . . . It's wedding bells for Joe Gibbons, Bobby Byrne guitarist, and dancer Catherine Frey . . . Woody Herman takes over Larry Clinton's NBC airtime from Gotham's Hotel New Yorker in early August . . . Jack Palmer, ex-Harry James vocalist, is new with the Clinton crew . . . It was a Chicago divorce for the Ben Pollack. . . Jack Harris, former American maestro long popular in London and recently returned to these shores, currently organizing an American band, with Kay Lorraine tentatively set for the girl-vocalist position . . . The Orrin Tucker-Bonnie Baker combine will probably head for the West Coast, following their current tour, to be filmed by Paramount . . . William White, Jr., an addition to the Duke Ellington sax section in place of Otto Hardwicke . . . Peggy Morgan, Russ Morgan's niece, now yodeling with Glenn Williams' crew in Philadelphia.

The Off the Beat

Coleman Hawkins' new, full band, currently carrying three NBC shots a week from Harlem's Savoy Ballroom . . . Count Basie due for an October return to the Panther Room of Chicago's Sherman Hotel . . . Martha Wayne, vocalist with Jerry Livingston's band, selected for the RKO "Too Many Girls" cast . . . Johnny Long's band picks up NBC from Manhattan's Roseland Ballroom for eight weeks beginning July 25.

Discussions

XAVIER CUGAT—"Latin American Music" (Victor Album P-8, 3 records, $2.75)—America's foremost exponent of Latin-American music runs the entire gamut of tango, rumba, conga, bolero and assorted terpsichorean rhythms with six numbers in the traditional, suave Cugat style . . . A must for conga-rumba enthusiasts.

TONY MARTIN—(Decca 3246 and 3247, $0.35 each)—Four new selections in Tony's thrilling tenor voice, include "When the Swallows Come Back to Capistrano," "Where Was I," "I'm Stepping Out With a Memory Tonight" and "I'll Never Smile Again" . . . Harry Saxon's orchestra accompanies.

BENNY GOODMAN—"The Hour of Parling" (Columbia 35527, $0.50)—The King may retire because of illness, but lasting tribute to his jazz genius will be his recordings . . . Toots Montello highlights this ride version of an old sentimental ballad, with precise brazen rhythm figures scored in the background . . . Benny's clarinet, of course, is superb.

RECORDMENDED—Duke Ellington, "A Portrait of Bert Williams" (Victor 26644); Bill Bradley, "Beat Me Daddy" (Columbia 35520); Carmen Cavallaro, "Dancing In the Dark" (Decca Album 122, 5 records, $2.25); Glenn Miller, "A Million Dreams Ago" (Bluebird 10768); Erskine Butterfield, "Down Home Blues" (Decca 3252).
A girl renounces a fortune, finds a job and lives a working girl’s life hoping thus to find someone who will love her for herself alone. Her quest for romance forms the basic theme of a four-year-old radio serial story called “Girl Alone,” which is followed daily by listeners and herewith takes its place in MOVIE AND RADIO GUIDE’s “First Families” series. Two hundred and fifty episodes annually could hardly continue through four years without countless new involvements and character changes, but in the main, Patricia Rogers still retains the qualities of the idealistic girl who gave up riches, went to work on a newspaper only to be deserted by reporter Scoop Curtis, the man she was to marry, when he learned of her fortune. But Patricia is now the widow of John Knight and mother of a foster-son, Jack. Scoop is still in love with her, although he has married Stormy, the avistrix who saved his life, and listeners secretly hope, as they have for years, that Scoop and Pat will eventually find happiness together. Meanwhile, interest centers about Jack, who has been accused of stealing a car, and a Mr. Webb, who has installed himself mysteriously as Pat’s protector. If you like a story in which things happen fast and furiously, tune in “Girl Alone” (NBC, Mon. through Fri.).
Discerning listeners may have noted these and other changes in certain lyrics with whose original version they are familiar. They are part and parcel of the somewhat delicate and therefore little-publicized task of removing objectionable matter from the songs that flow into the nation's households.

