Listings of All War News Broadcasts
A Connecticut Yankee in Movieland—Another Letter by James Street
CONTENTS

NEXT WEEK

MARRIED a year, Barbara Stanwyck and Bob Taylor already must be listed among the most happily married—and most likely to stay that way—couples in Hollywood. While a year is a comparatively short span in which to pass judgment upon such a thing as a Hollywood marriage, James Street, after meeting and visiting with the Taylors in their rented and modest Hollywood home, has decided their marriage is as firmly founded as the Rock of Gibraltar—and more so in these days of rapid world changes. In a way, Mr. Street found their wedding was an all-American affair, uniting the way of life of our proxies, whence Mr. Taylor hails, and that of Brooklyn, where Barbara was born and reared and where she admits, she learned the fine art of lease-breaking. In "Cupid's Chosen People," beginning next week, Mr. Street has compounded another revealing study of Hollywood marriage around the Taylors. For facts, figures and information, this story is something to read.

When Radio Goes to War

What happens to radio when war comes? In past weeks, more American ears have been glued to loudspeakers when news war and diplomatic maneuverings filled the air with more dramatic events than radio entertainers have been able to cook up. But if war should come to America, what would happen to radio? What would listeners demand of the broadcasters? War news? Music? Light comedy? How heavy would the hand of the censor bear down upon our listening life? For a quick look at what has happened in a Western hemisphere nation at war, we take you to Canada to see what has happened to radio there where Bob Bowman, CBC ace announcer, covers the war from England. It's all in "It Could Happen Here!" a feature of next week's issue. Also in that same big issue you'll find a preview of baseball's biggest event—the major leagues' All-Star game—written for the radio-baseball fan by Bob Elson, MBS world series announcer and baseball authority. In the same issue, crammed with radio lore and the sort of stories, information and pictures radio listeners want, is a full-page picture of the "Ma Perkins" serial family.

MARRIED a year, Barbara Stanwyck and Bob Taylor already must be listed among the most happily married—and most likely to stay that way—couples in Hollywood. While a year is a comparatively short span in which to pass judgment upon such a thing as a Hollywood marriage, James Street, after meeting and visiting with the Taylors in their rented and modest Hollywood home, has decided their marriage is as firmly founded as the Rock of Gibraltar—and more so in these days of rapid world changes. In a way, Mr. Street found their wedding was an all-American affair, uniting the way of life of our proxies, whence Mr. Taylor hails, and that of Brooklyn, where Barbara was born and reared and where she admits, she learned the fine art of lease-breaking. In "Cupid's Chosen People," beginning next week, Mr. Street has compounded another revealing study of Hollywood marriage around the Taylors. For facts, figures and information, this story is something to read.

When Radio Goes to War

What happens to radio when war comes? In past weeks, more American ears have been glued to loudspeakers when news war and diplomatic maneuverings filled the air with more dramatic events than radio entertainers have been able to cook up. But if war should come to America, what would happen to radio? What would listeners demand of the broadcasters? War news? Music? Light comedy? How heavy would the hand of the censor bear down upon our listening life? For a quick look at what has happened in a Western hemisphere nation at war, we take you to Canada to see what has happened to radio there where Bob Bowman, CBC ace announcer, covers the war from England. It's all in "It Could Happen Here!" a feature of next week's issue. Also in that same big issue you'll find a preview of baseball's biggest event—the major leagues' All-Star game—written for the radio-baseball fan by Bob Elson, MBS world series announcer and baseball authority. In the same issue, crammed with radio lore and the sort of stories, information and pictures radio listeners want, is a full-page picture of the "Ma Perkins" serial family.

THIS WEEK

T HIS is a season of program changes, and fans who have grown accustomed to finding their favorite programs at certain spots on the dial at certain times are apt to find their patience tried at sudden changes which cause them to miss favorite shows. For example, the Burns and Allen show is not only undergoing a going through a change, it's being switched from one network to another; even more important, that tempamental maestro Artie Shaw takes over the baton for this. It is Artie's first commercial show since his appearance with Bob Benchley. The one way, of course, to keep up with the radio times and miss nothing worth hearing is to use your Movie and Radio Guide complete program section, where things other changes are duly brought to your attention. The program section is a regular weekly feature, Special this week, however, is an insight into how gags—those odd fellows who write radio comedians' lines—operate in "Confessions of a Gagman's Wife.

The Girl on the Cover

Not only the youngest star in motion pictures or the only picture most bewitching personalities is Baby Sandy. At a period when most babies are occupied with teething-rings and toy rattles, baby Sandy has stepped out in the cinema world and, in three pictures, succeeded in capturing the hearts of the nation. Although the sex of this beguiling youngster was permitted through three films, to remain with a modest question in her latest, Universal's "Sandy Is a Lady," the truth is let out of the bag. Her real name is Sandra Henville and she is the daughter of Mr. and Mrs. Roy Henville. Mr. Henville happened to be the milkman on the route of a Universal executive when he learned by the back-door-gossip route that Universal was searching for a baby to play with Bing Crosby in "East Side of Heaven." Next day milkman Henville left a note in the executive's milk-bottle. It read: "I have just the baby you're looking for." Baby Sandy got the part, won stardom as a result. Sandy works only two hours a day, admits she has a "whale of a lot of fun." Natural color photograph of Baby Sandy is by Jack Albin.
ELSA MAXWELL, famous for her ideas for parties which are original and unique, now brings that talent to the screen. In 20th Century-Fox's "Public Deb No. 1" Miss Maxwell stages a historical costume ball which goes completely haywire. Above, Elsa, dressed as Benjamin Franklin, dances with an Uncle Sam who is none other than Charles Ruggles. Left, Charles Winninger chooses to be Buffalo Bill . . . or is it General Custer? Right, Brenda Joyce, as Pocahontas, completely scrambles the annals of history by making up to an Abraham Lincoln who is really Ralph Bellamy. Fourteen Lincolns attended the ball.
HOW about it? Been in the doghouse lately?

You know, it's a funny thing about that American institution called the doghouse. None of us intend to get in, but we all manage to land there sooner or later. No matter how hard we try to avoid it, no matter how good our intentions may be, sooner or later everyone does something. That something gets us in bad with somebody, and there's the doghouse waiting with an open door day and night. You know, the doghouse.

Take the movie stars, for example. Offhand, you'd think important people like that would be immune. But are they? They are not! Come to find out, they wade right into the same kind of doghouse woe all of us do. All these glamour and fame and money can't seem to keep them from pulling the same boxes and making the same human little mistakes as the rest of us.

I suppose there is some measure of comfort in that.

A few of them, like Pat O'Brien and Don Ameche, even do it with alarming regularity. Pat says his return address has been in the Doghouse so consistently this past year that he is thinking of filing it with the post office department to save wear and tear on the boys in gray. And nothing in the world but his big Irish heart is to blame.

"I invite people," he told me sadly. "You invite people; my wife, Eloise, invites people; everybody invites people, and nothing happens but a happy time for all concerned. Yet, so help me, every time I invite people, I wind up in the canine clink."

Something must be rotten in Denmark, I said. Friendliness per se is no crime in America, or even a doghouse offense. Pat agreed and said he couldn't understand it.

"Unless," he added slowly, "it could be that occasionally I forget to tell Eloise anything about the invitations I have extended. Maybe that's it," he mused, "because she sure gets mad as hops when ten or fifteen people show up for dinner at our house when she didn't expect them."

The door sill of his latest sojourn still was hanging around his neck, he admitted, but he said he expected to be a free man again in a few weeks. On the Thursday just past, it seems, he had bumped into some old friends from his home town, Milwaukee, when he was lunching at the Brown Derby. He wouldn't tell me their names, because I once wrote a story about some clothes of Eloise's which he had given away (that's another of his generous propensities that get him into doghouse trouble) and he got into an awful jam. Anyway, they were three married couples who were in Hollywood on a vacation and, in his joy at seeing them, Pat had tossed off an invitation to the whole bunch to have dinner at his home that night. The invitation was accepted with alacrity and enthusiasm.

"Doggone if it didn't slip my mind to tell her it until I heard the front door-bell ring," he said. "Unfortunately, I also had forgotten it was Thursday, the cook's night off. By unhappy coincidence, my daughter, Mavourneen, had had the sniffles all day and Sean, my young son, had fallen downstairs and banged his head, which put him in a touchy temper. To make a long story short, Eloise finally had broken with a broom and the garden hose, but it hadn't improved her disposition. And lastly, it seems she didn't have any pie from Wednesday's leftovers for dinner. So—" he sighed deeply, "here I am, in again."

Bette Davis looks like a pretty self-sufficient young woman, well able to take care of herself in any emergency. That's what she thought, too, and that's what landed her in the doghouse. Currently, I mean. As Bette tells the story, she was unaware of this when the end of a day's shooting on "All This, and Heaven Too!" with the heavy costumes she had been dragging around all day and all the emotional scenes she had been playing with Charles Boyer, who is an intensely nervous person. The drive to her Beverly Hills home seemed too much of an effort, so she calmly curled up on the couch in her dressing-room at the studio and stayed the night.

I ADMIT I didn't call my home and leave word where I was," she said. "There was no point in it, because it was the servants' day off and they would not be back until late. Naturally, it didn't occur to me to call Mother, because she doesn't live with me, and two or three days frequently go by when I don't see her or talk to her. After all, I'm free, white and over twenty-one and not accountable (or so I thought) to anyone for my comings or goings. So I went to sleep."

Unfortunately, however, Mrs. Davis chose that night to call her famous daughter's home. Receiving no answer, she kept calling at intervals until the servants returned things when she learned they had had no word from Bette and didn't have the faintest idea of whereabouts. By now Boyer had become frantic, as mothers the world over will, and immediately decided Bette's bruised and broken heart was longing helpless on some deserted road. By 9 a.m. she was ready to call the police, the army and the marines if necessary, when she had telephoned rang.
"Good morning, Mother dear," said Bette brightly, "Did you rest well last night?"

"Bette Davis, where are you?" Mrs. Davis demanded.

"Why, I'm at the studio, of course," Bette said. "I've been here all night!"

Mrs. Davis' relief at finding Bette safe and sound immediately exploded into wrath—and Bette's been in the doghouse ever since.

An ingenious variation of giving his wife the bird clapped Humphrey Bogart into his last stretch of dollar vile. He still swears it was an accident.

The Bogarts keep thirty or forty canaries, love-birds and parakeets in a big cage in the back garden. Genuine bird-fanciers, they personally see to it that the cage, five feet square, is kept spotlessly clean. They were working at cleaning the cage one Saturday morning, with Mrs. B. hunched inside and Bogey opening grain sacks outside. The houseboy was away on an errand, so, when the telephone rang in the house, Bogey sprinted to answer it. Unconcernedly, Mrs. B. went on with her work.

Five minutes passed, then ten, then fifteen without a sign of Bogey returning. Suddenly she heard a car grinding into gear in the driveway.

"Bogart, you numskull!" Mrs. B. screamed. "Come back here! Let me out!"

The racing motor drowned her words. There followed a great silence, broken only by the twitterings of the birds as they flew about, tangling her hair, whirring by her legs, and nipping the back of her neck as she frantically worked to loosen the automatic lock on the outside of the cage door. Each time she straightened from her stooping posture, she banged her head on the solid plank ceiling. For one full and miserable hour, until the houseboy's return, she crouched in the cage. Bogey was dashing to Hollywood to meet his agent, blissfully unconscious of everything save the exciting news he had received on the telephone.

Never again will Nancy Kelly try to play Cupid. The worst doghouse she ever got into, she says, came from trying to help a couple of friends who were in love.

"I had introduced them in the first place," she told me, "and so I felt sort of responsible for them. They fell very much in love but always were having little tiffs and quarrels and separating. Then each of them would come to me and ask for my help in patching things up. What they needed was a good jolt to bring them to their senses."

A good dose of jealousy would produce the needed jolt, Nancy felt, so she put the necessary machinery in motion. The next time the girl called, she told her she had seen the boy in question out having a wonderful time with a beautiful stranger. When the boy called, Nancy told him the same story in reverse.

"It worked like a charm," she said. "Inside of a week they were so scared of losing each other that they patched up their troubles and were cooing like a couple of doves."

"Then it happened! In their happiness at being together again, each told the other what I had said. Both of them landed on me like a ton of bricks for telling such 'outrageous lies.' I pointed out that I had done it only to help them, and that they were back together, so why quibble about details. Did I get any thanks? Don't be silly. They both waited that I might have ruined everything, and sent me to a double doghouse. I'm still in it."

Leave it to David Niven (now somewhere on the western front, I believe) to discover a unique and untraveled path to the doghouse. He accomplished it the last time before leaving Hollywood for England, where he rejoined his regiment. Cheese was his modus operandi.

For some time Niven and his boss, Samuel Goldwyn, had been bickering about radio offers made to him. David wished to accept one offer in particular, a spot on Bing Crosby's program. Goldwyn said thumbs down, and inasmuch as he held the Niven contract, his word was final. Eventually, however, David wangled permission for the coveted appearance, with the provision that half of the earnings from it be returned to the Goldwyn coffers, the usual stipulation for all Goldwyn players.

Faithful to the agreement, Niven split his check from Bing's show fifty-fifty with Goldwyn. Then one week later, when all was quiet on the Niven-Goldwyn front, a line of Western Union boys solemnly filed into the Great Goldwyn's inner sanctum and deposited six large and odoriferous packages on his desk.

"Mr. Niven's compliments, sir," said the leader.

A S IS its custom, the cheese company sponsoring the Crosby radio show had sent David six large wheels of its different cheeses as a "thank you" gesture. Living up to the letter of his agreement, Niven had sliced each wheel exactly in half and sent it to Goldwyn. He thought it was funny; Goldwyn was not amused.

Don Ameche is an ideal husband. No denying that. But he runs Pat O'Brien a close second for getting into the doghouse. It's his irrepressible

(Continued on Page 43)
A Connecticut Yankee in Movieland

Items of interest about Hollywood, as explained by a famous writer to his fourteen-year-old son

By James Street

Hollywood, California
June 10, 1940

Dear Jack:

Boy, this section of the country is sports mad. They have every sport out here we have back East, and with the exception of a few games, they have better athletics. But not better athletes. Because of a year-round playing season, a tremendous transient population, lots of money, and an almost childish determination to be the biggest and best. Hollywood and southern California are able to outshine up sports.

I saw an ice hockey game the other night played outdoors. The temperature was hot. It was a college game with lots of scoring and was not exactly good hockey. Most of the players were from Canada, and I learned that when the University of California decided to have a hockey team, it just went out and got itself one.

Without doubt, the University of Southern California has better baseball, basketball, football, etc., than any other school in the country. It can afford the best teams, because the people out here will turn out in droves for a tiddlywinks match. They even are talking about having major-league baseball in Los Angeles! Los Angeles says that it could buy the franchise of some ailing big-league club and use airplanes for transportation. I laughed as fast as possible and smiling, but, on the other hand, never sell this country short. These people out here have a way of doing what they say they will do, and nothing seems impossible to them.

They are everlastingly tearing down and building up. Construction crews work day and night. One of the first things I missed was the usual "Federated Works Project" sign. I was told that most of the men who are swinging picks and shovels are not on relief.

The airplane trip out was uneventful. It was my first time on a sleeper plane and I slept like a top. I could hear only a low hum and it helped sing me to sleep. The berths are very much like Pullman berths and very comfortable. The best part of the trip was from Salt Lake City to Los Angeles. We were flying over yellow, orange, dead land, and the sky was a beautiful blue, but the world was green. A Californian pointed down to the green land and said, "That's what a bit of water does."

Southern California has everything except water, and some day it's going to have plenty of water because of the mountain dams. Then there will be no deserts. The deserts, son, are not sandy wastes but are parched lands filled with valuable chemicals and fertilizer. In the desert, a man can throw a bucket of water on the ground and flowers will bloom. The land is that rich.

Sometimes moisture gets to the deserts and almost over night the poppies bloom. It is a magnificent sight.

I went out to Palm Springs, an oasis in a desert and one of Hollywood's playgrounds. It is a hilly-gurdy resort, one main street flanked by souvenir shops. Men and women go around about half dressed and lap up the sun. It is not particularly attractive—gaudy, loud. It reminds me of a bargain basement on Saturday night.

