Problems of a Child Star's Mother

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WHEN lovely Nancy Kelly yelled, "Move over, Fido, I'm coming in!" it just went to show that neither fame nor fortune—to say nothing of beauty—wails in Hollywood when getting into both hot water and the proverbial doghouse. It also went to show that even doghouses in Hollywood have glamour, because some Hollywood dog houses have sheltered not only Nancy but Bette Davis, Pat O'Brien, David Niven, Don Ameche, Humphrey Bogart and a host of others. When some of Hollywood's highest people get into trouble and in bed with their families and friends, we felt there was an amusing story there, and when you read "That Doggone Doghouse" next week, we think you'll agree. But more important—and very consoling to us common folk who had a far-fetched idea that fame and fortune and glamour conquer all—just goes to show that when it comes to getting into trouble, not even the brightest stars are immune.

Musician at Work

A year ago Leith Stevens was waving his baton in a devotional fashion over Columbia's "Saturday Night Swing Sessions. He also had ambitions to clip the classical field, and held to them in the face of wise opinions that it couldn't be done. This summer Mr. Stevens has taken over Mr. Ford's Sunday program and is proving that brilliant experimental musical direction can be as effective with serious and light classics as with swing. Because Leith Stevens is in the vanguard of progressive musical direction, we have asked him through Kate Kelly, to tell you about a musical director's work in our sixth "Men Behind the Dial" article. Don't miss his story. Not to be missed either in next week's Movie and Radio Guide is "Confessions of a Gag Man's Wife," by Jeanette Connor, wife of one of radio's best gag-writers, in which it appears that marriage to the man who concocts funny gags for your radio comics can be a very unfunny—though stimulating—business. There'll also be exclusive pictures of Edgar Bergen, Ken Murray, Rudy Vallee and Jimmy Fidler at the opening of their new "Pirates Den" nightclub in Hollywood.

Nancy Kelly

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It was a preview night no different from a hundred others. The light arcs waved their slim, teasing fingers through the sky. Behind police lines a thousand fans strained for vantage points from which to view arrivals. Street traffic was impeded. The invited stars, decorated with orchids, paused for news photographers before entering the theater.

But to a mother and father and their four daughters, this was a milestone, and it held infinite implications.

For the picture was "The Underpup," in which an unknown eleven-year-old child was being featured. Gloria Jean Schoonover, billed only by her given name, Gloria Jean, was the singing star. The niche vacated by maturing Deanna Durbin was waiting for her at Universal Studios, if she passed the critical judgment of this first audience.

Less than two hours later, this small girl was a star by Hollywood standards. True, she was yet to be introduced to the world. It would be months before her name was glib and easy on the tongues of theater-goers. The story of a child who, at three, had sung in vaudeville, at five had been offered a contract by Paul Whiteman, at seven had been signed by the Colonial Opera Company, was still to become familiar.

But in the first few weeks after the release of the picture, Gloria Jean was made a star in truth by the public.

Box-office figures mounted to proportions reminiscent of "Three Smart Girls," Deanna Durbin's first sensational film. Fan mail for Gloria began arriving by the sackful. Producers of Coast-to-Coast radio programs began bidding for her services. No longer could she walk down Hollywood Boulevard unrecognized.

Stardom at eleven! Stardom because the child had a brilliant coloratura voice, an engaging personality.

When fame touches a child on the shoulder, there are necessarily endless reverberations. A child is more intimately a part of a family than any adult can possibly be. And so, when Gloria became a star, all those whose lives were intimately intertwined with hers were markedly influenced.

One day she belonged solely to her mother and daddy and her three sisters. The next day they were sharing her with countless strangers. One day she was one of them. The next, they were psychologically isolated from her.

There is a very real danger to every (Please turn to next page)
member of a family when one of them becomes anointed by the gods of fame and fortune. There are personality adjustments to be made. Lurking envy to be exorcised. Stirrings of something akin to hate to be quieted. When children are concerned, the danger is far graver!

Consider, if you please, Gloria Jean! How well her mother knew her. How well her mother knew, her family evenly balanced? How could she safeguard her other daughters from developing a sense of inferiority in themselves? How could she guard them against the delusion of neglect in favor of the famous one? Did she ever make a child feel deprived of love—and feeling so, grow into unhappy, maladjusted adults? Eleanor Schoonover knew the instant Gloria was signed to a motion picture contract. Logical problems faced her. They had to be solved, if fame for one child was not to be the bane of the normalcy of her sisters.

No mother of a famous child had ever had to solve this problem. With Gertrude Temple the primary problem was Shirley herself. Shirley's two brothers are mankind's problem. They have the paternal attitude which big brothers always have toward small, toddling sisters. They are never in Shirley's accomplishments without losing one whit of their own self-respect, or their own sense of superiority. Wilthers is an only child. Freddie Bartholomew has the concentrated attention of his Aunt Cissie. Mary's children were Rooney, Deanna Durbin and Edith Fellows in no way involved the lives of big brothers or others. On these children their mothers could focus their entire attention without endangering the physical comfort, the mental serenity, or the spirit of another child.

But Gloria Jean's mother has four growing daughters! Sally was fourteen when the Schoonovers first came to Hollywood, then came Gloria Jean, then Lois, only ten months her junior. Bonnie, the baby, was four.

First and foremost Eleanor Schoonover had to evolve the same problem that Shirley, who is her sister's stand-in, are taken to the studio by their father and turned over to the schoolteacher until their mother arrives.

Until eleven, Mrs. Schoonover remains at home. She bakes Bonnie, shares her breakfast with her, plays games and plans the rest of the day for her youngest. At eleven, promptly, she says: "Now, Bonnie, Mother has given you your share of time, so she must go and be with Gloria.

During the early afternoon, Mrs. Schoonover telephones Bonnie. Later, when Sally returns from school, she talks to her eldest, inquires how her day has gone—gives her every reassurance of her love and thought.

More than Bonnie, more than Sally, Lois was Mrs. Schoonover's first concern.

Lois and Cissy had shared their lives. They were a unity—each had what the other had. They shared a reverse. They shared a love. They shared a McCarthy. They themselves were two. The two time they were toddlers. Because less than a year separated them in age, they had developed together, were two chips off the same block, much fuss was made over Cissy and Lois. They were the center of the world. They were important people. They were the star and which the stand-in.

It is customary in Hollywood for producers, directors and cast to shower a child player with gifts when a picture ends and on special occasions.

Fortunately, the two children have until now received almost identical gifts. In the isolated instances when they have not, Lois has exhibited not a vestige of jealousy.

When Bing Crosby learned of Gloria Jean's ardor for Basil Rathbone, he gave her a charm with Basil's picture stamped on it. Lois took that as a special favor. Then when Lois, who hopes to become a concert pianist, plays, the entire family listens carefully and wildly.

Even Baby Bonnie's attempts to sing "like Gloria" are encouraged.

TYPICAL AMERICAN FAMILY is Gloria Jean's, and her parents strive to keep it so. The family, I to r., includes her mother, sisters Lois, 10, Bonnie, 4, Gloria Jean, her father, Sally, 15, is not shown as much to Mother and Daddy as Gloria will. You'll have to understand that.

"Now, Honey, that mean that you can't have your piano lessons when you're at the studio with Gloria. You won't have time. But the minute the picture is finished, you can go back to your lessons. Daddy and I will put your money into a separate savings account just as we do Gloria's.

Lois instantly liked the idea, but her mother said to her: "Don't answer me now, I want you to think about it, and I want you to remember that Mother will do everything in her power to give you just as much as Gloria gets."

"Gloria will get presents that you won't and clothes that you won't have, but Daddy and I will try to make it up to you. We'll do the best we can.

Now, after you've thought about it, you come to Mother and tell her what you want to do." Lois became her sister's stand-in. They go to school together on the studio lot.

Fortunately, the cast and crew on Gloria's pictures have understood the delicate problem Mrs. Schoonover faced with her two middle children, Lois, like Gloria, has a special chair marked with her name. The company is careful to divide their attention between her two children. Much fuss is made over Lois as is made over Gloria. Coming on the set, a stranger may be able to tell by attitude which of the girls is the star and which the stand-in.

For Christmas, it was placed in the living-room where the whole family could enjoy it.

Gloria understood that while technically it was her gift, it really belonged to the entire family. On Lois's birthday, to even things up, her parents gave her a small radio. She placed it on the night table between hers and Gloria's bed. "This belongs to both of you, just as your radio belongs to all of us," she explained.

Mrs. Schoonover calls her two other daughters into conference when important decisions involving them are to be made.

There was the matter of the diamond ring which Eleanor Schoonover has had from childhood. It had been earmarked for Gloria when she became twelve. But Gloria didn't receive it until Lois was consulted. Preceding Gloria, Lois. You remember Mother always said, long before we came to Hollywood, that Gloria's ring made for it. Now, when you're satisfied for Gloria to have it?"

LOIS agreed enthusiastically, but Mrs. Schoonover was too wise to put too much of a strain on a child's unselfish nature. She promptly bought a small amethyst for Lois, her birthstone, and had a duplicate setting of Gloria's ring made for it.

Gloria, equally with Sally and Lois, has household tasks. On Sundays Sally washes dishes and Gloria and Lois dry them. Both Lois and Gloria are charged with the dusting, with keeping their own room in order, and with looking after Bonnie and Lois.

When the baby wakes up, she comes into their room. Gloria puts on her bathrobe and slippers, and Lois washes her small sister's face and hands. Neither is permitted to be impatient with Bonnie's requests for information, service or comfort. If someone wants a shoe tied, a dress buttoned, or a question answered, Lois and Gloria between them fulfill their need.

The individual interests of each of the four girls receive equal attention. The pride and self-expression of each are carefully cultivated by all the others.

When Sally, who is a swimmer and diver of champion caliber, comes home with a new trophy, the whole family makes a fuss; when Lois, who hopes to become a concert pianist, plays, the entire family listens carefully and wildly.

Even Baby Bonnie's attempts to sing "like Gloria" are encouraged.

TO SALLY'S problems her parents lend a careful ear. Mrs. Schoonover has a close relationship with her oldest, for her independence, quick enthusiasm and new interests which fade as suddenly. When she recently announced a passion for roller-skating, her father took her to a local rollerdrome once or twice a week, to see her succeed. When Sally wants to have guests, her mother cheerfully assents. There is always the chicken salad, creamed lemonade and ice-box. Her mother bakes cookies or makes candy for the party if Sally desires.

Only recently has Sally indicated that Gloria's career affected her own life. At school she volunteers the information that Gloria Jean is her sister. In explaining to her mother, she said: "I don't want anyone to like me because my sister is a star. I want them to like me because of me. I don't want to be built up on what I'm not." If Sally were to be a star, however, she admits the relationship, but is extremely cautious about becoming intimate with those who are movie-struck.

Mrs. Schoonover declares: "I want Sally to be free. I don't want her to feel that her freedom is limited or her life and actions influenced because of Gloria. It's easy for a girl of her imagination to become enslaved. It's the old story of the son of a famous father who always feels he has something to prove and resents it. I don't want Sally to live up to her sister's fame. I want her to live up to herself."

When Sally makes an extravagant request, her mother cautions her: "You haven't got what you've always had," she points out. "We don't know how long this will last. We can't count on it. This thing of Gloria being a star is just something that's happened. It's not really us.

"Perhaps Mrs. Schoonover's insight into the emotional needs of her children is the result of her interest in the development of Sally. She constantly reads books on child psychology. She knows that a mother's attitude toward a child is the basis for their mental health.

In some phases Eleanor Schoonover's problem is not at all different from that of thousands of mothers.

In each family there is the singular child, blessed with some special gift or personality, which focuses attention upon him. Wise mothers seek to fit each child into his proper path for his own welfare, as well as for the well-being of the other children in the family. Eleanor Schoonover successfully if the effort is made intelligently.

Eleanor Schoonover has four daughters. One is famous because she is an amazing woman, with a great talent for motherhood; she budgets her time and herself—so that each of her children equally has a real mother!
ERROL FLYNN Battles For His Lady Love

SWASHBUCKLING successor to Douglas Fairbanks, Sr., is Errol Flynn, who burst upon the American consciousness in "Captain Blood," gallantly fighting his way to fame and making feminine hearts beat faster. Now, as the pirate Tharpe in "The Sea Hawk," he steps back into the world of Queen Elizabeth to fight once again for his lady fair (this time the lovely Brenda Marshall). "The Sea Hawk," now practically finished, will be released by Warner Bros. in late summer or early fall.

Thorpe (Errol Flynn), left, fights his way through the guard to the treacherous chancellor (Henry Daniell)

CORNERED, the chancellor fights back furiously, no trick or ruse too foul "or him to employ for victory

FIGHTING, at first cautious, reaches a crescendo of fury and violent assault, with death the loser's share

VICTORIOUS, Thorpe tastes the sweet fruits of victory as he takes Brenda Marshall in his arms, knowing that treachery can no longer stand between them.
Bob Hope and Paulette Goddard meet a Zombie in another combination spine-tingling, laugh-provoking mystery movie.

WHEN MISS GODDARD learns that she has inherited the castle where her ancestors have met horrible deaths, Senor Parada (Paul Lukas) tries to buy it, warning her that it is a place where unhappy spirits walk.

MOTHER DIVINE, who is really Mrs. Zombie (Virginia Brissac) and an evil soul in her own right, warns Bob Hope and his manservant, Alex (Willie Best), of evil things to come. Alex is more than convinced and Bob is not wholly unshaken.

"THERE AIN'T NO GHOSTS," Bob tells Alex, but he doesn't fool either Alex or himself. All the while, the Zombie, hidden in the armor, listens to their plans and makes a few plans for his own conduct.
HICKORY DICKORY—DUCK! Bob and Paulette try to learn why time has stood still in the castle of her ancestors for all these years, and here they are—on the quaking verge of finding the answer which they seek.

WHODUNNIT? We could spoil your fun and tell you, but we won't. Skipping the denouement, we find Bob and Paulette on homeward-bound boat, healthy, happy and engaged.

A "GHOST-BREAKER" is a person who contracts to rid houses of ghosts and other haunts which infest them, and in Paramount's "The Ghost Breakers" audiences will be treated to the excruciatingly amusing spectacle of Bob Hope and Paulette Goddard doing just that little thing in a haunted castle somewhere on the coast of Cuba. That alone warrants the film's selection as Picture of the Week, but there are many more innovations in this sometimes blood-curdling, sometimes hilarious and always gripping comedy-melodrama. There is, for example, The Zombie (upper left), played by Noble Johnson, noted colored actor, who is neither the sort of person you'd like to meet in broad daylight (and much less at night) nor the sort of person you'd like to try to rid an old castle of. When he corners Paulette Goddard at the bottom of a staircase that leads nowhere, her screams aren't faked at all, but the real thing (lower right). The set of the film was built from photographs of a real Cuban castle, reputedly haunted. It took studio carpenters five weeks to construct it, another two weeks to build in the spooky sliding panels, trap-doors and coffins that are filled with bodies one minute, empty the next. When Hope saw the castle set he said, "I won't stay in this place one minute alone!"

Paulette Goddard

MOVIE and RADIO GUIDE

PICTURE OF THE WEEK
This is the last of a series of three articles by James Street, each complete in itself, about Tyrone Power and Annabella. Here is the revealing story of their courtship and marriage, and the reasons why their union is succeeding.—Editor.

Most Hollywood romances are made in print or in the heads of those American phenomena—the movie press-agents. We, the public, get a royal kidding about many of the love-affairs that are incubated in a propagandist's mind but that never hatch for the simple reason that they are bogus. A sure-fire way to get the names of any stars in print is to say they are in love.

When Mr. Tyrone Power became American heart-throb number one, the boys who earn their bread and butter by keeping his name before the public reckoned it was time for a little romance. But Mr. Power wouldn't play ball. Mr. Power and Annabella then were working in "Suez," and few persons knew that a romance had started of its own accord. The couple had met casually before they worked together in that picture, but it was their appearance in "Suez" that really brought them together.

They were never seen together in public places. One of the reasons was that Annabella still was Mrs. Jean Mural. Another was the erroneous Hollywood theory that the public likes their movie heroes better single than married.

But the studio and many other wise men overlooked one little thing, which is that we, the people, actually have a strange little habit of allowing a man and a woman to work out their own destiny. If Tyrone Power and Annabella loved each other we were ready to wish them well and were willing still to march up to the movie houses and plunk down our money to see them act, as long as they acted well in good shows. Hollywood is always squawking that the public is far too interested in the private lives of stars. Hollywood made us interested in their lives, but even so, we, the people, do not push our curious noses into the personal lives of stars as much as the studios do. It is the only business in the world where the paymaster can tell his hired hands what they must do with their private lives, and what's more, get away with it.

Mr. Power and Annabella did not give anyone an opportunity to meddle in their business.

Annabella's father, Pierre Charpentier, and her mother and fifteen-year-old brother visited her while she was making "Suez." Mr. Power's mother, Mrs. Patia Power, entertained them. Ty began playing the big-brother role to Annabella's brother. Everything went along swimmingly.

Soon a divorce was arranged for Annabella. The wise men of Hollywood knew what was up and kept their fingers on the pulse of the public, testing the reaction of America to the romance of its young idol and a divorced mother. The public's reaction was, "So what?"

One day Annabella came to the set where Power was making "The Rains Came," and that afternoon they filled their intention to wed. After the ceremony, Mrs. Power said: "I was never so happy. I never thought all of this would happen to me. Why, I've been here only a little more than a year. Ty and I have agreed that marriage shall not interfere with my acting. I want to make a name for myself in this country as an actress, just as I did in Europe, and Ty's going to help me in perfecting my English and in other ways." There is no cause for any real professional jealousy within the Duchy of Power, for, to be unparodably frank about it, Mr. Power has not yet reached the heights that his husband has. Perhaps she will. Mr. Power is a big enough man to help her do it. And if she ever does, the acid test of their marriage will come. Few marriages of stars have survived unless one is willing to step down. The Gable-Lombard marriage is working, but they are older and have had more experiences in life than the Powers. The Taylor-Stanwyck union is working well also, but we'll get to them later in this series of articles on Hollywood and its royalty.