Keeping watch and ward over our songs is the task of the music division at NBC. It's a tough—and thankless—job, but today no song goes on the air before it is thoroughly scrutinized, from title to punch-line. In six years of such close scrutiny, NBC has compiled a blacklist of 200 songs, declared verboten for a variety of reasons. Of these, 217 cannot be vocalized at all, and the other seventy-three can be sung only in a laundered version. Moreover, there are forty-two tunes that are positively banned, instrumentally as well as vocally—they can be neither played nor sung. These are the worst offenders, the songs with naughty titles.

"Thank Your Father" might seem pretty much of a harmless tune to you. But there's a phrase in the original lyric that you won't hear on the air—"just a bit tight." That would never do, so the line was changed to "merry and bright."

The last time "Thank Your Father" was sung on the air with the original phrase, NBC received a bagful of mail protesting the slurs on fathers in general. Imagine what would have happened had these choice lines, previously outlawed, been permitted to ride the airwaves:

"Though your father's name was Stanley,
Thank goodness he was manly..."

It's just little things like intimating that father was "a bit tight" that cause the well-intentioned music people at NBC to be constantly on their toes—even to bend over backwards—to insure that nothing, no matter how far-fetched, slips by them. Even Irving Berlin, the goody-goody among tune-smiths, has to be slapped occasionally. Take his "These Foolish Things Remember Me Of You," for instance. The line, "Silk stocking thrown aside," came up for scrutiny. When were they tossed aside, by whom, and under what circumstances? NBC took no chances. The line was changed to: "A glove you throw aside." You can't be illicit with a glove.

The business of sending all our songs to the musical laundry is based on the well-founded—if often repeated—premise that radio is family entertainment. No broadcasting station will air a song that is downright lewd, offensive, or distasteful. There is no arguing with that. The policy of NBC goes even farther. They will not permit any song to go on the air whose lyric contains references to political or religious figures; refers to religion or things religious or to a commercial product; or ridicules physical deformities; or mentions any foreign country or personage slightlyingly; or has depressing connotations; or refers pleasantly to the use of liquor.

And, of course, S-E-X is definitely out.

Here, in fact, is where the trouble-shooters at NBC get their toughest workout. Especially when they get something from the pen of a sly lyric-writer with a bit of the devil in him. The lyric of "Billy," for instance. The potentialities in the last two lines of the chorus were not overlooked when this song came up for examination. Originally, they read:

"And when I sleep, I always dream of Bill."

Sent to the laundry, they came out:

"I want you to know I love you so, I just want to be with Bill."

NBC took an awful lot of kidding when this change was announced. Just as they did when they changed another line in Berlin's "These Foolish Things."

NICEST SONGS are Irving Berlin's, whose lyrics (unlike those reproduced above) have been dubbed "goody-goody," but even they get NBC laundering.
Instead of "Gardenia perfume lingering on a pillow," which was considered much too suggestive, they substituted: "A seaplane rising from an ocean bellow," which is substitution of an imaginative order, to say the least. But not more so than that made for the line, "No wonder I get passionate," from "Bearded Lady," which became: "The kiss that has a dash in it." This seems to be a case of hair-splitting, but subtle intimation is preferred to bluntness.

Perhaps the finest example of the seriousness with which NBC takes its responsibilities toward the welfare of its listeners is to be seen in the change made in "Show Your Linnen, Miss Richardson." One line in the lyric read: "Pay no attention to the Chaperson." This was considered definitely amoral and called for an amendment. As air-conditioned, it became: "Please pay attention to the chaperson"—as complete an about-face as you will ever come across. You can see it at work again in "There's a Small Hotel" in which "... no bridal suite" was changed to "... a bridal suite."