On the way out, we passed many freight trains, and on each train there were hundreds of hobos. They are not molested. They are the "Grapes of Wrath" boys. We also passed scads of "Grapes of Wrath" jalopies—evicted America on wheels. The Government and California are trying to solve the problem of transients out here. Mr. Steinbeck's novel and the movie have aroused public indignation.

Incidentally, southern California does not call the transients Oakies (wanderers from Oklahoma) or Arkies (wanderers from Arkansas), as we have been told. It seems that the Oakies and Arkies object to the names. They aren't dignified. So southern Californians call them transients. Southern California and its newspapers are very nice and do not like to hurt people's feelings. Except Florida's. Every time they can take a crack at Florida, they do it. It's very childish and rather amusing, but Florida is just as bad about California.

Every time anything opens out here it's a premiere. When a movie opens, the theater that is honored has searchlights out in front. Even meat-markets have grand openings, with lights and all the trimmings.

I had a lot of fun at one grand opening. Two fellows were out in front of the theater handling the lights. Their job was to move them from right to left so their rays would split the skies. They paid no attention whatsoever to the stars. I asked one of the men how many times an hour he moved the light. He thought I was nuts, but I learned, that it takes him a second to swing his light from left to right. That's sixty swings a minute. He swings for about two hours. He's got the best job in Hollywood. He can watch the heavens where real stars are, and he doesn't have to stare and ogle at all the folks that pass by him.

At premiers, the crowds applaud everything. Even the names of the designers. I noticed that the names of the writers drew the least applause.

There are orange groves all along the roads, and at many places you can pay a dime and drink all the orange juice you want. I almost took a bath in it. But in Hollywood orange juice costs as much as in Connecticut and is no better.

Every place out here of more than an acre or so is called a ranch. Many of the stars have their own ranches. Oh, yes, I had some funny experiences the first few days. Every so often I would see a man or girl I thought I knew. It took me several days to wake up to the realization that I had seen them in bit parts on the screen.

I can't blame you for having Deanna Durbin as your favorite. She is a very remarkable young lady, well mannered, modest and normal-headed, which is a tribute out here where fame does strange things to heads. However, my favorite still is Judy Garland.

I went to the Hollywood ball-park with Gene Autry. Gene wanted to be a big-league player once. He says he was pretty good back in Oklahoma. He's very popular out here with the kids, but his pictures are not so popular here. However, he gets more mail than any other star. He was delighted when I told him that back in Connecticut he is the idol of many boys. He always wears a cowboy suit, rain or shine, day and night. Republic Studios, where he works, has a new plant, and Autry's popularity built it.

Oh, yes, they don't call tourist camps by that name. They are "motels." Combined inns and motor-hotel. And the craziest thing I've run into is a drive-in. It's a glorified hamburger. You drive into a drive-in and tell a beautiful girl in pants, "Gimme a nut-burger."

She brings out a sandwich. It is a hamburger roll stuffed with a bit of meat, a blob of cole slaw, a dash of relish, a blob of salad-dressing, pickles, onions and nuts! I got it in my ears. I believe I prefer it to have it in my ears than in my mouth.

Take care of things at home for me.

Love and good luck,

Dad.

This is the third and last of a series of letters written by author James Street to members of his family in Connecticut during his recent trip to Hollywood. This was written to John Street, age fourteen.
TYPICAL of the comedy which hilariously marks "I Love You Again" is a scene depicted by the pictures at left. Myrna, the usually sweet and much-enduring wife, has been rustled out of bed at midnight to prepare a snack for her screwball husband, Bill Powell. When he refuses to eat what she prepares, Myrna grows angry, with the pictured results. A departure from the "Thin Man" series with which the Loy-Powell team has usually been associated, this is grand marital comedy.
CHARLES BOYER AND BETTE DAVIS play the roles of the Duc de Praslin and Mlle. Henriette Desportes in this tragic love story. Henriette, just out of school, arrives at the household of the Duc to be governess to his children—three daughters and a tiny baby son.

BECAUSE THE DUCHESSE is too preoccupied with social affairs, the children [l. to r., Virginia Weidler as Louise; June Lockhart as Isabelle; Richard Nichols, on Miss Davis' lap, as Reynaldo; Ann Todd as Bertha] turn to Henriette for the love and counsel they had never had from their mother, the Duchesse.

THE DUC REALIZES, too, how much Henriette has come to mean to his children, and a tense situation arises when the Duc and Henriette, alone, keep vigil through the night at the bedside of the ill Reynaldo. Next day, the Duchesse (Barbara O'Neill) accuses the Duc of being in love with Henriette and, without notice, discharges her.

ONE OF the most sensational murders in the history of France furnishes the theme around which the book "All This, and Heaven Too" was written, and from which the motion picture has been made. Because of its tragic and deeply stirring plot, the excellent characterizations given by Bette Davis, Charles Boyer, Jeffrey Lynn and a splendid supporting cast, this film has been chosen Movie and Radio Guide's Picture of the Week. The murder upon which the film is based had reverberating consequences. It fomented a revolution, drove King Louis Philippe from the French throne and deeply involved an innocent woman. This woman, taking refuge from scandal and gossip in America, later married into one of America's leading families of that period. Also, this woman, whose fictional counterpart is played by Bette Davis, was the great-aunt of Rachel Field, author of the sensationally successful novel from which the film was adapted. When filming was finished, Warner Bros. executives learned that so many scenes had been made that they must either release the picture in two parts or perform a stern job of editing. They chose the latter course and, in order to lose none of the authentic flavor of the best-selling novel, assigned Rachel Field the job of cutting and editing. Period bric-a-brac and furniture used was valued at over a half-million dollars.

Movie and Radio Guide
Picture of the Week

BECAUSE THE DUCHESSE is too preoccupied with social affairs, the children [l. to r., Virginia Weidler as Louise; June Lockhart as Isabelle; Richard Nichols, on Miss Davis' lap, as Reynaldo; Ann Todd as Bertha] turn to Henriette for the love and counsel they had never had from their mother, the Duchesse.

BECAUSE THE DUCHESSE is too preoccupied with social affairs, the children [l. to r., Virginia Weidler as Louise; June Lockhart as Isabelle; Richard Nichols, on Miss Davis' lap, as Reynaldo; Ann Todd as Bertha] turn to Henriette for the love and counsel they had never had from their mother, the Duchesse.

BECAUSE THE DUCHESSE is too preoccupied with social affairs, the children [l. to r., Virginia Weidler as Louise; June Lockhart as Isabelle; Richard Nichols, on Miss Davis' lap, as Reynaldo; Ann Todd as Bertha] turn to Henriette for the love and counsel they had never had from their mother, the Duchesse.

BECAUSE THE DUCHESSE is too preoccupied with social affairs, the children [l. to r., Virginia Weidler as Louise; June Lockhart as Isabelle; Richard Nichols, on Miss Davis' lap, as Reynaldo; Ann Todd as Bertha] turn to Henriette for the love and counsel they had never had from their mother, the Duchesse.
TURNED OUT without letters of recommendation, Henriette is desperate, when the Duc learns of her plight. Next day, Paris awakens to the news that the Duchesse has been murdered. Rather than involve Henriette by admitting his love, the Duc absolves Henriette of all blame, takes poison.

BUT HENRIETTE IS INVOLVED anyway and the black scandal of the murder makes employment in Paris impossible. Added to this is the knowledge that she, too, loved the Duc. In this critical period, she is comforted by a young American, Jeffrey Lynn, who urges her to come to America and accept a position in a fashionable girls' finishing-school.

LEFT: But Henriette learns that her past has followed her, that her pupils know of the murder. She faces them, tells the whole sad, true story and, by routing idle gossip and rumor, wins the affection and respect of the entire student body.

WITH COURAGE for the future in a brave new world, and with the promise of love already in the eyes of the young American who had helped her so, Henriette at last finds the peace and understanding she had been seeking for so long.
ALICE LOUISE, who recently married Mrs. Buddy Adler, wears a smart younger-married slacksuit of blue gabardine, very effective in highlighting her blond beauty. Designed by LaBelle, Hollywood designer, the outfit features a fashionable Eton jacket with a shawl collar. The blue and white-striped cotton blouse has amusing buttons of self material with the stripes running horizontally. Plain white-linen slack shoes accent the smart comfort of the costume—and comfort is its keynote. Added touch: Note Anita’s initials on the collar lapel. They’re “A. L. A.” representing, of course, her newly acquired married name, Anita Louise Adler.

ALICE FAYE was rushed to the Cedars of Lebanon Hospital (June 6) for an emergency gall-bladder operation, which was satisfactorily performed. Hospitalization for two weeks delayed the start of her new picture, “Down Argentine Way,” in which she will be co-starred with Don Ameche. Rumors that Betty Grable will replace Miss Faye were unfounded at this writing. Oddity: That Cesar Romero, also suddenly taken ill and in Hollywood Hospital, was likewise scheduled to appear in “Down Argentine Way.”

BETTE DAVIS and Ann Sheridan are rapidly nearing the open-feud stage with the announcement that Bette will play the role in Warners’ “Calamity Jane” which Ann claims was promised to her months ago. It is understood that when Bette read the script prepared for Ann by Jerry Wald, she told her bosses she felt playing a non-neurotic toughie for a change and demanded the part. She has been queen of the Warner roster for a long time, but recently Miss Sheridan has been getting the cream of the publicity emanating from the lot, and also the exclusive attention of George Brent, former Davis admirer. To thicken the plot, Brent refused a role in Miss Davis’ present picture, “The Letter,” stating that he didn’t like the character he was supposed to play. Bette has fired two shots so far in retaliation for any volleys aimed at her throne: (1) She has acquired the romantic as well as professional services of Warners’ ace publicity man, Bob Taplinger; (2) she still has first choice of all female star stories on the lot, as proved by the “Calamity Jane” assignment. Predicted: Ann Sheridan is “going to raise the roof” at the studio!

VIRGINIA FIELD AND RICHARD GREENE gave a benefit for the Allied Relief at the CFA Lebanon with several thousands of dollars gleaned from voluntary contributions, the gaming tables that ran all night and several auctions. A star-studded floor show included Edgar Bergen, who gave his imitable and unbroadcastable Ophelia characterization; Reginald Gardiner, as master of ceremonies; Mischa Auer, the auctioneer, who sold a hat for $28 and a magnum of champagne for $46; Lee Bowman, who turned crooner, and sweet-singing Alec Morris, Patricia’s singing brother. The Hollywood Touch Tours’ Gordon, owner of the cafe, redecorated the roof-garden for the event with a daisy-strewn tent. With sawdust on the floor, Gordon ordered $10.80 worth of sawdust, then had to spend $20 on an emergency crew to shovel out most of it. The stuff was ankle-deep!

GINGER ROGERS, pressed for more details of her marriage to Howard Hughes, said, “I don’t believe in making plans. I have pictures to keep me busy for eleven months. After that, who knows?” Well, if Ginger doesn’t, neither do we!

ELEANOR POWELL, unable to be seen the day after an operation, could not answer the rumor that she would retire when she married M-G-M art director Merrill Pye, but Mr. Pye told a MOVIE AND RADIO GUIDE reporter: “Some columnists we know, but there are just as many we have never met who are authorities on our plans and have us either breaking our engagement or planning to retire to a farm and grow potatoes. We have never discussed our careers ending, but I feel sure that we will both continue. The one thing we know, and that seems to have been overlooked, is that we are very happy as we are and are not planning any radical changes in our personal lives or careers.”

JANE WITHERS ducked off the 20th Century-Fox lot for an unauthorized personal appearance at the local postman’s Ball at the Shrine auditorium. The reason: Her postman, Edward Karweise, begged her to make personal use of the tickets she bought from him. Jane did more than that. She attended the ball with Karweise and, although a grandfather, insisted on jitterbugging with him. (Biographical note: Karweise is the Brentwood postman who donned roller skates to travel his ten-mile daily beat, was made famous by Bob Ripley, and because of notoriety was ordered to take off the skates!) Sonja Henie is denying rumors that her expected marriage to Dan Topping will keep her from making any more pictures. She is under commitment to 20th Century-Fox for two more. In New York on business, Miss Henie is believed to be arranging an earlier tour of her “Ice Follies” than usual, so Miss Henie’s fans may expect to see her either in person or on the screen in the near future. Sidelight: Insiders think that Miss Henie is shopping for a trousers designer they believe that she will have a real wedding and not a Hollywood elopement.

FLORENCE ROBERTS, who played the grandmother role in seventeen editions of the 20th Century-Fox “Jones Family” pictures, died in her sleep at her Hollywood home after returning from a Panama trip. She was seventy-nine. The studio finished its yearly quota of “Jones” pictures in February, whereas Jed Prouty, who played the father, expressed dissatisfaction over his part in them and left the lot. Spring Byington, the mother, is now appearing in “Laddie” at RKO. Asked if more “Jones Family” pictures are on their future schedules, the studio stated that it all depended on the fans. If there is a demand for more of this series, the family will be reassembled, with the sad exception of Miss Roberts.

ORSON WELLES actually must be contemplating making his last announced picture, “Citizen Kane,” since he has sketches of some of the characters on the walls of his office. Contrary to title and to general expectations, “Citizen Kane” will be a period picture, beginning in Europe and winding up in America. Welles’ inspiration: Producers in neighboring offices on the RKO lot swear Welles gets into the mood for work by playing a transcription of his Mars broadcast. They have...
heard it so much they all know it by heart—and no longer are frightened!

CAROLE LOMBARD takes her work seriously. Director Garson Kanin has inaugurated a new method of filming for the new Laughton-Lombard feature, holding two weeks of advance rehearsals in his office on the RKO lot. Carole plays a waitress in a spaghetti joint, and she's been practicing with trays and dishes for days. One morning La Lombard, attired in a city-smart suit and whoop-de-do hat and carrying a breakfast-tray on her arm, knocked on the Kanin office door. A writer just out from New York got one glimpse of Carole in the hall and dashed back into his office. He collapsed into his second-best chair and wheezed at his secretary: "That guy Kanin must be screwy. He even makes his waitresses dress up like Carole Lombard."

MAUREEN O'HARA has been announced for a role in Harold Lloyd's "Three Girls and a Gob." Lloyd visited the set of RKO's "Dance, Girl, Dance," in which Maureen is now starring, asked to be introduced to the actress. Mystified lookers-on watched the meeting with amusement. Miss O'Hara, questioned later, said: "I thought Mr. Lloyd was going to sit in the picture. I didn't know he was going to produce it. No one has told me yet whether I'm to be in the film or not. I suppose the studio doesn't want to worry me with another assignment while I'm finishing "Dance, Girl, Dance." Reflection: It could happen only in Hollywood that a producer has to crash a set to meet the star he is supposed to have signed for his picture!

BING CROSBY is Hollywood-wise. He knows, for instance, all about the many contest winners who come to the town with six-month contracts, never make a picture, and go home broken-hearted. He also knows the impossibility of actually sponsoring a newcomer who is a big question mark at the box-office. That is why the inside story of Bing's interest in Janet Waldo is both wise and commendable. Bing chose Janet two years ago as the most popular girl in a contest in his own city, Spokane, Washington. He placed her under contract with his brother's agency and quietly arranged for her to be given bit parts in each picture of his. She's a secretary in "Rhythm on the River." But, between Crosby pictures, Janet has had to manage on her own. Result: She is up for a good role in "Kiss the Boys Goodbye."

TYRONE POWER's telegram to Robert Taylor was one of the gestures one man can make to another. The wire: "Bob, when anyone does as grand a job as you did in 'Waterloo Bridge,' they ought to be told so. Although I am a little late, I would like to add my voice to those who have already said you're swell." Indication of the wire's meaning to Bob: The message is carried around in his wallet with only important papers.

FUNNIEST series of complaints was heard during the fog scenes in "Captain Caution." Fog for the movies ordinarily is produced by a mixture of oils, but players complained so much that the ingenious prop department tried adding vaseline! Indignation turned to pleading to go back to plain oil. Explained Vic MATURE, who has the title role: "Everything tasted like vanilla—even chocolate sundaes. And don't even try a chocolate sundae that tastes like vanilla!"

JAMES HALL, film star of the silent era, passed away recently in Jersey Medical Center at the age of thirty-nine. He will be remembered by many for his performances with Clara Bow in "The Fleet's In," with the late Jean Harlow in "Hell's Angels," and as the leading man of many pictures that same period. For the past several years he had been working as master of ceremonies in night-clubs in Jersey City and Union City in New Jersey.