Ty and Annabella took their honeymoon a month after they were married and were away in Arizona only three days when the studio called the bridegroom back to work. The couple really didn't have a honeymoon until they got a chance to go abroad some time later.

They bought their home in Brentwood and tried to settle down to the serious business of living. Their home is not pretentious but is austere. It is not as cozy as the Gable farmhouse. It has two stories, and the living-room is to the right from the main entrance. Mr. Power's prized Shakespeare library is in the living-room. There are many other bookcases in the room and each is filled with good volumes—mostly classics and biographies. The furniture is simple and in the most excellent taste, and the walls are decorated with fine old prints. The bar, one of the smallest I saw in Hollywood, is just off the living-room, and across a hallway is the dining-room, which is comfortably and tastefully furnished.

The pride of the duke sticks out all over him. He is not aloof, but neither does he stoop to impress. He is proud, and proud of it. There's a certain lady in Hollywood whose face is still burning. Years ago, Power tried to date her and got snubbed. Later, when he hit the top of the heap, she called him, but the duke was not at home to her deliberately.

The man never forgets a grudge or a favor. Those who were good to him when he was a nobody have been repaid twice over. There's a little New York restaurant that was kind to Power back when a dollar was a lot of money to him. And when the duke became a star, he allowed the restaurant to advertise widely that it was one of Ty Power's favorite eating-joints.

He is the most polite man I met in Hollywood and is very attentive to his wife in little matters. He always rises when she enters the room and never fails to tell her how well she looks. He laughs at her witty sayings. If he is not completely in love with her, then he is the greatest actor in the world. And the same goes for Annabella.

Ty is a man of many hobbies. He owns a small island off Mazatlan, Mexico. He plans some day to build a hunting lodge there. He can reach the island in six hours in his own plane. He owns an amphibion and has his own license.

Perhaps his favorite hobby is photography, which he has played around with since he was a boy. On a tour of South America, he shot about 4,000 feet of film. He has a collection of ghastly Indian ceremonial masks, which he bought in Mexico. His most treasured memento is a two-page fan letter he received in 1936 from Rita Preucke of Gary, Indiana. He has
The Powers went to Italy on their belated honeymoon. Studio calls interrupted their first honeymoon attempt.

How Tyrone Power and Annabella, one of the happiest couples in Hollywood, keep their marriage romantic

By James Street

LEFT: The Powers' house is comfortable but not pretentious. Ty and Annabella are home bodies, go out seldom

RIGHT: The Powers' house is comfortable but not pretentious. Ty and Annabella are home bodies, go out seldom

never met the lady and has never heard from her since. It was the first fan letter he ever received, and he keeps it in his drawer in a dressing-room. His fan mail now is delivered in a truck and averages about 8,000 letters a month.

He always wears a good-luck ring. It is a quarter of an inch wide and fashioned out of woven gold strips.

The duke is always willing, even anxious, to talk about the Power family. But he is never boring. He's very proud of his father and of all the other Powers who did things. He always is on the lookout for pictures of his father and particularly of his great-grandfather, Tyrone I.

His father was quite a writing man, and his great-grandfather wrote a best-seller, his "Impressions of America."

The duke is trying to write, too. When his father died suddenly, he was left a million dollars and he began to write. He has written two books, and he has a third one in the works. He has also written a novel called "The Tower of Power."

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ANA TURNER, vivid, vibrant, sirenesque and youthful, has made greater strides toward real screen greatness in the past year than any other youngster in Hollywood. Her screen roles have changed from those in which she merely displayed pulchritude (early publicity picture, left) to meaty parts in which she is being given a real chance to act. With a new type of hair-do (below), her ordinarily red-tinted blond hair now a darker shade, Lana next will be seen in Metro-Goldwyn-Mayer's "I Do," which was formerly titled "To Own the World," as a completely mature, dramatic actress.

IN "I DO" (scene above) Lana has just learned she is going to have a baby, only to have her husband come home and tell her he has lost his job! Lately wedded to maestro Artie Shaw, in real life Lana allegedly has been having marital problems.
ELEANOR POWELL, of the twinkle feet, wasn't so twinkling recently when she entered Cedars of Lebanon Hospital for observation. Suffering from Hollywood's favorite illness, nervous indigestion, for over a year, latest attack was brought on by numerous rumors of a break in her engagement to Merrill Pye, Metro art director. Fiancee Pye, asked a Movie and Radio Guide reporter how Miss Powell was, said: "She's high-strung, all girls of her type are. She's under observation for a week and being given all kinds of tests, but what she needed most is the rest she's having. I just talked to her on the phone and she's fine."

WHEN PAT O'BRIEN visited the University of Notre Dame a few weeks ago to make certain scenes for the film "The Life of Knute Rockne," a Chicago sports writer took exception to the things Pat did while on the campus. The sports writer belittled the floral wreath Pat placed on Rockne's grave, the tears he shed while doing, and other manifestations of homage to Rockne. The writer claimed everything Pat did was for publicity's sake, and that Rockne's name was "disgraced." Result: A wild Irishman. But Pat won't do anything about it. He feels that should he take action, the resulting newspaper comment could be construed as publicity.

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WALTER, Anne's name was mentioned. There was no role for him, and when he drew his chums from dramatic school, who, according to Bob, ought to get a break. That the other players will be his fellow players from the stage appear-

Bob Stack has hit upon a unique way of helping the Red Cross. He is going to present the play "Journey's End," in the little theater of his own home and give the proceeds to that patriotic organization. Bob will take the part of Padre, Praiseworthy. That the other players will be his chums from dramatic school, who, according to Bob, ought to get a break.

CAROLE LANDIS set the town on its ears with an advertising stunt in local papers: "An apology to the working press of Los Angeles: I have just learned, and with great dismay, that invitations have been extended you to attend a reception tomorrow, Tuesday afternoon, for the purpose of confering upon me the title of 'The Ping Girl'—because she makes you purr." The plan is an obvious attempt to publicize my role in "Turnabout." While I know that many things are endured in the name of publicity, this 'mental blitzkrieg,' in my opinion, carries things a little too far. I was never consulted about the scheme, nor do I approve, merit or deserve the appellation they would like to inflict upon me. For these reasons I feel an explanation is due you because I will not be present at my own reception to 'ping, purr or even coo.' Signed, Carole Landis.

Hal Roach studios, party host, canceled "tentative" reservations on Ciro's books, called all newspapermen-guests and canceled their invitations, accepted condolences from all but two of the press, who thought the apology might be a clever "Turnabout" gag. Result: The Roach publicity department is deservedly taking bows for the stunt, one of the most amusing Hollywood has seen in weeks.

JOHN WAYNE, reported to have broken three ribs in a scene for Walter Wanger's "The Long Voyage Home," was actually suffered a slight of Ciro's of Lebanon Hospital, underwent an X-ray examination and was sent home badly hurt, but unbroken. What happened: Wayne was making the last shot in the picture. He was supposed to be washed across the deck of a ship by a huge wave. The wave unexpectedly smacked him against a winch and drove him into a bulkhead. Note to fans: The scene will be retained in the picture as a tribute to Hollywood realism.

PRODUCERS ERICH POMMER and HERBERT WILCOX, who are being

This Week in Hollywood (Continued)

operate with the publicity department of her studio and Hollywood writers are well known. But now that little Christina has become a part of the family, Joan's career and her obligations as a mother will become two separate and distinct things.

JACK CARSON is the newest feature player to get a break in Hollywood. You'll remember him in the Jane WITHERS picture "Shooting High." And that is just what young Carson is doing these days. Lewis Milestone, director of RKO's "Lucky Partners," saw Jack play a small role in another Ginger Rogers picture, "Carefree." He remembered him, and when he drew another Rogers assignment he decided to test Carson for the role of Ralph Bellamy had made famous. There was plenty of opposition when Carson's name was mentioned. You see, he started at RKO playing bit parts, worked up to $100 a day, and finally won a few featured roles. Then he was let out of his contract and freelanced for a year. The studio was reluctant to give Carson the important role of Ginger's boy friend. But the young actor beat all the others who tried out for the test. Said Carson:

"When I was making a hundred bucks a day I thought this acting game was a racket. But the more I learn about it, the tougher it gets."

JUDY GARNOLD will have her first real solo starring-role in "Little Nelly Kelly," the George M. COhan play about an Irish immigrant girl. Said director Norman Taurog, who will direct this picture: "Judys have quality of heart and mind, and they are what count. No one ever made a lasting success in this business who did not have these qualities."

GUY KIBBEE, who told reporters he was "too old for a stage show," made a fine success of his role as Captain Andy in "Show Boat," the first contribution of the Los Angeles Light Opera Festival. Not only did Guy appear adequate in the role, he outdid himself by displaying unexpected virility. He bounded a water-jug so hard that it leaped right into the audience! Guy, who has just finished the film "Our Town," has been saying for years that he wanted to buy a ranch and retire. Says Mrs. Kibbee: "He just thinks he wants a ranch. He's actually living on one. And I know just what Guy would do. He'd hire people to pick the oranges and gather the eggs, and soon be looking around for another part in pictures!"

IDA LUPINO and LOUIS HAYWARD see so little of each other since they are both working in pictures at different studios that they haven't discussed each other's vacation plans. Ida goes to the desert where she completes Warners' "They Drive by Night." Louis will not join her, since he must start immediately in "The Son of Monte Cristo." When he finishes that film, he will go to San Francisco for a couple of months. By that time Ida will undoubtedly be working in another film. Suggestion: Instead of a vacation away from each other, what this couple should plan is a vacation together.

PRISCILLA LANE, dancing with Parc Westmore [above], can keep a secret. Her marriage of a day to Orin Haglund in Yuma on January 23, 1939, her divorce the following day were reported recently by Jimmie Fidler.
ARTHUR TREACHER, famous for his butler roles, and Virginia Taylor, non-professional, whom Hollywood said they weren’t—by eloping to Las Vegas, Nevada—and getting married!

suit: Paramount publicity gave Levant a mauling of press photos. Carefully they explained that he had the right to okay all pictures snapped of him!

THE RACES OPEN: Hollywood turned out on a mull for the opening day of Hollywood Park racing. Fashion entries were: Sonja Henie in a white-linen suit, white rough-rugub turban, three-quarter sable coat (the closer was than a photo finish to Dan Topping all afternoon) . Constance Bennett’s muslin and – black crepe dress, plain black-wool coat, and smooth black-straw brimmed, off-the-face hat trimmed only with matching grosgrain ribbon bows (Richard Ainsley, escort) . Mrs. Jack Warner’s double entry: A chartreuse straw hat and black crepe shoes with built-up soles and wide bands around the ankle . Deanna Durbin’s baby-blue pettled ribbon hat, matching a blue-and-tan tedd coat (Vaughan Paul was with her as usual) . Virginia Bruce’s old-fashioned white-jeanhorn straw hat with pastel flowers, and a pale-blue print gown. Paycheck Patter: Mickey Rooney didn’t bring a girl, or pick a winner . Liz Whitney spent most of her time talking with Bob Ritchie . Don Ameche, thinned down since his Washington experience, with Chet Lauck, and shouting like mad when their horse, Bulwark, was one of four horses in the photo finish of the big Premiere Handicap, then failed to show up on film as well as its owners usually do . Marlene Dietrich (with Andy Lawler) betting at the 16 combination window . Bing Crosby’s mother crowning the winner of the Premiere, Captain Cal . Leo McCarey, producer of “My Favorite Wife,” charted a private plane, took Irene Dunne, Randol Scott and several others to the Kentucky Derby a while back. He bet on Gallahadion and more than paid for the trip. McCarey placed his bets on Captain Cal at the $50 window. The odds were nine to one . Said McCarey: “I’m usually lucky on long shots.”

JOHN SCOTT TROTTER, who doesn’t know what his fame means when he gives out the music for Bing Crosby on the Kraft airshow, had klaxxitters on his first appearance in the cameras in “Rhythm on the River.” Rehearsing repeatedly his one line, “Tonight we have a special treat,” by the time the actual scene was shot John mouthed: “Tonight we have a treat speat.” So apologetic was he, and so nervous, that a rest was called while John went over to a corner and mumbled over and over his line.

VIRGINIA FIELD was bitten on the ankle by a black-widow spider in the garden of her home. She called a doctor immediately but he refused to touch the wound for fear of spreading the poison through her body. Virginia was forced to call a late-night doctor to work on RKO’s “Dance, Girl, Dance,” and since nothing could be done until the poison was centered in her ankle, she decided to carry on. She limped about the set in great pain, and when the day’s job was finished, returned home to have the wound lanced. Sidelight: This is about the fourth accident on this picture. There have been minor hurts to the crew and Louis Hayward cut his thumb on a broken glass decanter just as director Dorothy Arner called “cut.”

MICKEY ROONEY and Sidney Miller, those songwriters who do a little acting on the side, with one hundred teen-age youngsters, were rehearsing a version of La Cona for “Strike Up the Band.” Dance director Eddie Larkin’s pet phrase to start them off was “Two for nothing.” Hearing the words a few times, Mickey and Sid decided they were a swell title for a song and rounded up Judy Garland, Bill Tracy, Leonard Sears and Larkin himself to write some silly verses. The song, titled “Two for Nothing,” is a cutie and probably will be grabbed by a publisher, unless the kids decide to save it for their own musical, upon which they are working. Moral: Watch your wardrobe around Hollywood, or you’ll be inspiration for a song.

MELVYN DOUGLAS, strangely enough after the newspaper furore about him being one in real life, is playing the role of a Communist in “He Stayed for Breakfast!” And, in one very amusing scene Douglas is caught in Loretta Young’s Paris apartment attired in a negligee, supposedly Loretta’s, with his suit sent to slow-moving French cleaners. Double-ginge: The charming concoction of satin, chiffon and marabou feathers in a baby blue gave so much trouble to both the star and director Al Hall, that they finally had to send for a wardrobe girl to show how to wear the garment.

DICKIE LYON, aged 4, son of Ben Lyon and Bebe Daniels, will appear as the son of Cary Grant and Marthe Scott in “The Howard from Virginia.” It will be his acting debut.

ORSON WELLES is being beaten to the punch again. When Welles left his Stony Creek Theater, young Bill Castle took it over and proceeded to do the job so well that five months later last November—he was brought out to Hollywood by Columbia Pictures. As soon as Bill finishes his assignment in “Oriental,” he goes to Universal to direct “Northern Lights,” which he not only wrote but turned into a screen play. Currently combining the job of dialogue-director with a small part, saw “Never again will I yell at an actor. They are the most pushed around people in the world!” Conclusion: Nothing shows how the “other half” lives so well as being a part of them.

BOB HOPE was seen one night on Ivor Street in Hollywood in his big car. His wife was driving and trying to park in a much too small space on the street. A passer-by noted a ten-center parking-lot in the same block and pointed it out to the comedian. Said Bob: “I saw the parking-lot when we passed it. But a smart husband never interferes with his wife’s driving!”

STYLE OF THE WEEK: Worn by Gladys Parker, clothes designer for the stars (she owns a gown shop in partnership with Mrs. Jimmie Fidler), the creation above startled diners at Ciro’s recently. The hat is of white rough straw of monk-like severity, with a white grosgrain ribbon chin-crie as its only trimming. With the hat Miss Parker wore a gown of white and black organdy over a cotton slip with starched bafiste ruffles. The skirt measured ten yards around the hem.
"BROTHER ORCHID" is the humorous tale of a gangster who found sanctuary in a monastery. Edward G. Robinson is the gangster and Donald Crisp plays the Father Superior.

"Brother Orchid"


Edward G. Robinson, of "A Slainte Case of Murder," and not of "Dr. Ehrlich," is perhaps the only actor in Hollywood who could convincingly bring to the screen gangster Little John Sarto, hero of the grand yarn, "Brother Orchid," by Richard Connell, which was recently reprinted in Movie and Radio Guide.

Little John's chief handicap is an innate desire for what he calls "class." His day-dream, coupled with a desire to do something about it, finds our hero at picture's opening en route to Europe on his quest. He leaves gang affairs in the capable hands of his lieutenant, Jack Buck (Humphrey Bogart), who not only takes care of Sarto's affairs but also takes them over. When Sarto returns from abroad, a disillusioned and financially embarrassed soul, he has no place to turn except to Flo (Ann Sothern), a former flame. Even here, despite Flo's insistence there is nothing wrong, he finds room for suspicion, for Flo is now operating a night-club which an alpha ranch baiser (Elissa Landi) has given her.

Flo, unwittingly, is the means of delivering Sarto into the hands of his enemies, who take him for a ride, leave him for dead on a deserted road. When Sarto wakes up, he is in a monastery. Recognizing its worth as a hideout, he soon comes to feel deeply for the place and the brothers, setting the stage for one of the strangest twists in one of the strangest tales Hollywood ever told. Not without comedy and pathos aplenty, "Brother Orchid" has a deep, underlying theme which is at once deeply moving and, sometimes, strangely disturbing.

Twenty-nine vital statistics, each important to the production and each adding up to the figure eleven, were counted by Robinson and Bogart. The script has 128 pages and 218 scenes. There was a total of 461 principals and extras, thirty-eight members of the technical crew.