The sacred institution of marriage, you might well imagine, cannot be fooled with over at NBC. The publishers of "Is It Possible?" found that out when they submitted the chorus containing these lines:

"Is it possible you're a 'yes'-able sort of person?"
Then a wedding ring could make everything quite all right. For if your heart is 'thiro'-able, it's probable you might.

Is it possible you're possessable tonight?"

After coming from the cleaners, these lines read:

"Is it possible you're a 'yes'-able sort of person?"
When you hear me say 'name the wedding day,' I'm sincere. It's like a dream that can't be true whenever you are near.

Is it possible you're possessable, my dear?

Quite a defeat of dexterity is involved when the wide popularity of an old favorite demands that it be kept on the air though its lyrics contain an objectionable phrase or line. Gerhard's "It Ain't Necessarily So" is a case in point. This song took quite a going-over before it was pronounced okay.

"De Tings dat yo' lible to read in de Bible," which was frowned on because of its reference to the holy book, was changed to: "De Tings dat yo' preacher is lible to teach ye."

In another verse, the line, "I takes dat gospel whenever it's parable" became "Oh I takes dat fable whenever I'm able." And "But who calls dat livin' when no gal'll give in" became "But who calls dat livin' when no one'll give in."

"Devil" and "hell" are two words that turn up with annoying frequency, and no matter how many times they are blacklisted they still pop up. Outlawed instrumentally and vocally immediately were "Devil With the Devil," "Get Thee Behind Me, Satan," "There's Gonna Be the Devil to Pay," and "Was I Drunk, Was He Handsome and Did My Ma Give Me Hell."

The latter had several counts against it.

You can sing "Good for Nothin' Joe" if you submit for approval a substitute word in the line, "instead of sympath-athy, he beats the hell out of me," and just humming "h--" won't get by. Oddly enough, the task of this air-conditioning work is done by a woman—young, genial Edna Turner. But don't look for any weighty reasons for assigning this task to her. The truth is, the job was simply dumped into her lap when her superior, a man, left NBC. Since no one replaced him, the work of scrutinizing our songs devolved upon her.

"I'm inclined to be very lenient," Miss Turner explains. "My main pur-"pose is to try not to offend anybody. And you know what radio is. There are perhaps fifty million listeners—and here she shrugs her shoulders—and that means fifty million different points of view. Let one song with a suggestive line get on the air and we're flooded with protesting letters. I know. It has happened more than once.

"Take the song, 'There's a Hole in the Old Oaken Bucket.' I let that go through as it was. The next morning a half-dozen sacks of mail dropped in on us, the writers bawling us out for permitting the word 'hussy' on the air."

Since the networks play so important a part in popularizing a song and consequently in making it a financial success, banning it from the air dooms it virtually to extinction. Music publishers, therefore, are prone to respect Miss Turner's decisions. On many an occasion they have recalled their original music sheets in order to reprint the amended lyric.

To cut out unnecessary headaches all around, Miss Turner evolved the plan of having the publishers send her before publication the lyrics of their songs. Any questionable matters are then settled by a telephone call. Of late, Miss Turner's most constant trouble has come from the song-writers who dish out swing and boogie-woogie terminology. Just on general principles she had to rule against "Shoot the Meat Bails to Me, Dominick" and "Shout the Sheerbert to me, Herbert." Just jitterbug jargon, but it sounds bad. When she comes across a lyric heavy with this sort of stuff, she shows it to the men in the department. If there's a preponderance of eyebrow lifting and snickering, out they go.

Recently a music publisher sent her the tune "Poi, My Boy, Will Make a Man Out of You." She immediately re-stricted it instrumentally and vocally.

"Good heavens!" wailed the pub-lisher. "Poi is Hawaiian for bread.

Didn't make any difference. It was still too, too suggestive.

Noel Coward and Cole Porter are probably the naughtiest (if in a good clean way) among the song-writers. It's washday Monday whenever most of their tunes show up. Coward's "Mad About the Boy" is okay only for the first verse and chorus. After that, you can just hum."

