ERROL FLYNN AND
BRENDA MARSHALL
As they will appear in Warner
Bros. film, "The Sea Hawk"

How Radio Sold Willkie to America
Stories about Martha "Our Town" Scott and Jeffrey "My Love Came Back" Lynn
We present a new format for better service to our readers

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- Week of August 3-9

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**THE CONVENTIONS ARE OVER**

The conventions are over and most radio listeners will breathe a deep sigh of relief. Granted that Americans are now concerned with preparations as never before, granted that more citizens are concerned about their government, neverless most of the broadcasts from the Democratic meeting in Chicago reached a new low in interest.

This was not the fault of the networks. They did their best, supplying over $5,000 worth of hits alone to provide the finest technical service. They sent battalions of their best engineers and commentators. They worked day and night to give listeners perfect programs. But the Democratic failure to cooperate. They emitted so much hot air that the nation promptly swooned into an unprecedented heat wave. Politicians are not entertaining speakers. It is almost obvious to most of us who listened that they are not over very intelligent speakers. It would be much kinder, both to the listener and to the politicians, to forget all about convention broadcasting come next election time.

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**THE STARS ON THE COVER**

Marjorie, Irish-born Errol Flynn, and darkly beautiful, born-in-the-Philippines Brenda Marshall add romance, Technicolor to Warner Bros.' exciting saga of the sea, "The Sea Hawk." Adventurer, playboy and leader of a million men, Errol Flynn's career is well known; about Brenda Marshall, who plays her second big-time picture role in "The Sea Hawk," very little has been told most movie-gazers. Brenda Marshall was born Ardis Anderson in the Philippines, lived there until 1930, when she was sent to San Antonio, Texas, to attend high school. Only twenty-three now, Brenda had been bitten by the acting-bug early in life. As a result, she slept, ate and worked at acting through high school and college, getting her first break in 1937 as the lead in "Wives of Tommorrow" on Broadway. After an unsuccessful test for the screen, she was tested a second time, signed by Warners and given the lead opposite Joel McCrea in "Espionage Agent" as her first assignment. She likes to cook, play tennis and swim. She's five feet three, weighs 110 pounds, allows herself $15 a week spending money, which she usually discovers isn't enough before the week is over. As a result of her work in "The Sea Hawk," Ardis Anderson, now Marshall, is expected to win full-fledged stardom from Warner Bros.

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**WANT TO CALL**

We want to call attention to our story, "How Radio Sold Willkie to America," on page 36. We thank Mr. Dan Golenipol for the opportunity of presenting Mr. Willkie's "Information, Please" remarks. By the way, the entire program will be reprinted in full in a forthcoming Random House publication which is titled "The 1941 Information Please" ($2.00), edited by Dan Golenipol. Every listener will enjoy the volume.
SMALL-TOWN SMOOTHIE

How stage actress Martha Scott achieved movie stardom with one good role—and acting ability!

By Francis Chase, Jr.

Martha Scott is the girl who was tested for the role of Melanie in "Gone With the Wind," and was told by a blunt but well-meaning casting-director: "The kindest thing I can say to you is to return to the stage. You'll never make good in pictures." Martha Scott is the girl about whom Producer Sol Lesser said, when he was casting Emily in the sensationnally successful "Our Town": "She's definitely not the type." That was a few months ago.

Today Martha Scott is hailed as the find of the year. From a smashing personal triumph in "Our Town," she jumped to the leading role opposite Cary Grant in "The Howards of Virginia," which she is now completing (and in which, the grapevine reports, she turns in a terrific job of acting).

The public is talking about Martha Scott. Producers are fighting for her services. Half a dozen eligible Hollywood males are paying her court. Who is she, anyway? When Sol Lesser bought the rights
to Thornton Wilder's Pulitzer prize-winning play, "Our Town," someone made the perfectly obvious suggestion that he cast Martha Scott (the girl who had created the role in the sensationally successful stage play) as Emily in the cinema version. He heard Selznick studios had a test which had been made when she tried out for the role in "Gone With The Wind." Mr. Lesser went over it and had it unreel.

"She's definitely not the type," Mr. Lesser said after that. "She may have created the role on the stage but she just won't do for the picture."

Seven months later, this same Mr. Lesser handed Martha Scott a contract which called for her to play not only Emily in "Our Town," but one other important role a year for seven years. During those intervening months, he had auditioned 110 actresses and screen-tested thirteen in an effort to fill the trick role she had played so long and so successfully in New York. Finally, in a state of despair, he decided he might as well test this Martha Scott, too.

In December of last year he sent her to Hollywood for a screen-test, Miss Scott, with a lead role in "The Foreigners," just opening in New York, and memories of her "Melanie test" promptly wired back that she wasn't interested in Hollywood.

Her curt refusal piqued the producer, but what really added to his determination to make a new test was the fact that Eartha Kitt, his camera-girl, assured him she hadn't been lighted properly for the "Melanie test." And she had been, Pauline Goddard, testing for the role of Scarlett O'Hara, had preceded her and there had been no need to rearrange the lights placed to show Pauline off to best advantage.

When two weeks had passed, Lesser wired Miss Scott again. This time Martha was more willing to listen. "The Foreigners" had done a sudden flop and Martha was left with only her radio serial, "The Career of Alice Blair," for support. She flew to Hollywood to arrange a test.

Today Sol Lesser—who proclaimed so positively a few months before that she was not the type—sent her out again, more positively, than before, that she was. She had been given a second chance. The producers, indeed, were so enthusiastic with their delight that they offered her the role of Emily in "Our Town." And this time she accepted.

Right: In "The Howards of Virginia," being made from the book, "The Tree of Liberty," Miss Scott again will be seen on the screen in a powerful love story. She don't know about Martha. She's—well, she's hard to classify.

If being born in a small town makes a person a small-town girl, then Martha is just that. She was born in Gee's Creek, Mo., a stone's throw from Jamestown, Mo., where, including Martha, the census-takers counted some fifty souls this spring. Her education was obtained in a one-room school-house in Jamestown, at Westport High School, in Kansas City, and at the University of Michigan. Her parents were farmers and Martha and her brother helped with the farm work after school.

In high school Martha was befriended by—and in turn idolized—a teacher, Miss Ida P. Lilley, who later became the means of Martha's securing a college education. Martha, infused with the idea of emulating Miss Lilley as a teacher, wanted to go to college. A loan of $4,000 from Miss Lilley enabled her to do so. By the time she had reached her junior year at Ann Arbor, Martha had quite forgotten the career of teaching and knew a burning desire to become an actress. But she never forgot Miss Lilley. During the hard, lean years following her graduation, she scrimped and saved to pay for her debt, wiring from Hollywood the last one-hundred-dollar installment to her benefactor the day she signed her contract with Lesser.

Martha's first theatrical break came in Detroit, the year of Chicago's world fair. It had been preceded by a period of theatrical job-seeking in Chicago which had ended up with her taking a salesgirl's job in a department store, several months of modeling for advertising photos in Detroit, and a few walk-on parts with a stock company there. The break came when Thomas Wood Stevens, who had known Martha when he directed summer repertory productions at Ann Arbor, became director of Detroit's Circle Theater and added Martha to his company. Later, when he presented condensations of Shakespearean plays at the Chicago world's fair—seven shows a day and seven days a week—Martha was in that company too.

It was not until the spring of 1936, however, that Martha decided she was ready for New York. With sixty dollars in her pocket, she arrived in New York. Within a week she had been cast in a play at the Red Barn Theater, Valley Stream, L. I., and followed that part with various radio shows for almost the whole next year. The following summer she was in the company of the Cape Playhouse, Dennis, Mass., tops in summer theaters, and

LEFT: As a small-town girl, Emily Webb of Grooves Corners in "Our Town," Martha Scott brought a tender portrayal of a great love to the screen, which she found, on second try, quite a different role from the one for which she was first offered.

As for men, she says, "I make it a point to get enough sleep at night. It is fun and keeps me on my toes." Primarily she's interested in the career of Martha Scott, of Grooves Corners, rather than in the career of the man she be-cause she just hasn't met the right man yet. At the party Frank Lloyd gave for the "Our Town" cast—in which Martha is co-starred—she spent most of the evening dancing the sash with little success. She had come to the party with Rob Boyle, a handsome lad in Lloyd's art depart-
A year when the air is filled with political dark horses, Hollywood—not to be outshone—comes out with a dark horse, too. Not too important a niche in the Hollywood firmament was that occupied by twenty-eight-year-old Jeffrey Lynn during the three years he has been in Hollywood. He was a respected featured player who never lacked roles. But to classify him—as a box-office drawing-card—with such players as Clark Gable or Bob Taylor was a thought no one entertained. Then Mr. Lynn journeyed to Milwaukee for the world’s premiere of “My Love Came Back,” his latest picture. From the moment he stepped off the train in the Wisconsin city Jeffrey Lynn was a man marked for stardom. The wild acclamation of the milling fans—most of them women—who greeted Lynn at the station was partly responsible. Also impressive was the fine reception given him by theater managers, newspapermen and people in all walks of life, a factor which helped to convince Warner executives that the Hollywood appraisal of Lynn was an under-appraisal. Since the public really makes its stars, just as it elects its presidents, Jeffrey Lynn’s reception at Milwaukee booms him as the number one dark horse in the box-office championship sweepstakes of 1941. Jeffrey Lynn was graduated from Bates College in Maine in the depression year of 1930. For the next two years he worked as salesman. Then he took a job teaching in a small high school, where he served as dramatic coach. Even so faint a whiff of grease-paint was fatal. The following year he went to New York, where he won a part in the road-show company of “Brother Rat,” and a screen test when they reached Los Angeles. He was signed almost immediately, has reached stardom in three years.

TALL, dark handsome, Jeffrey Lynn won full stardom as Milwaukee fans yelled approval.

YOUTHFUL MAYOR Carl Zeidler presented a bedecked key to the city to a smiling Jeffrey Lynn, who—key or no key—had already captivated Milwaukee. Above, Lynn (indicated by arrow) is mobbed in a theater lobby.

AN ELECTRIC welcome sign on the staid Milwaukee city hall demonstrated how the city felt.
MOVIE and RADIO GUIDE
Award for Distinguished Acting

Charles Boyer and Margaret Sullavan give month’s best screen performances

CHARLES BOYER, as the Duc des Prelins in “All This, and Heaven Too,” wins Movie and Radio Guide’s acting award for men with his grim portrayal.

MARGARET SULLAVAN wins the honor of best performance by an actress as the sweetheart torn between love and patriotism in “The Mortal Storm.”

TWO veteran performers—both seen too little of late—have been chosen by movie columnist Jimmie Fidler as the best actors of the month. In the feminine division, Margaret Sullavan, as the sweetheart in “The Mortal Storm,” was awarded Movie and Radio Guide’s Award for Distinguished Acting, while Charles Boyer, for his finely shaded performance in “All This, and Heaven Too,” got the nod in the male division.

Fidler, in making the awards, said:

“Selection of the best feminine performance of the month narrowed to a race between Margaret Sullavan (‘The Mortal Storm’) and Bette Davis (‘All This, and Heaven Too’). Miss Sullavan, much easier to watch and much less technical in her performance, was the best in my opinion.

“Since Miss Sullavan’s first appearance on the screen in ‘Only Yesterday,’ back in 1933, I have rated her as one of the five most consistently good actresses on the screen. That she’s never been awarded a high Academy honor for acting is, I think, another piece of stupidity which may be added to the Academy’s already long list.

“It is typical of Hollywood—though difficult to believe—that Miss Sullavan was released from her M-G-M contract right after completion of ‘The Mortal Storm’ when, as one of Hollywood’s brightest stars, she should be seen much more often.

“Boyer’s performance in ‘All This, and Heaven Too’ wins him this month’s award over other masculine actors not entirely because his acting was super-brilliant. It was good, but Boyer has done better. He wins it largely because he had no competition. Only other better-than-average acting job of the month was Walter Brennan’s in ‘Maryland,’ which was no real competition for Boyer.

“I don’t mean to insinuate that Boyer doesn’t deserve Movie and Radio Guide’s award. He does. His performance was nicely shaded and he made himself likable in a despicable part. One must be able to act to accomplish that.”

Each month—in the first issue of the month—Jimmie Fidler selects two performers, an actor and an actress, to receive awards for distinguished acting. Those selected this month—Charles Boyer and Margaret Sullavan—have fascinating backgrounds for their brilliant careers.

MISS SULLAVAN, born of a distinguished Virginia couple of Norfolk, was a precocious child. At three she was giving recitations to social gatherings, at six she was a gifted dancer. By the time she had finished Sullins College in Virginia, she had appraised herself as “a person without inhibitions” and decided to be everything the socially correct people she knew in Norfolk weren’t.

She went to Boston, where she studied dramatic technique and dancing; returned to Norfolk and organized the University Players, a dramatic group. Later she won the lead in the roadshow company of “Strictly Dishonorable,” and followed it with the Broadway lead in “A Modern Virgin.” Her part in “Dinner at Eight” brought her a Hollywood contract, where she made the highly successful “Only Yesterday.”

Despite a record of consistently good performance, she has made comparatively few pictures in the seven years since she came to Hollywood. Among those she has made are “Little Man, What Now?”, “Three Comrades”, “The Good Fairy”, “Shopworn Angel”, “The Shop Around the Corner” and “The Mortal Storm.”

Married to Leland Hayward, theatrical agent, she has two daughters, has brown hair and gray eyes, weighs 112 pounds and is five feet two and one-half inches tall.

To a studio questionnaire recently sent her, Miss Sullavan’s answers, scrawled in her almost unintelligible handwriting, are typical:

What living person do you most admire?

“Leland Hayward.”

Hobbies: “Looking at houses,” “Favorite seat: ‘Brooke and Bridge Hayward.’” (Her children.)

Greatest ambition: “To be an actress on the screen, a person off.”

Occupation: “Housewife.”

Charles Boyer was born in a small town in southern France and went to Paris to study at the Sorbonne, only to switch to a school of the drama shortly after his arrival. There was little of a hard, uphill struggle for the personable young Frenchman—whose schoolteacher, when he was still a teen-aged high-school kid with a crush, had told him to wait a few years and he might become the world’s number one lover after his juvenile proposal.

Within two years, Boyer was playing leading roles on the Paris stage and, in another year, was starring in French films. In 1939, Boyer decided he was ready for Hollywood, and, while he did not speak English, he felt that he could learn it rapidly in a land where it was spoken. In Hollywood, he secured some work in French versions of American-made films but the English-speaking units seemed to get along without him very well.

FOUR years later, in 1944, when Warner Bros. was looking for a soulful gypsy violinist to appear with Loretta Young, he landed the job. Critics liked him. The public remained indifferent. A year later, when he was given the role of the hospital director in “Private Worlds,” and with a role which admirably suited his talents there was no holding him down. “Private Worlds” was the beginning of a distinguished American film career which has taken him to such assignments as “Algiers” and “Tovarich.”

In real life, Boyer is happily married to lovely Pat Paterson, English actress, and the tragedy which seems to stalk his footsteps on screen—most of his roles have been of a tragic nature—ends for him the moment the cameras stop grinding. Volunteering for war service at the outbreak of the war, he fought for his native France, then was released from service after a few months. He returned to Hollywood, where he now lives.