Robinson, taking instruction for a fight sequence in the film, was struck accidentally and knocked out. It was the first time he had ever been struck by another man despite his boyhood in the tough New York sector known as Hell's Kitchen, his service as a cop during the war and his reputation for being the toughest character on the screen.

WHAT THEY THOUGHT OF IT: Los Angeles Times: "... Comedy is in a cluster is something new under the movie sun ... " Variety: "... As appealing a piece of entertainment as will reach the silver screen in the next couple of months ... " Hollywood Reporter: "... A wide-cracking satire on the gangster theme ... "

"Untamed"


When a society doctor takes up his practise in the Bear Mountains, he soon comes on a flock of wolves, one of which is a four-legged "class." His former flame, Patricia Morison, as the guide, and Akim Tamiroff as the guide.

But the complications of the actors in "Untamed" are mere child's play compared with the complications faced by the technical staff. Earlier background scenes had been made at a real Hudson Bay village, but bitter cold frosted the camera lens and the means of production, the return on his handicap, was impossible. First task, then, was to re-create the village in California's Big Bear Mountains, where snow-machines, using white, uncoiled cornstalks, turnip flakes and gypsum for snow, reproduced the Canadian blizzard.

Second task was to again re-create the village on studio sound-stages for close-ups, matching the natural forests with artificial studio forests. The phony forest was peopled with four bears, two wolves, one herd of deer, a squirrel, a woodpecker, a flock of swallows, twenty migratory ducks, six lizards and a dog-sledgie team.

As this was not enough to keep a single crew occupied, the film covers the transition from winter to summer, and all of the effects gathered and created for the winter scenes had to be reversed for the summer ones.

Because "Untamed" was reviewed by Movie and Radio Guide before the regular press preview, the "What They Thought of It" feature is necessarily omitted.

"Gangs of Chicago"


Strangely reminiscent of the Dutch Schultz and Dixie Davis case of recent newspaper history is this tale of a criminal lawyer working in the wrong direction to his final downfall. Lloyd Nolan plays the lawyer who leads a double life as a respected attorney and a gang- leader. He is supported by Lola Lane, Barton MacLane and Ray Middleton.

Middleton, a college pal of Nolan's, agrees to aid G-men investigate Nolan with the idea of proving his innocence. That the evidence shows Nolan guilty was an unforeseen and tragic consequence of his actions, which lead to Nolan's eventual downfall. An interesting, fast-paced picture.

No opinions of other reviewers were available when "Gangs of Chicago" was reviewed by Movie and Radio Guide.

"Four Sons"—Mary Beth Hughes, as Anna (above with Don Ameche), gives a memorable performance as the girl torn between love of her country and love for a Nazi husband.

"Four Sons"


Desperate and unpromising is the European situation as screen-painted in "Four Sons," one of the most authoritative and documentary films yet to be made about Hitler's invaders abroad. Set in Czechoslovakia in pre-Munich days, it is a revealing narrative of how the fifth column operated to turn brother against brother and undermine the fiercely burning Czech patriotism.

Central character is Frau Berle (Eugenie Leontovich), a poor Czech farm woman, widowed in the war of 1914. Miss Leontovich's characterization of the mother who struggles desperately in the face of the whole German underground machine to hold her family of four sons together is a thing audiences will not soon forget — particularly American mothers who are herein forewarned. How the family—once a snuggly knit unit—is turned one against the other, reaching at last a crescendo of disaster, is the horrible and gripping theme of a film in which Frau Berle epitomizes the gloom and bitterness which settled over Prague after Munich.

The four sons are played by Don Ameche, Alan Curtis, Eugene Leontovich and Robert Lowery, but out on her wedding night that she learns her husband is involved in a German plot to surrender the country. A year ago, the story of "Four Sons" would not have been undertaken by Hollywood. Its theme would have been considered far too controversial. But films like "Dragon Seed" dealing with current social upheavals have paved the way for serious films and demonstrated movie audiences' interest in other than light love themes.

The film was planned before Munich, and studio representatives had spent more than $50,000 in gathering furniture, bier-a-brac and props in Czechoslovakia in which the Germans moved in. To fill in certain details in the film, the studio called upon Czech societies in America. It may, through them that actual mobilization posters and other documents seen in the film were obtained.

Don Ameche goes to a cinematic death in this for the third successive time. Lionel Royce, the Storm Troop leader, is actually a fugitive from the Nazis, fleeing here two years ago after the Austrian coup.

WHAT THEY THOUGHT OF IT: Variety: "... The picture is grim and gloomy. " Hollywood Reporter: "... Exudes no issues in relating a powerful and enormously moving story ... " Los Angeles Times: "... A story of brother against brother and mother love ... "

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Complete Guide to Good Motion-Picture Entertainment — Page 35

www.americanradiohistory.com
LATKE take a look at the big show, ladies and gentlemen—the show that comes only once every four years, the Republican National Convention. Brass bands, state standards, organized cheering sections, pretty boys for candidates, and some wise-cracking writers, are all part of the Republic convention show which opens on Monday, June 26, in Philadelphia, home of the Liberty Bell (cracked) and particularly the site where victory put its exclamation and many other exclaimers around the world in 1936.

Big Show is coming to town, the candidates are on parade. The barker is at work. But something is wrong with the big show. It will be the same way with the Democratic convention later. For there's another story to the campaign. The candidates are to come once every twenty-five years. A show across the oceans that involves millions of lives and the political and philosophical fate of the world for some time to come. The bombs dropping in Europe have taken ears away from convention kazoos and galaxy raspberries.

The political scene is unique. Here are the big shows coming on, and yet two or three weeks before they should have been able to not find politics on the front pages of the newspapers or in the comments of the candidates in any state where back in the classified ads you would find the politicians included, the leaders, of who is who and what is in the political arena. Otherwise you read about tanks and airplanes.

By the time the conventions actually begin, there will be more interest in them. There will be recognition that the political gatherings have not only their old domino insignia, but also an immediate effect upon world events.

A thorough discussion through the peak hours of commercial broadcasts in the evening, times have been set aside to carry the conventions once more to the ear of the public. But proceedings will be dealt with in extended news stories and not on an overhead basis.

The regular news periods, which have been devoted so much of recent days and hours to the war, will be largely used for convention news.

Paul Sullivan and Edwin C. Hill Columbia as well as news analysts of the other networks will be in their regular seats in the press gallery, assigned to them this year for the first time. They will make use of their regular commercial periods to bring listeners their analyses of convention proceedings, and they will be called in at other times.

On the convention floor where the delegates will arrange their activities, the networks have placed fifty-two microphones—one for each of the delegations as well as for the speakers. The public-address system of the convention is coordinated with the network so that listeners in the most remote parts of the land can follow proceedings as intelligently as listeners at the convention.

Let's take a quick look at just how the whole set-up of one network will function. In a glass-enclosed booth suspended in the glairing white lights high over the speakers' platform with a pair of head-phones clamped to his ears will sit Paul White, general announcer of the enterprise. By means of the "P. L." (private line) White will keep in touch with his far-flung fellow newsmen at all strategic points where the drama of the convention may develop. Thus with curt orders spoken into a telephone mouthpiece, White can bring in his reporter or arrange an interview. Whether the reporter is at a fancy theater or in a fish-bowl sits lean, tacitonic Bob Trout of the Associated Press, and the powers. With him will be John Charles Daly, commentator from the Washington staff. It will be WINS's duty to get for the listener the events taking place on the floor.

In the network's platform, Elmer Davis, and I will be seated at a small table with a microphone. It will be our job to analyze and interpret the significance of the events which Bob Trout describes; to give a point of view of the candidates, as they emerge and to try to chart the causes of the convention's pulse.

The members among the delegates will be circulating announcements James Fleming and Jackson Wheeler. At least one of them, at any rate, will be on the short-wave pack transmitter, which will be in the hands of the members of the conventions.

Augmenting this whole staff, in an improvised newsroom, will be a battery of news as New York and Washington headquarters, whose job it will be to compress the passing events into terse and informative summaries to be presented whenever brief new news periods are available between the speeches and other main events.

On the day of the convention gets under way when thirty-three-year-old Gov. Erastus Stassen of Minnesota makes his keynote address, it is estimated that 150 million people will be sitting in front of their radios. A preconvention program of the keynote address, delivered by Gov. Harold Stassen of Minnesota, opening the hastily awaited Republican National Convention, will be broadcast by all major networks on Monday, June 26.

CONTROL EVENTS

April 28

COVENTION WEEK

11:00 a.m., Eastern Daylight Time (cracked)

Western Daylight Time

7:00 a.m.

11:30 a.m.

1:30 p.m.

6:00 p.m.

11:00 p.m.

11:30 p.m.

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6:00 a.m.

11:30 a.m.

1:00 p.m.

Monday, June 26

MONDAY'S CONVENTION EVENTS

11:30 a.m. Eastern Daylight Time

11:30 a.m., Eastern Standard Time

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6:00 p.m.

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I AM the original radio nut—at least, I think I am. For I have been on the receiving end of broadcasting since long before it became a popular American pastime.

Today I travel with three or four receiving sets, and I am forever experimenting on new ones. Manufacturers seem to know this. They are continually heaping gifts upon me, and asking me at the same time to let them know what kind of reception I receive.

Yearly I travel in excess of 100,000 miles. Some years this figure is doubled. I have crossed the Atlantic 132 times; the Pacific forty-four; and have been twelve times around the globe. I have made fifty-two trips across these United States by air, sixty-seven by car; and I don't know how many by rail. I am forever coming or going somewhere.

If I weren't in journalism, I think I'd be in radio. In fact, I'd like to be a lot more "in" radio than I am at present.

Eighteen years ago, up on the west coast of Canada, I was experimenting in amateur radio reception. On the roof of a two-story house I then owned on an island in a lake on Vancouver Island, off the coast of British Columbia, I had built by hand a very rough platform. Here at night, out under the northern lights, I was wont to work on a minutely sensitive De Forest. Each time a person stirred in the house it upset my calculations, so touchy was this machine.

Lord Northcliffe, the great British publisher, was on his way around the world. I learned some hours before he landed in Victoria, the capital of British Columbia, that his ship was delayed by fog. So, hopping into my car, I stepped on the gas, and a few hours later rowed out to the vessel and took him ashore. We golted together that afternoon and he gave me an exclusive story, which I was able to break at least twelve hours ahead of any other newspaperman.

A couple of years later another receiving set I owned gave me a great scoop. A British fleet visiting the Pacific Ocean on a good-will tour had decided to eliminate Seattle and visit San Francisco instead. This was because of "labor disturbances" in the Northwest. After I broke the story, the British fleet changed its mind and turned up in Seattle, as if it had never had another thought in mind! The mayor of Seattle, the governor of the state of Washington and the harbor commissioners of Seattle sent me engraved thanks. The then mayor of San Francisco, who later became Governor James Rolph of California, made me a special ambassador of good-will for his state, where I was then publishing newspapers, because of this event. And actually all I had done was to pick up a message "between ships" and hurriedly shape it into newspaper phraseology.

Some years after this a friend of mine told of finding a unique device which fitted onto the steering-wheel of a car and played music! It cost in the neighborhood of seventy-five dollars and turned out to be a Kramer radio. It was bulky, unattractive and temperamental, but it was one of the originators of the present autoradio. It served me well for quite a while, and gave me a couple of newspaper breaks I shan't forget.

One of them was advance news on the extent of the disastrous Mississippi flood of 1927, which I later covered for the New York Times. At least ten days before any other paper thought this flood a menace, the Times had me on the job! I was the only correspondent for a while aboard the Federal Government's special train. This train carried General Jadwin, chief of the Army Engineers; Herbert Hoover, then Secretary of Commerce, and Dwight Davis, Secretary of War.

CAUGHT in a tough spot on a levee during the break of another somewhere near Natchitoches, La., one night, we none of us thought the train would get through. Peeping through the darkness I could see nothing but water. The whole floor of the Pullman was covered with some inches of it. Rolling up my pajamas, I entered the next car (Dwight W. Davis' salon) as it wading in a river. The Secretary of War and his staff must have been sound asleep, for nothing in his car indicated alarm or even an interest in what was happening outside. Standing on the observation platform of the following car I recognized the stockily built figure of the Secretary of Commerce. I joined him and stood waiting to be spoken to.

"See that?" he finally said, motioning with his eyes toward the black expanse of water below.

"Something floating, Mr. Secretary." "Something happens to be a telegraph pole. These tracks are built on a considerable elevation. That's why we are still alive. Won't take long, though. The nearest station is twenty miles away. If they are not asleep and have some boats at their disposal, we stand a chance, a very slim chance. If not . . ."

"Must be stunned by the shock," I thought, and turned to go.

"Stay where you are," he ordered. "The engineer and his help are doing all they can, but there's not much to do except wait."

"Shouldn't I wake up Secretary Davis and the Red Cross people?" I asked.

"What for? If it's the end, it's better for them to perish in their sleep. If we are to be saved, there will be plenty of time to wake them up."

Although he was talking supposedly with me, he never looked at me. Possibly he did not even recognize me. His

Defying Space
A world traveler tells the adventures that have come to him through his companion—a radio
By Cornelius Vanderbilt, Jr.

Cornelius Vanderbilt, Jr., member of the socially prominent New York family, renounced a life of social luxury to become a globe-trotting, adventuring reporter. His penchant for radio has brought him many scoops—and a brush with Himmler's sinister Gestapo!
eyes were riveted upon the slowly rising water. In his shapeless soft pajamas, standing in the center of the observation platform with the light from behind beamimg on his massive shoulders, he appeared to a gargantuan, at least forty pounds more than in his usual tightly buttoned, double-breasted suit.

I left him and went back to my berth, where I had left my very amateurish battery radio set. Brought it back and connected it with a light-socket near the observation platform for an aerial. Then, while moving the bristle over the micro, I asked him: "Swim, Mr. Secretary?"

"Not much," He made a throaty sound. "Very, very funny. You work and strive and dream great dreams and imagine yourself quite an important fellow and then . . . a silly dam breaks and it's all over . . ."

MY RADIO began picking up sounds. It was Alexandria, L.E., or Shreveport. I forget which. They were telling about our train. Boats were being sent to our rescue, but it was believed certain the hogback on which we were halted would hold. Had I known then that this train would be rescued before dawn, and that the gloomy orator would be elected President of the United States sixteen months later, I would probably have memorized his speech. As it was, I was more interested in the ever-rising water. At five a.m., however, we were drinking steaming coffee and eating freshly baked corn bread brought by the rescuing party.

Nine years later Liberty Magazine and a group of newspapers gave me the difficult job of covering the coronation of their Britannics King George VI and Queen Elizabeth. I was one of the correspondents accorded a seat inside Westminster Abbey. For this event an American inventor built me a very powerful radio telephone, which I installed under beds, kitchenette and other paraphernalia in a large house-trailer which I took with me to Europe. Technicians went along to handle it. A small shop was built for my person. The lapels of my suit were desensitized, and a number of wires ran from them to my waist, on which I carried more batteries. It was this device and by holding up my lapels I was able to be heard at a radius of five miles from wherever I was talking, by the technicians in the trailer, who jotted down what I said, then picked up earphones and called the United States and transmitted my message thus. In this way we were able to beat other competitors by two hours and fifty minutes and to scoop the world on the coronation story.

Another time I was traveling in an upper berth on my way to Florida, when, with a small, modern receiving set, I picked up news of the death of Pope Pius. We were near Wilmington, Del. Clambering out of my upper, I got permission from the conductor to use my receiving car, for most of the train was asleep. Before we had reached Washington, I had completely rewritten my daily newspaper column and was able to file a story on personal reminiscences of the late Pope less than twelve hours after his death. Incidentally, it was he who was the first Holy Father to equip the Vatican with a radio.

In Danzig Free State last summer I had an interesting time with a Philco battery set. I was staying in the Casino Hotel in Zoppot, on the edge of the Baltic. The hotel was nearly empty and all of the employees were blaming Hitler for bad times. One morning my waiter, who was a mysterious fellow, came into my bedroom with his finger to his lips. He whispered "Gestapo" as he pointed to the two rooms on each side of mine.

"What have I done?" I asked him. "Nothing, sir," he answered. "But sixty of them arrived this morning. We are evidently in for something."

IN THIS business of mine it is necessary to know all kinds of people. So I immediately figured on a plan of getting to know the Gestapo. I first took my radio out on the balcony of my hotel room and tuned in on the Eiffel Tower in Paris. A few moments later the gentleman in the room on the right of mine came out on his veranda. He had never seen a portable before and he was as tickled with it as a child would be with a new toy. He asked me what news I had been receiving on it.

"The British North Sea fleet is bound for Zoppot. I lied.

"I do not believe it. I do not believe it," he repeated with finality. "The British are afraid to fight."

That evening when I returned to the hotel I was amazed to find this gentleman in my room, twisting the dials of my portable. He didn't even know when I went over to him. Simply opened his coat and showed a huge swastika with the Gestapo initials upon it. Then he asked me coldly:

"Where is your license for this set?"

"Why, I don't have to have a license for a receiving set," I answered.

"In Germany you do," said he without emotion.

"But this isn't Germany. This is the Danzig Free State."

"So in America they told you that," he jeered. "I'll have to take you to Konigsberg (East Prussia) and see that you get a license," and as he rose he pulled a pair of manacles out of his pocket.

I was out of that room in a flash, down two flights of stairs to the hotel concierge, who called the American consul in Danzig for me. Said Mr. Kuykendall: "Now don't get hot under the collar. Go up there and tell that fellow I'd like to speak to him. I'll explain everything."

But "that fellow" was standing right behind me, as he'd followed me downstairs, so he merely lifted the receiver from my hand. And when I heard him say to the American consul: "This is Herr Himmler speaking," my veins ran ice-water.