JUDY CANova breathlessly sat down between poses for publicity pictures and had heavy scrubbing-brushes removed from her shoes. Offered sympathy for having to skate on the slippery, weighty things, Judy said: "This is nothing. You should have seen me yesterday. I spent the day hanging on awnings." Competitor for the year-end-of-the-day's-work award is Rita Hayworth, who has been spending days lifting bicycle tires for her role in the recently retitled "Gribouille," now "It Happened in Paris."

ANDREWS SISTERS' opening June 7 at Casa Manana, in Culver City, brought out the cream of the music set, with radio and screen names tagging along for the ride. Paul Whiteman stopped work on M-G-M's "Strike Up the Band" at 11 p.m. and dropped in, minus scheduled-to-appear Mickey Rooney, who had been sentenced to bed in preparation for next day's work. John Scott Trotter, who is working in Bing Crosby's "Rhythm on the River," stayed the whole evening together with Larry Crosby and Bing's song-writers, Johnny Burke and Jimmy Monaco; Lew Pollack, who also does all right with his songs, listened in. Phil Harris and bandleader Ken Baker, after finishing their own dance-engagements, rushed over to congratulate Johnny Richards (Cascales), who took over Victor Young's band for his first dance job. Dennis Day and Bill Thompson had fun wandering around with Andy Devine; Harry and Al Ritz, minus brother Jimmy, who are making "Argentine Nights" with the Andrews Sisters, gagged through a routine that had photographers in seventh heaven.

GINGER ROGERS AND RONALD COLMAN, teamed in an RKO comedy, "Lucky Partners," have found making the film not so lucky: the picture has been delayed by story trouble. In it Colman will be seen dancing on the screen for the first time.

PRISCILLA LANE, who has been suspended by Warners for the past six weeks as a result of refusing to appear in "Money and the Woman," probably is going to settle her differences with the studio and make "Honeymoon for Three" with Olivia de Havilland and George Brent. Priscilla hasn't made a picture since February, at which time she took her regular twelve-week vacation without pay. Added to the vacation was the six weeks' suspension without salary, which cost her around $10,000. To be expected: Priscilla will be glad to get back to work.

JOHN BARRYMORE, clanging in a Hamlet vest of neatly polished silver mesh and black tights, began his first week of stealing scenes from scene-snatcher Gregory Ratoff in "The Great Profile." Queried by a MOVIE and Rancher Gunn reporter on his reaction to living his life over again for the cameras, Barrymore said wistfully, "This is the craziest nut I have ever played. But it's marvelous to retrace my youth. You know, I actually feel young again." Sidelight: Mr. Barrymore is recapturing his youthful and famous Hamlet legs with symmetrical (leg-corsets).
"SUSAN AND GOD" has Fredric March, long absent from the screen, as the husband driven to drink by Joan Crawford, his society wife, who becomes a religious faddist.

"Susan and God"

Cast: Joan Crawford, Fredric March, Ruth Hussey, John Carroll, Rita Hayworth, Nigel Bruce, Bruce Cabot, Rita Quigley, Rose Hobart, Constance Collier, Garcia de Haven, et al. An M-G-M picture, produced by Hunt Stromberg; directed by George Cukor, who also directed "The Whispers." From the play by Rachel Crothers.

"SUSAN AND GOD" is a sophisticated film of society, its manners, foibles and more particularly its religious manias. As such, while the intent is to present a religious theme with sincerity and depth of feeling, it will delight many and will offend others with the hitting quality of its attack upon religious faddists.

"Susan and God" will be remembered also for another Joan Crawford reelection to film pinacles and for the return of a better-than-ever Fredric March to the screen after a prolonged stage appearance in "The American Way."

The story of Susan is the story of a self-centered, frivolous soul who adopts religion as a fas, only to have it save her own relationship with her husband and daughter. Miss Crawford, as the feverishly hectic society woman, is seen to better advantage here than in any of her efforts in recent months. Fredric March, as her husband who turns in bewildered drink to drink and later bargains with his wife, offers an interesting study in exchange for a summer spent with him and their daughter, leaves a feeling that movie audiences have been the losers in March's long absence from Hollywood.

Find of the film, however, is Rita Quigley, older sister of Juanita Quigley, well-known child star seen in "That Certain Age" and many other films. Miss Quigley plays with sureness the unsure adolescent daughter who, in the end, effects a reconciliation between her parents. Her appearance here was quite by accident. Juanita had always been the stellar figure in the Quigley family, but last Christmas producer Hunt Stromberg met Rita, was impressed by her, tested her and assigned her the part of Blossom in this. Starting as a nauseating, unattractive younger, she blooms into a charming, beautiful subdeub before the picture ends.

Adrian, who designed the stunning gowns and ensembles seen in "Susan and God," for the first time designs clothes for a sixteen-year-old—Miss Quigley. Incidentally, a large part of the budget for the film went into clothes and it is a veritable fashion feast for women. It is a preview of what they will be wearing this summer and fall.

Producer Hunt Stromberg and director George Cukor repeat here the full but unsentimental mountings and restrained performance which marked their success, "The Women." The part Joan Crawford plays in this is, too, reminiscent of the part she played in "The Women." Much deeper, emotionally, however, her delineation of the society woman here will aid a Crawford fighting her way back to the top after several unfortunate pictures.


"PRIVATE AFFAIRS" is a fresh and whimsical little comedy-drama with an excellent cast and a neatly written screen play. It will delight its audiences and add to the popularity of Nancy Kelly, Roland Young and Hugh Herbert, its principals. Hugh Herbert particularly has here the most interesting part of his career.

The story revolves about the eventual triumph of Roland Young, the black sheep of a Boston Back Bay family, whose father is bearing and dogmatic Montagu Love. As the picture opens, Love stands between Young's daughter, Nancy Kelly, and her fiancé, Robert Cummings, and Young is determined to do something about the tyranny under which Love holds the whole family.

Together with Hugh Herbert, a taxi-driver to whom he becomes increasingly indebted as the fare rolls up, Young decides to start Boston society and financial circles. This he succeeds in doing, setting everything right between Nancy and Cummings at the same time.

Crawford, a sort of satire on the sure and suppressible woman who, it is save, "The American Way." Her performance is, however, a most outstanding and real and supernatural one which makes it startlingly effective, while Miss Goddard, rapidly developing into a force in real stunts, highlights the Hope performance.

Ace comedy director George Marshallsped the film along at a mile-a-minute, laugh-a-second pace with a skilful cast, a note of whimsy and romantic interludes.

"Earbound"


LESS pretentious—but far more effective—than many of the life-after-death films recently made is "Earbound," a remake of a film released in the almost forgotten "silent" days of 1920.

Warner Baxter is seen as a ghost who is determined to sell the fare of his own funeral, directed by Gilbert Roland, of which he is a part. The picture combines the human voice with mechanical sound to produce an eerie effect. Thus, even the wind speaks with a semi-human quality that will, if you have hair, make it stand on end, and if you haven't it, will make your scalp crawl.

The bats seen in the film were trained to perch or fly about on order of the director. They also were made up by make-up men to let their protective coloring stand out against the dark background. Miss Goddard, played a niche higher in the affections of the studio crew during the filming. Given three bathing-suits by the designer, she let workmen see her in all three, then vote for their favorite. They selected a yellow, form-fitting suit.


"THE GHOST BREAKERS" is another of those eerie, thrill-filled but comic dramas starring Bob Hope and Paulette Goddard. With them, above, is sinister Paul Lukas (I.).

THE GHOST BREAKERS"


EVER since "The Cat and the Canary" was shown to screen audiences, the cry of "encore" has been raised with ever-increasing volume for a second comedy starring Bob Hope and Paulette Goddard. "The Ghost Breakers" is not only an answer to that cry but one of the best comedies of the season.

The story itself is a slight but nonetheless gripping little thing which has Paulette Goddard inheriting a castle in Cuba in which her forebears had met strange and eerie deaths. Paul Lukas, dark and malignant, meets her in New York, warns her against going to the castle, advises her to sell the ruin to him. Woman-like, Paulette decides to investigate her inheritance. On the boat she meets—for the second time—Bob Hope, who offers to help her.

A ghost-breaker is a man who undertakes to rid a house of ghosts. Bob Hope becomes the most hilarious ghost-breaker ever to undertake that precarious task—and in a land of voodoo where he is pitted against an unearthly creature, the Zombie. Hope gives his lines with an improbably air which makes them startlingly effective, while Miss Goddard, rapidly developing into a force of real stature, highlights the Hope performance.

Ace comedy director George Marshall speeds the film along at a mile-a-minute, laugh-a-second pace with a skilful cast, a note of whimsy and romantic interludes.
ALISON SKIPWORTH, grand old trouper who has brightened many a Hollywood production with humorous, expertly done character portrayals, will be the guest star of the "Lincoln Highway" program, appearing in a dramatically written adventure that will be heard along America’s great Coast-to-Coast thoroughfare. NBC.

COMPELLING MILITARY TRAINING is a burning question in the minds of all Americans these days. Already President Roosevelt has indicated his desire for some kind of service training in the armed forces, with the purpose of getting groups of men efficient and ready for military service should the need arise. "Warner Brothers" released a new film, "Wings," last week, and "MGM" has announced "The Spirit of '76," which will be released later this year. The public is eagerly awaiting the news of the next round of national defense in the form of service training programs.

JOHN LA TOUCHE, who wrote the words to "Ballad for Americans," which has been acclaimed far and wide as one of the all-time masterpieces of native American genius, now combines his talent with that of NBC producer Albert B. Williams and NBC writer Ronald MacDougal to present a new dramatic broadcast, which will call "Listener's Playhouse." Experimental dramatic techniques will be employed, not for their own sake, but to heighten the emotional and intellectual appeal of the play. "Listener's Playhouse" will aid greatly in sustaining high-quality dramatic fare during the summer months. NBC.

ALEC TEMPLETON will be the special guest of the "Day's Work, Day's Play" on its first broadcast over a new network of NBC stations. Alec, who must leave NBC when current summer broadcast season on June 17, made a spectacular appearance on an earlier "Day's Work, Day's Play," and his audience will be eagerly welcomed back. NBC.

DROWNING, AUTO CRASHES, BURNS—how to prevent them will be the subject of the American Red Cross "Listen and Live" broadcast. Commodore W. E. Longfellow, oldest member of the Red Cross Life Saving Service, will be master of ceremonies and General James O. Magee, surgeon-general of the United States Navy, will be guest speaker. NBC.

"MUSICAL STEELMAKERS," the Wheeling, W. Va. steelmakers’ symphony, which has turned into one of MBS’ most popular musical shows, makes its final broadcast tonight. Meanwhile, the leaves the air for a well-earned vacation. "Musical Steelmaker" will return on October 6. MBS.

"FUN IN PRINT," under the guiding hand of "Tune Detective" Sigmund Spaeth, quizzes experts on everything and anything that can be found in print. With New York newspapermen Lewis Garrett as guest expert, you'll hear another interesting session this week on "Fun in Print." CBS.

Buddy Rogers, the bandleader who became a movie star, married Mary Pickford, and is now a bandleader once more, should be a more than usually interesting guest of Henry M. Neely when he tells about himself on "Fitch Bandwagon." NBC.

MUSICAL GUIDE
This week's music highlights: United States Marine Band on CBS; Columbia Symphony Orchestra on NBC Tuesday night; MacArthur and the NBC dance band on NBC Wednesday night. All-Radio program by Goldman Band Monday on MBS.

COMING RADIO EVENTS
For the Week of June 29-July 5

Summer Time Program Changes

ABBOTT AND COSTELLO, popular Katz Smith comedy team, strike out with their first all-Abbott-Costello radio show, "The Hour of Smiles," in a new multiple broadcast on[...]

"KRAFT MUSIC HALL" will be heard one hour earlier beginning July 4, but will remain a thirty-minute show. Tune in Bing Crosby and His MGM gang Thursday on NBC at 9:00 p.m.; 8:00 EST; 7:00 CST; 6:00 MST; 5:00 PST.

"MIDNIGHT MUSICAL REVUE," an experimental musical broadcast under the direction of "Good News" master Willson, will entertain this summer with a series of radio shows during the vacation months. Willson's Revue will be heard Tuesday nights beginning July 2, on NBC (9:30 p.m.; 8:30 EST; 7:30 CST; 6:30 MST; 5:30 PST), the McGavock show for the summer.

"MORTONER MEK." Latest in comedy dramatic sketches, starring Jack Smart, will premiere Wednesday, July 6 (CBS, 7:30 p.m.; 6:30 EST; 5:30 CST; 4:30 MST; 3:30 PST). Adelaide Klein will have one of the leading female roles.

"MRS. DISTRICT ATTORNEY," outstanding anti-crime thriller formerly heard every Saturday night at 8 p.m. on NBC, will be aired Wednesdays (NBC, 9:30 p.m.; 8:30 EST; 7:30 CST; 6:30 MST; 5:30 PST), instead of Hinds and Allende's "The Life and Loves of Mr. Pickwick," which becomes one of the half-hour shows, thus taking over the second half of the Saturday night time slot (NBC, June 26). The show will not change sponsor.

"THE NATIONAL BARN DANCE," NBC's biggest broadcast, switches to the Red Network of "Tempeton" for the summer, and will not change broadcast time. The famous Saturday night show will be fed to more than fifty stations (9:00 p.m. EDT; 8:00 EST; 7:00 CST; 6:00 MST; 5:00 PST).

"QUIZ KIDS" is the title of the new program which replaced "Alce Templeton Time" for Alce-Salter on June 28. Heard from 5:00 to 6:00 p.m. on NBC, "Quiz Kids" will be heard the first time this Monday, July 1.

"GOOD NEWS OF 1940" moves to a new spot—will NBC and Thursday night—on July 4. Formerly heard at 9:00 p.m. EDT, it will now be aired at 8:00 p.m. EDT; 7:00 EST; 6:00 CST; 5:00 MST.

"HOLLYWOOD PLAYHOUSE" welcomes the second summer, Gale Page and Jim Amato as its permanent co-hosts on Wednesday, July 3 (NBC, 8:00 p.m.; 7:00 EST; 6:00 CST; 5:00 MST; 4:00 PST), at Charles Boyer leaves the air for a vacation. Miss Page, who has starred with Boyer on many broadcasts during recent months, returns with Amato after a three-week vacation.

"RUDY VALLEE'S PROGRAM" will move ahead a half-hour beginning July 4, thus going on the air Thursday over NBC (10:00 p.m. EDT; 9:00 EST; 8:00 CST; 7:00 MST; 6:00 PST).

TOMMY DORSEY and his orchestra took over Bob Hope's popular Tuesday night spot, July 29, from 8:00 to 9:00 p.m. Central. In addition to his regular program, the new show will be a juvenile "Information, Please," on which Joe Kelly, the "King of Ceremonies," will quiz boys and girls under fourteen. Alce Templeton will return in the fall.

"EDGAR BERGMAN'S PROGRAM" will move ahead a half-hour beginning July 4, thus going on the air Thursday over NBC (10:00 p.m. EDT; 9:00 EST; 8:00 CST; 7:00 MST; 6:00 PST) until Hope's return to the air next fall.

MONDAY, JULY 7

BABY DUMPLING contracts a contagious disease in another episode in the life of Adolph Pringle, after Penny "Blondie" Singleton and Arthur "Dagwood" Lake have been quarantined as a result of a recent epidemic. The story, as rapidly and amusingly as followers of this home-life comedy-drama are wont to anticipate. CBS.

TONY GALENTO and MAX BAER put on the gloves for a fast-paced encounter at the Roosevelt Stadium, Jersey City, N. J., which Two-ton Tony hopes will result in a stop in his climb toward another fight with Joe Louis, "the bun"—and toward a bid for the championship. The Galento-Baer fight will be one of the two Jacobs-promoted matches which NBC will broadcast for Adam Hats within the next year, and which NBC has short-wave to South America. NBC.

FRIDAY, JULY 5

LOS ANGELES salutes Admiral Byrd's U. S. Antarctic Service Expedition with a program under the auspice of the Los Angeles Times. Originating in NBC's Hollywood studios, the broadcast will follow the same pattern as previous salutes, in which two-way communication via short-wave spans the various stations to the shores of land, water and ice between the Byrd explorers and their home folks. The mail-bag period, during which letters from friends and relatives at home are read, has proved enormously popular with listeners—"in" and will be continued. NBC.