In addition to his screen performances, Boyer has had an active radio career here in America, playing the romantic leads with such hit programs as “Hollywood Playhouse” and “Lux Radio Theater.”
Paul Muni, Warners' top prestige star, has quit the studio without taking a penny on the $800,000 contract that provided for seven more pictures. Muni, who has been with Warners for several years, refused to do the gangster role in "High Sierra." The right to story refusal was in his contract. It is understood that his wish to make "Beethoven" immediately was a further reason for the clash with the studio. Since Warners own the script of "Beethoven" (and also make-up masks which were once prepared for Muni's role in this picture), it is a question whether the actor will do a life-story of this classical composer. Unusual angle to Muni's walkout is that with him went famed director William Dieterle, who had eleven months to go on a $3,000-a-week contract. Dieterle guided Paul through some of his most successful pictures, including the Academy Award winning "Zola." It is well known that Muni and director Edmund Goulding had several serious quarrels while making "We Are Not Alone." So it looks as though Muni and Dieterle will take their free-lance chances together. This is the first time that Hollywood can recall such devotion between a director and an actor. Warners' indirect comment on the affair: The immediate assignment to Humphrey Bogart of the Muni role in "High Sierra."

JANET GAYNOR gave birth to Robin Gaynor Adrian July 6 with the result that the town's best-dressed baby boy has a specially designed nursery, created by his father, Gilbert Adrian, who not only is M-G-M's head designer but has his own furniture and decorating business. Adrian, who has designed Garbo, Shearer and Crawford wardrobes that have set styles throughout the country, was rumored to have dreamt up zipperered diapers for his son. Janet, although she plans to wait until Robin is weaned, will resume her career. Wardrobe note: Adrian's first stop after viewing his new-born son was at exclusive Gump's, where he bought a navy-blue man-darin housecoat for himself, which suggests he is planning on spending his early days of fatherhood at home.

PAT O'BRIEN, in an exclusive interview with a Movie and Radio Guide reporter (Pat was getting a shave preparatory to doing make-up for his current Warner Bros. picture, "Flowing Gold"), explained his side of his departure from the Warners contract list. "I wish you'd tell the fans that it isn't a question of money," said Pat. "I wouldn't have minded taking the thousand-dollar cut but I wanted to do fewer pictures, too. Last year I made eight pictures. Warners and I couldn't agree on the number I should make for $3,000 a week. That's the only quarrel we had. I am dicker ing with Selznick Studios, and I will return to Warners for two or three pictures a year on a special contract basis. Personally, I am perfectly content with the set-up. I'll have a little time to see my wife and kids. The children have wandered lately who the strange man is around the house on Sundays." Comment: Pat O'Brien has been at Warners for seven years, acting in many pictures with Jimmy Cagney. Unreleased is "Knute Rockne—All-American," the first O'Brien prestige film.

JANE WITHERS has, during the course of her movie career, been bitten by a chimpanzee, chased by a puma, knocked unconscious when she slid down a too smooth banister. Through these scenes her mother remained comparatively calm. But when Jane picked up an ax and started to chop wood for her new film, "Youth Will Be Served," Mrs. WITHERS had her
NOTHING SERIOUS in it, according to insiders, but Judy Garland has a lot of fun in company with Dave Rose, Martha Raye’s ex-husband. To be noted: Judy seems to have a weakness for musicians, allegedly upset when Artie Shaw eloped with Lane Turner. (And Dave Rose is a musician.)

MOBBED BY FANS to such an extent that it was difficult to get a good picture of her, Shirley Temple attended the premiere of “Young People,” her final picture for 20th Century-Fox, on July 9 with her father (to the left of Shirley) and her mother (beyond Mr. Temple).

THIS WEEK IN HOLLYWOOD
(Continued from preceding Page)

first attack of movie jitters. The reason: At the age of five, Jane’s mother tried to chop wood and still carries a scar that nearly cost her an eye.

ELSIE, the RKO-Borden glamour cow, continues to lead Hollywood society around with a ring through her nose. Invitations to Elsie’s formal debut were engraved: “Mr. Gene Towne, Mr. Graham Baker request the presence of a Movie and Radio Guide reporter at a reception honoring Elsie, the Ooogeh Girl of the Pictures, film debut in ‘Little Men’ Monday afternoon, the fifteenth of July, one thousand nine hundred and forty, Ciro’s. Four to six p.m. Please present this invitation.” Guests first beheld a well-dressed buffet with silver candelabra and slabs of beef (which one member of the press eyed and gasped, “Is that Elsie?”). Unwieldy to the entrance to the main floor of Ciro’s, they were announced by an English butler, who attached such titles as “Countess,” “My Lord” and “Royal Highness” to the names given him, and gave the signal for a trumpet fanfare from the orchestra. Elsie received her guests on a square of green grass carpeting the dance floor, roped off with garlands of white daisies. She wore a lilac velvet mantle, a lilac felt hat with veil of lilac and jade, and a pink satin-ribbon bow on her tail completed the very effective costume. (Her hat was designed by Kenneth Hopkins, who does all Jeanette MacDonald’s.) Elsie set a new cocktail style by changing her formal hat as the party grew noisier to an informal wide-brimmed straw. A newswel of her arrival was shown in her honor. Kay Francis disappeared after making a brief bow to Elsie, but it was not because of any social rivalry between the two. Kay has been so busy keeping up with Elsie’s social schedule that she didn’t have time for costume-fittings at the studio. So she met designer Eddie Stevenson at Ciro’s and fitted two costumes in the ladies’ room while the party was going on. (For pictures of Elsie’s arrival in Hollywood, see Movie and Radio Guide next week.)

ANNE SHIRLEY and John Payne have a baby. Her name is Julie Anne, and she weighed six pounds six ounces at birth. For a time Anne wanted a boy, but when her friends, the Jimmy Ellisons, the Tim Holls and the Bay Mills, had boys, Anne thought it would be nice to have a girl. Think how popular Julie Anne will be! When RKO called John to ask how he felt about the whole thing, he said, “It’s wonderful. But someone ought to have some sympathy for the poor father. Anne calls me every fifteen minutes. I can’t get any sleep.” Hollywood is breaking out into a rash of babies. The Kent Taylors are expecting a third child, the Don Ameche’s recently had a fourth son. John Wayne is reported to be a father for the fourth time, and the Albert Dekker child is due any day. The stock talked out the stork on, though, about Nan Grey. She denies baby rumors, wishes they were so!

WAYNE MORRIS and Bubbles Schmisa are further apart than ever, and it looks as though Judge Bliss Lindsey’s efforts to reconcile the pair within thirty days will come to nothing. Bubbles has not answered Wayne’s telephone calls during the past week. In an exclusive interview with Wayne, the young actor stated, “Environment is one of the chief causes of our troubles. Bubbles likes New York and city life. I like California, country life and peace. If the conferences with Judge Lindsey fail I will consent to an immediate divorce. I’ve done everything to make our marriage work. It’s just a case of incompatibility, though I suppose Bubbles will charge mental cruelty.”

LIONEL BARRONMORE, according to Buz Bucquet. who directs the “Kidlare” pictures, is the “grandest man,” and the story behind the adoration is a nice one. When Barrymore directed “The Rogue Song” he was assisted by Bucquet, and never forgot how well they cooperated. When Barrymore was signed to play Dr. Gillespie in the first “Kidlare” film, he asked that Bucquet be given a chance to direct. M-G-M executives, not realizing the others’ potential popularity, entrusted the picture to Bucquet, and he’s been directing the “Kidlare” ever since.

BARBARA STANWYCK’s secret role in “Meet John Doe” is now fully revealed. A Movie and Radio Guide reporter was on the set of this new Capra picture during one of the first days of shooting. Barbara, her hair curled softly and simply and wearing a beige blouse and skirt, was playing a scene in which she, as a girl reporter, types out her own story of some event. Although the role of Jane Doe begins with Barbara being modestly but not expensively dressed, she does have ermine wraps and jewels later on. Homework: She had to learn enough about typing to peek out a few words for the reporter scenes.

THE U.S. GOVERNMENT’S investigation of film finances inspired 20th Century-Fox’s “Brigham Young” company to keep a detailed account of expenditure. Listed items reveal the unrivaled problems of the industry: For jumping frogs that refused to hop over the fire, there was a cost of $2,000, for an ox that sat down in the middle of a big scene, $200, seven horse-whinnies in the middle of Tyrolean Power’s dialog, $210, several thousand ants that died before the ant mob scene, $75; ninety quarts of live crickets, $270; nineteen dogs from the Los Angeles pound, $64, and mountain goats that bothered the stars so much production had to be halted while a physician could get some citronella oil, $250. Comment: Washington bureaucracy expenses, imaginative though many of them are, still fall far short of the fantasy items which appear on every film company’s daily accounts.

BREND A MARSHALL (“Sea Hawk”) and Bill Holden (“Our Town”) have announced their intention to wed when Brenda’s divorce from Richard Gaines is final. That will be in ten months. Brenda is a wise young woman to get her claim staked so early, for there is a romantic rush toward this “Golden Boy.” Both Bill and Brenda have fine figures in films and are one of the town’s nicest couples. Interesting: That Brenda doesn’t date other men when Bill’s away on location.

DESI ARNAZ, the Cuban dancer who is starring with Lucille Ball in and out of RKO’s “Too Many Girls,” is on the warpath. Desi doesn’t want to be called a glamour boy. “In Cuba a glamour boy is a rasy,” says Desi. “I want to be like Jimmy Stewart.” Hollywood says Desi dizzy. Although there are football scenes in the stage play of “Too Many Girls,” he didn’t have to play the game. But RKO sent him to U. C. L. A. for three weeks of football, kept him sitting on the stage in his football suit for two more weeks. Romantic item: Although Desi and Lucille Ball had a quarrel at Ciro’s...
FIRST DATE after her illness found Alice Faye at Ciro's with Sandy Cummings, radio executive. She started dating right after her marriage to Tony Martin. Although illness cost her the lead in "Down Argentine Way," which went to Betty Grable, Alice will soon be back at work.

BOB MONTGOMERY was given a unique honor when he spoke for the Red Cross over local radio stations and every studio locked its gates at twelve noon so listeners could listen to the speech. Newspapers advertised Bob as "just back from the front lines of war," but the General consensus of the actor opinion was that Bob gave an excellent, sincere and impassioned plea for the European sufferers. What he won't know until now Honor scouts in the front rows of the gathered employees at Paramount were not given to the stars who were working on the lot that day. They went to the chefs and waiters who had to get back to the commissary ahead of the hungry customers after the meeting.

ANN MILLER, dancer in RKO's "Too Many Girls," is wearing a new, large gold bracelet studded with rubies and diamonds, and a ring to match. She wears the ring on her engagement finger sometimes, and other times she wears it on her right hand. Which is Ann's way of telling the town that she's not declaring for or against marriage to Maurice Weiszenbaum, Chicago attorney. The lawyer presented her with the gifts "because he's just that kind of a man," said Ann. He's spending a few weeks in Hollywood on vacation. Hollywood's opinion: Ann is pretty young to be too serious. She's eighteen and will star in her next picture at Republic.

HEDY LAMARR, after sixteen months of marriage to Gene Markey, producer and ex-husband of Joan Bennett, consulted her attorney on July 6 for advice concerning future action. In Hedy's statement at M-G-M she said that she and Gene had been incompatible for months and had been considering the separation for some time. He loves boats, she gets seasick. Romantically married March 4, 1939, in the governmental palace at Mexico, Hollywood quickly divided itself into two camps, one for the possible permanence of the marriage, the other for the expected separation. Comment: Plans of Hedy hinge on whether the child she and Gene adopted within the past year will be taken from her in case she should sue for divorce.

WALT DISNEY is making the jump from Mickey Mouse to symphonics in record time. Scheduled to last two weeks, the new show, "Fantasia," will contain the Disney studio's ideas of the meaning of famous symphonies as played by Leopold Stokowski and the Philadelphia Symphony Orchestra, with introductions and commentaries by Deems Taylor. To be included in "Fantasia": "The Rite of Spring" by Stravinsky, "Toccata and Fugue" by Bach, Beethoven's Sixth Symphony, Tchaikovsky's "Nutcracker Suite," "The Sorcerer's Apprentice" by Dukas, "Dance of the Hours" by Ponchielli, "Night on Bare Mountain" by Moussorgsky, Schubert's "Ave Maria" and Debussy's "Clair de Lune."

MICKEY ROONEY, so subdued and quiet as to be almost unrecognizable after working until five in the morning and reporting for one last scene late the same afternoon to finish up "Strike Up the Band," spent his spare time distributing his gifts to the production staff. His present to director Busby Berkeley, his pal "Buzz," was a silk batik dressing-gown which was immediately put on. Mickey's reward after working for fifteen weeks in this follow-up to "Babes in Arms": A month's vacation seeing the Pacific Northwest with Les Peterson, of M-G-M's publicity department, with whom Mickey has traveled a half million miles on tours and vacations.

BETTE DAVIS will be vacationing on her ninety-acre Butternut Hill farm in New Hampshire at this writing. She purchased the farm, complete with house, barn and timber, for $3,900. Bette's vacation days this year will be spent remodeling the barn, searching for quarters that legend says a miner buried on her property, perfecting her tennis, and visiting with the local characters who always fascinate her. Her proudest possession on the farm: A pile of trash logs for the fireplace that she bargained for with a naive, and won out in the deal.

IDA LUPINO has at last made Hollywood take notice of her, with her truly fine performance in Warners' "They Drive by Night." What the town and the fans have forgotten is that Ida was ill for one long year and out of the field of competition entirely. Sensitive and high-strung, this actress returned from a nervous collapse and a major operation to fight her way to the very top. Her next picture will be "East of the River," in which she will be co-starred with John Garfield. Following that, she's assigned to "High Sierra." Oddity That Warners, long considered more of a man's studio than a woman's, has once more discovered Academy Award material. It is expected that Ida will try for an Oscar in "High Sierra."

MR. AND MRS. FRANKLIN D. ROOSEVELT, JR., while touring M-G-M, were taken around in one of the studio limousines to see how movies are made. When the inevitable gang of kids who hang around the studio gates glimpsed the former Ethel Du Pont, they raised the hue and cry, "There's Deanna Durbin!" and mobbed the car. After the experience, Mrs. Roosevelt remarked "It's easier being the President's daughter-in-law than a movie star."
new pictures you'll soon be seeing feature comedy and adventure

"South of Pago-Pago"

Cast: Victor McLaglen, Jon Hall, Francois Farmer, Olympe Oural, Gene Lockhart, Douglas Dumbrille, Francis Ford, Ben Welden, accompanied by Frances Farmer, as Ruby Taylor who has "goled every man on the island," arrive at a mid-Pacific tropic isle in search of pearls. There they are met and welcomed by Leif, son of the chiefman, who proceeds to forget his native sweetheart, Olympia Brando, and fall in love with La Brando.

The natives gladly dive for oysters, but McLaglen's man discovers the oysters with the big pearls are in deeper water. When the natives succumb to "dives" sickness from going beyond a safe depth, Hall places a taboo on pearl-diving. McLaglen and his crew then get the divers drunk and force them to continue diving.

Beautifully done are the underwater sequences, the game of "SOUTH OF PAGO-PAGO" (producers Briscoe and O'neill) is a vivid portrayal of early nineteenth-century England despite the modern prejudice against such archaic forms of etiquette. Great Garrow and Laurence Olivier, both Academy Award nominees the past year, make their socially represented characters human, and they are aided by the pert dialect that is based on Miss Austin's ever fresh psychological observations. Women will thoroughly enjoy this entire feminine type of comedy.

They strength and appeal of "Pride and Prejudice" lies in the cameo-like characterizations, which give all the members of the cast a chance to make their individual impressions. Great Garrow is winning as the impetuous, overbearing Elizabeth Bertram, and Lady Catherine, as the snobbish Darcy, is not exactly macast, but after "Rebecca," it will be disappointing for this almost still-life portrayal. It is Mary Boland, as the mother of the five Bennets, who takes scene after scene away from Garrow and Olivier. And Edna May Olivier might be accused of being the picture, who had a few more feet of film in which to portray Olivier's aunt. The film closely follows the classic story of a middle class family who attempt to marry off their five daughters to young aristocrates, and the innumerable problems involved.