A moment later, though, he turned around, hung up the phone, bowed, and said in an apologetic voice: "Why didn't you tell me, sir, your consul had already provided you with a license?"

I'm very glad I held my peace and didn't say that I didn't know it myself!

All last summer, wherever I happened to be, I carried two portable battery sets with me. Through the Balkans, the Soviet, Turkey and the Near East they'd never previously been seen. Crowds used to gather around me; and this gave me a marvelous opening for talking about local conditions as they twisted the dials and asked about America.

Last winter Frank Luther, a handsome man-about-town in Chicago, prevailed upon a friend of his to give me one of the new baby portables. The Soviet marched into Finland the night of the formal fall opening of the Metropolitan Opera Company in New York. I am not what might be called an opera-lover, but my dear mother is: so I listened on my tiny three-pound portable right through the opera, and somehow the society columnists covering the opera got hold of the story. Much was made of it elsewhere.

WITH THIS same little set I have also picked up any number of news flashes this winter which have enabled me to rewrite my daily work hours in advance, and to keep abreast of the news as it breaks throughout the world. Recently an RCA, a Zenith and a Deltrona have been sent me by their makers or prominent agents who handle them, in the hope that from among them I can keep up with the news as it happens. Last Christmas Sherman Billingsley's Stork Club in New York gave Crosleys to its guests!

Portable radios are now used everywhere, as gifts, as means of keeping up with the world, as a medium of entertainment. They are one more evidence of America's energy and drive. And a swell way to keep from being bored at any time and anywhere.
The March of Music
Edited by LEONARD LIEBLING

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

MUSICAL HIGHLIGHTS OF THE WEEK

FRANK BLACK Presents, NBC, Saturday, NBC Orchestra, Frank Black, conductor; Sunday, Telephone Hour, NBC, Monday, Montreal Symphony Orchestra, NBC, Thursday.

Saturday, June 22

THE DORIAN STRING QUARTET, CBS, Quartet No. 3 (Wagenari), Orschen del Torro (Turina).

Eastern Standard
Central Standard
Mountain Standard
Pacific Standard
Daylight

Eastern Standard
Central Standard
Mountain Standard
Pacific Standard
Daylight

10:00 a.m.
11:00 a.m.
2:00 p.m.
5:00 p.m.
6:00 p.m.
7:00 p.m.
8:00 p.m.
9:30 p.m.
11:00 p.m.
12:30 a.m.
1:00 a.m.
2:00 a.m.
3:00 a.m.
4:00 a.m.
5:00 a.m.
6:00 a.m.
7:00 a.m.
8:00 a.m.
9:00 a.m.
10:00 a.m.
11:00 a.m.
12:00 noon
1:00 p.m.
2:00 p.m.
3:00 p.m.
4:00 p.m.
5:00 p.m.
6:00 p.m.
7:00 p.m.
8:00 p.m.
9:00 p.m.
10:00 p.m.
11:00 p.m.
12:00 midnight
Eastern Standard
Central Standard
Mountain Standard
Pacific Standard
Daylight

0:00 a.m.
12:00 midnight

Prague in 1791. This was Mozart’s twenty-third and last opera, written a few months before his death.

Although Mozart had nearly altogether abandoned the regular Italian opera style with "Figaro" and "Don Giovanni," he returned to it marked in "Titus" out of deference for court convention.

His coronation opera has not remained in the world’s repertoire even though the score holds some highly attractive moments.

The story is a classic fable based on a French drama by Corneille, adapted as an opera libretto by Metastasio and Jan Peerce; Adoration (Parmentier). Mock Morris (Grainer), Orchestra.

Miss Schumann’s pulsing pianism is heard in a one of the most breezy and lively of all keyboard concertos. Composed in 1933, when Shostakovich was 27 years old, the work shows all the rhythmic vigor and harmonic daring so characteristic of his writing.

The novelty of the orchestration is that it employs only strings, with the addition of a single trumpet, in frequent colorful and sometimes witty use. The first movement has a faint burlesquing of the earliest classical composers. An appealing serenade and a short one of improvisational character precede the final section, a sprightliness and fun. At one moment the trumpet quotes a complete symphony of Verdi, wedden sorry, Haydn. Again that instrument executes a denouncing piano passage, parts of the end insistently repeats its two-note proclamation of defiance. Altogether it is a piece that most swaggering piano music written since Gershwin’s “Rhapsody in Blue.”


The Columbia Broadcasting Symphony Orchestra, CBS, Howard Barlow, conductor. Comedy Overture, Negro Themes (Gilbert), En Saga (Sibelius), Orpheus (Lizst), Scotch Symphony ( Mendelssohn).

Sunday Night Concert, NBC, Symphony Orchestra, Frank Black, conductor. Famous Movements of Famous Symphonies, Largo from Symphony No. 5 "From the New World" (Dvorak), Allegro from Symphony No. 5 (Beethoven), Allegretto from Symphony in D Minor (Franck), Finale from Symphony No. 4 (Tchaikowsky), Menuetto from Symphony in G Minor (Mozart), Andante from "Surprise" Symphony (Haydn), Andante Con moto from Symphony No. 5 (Tchaikowsky).

There has long been entirely too much ink that is not only a question but a matter of performing single movement concert performances from symphonies. As a point pure purists raised their excessively high brows whenever it was suggested that they were performed in recent years, and tended to believe that the most fundamental musical art were being performed.

Of course that is what our English friends would frankly call tommyrot. It seems to have been forgotten that the one movement performances were featured for years by the late Theodore Thomas, whom no one could accuse of irreverence toward music, and who was the first conductor to be able to play really symphony-conscious. He wisely saw that it is no mean religious to play parts of suites or of operas (both being unified and coordinated works of art) than to play single symphonies. As well object to a public concert of Hamlet’s “To be or not to be” or Mark Antony’s “Oration” unless Shakespeare’s whole drama goes with it.

Clementine, the Orchestra; From Another World (Rogers), the Orchestra; Rogue Song, James Newill; All Through the Night (Porter), the Ensemble.

American Album of Familiar Music, NBC, Concert Orchestra, Gus Haensch, conductor; Frank Munn, tenor; Jean Dickinson, soprano; Elizabeth Lennox, contralto.

Monday, June 24

The Telephone Hour, NBC, Symphony Orchestra, Don Voorhees, conductor; James Melton, tenor; Frances White, soprano. Overture to “Mignon” (Thomas), the Orchestra; Gypsy Song (Herbert), Summertime (Gershwin); James Melton; Golosin’s Cacabelo (Debussey), the Orchestra; Mi-cael’s Airs from “Carmen” (Bizet), Francis White; The Old Refrain (Kreiliger), Chorus; Duet from “Nathan” (Herbert), James Melton and Frances White.

The Voice of Firestone, NBC, Symphony Orchestra, Alfred Wallenstein, conductor; Margaret Speaks, soprano.

Thursday, June 27


The Voice of Firestone, WOR, Symphony, MBS, Cesare Sodero, conductor.

Montreal Symphony Orchestra, NBC, Wilfred Pelletier, conductor.

Friday, June 28

Concert Orchestra, NBC, Joseph Honi, conductor; Conrad Thibault, bari-

Symphonietta, MBS, Alfred Wallenstein, conductor; Abe Schuman, Overtures (Weber), Polonaise, Aristie Pas-

Montreal Symphony Orchestra, NBC, Wilfred Pelletier, conductor.

1791. This was Mozart’s twenty-third and last opera, written a few months before his death.

rived for Mozart’s purposes by Mazzola. Vitellia, disappointed in her hope to be the bride of Titus, conspires against him with Sextus (sung by sopranos). A false report of Titus’ death brings accusation of murder against Sextus, who is arrested. Titus, disguised, visits Sextus and offers him pardon for a confession, but the prisoner, remaining silent in order to shield Vitellia, is condemned to be executed. However, that lady de-

nounces herself, as the instigator of the plot, and is generously forgiven by Titus, whose clemency is acknowledged by all.

An amusing comment on the character of the amiable Titus was in a letter by the Berlin conductor Zelter (1758-1852) to Goethe, wherein he wrote, “Such a prince, in love with every woman who wishes to kiss him, is yet to be born.”

Vivian della Chiesa (left), popular role in MBS’ Mozart Opera this Saturday. Also on Saturday, Harvey Shapiro will be heard as cello soloist on “Frank Black Presents” (NBC).

VERA BRODSKY Piano Recital, CBS, Brahms Cycle, Rhapsody in B Minor, Opus 79, No. 1; 16 Waltzes, Opus 39.

Eastern Standard
Central Standard
Mountain Standard
Pacific Standard
Daylight

Eastern Standard
Central Standard
Mountain Standard
Pacific Standard
Daylight

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11:00 p.m.
12:00 midnight
Eastern Standard
Central Standard
Mountain Standard
Pacific Standard
Daylight

War and Peace Doings in Music

By Leonard Liebling

At the moment of this writing the military peril to Paris brings to mind what Arthur Hartman, American violinist, told me about his departure from France in 1914 when the opening World War attack of the Germans brought them so near the capital.

Arthur, his wife and children, living there, were frightened by the cannonading and bombing of the invaders, so he engaged passage for home and went to bid good-by to his close friend, Debussy.

Finding him in his garden, having tea with Paul Dukas (composer of "The Sorcerer's Apprentice"), the violinist started sadly to speak his farewell.

Debussy was astounded. "Why leave?" he sputtered. "There is absolutely no danger." Arthur tried to be delicate: "Well—I mean—after all—they are just twenty-five miles from the city—and what I have in mind—I hope of course that—" Debussy interrupted angrily: "Pouf! Nonsense! Not at all! You don't really think that the Germans will get here? Friend Dukas and I and a million other Parisians, even women, will personally see to that. We shall each take a fork!"—here Debussy picked up one from the table—"and if the Germans try to get in we will give them the forks in the eyes—so like this—and this—and that!"

"Bravo!" exclaimed Dukas, also grabbing a fork; and "Bravo," echoed tactful Arthur, but without the fork.

Debussy, breathless from the outburst, rose, drew himself up stiffly and made his final pronouncement: "Arthur—I give you—my word of honor—as an artist—that the Germans will never, never enter Paris.

Debussy lived to see his prophecy fulfilled but died of cancer in 1918, before the armistice.

The Lewisham Stadium is exactly twenty-five years old, for on the last day of November 1893 it was opened by a donor after whom the great arena is named presented it to the College of the City of New York. Two years later began the concert and opera productions that have since become so significant a part of the musical life of the metropolis. Barfoo listeners, too, formed part of the huge audiences (sometimes as many as 22,000 persons were in the stadium at one time), and the broadcast of outstanding works were done by a number of the best-known conductors and soloists. The prospect: for this summer program the same high quality of performers, and as always, the New York Philharmonic is the orchestra in command.

The programs of this first week, starting June 30, from the first until August 2, under Artur Rodzinski, are uncommonly comprehensive and interesting. Here's a rousing bash for the stadium endeavors, appeasements for these war-torn days.

Goldman and his band also commence next week, July 1, and they too are warmly welcomed. Incidentally, I came across an amusing item in a new encyclopedia of music. It says: "In 1918, Goldman organized the Goldman Band, which has given concerts continuously for thirty years in New York." Subtract eighteen from forty and you can encyclopedists a demerit for his faulty musical mathematics.

Musician of the Week

Edwin Franko Goldman

Back in the 1860's, all of America that called itself cultured flocked to the concerts given by a family of remarkable infant prodigies from New Orleans. The Menuhins of their day, three boys and two girls, violinists and pianists, they toured Europe and the United States and charmed and fascinated audiences wherever they went. But perhaps the deepest impression they created was on a young American boy, son of a Portuguese bandmaster. He told about it many years later.

"I've always wanted to tell you that I am greatly indebted to your mother's family for much of my success," he said.

"The first time that I heard really fine music was when the Franko family of five wonderfully gifted children came to Washington for a concert. It was the first time I had heard real music and it inspired me with a zeal to do better."

The speaker was John Philip Sousa. The man to whom he spoke was Edwin Franko Goldman, son and nephew of those five prodigies.

Dr. Goldman, a short, slim, dapper man, with a startling shock of pure-white hair, likes to talk about his family. His uncle, Naham and Sam Franko, were outstanding musical figures in New York after they left their prodigy days behind them. Naham was a violinist and conductor, and was for years concert-master of the Metropolitan Opera. Uncle Sam Franko was a famous violinist and editor of violin music. He also taught, and for a time was Menuhin's teacher. Most of the Frankos were violinists, and probably due to an overdose of string music, Edwin Goldman turned for relief to the wind and brass sections of the orchestra and took up the cornet. He was cornet soloist for ten years at the Metropolitan Opera.

Goldman's cherished dream even at that time was to form a symphonic band which would rank with a symphony orchestra in fine quality of playing and elasticity of repertoire. "Band music was badly on the decline when I started," he recalls. "The great vogue in the late nineteenth and early nineteen hundreds for bands was dying. People thought I was foolish to want to revive anything as dead as that. But they were thinking in terms of small-town bands with third-rate players and no grasp of serious music. What I had in mind was something different."

What Dr. Goldman had in mind is now in its twenty-second season, and is acclaimed as the finest symphonic band in the world. Composers have written special music for it, among them Ravel, whose untimely death prevented him from completing his work. Goldman himself has written over eighty compositions for band and corset.

Dr. Goldman has lived for many years in the same old-fashioned, rambling apartment on New York's Riverside Drive, but four years ago he bought a 200-acre estate in the Catskills, where he now spends most of his time. The most interesting feature of the place, which constitutes Dr. Goldman's dearest hobby, is a small building, formerly an ice-house, now called Music House. It has been remodeled into a small concert-room and contains what is probably one of the most comprehensive collections of musical autographs in the world.

Besides attending to his collection, Dr. Goldman also writes, composes and helps along promising young musicians. The pride of his life, however, is his son, Richard, who is following the Franko tradition by becoming a brilliant composer-conductor and assistant to his father. As in most musical families, to which this reporter can testify from experience, it is harder for a Franko to get out of the musical profession than into it! —Viva Liebling.

Creation of the finest symphonic band in the world was the dream of Edwin Franko Goldman when he organized his Goldman Band. Now so acclaimed, the famed group opens a series of summer broadcasts next Monday (July 1)
## THIS WEEK’S PROGRAMS

### SATURDAY

Log of Stations Listed in Edition 8—North Central

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<tr>
<th>Call Letters</th>
<th>Kilometers</th>
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### NOTICEx

The notice section contains program schedules presented in these pages are supplied by the stations listed below. These programs, MOVIE AND RADIO GUIDES should not be considered as complete. In some instances, the announcements contain error due to limitations of space.

### NBC—National Broadcasting Company

Central Broadcasting System

*Network: NBC

**Network: Mutual Broadcasting System

### Mutual—Broadcasting System

**Network: Mutual Broadcasting System

**Network: Mutual Broadcasting System

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**PLEASE NOTE**

- Stations may be heard in various parts of the country on your short-wave dial. For foreign short-wave programs, please see page 2.
SUNDAY, June 23, 1940

SUNDAY, June 23, 1940

WJZ-Charlie Baums Orch. WBMJ-Prima Donna Life WFLW-Heinz Batters Day WLS-Walt Disney's Comics WOSU-Clipper Or. of the Pioneers WOAI-Wallace Houston's World WOSU-Edwin Haisley's Orch. WOR-360 Restaurant WOSU-Dr. John R. Church, Hamilton, Ohio. WOSU-Saul Alvin Fine WOAI-Irving Berlin WOAI-Bob Hope's Orch. WOAI-Karl Johnson Orch. WOAI-New York Phil. WOSU-Magnus Brodbeck WOAI-Charley Bailey's Orch. WOSU-Other Popular Life 8:45 EST WFLW-1150 WWJ-1208 WMJ-1215 WLS-1215 WOSU-1215 8:45 EST WFLW-1150 WMJ-1208 WLS-1215 WOSU-1215}

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MORNING
10:30 EST (9:30 CST) Major Boardman-Gort; Lee Heisman, orchestra leader.
11:40 EST (10:40 CST) Radio City Music Hall, N. B.

AFTERNOON
1:30 EST (12:30 CST) So You Think You Know Music, CBS.
3:00 EST (2:00 CST) Musical Quiz, with Ted Cott, M. C.; Leonard Laderman, judge. Guests.
3:15 EST (2:15 CST) University of Chicago Round Table, WBBM.
4:00 EST (3:00 CST) Choose Up Sides, CBS.

WBBM - Rollin' Along

WTAM WMAQ

NBC

WOWO WCOL

WXYZ

WWVA

WTMJ - St.

*WJJD

WHIO -

WSPD - Abele

WILH - WMAQ

WCLE - Hungarian

*WADC - News; CKLW

terviews:

12:30 WSPD

WBCM - Polish

WLW

WGAR - Polish

WCLE - Bohemian Music

WHIO

CBS -

WCLE - Slovak

WBCM

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BOYS WANTED

We are looking for bright, ambitious boys to sell Movie and Radio Guide in their neighborhoods. Write to Al Jones, Movie and Radio Guide, 731 Plymouth Court, Chicago, Ill., and give full name, full address and your age. Write immediately.

SUNDAY

Page 22
3/9 — 3/7

MBS-American Forum of the Air; WKCL. WCE
CBS-Columbus Workshop, Drama; WBOB
WADC WHCD WXYD WGBR WNOX (7:20) Old Timers Hour; WIBS WLS
WCKL Dr. R. Delano
WG Capital Commentaries; WHIO
WIND End Findlay’s Orch; WJJD Appreciation; WSJ Catholic
WWVA Radio Vespers
WYZV Mary Magdalene

11:45 CST
CBS-Columbus Workshop, Drama; WBOB (9:05)
WG Charlie Bauer’s Orch; WJJD Heidelberg Ensemble

10:45 CST
MM-Top O’the Morning; WMJX

MONDAY

Morning* in program listings indicates news broadcast.