MISS TURNER has been leery of Porter since his "Miss Otis Regrets" and "Miss Louwborough Good-
by." Nothing could be done with "Let's Make Believe," "Love for Sale," and "Anything Goes," so these were re-stricted vocally. His "I Get a Kick Out of You" made the okay list only when the line, "Some get a kick out of cocaine," was amended to "Some like that perfume from Spain."

Larry Hart is another song-writer for whom a washcloth is kept handy. About all that was kept of "Have You Met Miss Jones?" was the rhythm. His "Lover" also came in for a vigor-ous bit of scrubbing, among others.

You don't just have to malign a person or nation in a tune to have that tune banned. Merely mentioning (Continued on Page 41)
A AMERICAN morale, anybody will tell you, is at a pretty low ebb around seven in the morning. A radio announcer's time-signals are apt to jar. The recordings of the nation's sweetest band may annoy. Even official temperatures or unprecedented bargains don't always fall on receptive ears.

So when some radio personality comes along and, with a program which begins at 7:00 a.m., develops the unofficial title of "The Morning Mirthquake" (now known as the "Almanac of the Air"), we say that here is a guy we should examine.

He is on a local station. It is 50,000-watt WCCO in Minneapolis, Minnesota. He cannot be heard the length or the breadth of the land. But where he can be heard he is the bluebird of happiness and Jack Benny rolled into one. He does things with a cackle, a whoop, and a belter. He plants good nature and a cheery grin in a million breakfast-nooks.

Once each year, this gentlemanly jester brings his season's hilarity to a climax in a gigantic Doughnut-Dunking Festival. A Doughnut-Dunking Festival! Get it? At dawn, so to speak, he lures thousands of dunkers to his broadcast, tear them away from downy couches and warm comfortables to trek to his sunrise serenade. This year he opened his broadcast with 2,200 people sitting on chairs watching. It was 7:00 a.m., remember. But listen! The first ten rows had been jam-packed at an unhour of 3:45 a.m. Farmers had left their milk cows and corn-cubs as early as 3:30 a.m.—the middle of an ordinary guy's night—in order to reach the Festival on time.

Another triumph was having Mayor George Leach, Minneapolis' good-humored head man, at the party and dunking well over the second knuckle before the broadcast hit the air.

Before we get into the dunking phase of this brief piece, let's take a look at the personality behind it all. Cillian (no "d") Card, an Irisher, is an even six feet, weighs two hundred pounds, has a full, resounding baritone, and borders on the handsome. There's no gagster's twinkle in the Card eye. No flipper, no wise-cracker is he away from the microphone. He's not the life of the party when he's off duty.

His laugh-getting technique is as pat as a hoofer's when vaudeville was in flower. But like many another radio worker, Card edged into his present job accidentally. His first job was on WCCO, in Minneapolis and St. Paul. As the junior staff member, Card was stuck on the early shift. He played recordings, gave time signals, weather reports, wind velocity. The routine sort of galled him after a while.

"I got awfully tired of just flipping those phonograph records over, announcing titles, and giving that weather-wind stuff. One morning I squeezed in a gentle wisecrack. Nobody befoe, so on the following morning I used three. On the fourth day of that sort of schedule I started to receive fan mail. From then on, wisecracks, gags, short verse, and he-and-she jokes were injected periodically."

They make his living for him today. Card is no original quipster. I doubt that he's ever written an original gag in his life. It's the Card twist that has bounced his fame up to the No. 1 position in the Northwest.

A typical Card gag is: "Near-sighted Lady (in grocery store): 'Is that the head cheese over there?' Salesman: 'No, ma'am, that's one of his assistants.'"

Mignah!

Heaven alone knows when that gag was written. To a more than casual observer, heaven alone knows why. But five of my folding-money will get you ten that the wheeze drew not only the substantial gagbuff from Card's studio audience but hundreds of the Card fans that morning smiled, hundreds of others turned to their families with something like this, "That Card is a card, isn't he? Funniest guy I ever heard."