WHAT THEY THOUGHT OF IT. Los Angeles Examiner: "One of the most charming pictures to reach the screen in months." Variety: "An absorbing story of small town England ... to please women especially ..." Hollywood Reporter: "A claim of its period."

"We Who Are Young"


The struggles, problems, and unfolded happiness of an average white-collar young couple of today in love and marriage are simply and faithfully told by "We Who Are Young," which brings Lana Turner, acknowledged young glamour girl, her first dramatic starring role, and an equal break to young leading man John Sholton, who plays her sweetheart and husband.

While inexpenively produced, the story is quite fast-moving, well acted and directed, and deserves important consideration because of its faithful handling.

WHAT THEY THOUGHT OF IT. Hollywood Reporter: "Just a simple tale of a boy and a girl in love, this is a gem of a picture. Strictly all right fare." Los Angeles Times: "It deserves backing and a place because of its awareness of today."

"Girl From God's Country"

Cast: Chester Morris, Jane Wyatt, Charles Bickford, Ray Mala, Kate Lawton, John Bliefer, Mamo Clark, et al. A Republic picture, produced by Armand Schuler; directed by Sidney Salkow, who also directed "Rhythm on the Range."

LASKA, with its vast white wastes and rugged life, is romanticized in "Girl From God's Country."

Chester Morris plays a doctor, who left the States under suspicion of murder for working among the Eskimos. To aid him are Jane Wyatt, a nurse whose romantic visions and do-as-she-will disorder and roughness she finds. But her plans to leave and go back to the U. S. are changed when she falls in love with the doctor.

Just when everything looks fine, along comes Charles Bickford, in the guise of a U. S. marshal out to get the doctors, a vivacious lawman, to chase enemies, with sleds and teams of huskies racing over the snow.

WHAT THEY THOUGHT OF IT. Los Angeles Examiner: "Will probably set a new mark for this type of production."

"They Drive by Night"


SIDE from furnishing a gripping hour and a half of entertainment and getting away from the usual trite Hollywood picture theme, "They Drive by Night" is also important because of its treatment and proves that Miss Lupino is a fine actress worthy of more top roles. Miss Lupino easily steals the picture from all around capable cast with her final mad scene portraying a designing woman with a heart.

Good casting has George Raft and Humphrey Bogart playing on the "level" parts as brothers who, by their toughness, to beat the truck racket honestly. Background for the action are the hardships endured by the independent truckers—loss of sleep, constant danger of crashes, and the nation ahead of the hanky-panky of the repugnant-financed companies.

Dreams of the brothers for independence, however, is blasted when Bogart falls asleep at the wheel and crashes their just-paid-for truck, losing his arm. Brother Raft then takes a job with the company. Raft is in love with Ann Sheridan, a waitress, but Miss Lupino, as the wife of the third brother, who once so dearly loved in love with him Raft avoids her attempted strays by telling her that he will not "cheat" upon her husband, who is giving him work.

When Miss Lupino decides to eliminate her husband—and does so in a manner which satisfies the coroner that his death was accidental—the story takes a gripping quality that never less up, reaching its climax when she confesses the murder, lies to involve Raft as her mind, over-wrought by desire, snaps completely.

For the courtroom scenes, in which Miss Lupino goes mad, director Walsh barred the sound-stage to everyone not necessary. The technical crew was skeletonized and members of the company not required were kept off the set in shooting the difficult scene which climax of the film and the highlight of Miss Lupino's career.

WHAT THEY THOUGHT OF IT. Hollywood Reporter: "In "They Drive by Night," Miss Lupino [noto] outshines them..."
"I MARRIED Adventure"

LEFT: From swank Park Avenue to Timbuktu it took a slight blust to Osa Johnson, who now reveals the woman’s side of her adventurous married life.

ABOVE: Close-up of the tiger was made by Mr. Johnson, who married vainglorious Kansas photographer, found marriage the beginning of adventure.

OSA AND MARTIN pose with an elephant which charged their camera, to be nilled by Martin’s accurate aim in the nick of time.

VERGING on the unbelievable are the adventures unfolded by Osa Johnson (Mrs. Martin Johnson) in her new autobiography, “I Married Adventure,” which gives the woman’s side of the daring journeys of exploration made by this young American couple into the wilds of Africa, Botswana, the South Sea Islands over a twenty-seven-year period. Proof that it is no fiction is simply provided in the photographic record which Columbia now brings to the screen under the same title as an autobiographical film of Osa Johnson’s amazing life. When Osa Johnson, back in the early 1920s, fell in love with a young photographer from a neighboring Kansas town, she looked upon it as an extremely important event in her own life, but a very mild incident in that of the world. She was wrong. When she married Martin Johnson, she married adventure—not an idle, worthless and self-satisfying adventure, but an adventure which was to give to the world its most complete records of people and animals and places which—without the Johnsons’ photographic work—might still be only vague names on a map, or names-plates on a cage at the zoo. The result of their work has been an enlightening picture of a great part of the earth which was hitherto dark, blank in areas of world consciousness. The Columbia film, aptly titled “I Married Adventure,” depicts Mrs. Johnson’s side of the adventurous team from the time of their marriage to the tragic incident of Mr. Johnson’s death in a plane crash three years ago in California.

THE JOHNSONS’ records of tribal life are the most complete in existence. Here is a Meru chiefess and one of his fifteen wives.
THE BOYS: Pinch, the Tailor (Eric Blore); Duke of Ephesus (Charles Butterworth); Dromio of Syracuse (Joe Penner); Angelo (Alan Mowbray) above (l. to r.). At right: Antipholus of Syracuse (Alan Jones, who is also Antipholus of Ephesus)

THE ludicrous spectacle of twentieth-century dances, songs and gags spun in an ancient Grecian setting made "The Boys From Syracuse" 1938's hit Broadway comedy and one which played for 235 consecutive performances. Brought to the screen now by Universal, all of the situations, Rodgers and Hart music and sparkling George Abbott dialog have been retained to make it an outstanding screen offering. Revolving about the mistaken identities of two sets of twins, four actors were used on the stage, whereas double exposure permitted Allan Jones and Joe Penner to fill the four pairs of shoes on the screen. Joe Penner and Martha Raye, who carry much of the comedy, here are playing their first free-lance parts in Hollywood—roles significant enough to be considered "comeback" parts for two excellent comedians who have not had the best of stories of late. Miss Raye, with a strenuous routine of dancing, lost fifteen pounds during the film's making. Allan Jones and Irene Hervey (Mr. and Mrs. in private life) appear together for the first time and, oddly, they play husband and wife in this. Settings, most elaborate ever built at Universal, are, like the story, a curious combination of the real ancient Greek thing and ultramodern architecture.
THE GIRLS: Rosemary Lane, right, dons a brief but becoming Grecian gown for the romantic singing role of Phyllis. Borrowed by Universal from Warners for this film, she forgetfully reported to Warners the first morning of production. Upper left: Irene Hervey plays Adriana, romantic lead and wife of Antipholus of Ephesus (Allan Jones), and has difficulty in distinguishing between hubby and Antipholus of Syracuse (also Allan Jones). Lower left: Martha Raye begins her freelance career with the most important comedy part she has had in ages. As Luce, a slave belonging to Adriana and married to Dromio, she—like her mistress—has difficulty keeping her husband apart from his twin (both played by Joe Penner).

THE STORY: Ephesus, at war with Syracuse, orders death for Syracusans within its borders, fearing Trojan-horse activity. However, Antipholus and Dromio, of Ephesus, have twins in Syracuse who now show up and, left, confuse wives Adriana and Luce. Center: Luce in victory dance for which Greeks have no word when Ephesus wins war despite Trojan-horse acts of Antipholus and Dromio, of Syracuse (r.)
I'M GLAD I FAILED MY SCREEN TEST

The actual, true adventure of a girl who found out what a Hollywood screen test was like—by taking one

Anonymous

In the first part of this unusual story (published last week) the writer recounted the series of events which led up to her opportunity of a lifetime—a screen test by a major Hollywood studio. Candidly, she revealed the manner in which she obtained the appointment for the test, her preparations for it. She described in detail what happened when she arrived at the studio, the impending test's effect upon several other girls who also were being tested. After being at the studio from early in the morning, going through wardrobe and make-up, waiting in an anteroom for hours, she hears the fateful words, "You're next! Now go on with the story.—Editor.

In the next room was a set blazing with lights, and what at first looked like hundreds of people merely resolved into the test-director, the casting-director, the cameraman, his assistant, four grips and a publicity man. The set was in a modernistic room with a couch and a low table with flowers and magazines on it. In front of one camera was a stool, and in front of a second camera a bit of wood was nailed to the floor through the green carpet.

The casting-director introduced me to the test-director, who smiled to put me at my ease, seating me on the stool in front of one of the cameras. I could see a slate with my name written on it in chalk and the date and the word "Stop" had appeared over the wooden marker, poor child, and made an awful mess of her test. They were very kind about it, but Hazel wrenched her hands.

"I want to go home—I want to get out of here," she said, sobbing with sobs. She grabbed me. "Let's get out—let's get out!"

We practically ran to the wardrobe department together, as though pursued by demons. We flung off our soaking-wet evening dresses and dressed again as though possessed. I do believe if anybody had tried to stop us they would have been run over. Our hands shook so we could hardly get our clothes on, and Hazel was crying by turns. Not hysterically, though. She'd think of things to make her laugh, and then cry again.

"Where are the rest of the girls?" I asked the lady-with-the-plins as we grabbed our suitcases.

She shrugged. "All gone."

Hazel giggled again. "They escaped."

Our knees still shaking, we raced down the studio street and out of the gate, clutching one another and our bags. Once outside we gazed back, panting.

"Never again!" I looked with positive loathing at those big iron gates. And I had wasted a year of my young life longing to get inside!

"If it's okay with your test—you'll see—I mean—will you?" Hazel was stuttering and looking at me. I shook my head. "I don't think so.

But hope had sprung up again and I was living for the time when I would see the tests. Maybe I was okay. At the thought, I instantly shuddered. I needed the money. Mother and Dad could use my aid if I became a star. But the glamour—the joy—the thrill had completely gone out of it. I looked at it as a distasteful and difficult job. The idea of reliving that nervous agony day after day haunted me. One night I would pray that I would fail completely. Another, and I earnestly longed to succeed for the sake of the money.

As for Hazel, my best friend—for we had tried under fire together—wild horses wouldn't have dragged her back to the studio. So she said. But when the day came for us to see our tests run, we returned to the studio and clutched our hands in our laps as the tests were run off one after another.

Tests, did I say? They were portraits of myself and every one of them. A medical school would derive real psychological knowledge from study of these motion pictures. There we were—and we were terrible!

There was I—my lip twitching foolishly—my attempt at a smile enlivened on the screen into the most idiotic simper you ever saw. I am really very pretty. On the screen I was average. My face looked tired. That expression I had thought was cool poise was blue funk if ever I saw it. Hazel squeezed my hand, seeing the tears in my eyes. Then there was Hazel, pathetically exposed before (Continued on Page 42)
COMING RADIO EVENTS

For the Week of August 3-9

Saturday, August 3

AN ARMY EQUAL to any emergency of defense is one of the aims of the U.S. government in its peace-time defense program, backed by solid public support. Such drastic measures as universal military training are being talked about. Meanwhile the expansion of the present standing army is being sought through the traditional voluntary method. A new program series on CBS—which began last week—is designed to accelerate the army expansion and at the same time promote clearer understanding of military life and methods by the public. The army itself, through officers, enlisted men and families of soldiers, will picture the human-interest story of the nation's defenders. Musically featured is the famous U.S. Military Academy band playing from West Point. Emcee of the series is Ray Perkins, veteran radio artist and a major in the Army Reserve of the CBS.

A RADIO SALUTE TO RADIO by the New York World's Fair of 1940 and the San Francisco Radio Gate International Exposition will bring to listeners an hour's program headlined by such top names as Kate Smith, Rudy Vallee, Lanny Ross, Major Bowes, Morton Downey and many others. This is a feature of "Broadcasting Day," being observed Saturday at both fairs. CBS, NBC, Mutual.

Sunday, August 4

"UNITED WE STAND" is a new educational series, beginning this week, which aims at contributing to the intensified sentiment for national unity by developing an understanding among Americans of the privileges and duties implied in belonging to a nation made up of many heritages. CBS.

CHARLES HOLLAND, young Negro tenor who has been dubbed success of means of "Una Puriva Legima," which he sang on a Red Cross broadcast from Hollywood a few weeks ago, is already starred in a half-hour broadcast. The show is heard on Sundays, features Holland singing with Charles Dan's orchestra. This week's is the second broadcast. NBC.

LISTENERS MAY WIN awards up to $100 by answering the hypothetical problem of whether a prisoner after serving the minimum term for his offense should be returned to society or confined again, as Max Marcin sets up the case with his original drama on "Crime Doctor" on the "Musical Game" program, CBS.

WALTER WINCHELL and H. V. Kaltenborn both sound as if they're talking with chided voices when they speak of war abroad and its offshoots in America. Winchell is on vacation. Substituting for him on "Jerego's Journal" for four Sundays beginning this week is Kaltenborn, whose comments, sometimes emotional but always keen and forceful, have been doing a leading job in cutting away the camouflage around current war events and their implications NBC.

It's for Men Only

"Uncle Walter's Dog House" pretends to be a refuge for mistreated husbands

One of the more curious phenomena of broadcasting is the program called "Uncle Walter's Dog House" (NBC, Tue.) for it is designed by men for men to tell Sir Walter Raleigh pipe tobacco, yet by all indices available it is a great big hit with the ladies. Which is all right, too, because ladies whose husbands are pipe smokers are reputed to have more than a little to say about the sort of tobacco these husbands burn.

Actually, three-fourths of all ticket requests for this program come from women. Alice, more than a third of the mail response is written by women.

What proves what? Out in Chicago where this program is produced by the Russell M. Seeds advertising agency, they don't worry about that at all. They simply look at their 15% Crosley rating and smile with satisfaction.

Uncle Walter is actually Tom Wallace, an advertising agency vice-president who filled in once during an audition and was so good that the sponsors insisted he stay on the show. Virginia Verrill is the starred vocalist. Bob Stoen's orchestra makes the music, helping along the redoubtable combination Dog House Chorus consisting of Tom, Dick and Harry, and Michael Stewart. Usually, a group of four actors will direct a Dog House Drama. Charles Lyon does the announcing.

Cincinnati knew the Dog House program before the remainder of America. It was tried out there for thirteen weeks before being put on a network. What Cincinnati listeners liked, the agency reasoned, would please the entire country. They were right.

The body of the program is a dramatized skit based on experiences outlined by listeners in letters submitted in the program contest. The winning "experience" each week is dramatized on the air, and the letter writer is awarded a $50 prize. The eleven next best letters win each of their writers a $50 Raywood pipe and a one-pound can of Sir Walter Raleigh. Each other person who submits a letter receives a pocket-size tin of the sponsor's tobacco.

The cost of the show is $1,300 for talent and $15,000 to $20,000 for network time. Rehearsals occupy three hours Tuesday, from 12:30 to 2:30 p.m. and from 6:00 to 7:00 p.m. They skip the usual listening dress rehearsal. The orchestra and the dramatic cast are rehearsed separately, in order that spontaneous laughs may be forthcoming from the musicians.

For this program the performers dress appropriately in their respective businesses or sports outfits you might see on any average person on the street. On the air, Uncle Walter is poor and meek, he just stands at the mike and talks, using his voice without the aid of much gesturing or his left arm.