7:00 EST
CBS-News of Europe: WBBM WABC WOR WJZ VOR (7:15)
KKLW News

3:30 CST
ABC-Watching the News: WXYZ WJZ WABC WCBS (10:15)
MTM Staff; WBCN WJZ

6:00 CST
WJZ-Did You Know?; WJZ WCFW WOR

6:30 CST
George Swaim; WJZ

7:00 CST
CRF-What’s Your Life Style?; WABQ WBCN

BOYS WANTED

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TUESDAY GOOD LISTENING GUIDE

Check the programs you want to hear today.

NIGHT
6:15 EST (5:15 CST) Lanny Jewell, sketch: WTLJ AM WMAQ Chicago
7:00 EST (6:00 CST) Uncle Jim’s Question Box, CBS
7:00 EST (6:00 CST) Johnny Presents, NBC
7:00 EST (6:00 CST) The Court of Miracles, CBS
7:30 EST (6:30 CST) CBS-Interlude for Strings: WADC
8:00 EST (7:00 CST) WLCY AM
8:00 EST (7:00 CST) WLS-1200 Chicago
8:45 EST (7:45 CST) The Scanlon Sketch: WOJO AM
9:00 EST (8:00 CST) The Baseball Game: WABC New York
9:15 EST (8:15 CST) Edward’s Tennis Pals, CBS
9:30 EST (8:30 CST) Charles Green’s Tennis Programs: WITI AM
10:30 EST (9:30 CST) In His Harvest, sketch: WOZO AM
11:00 EST (10:00 CST) The News: Baseball Edition
11:30 EST (10:30 CST) The Captain’s Tune: WABC
11:45 EST (10:45 CST) Deadline: WABC
12:00 EST (11:00 CST) NBC: The Backyard, sketch: WOJO AM
1:00 EST (12:00 CST) A Yard: Sketch: WABC
1:15 EST (12:15 CST) Special Announcement: WABC
2:00 EST (1:00 CST) NBC: The Story of Mary Martin, sketch: WTMJ AM
2:15 EST (1:15 CST) The Backyard: Sketch: WABC
2:30 EST (1:30 CST) NBC: The Annals of Herriman Hill, sketch: WABC
2:45 EST (1:45 CST) NBC: The News: Baseball Edition
3:15 EST (2:15 CST) NBC: The Backyard, sketch: WABC
3:45 EST (2:45 CST) CBS-Interlude for Strings: WADC
4:00 EST (3:00 CST) The News: Baseball Edition
4:45 EST (3:45 CST) NBC: The Backyard, sketch: WABC
5:30 EST (4:30 CST) NBC: The News: Baseball Edition
6:00 EST (5:00 CST) NBC-Fred Waring in Pleasure Beach: WABC
6:45 EST (5:45 CST) The News: Baseball Edition
7:00 EST (6:00 CST) NBC: The Backyard, sketch: WABC
7:45 EST (6:45 CST) The News: Baseball Edition
8:00 EST (7:00 CST) The News: Baseball Edition
8:30 EST (7:30 CST) The News: Baseball Edition
8:45 EST (7:45 CST) The News: Baseball Edition
9:00 EST (8:00 CST) The News: Baseball Edition
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2:45 EST (1:45 CST) The News: Baseball Edition
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11:00 EST (10:00 CST) The News: Baseball Edition
11:45 EST (10:45 CST) The News: Baseball Edition
12:00 EST (11:00 CST) The News: Baseball Edition
Star Sparkles...

The Hindustan Diaries mentioned the song "I Love A Mystery" in their serial. The credit is due to Lal Chand Mehra, the high-caste Hindu actor, philosopher, and critic who played the role of the great saint, the Hindu servant of Hanuman, in the serial.

Alan Heewitt, Newtland, led the popular serial "J. & L.0" in his Broadway debut with Alfred Lunt and Lynn Fontanne. He was cast as "Idiot's Delight," "Aphrodisium," "Cold Comfort," and "Orange Blossom of Dartmouth College and has been heard in dramatic roles on many popular network programs, among which are "Kate Smith Hour," "Columbia School of the Air," and "Road of Life."

Kenneth Watt, producer-director of "Musical Americana," has conducted more than a dozen telephone auditions of music students since the program took to the air.

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Afternoon

12:00 EST 11:00 CST
WTM-Edna's Daughter

12:05 EST 11:05 CST
WAD-Crazy Horse: WPTW

12:15 EST 11:15 CST
WBC-News: WIND

12:20 EST 11:20 CST
WAD-Bill Nordman, news, WJMO-WBBM-1330

12:25 EST 11:25 CST
WAD-Howard St. News, WCBE-1370

12:30 EST 11:30 CST
WAD-Waddy Wharf, WFTY-1230

12:35 EST 11:35 CST
WAD-Billy & The Kids, WCBE-1370

12:40 EST 11:40 CST
WAD-Of the Factory, WCBE-1370

12:45 EST 11:45 CST
WAD-Of the Farm, WCBE-1370

12:50 EST 11:50 CST
WAD-Gus Good, WCBE-1370

12:55 EST 11:55 CST
WAD-Of the Street, WCBE-1370

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June 26
Next Week's Cover

A picture honoring Independence Day, specifically poses of Universal Star Sandra Lee (Babe-Sonny) Hendrix, with cover of next week's Movie and Radio Guide. On sale at all newsstands today.
THURSDAY, June 27

- **NEWS:** WOCD WJKZ KKLM-KRLL Rollin' Home
- **SPORTS:** WGN Chicago, sports
- **WBNM-News:** Robert Houd Bouve
- **WCKY-Out of Space**
- **DISCARD:** WTMJ-QLS Sports Page: News
- **WEAUS-Headline**
- **KDKA-Heard on the Sports Scene**
- **WTMJ-In the Face of the Enemy**
- **WCAE-
- **DISCARD:** WTMJ-Gospel Singer
- **DISCARD:** WWJ-Sports: Oddities in the News, Radio Genie: Sports

- **CITIES-**
- **DISCARD:** WTMJ-WGLO Sports Roundup
- **DISCARD:** WTMJ-QLS Preview in the Face of the Enemy
- **DISCARD:** WTMJ-Society
- **DISCARD:** WTMJ-WLXW
- **DISCARD:** WTMJ-WLXW

DISCARD YOUR OLD AERIAL!

**DISCARD** is truly the only receiver you'll ever need. It's a must have for every home, office, or car. With **DISCARD**, you can enjoy crisp clear audio and video, even in areas where reception is weak. It's the ultimate in entertainment!

**DISCARD** includes:
- **Large Aerial:** Provides excellent reception in cities and rural areas
- **Small Aerial:** Ideal for homes in suburban areas
- **Superior Signal Amplifiers:** Boosts weak signals for better reception
- **Universal Mounting System:** Fits all televisions

Order yours today and see the difference for yourself! Call 1-800-DISCARD or visit your local electronics store.

**NOT NEW—VALUE ALREADY PROVIDED**

**DISCARD** is not a new product, but its value is already provided. This message is a marketing tactic to encourage people to purchase the product without actually offering anything new value.

**5 DAYS TRIAL**

If you are not satisfied with the performance of **DISCARD**, you may return it within 5 days for a full refund.

**WHAT USERS SAY**

- **Customer A:** I was pleasantly surprised by the clarity of reception. It really makes a difference! I highly recommend **DISCARD**.
- **Customer B:** The small aerial was perfect for my suburban home. Easy to install, and it works great. I'm very happy with my purchase.
- **Customer C:** The large aerial was a bit too big for my city apartment, but it provides outstanding reception. I'm very satisfied with my choice.

**SEE IT IN PERSON**

Visit our showroom today to see **DISCARD** in action. Our staff can answer any questions you may have and help you choose the right aerial for your needs.
THURSDAY
June 27

7:00 EST

WSYR - The Boys' Band

8:00 EST

WJMN - The Big Band

9:00 EST

WJZ - The Big Band

10:00 EST

WABC - The Big Band

11:00 EST

WBZ - The Big Band

FRIDAY
June 28, 1940

8:00 EST

WJZ - The Big Band

9:00 EST

WABC - The Big Band

10:00 EST

WBZ - The Big Band

11:00 EST

WJZ - The Big Band

12:00 EST

WJZ - The Big Band

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WJZ - The Big Band

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WJZ - The Big Band

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WJZ - The Big Band

11:00 PM

WJZ - The Big Band

12:00 AM

WJZ - The Big Band

12:30 AM

WJZ - The Big Band

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WJZ - The Big Band

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WJZ - The Big Band

12:00 PM

WJZ - The Big Band

12:30 PM

WJZ - The Big Band

1:00 PM

WJZ - The Big Band

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WJZ - The Big Band

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WJZ - The Big Band

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WJZ - The Big Band

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WJZ - The Big Band

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WJZ - The Big Band

11:00 PM

WJZ - The Big Band

12:00 AM

WJZ - The Big Band

12:30 AM

WJZ - The Big Band

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WJZ - The Big Band
**Star Sparkles**

- DORA JOHNSON, "Ever Fits" in the serial "Ma Perkins," started out as a singer, but her career as a vocalist was nipped in the bud by illness.

**NBC-West**

- NBC-The Road of Life, sketch: WTMJ 11:15 7/31
- NBC-The O'Neills, sketch: WTMJ 11:15 7/31
- WOSU-WGRB 11:15 7/31
- WHK-What's News, sketch: WGRB 11:15 7/31

**10:30 EST**

**NBC-To Be Announced:**
- WGRB 10:30 7/31
- WHK 10:30 7/31
- WNWO 10:30 7/31
- WBOC 10:30 7/31
- WMBC 10:30 7/31
- WBBM 10:30 7/31

**10:45 EST**

**NBC-Thunder Over Hollywood**

- WSOO 10:45 7/31
- WAVY 10:45 7/31
- WDAY 10:45 7/31

**11:00 EST**

**CBS-Kate Smith Speaks & News:**

- WSGN 11:00 7/31
- WBN/WHO 11:00 7/31
- WBBM 11:00 7/31
- WHK 11:00 7/31

**11:15 EST**

**NBC-Woman in the White Dress:**

- WGRB 11:15 7/31
- WOR 11:15 7/31
- WHK 11:15 7/31

**11:30 EST**

**NBC-The O'Neill's Sketch:**

- WOR 11:30 7/31
- WGRB 11:30 7/31

**11:45 EST**

**NBC-The Romance of a Young Trent:**

- WGRB 11:45 7/31
- WHK 11:45 7/31

**12:00 EST**

**CBS-Francis Speirs:**

- WOR 12:00 7/31
- WGRB 12:00 7/31

**12:15 EST**

**NBC-The Game:**

- WBBM 12:15 7/31
- WHK 12:15 7/31

**12:30 EST**

**NBC-NAT Farm & Home Hour:**

- WAGA-KORD 12:30 7/31

**12:45 EST**

**NBC-The Right to Happiness:**

- WBBM 12:45 7/31
- WHK 12:45 7/31

**1:00 EST**

**CBS-For Our Country's Survival:**

- WGRB 1:00 7/31
- WHK 1:00 7/31

**1:15 EST**

**NBC-The Romance of a Young Trent:**

- WGRB 1:15 7/31
- WHK 1:15 7/31

**1:30 EST**

**CBS-Edward Davies, bar:**

- WHK 1:30 7/31
- WGRB 1:30 7/31

**2:00 EST**

**CBS-Doug Dugout Dope:**

- WGRB 2:00 7/31
- WHK 2:00 7/31

**2:15 EST**

**NBC-Your Voice & You:**

- WGRB 2:15 7/31
- WHK 2:15 7/31

**2:30 EST**

**NBC-The Romance of a Young Trent:**

- WGRB 2:30 7/31
- WHK 2:30 7/31

**2:45 EST**

**NBC-Young Widder Brown:**

- WGRB 2:45 7/31
- WHK 2:45 7/31

**3:00 EST**

**WGRB-What's News:**

- WGRB 3:00 7/31
- WHK 3:00 7/31

**3:15 EST**

**NBC-Mrs. Maloney's House:**

- WGRB 3:15 7/31
- WHK 3:15 7/31

**3:30 EST**

**NBC-Neighborhood:**

- WGRB 3:30 7/31
- WHK 3:30 7/31

**3:45 EST**

**NBC-Play House:**

- WGRB 3:45 7/31
- WHK 3:45 7/31

**4:00 EST**

**NBC-The Romance of a Young Trent:**

- WGRB 4:00 7/31
- WHK 4:00 7/31

**5:00 EST**

**CBS-Star Sparkles:**

- WGRB 5:00 7/31
- WHK 5:00 7/31
Brief Reviews

A terse guide to the better films now showing in New York City.

FORTY LITTLE MOTHERS (M-G-M). Eddie Cantor plays a thumping, tooth-gritting role against forty little Hollywood cuties of seventeen or so supporting him.

LILLIAN RUSSELL (20th Century-Fox). Alice Faye and Arnold Abbeau play a stage-type melodrama in which Lillian Russell elaborately produced, beautifully sings her way through.

LITTLE OLD NEW YORK (20th Century Fox). A romanticized version of how Fulton built his steamboat venture, which ruffles more history than fiction and stars Alice Faye, Fred MacMurray, Richard Greene and Joyce Boyd.

MA! HE'S MAKING EYES AT ME (Universal). Light comedy with songs, starring Tom Brown and Cunstance Moore.

MAN FROM DAKOTA (M-G-M). A melodramatic story of love, battles break during the Civil War, intrigue and war adventure, with Wally Berkeley, Dolores del Río.

MY FAVORITE WIFE (RKO). Another in a series of two husbands and a wife-reversal films, with Cary Grant and Irene Dunne as amusing principals.

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

OF MICE AND MEN (United Artists). Mag- nificent study in tragedy in this faithful transfer of John Steinbeck's novel to the screen story of an old friendship between two itinerant workers. Based on the famous play by John Steinbeck, Jr., are excellently cast, give admirable performances.

OUR TOWN (United Artists). One of the year's most magnificent films, telling the simple story of simple folk who live in everybody's world. A perfect cast, perfect performance from the Pulitzer prize play by Thornton Wilt.

PINCOCCHIO (RKO-Disney). The classic tale of the little wooden boy who grew up to be a man and became the sexiest feature in Technicolor by Walt Disney. Better, perhaps, than "Snow White."

ROAD TO SINGAPORE (Paramount). A bila- tional comedy-romance, the American picture stars Bing Crosby, Bob Hope and Dorothy Lamour in a light-rikest musical, with radio's afternoon giving good accounts of themselves.

SANDY IS A LADY (Universal). Melodrama of the Harold Lloyd type, light, amusing and thrilling, with smiling Baby Sara, Eugene Pat letto, Mochrome Auer, Nat Grey and Tom Brown.

SATURDAY'S CHILDREN (Paramount). A bila- tional comedy-romance, the American picture stars Bing Crosby, Bob Hope and Dorothy Lamour in a light-rikest musical, with radio's afternoon giving good accounts of themselves.

SANDY IS A LADY (Universal). Melodrama of the Harold Lloyd type, light, amusing and thrilling, with smiling Baby Sara, Eugene Pat letto, Mochrome Auer, Nat Grey and Tom Brown.

SEVENTEEN (Paramount). An excellent mod- erated version of the Booth Tarkington classic, a boy's adolescence, his love, his life. Jarrie Cooper, Betty Field, Otto Kruger are featured.

SHOP AROUND THE CORNER (M-G-M). A light and pleasant picture about a personal store, little department store in Nashville that later is sold and taken over by John Garfield, Ann Shirley, Claude Rains.

SON OF THE NAVY (Monogram). A navy- ship, the battleship "California" is sunk by a Japanese warship and a homeless war who needs some parents; a sparkling version of an old theme.

STAR DUST (20th Century-Fox). Starlet Linda Darnell re-creates her own life in a lighter-hearted sequel to "A Star Is Born."

STANGE CARGO (M-G-M). Joan Crawford and Clark Gable come involved in a sodden melodrama of prison and escape, with reluc- tante overtures.

SWISS FAMILY ROBINSON (RKO). Some ex- citing sequences of small ships and pirates, which make the scene version of the shipwrecked Robinson family pleasant entertainment. Thomas Mitchell, Edna mode, and Frederick Barlowtome are in it.

THREE COURSES FOR THE IRISH (Warner Bros.). Simple, unpretentious comedy which is highly hand-held by cast, a story of a policeman fitful, to retire, his eminence for non-in-law who takes his place. With Thomas Mitchell, Pricilla Lane, Dennis Morgan.

TIL WE MEET AGAIN (Warner Bros.). Merle Oberon, George Brent, Pat O'Brien in a remake of "One Way Passage," a drama of two last times and a love that lives after death. Thrilling and touching.

TOO MANY HUSBANDS (Columbia). A screw- ball modernization of the Ench Arden theme which Jean Arthur the wife of two husbands, John Playing Mr. and Mrs. Murray, in a riot- ous, laugh-provoking comedy-drama.

TORNADO ZONE (Warner Bros.). Adventure in a banana republic which is lusty and hard-biting. With Anne Sheridan, James Cagney, Pat O'Brien.

TURNABOUT (Hal Roach). Imaginative—and entertainment—piece in the "Tooper" style about wives and husbands who exchange places. Very well done, with Carole Landis, John Hubbard, William Gargan, Adelaide More-

TWO GIRLS ON BROADWAY (M-G-M). Joan Blondell and Lana Turner are two dancing sisters in love with George Murphy, a triangle which breaks up the vaudeville set, to see notions of hearts.

TYphoon (Paramount). Dorothy Lamour and Robert Preston in a "Hurricane" style which beat-taking Technicolor photography of tropics.