Go over some of the old Card scripts and you begin to understand his genius.

You can imagine a Benny, a Hope, an Allen broadcast handling anything like this:

"John, I'm sure I heard a mouse squeak!"

"Well, do you want me to get up and oil it?"

That's corn in anybody's catalog. He has a few stock stunts he uses to bolster up that type of humor. The principal one is a quick follow-up with a sound-effect. He'll spill a he-and-she gag, and before the flatness of the quip has penetrated he'll give out with a toot on a sliding whistle, a quick turn on a noise-maker, or a pair of honks on an old rubber horn.

A BOUT the time wiseacres were describing jokes that failed to click as "egg-layers," Card happened to be walking through a five-and-ten and spotted a little mechanical hen. He called her "Esther." On some of his weaker punch-lines he'll follow up his joke with a quick turn on Esther's crank, the audience hears the cluck-cluck-ka-docket of Esther and then hears her egg drop.

His combination of corny humor plus the suddenness of his audible gadget-reacts produces the guffaw. And he really gets them. I've heard the giggly type of girl in a studio audience go into mild hysterics over a Card twist.

Dialect, principally Norwegian or Swedish, is another trick he employs to great advantage. He's expert at doing a Lars or an Ole or, in his falsetto, an Olga or a Hilda. His "loom-berzack" stories in Scandinavian dialect have pleased since 1938.

There's a tendency on the part of a great many air comedians to wade over to the racy side occasionally. Never Card, however. "Corny but clean" has long been his motto.

(Continued on Page 43)
Pride of
ONE MAN’S FAMILY

MOST important member of the Barbour family at the moment is "The Skipper"—or you can call him "J. D.," because really the Barbour and Mr. Carlton Morse, author of "One Man's Family" (NBC, Sun.), have not decided yet what to call Clifford's baby. Clifford (played by Barton Yarborough) has just recently gotten over the tragedy of his estranged wife Ann's death at the birth of their baby, and is now devoting considerable time to the child. Of course "The Skipper" is a mythical baby, the pictures you see here of Clifford having been posed with a youngster whom Carlton Morse thinks is the living image of his imaginary "J. D." Meet Mr. Morse's choice in babies— he's the pride and joy of the popular "One Man's Family!"
$1.00 will be paid to the writer of every letter used in this department. Express your opinions. Write V. O. L., 731 Plymouth Court, Chicago, Ill. for airmail.

A Tip to the Stars

Dear V. O. L.:

I am a collector of radio stars' photographs and have already quite a large collection. Most stars will send me their pictures, also radio sponsors. But it seems to me that many do not respond to requests. If a person is interested enough to write to them, they should be kind enough to respond. Perhaps some stars will see this letter and change their opinions about responding.

James W. Walton, Gallatin, Mo.

It is well to keep in mind that most radio personalities must be paid an ex- pense of fan photographs themselves, that hundreds or thousands of photographs cost money. Y. O. L.

Post-Mortems Don't Help

Dear V. O. L.:

I am just panicky, but where is this coaxing for laughs to end? For a time, only a few minor comedians worked it, but when Fred Allen and the inimitable Bob Burns take it up, it gets serious. This idea of taking the joke back and shaking it up and down to provoke mirth is getting stale. Why not let a line live or die on its merits alone?

Wanda Cleveland, Laramie, Wyo.

Air-Conditioning Our Songs

(Continued from Page 39)

the name is sufficient. "There's Always Something Fishy About the French," "Doin' the Chamberlain," "Cactus Jack" (Garner), and "So Long, Huey Long" were blacklisted for that reason. But you can sing "FDR Jones" if you don't imitate the President's voice.

Other title restrictions include "When a King Gives Up Everything for Love" because of its connection to Windsor and Wally. "Sweetest Little Lassie" was barred on general principles, that all-embracing reason. Then there's the "Lavender Cowboy." It's a plaintive lament, but didn't the title suggest something less than manliness in a cowboy? Reckon it did, cause it's on NBC's blacklist.