Commercials are straight sales talks by the announcer and chatter, chummy pleas to the "gentlemen" by Uncle Walter, away from the "Dog House." Uncle Walter is a ping-pong expert, a movie-camera enthusiast, and a champion watermelon eater. Virginia Verrill, besides being known for her deep, rich voice, is also familiar as the former movie singing-voi ce of Barbara Stanwyck, and the looks enough like Myrna Loy to be her twin double.

Monday, August 5

"SHOWBOAT," now under full steam as a top-ranking variety show, is moving its weekly visits to Monday from Friday for a five-week period. The show also changes from the NBC-Blue to the NBC-Red network. The type of program remains the same as does the cast, with comedian Martin Hurst and song stars Virginia Verrill and Dick Todd supported by Caro'Barney (Carlton Bricker), two bands and other musical features. NBC.

Tuesday, August 6

LANNY ROSS, who used to bring down the "Show Boat," and "Hit Parade," then proved with a solo series that music can compete with daily sketches, and finally went on to a night-time solo spot to score his latest triumph with his "Musical Movies," songs will appear this week in a special role. Lanny will be guest singer and master of ceremonies of "Musical Americans." Also a guest star will be Sylvia Froos, whose name was the epiphrase of radio blues singing a few years ago. NBC.

Thursday, August 8

MADELEINE CARROLL, Francho Tone, Fred MacMurray and Lynne Overman are "Vox Popper's" this week from a town that has recently made history. Charlottesville, Va., will be long remembered as the place where President Roosevelt served straight-from-the-shoulder notice to imperialistic notions that America stands ready to defend its democracy against any and all attacks. Charlottesville also figures in the news as the place where the movie "Virginia" is being filmed. That's the occasion for Parks Johnson and Wally Butterworth to present their "Vox Pop" program from the location scene, with the stars of the picture as guests. CBS.

LOVELY LILLIAN CORNELL, sitting pretty in Hollywood since her first screen appearance with Errol Flynn in "Buck Benny Rides Again," is also to appear in Bing Crosby's new picture, "Rhumba," as "The Sparrow." And the contralto, who climbed to the screen from Chicago radio—partly through a picture in Mervyn Le Roy's "Guise" will be heard by radio fans once again at one of Bing's guests on this week's "Vox Pop" program. CBS.

Stations on which you may hear these programs are listed on our program pages on the day and at the hour indicated.
The March of Music
Edited by LEONARD LIEBLING
"...An ampler Ether, a diviner Air..."—Wordsworth

From the Editor’s Drawer

S
ummer-time, the period between serious seasons, always offers the best chance for a musical editor to probe his desk and empty out the fetomat and jetsam of the previous season. Before me sure seems like such a collection, highly varied, some of it still crying for publication, the rest doomed to oblivion by way of the waste-basket.

One larger draw, however, contains a mixture of general correspondence, too voluminous to be published, too rarefied to be destroyed—the hatful of letters written by readers during the past three years to this department. They are barriers of inquiry, of praise, of criticism. All of them are valued by me as evidence that “The March of Music” has established on me a kind of interest with its following and that it fulfilled its primary purpose, to try to further musical knowledge—knowledge for radio listeners, and to give them practical service in enhancing the enjoyment of their favorite music and the great masterpieces of the age.

A sincere thanks to all those correspondents who took the time and trouble to honor me so and for your communications—and my apologies to those who could not be answered because of lack of time during the seasonal rush.

I found one amusing item that had hidden itself in a parcel of letters. It came from Idaho, and the writer says: “I have just learned that the giraffe has no way of producing a more utter anaemic howl. Hallelujah! So the giraffe can never be taught to croon, or moan torch songs."

Another friend reports about torch composers and performers: “But Robert Browning has typical poet’s power of prophecy when he seemed to foresee the American plague of songs that tell of deserted lovers, broken hearts, and never hold out hope of healing or reassurance. At any rate, he predicted these lines:"

But how serve’d is the life the life
That lies before,
If bent on graving ever for
The past?

I like the thought of a Florida contributor: “Communism might work in the realm of composers, those having ideas dividing them with those who have none.”

And so let us close the books finally on last season. In conclusion, let me say that I loved the understanding of my correspondents, their challenge and their inspiration. I think that with music-lovers there is always a common vagabondia of the heart, and a chasing of rainbows. What if the pot of gold eludes? The thrill is the chase of beauty and ideals, and the gorgeousness with which they color life.

Highlights of the Week

Two noted chamber-music organizations make obeisances to American composers. The Dorian group, distinguished by their presence in Europe with hearing, and the Budapest String Quartet are now on tour. Their special interest is that everybody in the company as that of Beethoven and Mozart. Griffls’ Tenth Symphony, a piece of fine work, with a soloist, will also be heard.

Americans can always be stirred with the music of Stephen Foster, and the U.S. Marine Band gives us some of his heartfelt airs arranged for that body of players. The marvels of Foster and his tunes grows with the years. Written mostly for the minstrel troups of his period, a body now are among the immortal songs of our land. The oft-heard cry for an American, Stephen Foster’s melodious work. Recording and playing of superior quality make this a good buy, and a valuable addition to chamber-music collections. Future releases by this quartet should be heard with interest.

Library of Congress Chamber Music Concert; NBC Symphony, the Budapest String Quartet. (First of nine concerts.) Quartet in F (K. 590) Mozart, Two Sketches For Piano and String Quartet in F Minor, Opus 95 (Beethoven). Operatic Pop Concerts, MBS, Cesare Sodero, conductor.


The Telephone Hour, NBC Symphony Orchestra, Don Voorhees, conductor; James Melton, tenor, Frances White, soprano. Overture to “The Flying Dutchman” (Wagner), the Orchestral Scene and Gavotte from “Mason” (Massenet), Frances White, Warum (Schumann), the Orchestra; Give Me One Hour (Friml), Sugar Plum (Wolf), James Melton, Mighty Lak’ a Rose (Neville), Choirs, from “The Merry Widow” (Lehár), James Melton and Francis White. Tuesday, August 6, 10 p.m. NBC.

So You Think You Know Music, CBS Music quiz. Ted Cott, master of ceremonies; Leonard Liebling, judge. Guests: Michael Bertlett and Billy Rose. Wednesday, August 7, 8:30 p.m. CBS.
On Short Waves
Edited by Charles A. Morrison

President, International DX'ers Alliance

Programs from foreign countries subject to change without notice

WHAT WILL HAPPEN IF GERMAN TROOPS SEIZE THE BRITISH SHORE-WAVE STATION?

A

The time of writing it still will be many months before Hitler's troops can succeed in invading the British Isles and ultimately capturing the great Empire short-wave center at Daventry, near London. However, in the light of the incredible course of events that has transpired throughout the course of a few brief weeks, nothing apparently is impossible, so it must not be forgotten that there are many days when you may tune for London only to find the usual channels silent or perhaps hear an announcement on radio announcing the news bulletin in English, but with a strong German accent. Would it be possible to believe that the Voice of the British Empire" murderers have found an ever-growing Reich network. Should such an event take place would it still be possible to receive news coming from the Empire? In the British Isles there are more than a dozen powerful medium-wave, or standard, broadcasts coming to us, but it is quite probable that overseas broadcasts will continue from unannounced locations.

The huge short-wave commercial telegraphic station at Rangoon must also be considered, since it is so well equipped and powerful. The Rangoon short-wave station at Athlone, Ireland, which is still operating regularly on 5.975 and 7.848 megacycles. If the invasion goes on, according to plan, the Germans would of course eventually try to seize or destroy all of these various transmitters. Should Hitler's plan of using his powerful short-wave station would take place, but even if every station in the British Isles were silenced news would somehow get through to the short-wave stations of the colonial empire, there to be relayed to the world. For example, there is TRF (12,235), a 12,000-watt short-wave station at near-by Reyjavik, Iceland, which is already in the hands of the British and which is equipped with a directional antenna to North America, would provide further relays for listeners in the United States. The next best bet in case of complete silence in this country, one might say, would be the short-wave stations in Newfoundland, Canada and the Bahamas. In short, VQ6A at Atlantic, John's operates at the present time on a frequency of 5.975 megacycles for local reception but has an optional frequency of 9.48 megacycles, which is quite satisfactory for reception in this country. Canada, there are several short-wave stations, none of high power, but the following are well heard in the eastern part of Canada: CFCN (9,000), Montreal; CFRX (6,075), Toronto, and CVRS (11,72), Winnipeg. ZNS2 (6,075) is located at Nassau in the Bahamas Islands and is well heard when reception conditions are favorable. This station is quite popular at present since the Duke of Windsor became governor of the islands. It is likely he will be heard frequently over this station.

The largest short-wave stations in the British Empire are located in Australia, South Africa and India, but due to their great distances from us they do not furnish regular relays. I will discuss these stations fully in an early issue of "Movie and Radio Guide."
SUNDAY, August 3

SATURDAY

MORNINGS

*Star is program listing indicates news broadcast.

7:00 EAST 6:00 CST

-NBC News, Bart Repp, Anchor-

7:00 EAST 6:00 CST

-NBC News, John and Mary Gage, Anchor-

07:00 EAST 06:00 CST

-Sports News-

07:00 EAST 06:00 CST

-Musician-

7:15 EAST 6:15 CST

-CBS Sunday Special-

7:15 EAST 6:15 CST

-WWNO-WSL-

NBC News for Saturday:

08:00 EAST 07:00 CST

-NBC Mutual Time-a-Tale: WTVN (17:30)

-CBS National Network-

09:00 EAST 08:00 CST

-WWSP-

NBC Mutual Tele-Net

09:30 EAST 08:30 CST

-CBS National Network-

10:00 EAST 09:00 CST

-WWJR-

National Broadcasting Company

10:30 EAST 09:30 CST

-WWRA-

Mutual Broadcasting System

11:00 EAST 10:00 CST

-WWNR-

NBC-R National Broadcasting Company Basic Blue Network

11:30 EAST 10:30 CST

-WWRL-

National Broadcasting Company Basic Red Network

Night-time Programs Only

*Star in program listing indicates news highlights

PLEASE NOTE:

Symbols in parentheses, such as (x:30), after a program listing indicates that this program may be heard by tuning in 30 or 15 minutes after your next-waves time. For further information, please see page 19.

-EB=Possible overlap of newscasts;
-AB=-No program listings for Sunday morning.

NOTICE: The information contained in the program schedules presented below is supplied by the stations broadcasting these programs. MOVIE AND RADIO GUIDANCE should not be considered responsible for errors in announcements due to failures of stations to advise of weekly program changes.

In forming the feature series, 80 -quarter, or half-hour periods, consult the time listings immediately preceding. The choice is usually made from an available network series or 60-minute duration is utilized as a quather at a time when you cannot find your station listed.

WFIL-AM-Philadelphia's Radio-

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SUNDAY GOOD LISTENING GUIDE

MORNING
9:00-9:00 (EST) Lincoln Braxton, American Drama, with stars of stage, screen, and radio.
10:00-10:00 (EST) Chau-
				nique Young People's Cent-
			
ral. Tickets may be obtained for

AFTERNOON
12:30-13:30 (EST) Lunch-
			
time in Europe, with Ilka Chase, M. C.; Frank Lockwood, host; and the orchestra. Guest: Dresses Trendy.
2:00-3:00 (EST) National
			
ational Music Camp, NBC.
			
ational Music Camp, NBC.

Referral to adjacent columns for stations broadcasting these programs.

SATURDAY
7:00-8:00 (EST) Al-Harim Hotel, Nazareth. A Middle Eastern special, broadcast from the Hotel.
8:00-9:00 (EST) The World of Alexander Graham Bell, with Dr. Joseph A. Taylor. A special on the inventor of the telephone and his contributions to science and technology.
9:00-10:00 (EST) The Saturday Night Singers, with guests from the local community. A community sing-along program.
10:00-11:00 (EST) The Saturday Night Singers, with guests from the local community. A community sing-along program.
11:00-12:00 (EST) The Saturday Night Singers, with guests from the local community. A community sing-along program.
12:00-1:00 (EST) The Saturday Night Singers, with guests from the local community. A community sing-along program.
1:00-2:00 (EST) The Saturday Night Singers, with guests from the local community. A community sing-along program.
2:00-3:00 (EST) The Saturday Night Singers, with guests from the local community. A community sing-along program.
3:00-4:00 (EST) The Saturday Night Singers, with guests from the local community. A community sing-along program.
4:00-5:00 (EST) The Saturday Night Singers, with guests from the local community. A community sing-along program.
5:00-6:00 (EST) The Saturday Night Singers, with guests from the local community. A community sing-along program.
6:00-7:00 (EST) The Saturday Night Singers, with guests from the local community. A community sing-along program.
7:00-8:00 (EST) The Saturday Night Singers, with guests from the local community. A community sing-along program.
Saturday Night National Barn Dance with the Vass Family

Hoosier Hat Shots — Joe Kelly — Henry Burr
Eddie Peabody

WAVE WLW
8:00 P.M., EST — 7:00 P.M., CST
Sponsored by ALKA-SELTZER

EASY WAY
TO GIVE YOUR HAIR
A QUICK LIFT
TINTS HAIR "JEET BLACK"

Saturday Night NATIONAL BARN DANCE with THE VASS FAMILY
SUNDAY GOOD LISTENING GUIDE

Check the programs you want to hear today.

MORNING
10:00 AM (9-20 CST) Major Bowes’ Family CBS, George Paul, orchestra leader, and Karen Turel, announcer.
10:30 AM (9-20 CST) National Music Camp, NBC. National Music Camp Choir, conducted by Arturo Basile.
11:00 AM (9-20 CST) Radio City Music Hall, NBC. The Bells of St. Mary’s, starring Shirley Booth, directed by Leo McCarey.
AFTERNOON
1:00 PM (9-20 CST) University of Chicago Band, NBC. Selections from Der Rosenkavalier.
2:30 PM (9-20 CST) National Music Camp, NBC. National Music Camp Orchestra, conducted by Josephaddy.
3:00 PM (9-20 CST) Chattanooga Symphony Orchestra, CBS, Harold Barlow, conductor; orchestra, conducted by Jule Styne.
3:00 PM (9-20 CST) Chattanooga Symphony Orchestra, CBS, Harold Barlow, conductor; orchestra, conducted by Jule Styne.

NIGHT
3:00 PM (9-20 CST) Tallahassee Bandwagon, NBC. Court orchestra and guests, m.c.
6:30 PM (9-20 CST) Chautauqua Symphony Orchestra, CBS. Harold Medford, director; orchestra, conducted by Josephaddy.
6:30 PM (9-20 CST) The Adventures of Ellery Queen, CBS. "The Adventure of the Fatal Millstone."
7:00 PM (9-20 CST) Bishop & Gange NBC. Mystery drama, with Richard Gordon and Kenneth Lynch.
7:00 PM (9-20 CST) Columba NBC. Drama, with Mary Astor, directed by Ford Beebe.
7:30 PM (9-20 CST) Musical Comedy Gang, NBC. "The Cruelest Month.
7:30 PM (9-20 CST) Good Night, NBC. "The Cruelest Month."" Opera, "The Cruelest Month.
8:00 PM (9-20 CST) Gable Orchestra, NBC. "The Cruelest Month."

Refer to adjacent columns for stations broadcasting these programs.