MUSIC GUIDE
This week's musical highlights: United States Marine Band on CBS; Columbia Symphony Orchestra on NBC Tuesday night; MacArthur and the NBC dance band on NBC Wednesday night. All-Radio program by Goldman Band Monday on MBS.

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

The March of Music
Edited by LEONARD LIEBLING

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

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

June Forrest, soprano, will be heard as guest soloist on "Radio City Music Hall" Sunday, NBC.

Saturday, June 29

THE DOHNÁN STRING QUARTET, CBS. Quartet on Indian Themes (Jacob). Round Dance (Urse Cole). CBS, 12:30, Central Daylight; 12:00, Eastern Daylight.

VERA BRODSKY PIANO RECITAL, CBS. Brahms Cycle: Sonata in F Sharp Minor, Opus 2, Intermezzo in B Flat Major, Opus 45. CBS, 1:30, Central Daylight; 1:00, Eastern Daylight.

UNITED STATES MARINE BAND, CBS. Captain William Santelmann, director. Symphonic Episode "A Chant from the Great Plains" (Busch), Overture "Salut" (Damozel) (Gomez), Manhattan Serenade (Alter), Manhattan Beach March (Sousa). CBS, 2:30, Central Daylight; 2:00, Eastern Daylight.

MOZART OPERA SINGERS, MBS. Alfred Wallenstein, conductor. "Titania." Acts I and III. Sextus (Vivian della Chiara); Servilia (Florence Vickland); Vitellia (Genevieve Rowe); Annia (Lodema Legg); Titos (Hatcho Johnson); Publius (John Gurney). CBS, 3:00, Central Daylight; 2:30, Eastern Daylight.

Sunday, June 30


SUNDAY NIGHT CONCERT, NBC. Symphony Orchestra. Edwin MacArthur, conductor. "Rosamunde" Overture (Schubert), "London Symphony" (Haydn), Three Selections from "Robo Ballet" (Young). NBC, 5:00, Central Daylight; 4:30, Eastern Daylight.

Highlights of the Week

S U M M E R broadcasts strive to please rather than to instruct, and therefore one must expect to find plenty of musical novelties unheard of with the weightier compositions.

However, some of the programs manage to keep up a relatively high standard, thereby enabling the supercilious music-lover not to be entirely deprived of his accustomed tonal menus.

Music of the current broadcast features three amably romantic D's (instead of the famous classical three Ds). They are Dohnanyi's Debussy, Dvorak.

Of the trio, Dohnanyi's (born 1877), now conducting, teaching, and composing in the piano in Budapest, is the only one alive. In his native country he ranks with those other Hungarian masters, Bartok and Kodaly. However, he is superior to them as a melodist and in generally euphonious writing, those qualities being easily apparent in his quintet except the same program also has another ingratiating number—Schuman's set of piano pieces, "Drei Stücke," here arranged for string quartet.

Columbia Symphony Orchestra evidence it considers Wagner to be good fare all the year round (most of us agree), and Barlow chooses some of the best-known examples. The real novelty of the program is the appearance of William Pennschreiber as commentator, succeeding Aaron Copland in that post. The new man is no musical tyro, for in addition to his regular piano and production work at CBS, he also has supplied the scripts during the past few years for the announcements at the Philharmonic concerts. Columbia Concert Hall, Stadium, Esays in Music, etc. Under his informed and authoritative guidance, there will be added enjoyment in listening to the Barlow series.

Verena Brodsky plays Brahms' early piano sonata, opus 2, which endures mainly because of its dramatic first movement and the hauntingly lovely andante.

Edwin MacArthur, much discussed banter proposte of Flagstaff, introduces a new American work, by Victor Young, at the distinctly youthful hour, 7:30, of the NBC Orchestra. MacArthur, born in Denver, 1908, started there as a chorister and after fifteen years in New York (mostly as a piano accompanist), went back to his home city to receive the degree of doctor of music. During the past two seasons he catapulted himself into stardom and sensational success as a conductor with leading orchestras and at the Metropolitan, Chicago and San Francisco Opera. "He will bear watching," as the critics say.

Young's ballet excerpts are subtitled "Grand Salleau," "Shadows and Sunshine" and "Parade of the Robo Ballet," the last of which concerns a modern scientist who builds a machine that makes mass productions of robots, two of whom engage in a romance that unfolds their mechanical hearts. All ends happily with a gallimaufry of the entire ensemble of imitation humans.

A characteristic phase of the program this broadcast is that the Nazis entered Paris, they took over the government, and at one time began to send out programs of German music. That is at least one form of warfare which doesn't kill anyone.

Edwin MacArthur, shown here with Mrs. MacArthur, directs NBC Orchestra "Sunday Night Concert" Monday, July 1

THE VOICE OF FIRESTONE, NBC. Alfred Wallenstein, conductor; Margaret Speake, soprano. Merry Widow Waltz, William Tell Overture, "Radio Opera" No 1 (De Pella), the Orchestra; Believe Me If All Those Endearing Young Charms (Trad.), Stars of Love, You Are Free from "Apple Blossoms" (Kreisler-Jacoby).

GOLDEN BAND CONCERT, MBS. Edwin Franko Goldman, conductor. All-Russian program.

Tuesday, July 2

MUSICAL AMERICA, NBC. American music. Symphony Orchestra, Raymond Paige, conductor; Deems Taylor, master of ceremonies. Guests.

Wednesday, July 3

JACQUES ABBAM, PIANIST, NBC. Schu- latti to Beethoven Series. Choral Prelude in G Minor (Haydn-Buson), Fantasy and Fugue in G Minor (Bach-Liszt).

Thursday, July 4

THE TORONTO PROMENADE CONCERTS, NBC. Regional Stewart, conductor.

Friday, July 5

SINFONETTA, MBS. Alfred Wallenstein, conductor. Symphony 102 in B Flat (Haydn), Fragments from "Lady Mac- beth of Mutch," (Shostakovich), Overture to "The Nose" (Shostakovich).

Record of the Week

ORPHEUS (SYMPHONIC POEM NO 4). By Franz Liszt. Played by the Columbia Broadcasting Symphony Orchestra, Howard Barlow, conductor. Columbia Album X 1610, $1.35.

Those who remember and enjoyed last summer's broadcast by Howard Barlow and the CBS Orchestra of this unfamiliar work, now have the chance to own a permanent record of it. The music is ardent and flawlessly lovely, and Barlow's performance is excellent.

www.americanradiohistory.com
Radio-Roma Becomes a Nazi Mouthpiece

Despite the speed with which movie and radio guides are printed and printed, Hitler's hordes have managed to move fourteen East Central European towns had a proud existence for thousands of years crumble in the dust overnight. Hitler is not doing day by day but minute by minute. Under these circumstances, your short-wave editor is attempting to foresee Hitler's eluding motives and provide items that will prove of more daily value to the German troops. It is immaterial that from time to time an item may be buried in the crush of a tiny article or country.

ITALIAN short-wave broadcasts have changed much since the entrance of that country into the war. The news bulletins which had become increasingly pro-Nazi for some time are now entirely in character, as might be expected. In Radio-Roma the Nazi cause has acquired one of the world's most elaborate and powerful short-wave stations. The Italian Short-Wave Center at Porta San Donato, near Rome, broadcasts twenty-four hours daily, with transmissions directed to every continent at hour most favorable for reception in that particular region. The following languages are used in the broadcasts: Italiano, Radio-Arabo, Arabic, Bengali, Bulgarian, Chinese, Danish, Dutch, English, Esperanto, French, German, Greek, Hindustani, Hungarian, Italian, Iranian, Japanese, Portuguese, Russian, Spanish, and Turkish. The foregoing gives this station the distinction of being the only one of greatest radio languages on earth.

Frequencies employed at present on Radio-Roma are 2R08 (11.81), 2R09 (15.30), 2R08 (17.82), 2R09 (9.07), 2R014 (15.23), 2R08 (9.76), 2R014 (11.81), 2R08 (13.59) and 2R09 (17.82) are the most consistently received in North America. 2R06 is the best daytime frequency, 2R04 is best at night. The complete and complicated broadcast schedule of the Italian short-wave station follows (clip this schedule for reference):

11:00-12:00 a.m. (NCI) Directed to Italian Community
12:30 a.m. to 1:00 a.m. to Europe
1:00-2:00 a.m. to (in Portuguese) 9:15-10:00 p.m. (University of Agriculture) Directed to Lisbon
5:00-6:00 a.m. Directed to Middle Europe
6:00-7:00 a.m. Directed to South America
7:00-8:00 a.m. Directed to South America
8:00-9:00 a.m. Directed to South America
9:00-10:00 a.m. Directed to South America
10:00-11:00 a.m. Directed to South America
11:00 a.m.-1:00 p.m. Directed to South America
1:00-3:00 p.m. Directed to Latin America
3:00-5:00 p.m. Directed to Latin America
5:00-7:00 p.m. Directed to Latin America
7:00-9:00 p.m. Directed to Latin America
9:00-11:00 p.m. Directed to Latin America

Transmission of Radio-Roma are easily identified by the twittingbird signal and chimes of St. Peter's. The daily beep transmission is heard well in North America, although a fading may often be noted. Radio-Roma has its best heard at 4:30 p.m. over (11.81) and 2R08 (17.82) and evenings at 10:00 p.m. (9.125) and 2R08 (17.82) and 9:00-11:00 p.m. Transmission is heard best in North America.

Saturday, June 29

European News in English

Daily


8:30 a.m. - 9:30 a.m. London GSF (11.78)
9:45 a.m. - 10:45 a.m. London GSF (11.78)
10:45 a.m. - 11:45 a.m. London GSF (11.78)

On Short Waves

Edited by Charles A. Morrison

Radio, World News

President, International DX'ers Alliance

Programs from foreign countries subject to change without notice

Sunday, June 30

4:30 a.m. - 5:30 a.m. London GSF (11.78)
5:45 a.m. - 6:45 a.m. London GSF (11.78)
6:30 a.m. - 7:30 a.m. London GSF (11.78)
7:45 a.m. - 8:45 a.m. London GSF (11.78)
8:45 a.m. - 9:45 a.m. London GSF (11.78)
9:45 a.m. - 10:45 a.m. London GSF (11.78)
10:45 a.m. - 11:45 a.m. London GSF (11.78)

Monday, July 1

10:00 a.m. - 11:00 a.m. London "The Empires at War," GSF (11.78)
11:00 a.m. - 12:00 p.m. London "The Empire's War," GSF (11.78)
12:00 noon - 1:00 p.m. London "The Empire's War," GSF (11.78)
1:00 p.m. - 2:00 p.m. London "The Empire's War," GSF (11.78)
2:00 p.m. - 3:00 p.m. London "The Empire's War," GSF (11.78)
3:00 p.m. - 4:00 p.m. London "The Empire's War," GSF (11.78)
4:00 p.m. - 5:00 p.m. London "The Empire's War," GSF (11.78)
5:00 p.m. - 6:00 p.m. London "The Empire's War," GSF (11.78)
6:00 p.m. - 7:00 p.m. London "The Empire's War," GSF (11.78)
7:00 p.m. - 8:00 p.m. London "The Empire's War," GSF (11.78)
8:00 p.m. - 9:00 p.m. London "The Empire's War," GSF (11.78)
9:00 p.m. - 10:00 p.m. London "The Empire's War," GSF (11.78)
10:00 p.m. - 11:00 p.m. London "The Empire's War," GSF (11.78)

Tuesday, July 2

4:00 p.m. - 5:00 p.m. London "The Empire's War," GSF (11.78)
5:00 p.m. - 6:00 p.m. London "The Empire's War," GSF (11.78)
6:00 p.m. - 7:00 p.m. London "The Empire's War," GSF (11.78)
7:00 p.m. - 8:00 p.m. London "The Empire's War," GSF (11.78)
8:00 p.m. - 9:00 p.m. London "The Empire's War," GSF (11.78)
9:00 p.m. - 10:00 p.m. London "The Empire's War," GSF (11.78)
10:00 p.m. - 11:00 p.m. London "The Empire's War," GSF (11.78)

Wednesday, July 3

4:00 p.m. - 5:00 p.m. London "The Empire's War," GSF (11.78)
5:00 p.m. - 6:00 p.m. London "The Empire's War," GSF (11.78)
6:00 p.m. - 7:00 p.m. London "The Empire's War," GSF (11.78)
7:00 p.m. - 8:00 p.m. London "The Empire's War," GSF (11.78)
8:00 p.m. - 9:00 p.m. London "The Empire's War," GSF (11.78)
9:00 p.m. - 10:00 p.m. London "The Empire's War," GSF (11.78)
10:00 p.m. - 11:00 p.m. London "The Empire's War," GSF (11.78)

Thursday, July 4

4:00 p.m. - 5:00 p.m. London "The Empire's War," GSF (11.78)
5:00 p.m. - 6:00 p.m. London "The Empire's War," GSF (11.78)
6:00 p.m. - 7:00 p.m. London "The Empire's War," GSF (11.78)
7:00 p.m. - 8:00 p.m. London "The Empire's War," GSF (11.78)
8:00 p.m. - 9:00 p.m. London "The Empire's War," GSF (11.78)
9:00 p.m. - 10:00 p.m. London "The Empire's War," GSF (11.78)
10:00 p.m. - 11:00 p.m. London "The Empire's War," GSF (11.78)

Friday, July 5

4:00 p.m. - 5:00 p.m. London "The Empire's War," GSF (11.78)
5:00 p.m. - 6:00 p.m. London "The Empire's War," GSF (11.78)
6:00 p.m. - 7:00 p.m. London "The Empire's War," GSF (11.78)
7:00 p.m. - 8:00 p.m. London "The Empire's War," GSF (11.78)
8:00 p.m. - 9:00 p.m. London "The Empire's War," GSF (11.78)
9:00 p.m. - 10:00 p.m. London "The Empire's War," GSF (11.78)
10:00 p.m. - 11:00 p.m. London "The Empire's War," GSF (11.78)

www.americanradiohistory.com
**Bull's eye - indicates popular programs, special broadcasts**

- The information contained in the program schedule presented in these pages is supplied by the stations broadcasting these programs. MUSICAL AND RADIO programs should not be considered responsible for errors in announcements due to failure of stations to advise of weekly program changes.

- If your favorite station is not listed at quarter or half-hour periods, consult the time listings immediately preceding. The chances are these programs are of no great importance at the time, but if you don't find your favorite station listed:

  - 8:00 AM: Cleveland NBC
  - 8:30 AM: Chicago NBC
  - 8:45 AM: WJJD NBC
  - 9:00 AM: WCBL NBC
  - 9:15 AM: WODW NBC
  - 9:30 AM: WHKU NBC
  - 9:45 AM: WJJD NBC
  - 10:00 AM: WING NBC
  - 10:15 AM: WJJD NBC
  - 10:30 AM: WING NBC
  - 10:45 AM: WHKU NBC
  - 11:00 AM: WHKU NBC
  - 11:15 AM: WHKU NBC
  - 11:30 AM: WHKU NBC
  - 12:00 PM: WHKU NBC
  - 12:15 PM: WHKU NBC
  - 12:30 PM: WHKU NBC
  - 12:45 PM: WHKU NBC
  - 1:00 PM: WHKU NBC
  - 1:15 PM: WHKU NBC
  - 1:30 PM: WHKU NBC
  - 1:45 PM: WHKU NBC
  - 2:00 PM: WHKU NBC
  - 2:15 PM: WHKU NBC
  - 2:30 PM: WHKU NBC
  - 2:45 PM: WHKU NBC
  - 3:00 PM: WHKU NBC
  - 3:15 PM: WHKU NBC
  - 3:30 PM: WHKU NBC
  - 3:45 PM: WHKU NBC
  - 4:00 PM: WHKU NBC
  - 4:15 PM: WHKU NBC
  - 4:30 PM: WHKU NBC
  - 4:45 PM: WHKU NBC
  - 5:00 PM: WHKU NBC
  - 5:15 PM: WHKU NBC
  - 5:30 PM: WHKU NBC
  - 5:45 PM: WHKU NBC
  - 6:00 PM: WHKU NBC
  - 6:15 PM: WHKU NBC
  - 6:30 PM: WHKU NBC
  - 6:45 PM: WHKU NBC
  - 7:00 PM: WHKU NBC
  - 7:15 PM: WHKU NBC
  - 7:30 PM: WHKU NBC
  - 7:45 PM: WHKU NBC
  - 8:00 PM: WHKU NBC
  - 8:15 PM: WHKU NBC
  - 8:30 PM: WHKU NBC
  - 8:45 PM: WHKU NBC
  - 9:00 PM: WHKU NBC
  - 9:15 PM: WHKU NBC
  - 9:30 PM: WHKU NBC
  - 9:45 PM: WHKU NBC
  - 10:00 PM: WHKU NBC
  - 10:15 PM: WHKU NBC
  - 10:30 PM: WHKU NBC
  - 10:45 PM: WHKU NBC
  - 11:00 PM: WHKU NBC
  - 11:15 PM: WHKU NBC
  - 11:30 PM: WHKU NBC
  - 12:00 AM: WHKU NBC
  - 12:15 AM: WHKU NBC
  - 12:30 AM: WHKU NBC
  - 12:45 AM: WHKU NBC
  - 1:00 AM: WHKU NBC
  - 1:15 AM: WHKU NBC
  - 1:30 AM: WHKU NBC
  - 1:45 AM: WHKU NBC
  - 2:00 AM: WHKU NBC
  - 2:15 AM: WHKU NBC
  - 2:30 AM: WHKU NBC
  - 2:45 AM: WHKU NBC
  - 3:00 AM: WHKU NBC
  - 3:15 AM: WHKU NBC
  - 3:30 AM: WHKU NBC
  - 3:45 AM: WHKU NBC
  - 4:00 AM: WHKU NBC
  - 4:15 AM: WHKU NBC
  - 4:30 AM: WHKU NBC
  - 4:45 AM: WHKU NBC
  - 5:00 AM: WHKU NBC
  - 5:15 AM: WHKU NBC
  - 5:30 AM: WHKU NBC
  - 5:45 AM: WHKU NBC
  - 6:00 AM: WHKU NBC
  - 6:15 AM: WHKU NBC
  - 6:30 AM: WHKU NBC
  - 6:45 AM: WHKU NBC
  - 7:00 AM: WHKU NBC
  - 7:15 AM: WHKU NBC
  - 7:30 AM: WHKU NBC

Please note:

1. The listings indicate programs that may be heard by tuning in 9:30 minutes on your short-wave desk. For current short-wave programs, please see page 15.
2. The time listings immediately preceding the programs listed above are the half-hour periods.