Perhaps the joke that gave Miss Turner the greatest laugh popped up in the otherwise innocent song, "Monkeys Have No Tails in Pago-Pago." They ran:

"They haven't any it Where monkeys sit.

It almost broke her heart to change them, she thought they were so cute, but change them she did. With tongue in cheek, she sat down to do her own air-conditioning, and the result was:

"They look like you and me—and that's what makes them mad."

No rhyme, maybe, but plenty of reason.
Cupid's "Chosen People"

(Continued from Page 7)

again to discuss a job and he was as
dissatisfied. But something
had happened, so Arlington went
back to Pomona and was graduated on
June 9, 1933. He went back home,
downhearted and baffled. His mother
was ill and the boy was sick at heart
himself. It was his father who sugg-
ests that he retire for a year, then
chuck the whole thing overboard if
he didn't show any promise.

But he was back in Hollywood and a
dramatic school went young Mr. Brugh,
but again nothing happened, and he
was ready to call it quits when Louis
B. Mayer sent him for. Mr. Mayer
looked at the boy for a long time and
then said, "Go to my tailor. Buy a
complete new wardrobe and charge it
to my account. A great deal depends
upon an actor dressing well. Do every-
thing in your power to cultivate
personality.

Mr. Mayer not only suggested his
tailor but also had the boy visit his
barber, who changed Brugh's appear-
ance. And they didn't like his name.
They first considered naming him Rob-
ert Taylor. What about "Toppy?"
He was a member of the Rover boys.
But Mr. Mayer figured that Robert Taylor was simple and American, and so he became
Robert Taylor, Robert, and later—Bob Taylor. The young man had a
lot of new changes. He was a new
face and a new name, but not much
work. Then his father died and he went
home to be with his mother. He took a job in an
oil station. He might have been servic-
ing cars for Ollies today if his mother
hadn't insisted that the two of them
gave up all the hopes and go to California.
Bob had better luck on that trip, and
M-G-M signed him for bread-and-
water work, with a part in Helen
With Will Rogers in "Handy Andy." Then he got a small bit in "There's
Always Tomorrow." (It was beginning
to look like there would be no tomor-
row for Mr. Taylor.) The studio then
threw him into a "Crime Doesn't Pay"
and "Purse Thief, a crime to cast Bob
Taylor in such a show, but it did pay.)
A lot of folks saw the picture. They
began asking who the lovely guy was
so the studio put him in "Wicked Woman"
with Mady Christians. I like that. Miss
Christians in "Wicked Woman!"

But again nothing happened. Then that
and reached third place in the
box-office score, but still he
looked handsome and had a
look, too good, looking,
wooden.

A man with less health and less in-
telligence than Mr. Taylor haven't
it the way he has. But the
point of it is, he did take it. Without
doubt, today he is heir apparent
to Clark Gable's title of crown prince.
The smartest things he ever did
were (1) heeding his father's advice
and (2) winning Barbara Stanwyck.
He has grown up since he married
Miss Stanwyck.

There's a little story about his wife that I must tell to round out
the picture.

Once they corresponded requested a few
autographed pictures in Hollywood. He
wanted only pictures of persons who have
been popular. Miss Stanwyck then
asked for the autograph of Miss Stanwyck for one. I told her
that I had pictures of other interesting
people, but not a few other useful and useless people
and that I would hang her and her husband in the house.
She told me, "Hang me next to Al Capone. We are both from Brooklyn,
that's the real question, Bob, and that
most likely, may want to be somewhere else.

I hung Miss Stanwyck next to Nelson
Harding, the great cartoonist, as proud
of Brooklyn as Barbara is.
I hung Bob next to Senator George
Norris of Nebraska. That ought to
be okay, I think.