SUNDAY August 4

NFC-Choir Summer Bandwagon: Wire WMAT WMAQ WAVE WBBM WHO WMAQ (9-9.5)
NFC-Bluffs Wishing; Orchestra: WMAT WMAQ WAVE WBBM WHO WMAQ (9-9.5)
NFC-World's Fair Band: KDDA WUKY (9-9.5)
SMXO People's Platform: WCKO WMAQ WAVE WBBM WHO WMAQ (9-9.5)
WCMO Wishing Generals: WCKO WMAQ WAVE WBBM WHO WMAQ (9-9.5)
WCMO Baseball Scores: Sports Parts
WCMO-Professor Union: WCKO WMAQ WAVE WBBM WHO WMAQ (9-9.5)
WMAT-Can't Win With the Dance: WCKO WMAQ WAVE WBBM WHO WMAQ (9-9.5)
NFC-World's Fair Band: WBBM
NFC-Choir Summer Bandwagon: Wire WMAT WMAQ WAVE WBBM WHO WMAQ (9-9.5)
NFC-Wishing Generals: WCKO WMAQ WAVE WBBM WHO WMAQ (9-9.5)
NFC-World's Fair Band: WBBM
NFC-Choir Summer Bandwagon: Wire WMAT WMAQ WAVE WBBM WHO WMAQ (9-9.5)
NFC-Bluffs Wishing: Orchestra: WMAT WMAQ WAVE WBBM WHO WMAQ (9-9.5)
NFC-Wishing Generals: WCKO WMAQ WAVE WBBM WHO WMAQ (9-9.5)

Bull City Blues Band: Wire WMAT WMAQ WAVE WBBM WHO WMAQ (9-9.5)
Bull City Blues Band: Wire WMAT WMAQ WAVE WBBM WHO WMAQ (9-9.5)
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About Our World

U.S. Government's Job

Get ready for the

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SUNDAY August 4

7:45 EST    6:45 CST  WBSF Robert Hinman's Orchestra, WSBF Home on the Land

8:00 EST     7:00 CST  CBS-Ford Summer Hour: WLAC News, WBMF WHBM WHGY WIBW KNOX WQYK WHOM WGRF WGRY (8/23.5.9)

8:30 EST     7:30 CST  NBC-American Album of Familiar Songs: WLAC News, WBMF WHBM WHGY WIBW KNOX WQYK WHOM WGRF WGRY

9:00 EST     8:00 CST  NBC-Bob Hope Hour: WLAC News, WBMF WHBM WHGY WIBW KNOX WQYK WHOM WGRF WGRY

9:30 EST     8:30 CST  NBC-Episode Affairs: WBSF WMBQ WQYK WHOM WHGK WIBW KNCW WHGY WIBW, WHBM WHGY

10:15 EST    9:15 CST  NBC-This Week: WLAC News, WBMF WHBM WHGY WIBW KNOX WQYK WHOM WGRF WGRY

11:00 EST    10:00 CST  NBC-Nighthouse Affair: WLAC News, WBMF WHBM WHGY WIBW KNOX WQYK WHOM WGRF WGRY

MORNING

7:45 EST    6:45 CST  CBS-Title Programming: WLAC News, WBMF WHBM WHGY WIBW KNOX WQYK WHOM WGRF WGRY

7:30 EST     6:30 CST  CBS-Finest Hour: WLAC News, WBMF WHBM WHGY WIBW KNOX WQYK WHOM WGRF WGRY

8:00 EST     7:00 CST  CBS-Bye, Bye, Monday: WLAC News, WBMF WHBM WHGY WIBW KNOX WQYK WHOM WGRF WGRY

8:30 EST     7:30 CST  CBS-Radio's Big Show: WLAC News, WBMF WHBM WHGY WIBW KNOX WQYK WHOM WGRF WGRY

9:00 EST     8:00 CST  CBS-It's a Man's World: WLAC News, WBMF WHBM WHGY WIBW KNOX WQYK WHOM WGRF WGRY

9:30 EST     8:30 CST  CBS-The High-Beam Hour: WLAC News, WBMF WHBM WHGY WIBW KNOX WQYK WHOM WGRF WGRY

10:15 EST    9:15 CST  CBS-This Week: WLAC News, WBMF WHBM WHGY WIBW KNOX WQYK WHOM WGRF WGRY

11:00 EST    10:00 CST  CBS-Here's the News: WLAC News, WBMF WHBM WHGY WIBW KNOX WQYK WHOM WGRF WGRY

MONDAY, August 5, 1940

8:00 EST     7:00 CST  CBS-City of New York, Part II: WLAC News, WBMF WHBM WHGY WIBW KNOX WQYK WHOM WGRF WGRY

8:30 EST     7:30 CST  CBS-City of New York, Part II: WLAC News, WBMF WHBM WHGY WIBW KNOX WQYK WHOM WGRF WGRY

9:00 EST     8:00 CST  CBS-City of New York, Part II: WLAC News, WBMF WHBM WHGY WIBW KNOX WQYK WHOM WGRF WGRY

9:30 EST     8:30 CST  CBS-City of New York, Part II: WLAC News, WBMF WHBM WHGY WIBW KNOX WQYK WHOM WGRF WGRY
TUESDAY GOOD LISTENING HIGHLIGHTS

NIGHT
7:00 EST (6:00 CST) Johnny Presents, NBC (6:00–7:00)
7:00 EST (6:00 CST) Court of Missing Heirs, CBS, Dramatization of interesting facets of America's unsolved cases.
7:00 EST (6:00 CST) Horace Treasury Channel, NBC (2:30–7:00)
7:30 EST (6:30 CST) Information, Please, Quiz Program, NBC, Cliff Clinton, John Kena, P. F. Adams.
8:00 EST (7:00 CST) Musical Americans, NBC, Raymond Page's orchestra, Guests: Tennessean and Sylvia Foss, vocalist.
8:00 EST (7:00 CST) We, the People, CBS, Gabriel Heatter, M. C. M., Mark Heatter's orchestra, guests.
9:00 EST (8:00 CST) Tommy Dorsey's Orchestra, NBC, Connie Haines, vocalist.
9:30 EST (8:30 CST) Uncle David, ABC, Tom Wallace (Uncle Walt), Dog House Chorus, Verne Trentham, vocalist; Charlie Lyon, announcer.
10:00 EST (9:00 CST) Fred Waring in Pleasure Time, NBC.

Refer to adjacent columns for station broadcasting these programs.

NIGHT
7:00 EST (6:00 CST) CBS-770, John Charles, host, ABC (6:00–7:00)
7:30 EST (6:30 CST) Information Please, Quiz Program, NBC, Cliff Clinton, John Kena, P. F. Adams.
8:00 EST (7:00 CST) Musical Americans, NBC, Raymond Page's orchestra, Guests: Tennessean and Sylvia Foss, vocalist.
8:00 EST (7:00 CST) We, the People, CBS, Gabriel Heatter, M. C. M., Mark Heatter's orchestra, guests.
9:00 EST (8:00 CST) Tommy Dorsey's Orchestra, NBC, Connie Haines, vocalist.
9:30 EST (8:30 CST) Uncle David, ABC, Tom Wallace (Uncle Walt), Dog House Chorus, Verne Trentham, vocalist; Charlie Lyon, announcer.
10:00 EST (9:00 CST) Fred Waring in Pleasure Time, NBC.

Refer to adjacent columns for station broadcasting these programs.

TUESDAY NIGHT

JOHNSON'S WAX Summer Show...

MEREDITH WILLSON'S Musical Revue
A sparkling half hour of melody starring Meredith Willson and his brilliant, new 32 piece orchestra. Kaat, German, Ray Hendricks, Cliff Nazarro, Har- vil Lowex

NBC 3:00 EST

JOHNSON'S WAX

Johnson's Self-Pulsing Co-Qt Johnson's Core

***
Does an Unruly Stomach Make You One of These?

Do you eat like a bird? Do you wolf down rich foods?

DON'T let excess stomach acid take the joy out of life! Don't suffer needlessly, or seek drastic relief in harsh, kitchen cures! Now— it's so simple to get fast, gentle relief which has made millions. Akla-Seltzer way! Feed its soothing, settling effect immediately. Its bland alkalizer is "buffer" protected, to prevent overalcalization, to guard against stomach irritation and digestive upset which often follows use of harsh alkalizers. Get Akla-Seltzer today! Discover the fast, gentle relief which has made millions. Ask the favorite of millions!

FREE! 100 FREE FOIL-WRAPPED PAKETS
MAIL THIS COUPON

Mr. Kroehn, 268 Myrtle, Detroit, Mich. I wish to try Akla-Seltzer while this offer lasts. Please send me a trial package, absolutely FREE.

Name.

Street or RFD.

City.

State.

Please mail coupon to: MODEL LONG, INC., 268 Myrtle, Detroit, Mich.

Silly and fun ad for Akla-Seltzer, an antacid product, advertising its benefits in relieving acid-related stomach discomfort.
THURSDAY GOOD LISTENING GUIDE

Check the programs you want to hear today.

7:00 EST (6:30 CST) In Chicago Tonight, MBS.

7:30 EST (6:30 CST) In Chicago Tonight, MBS.

7:30 EST (6:30 CST) Kraft Music Hall, NBC.

7:45 EST (6:45 CST) The Andy Williams Hour, NBC.

8:00 EST (7:00 CST) Pot o’ Gold, NBC.

8:00 EST (7:00 CST) Major Bowes’ Amateur Hour, CBS.

8:00 EST (7:00 CST) Merv Griffin Show, NBC.

8:00 EST (7:00 CST) Sealed in Pleasure Time, NBC.

9:15 EST (8:15 CST) Les Contes De L’Image Dynamique de Montreal, NBC.

9:15 EST (8:15 CST) Kraft Music Hall, NBC.

9:30 EST (8:30 CST) Parkhurst Concert, NBC.

9:45 EST (8:45 CST) Fred Waring and His Pennyrmaids.

10:00 EST (9:00 CST) Fred Waring and His Pennyrmaids.

11:00 EST (10:00 CST) Merv Griffin Show, NBC.

11:30 EST (10:30 CST) Merv Griffin Show, NBC.

12:00 EST (11:00 CST) Merv Griffin Show, NBC.

DISCARD YOUR OLD AERIAL

It is Most Likely Obsolete and May Pass or Lease Rayline Connections

1. To determine if your aerial is obsolete, as shown in the color chart and chart when using an F & B Rayline Aerial Eliminator. Arrow down to your station which is being received and mark the "yes" or "no" beneath the station name. If you are receiving stations in your area on your present aerial, but you are not receiving a station in your area on your present aerial, you will have to replace your aerial.

2. If you are receiving some stations and not others, your aerial may be damaged or partially damaged. If you are receiving a station in your area on your present aerial, and not receiving it on your present aerial, your aerial may be damaged or partially damaged.

3. If you are not receiving any stations in your area on your present aerial, your aerial may be damaged or partially damaged.

4. If you are receiving stations in your area on your present aerial, but not in your area, your aerial may be damaged or partially damaged.

5. If you are receiving stations in your area on your present aerial, but not in your area, your aerial may be damaged or partially damaged.

6. If you are receiving stations in your area on your present aerial, but not in your area, your aerial may be damaged or partially damaged.

7. If you are receiving stations in your area on your present aerial, but not in your area, your aerial may be damaged or partially damaged.

8. If you are receiving stations in your area on your present aerial, but not in your area, your aerial may be damaged or partially damaged.

9. If you are receiving stations in your area on your present aerial, but not in your area, your aerial may be damaged or partially damaged.

10. If you are receiving stations in your area on your present aerial, but not in your area, your aerial may be damaged or partially damaged.

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28. If you are receiving stations in your area on your present aerial, but not in your area, your aerial may be damaged or partially damaged.

29. If you are receiving stations in your area on your present aerial, but not in your area, your aerial may be damaged or partially damaged.

30. If you are receiving stations in your area on your present aerial, but not in your area, your aerial may be damaged or partially damaged.
FIRST FAMILIES OF RADIO

These are the melting-pot folk of "The Guiding Light"

"THE GUIDING LIGHT" CAST: First row (l. to r.): Jacob Kransky (played by Seymour Young), Ellis Smith (Sam Wanamaker), Ned Holden (Ed Premiss). Center: Frednica Lang (Munel Bremner), Mary Ruthledge Holden (Sarojane Welz), Iris Marsh (Betty Arnold), Rose Kransky (Ruth Bailey). Rear: Gilbert Gibbons, director; Charles Cunningham (Bill Souhey), Dr. Ruthledge (Arthur Peterson), Mrs. Kransky (Mignon Schreiber), Fort Pearson, announcer.

When listeners tune in "The Guiding Light," they enter a make-believe community called Five Points. Five Points, teeming, turbulent, tightly knit, where men and women of all nationalities are thrown together in one of America's great melting-pot communities, is watched over by Dr. John Ruthledge, deeply tolerant minister of the gospel. His sympathy, his advice, his unseen influence make him a Guiding Light for Five Points citizens, as well as for many serial listeners. Chiefly he is a Guiding Light for the people portrayed by the actors and actresses pictured above. For example, for Mary Ruthledge Holden, her daughter, who has all the deep humanity of her father; for Ned Holden, who grew up under his care, married Torchy Reynolds and finally realized he loved Mary; for Frednica Lang, the mystery woman whom Dr. Ruthledge alone knew from the beginning was Ned's real mother. Dr. Ruthledge has been a steady influence in the life of Rose Kransky. Rose, a career girl who wants to be completely independent but was tricked into an affair with Cunningham, a book-publisher, has come a long way since the mysterious Ellis Smith gave her child his name, and now Cunningham, apparently re-generated, is seeing her again, requesting marriage. These are some of the people whose lives have been brightened by Dr. John Ruthledge's Guiding Light. These are the people you meet at Five Points on "The Guiding Light," Mondays through Fridays, NBC.
Adventures in Listening
(The Busiest Man in the World Is a Radio Fan)

Exciting chronicle of radio in the life of Fiorello Henry La Guardia, dynamic little burgomaster of big New York

BY LESLIE LIEBER

FIORELLO LA GUARDIA, most diminutive mayor of America's largest city, is the busiest man in the world. Now, that sentence packs a lot of whopping superlatives, but they can all be proved—the first by a tape measure, the second by the World Almanac, and the third either by La Guardia's wife or by the bevy of secretaries and underlings who scramble to keep pace with Manhattan's mite of dynamite.

If adventures in radio-listening require leisure and free time, as most people think, then New York's famous mayor appears to be eliminated from the start. For here, constantly ensnared in underground strikes, overhead costs and the humdrum beats of municipal government, stands the man-of-action personified. Monitoring the lives of 7,000,000 heterogeneous souls means converting every tick of the clock into precious action. And it's hard to see how radio could ever fit into this sort of picture. La Guardia's alarm clock buzzes at seven in the morning. Appointments begin—not at City Hall but at home over the breakfast-table. Practically all the city commissioners have received command invitations to breakfast with His Honor, and this seems to be one ham-and-egg plan that really gets results.

The day that follows is never long enough to entail officiating in person at a couple of openings, breaking ground for a new building, rushing to one or two big blazes, glancing through most of the eight hundred letters addressed daily to his attention, receiving twenty-odd groups of callers, some of them numbering a hundred people, and drudging on with odds and ends until eight that night. A hard day might double these figures and stretch the closing-hour nigh unto midnight.

But despite these avalanche duties, New York's mayor literally manufactures time to devote to his chief recreational passion—radio. Not long ago a group of New York reporters, hot on the trail of a news story, burst into La Guardia's modest Fifth Avenue apartment.

"Have you heard," bellowed their spokesman above the roar of the living-room radio, "that Roosevelt is recommending you as the next Democratic party candidate for Vice President of the United States?"

GENTLEMEN, I'm listening to Beethoven's Eighth Symphony," said the Mayor. "Would you ruin my enjoyment of music by talking politics?" And the look he gave them almost shoved the reporters out of the room.