WATERLOO BRIDGE (M-G-M). A timely re- make of one of the best films to come out of the last war—melp-stirring love story conceals a mad scheme. Robert Taylor's best. Vivian Leigh's continuing proof of her artistry.

THE WAY OF ALL FLESH (Paramount). Akim Tamiroff, as the tragic factor in a heavy, world-filmed, proves his ability as a character actor and the part which Emil Jannings played in the silent films.

WOMEN IN WAR (Republic). Eliza Janis, "beautheat of the A. E. F." led her part in this war story in 1918, gets it now in a story of war work. Played in some modern melodrama of nurses behind the Allied lines.

WOMEN WITHOUT NAMES (Paramount). A capable production and 8tch melodrama of a wom- en's prison, which is a little disturbing and dulled. Edward Board, Robert Paige and Judith Barrett are in it.

YOU CAN'T FOOL YOUR WIFE (RKO-Radio). Light comedy of young married couple's efforts to get out of the rut, with Lucille Ball, James El-
On Short Waves
Edited by Charles A. Morrison
President, International DXers Alliance
Programs from foreign countries
subject to change without notice

GERMANY has not only powerful mechanical units, deadly dive-bombers and notorious fifth-columists but also the most powerful short-wave transmitters that have ever been utilized in the history of man. This propaganda is diffused in many different ways, but by far the most effective means of distribution is via its powerful short-wave transmitters which are giving full blast twenty-four hours daily. Germany has a great numerical superiority over the Allies in short-wave transmitters. Germany has first of all the several 40,000-watt transmitters at Zeven, near Berlin, which were installed ostensibly for broadcasting the Olympic games in 1936 but which were undoubtedly substituted as part of a long-range and carefully worked out plan to give Germany eternal supremacy in short-wave broadcasting before the moment came to strike. The powerful transmitter at Vienna was the next to be added to the German armament and then came the two 20,000-watt transmitters at Prague; the two 20,000-watt and two 10,000-watt stations at Warsaw; the Norwegian stations at Jelay, the powerful stations at Copenhagen, the transmitters at Hamburg, and all the other short-wave transmitters in the world whose transmissions could be pressed into broadcast service if needed. These facts are interesting in that they show that Germany would be difficult if not wholly impossible to silence Hitler's short-wave heresy, while her military prowess and other hand could without great difficulty, should his military drives prove successful, seize her transmitters and short-wave center at Daventry or the French transmitters all grouped in the heart of the country. It is impossible to give a complete or exact schedule of all of Germany's short-wave transmissions, since they are so comprehensive and complicated. Furthermore, no official printed schedule of transmitters can come within six months of the war since the start. Even the broadcasts to North America are subject to frequent changes and alterations. The approximate schedule of transmissions expressly directed to listeners in this country follows (London time is Eastern standard):

<table>
<thead>
<tr>
<th>Time (London)</th>
<th>Station</th>
<th>Frequency</th>
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</thead>
<tbody>
<tr>
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<td>DRL</td>
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<tr>
<td>1030</td>
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<tr>
<td>1730</td>
<td>DKL</td>
<td>17.05</td>
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</table>

News bulletins in English may be heard: 7:15 a.m. and 11:15 a.m.; 2:15, 4:15, 6:00, 8:15, 10:30 p.m. and 12:00 mid. EST. The German broadcasts consist almost wholly of war communiques (those issued by the German High Command can be considered reliable), propaganda talks of a brutal and bitter nature but put over in a palatable fashion by Berlin's famous radio satirist, Lord Haw Haw, who is probably the most successful of the combatant broadcaster's war with the other powers. The above-mentioned commentators speak perfect and cultured English, Lord Haw Haw with an almost wholly British accent, Lord Haw Haw with an American accent, and the other powers speak English. 

The weather reports broadcast consist almost wholly of weather communiques (those issued by the German High Command can be considered reliable). The weather reports are broadcast in alternating and irregularly scheduled French, German, English, and other languages. The following is a list of the approximate schedule of broadcasts:

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FAVORITE summer playground of Hollywood’s radio glamour girls is Santa Barbara’s swank Biltmore Hotel, and its beach (right). Week-ending there recently were (l. to r.): Florence Baker [Susan in Irene Rich dramas], Kay St. Germain, singing star of “Meredith Willson’s Musical Revue” (premiere July 2, NBC), Helen Wood, “Radio Glamour Girl of 1940”

This Week Along the Airialto

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

Hollywood, Calif.—Burns and Allen sacrificed a summer vacation to go to work for a new sponsor. The comedy team is scheduled to begin Monday, July 1, a new series for Hormel meat products, switching to an NBC network from CBS, where they have been broadcasting on Wednesdays for Hinds.

New York, N. Y.—Lenox R. Lohr resigned as president of the National Broadcasting Company to accept an offer of the presidency of the Rosenwald Museum of Science and Industry in Chicago. Forty-eight-year-old Maj. Lohr takes the place vacated by Buttie Dawes, who died in January. The two men were closely associated in handling Chicago’s Century of Progress exposition and both were much interested in the museum.

Tucson, Ariz.—Countess Olga Alban, one of the bright-light names of radio a few years ago, died June 3 in Tucson, Ariz., where she had been living because of arthritis for over a year.

The Spanish soprano, a real countess by marriage, had been heard on many big radio shows, including those of Cities Service, Fleischmann and General Motors.

RCA May Drop Television

Washington, D. C.—Television has been, in effect, branded as still a bubble by the recent action of the Federal Communications Commission continuing its ban on commercialization of television and restricting it to the experimental field for the present. The Commission announced, however, that it would approve full commercialization as soon as the industry was in agreement on one of the present competing television systems. It is reported that RCA, leader in the television field, may decide to drop its activities after having spent $10,000,000 on it.

Chicago, Ill.—With frequency-modulation broadcasting gaining more momentum with the current setbacks to television, Zenith Radio Corporation is soon to begin production of FM receiving sets, with delivery to start in the fall. It has also been announced that Zenith’s experimental FM station in Chicago will begin operating commercially as soon as a license is granted. This company has consistently held back in the television field.

New York, N. Y.—A long forward step has been taken by NBC in satisfying the public with the kind and quality of children’s programs. The network has grouped four of its best children’s features into one consecutive hour called, “Children’s Supper Time Hour,” scheduled on the NBC-Blue net early in the evening, Monday through Friday. These four popular features are, in order: “Uncle Mal” (story-teller); “Rocky Gordon” (a serial about railroading); Irene Wicker (the famous Singing Lady); “Story of Bud Barton” (a serial about genuine American boys).

IN NEW YORK with Wilson Brown

CBS Revives Against Communists

Radio has finally gotten up on its hind feet and asserted itself—for which we are proud. We were beginning to think that it was entirely too satisfied with the easy life of telling us what drugs to take, what food to use, how to dress, and the myriad other tidbits of successful living as viewed by the “The Rise of the Goldbergs,” “Hilltop House,” “Valiant Lady,” etc.

As we rode down a busy Brooklyn street, irritated by a cop who bawled us out for not seeing a red light, our car radio, tuned to CBS, blurted out the first real frank, he-man announcement we’ve ever heard. An announcer apologized for a program about to be presented.
The Communist party had just nominated Earl Browder as its candidate for President of the United States. Mr. Browder, out of prison on bail, wanted to enjoy his freedom—including the freedom of speech he loves guaranteed him by a democracy which he doesn't love. He asked CBS for radio time. CBS gave it to him, as did NBC and Mutual, but CBS, according to the announcer, was doing so because it had no other choice. "If any licensee shall permit any person who is a legally qualified candidate for any public office to use a broadcasting station, he shall suffer equal opportunities to all other such candidates for that office in the use of such broadcasting station," said the announcer. He pointed out that this was the law of the land. He pointed out that CBS didn't like it a bit. Then he said, in effect, "But we can't do anything about it, so here is Earl Browder."

Yes, shocking as it may seem, radio is compelled to give equal time to all candidates—Communist or not. Forty-seven stations abided by the law. WCAU in Philadelphia and WCKY in Cincinnati said phooey to the law; refused to have any part in the matter. Perhaps, though, this particular incident was for the best. It may be the cause of some of us studying, thinking and acting to retain freedom of speech, but retaining it for those who speak for America and not for a Red dictator. But then we must ask ourselves, who is to decide who talks for whom?

Paris Studio Bombed
A bomb fell on NBC's Paris headquarters when the Nazis made their first air raid on that city. None of the employees was injured but the building was considerably damaged. Edward Morrow, in anticipation of what may come, has rented a house outside London to use as CBS headquarters in case the Nazis aim for Britain's Broadcasting House.

We reported exclusively a few weeks ago that Drew Pearson and Bob Allen, the Washington correspondents, would replace "True or False" for the summer. That's still the right story, regardless of NBC's views. Last year Pearson and Allen broadcast on the "University of Chicago Round Table" as guests. Speaking of guests, as is their specialty, they stated former President Hoover had representatives soliciting presidential votes for him in the South. Broadcasters, notoriously namby-pamby on politics, found NBC carrying on the tradition by retracting the statement under pressure from Hoover and without the consent of Pearson and Allen, who muttered something about suing NBC. Because of this incident, NBC has stated that the boys will not replace "True or False"—that NBC doesn't want 'em on its network. But our statement is correct because, if NBC doesn't come around to more liberal thinking, Mutual, a network the boys found to their liking many months ago, may get the show.

"Truth or Consequences," Ralph Edwards' quiz, will be aired over the NBC-Red beginning August 17, after a few weeks' respite. The Andrews Sisters have been signed by Universal Pictures to costar with the Ritz Brothers in "Argentine Nights," to be released in the full length. Mrs. Franklin D. Roosevelt's first studio guests were a group of boys and girls from the New York Institute for the Education of the Blind. Ordinarily, she observes a no-audience rule, but Lavala, the orchestra leader who has so many NBC programs, is an overnight sensation. He used to be known as Joe Unifer—a familiar name of a few years ago. It's an eight-pound-seven-ounce boy for Meri Belle and announcer Del Shubart.

Troy Martin Threatened
Tony Martin received a phone call from either a crank or killer the other night. The mysterious caller said, "I'm going to get you at 11:30 tomorrow night." Nothing happened the next night or the next. It's not uncommon that handsome male singers get phone calls and letters from love-sick women. When the letters go unanswered, the writers often follow up with threatening phone calls. Lanny Ross used to get scores of these letters and probably still gets a few. Sometimes attempts are made to blackmail money from stars. One woman claimed that a certain well-known tenor was the father of her child, which was, of course, untrue. Stars quite properly minimize these communications.

In Hollywood
With Evans Plummer
Movie Companies Weaken
Metro and 20th Century-Fox movie-studio fights against radio have succumbed to the loss of foreign markets; Alice Faye has a big radio show pending; new premiere and M-G-M has realigned itself with Maxwell House to supply the "Good News" talent from its roster. Which means that Bob Hope will lose Metro-owned Judy Garland come September. Listeners planning vacations during July and August won't be missing Charlie McCarthy and Edgar Bergen if they don't tune in—for that coffee show will continue through the summer. Betty Jane Rhodes won the spot as Fred Allen's featured vocalist for his three Hollywood-originated shows (June 12, 19 and 26) by being heard by Fred in New York as he sang on Mutual's Tuesday night "Meet the Stars" airing... The Bob Burns (of the Barooke empire) are infanticipating again in September; their nursery now holds Barbara Ann, two, and Robin, one year old... Mark Hellinger's withdrawal from the Ameche show was by mutual consent; Hellinger's stories didn't fit Ameche. The Ameche Old Gold show has been renewed to continue through the summer... Beginning October 2, "Arch Oboler Presents" will go on the NBC-Red net for Procter and Gamble, with Oboler awarded final say in story, casting, and production... CBS has a hot nibble for the services of "Lum and Abner." Nice advance birthday present for Mutual's "Nobody's Children" Sunday airing, which marks its first anniversary July 2, is the dicker of three-movie jobs, with Columbia Pictures winning, for the right to make a film based on the broadcast, with Edith Fellows as star. Walter White, Jr., the show's originator, will act in the picture and assist in its writing... Which reminds that Mary Livingstone Benny, with her new profile, is to be tested by director Mark Sandrich again for the screen. Kay Kyser and band, back from Catalina June 26, are working on details for their next RKO-Radio picture.

War Brings Its Worries
Pat O'Malley, who has been commuting between Alec Templeton's Chico-cago-originated airings and Hollywood, where Pat has a part in Hal Roach's "Captain Caution," has been trying to get his parents to leave England and come to America, but they refuse; and

DEN MOTHER—That's the title given Lucille Manners, "Cities Service Concert" soloist, by Boy Scouts of America, represented by Brooklyn's Tom Kennedy...
they live next to a military airdrone! Pat, by the way, was told he couldn't sing a "war song" on a recent Templeton broadcast, though the song's lyric was an amusing one about the battle of Hastings in 1066 A. D. when the Normans invaded England. Lyric went: "There was King 'a rold on 'is throne and 'is wicked 'is 'and."

**Egg Eggs on Unexplained Laugh**

When Fibber McGee and Molly's June 4 broadcast provided a spaghetti-cooking sequence, an accompanying sound-effect required soundman Jack Wormser to break an egg beside the microphone. He did, with a resultant satisfactory sound, but then the egg slipped out of his hand, hit the studio wall right over the cast and sprayed them with mixed yolk and white!

**Linda Ware in Real Melodrama**

When Linda Ware, fifteen-year-old singing star currently featured on "It Happened in Hollywood," landed recently at the Detroit airport as the guest of Michigan, she was greeted by a process-server with an injunction restraining her from leaving the county. Document had been issued on request of her father, who has been seeking to regain custody of Linda, legal ward of her uncle by ruling of California courts. But because Miss Ware is a minor, the process-serving meant nothing, and as her uncle could not be found, she was able to continue making her scheduled appearances in behalf of "Dairy Week," and return on time to Hollywood.

**IN CHICAGO**

with Don Moore

**Exit, Smiling—The Fibbets**

Mercedes (to you) McCardie and her husband, Bill Field, CBS announcer and free-lance writer, are very soon to take leave of Crosroads radio. On a languorous sight-seeing swing they'll take in Mexico (where Bill will pick up local color for a novel he is doing), Haiti, Grand Canyon and other spots in the West, landing about September in Hollywood. There Bill will write, and both will pursue their radio careers. And, of course, none of Mercy's acquaintances would be surprised to see those smilin' Irish eyes sparking from the silver screen one of these days in comedienne parts. They are really a charming and loving couple, and their many friends here regret their going, but wish them well.

Another radio ingrate who is leaving us, after only a few months in radio here (love's like that) is Cheer Brinton, who has had parts in "Caroline's Golden Store," "Ma Perkins" and other sketches. The Kansas City girl married Robert E. Redington, hotel executive of Duluth, and they'll make their home there... CBS announcer Dick Post and his bride of a few months have been taking a second honeymoon vacation in New England and New York... Patricia Dunlap (Children's Television Service) is preparing for her husband vacation latter half of June in Florida and Hawaii... John Larkin (Bert Westman of "Stepmother") married Mary 31 to Genele Gibbs, former air actress... Peg Wall (Lois Colton in "Helen Trent") back from Florida with a lot of bright summer clothes and a diving-lesson bump on her head... Dorothy Dumvir (Margaret Gardner of "Bachelor's Children") did an important sequence on the air May 27, then beat it to Passavant Hospital for a more important episode—it's a boy.

**Speaking of Meeting Places—**

Plane-meeting proved unsatisfactory twice last week, once when Paul Whiteman was scheduled to arrive and again when Al Pearce met Betty King, the Kansas City songstress heard on his June 7 show. To greet Whiteman, a fifteen-piece band comprising musically-minded friends of the earl, waited June 2 for the "Dean of Modern Music" to glide down from the skies. When the transport plane landed, out came Paul's sister-in-law and Mike Pingatore, assorted passengers—and no Paul. Threatening weather made him change his mind, come instead by train! Blasting away at Kansas State tunes when Miss King landed were the Texas Rangers of Gene Autry's airings but previously for eight years on KMBC, Kansas City. Two film notables were first off the ship and wondered if they should take bows. They were Samuel Goldwyn and Melvyn Douglas!

**Burnie! Burnie!—** Walter Winchell made good use of a recent week-end in Miami to give pseudo-enemy Ben Burnie "hot beef," placed him with "Rest in Peace" sign performance on "Breakfast Club" their regular job. There are those who claim to have seen the pair standing on the beach with a sunburn design on their backs reading, "Wear Knit-Wit Bathing Suits." Personally, I think being funny and melodious before breakfast is a man-size job by itself. Seriously, radio stars do have a lot to do behind the scenes—answering mail (two boys are conscientious about that!), planning programs, rehearsing, writing, thinking (even that!), business appointments, personal appearances out of town, and many other activities.

A correspondent tells me that Evelyn Lyrene's visit as queen of the National Air Carnival in Birmingham, Ala., was a tremendous triomphe—a tribute to sincerity as well as charm... Spot pick-ups: When Whitey (Duke of Paducah) Ford did a pre-show warm-up on "Plantation Party" the other night by telling the studio audience how to handle babies, rousing toasts came from three dozen nurses visiting from a maternity hospital... I crossed my fingers for announcer Del King when he dropped a pack of cigarettes (really by accident) as he dashed to the mike to open a "Show Boat" program. But he was safe—they were the sponsor's Avalons!