- Please consult the time listings immediately preceding the programs listed above for the half-hour periods.

- Please consult the time listings immediately preceding the programs listed above for the half-hour periods.

- Please consult the time listings immediately preceding the programs listed above for the half-hour periods.

- Please consult the time listings immediately preceding the programs listed above for the half-hour periods.

- Please consult the time listings immediately preceding the programs listed above for the half-hour periods.

- Please consult the time listings immediately preceding the programs listed above for the half-hour periods.

- Please consult the time listings immediately preceding the programs listed above for the half-hour periods.

- Please consult the time listings immediately preceding the programs listed above for the half-hour periods.
**SATURDAY, June 29, 1940**

**7:00 p.m. Continued**

*CWAE-Clyde Knight's Orch. (15, 17.8)*

**8:00 p.m.**

*CWW-Clyde's Adult Choir (7, 17.8)*

**9:00 p.m.**

*CBS-Wayne's Military Band (9, 21.5)*

**10:00 p.m.**

*WABC-Tefton's Band (9, 17.8)*

---

**MORNING**

**SUNDAY, June 30, 1940**

*Bull's-eye indicates popular programs, special broadcasts*

---

**AFTERNOON**

**12:00 p.m.**

*WJJZ-1430*

**11:00 p.m.**

*WJZ-1450*

---

**TRENDERS**

**WWJG-1270**

**WWJH-1230**

**WWJL-1210**

---

**NEW SONG RELEASES**

*Issue date: June 29, 1940*

**WASHINGTON'S BIRTHDAY**

*In honor of the birthday of our first President, George Washington, C.B.P. will present a special program featuring songs and music of the era.*

---

**CINNAR Records**

**CINNAR-PUBLICATION CO.**

**1610 W. 35th St., Chicago, Ill.**

---

**ww.americanradiohistory.com**
<table>
<thead>
<tr>
<th>Time</th>
<th>Station</th>
<th>Program Name</th>
<th>Format</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:15 EST</td>
<td>WWKB</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>12:30 EST</td>
<td>WWKB</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>12:45 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>1:00 EST</td>
<td>WWKB</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>1:15 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>1:30 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>1:45 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>2:00 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>2:15 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>2:30 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>2:45 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>3:00 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>3:15 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>3:30 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>3:45 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>4:00 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>4:15 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>4:30 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>4:45 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>5:00 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>5:15 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>5:30 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>5:45 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>6:00 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>6:15 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>6:30 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>6:45 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>7:00 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>7:15 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>7:30 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>7:45 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>8:00 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>8:15 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>8:30 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>8:45 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>9:00 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>9:15 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>9:30 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>9:45 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>10:00 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>10:15 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>10:30 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>10:45 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>11:00 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>11:15 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>11:30 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>11:45 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>12:00 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>12:15 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>12:30 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>12:45 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>1:00 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>1:15 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>1:30 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>1:45 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>2:00 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>2:15 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>2:30 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>2:45 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>3:00 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>3:15 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>3:30 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>3:45 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>4:00 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>4:15 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>4:30 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>4:45 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>5:00 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>5:15 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>5:30 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>5:45 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>6:00 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>6:15 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>6:30 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>6:45 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>7:00 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>7:15 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>7:30 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>7:45 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>8:00 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>8:15 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>8:30 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>8:45 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>9:00 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>9:15 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>9:30 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>9:45 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>10:00 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>10:15 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>10:30 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>10:45 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>11:00 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>11:15 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>11:30 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>11:45 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>12:00 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>12:15 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
<tr>
<td>12:30 EST</td>
<td>WHTM</td>
<td>Wible Home</td>
<td>News</td>
</tr>
</tbody>
</table>
SUNDAY, June 30

[Image or text content related to radio schedules, weather forecasts, and news bulletins for June 30, 1940.]

MORNING

[Radio schedules and announcements for morning programs, including music and news segments on various stations.]

MONDAY, July 1, 1940

[Bull's-eye indicates popular programs, special broadcasts, and news bulletins for Monday, July 1, 1940.]

[Free Enlargement for Movie and Radio Guide Readers]

[Additional text or advertisements related to radio schedules and film information.]
Tuesday Night
Gala Premiere of new Johnson's Wax
Summer Show...

MEREDITH WILLSON'S
Musical Revue

---

Wednesday, July 3, 1940

WGN-AM's News of His Misses:

WGN-AM's News of His Misses:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:

WGN-Sports Review:
**WEDNESDAY**

**July 3**

(2:15 p.m. Continued)

<table>
<thead>
<tr>
<th>Time</th>
<th>Station</th>
<th>Network/Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>2:30 CST</td>
<td>WMAG WTAM WMZ</td>
<td>The Main Event Hosted by Ray Noles</td>
</tr>
</tbody>
</table>
| 2:45 CST | WIBG | Jack Luster's |}

- **WICA** - Restyled Rhythms
- **WXYZ** WTMJ
- **WWJ** - Baseball
- **WCLE** - Baseball
- ***CK**
- **WBCM**
- **WMAQ WTAM WSPD**
- **WZMY WVOA**

**Hands Across the Water**

- **WJR** - Editor's Daughter, sketch
- **WBCM**
- **WBSN - Vicmead Steeplechase Cap**
- **MBS - Viceroy**
- **WGBP - Flanagrams**

**Sports Edition**

- **WJAS**
- **WCAE**
- **WWVA**

- **WJR** - Uncle Wally's Review sketch: **WLW**
- **WCAE** - In Spotlight

**Children**

- **WCKY**

**None**

- **WBRM**
- **WNYD**

**Results**

- **WWTW**
- **WJAS**
- **WWVA**
- **WJAS**
- **WOWO**

---

**WICA** - Restyled Rhythms

**WXYZ** WTMJ

**WWJ** - Baseball

**WCLE** - Baseball

***CK**

**WBCM**

**WMAQ WTAM WSPD** WVOA WMZ

**WJJ**

**WBSN**

**WJR** - Baseball

**WCAE**

**WWVA**

---

(4:15 CST) **WWJ** - Baseball

**WCAE**

**WVXU**

**WJAS**

**WKU**

**WBSN**

**WBN**

**WGM**

**WBSN**

**WBP**

**WBSN**

**WBN**

**WBSN**

**WBN**

**WBN**

**WBN**

---

**WICA** - Restyled Rhythms

**WXYZ** WTMJ

**WWJ** - Baseball

**WCLE** - Baseball

***CK**

**WBCM**

**WMAQ WTAM WSPD** WVOA WMZ

**WJJ**

**WBSN**

**WJR** - Baseball

**WCAE**

**WWVA**

---

**WICA** - Restyled Rhythms

**WXYZ** WTMJ

**WWJ** - Baseball

**WCLE** - Baseball

***CK**

**WBCM**

**WMAQ WTAM WSPD** WVOA WMZ

**WJJ**

**WBSN**

**WJR** - Baseball

**WCAE**

**WWVA**

---

**WICA** - Restyled Rhythms

**WXYZ** WTMJ

**WWJ** - Baseball

**WCLE** - Baseball

***CK**

**WBCM**

**WMAQ WTAM WSPD** WVOA WMZ

**WJJ**

**WBSN**

**WJR** - Baseball

**WCAE**

**WWVA**

---

**WICA** - Restyled Rhythms

**WXYZ** WTMJ

**WWJ** - Baseball

**WCLE** - Baseball

***CK**

**WBCM**

**WMAQ WTAM WSPD** WVOA WMZ

**WJJ**

**WBSN**

**WJR** - Baseball

**WCAE**

**WWVA**

---

(2:15 p.m. Continued)

<table>
<thead>
<tr>
<th>Time</th>
<th>Station</th>
<th>Network/Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>2:30 CST</td>
<td>WMAG WTAM WMZ</td>
<td>The Main Event Hosted by Ray Noles</td>
</tr>
</tbody>
</table>
| 2:45 CST | WIBG | Jack Luster's |}
THURSDAY, July 14, 1949

**Bull's-eye indicates popular programs, special broadcasts**

**Musical Clerk:** WCAM WTAM WJW WHK WHU WHIO WHK WADC WPLW.

**Weather:** WEWS WJW WHK WHU WHIO WHK WADC WPLW.

**Sports:** WJW WHK WHU WHIO WHK WADC WPLW.

**11:00 EST 10:00 CST**

**10:15 EST 9:45 CST**

**9:30 EST 8:45 CST**

**8:30 EST 7:15 CST**

**7:30 CST 6:45 CST**

**7:00 CST 6:00 CST**

**6:30 CST 5:45 CST**

**5:30 CST 4:45 CST**

**5:00 CST 4:15 CST**

**4:30 CST 3:45 CST**

**4:00 CST 3:15 CST**

**3:30 CST 2:45 CST**

**3:00 CST 2:15 CST**

**2:30 CST 1:45 CST**

**2:00 CST 1:15 CST**

**1:30 CST 1:00 CST**

**12:30 CST 11:45 CST**

**11:30 CST 10:45 CST**

**10:30 CST 9:45 CST**

**9:30 CST 8:45 CST**

**8:30 CST 7:45 CST**

**7:30 CST 6:45 CST**

**6:30 CST 5:45 CST**

**5:30 CST 4:45 CST**

**4:30 CST 3:45 CST**

**3:30 CST 2:45 CST**

**2:30 CST 1:45 CST**

**1:30 CST 1:00 CST**

**12:00 CST 11:15 CST**

**11:00 CST 10:15 CST**

**10:00 CST 9:15 CST**

**9:00 CST 8:15 CST**

**8:00 CST 7:15 CST**

**7:00 CST 6:15 CST**

**6:00 CST 5:15 CST**

**5:00 CST 4:15 CST**

**4:00 CST 3:15 CST**

**3:00 CST 2:15 CST**

**2:00 CST 1:15 CST**

**1:00 CST 0:15 CST**

**0:30 CST 0:15 CST**

**0:00 CST**

**4:30 CST 3:45 CST**

**3:30 CST 2:45 CST**

**2:30 CST 1:45 CST**

**1:30 CST 1:00 CST**

**12:00 CST 11:15 CST**

**11:00 CST 10:15 CST**

**10:00 CST 9:15 CST**

**9:00 CST 8:15 CST**

**8:00 CST 7:15 CST**

**7:00 CST 6:15 CST**

**6:00 CST 5:15 CST**

**5:00 CST 4:15 CST**

**4:00 CST 3:15 CST**

**3:00 CST 2:15 CST**

**2:00 CST 1:15 CST**

**1:00 CST 0:15 CST**

**0:30 CST 0:15 CST**

**0:00 CST**

**4:30 CST 3:45 CST**

**3:30 CST 2:45 CST**

**2:30 CST 1:45 CST**

**1:30 CST 1:00 CST**

**12:00 CST 11:15 CST**

**11:00 CST 10:15 CST**

**10:00 CST 9:15 CST**

**9:00 CST 8:15 CST**

**8:00 CST 7:15 CST**

**7:00 CST 6:15 CST**

**6:00 CST 5:15 CST**

**5:00 CST 4:15 CST**

**4:00 CST 3:15 CST**

**3:00 CST 2:15 CST**

**2:00 CST 1:15 CST**

**1:00 CST 0:15 CST**

**0:30 CST 0:15 CST**

**0:00 CST**
FRIDAY
July 5

9:00 AM  THE NEWS
:: 10:00 AM  \n\n\n
AFTERNOON

12:00 PM  THE NEWS

\n\n\n
\n
Covering the Crisis

What America decides to do about the war, both in the matter of aiding the Allies and of preparing for home defense, depends more than many people realize on what radio's war commentators are saying. That is apparent to any who have noted a universal tendency these days to wait for "what Kallenborn says" or for "what Swing suggests" before deciding what to believe, and even more in the tendency to quote the war commentators as final authority.

Responsible at least partly for this attitude is the editorializing which is being done increasingly by these men, in addition to their presentation of available facts. Most of them are well qualified to do so. Raymond Gram Swing, Elmer Davis, H. V. Kallenborn, John Gunther and William Hillman, all familiar to radio listeners, are journalistically minded experience. Other journalists are coming into the picture too. Vincent Sheean, long-time intellectual journalist and resident of Italy, has been making some very pointed comments on the Italian position over NBC recently. T. R. Ybarra, distinguished writer for Collier's and famous biographer, is currently (NBC, Monday through Friday nights) offering detailed and colorful background commentaries as the war progresses.

It is interesting to note that war-tickers stationed in Europe are encountering a new kind of reporting job in many instances. What with capitals moving from city to city, with governments capitulating, with ever-changing censorship problems, the regular broadcast schedules of a few months ago naturally cannot be maintained. In the confusion of the French defeat and of conditions in the temporary capital of Bordeaux this proved especially true when, the other night, a United Press correspondent came in on a CBS round-up broadcast, reported an air raid in the city, and concluded with the hope that someone had heard his broadcast. He was not even sure that he was on the air.

Tommy Takes Over

Popular as are Bob Hope and his Tuesday night comedy show, many listeners won't be too heart-broken during his summer lay-off if Tommy Dorsey holds to the high level of his first in a replacement series (Tues., NBC) on June 25. Connie Haines, lush-voiced songstress for Tommy, was outstanding... Appearance of W. C. Handy as a very special guest of the "Basin Street Chamber Music" broadcast a couple of Sundays ago (CBS) was a treat. The hard-to-get composer of "St. Louis Blues" performed his omophonic song, "Thinking Braos and Sounding Cymbals"... Cobina Wright, Jr., and Walter O'Keeffe made an interesting pair of guests with Rudy Vallee and Maxie Rosenbloom.

In Case You Missed Them

When Alec Templeton made his exit from the airwaves for the summer months on June 17 (NBC, Mon.), he did it with one of the most perfect of his always near-perfect broadcasts. Sharing largely in the honors was Pat O'Malley, Alec's fruity comic, who impersonated Erbert Pinwinkle. Erbert Pinwinkle was the little boy who grabbed a charged wire and was thereafter useful as an electrical appliance around the house until a movie star kissed him and blew his fuse. Incidentally, you may now secure O'Malley's published stories—the ones you've been listening to in a volume called Lancashire Lad, published by Howell, Soskin & Co.