They didn't know, these gentlemen of the press, that Sunday is La Guardia's day for adventures in listening. It takes music to extract the thorns in the side of the Little Flower—music delivered, like milk, in the soft-slippered intimacy of his home. But radio is more to La Guardia than merely an arsenal of entertainment. He knows its power in a political campaign and respects it as a purifier of democracy. He has installed a two-way broadcasting and receiving set in his own li-mousine, appointing radio his right-hand robot in government. And he acts, conducts orchestras and speaks over the airwaves in what amounts to the most complete appreciation and advocacy of radio ever shown by any public official in American life.

La Guardia seemed a likely and proved a willing subject for a MOVIE AND RADIO GUIDE interview.

Try to arrange an interview and you'll find out just how busy Gotham's chief executive can be. My own confab was postponed four times, and finally came to pass exactly one month after the original appointment. For two hours I waited in a plant-filled anteroom at New York's ancestral City Hall while businessmen, lawyers and petitioners of various sorts single-filed at fifteen-minute intervals into the Mayor's sanctum. Each entered looking as if he intended asking a favor and emerged looking as if he hadn't got it. From time to time five male secretaries, acting under separate hunches, approached me to ask if I were McGinnis. McGinnis was urgent-ly in demand, and as time dragged on I regretted not being able to change my name. Even a toasted American cheese sandwich for His Honor's lunch took precedence over me, while mayors of bygone days looked down from portraits on the wall as if to say, "Take it easy, Pal. We've been hanging around here a lot longer than you!" Finally, however, my turn came. I found Fiorello La Guardia scanning a copy of MOVIE AND RADIO GUIDE.

"You have no idea how refreshing I find radio as relaxation," he began. "Why, the richest man can't buy for himself what the poor man gets free by radio." La Guardia said he had four radios at home—one for each member of the family. There's also
of entertainment. At 8 a.m. he's apt to phone in a complaint like this: "Sly, why the hell is your recording of Tchaikowsky's Piano Concerto so scratchy? Take it off. Buy a new one. Good-by." Once the announcer started a record revolving about a second before the engineer switched the phonograph on the air. In a flash the Mayor of New York, in despondent mood, had WNYC on the phone. "What happened to the first two notes of Beethoven's Fifth?" he demanded. "They're very important. After this, don't squelch them.

His Municipal Majesty can also deliver a well-placed accolade when congratulations are in order. Frequently he calls up after a WNYC concert and asks that the Mayor's compliments be extended to the soloist. He insisted on congratulating in person a young Hunter College coed who had walked off with the "Symphonic Varieties" quiz prize several weeks in succession. A hint of commercialism over the Simon-pure WNYC gets His Honor's goat. During a news summary, a commentator justly attributed a story to the local Italian paper, the Corriere d'America. The incorruptible Italian at City Hall called up right away and wanted to know why WNYC was "putting advertisements on the air for an Italian newspaper." Later the station absently-mindedly broadcast some traffic information based on observations from a Goodyear Blimp! Rather than mention Goodyear, La Guardia assigned a city airplane to take care of future traffic reports.

"I have no objection to commercial advertising on stations operating for profit," La Guardia hastened to add. "If Chesterfield wants to give us0 openers, that's all right with me." From a sense of fair play, however, the Mayor insists that his children, Eric and Jean, sample products advertised on their favorite young people's programs. If cereal brings the kids a show they enjoy, then they have to taste the cereal at least once. Most often, says the Mayor, the products don't prove quite as crisp, crunchy and deliciously different as advertised. And this overstatement and exaggeration is one of La Guardia's main objections to radio advertising. "They oversate the truth dangerously," he says. "The kids are disillusioned to find 'delicious' means 'foul,' 'mediocre' or 'passable.' They become skeptical and doubtful of everything they hear. It may fill them with an 'oh yeah' spirit for life."

As for the run-of-the-mill kids' programs, La Guardia disapproves of nearly all. He tries to steer his own household away from what he calls "robber programs," and detests serials which send children to bed full of forebodings about the next installment's dramatic happenings. Not long ago Dorothy Gordon asked La Guardia to appear on her "Yesterday's Children," heard over NBC. "My dear Miss Gordon," responded the Mayor, "if I were to broadcast what I really think of children's programs, they'd put us both off the air." However, "Yesterday's Children's" emphasis on childhood books and memories softened his opposition. He went on the air and talked about "Black Beauty," the favorite story of his boyhood. When he came out of the studio a message from home awaited him. Phoned in by his little son, Eric, it read: "Miss Gordon was swell. But you were really junk.

Against La Guardia the homemaker who accepts criticism and listens to radio for enjoyment stands Fiorello Henry La Guardia, the fierce political (Continued on Page 45)
HOW RADIO SOLD WILLKIE TO AMERICA

Authentic! These words made Wendell Willkie a presidential nominee

By T. H. Trent

It was the sixth ballot at the Republican Convention in Philadelphia. Wendell Willkie sat in a rumpled hotel room listening to his radio. He heard votes for Taft, for Dewey, for himself. More clearly than if he had been in the convention hall itself, he heard state chairmen announce their decisions, and the chant of the balconies which said, "We Want Willkie!"

He had gained strength in the fifth poll. Now he was gaining even more. A pivotal state switched to him, as Dewey failed fast. He got up off his chair, kicked the wrinkles out of his pantslegs and went out of the crowded room.

The other room was empty and quiet, and the man who entered it sank onto the bed. Already he knew the nomination was his. Alf Landon had been with him the previous midnight, and had probed his mind and heart with penetrating questions that were packed with Kansas shrewdness. Through the closed door came the bark of an announcer's excited voice. "Kanno casts ..." The crowd roared in anticipation. "... He votes for Wendell Willkie." That was it. That was 'Alf Landon.

The stampede to Willkie would now start in earnest.

The tired man on the bed closed his eyes. So this was how it fell to be nominated for the presidency of the United States. Two months ago politicians had said it couldn't be done; no businessman, however well financed or popular or able, could override the power of the machine.

And this was how it fell? Wendell Willkie must have thought then of the swift and furious battle of the convention and of the preconvention campaign. He must have thought also that without radio he would still be just another businessman instead of the white hope of the Republicans.

People have called the Willkie boom a miracle. But the people who don't understand that boom are not radio listeners. We who sit at our loudspeakers have had a ringside seat since the very beginning.

When was that beginning?

Was it a radio speech? Or was it something else? You have seen other analyses of how this amateur in politics and former Democrat gained the nomination. Let us review what happened, but keep in mind the fact that America first "saw" Wendell Willkie when he met New Dealer Robert Jackson in a sensational "Town Meeting" debate.

The official story says that the Willkie boom began when the magazine Fortune nominated him as the man of the hour and published his platform.

We say it began on the night of January 6, 1938, when Chairman Danny introduced him to the border-to-border "Town Meeting" audience.

The "Town Meeting" audience is composed of more than 6,000,000 listeners. The circulation of Fortune is approximately 30,000.

The next "meeting" between Willkie and the rest of America was not a well-timed public appearance. No banner flew and no red fire flamed as he again "exposed" himself. But 12,000,000 Americans heard his voice.

The program was NBC's "Information, Please." Businessmen are supposedly stodgy. Tycoons of the $75,000-a-year class are supposed to be stiff-necked and humorless. "Economio royalists" is the New Deal phrase.

Wendell Willkie took his place behind the green-topped table along with F. A. P. A., John Kieran and Christopher Morley. These were the fastest thinkers on the air, and the best informed. His friends and well-wishers crossed their fingers and breathed a prayer. Greater celebrities than he had sat dumb and on edge at the listening of Clifton Fadiman's wit.

The first question was "With what institution or organization is each of the following greetings associated?"

Mr. Fadiman paused, puffed his guests with a sardonic eye and said, "Where's Elmer?"

Mr. Adams got that one, "The American Legion."

Fadiman: Who says "Hello, Bill?"
Willkie: "Elks." Fadiman: "Are you an Elk?"
Willkie: "I was at one time."

Thus went the first exchange. Mrs. Willkie, sitting in the audience, drew a careful sigh.

The next question was tougher. "Name the Presidents during whose administration the following expressions came into use."
Fadiman: "Carpetbagger." Willkie: "President Andrew Johnson."
Fadiman: "That's right, Mr. Willkie. What did the term carpetbagger mean?"
Willkie: "It meant one who went South during the Reconstruction period who took along a carpetbag, which is a type of valise. He traveled into the South as a northerner in order to obtain political power and advantages during the Reconstruction in the South."

Clifton Fadiman went on to his next word. It was "farm bloc." Mr. Willkie's hand was the first one aloft. Fadiman rotated.

Mr. Willkie: It was during Warren G. Harding's administration. The farm bloc was an organization of Congressmen who were demanding more benefits for the farmer.

Mr. Fadiman: What party did they belong to?
Mr. Willkie: Largely to the Republican party but with a few progressives, primarily nominated by Senator Norris and other Congressmen from the northwest and western states.

Mr. Fadiman: You haven't been studying, have you?
Mr. Willkie: I wish I could. Here was no stuffed shirt. Americans now began to like this fellow Willkie. They awaited a harder question, and got it. (Continued on Page 43)
TIME OUT FOR LAUGHS—Affable, busy Milton J. Cross, seen in the telephone-exhibit lounge at the New York Fair, enjoys a spot of "eavesdropping" on free long-distance calls. Cross currently announces, "Information, Please" (NBC, Tuesday), "Musical Americans" (Tuesday), "Radio City Music Hall" (Sunday)

HOUSE OF CROSBY—The illustrious clan holds still long enough for this picture, taken shortly before their departure for a vacation on Bing's Rancho Santa Fe. Left to right: Lynn, Bing, Dick, Gary, Phillip, Dennis. Bob Burns will preside at K. M. H. (NBC, Thurs.) during Crosby's absence.

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

Hitler vs. Don Lee Network

HOLLYWOOD, CALIF.—At 9:15 a.m. PST (1:15 p.m. EDT) Hitler began his July 19 "peace or destruction" speech aimed at England and the United States and carried by the major networks, including the Mutual affiliate group, the Don Lee Broadcasting System of the West Coast, comprising thirty-one stations. At 9:59 a.m. PST Lewis Allen Wells, vice-president and general manager of the Don Lee network—and a former U. S. cavalry captain—cut the speech off the air with this statement:

"The management of this network is of the opinion that it is not in the public interest nor in harmony with the attitude of this government to permit the continuation of this broadcast by Mr. Hitler from Germany. We feel sure that our American listeners will concur in our opinion that Mr. Hitler should not be permitted to use our American facilities to justify his crimes against civilization itself."

Immediately following the action, the Don Lee switchboard was deluged with laudatory calls. Not one listener objected; all praised the act.

NEW YORK, N. Y.—The Mutual Broadcasting System was blacklisted July 20 by Dr. Otto Dietrich, Adolf Hitler's personal press chief, in a cable from Germany which, in retaliation for the Don Lee network censoring of Hitler's speech, banned MBS hereafter from broadcasting from Germany or German-controlled areas.

So-o-o-old—American!

NEW YORK, N. Y.—"Information, Please," after a successful two-year run with Canada Dry, will move into the Lucky Strike camp November 5. It will also be heard a half-hour earlier. Raising the price-tag on the show to $8,500 brought the change. Cast of the show will remain the same.
ALONG THE AIRIALOS

(Continued from Preceding Page)

CHICAGO, ILL.—For the second consecutive year baseball’s greatest spectacle, the world series, will be broadcast exclusively over the Coast-to-Coast Mutual network under the sponsorship of the Gillette Safety Razor Company. The broadcasting rights for the event cost $100,000. Mutual states that more than 160 stations and short-wave facilities in addition will carry the classic.

IN NEW YORK

with Wilson Brown

"Forecast!" Units for Sale

Each unit of "Forecast," the new CBS Monday night variety show, is for sale. The idea is that each program consists actually of two half-hour programs which can be sold as one hour program or can be sold separately as two half-hour programs. We attended the premiere when Raymond Paige aired his "Battle of Music" in the first half-hour. This "Battle of Music" broadcast is to be considered as a public audition. If a sponsor likes it, Paige and the others are prepared to continue the idea of jazz versus classics for an unlimited number of weeks. Because it was an audition, Albert Spalding, the violinist, accepted only $21 as his fee. Should a sponsor buy the program, he would have to pay Spalding his regular commercial fee, which runs into four figures. Some studio visitors present at this first program raised the question of price, noting that Paige used two complete bands totaling seventy-four musicians. Paige points out, however, that only four and a half hours of rehearsals were necessary, and that not all of the musicians were required to attend all rehearsals. He also points out that these two combined orchestras are not as large as the 100-piece band he used on "Musical America." When that program originated in Pittsburgh, all critics agreed that Spalding was the sensation of the evening, proving to everyone’s surprise, that he is an excellent actor and master of ceremonies. Even if the entire program should not be sold, Spalding stands an excellent chance of getting a job as a result of his individual work.

Dave (Hobby Lobby) Elman and his wife are on a motor tour from New York to Hollywood — Kay McGregor and Nelson Case, director and announcer respectively of "Sky Blazers," are taking stage-lessons. Case has already solved — Irene Hassler, the "long, tall gal from Dixie," has just talked one of the top-talent agencies into accepting her newest program idea, which she calls "Starlet Hour" and which will feature little-known professional talent such as understudies, local-station artists and advanced music and drama pupils. She has been working on the idea for six months and now announces it is ready for sale — Oddity: The day announcer Ben Grazier was signed for the "Marriage Club" he was renewed on "Battle of the Sexes."

Hilton Cross Does a Houdini

Hilton Cross is all crossed up. As announcer for "Information, Please," he must be in Studio 8-G in Radio City from 8:30 to 9:00 p.m. EDT each Tuesday. As announcer for "Musical Americas," he must be in NBC’s Ritz Theater that same night from 9:00 to 9:30 o’clock. Of course it can’t be done. So this is what happens. Upon speaking his last words for "Information, Please" in 8-G, he rushes across the hall to 8-B. There he makes the opening announcement for "Musical Americas" by the "cut-in" method. Then, while Raymond Paige and his orchestra play the opening number, Cross walks or taxis the two blocks to the Ritz Theater, arriving there in time for his next announcement.

About the Serials

Allan Hewitt of "My Son and I" is in summer stock at Westbrook, Conn. Helen Chonte, Bunny in "Pretty Kitty Kelly," has been seen eight cities, brass and straw dogs in her collection... "Woman of Courage" celebrated its first anniversary July 16. Since the program started, its network has been expanded from twenty to forty stations. The original cast remains: Selma Royce as Martha Jackson, Joan Tetzl as Lucy, Larry Robinson as Tommy, Albert Hayes as Jim and Horace Brahm as George Harrison. . . . The new Mary in "The Aldrich Family" is Joan Allison.

Is It Still "We, the People?"

Phil Lord started "We, the People," as an idea program—an idea that unknown persons with interesting stories would be more entertaining than famous persons doing the things for which they receive their fame. To the microphone came Mollie Ticketticher with her wad of chewin’ tobacco, blood-donors, war refugees, people with odd jobs, crackpots. Lately, however, "We, the People" is becoming just another variety program, leaning, as is so often the case, on big names doing uninteresting things. Assistant Secretary of War Louis Johnson was a recent guest. He wasn’t uninteresting, but war talk isn’t entertainment. Leo-pold Stokowski appears for a short talk. He told about his youth orchestra—something we had known about for a full year. On July 23 Kirsten Flagstad, Metropolitan Opera singer, and Edwin MacArthur, symphony conductor, appeared and performed, although this program is neither operatic nor symphonic. We understand such guests can now be expected regularly.

ABOVE—With their favorite dolls, the Maylon Sisters, radio’s precocious rhythm singers (NBC, Sun.), celebrated Marianne’s eighth birthday July 16. Peggy Joan, 5, is at Marianne’s right.