**She Knew What Hoosier Meant!**

Dr. John Coulter, author, was taking a motor trip through Canada and stopped at a wayside inn for lunch. Being a loyal Hoosier, the author thought he'd see what the waitresses—who spoke an amusing combination of French and American—knew of his native state. "I'm from Indiana," he said. "Ever hear of Indians?" At her blank look, he added, "Do you know what a Hoosier is?" Then she brightened: "Hooster? Oh, but yes! The Hoosier Housetop!" (meaning, obviously, the Hoosier Hot Shots of the "Barn Dance"). "They are corny—" said he—"but good." It's a true story. Maybe you're thinking it would have been good, too, if the waitress had said, "Oh, yes—Hooster-hudi!"

www.americanradiohistory.com
### PORTABLE SET SPECIFICATIONS

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<th>List Price</th>
<th>Dimensions</th>
<th>No. of Tubes</th>
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<th>Case Covering</th>
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<td>20.95</td>
<td></td>
<td>14 x 175 x 175/4</td>
<td>AC-DC, battery</td>
<td>airpl. cloth</td>
<td>15 lbs.</td>
<td></td>
</tr>
<tr>
<td>350</td>
<td>35.95</td>
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<td>14 x 175 x 175/4</td>
<td>AC-DC, battery</td>
<td>airpl. cloth</td>
<td>15 lbs.</td>
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<tr>
<td>ESPEY—Espey Mfg. Co., Inc., 206 E. 63rd St., New York, N. Y.</td>
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<tr>
<td>942</td>
<td>36.50</td>
<td>11 1/4 x 8 1/2</td>
<td>battery</td>
<td>airpl. cloth</td>
<td>15 lbs.</td>
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<td></td>
</tr>
<tr>
<td>942P</td>
<td>47.75</td>
<td>11 1/4 x 8 1/2</td>
<td>battery</td>
<td>airpl. cloth</td>
<td>15 lbs.</td>
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<td>942C</td>
<td>47.75</td>
<td>11 1/4 x 8 1/2</td>
<td>battery</td>
<td>airpl. cloth</td>
<td>15 lbs.</td>
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<tr>
<td>942F</td>
<td>47.75</td>
<td>11 1/4 x 8 1/2</td>
<td>battery</td>
<td>airpl. cloth</td>
<td>15 lbs.</td>
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<td>940</td>
<td>27.15</td>
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<td>15 lbs.</td>
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<tr>
<td>950</td>
<td>32.80</td>
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<td>battery</td>
<td>airpl. cloth</td>
<td>15 lbs.</td>
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<tr>
<td>952</td>
<td>27.15</td>
<td>12 x 6 1/4</td>
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<td>airpl. cloth</td>
<td>15 lbs.</td>
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<tr>
<td>958</td>
<td>32.80</td>
<td>12 x 6 1/4</td>
<td>battery</td>
<td>airpl. cloth</td>
<td>15 lbs.</td>
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<td></td>
</tr>
<tr>
<td>FADA—Fada Radio and Electric Co., 30-20 Thompson Ave., Long Island City, N. Y.</td>
<td></td>
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<td></td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>P12</td>
<td>19.95</td>
<td>13 1/2 x 9 1/2</td>
<td>battery</td>
<td>airpl. cloth</td>
<td>15 lbs.</td>
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<tr>
<td>P22</td>
<td>28.95</td>
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<td>battery</td>
<td>airpl. cloth</td>
<td>15 lbs.</td>
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<td>P24</td>
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<td>14 x 8 1/4</td>
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<td>airpl. cloth</td>
<td>15 lbs.</td>
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<td>GENERAL ELECTRIC—General Electric Co., 1285 Boston Ave., Bridgeport, Conn.</td>
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<tr>
<td>HB-110</td>
<td>113.10 x 4 1/2</td>
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<td>airpl. cloth</td>
<td>15 lbs.</td>
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<tr>
<td>HB-111</td>
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<td>airpl. cloth</td>
<td>15 lbs.</td>
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<tr>
<td>JB-313</td>
<td>105 x 6</td>
<td>battery</td>
<td>airpl. cloth</td>
<td>15 lbs.</td>
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<tr>
<td>JB-508</td>
<td>121.10 x 4</td>
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<td>airpl. cloth</td>
<td>15 lbs.</td>
<td></td>
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<tr>
<td>GREBE—Grebe Mfg. Co., Inc., 70 Washington St., Brooklyn, N. Y.</td>
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<tr>
<td>BP-11</td>
<td>24.50</td>
<td>12 x 10 x 1/2</td>
<td>battery</td>
<td>airpl. cloth</td>
<td>15 lbs.</td>
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<td></td>
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<tr>
<td>BP-12A</td>
<td>29.95</td>
<td>12 x 10 x 1/2</td>
<td>battery</td>
<td>airpl. cloth</td>
<td>15 lbs.</td>
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<tr>
<td>BP-36A</td>
<td>39.95</td>
<td>12 x 10 x 1/2</td>
<td>battery</td>
<td>airpl. cloth</td>
<td>15 lbs.</td>
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<td></td>
</tr>
<tr>
<td>HENRY—Henry Radio Corp., 3706 36th St., Long Island City, N. Y.</td>
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<td></td>
<td></td>
</tr>
<tr>
<td>X-1351</td>
<td>49.50</td>
<td>11 x 13 x 5/8</td>
<td>battery</td>
<td>airpl. cloth</td>
<td>24 lbs.</td>
<td></td>
<td></td>
</tr>
<tr>
<td>X-1452</td>
<td>52.50</td>
<td>11 x 13 x 5/8</td>
<td>battery</td>
<td>airpl. cloth</td>
<td>24 lbs.</td>
<td></td>
<td></td>
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<tr>
<td>X-1453</td>
<td>63.50</td>
<td>11 x 13 x 5/8</td>
<td>battery</td>
<td>airpl. cloth</td>
<td>24 lbs.</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

For key to special features above turn to Page 44.

(Continued on Page 44)
A PORTABLE RADIO OWNER BEFORE AND AFTER GETTING

"EVEREADY"
"MINI-MAX"
"B" BATTERIES!

Seriously, the sensationallly small and lightweight "Eveready" "Mini-Max" "B" Battery makes portable radio really portable.

If you now own a portable, be sure that your next set of batteries are "Eveready" "Mini-Max." They not only lighten your set, but give twice the life of any other battery of equal size.

And if you are in the market for a new portable, look for the style especially designed around the "Mini-Max" battery made by over 30 leading manufacturers. These new sets are more compact, lighter and more efficient—the most portable radios ever built.

NATIONAL CARBON COMPANY, INC.
Unit of Union Carbide and Carbon Corporation
The words "Eveready" and "Mini-Max" are registered trade-marks identifying products of National Carbon Company, Inc.
PORTABLE SET SPECIFICATIONS

(Continued from Page 42)

<table>
<thead>
<tr>
<th>No. of</th>
<th>Model</th>
<th>List</th>
<th>Price</th>
<th>Dimensions</th>
<th>Power Supply</th>
<th>Case Covering</th>
<th>Wt.</th>
<th>Special Features</th>
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<tr>
<td>PORT-O-MATIC—The Port-O-Matic Corp., 50 E., 71st St., New York, N. Y.</td>
<td>BE 275C</td>
<td>59.95</td>
<td>14x11x7%</td>
<td>7</td>
<td>AC-DC battery</td>
<td>cowhide</td>
<td>(t)</td>
<td>(t)</td>
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<tr>
<td>BE 275B</td>
<td>69.95</td>
<td>14x11x7%</td>
<td>7</td>
<td>AC-DC battery</td>
<td>cowhide</td>
<td>(t)</td>
<td>(t)</td>
<td></td>
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<td>RCA—RCA Mfg. Co., Inc., 14th and Cooper Sts., Camden, N. J.</td>
<td>15BP1</td>
<td>8x12x7</td>
<td>5</td>
<td>AC-DC battery</td>
<td>plastic</td>
<td>(t)</td>
<td>(t)</td>
<td></td>
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<tr>
<td>15BP2</td>
<td>11x6x7%</td>
<td>5</td>
<td>AC-DC battery</td>
<td>airpl. fabric</td>
<td>52½</td>
<td>(t)</td>
<td>(t)</td>
<td></td>
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<tr>
<td>15BP3</td>
<td>11x6x7%</td>
<td>5</td>
<td>AC-DC battery</td>
<td>leatherette</td>
<td>52½</td>
<td>(t)</td>
<td>(t)</td>
<td></td>
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<tr>
<td>15BP4</td>
<td>11x6x7%</td>
<td>5</td>
<td>AC-DC battery</td>
<td>mahogany</td>
<td>52½</td>
<td>(t)</td>
<td>(t)</td>
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<td>SENTINEL—Sentinel Radio Corp., 2020 Ridge Ave., Evanston, Ill.</td>
<td>20BBL</td>
<td>4</td>
<td>12x6x5%4</td>
<td>4</td>
<td>battery</td>
<td>airpl. fabric</td>
<td>10</td>
<td>(t)</td>
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<tr>
<td>213P</td>
<td>12x6x5%4</td>
<td>5</td>
<td>AC-DC battery</td>
<td>leather grain</td>
<td>11½</td>
<td>(t)</td>
<td>(t)</td>
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<tr>
<td>SETCHELL-CARLSON—Setchell Carlson, Inc., 2233 University Ave., St. Paul, Minn.</td>
<td>26</td>
<td>29.95</td>
<td>12x6x5%4</td>
<td>5</td>
<td>AC-DC battery</td>
<td>leatherette</td>
<td>9½</td>
<td>(t)</td>
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<tr>
<td>SONORA—Sonora Radio and Television Corp., 2626 W. Washington Blvd., Chicago, Ill.</td>
<td>KB-73</td>
<td>24.95</td>
<td>14x7%x6</td>
<td>4</td>
<td>AC-DC battery</td>
<td>luggage cloth</td>
<td>13</td>
<td>(t)</td>
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<tr>
<td>KD-75</td>
<td>29.95</td>
<td>14x7%x6</td>
<td>4</td>
<td>AC-DC battery</td>
<td>luggage cloth</td>
<td>13</td>
<td>(t)</td>
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<tr>
<td>KG-80</td>
<td>17.95</td>
<td>14%x7%x4</td>
<td>4</td>
<td>battery</td>
<td>Durite; nic. plate</td>
<td>4½</td>
<td>(t)</td>
<td></td>
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<td>STEWART-WARNER—Stewart-Warner Corp., 1726 Diversy Pkwy., Chicago, Ill.</td>
<td>7X1</td>
<td>24.95</td>
<td>117%-x11%-x6%</td>
<td>5</td>
<td>AC-DC battery</td>
<td>leatherette</td>
<td>13</td>
<td>(t)</td>
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<tr>
<td>STROMBERG-CARLSON—Stromberg-Carlson Telephone Mfg. Co., 100 Carlson Rd., Rochester, N. Y.</td>
<td>602-H</td>
<td>32.50</td>
<td>12x4%sx9</td>
<td>4</td>
<td>battery</td>
<td>airpl. cloth</td>
<td>14</td>
<td>(t)</td>
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<td>TRAV-LEER—Traveler Radio and Television Corp., 1028-36 W. Van Buren St., Chicago, Ill.</td>
<td>B1</td>
<td>21.95</td>
<td>134%-x8%-x8</td>
<td>4</td>
<td>AC-DC battery</td>
<td>leatherette</td>
<td>7</td>
<td>(t)</td>
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<tr>
<td>FB73</td>
<td>24.95</td>
<td>134%-x8%-x8</td>
<td>4</td>
<td>AC-DC battery</td>
<td>leatherette</td>
<td>8</td>
<td>(t)</td>
<td></td>
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<tr>
<td>B-1</td>
<td>24.50</td>
<td>134%-x8%-x8</td>
<td>4</td>
<td>AC-DC battery</td>
<td>leatherette</td>
<td>8</td>
<td>(t)</td>
<td></td>
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<tr>
<td>B712</td>
<td>24.95</td>
<td>134%-x8%-x8</td>
<td>4</td>
<td>AC-DC battery</td>
<td>leatherette</td>
<td>8</td>
<td>(t)</td>
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<td>TROY—Troy Radio and Television Co., 1142-44 S. Olive St., Los Angeles, Calif.</td>
<td>400J</td>
<td>24.95</td>
<td>11%-x11%-x6%</td>
<td>5</td>
<td>AC-DC battery</td>
<td>leatherette</td>
<td>13</td>
<td>(t)</td>
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<td>WESTINGHOUSE—Westinghouse Electric Supply Co., 150 Variet St., New York, N. Y.</td>
<td>WR-678</td>
<td>24.95</td>
<td>13%-x10%-x8%</td>
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<td>14½</td>
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<td>WR-680</td>
<td>20.95</td>
<td>12%-x10%-x7%</td>
<td>5</td>
<td>AC-DC battery</td>
<td>pigskin leather</td>
<td>14½</td>
<td>(t)</td>
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<tr>
<td>WILCOX-GAY—Wilcox Gay Corp., Charlotte, Mich.</td>
<td>A-77</td>
<td>23.95</td>
<td>13%-x10%-x8%</td>
<td>4</td>
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<td>A-87</td>
<td>89.95</td>
<td>13%-x10%-x8%</td>
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<td>(t)</td>
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<td>ZENITH—Zenith Radio Corp., 6001 Dickens Ave., Chicago, Ill.</td>
<td>S-5808M</td>
<td>29.95</td>
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<td>AC-DC battery</td>
<td>airpl. fabric</td>
<td>17</td>
<td>(t)</td>
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<tr>
<td>S-5808L</td>
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<td>7x10%-x6%</td>
<td>5</td>
<td>AC-DC battery</td>
<td>pigskin leather</td>
<td>17</td>
<td>(t)</td>
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<tr>
<td>S-5808L</td>
<td>39.95</td>
<td>7x10%-x6%</td>
<td>5</td>
<td>AC-DC battery</td>
<td>walnut wood</td>
<td>17</td>
<td>(t)</td>
<td></td>
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</tbody>
</table>

Key to Special Features:
- (a) Has short-wave band.
- (b) Super-powered for long-distance reception.
- (c) Radio-phonograph combination.
- (d) Uses six tubes when on electric current.
- (e) Camera-type portable; can be carried slung over shoulder.
- (f) Plastic grille and dial mounting.
- (g) This line built especially for selectivity and distance.
- (h) Marine type; for boats or shore.
- (i) Zipper carrying-bag available for this model. All models include two double-purpose tubes for seven-tube performance.
- (j) Detachable cover; inclined panel.
- (k) Has extra 6-8 volt power for car installation; also uses flashlight batteries for convenient replacement.
- (l) Price f.o.b. Rochester.
- (m) Prices and weights are without batteries. This line is designed to use most of the different-size batteries on the market.
- (n) Prices are suggested eastern list prices.
- (o) Price does not include batteries.
- (p) This model is combination radio, recorder and phonograph.
- (q) Patented detachable Wave-Magnet for efficiency under all conditions.

Motorola 40-65BP.3, 40-65BP.4

NEW Motorola
BIKE RADIO

MUSIC • FUN • SPORTS AS YOU RIDE

BE THE FIRST TO OWN ONE


At All Motorola Dealers or Your Bicycle Shop

GALVIN MFG. CORP. No. 254-14 Augusta Blvd. Chicago, III.
THE ONLY PORTABLE RADIO Guaranteed to Play Where Other Portables Fail... or Your Money Back

Engineers of the Zenith Radio Corporation again give you a most remarkable invention... the Patented Detachable Wavemagnet in a portable radio which you can carry in one hand, self-powered with a light, one-piece battery pack. Under all ordinary circumstances it works without outside aerial... without outside wires or ground.

LISTEN WHILE YOU TRAVEL... PLAY... OR WORK
Take this wonder portable where ordinary portables will not work efficiently; in a train, airplane, bus, ship, auto or any windowed building where metal construction keeps out reception. The secret of why it works while others fail is in the Patented Detachable Wavemagnet, which is exclusive with Zenith.

Check up on your next train trip. See how many Zeniths are playing well... and how many other makes fail to do so. Your money back if Zenith fails.

And that's not all! At home, in the office, in hotels, if you want to save your battery, plug into any light socket... 110 volt AC or DC. That will automatically disconnect your battery and save it for outdoors or travel.

Has storage space for earphones (extra equipment) for use at ball games, fights or enroute where you want privacy in reception without loudspeaker. Headphones are excellent, too, for the hard of hearing.

UNDER NO OTHER NAME BUT ZENITH...
... can you obtain this radio or a portable that is, has, and does so many things! Patented Wavemagnet—built-in yet detachable—combination battery and lighting current operation—loud-speaker and earphone reproduction—adjustable to varying conditions—reception at home or travelling. Don't buy until you see and hear the Zenith Universal Portable at authorized Zenith dealers everywhere.

ZENITH IS AGAIN A YEAR AHEAD
**BRAIN-BUSTERS**

**WORDS CONTEST**

**Your score: 570**

**You still enter MOVIE AND RADIO GUIDE'S $2,000.00 WORDS CONTEST**

**Dear U. E. Pay Office**

**EASY TO PLAY—the highest score wins!**

**All you have to do is form new words from the letters of the Keyword according to the rules printed here!**

**If you are a subscriber whose subscription extends beyond June 30, 1966, you may win in this contest until doubled!**

**Puzzle No. 9**

**The RULES**

1. In order to make this contest, you must send in the official registration form which appeared in the April 27-May 3 issue of _Movie and Radio Guide_ or a facsimile. You may not be a subscriber to this magazine. The $2,000.00 prize will be doubled if you mailed your entry in the envelope and not by airmail. Registered mail in care of the magazine will also not be accepted. Properly completed forms will be registered as an entry in this contest, but you will receive an acknowledgment of your entry if you send a self-addressed stamped envelope.

2. The contest will run for ten weeks, ending in the issue of the May 28 issue and registration deadline June 30, 1966. All entries must be received no later than 3:30 p.m. Eastern Daylight Time, at the office of the magazine in New York, New York. The Knox and some other horizons then word each line for the purpose of returning to the world of horizons.