Sinclair Lewis, Nobel prize novelist and actor, proved himself a brilliant and impressive guest on "Fun in Print" June 16 (CBS, Sun.), combining glittering ad-lib comedy with a high percentage of correct answers. "Fun in Print" is the only quiz show which allows its audience to run wild, but when they tried to help out Lewis with an answer, he quipped: "I can make an ass of myself unassisted."

If you heard Tommy Dorsey's broadcast on a recent Saturday night of a pleasing number called "When You Say the Word," you'll be interested in knowing the whole story behind it. It is the story of a dog romance with a happy ending for the canines and humans as well. Swanky Sutton Place on the East Side of New York is the locale and the principals are Dione, a Seeing-Eye dog, and Punchy, a well-groomed airedale. When Dione had a habit of leading her blind master from a near-by street to Sutton Place. One evening she encountered Punchy and this was the start of a beautiful friendship. The airedale's mistress also exchanged pleasantries with the blind chap, and one evening learned that he was attempting to write popular songs.

The lady confided that her husband was a well-known conductor, and although not featuring popular songs at the time, she felt sure he would get some well-known bandman to inspect the blind man's work. The conductor did just that. And so blind Carl Little's song "When You Say the Word" got a break. The mistress of Punchy, the airedale, was Mrs. Raymond Paige, whose husband conducts "Musical Americans." Mr. Paige happens to be Mr. Dorsey's good friend.

Convention Echoes

Politics became the biggest thing in radio during the Republican National Convention which opened June 24. Speeches, cheers, boos, band music and ballyhoo no doubt are still ringing in American ears, but one of the memorable events of the week was none of these. It was the presentation, as an opening feature of the convention, of "Ballad for Americans." Months ago when "Pursuit of Happiness" introduced this whole-heartedly American epic, radio audiences went wild, acclaimed it with thousands of congratulatory letters and telegrams. The "Ford Sunday Evening Hour" repeated it with no less success. Now, with its presentation by a national political party, radio listeners saw the work which they had acclaimed take another step toward immortality.

Kate Smith's June 14 broadcast (CBS, Fri.) closed as usual with the rendition of "God Bless America," but this time she was leading 50,000 people in the singing of Berlin's song. Her voice was piped by a special wire to a stadium in Buffalo, N. Y., where the huge crowd gathered for the annual Flag Day celebration of the Adam Plewaski American Legion Post. Once Kate was disparaged for flag-waving these days she's lauded for it.
NEW BEAUTY!—Mary Livingstone, with Dennis Day, after nose surgery, performed so she can appear in next Benny film.

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

CHICAGO, ILL.—In 1937 Rubi- noff and his violin set an attendance record for Chicago’s Grant Park concerts, when 223,000 people sat and stood to hear him play. He returned recently to play in the summer series of outdoor concerts again. But the chief activity which engaged his energy and enthusiasm during the several days he was in Chicago was visiting and contributing free entertainment to many of the city’s schools. This generous gesture is a regular practice, a personal hobby for the Russian-born violinist, who says, “America gave me all I have. I want to give back to America all I can.”

Tragedy for Paul Douglas

NEW YORK, N. Y.—While Paul Doug- las was going blithely through his announcing-panes on the Fred Waring show recently, a message came for him. They held it till the show was over and then had to hunt the an- nouncer down to deliver it to him. Only then did he know that his mother had died before the Waring show went on.

NEW YORK, N. Y.—Edmund Taylor, seasoned American newswoman in Eu- rope, has joined the CBS staff in France, it was announced in New York. Taylor resigned from the Chicago Tribune’s Paris bureau to take up the new post in association with Eric Sevareid.

WASHINGTON, D. C.—Application has been filed by NBC with the Federal Communications Commission for permission to double the power of the two NBC international short-wave stations serving Latin-American and European countries. The two stations broadcast sixteen hours daily in six languages. With doubled power, the stations would increase their effectiveness in acquainting foreign listeners with world news and American attitudes.

CHICAGO, ILL.—The Procter and Gamble company has renewed twenty- two and one-half hours weekly on NBC for another fifty-two weeks. The renewal affects nineteen shows, all of which are daytime serial dramas except one, “What’s My Name?”

PORTABLE TRANSMITTERS BANNED

WASHINGTON, D. C.—The FCC has banned the use of practically all portable or mobile amateur transmitters operating in the United States and its possessions, thus affecting several thousand such stations. The commis- sion had already recently prohibited amateur radio communication with foreign countries.

NEW YORK—Wendell Willkie is par- ticipating in an “Information, Please” movie which may be a catch for thea- ters in view of Willkie’s prominence as a candidate for the Republican presidential nomination. His movie en- gagement resulted from a recent “In- formation, Please” appearance, when he was said to be one of the Wittiest and best-informed of first-time guests.

IN NEW YORK

with Wilson Brown

War Romance

It’s mighty good to know that some- thing real can come out of a mess. We had always heard the trite saying that everything is fair in love and war. But we didn’t know before that love and war sometimes go hand in hand. We’re glad to know that our European com- mentators find time for love. It must be hard, too, for these men must remain awake at night to broadcast to Americans who want their bulletins precisely at 11 p.m., and they must hop from place to place to miss falling bombs, which is, we think, a heck of a way to work, woo and wed. We checked on the stories of love that we had heard and this is what we found:

Thomas Gandin, the sandy-haired correspondent who covered the Balkan conference for CBS, became a groom in Belgrade February 8. In Neuilly, France, the night of April 25 (the only night during that week there wasn’t an air-raid in France) Sir Stork winged his way to a little hospital and left twin boys with Mrs. Eric Sevareid, wife of CBS’ French correspon- dent Bill Henry, who worked for CBS in Finland and England and who is now employed by CBS in New York, became a grandfather twice in twenty-four hours. Peter Tompkins, Mutual’s Rome reporter, was married June 7, and next day kissed his wife good-by and put her on a ship bound for America. That same day, June 7, Patrick Maitland, Mutual’s Belgrade commentator, mar- ried a lady-in-waiting to the Queen of Jugoslavia. Mutual now boasts it has the only representative in a news- gathering capacity able to enter the Jugoslav palace without a special pass—which strikes us rather coldly when we recall what has happened to a lot of other palaces and the people who live in them.

We cannot help but note that this role of romance in the theater of war is confined to CBS and Mutual. NBC men seem content with work.

Maybe, after all, there is something to the lyrics of a popular song of a few years back which say: “It’s still the same old story, a fight for love and glory, a case of do or die—the world will always welcome lovers as time goes by.”

Lenox R. Lohr, former army officer who came from Chicago’s World’s Fair to become president of the National Broadcasting Company, has resigned effective July 12. On that day Niles Trammell, NBC’s executive vice-presi- dent who has risen from the ranks,
AIRIALTOS (Continued)

moves into the top position. Mr. Lohr returns to Chicago to become president of the Museum of Science and Industry.

Arlene Francis Plays Summer Stock

Arlene Francis, oomph girl of "What's My Name?", goes to Ivoryton, Conn., in August to appear in the summer stock engagement of "No Time for Comedy" ... Bob Trout, who was too busy to go boating, has finally sold his cruiser. He still has a schooner which he's too busy to use ... Adelaide Klein, who recently became Mrs. Gross in "Valiant Lady," will have a lead role in "Mortimer Menke," new show which debuts July 18, with Jack Smart, on CBS ... Four of the members of the "Court of Missing Heirs" cast are Mr. and Mrs. in private life. Jeannette Nolan is married to John McIntyre and Barbara Weeks is married to Carl Frank. The latter couple expect an addition around September 13.

Book Carter Sued for Divorce

Booke Carter is having family trouble. Mrs. Carter has filed suit for divorce. She did not reveal the grounds. The Carters have two children ... After playing in the Texaco Star Theater's "The First Year" with Frank Craven June 15, Doris Dudley was rushed direct to a hospital. She became ill during rehearsal but, after a rest, insisted upon going on. Her condition is now improved ... Sometimes the local boys aren't given the breaks. Foreign conductors seem to have so much more appeal in the eyes of certain executives. But now, at long last, NBC has recognized Alfred Wallenstein, conductor of various Mutual programs and of "Voice of Firestone," and has invited him to conduct the NBC Symphony for one month next winter. Other conductors will be Hans Wilhelm Steinberg, assistant to Toscanini, and Georg Szell, formerly of the Berlin State Opera, and, of course, the one and only Toscanini.

Edward Wragge, Dan Chester of the "Rentrew of the Mounted" radio program, is working in summer stock ... Major Bowes continues to spend long week-ends at his Rumson, N. J., home. He leaves New York Thursday night or Friday morning after his "Amateur Hour" and broadcasts his Sunday "Capitol Family Hour" via remote control from his home.

Announcers' Feast

Certain CBS announcers are red in the face. By error, the local announcement "WABC, New York," which is intended for New York only, went out over the Dixie division of the network. That prompted a CBS official to send a memorandum to the WABC announcers' room. It read: "I understand that a certain type of clowning manifests itself in the studios in the form of phony local announcements and other unorthodox cracks, presumably made on dead miles. One of these went to the network." The rest, left unsaid, was thoroughly understood by the word-slingers.

IN HOLLYWOOD

with Evans Plummer

Oh, Shaw, Says Gracie

Artie Shaw, bandleader's stormy petrel, who premieres with his new twenty-two-piece orchestra on Gracie Allen and George Burns' new NBC show July 1, has this to say about his re-turn to the podium:

"Music is my work. What I thought last year (he gave up his band and said no more of it for him) is different from what I think this year." His new band will play dance music with more variety than heretofore, he added. Which probably means he will get away from the jitterbugs. In fact, one of his aims will be "classical swing."

Incidentally, Gracie Allen's new book, "How to Become President in Three Easy Terms," is on the bookshelves; 15,000 advance copies were sold! Maybe to Republican candidates, huh?

Henry Aldrich Moves Around

Henry (Ezra Stone) Aldrich came all the way from Havana to bow in June 16 and "sample" on Jack Benny's closing broadcast, "The Aldrich Family" moves from the Sunday Jell-O spot to Thursdays July 4 ... Hollywood Tropics' recent loss, or South Seas pit barbecue feast, which is eaten with hands only, brought out celebrities galore, including Andy Devine, Don Wilson, Benny scripters Bill Morrow and Ed Beloin, and the Jimmy Wallingtons. Betty (Mrs. J.) Wallington, talented dancer, drew top applause with her authentic hula dance. That long-postponed Fibber McGee and Molly mo'ven picture will be started in August; locale of story will be Waifu Vista and its inhabitants fresh from the radio show's cast. . . . Richard Carlson, young RKO star, has bids from sponsors for a new idea in dramatic broadcasts which he whipped up. . . . Gale Page returns July 3 to the air for Woodybrush with Jim Ameche, after a three-week vacation with her parents at Liberty Lake, Washington. . . . It was a boy (June 11) at the Ed Calligaris' (Mrs. is Ann Jamison); be'll answer to Joseph Patrick. . . . Fred Allen's "Merry Macs" may be split up a bit by Paramount studios if that list, as it threatens, signs the singing group's charmer, Helen Carroll. Which reminds that it sounds like old times to hear last Walter Tetley with Allen on his Hollywood-originated airings. Tetley and Fred are like hot cakes and syrup, or corned beef and cabbage. They need one another.

Our Own Kalana Kwai

What does Kay Kyser's mother call her famous son? . . . That's wrong, you're wrong. She still calls him JAMES—which is his correct name, not Kay!

Who is the real heart of Martha ("Career of Alice Blair" and stage-screen star of "Our Town") Scott? . . . Students! . . . Maybe (1) Owen Davia, Jr., who dates her, (2) Perc Westmore, who sent her so many flowers, or (3) Carleton Allop, her radio producer, who's here making her transcriptions. That's right, number three is right—maybe, unless it's (No. 4) Joseph Corton, her air-seller leading man, who has been spending oh-so-much time with her lately.

What radio comedienne used to go to the beauty parlor once a week for a hair-do before she had her nose resculptured, and now is hair-dressed differently nearly every day since the surgery turned her into a glamour girl? . . . Aw, go on! You do too know the answer.

Best Wheeler Wows 'Em

Bert Wheeler came back to Hollywood as very clever m.c. and comed-ian with the opening of Earl Carroll's summer edition of the "World of Beauty" June 11. All his cronies were there to give him a hand—which he didn't really need, considering the applause. Present were W. C. Fields, Mary Livingstone Benny with sis and brother-in-law and Burns and Allen, Hedda Lamarr gossiping with a woman at her table while husband Gene Markey looked very bored. Novelty of the new Carroll production is excellent snake-dance of Francis and Grey against an extraordinary living-beauty curtain. Observation: That Wheeler's success marks him as airline possibility.
Noisy Noises That Made Audience Laugh
Al Pearce's demand of CBS soundman Billy Gould for a "tremendous crash" brought unexpected results. Gould heaved trunks, smashed boxes and banged thunder drums until the roof shook, then collapsed behind his sound-effects cabinet and waved a white flag on a stick at the audience. Their laughter almost stopped the show.

At "Texaco Star Theater," their closing announcement called for the usual sirens and fire-engine bells—but instead, a dead silence prevailed. Soundman Ray Erlenborn blushed, blushed and explained after the show had ended. A page was missing from his script—THE page calling for the fire-engine effect!

Add realism in noises: On Hedda Hopper's June 12 Sunlight air, Bob Hope's brief and unsuccessful prize-fighting career was dramatized, so two soundmen put on regulation padded gloves and pummled one another!

Sound-effects can be messy, too. "Blondie" script called for the effect of a spilled melted milk. It was spilled all right—all over Blondie (Penny Singleton) Dayton ... Then there was the Fibber McGee show needling the noise of the slapping of paste on wallpaper. To get the authentic effect a wet sponge was slapped back and forth against a studio wall, and Mrs. Upington (Isobel Randolph) and the King's Men suffered an unexpected shower bath!

Romance In Door Slams
Speaking of the sound-effecters, Al Span, the CBS Hollywood noise boss, gave a matrimonial party for members of his staff June 28. Of his staff, Clark Casey and Miss Maurie Fieck, of the CBS music department, are planning an August wedding; Ray Erlenborn was making plans to travel to Texas and bring back a Mrs., and Jimmy Murphy plans to take the vows early in September with an unnamed miss.

IN CHICAGO with Don Moore

Talent Search Ends—WMA Search
The "Carrie Carter Talent Search," held in connection with the MBS serial, "Carters of Elm Street," closed with the selection of Thelma Hansen of Lowell, Mass., and Mrs. Ethel Christie of Eugene, Ore., as winners—and it had an exciting antilimax in a Coast-to-Coast search for Mrs. Christie, whose middle name is Chase. Howard Meyers, MBS press representative, wired the Oregon town to notify Mrs. Christie of her good fortune. She had left for Chicago. Then followed a telephone chase that traced Mrs. Christie from Chicago to Mackinac Island to Fellasbee, W. Va., to New York City and back to Mackinac, always one step behind her. As this is written they're contemplating putting out a radio call on the "Carter" program for the winner to come home to Mother Carrie. Mrs. Christie is a high-school English teacher. The other winner, Miss Hansen, is twenty years old, works as a demonstrator for Canada Dry's new drink, Spur. When notified of her selection she said, "You're kidding?" Both winners were to be brought to Chicago, quartered at the Stevens Hotel with expenses paid, and written into the script for two weeks at $112.95 a week. You may be hearing their voices now.

Crossroads' Chasing Scene
Uncle Ezra signs back on with his powerful little five-wattter for Camels July 13 in the Saturday night spot occupied by Bob Crosby's program, which moves to a new spot for the same sponsor ... William Bach, noted radio director, formerly of Hollywood, did such an expert job handling WGN-Mutual's operetta series and "Symphonic Hour" that he has been signed to be chief of all production of the Mutual set-up here ... Curley Bradley, one of the Ranch Boys, who won his spurs as a soloist on "This Amazing America," carries on further now as "Club Matinee" vocalist, after Wayne Van Dyne temporarily filled the spot left vacant by Johnnie Johnston's going west.

Hele Trent in Films
"Romance of Helen Trent" follows rapidly in the footsteps of "Scattergood Baines" with a deal to be filmed. At least four screen features will be made from the serial. Although at this writing star Virginia Clark has not been announced for the TV role, she is said not to be a surprise. It is recalled that several years ago Virginia had a very successful screen test and a lucrative offer from a major film company, and turned it down in favor of marriage to Lucy Gilman, bronze-haired younger of the famous radio Gilman sisters, is back in Chicago after several months in New York appearing in "Myrt and Marge" ... Betty Barrett, who has sung over the air since she was eight, about half her life, is cutting a wide swath swinging her songs with Jan Savitt at the Hotel Sherman. Betty won the assignment when Major Frank W. Bering (husband of actress Joan Winters), manager of the hotel, heard her sing the Martha Tilton swing version of "Alice Blue Gown" on a Mutual production of "Irene."