IN HOLLYWOOD

with Evans Plummer

Home Town Boy Makes Good

Upon returning from his triumphant vaudeville tour, during which he broke box-office records in eight cities, Bob Hope was greeted by John B. Kingsley, president of the Hollywood Chamber of Commerce, and presented with a special trophy, the first of its kind, for the immense good-will Hope had created for Hollywood by playing before more than a million people and making them laugh at this critical time in world history. Comedian Hope credited his radio build-up with his success; reported that the audiences were shouting his radio gags over the footlights to him. While the Hope troupe will not return to the air until September 24, Bob began a new Paramount picture, "The Road to Zanzibar," immediately with Bing Crosby and Dorothy Lamour. And both Paramount and Nelson, and Bob, hopes the rumor, will be paying more for his services.

Conventions Are Fan(?)

Network officials were in a dither Thursday evening, July 17, as to whether the President would or would not make his nomination-acceptance broadcast. B.S.U.F. "Good News" (NBC) producers were asked for five minutes of that broadcast’s time, were given it back when it seemed F.D.R. wasn’t ready, and then wound up with a five-minute cut in the script which left a "hole" in the air. Kraft Music Hall fared likewise but more so. While this show was airing, NBC first asked for five minutes, then gave the five back, next asked for twenty seconds, gave the second request back, and finally wound up by taking a one-minute-early ending of the Crosby hour. Altogether, four requests, preceded by three-minute warnings, were
made during the one-hour show, and three were nullified almost as soon as they were made. Producer Bob Brew- er is a bit red on these Neda conventions; the Republicans killed Kraft's entire show!

Fire and Theft Trouble, Too

Not did the conventions cause all radio's troubles of the fortnight. When CBS was premiering its summer "Forecast" series July 15, and Fredric March and wife, Florence Eldridge, were attempting to enact "The Gentleman from Indiana," soundman Billy Gould discharged his blank-headed revolver too near studio drapes and set them afire. A page-boy, on the alert, doused the sparks with water hurled from drinking-cups. Then, when Jon Garber was to open at the Casa Manana ballroom, the CBS engineer assigned to the mike set-up covered a thief who slit his convertible coupe's top and stolen the microphones for the job. Duplicate equipment was rushed to the scene by messenger to save the day.

Janitors Picket NBC... Live Mixings

The local janitors' union of the A. F. of L. is currently picketing NBC's Hollywood Radio City in an effort to force NBC to employ union janitors. As none of the network's employees are involved in the picketing or "strike," NBC has asked the demanding union to submit its case to the National Labor Relations Board for decision. Kay Kyser's next screen story shapes up as a mystery melodrama, with Kay playing himself in company with boogeymen Bela Lugosi, Peter Lorre and Boris Karloff. On the same (RKO) lot, Ginny Erwin, of radio's Music Moods, was heard singing alone—and thereupon was selected to double as the singing voice for Lulu Ball in "You're Near." So amazing was Charles Holland's first NBC Friday program that the series has been moved to a better spot, three p.m. EDT on Sundays. Comic news, too, that colored trumpeter Holland will make his New York debut October 28 at Town Hall. So successful likewise have been the dramatic effects of songstress Pat Friday on the Old Gold series that she will continue to be cast in support of Don Ameche and Claire Trevor. That show's Red Cross stunt July 12, by the way, raised more than $4,000 for the relief fund.

Honor Ameche, wife of radio-screen actor Don Ameche, presented her famous husband with his fourth son July 26, a lusty six-and-one-half-pound youngster. Significant: That Ameche is currently being seen on the screen in "Four Sons!"

IN CHICAGO

with Don Moore

On-The-Spot Pickups

If you had attended "Breakfast Club" during Democratic convention week here, you might have thought the convention was being held in the "B. C." studio instead of the Chicago Stadium, so many politicians and delegations came around to see McNeil and company in their fun-and-music hillbilly. Among the visitors was Congressman Luther Patrick from Alabama, himself a former radio announcer and "early riser" orceee. He said the reason they keep him in Congress is that they know he'd go back on the air if he lost his office. In an informal air interview he told Don the Democrats were joining the Republicans, "How's that?" asked Don, surprised. "In that Stoop Wilde" movement, dwelled the Congressman.

"Quiz Kids" Come Through

As you may or may not know, the sensational "Quiz Kids" program has an off-the-air preview show on Wednesday, in which different questions are used from those posed on the Friday broadcast. The writers sometimes come through with even more brilliant displays on these pre-views than on the air shows, and that's going some. I heard the junior an-swer fourteen out of fifteen questions correctly recently, with some snappy repartee thrown in. Emece Joe Kelly asked, "What word can be spelled backward and have a different meaning?" Cynthia Cline came through: "Mute spelled backward is edem. That's a kind of cheese—the only cheese that's made backward!"

Cleveland Towne, young portrait of Peter Sinclair in "Helen Trent," was sitting in the observation booth watching an episode in which he didn't appear because he was sick in the story. He slyly observed: "It's a shame! Every summer about this time I have to get sick in the script!"

Serial Stuff

Janet Logan, not much bigger than an atom and twice as comical, is the new "stepmother," succeeding Sunda Love, who went off on a Canada fishing trip with her husband before getting tied down to radio again. Janet made her first dramatic appearance in Chicago several years ago with a show boat anchored in the Chicago River. She has also recently been doing the part of Helen Stephenson in "Road of Life," but has given up that part, failing, probably, to convince rival sponsors that two kinds of soap suds will mix. Current voice of Midge in "Midstream" is that of Les-le Woods. "Cast of Ira Phillips sketches entertained the audience recently. At the height of the party a bell-boy came to the door with a very emotional expression on his face and announced, "Is there a Dr. Brent here? He's supposed to call surgery. Everyone looked theatrically innocent except the writer. She looked bewildered for a moment. Her "Road of Life," she said, "is going to air with "Dr. Brent... Coll surgery."

Fro Carlos Forestalls 'Pabbi'

Fran Carlton (Ruth Lardner of "Girl Alone"), taking no chances since her dog died of rabies, is taking the Pasteur treatment as a precaution. Phillips Holmes carries his patriotic role in MBS’ "Wings for America" over into private life, enrolling for a month of army training at the Citizens Military Training Camp at Fort Sheridan. The "Uncle Ezra" cast journey to Nashville, Tenn., early in August for the premiere of the movie "Comin' Round the Mountain," in which Pat "Ezra" Barrett appears. Les and the new Mrs. Tremayne are vacationing all over the West, and Les is getting acquainted with the family of his wife, formerly Eileen Palmer. Peg Wall (Lois Colton of "Helen Trent") troubadour-shooping for an early fall wedding to that Florida dentist Laurrette "Daisy Mae" Filchandt and husband Russ Young ("Bachelor's Children" announcer) finally getting their honeymoon vacation after five years of radio work since they were married. A boy, Anthony Dawson, for Marvin and Mrs. Mueller. Marvin is Chief Trouviller in "Mary Martin." A 1½ girl for Mr. and Mrs. Charles Gusman. Charlie writes "L'il Abner." His wife, former Ziegfeld Follies dancer, plays Delightful Scruggs in hubby's sketch.

This Week's "Altogether"

To Wayne King for turning out a swell recording of "I'd Love to Live in Loveland," as a gesture to that grand young old man of music, Uncle Will Rosseter, who wrote and published the song that sold millions many years ago, and who this year passes the half-century mark as a music publisher and everybody's friend.
BAND OF THE WEEK is Bob Chester’s. In foreground: Dolores O’Neill, vocalist, and Bob Chester, maestro. First row (from left to right): Buddy Brennan, piano; Harry Schuchman, George Brodsky, Manny Gershman (hidden); Ed Scalzi, saxophones; Al Masthen, Sy Shaffer, trombones. Rear row (left to right): Ray Leatherwood, bass; Bobby Dornick, quitter; Bob Bass (partially hidden), drums; Garner Clark, Al Fita, Al Stuart, trumpets.

ONE of the most promising musical crews to come upon during 1940 is Bob Chester’s band, which celebrates its first birthday this month. Following the versatile “swing and sweet” trend established by Messrs. Dorsey and Glenn Miller, the Chester crew has already carved itself a niche in collegiate America’s preferred band list as evidenced in its high showing in a recent collegiate poll to determine 1940’s coming bands. Scion of the Albert Fisher family of Detroit, automobile body tycoons, Chester starred in baseball, basketball and football at the University of Detroit before trading his catcher’s mitt for a baton and a tenor saxophone. He tutors his horn with such swing greats as the Dorsey and the Krupa band before he hatched his own band last August on the advice of chum Tommy Dorsey. Currently CBSing from the Chatterbox, Route 29, New Jersey, and recording for Bluebird, the Chester band theme song, “Sunburst,” an original, evidences the varied extremes of its musical aptitude in its arrangements of “The Wind and the Rain in Your Hair,” on the sweet side, and “The Octave Jump,” in a jazz vein. It graces the ballstand with Harry Schuchman, George Brodsky, Manny Gershman, Ed Scalzi, all of New York City, saxophones; Garner Clark, Dallas, Tex., alto fife, Passaic, N. J., Al Stuart, Philadelphia, trumpets; Al Masthen, Schenectady, N. Y., Sy Shaffer, Passaic, trombones; Buddy Brennan, Boston, Mass., piano; Ray Leatherwood, Dallas, Tex., bass; Bobby Dornick, Paterson, N. J., guitar; Bob Bass, Minneapolis, Minn., drums; Dolores O’Neill, Philadelphia, vocalist. For the achievement of a finished, versatile style within the space of a year, your correspondent names Bob Chester and his orchestra—the Movie and Radio Guide Band of the Week.

Behind the Podium

Sammy Kaye added Harlan Rogers, a tenor, to his battery of vocalists, already comprising Tommy Ryan, Jimmy Brown, Clyde Burke and Charlie Wilson. ... Skinner Emms and Matty Malneck signed for Warner musical shorts. ... The Fabian Andre band continues to record for Decca under the baton of Lou Holdin, band manager who stepped in when Andre vacated the baton. ... Sid Weiss, Tommy Dorsey bassist, infanticipates a bit of cigar passing come next March. ... Lennie Hayton now orchestrating for Artie Shaw, not Jimmy Dorsey, as previously reported here. Vincent Lopez will have the regular baton-waving assignment on “Show of the Week,” returning to MBS September 29, the idea of a different band each week having been scrapped. ... America’s jazz maestri relieved over the settling of the tiff between the A. F. of M. and the Minneapolis and Richmond radio stations. Sustaining air time is the life-blood of the band business. ... Three replacements in the Kay Kyser band, Ninnie Bernardi, taking over on sax, Rock Hillman on guitar and Bill Purrell on trumpet. ... The Smoothies—Babe, Charlie and Little—doing floor-show service at the Casa Manana, Culver City, Calif., in addition to their Burns and Allen air stint Monday nights, NBC.

SONG STUFF

Bill Kearns, of NBC’s Kidoddlers Quartet, has teamed up with Joe Hanley on “Since You Went Away,” due for release shortly. ... Eddy Howard has “Now I Lay Me Down to Dream” in his publisher’s hands, and is vacationing on an island at Lake Okachee, Wis. ... Frankie Masters, currently airing from the Hotel Taft, has a follow-up to his “Scatterbrain” and “Charming Little Faker” hits in “Say When.”

OFF THE BEAT

Saxie Dowell’s band, currently at the Edgewater, Albany, N. Y., hopes to pick up a CBS wire shortly. ... Big changes in the Hal Kemp band, arranged Harold Mooney, trumpetist Clayton Cash and trombonist Eddie Kusby leaving. ... The Kemp crew follows Phil Harris into New Orleans! Roosevelt Hotel for four weeks beginning August 6. ... The Larry Clinton popcorn is due when this book hits the newsstands. ... Leo Reisman’s band has been filmed for the new talkie version nickel-in-the-slot sound pictures. ... Duke Ellington at the Sherman Hotel opening September 9. NBC to air. ... Bobby Gibson is a vocal addition to Johnny Green’s band. ... Connie Haines, T. Dorsey songstress, and Nelson Mason, Warner Bros. bit player, are an item. ... Henry Busse reported signed for a Columbia flicker.

Diskussion:

GENE KRUPA — “Blue Rhythm Fantasy” (Oken 5627, $0.35)—King of the drums serves up a two-sided exciting jazz feature in Oriental vein for his first impression under the revised Oken label (replacing Columbia’s “Volcano” stamp). ... Feverish tom-tomming by the drummer-man highlights, with some dirty trumpet growling as a secondary feature.

BOB CROSBY — “Spain” (Decca 3268, $0.25) — The eight-man Bobcats combine unrehearsal with an old Isham Jones-Gus Kahn ditty for an unusual blend of Dixieland jazz and Spanish rhythm, with Jess Stacy’s pianistics and Eddie Miller’s tenor saxophone highlighting Irving Berlin’s “All by Myself,” the plattermate, has a fine Warren Smith jazz trombone hit.

XAVIER CUGAT — “Nueva Conga” (Victor 26661, $0.70) — The increasingly popular “One-Two-Three-Kick” rhythm in customary tasteful style by the Waldorf maestro, with a fresh vocal performance by Miguelito Valdes, former Cuban maestro, making his first appearance with the Cugat band. ... “Rumba Rumba,” on the reverse, was penned by Valdes, highlights his versatility.

RECORDMENDEEED — Tony Martin, “I’m Stepping Out With a Memory Tonight” (Decca 3247); “Hawaii” featuring Lani McIntire, André Iona and Sol Hopp (Columbia Album C-19, $2.50); Charlie Barnet, “The Reverie of a Moos” (Bluebird 19652); Frankie Masters, “Orchids for Membrance” (Oken 5550).
NEW AND DESTINED TO BECOME A HIT with children is "Quiz Kids" (NBC, Fri.). Gerard Darrow (left), 8, and Charles Schwartz, 13, were recent guest experts on this junior "Information, Please."
us all, her big, dark eyes full of unshed tears. She looked cute and dis-tracted. Then her breath quickened and she fell toward the screen, and the microphone faithfully picked up her gasp of dismay and the crash as she fell over the wooden markers. Nobody laughed in that tight little audience. It wasn’t funny, it was our own tragedy. Every one of us.

When the lights came on we flailed out into the sunshine silently. The casting-director caught up with us.

"Did any of us make the grade?" I asked.

He looked uncomfortable. "Well—yes." And he told us how the silver blonde with stage experience had been given a small part in a forthcoming picture. The only one.

One out of eight;

"Why wasn’t her test run with ours, then?" I asked. Then I knew the answer before he spoke. These were the failures.

He shook hands with us all and wished us luck. I wished him luck and thanked him for the experience.

"Did you enjoy it?" he asked.

I grinned. "I’ll enjoy it as long as I live," I replied, and left him on the only decent exit line I had ever made.

I meant I would never envy stars again. I would never want to be a movie star. I was cured. Next time I see that beautifully waved hair and careful make-up I’ll remember how it feels to have it put on at dawn of a gray morning. Next time I see a good scene in a movie I’ll understand the nervous energy required to perform it. I’m glad I failed my screen test. Hazel is glad, too. We’re happy in our anonymity. Believe me—this story is true—and it was even worse than my worst nightmare. My name and the name of the studio are left out for obvious reasons.

Girls—go to the movies—enjoy them. But for heaven’s sake and the sake of your sanity, keep away from Hollywood and avoid a screen test as you would a plague.

Believe me—I know.