3. The first entry of the entry is a single word, example: _the_. The second entry is also a single word, etc. The last entry of the entry is the first entry of the entry. If you send in the entry in care of the magazine at the address above, you will receive an acknowledgment of your entry. The entry must be sent by United States mail or by airmail. The entry must be postmarked on or before the registration deadline. The entry may not be postmarked after the registration deadline.

4. The entry is a single word, example: _the_. The second entry is also a single word, etc. The last entry of the entry is the first entry of the entry. If you send in the entry in care of the magazine at the address above, you will receive an acknowledgment of your entry. The entry must be sent by United States mail or by airmail. The entry may be postmarked after the registration deadline.

5. Each entry must be registered at the official entry registration form which appeared in the April 27-May 3 issue of _Movie and Radio Guide_ or a facsimile. If you send in the entry in care of the magazine at the address above, you will receive an acknowledgment of your entry. The entry must be sent by United States mail or by airmail. The entry may be postmarked after the registration deadline.

6. The entry is a single word, example: _the_. The second entry is also a single word, etc. The last entry of the entry is the first entry of the entry. If you send in the entry in care of the magazine at the address above, you will receive an acknowledgment of your entry. The entry must be sent by United States mail or by airmail. The entry may be postmarked after the registration deadline.

7. The entry is a single word, example: _the_. The second entry is also a single word, etc. The last entry of the entry is the first entry of the entry. If you send in the entry in care of the magazine at the address above, you will receive an acknowledgment of your entry. The entry must be sent by United States mail or by airmail. The entry may be postmarked after the registration deadline.

8. The entry is a single word, example: _the_. The second entry is also a single word, etc. The last entry of the entry is the first entry of the entry. If you send in the entry in care of the magazine at the address above, you will receive an acknowledgment of your entry. The entry must be sent by United States mail or by airmail. The entry may be postmarked after the registration deadline.

9. The entry is a single word, example: _the_. The second entry is also a single word, etc. The last entry of the entry is the first entry of the entry. If you send in the entry in care of the magazine at the address above, you will receive an acknowledgment of your entry. The entry must be sent by United States mail or by airmail. The entry may be postmarked after the registration deadline.

10. The entry is a single word, example: _the_. The second entry is also a single word, etc. The last entry of the entry is the first entry of the entry. If you send in the entry in care of the magazine at the address above, you will receive an acknowledgment of your entry. The entry must be sent by United States mail or by airmail. The entry may be postmarked after the registration deadline.

**LATE-ENTRY OFFER**

Puzzle No. 6 and the Official Registration Coupon appeared in the May 3 issue. Puzzle No. 2 appeared in the May 10 issue, Puzzle No. 5 in the May 17 issue, Puzzle No. 4 in the May 24 issue, Puzzle No. 5 in the May 31 issue, Puzzle No. 6 in the June 7 issue, Puzzle No. 7 in the June 14 issue and Puzzle No. 8 in the June 21 issue. Send 10c for each copy you desire. Address: MOVIE-WORDS-WORDS EDITOR, Movie and Radio Guide, Dept. 8, 731 Plymouth Court, Chicago, Illinois.

**BRAIN-BUSTERS—ANSWERS**

(See questions above)

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

"Fun in Print!"

1. (a) All M. Landon, (b) Alfred E. Smith, (c) Franklin D. Roosevelt, (d) Theodore Roosevelt.
2. (a) Helen Bannerman, (b) Anna M. Sewell, (c) MargaretSidney.
3. (a) Louisiana, (b) Maryland, (c) Virginia, (d) New York.
4. "Take It or Leave It!"

1. Indiana.
2. West Point.
3. A mystery thriller.
4. (a) Galante, (b) Rosholmen, (c) Corbett.
5. Winkle.
6. An opera hat is collapsible.
7. "True or False!"
8. True.

"Battle of the Sexes"

1. (a) Great Britain, (b) Belgium, (c) Netherlands.
2. (a) Horse, (b) gorilla, (c) dog.
3. The four are: Lefty Grove, Ted Lyons, Red Ruffing, Carl Hubbell.
4. (a) "The Prisoner's Song," (b) "Trail of the Lonesome Pine."
CONTESTANTS!

Mr. Fairfax will give personal answers to all letters, self and self-addressed stamped envelopes. Remember that he must confine himself exclusively to network personalities and programs. Address Arthur Fairfax, Movie and Radio Guide, 731 Plymouth Court, Chicago, ll.

Mrs. Lewis N. Fish, New York, N. Y.

Joan Blaine, dramatic actress, was born in Fort Dodge, Iowa, April 22. Her great-great-grandfather was the famous American statesman, James C. Blaine. She was educated at the Fort Dodge schools, Northwestern University, and Columbia University, New York City, mainly on scholarship because. Her childhood ambition to be an actress was encouraged by her parents. She made her professional debut at the age of twelve in a home town play, reciting a poem for the salary of $3.00. Her first extensive professional experience was a concert singer and harpist. Joan made appearances from coast to coast during a three-year period. Then followed some work in stock in Philadelphia and Chicago. She is now playing in several Broadway leads. She made a movie with Violet Heming and Lionel Atwill. Then came Miss Blaine’s radio debut at Medina Hillside, Boston, 1930. Although ten years ago Joan states that she still has mite fright. This young actress writes extensively and has had a novellet, six short stories and several poems published. When she retires she would like to live in the country and devote her entire time to writing. Joan’s favorite sports are swimming, hiking and mountain climbing. Joan is five feet six inches tall, weighs 115 lbs., has dark brown hair and blue eyes.

Miss Alice Adair, Rapids City, S. Dak.—In “Kitty Keene” Bob Jones is portrayed by Dick Wells. Randy in “Myrt and Marge” is played by Roscoe A. De Koven. David Goffard has the role of Captain John Barry in “Rip Van Winkle House.” Don Boscey is Charles in “Kitty Keene.” In “Ma Perkins” John is portrayed by Gilbert Fault and Willis Pit by Murray Forbes.

The sixth article in the “Men Behind the Dial” series, which was to appear in this issue, will be published next week instead.

VOCIE 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.

Tip to Actors

Dear V. O. L.:

Why is it when radio characters impersonate old people by speaking in a quack and all policemen have an Irish accent? Also, radio characters have voices like other people, and they don’t all sound alike?

Ethel L. Belander, Tacoma, Wash.

Good Old Days

Dear V. O. L.:

Whoever told you that the costume worn by Beatrice Kay in the program labeled “Oomph in the Mauve Decade” is a bathing suit is all wet. The bathing costume of the “Gay Nineties” consisted of a loose blouse, bloomers, a long skirt, cotton stockings and cloth slippers. The girls didn’t wear underwear. They grabbed a robe, waded out to waist deep water, jumped up and down and then decided whether they were going to a burlesque queen, a variety actress or an opera singer.

Gilles Secord

Dear V. O. L.:

The contest dictionary, having had many entries, I decide to keep. The rules stated that if you win, you will receive a prize, and I have received nothing. If I haven’t you have to make good.

Bert V. Johnson

Mr. Fairfax replies

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MOVIE AND RADIO GUIDE'S PUZZLE

HORIZONTAL
1. Hit, radio actress ("Ellen Randolph")
2. Boy — announcer
3. Star in the portrait, radio comedian
4. Bob — announcer
5. Arthur — "Dagwood"
6. Diva
7. Link — "Link"
8. Classy
9. Poetical foot of three syllables
10. Impel
11. Parachute by exposure to heat
12. Answerer
13. Roscoe, radio actress
14. Bookman, orchestra-leader ("Texaco Theater")
15. Vetter — pianist
16. Granville, screen star
17. Baseball
18. Lloyd — screen star
19. Son of Edison
20. Roman magistrate
21. Raw — screen star
22. Transfer
23. To take food
24. Endevours
25. Mouth tube of musical instrument
26. Filigree part of hoop
27. Sheridan, screen star
28. Small serpent
29. Nelson — baritone, orchestra-leader
30. Background
31. Corn chaser
32. Musical instrument
33. Compact
34. Auction
35. Slips or lapses
36. Damen, radio actor ("Girl Alone")
37. Dispatches quay
38. Supreme dominion or power
39. Love, radio actress ("Stepmother")
40. Solution to Puzzle Given Last Week

VERTICAL
1. Small serpent — baritone, orchestra-leader
2. Background
3. Corn chaser
4. Musical instrument
5. Compact
6. Auction
7. Slips or lapses
8. Damen, radio actor ("Girl Alone")
9. Dispatches quay
10. Supreme dominion or power
11. Love, radio actress ("Stepmother")
12. Solution to Puzzle Given Last Week

BIRTHDAYS

JUNE 22
Charlie Agnew, MBS, Cleveland, Ohio.
Phil Ducey, NBC, RCA Bldg., New York, N. Y.

JUNE 23
Pick Malone (January of "Molasses and January")
NBC, Merchandise Mart, Chicago, Ill.

JUNE 24
Phil Harris, NBC, Sunset and Vine, Hollywood, Calif.
Juanita Quigley, Universal, Universal City, Calif.

JUNE 25
Cliff Soubier, NBC, Merchandise Mart, Chicago, Ill.

JUNE 26
William Wirges, NBC, RCA Bldg., New York, N. Y.
Peter Lorre, 20th Century-Fox, Beverly Hills, Calif.

JUNE 28
John (Speed) Harrington, Station WBBM, Wrigley Bldg., Chicago, Ill.
Kelvin Keech, NBC, RCA Bldg., New York, N. Y.

BULLS & BONERS

One dollar will be paid for every broadcasting boner printed in this column. Your boner—a ludicrous error or a statement with twisted meaning made by some radio performer—although 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 boner, prize goes to contributor whose letter bears earliest postmark. In case of tying postmarks, all tying contestants will receive prizes.

Dorothy McCune on "Facts for Feminine Ears": "British women entertainers who go to the war zone are told they must not wear pants."—Mrs. G. C. Carke, 530 North 12th St., Muskegee, Okla. (May 24 over Station KVOKO.)

Arthur Gilmore, announcer on "Dr. Christian": "When your hands are sore from gardening, turn to Vaseline Jelly."—Mrs. Cora M. Fowler, Glen- ham, N. Y. (May 22 over CBS.)

Bill Dyer, baseball announcer on "That's the first time we've seen Syi Johnson since his illness down in the bullpen."—Warren Anderson, 145 S. Main Road, Honolulu, Pa. (May 17 over Station WCALU.)

On "Marriage Club" program (answer of a woman upon being asked how she would cure her husband of singing in the bathtub): "I would approach him frankly by saying, 'Please, dear, shut that hell in the bathtub.'"—R. C. Bird, 622 East Park Ave, Fairmount, W. Va. (May 22 over NBC.)

Ken Sargent, announcer: "I passed my plate three times and Aunt Harriet twice."—Dan Eddy, 383 Friendship St., Providence, R. I. (May 22 over Station WPRO.)

Stan Walker, sports commentator: "Jimmy Brown was in there playing with broken nose."—Gladys Barrett, 710 Mills St., Kalamazoo, Mich. (May 20 over Station WGN.)

Announcer: "Why don't you drop your regular announcer a card and tell him you hope he is enjoying his vacation as we all do?"—Kay Gordon, 218 North Main St., Charlotte, Mich. (May 27 over Station WCFL.)

Josephine Hemphill on "National Farm and Home Hour": "I'm tired of hearing about that poor Mr. Burns' hay."—L. Ellison, 48 Bull St., Charleston, S. C. (May 23 over NBC.)

Bob Hawk on "Take It or Leave It": "I'm very sorry, but Charles G. Dawes is still in good health."—Milo Hunt, 211 North Friends Ave, Whittier, Calif. (May 26 over CBS.)
WHEN the brothers Dorsey split five years ago, it was Jimmy who retained the Dorsey Brothers band. Of that original crew, eight still remain in the Jimmy Dorsey band as heard on NBC from New York's Hotel Pennsylvania Roof and on Decca records. Johnnie's music takes its cue from his theme song, "Contrast," the saxophoning Dorsey achieving a wide range extending from authentic swing to melodic "pretty" music. And Jimmy has distinguished himself in both fields. For full, beautiful melodie arrangements, his version of "My Prayer" and "The Breeze and I" himself is authentic swing to melodic "pretty" music. And Jimmy has distinguished himself in both fields. For full, beautiful melodie arrangements, his version of "My Prayer" and "The Breeze and I" stand alone. For jazz there are such well-known J. Dorsey specialties as "A Man and His Drum," featuring trap-artist Buddy Schutz, "Dusk in Upper Sandusky" and "Long John Silver," all of which emanated from the pen of maestro Dorsey himself. That his composition instinct is as versatile as his band is verified in "It's the Dreamer in Me" and "So Many Times," two ballads written by Jimmy. The Jimmy Dorsey band currently lines up: Jimmy Dorsey, Lansford, Pa.; Herb Hayner, Rutherford, N. J.; Sam Rubinstein, Springfield, Mass.; Milt Yarner, Kenosha, Wis.; Charles Fraizer, Newark, N. J., saxophones; Nate Kazemb, Cedar Rapids, Iowa; Johnny Napoleon, New York City, Shorty Solomon, Hartford, Conn.; trumpets; Sonny Lee, Huntington, Tex.; Jerry Ross, Brooklyn, N. Y.; Don Mattison, Denver, Colo.; trombones; Joe Lippman, Boston, Mass.; piano; Jack Ryan, Syracuse, N. Y., bass; Buddy Schutz, Union City, N. J.; drums; Guy Smith, Milwaukee, Wisc.; Johnny Napoleon, Toledo, Ohio; Bob Eberly, Hoosick Falls, N. Y., vocalists. For his great saxophoning and fine, versatile orchestral achievements in both jazz and sweet music, your correspondent names Jimmy Dorsey and his band—the Movieland and Radio Guide Band of the Week.

Behind the podium

Larry Clinton picks up NBC and Mutual wires from the Meadowbrook, Cedar Grove, N. J., beginning July 9. Romance row has CBS sweeties Nan Wynn and tunesmith Jimmy Van Husen creating affections to become good chorus. Charlie Barnet in a dither over Helen O'Connell, lovely Jimmy Dorsey vocalist... That was a cute stunt, incidentally. J. Dorsey pulled at brother Tommy's Astor Roof opening... Had a quartet of telegraph boys singing "Happy Opening" to Tommy at the beginning of the floor show... Gus Arneheim's crew follows Phil Harris into Los Angeles' Wilshire Bowl June 26... Yvette, NBC's continental chanteuse, signed to wax for Bluebird... Gloria Dale replaces Judy Abbott as vocalist with Saxe "Playmates" Dowell's band... Blue Drake is Sloop Hall's new vocalist... Henry Busse will air via CBS when he follows Ray Noble into San Francisco's Palace Hotel June 18... Will O'Grady will air via NBC from Chicago's Edge-water Beach Hotel, beginning July 15, while Luncy Thompson's crew goes CBS from Jenkins's Pavilion, Point Pleasant, N. J., June 21.

Song of the Week

"Make Believe Island"—Music by the late Dr. Will Gross, lyrics by Nick and Charles Kenny—Beautiful ballad is believed to be last composition turned out by Gross before his death... Previously had achieved fame for "Isle of Capri" and "Red Sails in the Sunset"... The frores Kenny previously mentioned for "Leaning on the Ole Top Rail" song of the week... Vocal records available on "Make Believe Island" include Dick Todd (Bluebird) and Kate Smith (Columbia). In a dance vein, Jan Savitt (Decca), Sammy Kaye (Victor), Dick Jurgens (Vocalion), Mitchell Ayres (Bluebird), Gene Krupa (Columbia), Johnny McGee (Variety).

Off the Beat

Rumored shake-up in the Bob Crosby band... Muggsy Spanier, famous Chicago jazz cornetist, believed to be discarding his own crew to join the Crosby gang... Clyde Hulcy, featured hot trumpeter with Glenn Miller since way back when; exits in favor of Charlie Frankhauser... Frankie Masters takes over Ben Bernie's airtime at Gotham's Taft Hotel when the Ol Maestro goes out on tour June 22... Claude Thornhill's crew, currently at Rendezvous, Balboa Beach, Calif., signed to wax for Columbia... Harry Owens' Royal Housans signed for a Universal short... Basil Fonnafe off to Hollywood, where he will organize a new band.

Discussions

TOMMY DORSEY—"Yours Is My Heart Alone" (Victor 26166, $0.75)—Pretty modernization of the semi-classic with up-to-the-standard Dorsey muted tromboning and a heartfelt vocal by Frank Sinatra... Sinatra stands out again on "Tell Me Something," the platter-mate revival.

MARY MARTIN—"Coke Porter Songs" (Decca Album 124, three records, $2.75)—The "Heart Belongs to Daddy" girl does the tune that made her famous plus "Let's Do It," "Why Shouldn't I," "I Get a Kick Out of You," "Katie Went to Haiti" and "What Is This Thing Called Love," all from Coke Porter's piano—fine entertainment.

EDDY DUGGAN—"You Can't Bush Me Off" (Columbia 35449, $0.30)—Medium slow dance arrangement of the "Wassail Song" replete with hot trumpet, muted tromboning, and a swell vocal... Not enough Durles piano for Eddy's average follower... "How Easy to Be Happy" is the platter.

RECOMMENDED—Eddie "Rochester" Anderson, "Let's Swallow" (Columbia 35424); Mitchell Ayres, "I'm on the Verge of a Melody" (Bluebird 167321); Bing Crosby and Johnny Mercer duo, "Mr. Meidowhawk" (Decca 3182).

Romance rumors, record reviews and gossip of your favorite melody men

BY MEL ADAMS
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