Savitt, incidentally, is swinging high and low in the Panther Room with his flashy arrangements and his own compositions, such as "It's a Wonderful World," "Hit Parade" leader, "220 in the Books," and the controversial "WPA." ... Blue Barron, at the Blackhawk, has two chief reasons for not having a girl vocalist. One: They too often get married and leave you in the lurch; two, the boys need to let off steam to keep their balance, and a gal brings the wrong atmosphere over.

FARMERS' DAUGHTERS WIN—Here are the Jersey farm girls who defeated a team of traveling salesmen on "Battle of the Sexes" (Tues.). L. to r.: Phyllis Greenan, Shirley Gould, Ruth J ohson, Mildred Jeffe, eneess Frank Crucrit, Julia Sanderson
ONK of the newest of the style bands to make a dent in public consciousness during the past year is Gray Gordon's "Tic Toc Rhythm" orchestra, currently heard on NBC from the Green Room of New York's Hotel Edison and on Bluebird recordings. The Gordon baton-waving saga dates back to the Chicago Century of Progress of 1933 when Gray fronted his first band at the Fair's Canadian Club exhibit. Subsequent engagements at the St. Anthony Hotel, San Antonio, Tex.; Lockout House, Covington, Ky.; Chase Hotel, St. Louis, Mo.; Brown Palace Hotel, Denver, and Claridge Hotel, Memphis, all built up to Gordon's debut at the Hotel Edison in New York on December 31, 1938. It was this jump-off point that marked the band's emergence into the national spotlight. The band's style, typified by clocklike rhythm effects as portrayed in its theme, "One Minute To One," and its revivals of "Ain't You Ashamed" and "I Love Me," makes for smooth, lilting dance music. The Gordon crew lines up: Lionel Begun, Chicago, Elick Gale, Oklahoma City, Cliff Grass, Indianapolis, Johnny Johnson, Chicago, saxophones; Chet Bruce, Phil Baskind, Frank Linale, all of New York City, trumpets; Bobby Blair, Chicago, trombone; Carl Carelli, Racine, Wis., accordion and trombone; Walter Nagrotsky, New York City, bass; Bill North, Chicago, guitar; Frank Adams, Chicago, drumset; Ray Mace, Salt Lake City, Utah, piano; Meredith Blake, Madison, Wis., Art Perry, Buffalo, N. Y., vocalist. For its refreshing, distinctive style of dunsapation your correspondent names Gray Gordon and his orchestra - the Movie and Radio Gems Band of the Week.

Behind the Podium

Enoch Light will be out of action for eight weeks as a result of an automobile accident. His band carries on without him through June... Henry King due to follow Skinlay Ennis on Mutual at San Francisco's Hopkins, beginning July 22... Jack Leonard, ex-Tommy Dorsey vocalist now a CBS sustaining feature signed to wax for Vocalion records... It's a boy at the mistro Jerry Livingtons... Tiny Hill follows Johnny Long into Pittsburgh's Kennywood Park July 8 with a Mutual wire... Glenn Miller has taken on his younger brother Herbert as road manager... Les Reis, formerly of the Reis and Dunn radio team, now managing Bobby Byrne's band, NBCing from Glen Island Casino, New Rochelle, N. Y... Following his July stand at Chicago's Palmer House, Ray Noble due for a September stop at Boston's Ritzy-Carlon Hotel... Jimmy Van Heusen, Tin Pan Alley's most prolific tunesmith, is forgetting songstress Nan Wynn with his new Luscombe plane. Nan, incidentally, will accompany Raymond Scott's dance band on its forthcoming tour of one-nighters... Ranny Weeks' crew follows Pinky Tomlin into Memphis' Claridge Hotel June 29... The drop-a-nickel juke box has inspired a new ditty, "The Record Machine Song," by Mort Greene and Fred Stryker.

Song of the Week

"Imagination" - music by Jimmy Van Heusen, lyrics by Johnny Burke... Van Heusen, one of the most prolific of Tin Pan Alley's contemporaries, has to his credit "Heaven Can Wait," "Shake Down the Stars," "Darn That Dream," "Polka Dots and Moonbeams," among others. Burke, known for his Bing Crosby picture scores, scored with "Pennies From Heaven," "I've Got a Pocketful of Dreams" and "I Haven't Time to Be a Millionaire." Vocal records available on "Imagination" include Kate Smith (Columbia), Ella Fitzgerald (Decca), Dinah Shore (Bluebird), Chick Bullock (Vocalion). Dance versions include Al Donahue (Vocalion), Tommy Dorsey (Victor), Glenn Miller (Bluebird), Jan Savitt (Decca), Ted Strayer (Columbia), George Auld (Varsity).

Discussions

TANGO - An album of four records (Columbia C-15, $2.50) featuring Raymond Littie and his Orquesta Tipico - eight typical tangos up to high Latin-American standard, plus a set of instructions for tango dancing from Arthur Murray himself. "La Cumparsita," "Caminilo," "Por Que?" and "El Chombo" are beautiful.

ARTIE SHAW - "My Fantasy" (Victor 20614, $0.75) - Artie's clarinet and Pauline Byrne's vocal highlight the jazz adaptation of Borodin's "Prince Igor" theme... In "Mister Meadowlark," the Johnny Mercer-Walter Donaldson ditty on the reverse, Shaw introduces new vocalist Jack Pearce.

ELLA FITZGERALD - "Shake Down the Stars" (Decca 3199, $0.35) - The buxom, dumpy chanteuse at her best in this lovely Jimmy Van Heusen ballad... "I Fell in Love With a Dream," in the same mood, backs up.

RECOMMENDED - Jimmy Dorsey, "Contrasts" (his theme song, Decca 3196); "Minute Waltz," John Kirby's orchestra (Vocalion 5946); "No Name Jive," Charlie Barnet (Bluebird 19737).
Men Behind The Dial
No. 6

The Musician

By Leith Stevens
as told to
Kate Holliday

A director tells why program music is a man-size job

Leith Stevens, brilliant young musical director of "Big Town" and the "Ford Summer Hour," gives listeners an inside view of his job in this sixth "Men Behind the Dial" article. In next week's issue Jimmy Wallington, popular announcer for "Texaco Theater," continues the series, telling listeners, through Kate Holliday, exciting details of an announcing assignment.—Editor.

Music has been acknowledged for centuries to be one of the strongest media of emotional release known to man. The great actors and actresses of the past, no matter what their field, have used the power of music to stir them to emotional heights.

With the advent of radio, therefore, it was immediately recognized that music or a musical background could be used to augment the emotional intensity of radio drama.

The musician's work in broadcasting is to aid and abet what is being presented in words. In a radio play, he can tell with ease those parts of the story which might be difficult to portray through the medium of the voice alone. He can show the passage of time. He can tell the reaction of one character to another. He can give the effect of a hundred different physical and mental sensations, ranging all the way from the purely mental condition of anger to that of physical deformity. He sets the scenes. He prepares the audience emotionally for what is to follow in the story. He transfers it from one idea to the next—all by the power of music.

In a purely orchestral program where there is no drama involved, he again tells his listeners a story. In each selection that he plays there is a definite implication which hits each person singly as the music goes on.

This is the main difference, to radio musicians, between playing for a dramatic show and for a purely orchestral one: In a dramatic show the audience reaction must, in all cases, be the same; in an orchestral show the reaction varies according to the individual listener.

For this reason a dramatic show, with only a few orchestral interludes, is in many ways harder to produce musically than a program which is entirely musical. Perhaps you will be able to see the difficulties which I have to overcome if I tell you how we produce the Edward G. Robinson show, "Big Town," which is now vacationing for the summer.

My particular part of the production of "Big Town" starts with the primary rehearsal on the Friday night of every week. (This program, as you know, was on the air on Tuesday.) At that time I attend the first table reading which the producer holds for the cast.

Outside of learning what the script is about, I have to watch at this rehearsal what the approach to the script is going to be. I have to notice how the various actors end their scenes and begin them—whether they are ended brutally, for instance, or whether the ending of a passage is on a tune of resignation or one of a hundred other emotions. This, later, will be vitally important to me in the matter of the music, for it is my music which will bridge the scenes and bind the entire script together. The delivery of the lines must go with the music.

| BEGIN with dramatic ideas as I watch the actors Friday night, but I cannot start writing until Sunday or Monday in this case, as there is usually a period of rewriting on the script after the first actors' session. Therefore I don't get the final draft until the weekend is nearly over. Sunday or Monday—or Sunday and Monday, as the case may be—I write the musical bridges between the scenes. And, in practically every instance, the scores must be original. I cannot even use one of my own bits of music a second time. So much depends on the atmosphere and the playing of a particular show that it is almost impossible for me to repeat myself.

For instance, to take a common situation, let us imagine that there is a scene between a father and daughter. They are discussing the love of the daughter for someone who is unsuitable for her. If the girl is a rich girl, the music is written one way. If she is poor, it is written another. If the father rants and roars, the music which comes after must have a feeling of that anger in it. If he is resigned, it must be resigned. Every single element which enters into the scene must be present in the music which follows it, so that the audience is never emotionally jarred.

I must also take into consideration the contents of the next scene. If the first passage is succeeded by a jailbreak, as it was in a script we used a few weeks ago, there must be a definite bridge between the father's reaction to what his daughter told him and the violence of the criminal's liberation. The change of spirit must be shown in the music. Therefore on Sunday or Monday of every week I am faced with a new problem. And on Sunday I usually loathe the people who are having their days off!

When the music is written it must, of course, be rehearsed by the orchestra. This takes place on Tuesday morning and is a separate rehearsal from that of the cast. At about two-thirty of the day that the show is to go on the air, the orchestra and the cast have their first meeting. It is at this "dress rehearsal" that the show is really put together for the first time. The producer now has a chance to see how the show will sound on the air, and, naturally, there are many details which must be cleared up when it is finished.

One of these details is a thorough going-over of all the music cues, with both the orchestra and the cast. This is highly necessary, so that no member of either department will lose the strict timing which is mandatory to the success of the program.

The music—cues—rehearsal—it's about the third, all told, isn't it—is finished an hour before we go on the air. And another element of great importance must be cleared up at this time, too—the matter of balance.

Perfect balance is an essential to radio music. There must never be one instrument which overrides the rest, unless that instrument is being played by a soloist. Many a beautiful arrangement has been ruined by the failure of the musical director or the producer to balance his orchestra correctly.

Musical instruments, as the engineer hinted, are all of different frequencies. That is, roughly, one will carry farther than another; one will sound more prominent than another, even though they are the same distance from the microphone. For this reason, an orchestra must be set up so that every player is spaced properly in relation to the pick-up. In that way, what the listeners will hear will be a composite whole.

I have been fortunate, on the Robinson show, in having a director who (Continued on Page 41)
CONFessions of a Cagman's WIFE

By Jeanette Connor

THERE were days when I didn’t have the faintest notion what such words as “joke,” “blackout,” or “blackout” meant. I had never seen a stop-watch, never met a sponsor or a stooge, and Joe Miller was just another name to me. When I listened to radio comedians it did not occur to me that these sixty million, who every week amused millions of citizens, did not write the funny stuff that so glibly gushed from their mouths.

Occasionally I become nostalgic for the old days, when a joke was just a joke and wasn’t automatically classified as coming under the heading of “switch,” “topical” or any of the other various classifications. Jokes have a habit of coming under when you depend on them for a living. In other words, I didn’t know that you could take humor so seriously until the day I innocently murmured, “I do,” and found myself married to a cagman! Every self-respecting bride comes equipped with a troupeau these days, and along with the tablecloths and towels and outer garments I was supposed to squeeze in a fairly good sense of humor. The day after my marriage I learned very pointedly that I could get along without the tablecloths and towels but not without the sense of humor. We didn’t embark on our honeymoon, because my blushing groom was busy on a program. I succeeded in taking this in stride, for there was some vague talk about a beautiful trip later on. What I wasn’t prepared for, however, was the shock of seeing him depart at two o’clock Monday afternoon— we were married on Sunday—and not having him return until Tuesday at five a.m. It is true that he called me at hourly intervals during the day and night, but this was definitely not the manner in which I expected to launch my marital career.

Perhaps I had possessed some inkling of the shape of things to come. I would have been able to cope more successfully with my new existence. In self-defense, though, I mention that we met one week and were married the next—yes, just like in the movies—and I had no reason to suspect that I was getting involved with an owl instead of a male.

The trouble all began with my not knowing that a group of writers con- duct practically every big-time comedy show. The number may range from Bob Hope’s eight to Fibber McGee’s one, although the latter is an exception. Where or how these writers work is strictly their own affair. They can reserve a tower apartment at the Waldorf-Astoria or a piece of the Black Hole of Calcutta, the only stipulation being that the respect is in on time-

About a week after my marriage I thought it would be a cute idea to drop in on my husband and the two other writers who were working on that partic- ular show. One hasty look convinced me that weather type of environment was preferred. A small, dingy room in a musty midtown hotel comprised the headquarters, and, at first, I refused to believe my eyes, mainly for the reason that the smell hit me in the face like a Joe Louis wallop. Among empty coke-bottles, half-eaten sandwiches and countless cigarette butts, I spied the three writers’ hazy figures in various stages of undress. As I reconsecrate the scene—you see—I’ve never revisited my husband since that date. I just stay home and get morbid about it—my little man was walking around sans shoes, socks and shirt, and might have been a beachcomber on relief. Cagmen, it seems, have the habit of tearing off their outer garments while in the throes of creating humor. This symptom, although not in itself conclusive, might be of interest to close students of psychiatry.

These sessions always take place at night and last until the early hours of the morning. It is obvious that one’s rising hours are slightly different when one retires at such a strange time, and how to run an efficient household with this schedule is a question that would even bother John Kieran.

NEVER shall I forget the expression on the face of the first maid I interviewed when I solemnly explained that we ate breakfast between two and three, and from there on it was anybody’s guessing concern lunch or dinner. Understandably, she wasn’t enthusiastic about the job and neither were any of the others who rapidly followed in her footsteps. It suddenly became very clear to me that my settlement cook book would remain in its virgin state, and the elaborate plans I had made for intimate little dinner parties would have to be held in abeyance. That is exactly where they’ve been held for the past three years. The cook-book and the recipes are in a convenient corner, so that when the day arrives that finds my husband out of a job (God forbid!) I’ll have dinner served at seven o’clock in the evening, just like all the nice people I know.

For three long and weary years I have been a member of that vast and dyspeptic army of restaurant diners. My husband doesn’t seem to mind, because he has long since developed “radio stomach,” which means that prac- tically nothing agrees with him. Menus are beginning to have as much fascination for me as a swastika, and if Monsieur LaMaze of Beverly Hills, or Jack and Charley of Fifty-second Street want to make something out of this, it’s all right with me.

Don’t think that in the beginning I took this new mode of living without any further questioning. I decided that if my existence were going to be in long milkman’s matinees, I, at least, wanted to know why. In a friendly manner I explained to my husband that in my untutored mind a job, unless it was a night watchman’s, or such, was something you gave up to do during the day. It didn’t seem to me to matter very much whether one wrote jokes or sold insurance or worked in a department store.

I carefully pointed out that the way we were living was almost impossible for us to maintain normal social relations with our friends. Dates at night were out of the question, and the only contact I had with the outer world was by telephone, or by occasion- ally meeting one of the girls for lunch. I continued at great length about the number of hours I spent waiting for him to come home, waiting to get his hand from his eyes, and the every-day waiting. I could have saved my breath, for his explanation for all the night work was short, logical, and superbly unbearable. He simply said, “I’m funnier at night, dear.”