(BRAIN-BUSTERS—ANSWERS)

(See questions above)

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

"Take It or Leave It"

1. Twenty.
2. I love you.
3. Emilie.
4. First violin.
5. The seventy-sixth.
6. "Alida."

"True or False"

1. False.
2. True.
3. True.

"So You Think You Know Music"

1. Hand of Eva.
2. Suzanna.
3. Three hundred hones.
4. She smoked.

"Dr. I. Q."

1. Barx.
2. One who is a fast runner, a good kicker and a good forward passer. A player who runs, kicks and passes well.
3. Portland, Maine, is the farthest south.
4. Approximately two minutes.
5. In Asia.
6. Because a cow has no upper teeth.

"Battle of the Sexes"

2. Four.
3. Thomas Jefferson.
4. The nomination of Wendell Willkie as Republican candidate for the presidency. Elwood, Indiana, is Mr. Willkie’s home-town.
5. (a) Virginia, (b) Texas, (c) New York.
6. (a) Stoneywell, (b) red, (c) Bonglages.

SMALL-TOWN SMOOTHIE

(Continued from Page 2)

ment, who has been seeing quite a bit of Martha lately.

When male friends are asked about Martha, there’s usually a little quick chuckle. “Everyone wants to protect Martha, she looks so frail and un-knowing.” (The chuckle is usually inserted at this point.) Then they go on. “The truth of the matter is, she probably knows what it’s all about more than any of us.”

Perhaps the best proof of Martha’s prowess as an actress was contained in a recent fan letter. “I enjoyed you very much in ‘Our Town,’” the writer said, “and I think you’ll be a great actress when you grow up.” The best guess is that Miss Martha Scott is a very, very grown-up girl, whose art—which doesn’t necessarily end when the cameras stop grinding—may appear very tiny and very aortal . . . or vice versa, as the script or circumstances may demand.

MR. FAIRFAX

Mr. Fairfax will give personal an-swers to all readers who send self-addressed stamped envelopes. Remember that he must confine himself exclusively to queries and programs. Address Arthor Fairfax, Movie and Radio Guide, 731 Plymouth Court, Chicago, Ill.

Miss Margie Carlcy, McPherson, Kan.—The cast of ‘I LOVE LINDA’ is: Linda—Helen Shields; Eric Dale—James Meighan; Penny—Claire Howard; Dr. Bruce Torrin—Raymond Edward Johnson; Judge—Arthur Hughes. The themes of this serial are Biddle’s Ver Klargun and ‘Terror’ from Lieviberdi.

Mrs. John F. Herbert, Smithdale, Miss.—On ‘MA PERRINS’ Lester Tremeayne is Lawyer Bill Wiley; Curtis Roberts is Dr. Stevens.

Mrs. E. D. Willets, Clarinda, Ia.—The cast of ‘Life Begins follows: Martha Webster—Bess Flynn; Richard Craig—Jimmy Donnelly; Virginia Crawford—Toni Grey; Lloyd Crawford—Donald Cool; Wilbur—Relph Dunks; Mr. Alvin Craig—Ray Collins; Lucretia—Aunt Ethel; Ethel Owens; Dolores King—Patricia Readon; Peggy Smith—Janet Nolan; Don Cavanaugh—Kenny Ryan; Jim Carroll—Tom Tuley; Holly—Margaret McDonald; Mrs. Riley—Agnes Moorehead. Bess Flynn also authors this sketch.

Mr. Russell Dorsett, Wiggins, Miss.—Mary Margaret McBride and Mar-tha Deane are one and the same person, but neither is broadcasting on the networks at present.

Mr. E. R. McLean, Brantford, Ont., Canada.—Pat O’Malley’s book, titled ‘Lancer’s Legacy’ is a collection of monologs. This book is illustrated by George Price. It was released April 12, 1940; is published by H. nall, Sookin and Company, New York City.

VOICE OF THE LISTENER

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

Foreign Music?

Dear V. O. L.,

I think it’s disgusting the way we in America are forced to listen to the foreign singers and other foreign contestants on both the Sunday morning and Thursday night programs of Major Bowes. Do we not have enough American talent to make a success of this program? If not, the others should be made to render their auditions in the English language.

Mrs. A. E. Nixon, Minong, Wis.

More Gospel

Dear V. O. L.,

I like to hear the gospel singers on the radio. It seems to me there are too few of them to help bring peace to the world. It seems to me that if we had more of such, the world might not be the mad place it is.

Margaret Jung, Austin, Tex.
HOW RADIO SOLD WILKIE

(Continued from Page 36)

“According to its preamble, the Constitution of the United States was adopted with the understanding that the people are the exclusive source and sovereign of all political power, and that government is merely the instrumentality by which the will of the people is carried into effect. The President is elected by the people to represent them, and any attempt to substitute for him an officer of his own appointment... is a flagrant violation of the Constitution.”

Mr. Ford: “Public welfare, wasn’t it?”

Mr. Wilkie: “Public welfare.”

Mr. Morley: “I disagree.”

Mr. Wilkie: “What kind?”

Mr. Morley: “I don’t know, just general tranquility.”

Mr. Wilkie: “Domestic.”

Mr. Ford: “I know. All right, Mr. Wilkie, domestic tranquility.”

Mr. Fadiman: “Provide for what?”

Mr. Wilkie: “For the common defense, wasn’t it?”

Mr. Fadiman: “That’s correct, Mr. Wilkie.”

Mr. Fadiman: “Secure what?”

Mr. Kieran: “Liberty.”

Mr. Wilkie: “The blessings of liberty.”

The query shifted to literature.

“Give three quotations containing a reference to radio,” Mr. Fadiman said.

“April showers bring May flowers,” Mr. Wilkie said.

“April showers bring May flowers,” Mr. Wilkie said.

“July and August,” Mr. Wilkie said.

“No, that’s a simple one, that’s a simple one.”

Mr. Wilkie smiled back. “That’s the only kind I know as a forum for expression for his stand on prohibition, his advocacy of pacifism and, now, for his peace on earth and goodwill toward all men.”

The last question was “During the same session of Congress two bills were passed and sent to the President for his signature. The President neither signs nor vetoes the bills, yet one becomes a law and one doesn’t. How is this possible?”

By now Wilkie was thoroughly at home and enjoying himself. His hand flashed up first. Fadiman took the floor.

“The first bill becomes a law,” he stated, “because the President retained it for ten days (not counting Sundays) during which entire period Congress was in session. This, according to the Constitution, makes it a law. The second bill did not become a law because the President signed it before the passing of the tenth day, and according to the Constitution this automatically vetoes it. This is called the pocket veto.”

Mr. Fadiman: “That’s quite right, Mr. Wilkie.”

In Philadelphia on June 9, several hundred Republican delegates said, “That’s quite right, Mr. Wilkie,” when he asked for the nomination.

Historians will undoubtedly report that the Wilkie boom didn’t get anywhere until Russell Davison lighted his new act as managing editor of Fortune and started organizing the country. They will recount how, after McVeagh, an advertising man who had joined up with All Landon four years ago, gave his expert advice and experience; how Oren Root started to form Wilkie clubs all over America without even asking Wilkie, how the tireless radio men and others volunteered brains and money. They will say that June 8 saw the boom pick up steam. Mr. Wilkie’s campaign “won over twenty new Wilkie-for-President committees being formed and 50,000 Willie buttons being sold each day.”

They may say that these were the things which made Wendell Wilkie a presidential nominee. But we shall know better. It was because we dined at the head table because we dined with a dozen million other Americans who listen to our radios and ring side seats when at first we let hear his directness and simplicity of speech on two Coast-to-Coast broadcasts.
**BULLS & BONERS**

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

Earl Godwin, news analyst: “The news came like a bolt out of the blue.”—Dorothy Hammond, North Adams, Mass. (July 2 over NBC)

Fort Pearson on “Kick” program: “You can’t keep a good cereals down.”—Mrs. Claude Baldorf, 76 Orchard St., Erie, Pa. (June 30 over Station KDKA.)

Amateur on Major Bowes’ program: “I make a lot of instruments of my own.”—Dorothy Hammond, North Adams, Mass. (July 4 over CBS.)

Marianne Moynihan: “He want over to a neighbor’s house and took his dog Rover along with him to chop wood.”—Ray Dyer, 433 Prairie Ave., Providence, R. I. (June 16 over NBC.)

Bob Elson, baseball announcer: “The report that Bill Lee is now wearing baseball uniform is incorrect. Big Bill Lee, Chicago Cubs pitcher, will now be known as the beakspotted pitcher.”—Mrs. D. Lacy, 3003 Overhill Road, Jackson, Mich. (July 5 over Station WGN.)

Frank Luther on “Life and Love of Dr. Susan”: “Just close your eyes and imagine how lovely they’d look on a sparkling tablespoon.”—Carolyn M. McCleod, Houlton, Me. (July 1 over CBS.)

News announcer: “All California drivers with licenses issued in the year 1927 will expire at midnight, June 30, 1946.”—Beverly A. Wood, 1224 South Berendo, Los Angeles, Calif. (June 25 over Station KRLA.)

Frank Martin, narrator of “Night-Cap Tales”: “He lifted his eyes and ran them around the horizon... He sat down and buried his hands in his face.”—Mrs. William L. Fearnley, 42 Sentinel Road, Lake Placid, N. Y. (July 4 over CBS.)

Announcer: “Don’t wait until you have a headache; ask for it today.”—C. Harrison, Box 615, Huntington, W. Va. (July 2 over Station WSAZ.)

Announcer: “Not every frozen in- sulation is a popcorn inside.”—Mrs. Clyde Hill, R. R. No. 7, Kravitzville Rd., Evansville, Ind. (July 6 over Station WBTB.)

Fletcher Wiley: “Marlene Dietrich had two of the best reasons for not wearing slacks: one when she wore them they spread all over the United States.”—Barbara Chisholm, Fairfield, Va. (July 2 over Station WJ5V.)
You Asked for Them and Here They Are

Dear Movie and Radio Guide: Here is Hugh Herbert as a dog radio fan. If true, let's have his picture.—Frank Daly, Evansville, Indiana.

This is Hollywood's beloved "woo-woo" comedian as he officiated at a World's Fair bike race in New York. Hugh took particular interest in the prize—a bicycle radio, new three-tube trick by Motorola.—ED.

Dear Movie and Radio Guide: Show us some pictures of Gene Autry. I'm sure lots of fans would appreciate them.—Elaine Leiby, York, Pa.

Arresting shot of the cowboy singer-star is this one taken in the Brown Derby's doorway. "Gene Autry's Ranch" (CBS, Sun.) is aired from Hollywood, where Gene is busy making western thrillers.—ED.

Dear Movie and Radio Guide: Please print a picture of my favorite radio singers, the "Escorts and Betty."—Edna Winter, Columbus, Kansas.

This boys-and-girl singing group is heard on "Club Matinee" and the "Breakfast Club" (both NBC). Around Betty Olson are her handsome escorts (left to right): Floyd Holm, Cliff Peterson, Ted Clare.—ED.

Dear Movie and Radio Guide: "Gene and Glenn" present radio's shortest half-hour. I'd like their picture.—F. Chesebro, Hempstead, N. Y.

Going strong in their eleventh year on the air, "Gene and Glenn" currently broadcast Mon. through Sat., NBC. Gene (top) plays triple role of Joko, Lena and himself. Glenn is straight man, plays and sings.—ED.
A Money-Making Opportunity
for Men of Character

EXCLUSIVE FRANCHISE FOR
AN INVENTION EXPECTED TO REPLACE
A MULTI-MILLION-DOLLAR INDUSTRY

Costly Work Formerly
“Sent Out” by Business Men
Now Done by Themselves
at a Fraction of the Expense

This is a call for men everywhere to handle exclusive agency for one of the most
unique business inventions of the day.

Forty years ago the horse and buggy business was supreme—today
almost extinct. Twenty years ago the phonograph industry ran into
many millions—today practically a relic. Only a comparatively few
foresighted men saw the fortunes ahead in the automobile and the
radio. Yet irresistible waves of public buying swept these men to
time, and sent the buggy and the phonograph into the discard. So
are great successes made by men able to detect the shift in public favor
from one industry to another.

Now another change is taking place. An old established industry—an integral
and important part of the nation’s structure—in which millions of dollars change hands
every year—is in thousands of cases being replaced by a truly astonishing, simple inven-
tion which does the work better—more reliably—and AT A COST OFTEN AS LOW
AS 2% OF WHAT IS ORDINARILY PAID. It has not required very long for men
who have taken over the rights to this valuable invention to do a remarkable business,
and show earnings which in these times are almost unheard of for the average man.

Not a “Gadget”—
Not a “Knick-Knack”—
but a valuable, proved device which
has been sold successfully by busi-
ness novices as well as seasoned
veterans.

Make no mistake—this is no novelty—no flash invention
which the inventor hopes to put on the market. You
probably have something like it yet—perhaps never
dreamed of the existence of such a device—yet it has already
been used by corporations of outstanding prominence—by
distributors of great corporations—by their branches—by do-
tors, newspapers, publishers, schools—hospitals, etc., etc.,
and by thousands of small business men. You don’t have to
convince a man that he should use an electric bell to light
his office instead of a gas lamp. Nor do you have to sell
the same business man the idea that some day he may need
something like this invention. The need is already there—
the money is usually being spent right at that very
moment—and the desirability of saving the greatest
part of this expense is obvious immediately.

Some of the Savings
You Can Show

You walk into an office and put down before your prospect
a letter from a sales organization showing that they did
did work in their own office for $11 which formerly could have
cost them over $200. A building supply company pays
our man $12, whereas the bill could have been for $1,000!
An automobile dealer pays our representative $35,
whereas the expense could have been over $1,000. A department
store has saved over $600,000, possible cost if done outside
the business being over $1,000. And so on. We
could not possibly list all the cases. These are just a few of
the many actual cases which you place in your hands to
work with. Practically every line of business and every
section of the country is represented by these field experts
who hammer across dazzling, convincing money-saving
opportunities which hardly any business man can fail to
understand.

EARNINGS

One man in California earned over $1,600 per month for three
months—close to $5,000 in 90 days’ time. Another writes from
Delaware—“Since I have been operating (just a little
less than a month of actual selling) I have made enough
money to pay for my car and my house.” A man working small
city in N. Y. State made $10,805 in 9 months. Texas man
nets over $300 in less than a week’s time. Space does not per-
mit mentioning here more than these few random cases. How-
ever, they are sufficient to indicate that the worthwhile future
in this business is coupled with immediate earnings for the
right kind of man. One man with us has already made over
a thousand sales on which his earnings from $3 to $20
per sale and more. A great deal of this business was reaped
business. Yet he had never done anything like this before
coming with us. That is the kind of opportunity this business
offers. The fact that this business has attracted to it such
business men as former bankers, executives of business-
men who demand only the highest type of opportunity
and income—gives a fairly good picture of the kind of busi-
ness this is. Our door is open, however, to the young man looking
for the right field in which to make his start and develop his future.

No Money Need Be Risked

In trying this business out, you can measure the possi-
bilities and not be out a dollar. It is not asking for a
business that is not overcrowded—a business that is just
coming into its own—in the upswing, instead of the
downturn—a business that offers the buyer relief
from a burdensome, but unavoidable expense—a business that
has a product that is practical in every office, store, or
business into which you can sell—regardless of size—that is
a necessity but does not have any price coming to contend
with as other necessities do—that because you control
the sales in exclusive territory is your own business—
that pays more on one individual sale than many you make
in a week and sometimes in a month’s time—if such a business
looks as if it is worth investigating, go in with as
little at once for the rights in your territory—don’t delay—
because the chances are that if you wait, someone else
will have written to us in the meantime—and if it turns
out that you were the better man—we’d both be sorry.

F. E. ARMSTRONG, President
Dept. 4035-41 Mobile, Ala.

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