THE MORNING MIRTHQUE

(Continued from Page 40)

After he and his program became the
talk of the Northwest, the station
became a sponsor of outstanding
functions. The attendance rose to
2,200, consumption jumped to 1,000
quarts of coffee, 4,000 doughnuts.
The occasion marked his 1,103rd broadcast.
Always his doughnut-maker sends
down a dozen ten-inch sinks. These
Card uses in his demonstration
donut-making. His subjects douse
their doughnuts with pastries, cans of coffee.
The whole scheme is incongruous
from the beginning. We have Card,
the humorist who has never written
an original gag in his life. We have Card,
an Irishman, slipping into Scandinavian
and English dialect. We have Card,
shooting up the scale to a soprano. We
have radio listeners at seven in the
morning getting belly-laughs out of
corny jokes. And we have thousands
claiming to attend a dancing exhibi-
tion more than a morning when they
should be battling the call of an
alarm-clock. The whole thing awes
you.

It awes Card, too.

Clellan Card may be heard Mon-
days-Saturdays on station WCCO,
Minneapolis (810 kec.) at
EDT 900 a.m., EST 800 a.m.
and WCT 600 a.m.
and PST 500 a.m.

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JOE KELLY congratulates the first winners of his new "Qu'z Kids" series, heard Friday over NBC. Each won a U. S. baby bond ($100). Famous as master of ceremonies on the "Barn Dance," Joe takes his juvenile "Information, Please" assignment in stride.

YOU ASKED FOR THEM
And Here They Are

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

Dear Sirs:
I think listeners would be interested in pictures of stars and personalities on the new summer shows.
L., New York, N. Y.

GEORGE McCALL gets listeners the lowdown on movie stars—admittance or no. "The Man About Hollywood" returned to the air recently for a gossip-interview series (CBS, Fri.)

UNCLE [PAT BARRETT] EZRA is again operating his five-wattter Rosedale station this summer (NBC, Sat.). The former "Barn Dance" star is seen in character on his Hebron, Ill., farm.

WELCOME LEWIS, "the little girl with the big voice," debuted July 6 on her own original "Singing Bee" (CBS, Sat.). Welcome asks contestants to identify songs and to sing them.

ABBOTT AND COSTELLO, who became the slapstick hits of radio on Kate Smith's show, have their own starring vehicle this summer in "The Hour of Smile" (NBC, Wed.). Cigar-lighting gag above is typical of Abbott (left) and Costello humor.
CLICKS of the YEAR

In August CLICK

Click of the Year in the movie field is a difficult choice to make — for here is a big-time business in which "clicking" is a necessary virtue. CLICK, however, does not hedge when it picks two, not one, for its top award. Mickey Rooney and Judy Garland. These youngsters not only lead the field but will continue to pull ahead. Read their success story in pictures in August CLICK.

Also in August CLICK

THE VANDERBILTS, OR HOW TO MAKE TWO HUNDRED MILLION DOLLARS IN 75 YEARS

The pictorial story of how the Vanderbilts acquired their huge bankroll.

I MARRIED ADVENTURE

Mrs. Martin Johnson tells her own story of adventure in Africa.

MUST AMERICA GO TO WAR?

In two exclusive articles for CLICK, Senators Bridges and Connally tell how America can keep out.

LLOYD GEORGE FORESAW THE CRISIS OF THE ALLIES

Even in War, Britain Allows Criticism

The virulent attacks of David Lloyd George on the blunders that put the Allies in their war crisis have not made, but foretold history. He tried to warn England that Hitlerism would slash the British lion unmercifully unless the lion sharpened both claws and wits.

Too significant to be tossed away with yesterday's newspaper are Lloyd George's prophecies of trouble ahead. That is why CLICK has secured for its readers the exclusive picture magazine rights to the words-in-wartime of David Lloyd George. What you will read in August CLICK is History Foretold.

CLICK THE NATIONAL PICTURE MONTHLY AUGUST ISSUE ON SALE NOW