Among other items that this depressing little chat cleared up for me was the futility of planning on having a home of my own; that is, while we were still in radio. The best thing you can do under the circumstances is either take an apartment for a few months or live in an apartment hotel on a month-to-month basis. A year’s lease is out of the question when you don’t know on what coast you are going to make your headquarters. It has been my sad experience to learn that
Marriage to the man who concocts funny
gags for your favorite radio comedian
is a very unfunny business. Here's
the lowdown from a gag-writer's wife

a comedian is as flighty as an individual
as his writers, and on a moment's
notice will decide that he'd like a meal
at the Brown Derby if he's in New
York, or if he is peacefully settled in
Hollywood he'll suddenly develop a
yearning to see some Broadway shows.
Then, before you can say "Don
Ameche," the Twentieth Century or
the Super Chief is off with a carful
of writers, agency voice faxes out, telling
you to hurry to your neighborhood
grocery store and buy Cruncy-
Wunchys, they immediately dash off a
note, filled with abuse, to the sponsor
or the broadcasting company.

A N INNOCENT joke about a dentist
will bring letters from dental so-
cieties, and a quip that a Philadelphia
lawyer will not only bring you letters
from legal societies but also from
residents of Philadelphia. Last sum-
mer Phil Baker had a line about the
King and Queen of England eating
skins of frankfurters when they were
guests at Hyde Park. The day after
the broadcast a representative of the
company who had served the frank-
furters called Baker and demanded a
retraction on the program the follow-
ning week, because the dogs, eaten
with such relish by their Majesties, were
complete with layers of delicious skin.

Before the names of people, books,
plays, motion pictures and songs are
mentioned on the air, written permis-
sion must be obtained. It is within the
powers of any reprinting or reusing
off-color, any slighting reference to public
officials, and, now that the war is on,
jokes about the war. As a matter of cold
fact, about the only characters safe for
writers to mention are news
in-law.

They're a proud race, these gagmen,
regarding their craft, and I know that,
in my husband's case, uncomplimen-
tary references to his ancestry, parent-
age, or character do not evoke the ire
called forth by a sincere inquiry as to
whether he has a reference library
which he consults when he writes
jokes. This definitely is his Achilles
heel, and when answering the above-
mentioned query he says scathingly,
"I am not a file writer!"

This little dossier would not be com-
plete unless the spotlight were moment-
arily thrown on the hiring and firing
of writers. Writers are paid for either
by the comedian or by the advertising
agency that puts the program on for
the sponsor. Most writers prefer work-
ning for the comedian direct, for the
very good reason that they usually get
paid more. Agencies have the annoy-
ning habit of employing a five-thou-
sand-dollar-a-week personality and
then grumbling over twenty-five dollars
where a writer is concerned.

I may be a bit prejudiced, but I'm
of the school that believes that the
writers of a program are equally as
important as the comedian. For years
Bob Hope has been surrounded with in-
ferior material. His timing and de-

(Continued on Page 44)
Get your entry in on time. You've an excellent chance to share in the money

This is the final week of the $2,000.00 Words-Within-Words Contest. When you have worked out the horizontal words for Puzzle No. 10 below to get the highest score possible, add all of your puzzle totals together to get your grand total and enter it on the line below Puzzle No. 10. Send all your puzzles with number 10 on top in one envelope to Movie and Radio Guide, P. O. Box 5370A, Chicago, Illinois. If you haven't already sent in your official registration coupon that appeared in the May 3 issue, send it along with your entry.

Be sure to enter your grand total score! Recheck all of your totals for accuracy. Once your entry is in the mails it will be too late for corrections. Get your entry in on time! Winners will be announced in an early issue.

Puzzle No. 10

<p>| | | | | |</p>
<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>W</td>
<td>A</td>
<td>L</td>
<td>T</td>
<td>E</td>
</tr>
<tr>
<td>R</td>
<td>W</td>
<td>N</td>
<td>C</td>
<td>H</td>
</tr>
<tr>
<td>E</td>
<td>L</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

Par Score 469 Your Score

The Rules

1. In order to enter this contest, you must send in the official registration-coupon which appeared in the May 3 issue of Movie and Radio Guide on a postcard postmarked May 3, 1948, or in the May 3 issue of the magazine. When you send in the coupon, you are not only registered to win, entitled to this contest, but also will receive a free diagram and list of words. The coupon must be filled out in your own handwriting.

2. To complete, insert in each horizontal line a single word of not more than eight nor less than two letters, the initials of the keywords being in the first letter of each word. Each word must begin in the first vertical column and end in the last. When you have completed the diagram, add up the individual scores of the words appearing in the Keyword, and place your total below the Keyword. Each word is worth a certain number of points, and the points are recorded in the Keyword. The total is used to determine which is the highest score possible.

3. The contest will close two weeks, ending in the issue of Movie and Radio Guide dated June 24-July 2.

4. Each week a diagram will be printed providing a Keyword and seven horizontal blank squares on each line for the purpose of inserting the words in the Keyword and one word is entered in each square.

5. If a word appears in the Keyword three times, it is to be used only once in the horizontal blank squares.

6. The sum of the scores of the words appearing in the Keyword will determine the winner. The sum of the scores of the words appearing in the horizontal blank squares will determine the winner.

7. The closing date for the contest is July 13, 1948, and entries received after that date will not be considered.

8. No entries will be returned; no we can enter into any correspondence with you concerning the contest. No letters will be answered. The names of the winners will be published in the July 24 issue of Movie and Radio Guide and members of their families.

Here Comes the Bride!

Newspaper clipping: "The bride wore pink!" Don't hold your breath! Pink has always symbolized romance (and didn't I read somewhere that every woman's memory is one precious, never-to-be-thrown-away pink gown)—so why shouldn't the romantic bride use this lovely color for her wedding finery and as a base for her make-up? Needless to say, for the latter, there should be no harsh reds, no opaque coating of powder, no spiked eyelashes, to detract from the little girl softness of her lips, the transparency of her skin, or the starri-ness of her eyes, but instead a petal-like pastel finish that will give her face the freshness of a flower and the heart-melting appeal of a Juliet, a Lily Maid, and a thousand other glamour girls all blended into one!

We are introducing you this month to two charming summer brides (no longer is June considered the only ideal time in which to get married), one of them a successful screen star, the other a scintillating light on the Columbia Broadcasting System, both of them top-flight personalities from the angle of good looks and smartness in dress.

Did you ever see a more exquisite gown than this one worn by blonde Elizabeth Russell, with its up-to-the-minute torso silhouette, its puffed sleeves and entirely new way of wearing a veil? The rosary which the bride holds so demurely is a substitute for the traditional prayer-book and the material of her gown is softly flowing jersey, which is ideal for the draped type of frock. Miss Russell tells me that her make-up is Elizabeth Arden's

Feather-Light Foundation Cream and Illusion Powder, but her lipstick is Frances Denny's Wild Rose, which provides a lovely but not too vivid accent for girlish lips. She rightfully believes that no girl should wear rouged cheeks for her bridal cere-mony nor diffuse a heavy aura of per- fume. For the latter, she happens to enjoy Lenthéric's Gardenia fragrance which she sprays on her flesh from an atomizer (no perfume should ever be applied to one's clothes, with the excep- tion of fur). Needless to say, if she wears gardenia as her "theme" fra-grance, she will wish to carry the same bewitching scent all the way through her various grooming accessories, from bath salts to dusting-powder.

Some brides prefer to harmonize their day-of-days' fragrance with the flower theme of their bridal bouquet. Sweet pea, lilac, honeysuckle, lilac-of-the-valley are traditional bridal scents and, in perfume, become practically an echo of the original flower. (Also recommended for the dramatic type of bride is Corday's exquisite jasmine, or Charbert's carnation; for the romantic one, Houibant's old favorite, gueule fleurs; for the tall, serene, classic heroine on the order of Elizabeth Rus-sell—Coty's memory-stirring emerald or lilas.)

Dark-eyed, glowing Rosemary Lane's bridal gown fulfills perfectly my con-

(Continued on Page 44)
could read a musical score. Most of them can’t. But, even with Mr. Robeson’s ability in this field, there had been the great difficulty both of receiving cues from him and of hearing for myself how the performance sounded.

Up to a few months ago, the latter would have been impossible. I could never tell how the balance of the orchestra sounded until I heard the performance record. And directions from the control-room had been given in the form of signals, which were often hard to understand.

Therefore we evolved a special set of ear-phones for me. To one ear, I have a direct connection to the control-room. I can hear exactly what Mr. Robeson says in the matter of direction. This is vital, of course, in the question of timing, if for no other reason. If the show is going to be too short and he wants me to “stretch” a section of music, he can tell me definitely where he wants this done and the exact number of seconds which have to be used up. I’m sure that you can see many other valuable uses for this phone, too.

Into the other ear of my head-piece, I have a connection to the show itself. I hear the entire production as it is being played. (It’s really not as complicated as it sounds, because most of the time there is only one group at the mike—either actors or musicians.) In this way, I can hear the balance of my orchestra and can immediately repair that balance if there is anything wrong. This is of inestimable value, as you can see.

Besides the idea of balance, my ear-phone also affords me the chance to keep absolute pace with the show. Before now, for instance, if we were playing a musical background to a bit of dialog, I could never hear the words above the orchestra. The only way I could get any idea of pace would be from the producer. I now can pace the words and the music exactly.

This ear-phone idea is really the beginning of a revolutionary development which will soon hit radio, I’m sure. There has always been, you see, that insurmountable difficulty for the conductor: To hear the sound as he produced it, and as it would sound over the air. (There is a great difference in the way music sounds—or voices, for that matter—when in the studio and when coming out of a receiver.)

Ultimately, the conductor’s place will be in the control-room. He will be surrounded by glass so that his men are able to see him, and he will lead his orchestra from there. He will, therefore, not only be in constant and reciprocal communication with the producer of the show but he will be able to hear every note and every instrument in the same way that the audience does.

The double ear-phone, as I have said, is just the preliminary test of this idea, and has proved very valuable. I have used it on the Robinson show all winter, and am using it in Detroit for the “Ford Summer Hour.”

And in this latter program we shall, I hope, touch you all. We shall play music which can have a different connotation to every one of you. We shall make you forget some of the unpleasant things in the world and release you from your every-day problems. This, whether in radio or not, is the power and value of music.
urge to play telephone jokes that's responsible. Honore, his wife, is his favorite victim.

Classic among the examples of the times Don's telephone gags have gone sour is when he sat in Chicago a long time. Two of his friends, Betty and Gerald Yore, had a dairy which they were trying to sell.

A number of times several times he would call up, using different names and voices and posing as a prospective buyer of the dairy. But each time he would definitely explain about the dairy's patient explanation and several times

flowers or

in

uncomfortable periods

Cornfinkle

Hayward,

Sunday nights. Ida Lupino, with a little,

light. The decorations were unique, plans. The menu

without waiting

"Listen,

Yep,

A

time.

We

a

little,

Miss Gladys Thibault, St. Louis, Mo.

"LUX RADIO THEATER" is an original piece by Robert Armbruster.

Miss Gloria Chadbourne, Milton Mills, N. H. —The cast for "Young Winners Brown" follows: Ellen Brown—Florence Freeman; Janice—Marilyn Erskine; Mark—Tommy Donnelly; Charlotte Brown—Ettie Remy; Dr. Peter Turner—Clayton Collyer; Dr. Douglass—James Sherman; Roger Power—Frank Lovejoy; Millie Baxter—Charlita Bauer; Luke Baxter—John Marley; Uncle Joe—Bennett Kilpack; Herbert Temple—Eric Dressler; Mrs. Tyson—Irene Hubbard; Maria Hawkins—Anna Young; Yvonne—Lil Valenti; Joyce—Joan Tompkins.

Mrs. Schroeder, Elgin, Ill.—HARRETT LINHARD portrays Elizabeth Hopkins in "Bachelors' Children."
BRAIN-BUSTERS—ANSWERS

(See questions above)

1. Yeast, baking powder, cream of tartar
2. L. Russia, Monaco
3. Boiling point of water
4. “In Flanders Field”
5. Moe, reider, male
6. “Bake It or Leave It”

“Prof. Quiz”

1. Yeast
2. Baking powder
3. Cream of tartar
4. L. Russia, Monaco
5. Boiling point of water
6. “In Flanders Field”
7. Moe, reider, male

“Battle of the Sexes”

1. Pie
2. Two
3. Seven
4. Field
5. FDR

“Take It or Leave It”

1. Judge Hardy and Son (b) Dr. Deeds
2. To town
3. Maple

“Dr. I. Q.”

1. London Bridge is Falling Down and Ring Around the Rosie
2. Ring Around the Rosie
3. At an accelerated speed
4. Motorized troops are troops transported by motor vehicles, mechanized troops are troops that fight in their motor vehicles
5. Lieutenant-Governor
6. An island

(FREE SAMPLES OF REMARKABLE TREATMENT FOR STOMACH ULCERS

Due to Gastric Hyperacidity

Refrigerated, Sealed Edges

BELLARDY STUDIOS

Box 11

Cleveland, Ohio

25c

IS EPILEPSY INHERITED?

WHAT CAUSES IT?

A booklet containing the opinions of famous doctors on this interesting subject will be sent FREE, while they last, to any reader writing to the Educational Division, 535 Fifth Avenue, Dept. RG-71, New York, N. Y.

FILM DEVELOPED 24 Hour Service

YOUR CHOICE! 8 BLACK & ENLARGED PRINTS

motion pictures, with all sound and no inaudible sound—everything!—is held reprint. You need only order the circle to the right next to a number and the film will be mailed to you. Every booking comes with instant issuance of receipts in case of need. Cannot ship when work is on tap. Light, easy to be used. This is a frequent movie plan for silent 25c

BRAIN-BUSTERS

(Continued from Page 39)

CONFESIONS

(Continued from Page 39)

Asthma

Asthma is a chronic disease of the lungs that causes repeated episodes of wheezing, shortness of breath, chest tightness, and coughing. It affects millions of people worldwide, including children and adults. People with asthma often have episodes of wheezing, coughing, shortness of breath, and chest tightness. These symptoms can range from mild to severe and may be triggered by respiratory infections, allergens, exercise, extreme heat or cold, and certain medications. People with asthma may also have a history of allergies or other respiratory conditions. 

The cause of asthma is not fully understood, but it is believed to be a result of an abnormal response of the immune system to allergens, such as dust, mold, and pet dander. This response is characterized by inflammation of the airways, which can lead to the production of mucus and narrowing of the airways, causing symptoms of wheezing and shortness of breath.

Asthma treatment typically involves the use of bronchodilators, which are medications that relax the muscles in the airways and help to widen them, allowing air to flow more easily. In some cases, corticosteroids may be prescribed to reduce inflammation and control asthma symptoms. For sudden and severe attacks, people with asthma may use a quick-relief inhaler, which contains a bronchodilator to help relieve symptoms quickly.

Preventing asthma attacks is also important. Avoiding triggers, using a peak flow meter to monitor symptoms, and avoiding exposure to irritants can help to prevent asthma attacks. The use of spacer devices or nebulizers can also help to make inhalers more effective.

If you or someone you know has asthma, it is important to work closely with a healthcare provider to develop a personalized treatment plan. With proper management, people with asthma can lead active and fulfilling lives.

If you are interested in learning more about asthma, you can visit the National Institutes of Health website at https://www.nhlbi.nih.gov/health-topics/asthma or the Asthma and Allergy Foundation of America website at https://aafa.org.

Veteran of many Broadway musical shows and est heard on MES, Benay, Venuta (her real name is Benvenuta Croce) joins Abbott and Costello on their new show Wed., NBC.—ED.

Dear MOVIE AND RADIO GUIDE: I’d like a picture of Nikki, of the Ellery Queen show—Miriam Wexley, Detroit, Mich.

As cool and collected above as she acts while assisting Ellery Queen in his Sunday (CBS) thrillers is Nikki—in real life actress Marion Shockley.—ED.

Dear MOVIE AND RADIO GUIDE: I want to know Tommy Strutner, the impressionist, looks? — Mrs. C. A. Palmer, Monticello, Iowa.

Here is Jimmy Strutner, performer of the unparalleled feat of impersonating twenty-one different characters on Johnson Family (MES, Mrs. through "Mrs.")—ED.
THE TRUTH ABOUT MOVIES
IS IN SCREEN GUIDE
SCREEN GUIDE, the only movie
magazine actually edited right in
Hollywood, minces no words,
glosses over no facts. SCREEN
GUIDE tells what you want to
know about movies and their
strictly human stars in frank, inti-
mate terms in easy-to-read photo-
stories. SCREEN GUIDE publishes
more natural-color pictures of mo-
vie stars than any other magazine
in the world. These are the reasons
SCREEN GUIDE has won more
new, enthusiastic readers the past
year than any other movie magazine.
Buy August SCREEN GUIDE 10c