"JOYCE JORDAN" STARTING NOW! A DRAMATIC FICTION STORY OF THIS FAMOUS RADIO SERIAL. SEE PAGE 6
Editorially Speaking...

Next to your own loved ones who may have passed on, you think on this Memorial Day of the men and boys—even the women and children—who have died and are dying on the front line and varied stages of battle, for this is a war year. It was from war years ago that Memorial Day sprang. Three-quarters of a century ago Americans fought Americans. Both sides honored their dead comrades, and after the fighting the united peaceful nation quoted increased devotion—not only by decorating graves once each year, but, more important, by learning gradually more and more the meaning and practicability of tolerance, freedom and justice. And gradually May 30 evolved as the special day of memorial observance throughout most of the United States. In this May 30 we bow our heads for all those, great and small, who have passed from the many fields of this world’s endeavor. But in our troubled, but trusting minds especially are thoughts of fellows like Billy Fiske. Young Fiske piloted a four-man bobsled to many a title, including the Olympic championship for America. He was presented the Olympic award for his team by a member of the German team that reigned the title. A few years later Billy Fiske piloted an R. A. F. plane instead of a bobsled, met the Germans under different circumstances. And Billy became the first American to be killed in action in this war. There are many brave like Billy Fiske for whom we sob, place a wreath or say a prayer this Memorial Day.

As we do so, let us remember what was said by a man who saw for more than his times. He said this in the days that gave birth to Memorial Day: "In a larger sense, we cannot dedicate—-we cannot consecrate—we cannot hallow—this ground. The brave men, living and dead, who struggled here have consecrated it far above our poor power to add or detract. It is for us the living, rather, to be dedicated here to the unfinished work which they who fought here have thus far so nobly advanced. It is rather for us to be here dedicated to the great task remaining before us—that from these honored dead we take increased devotion to that cause for which they gave the last full measure of devotion—that this nation, (Don’t you think Lincoln would approve if we said “the world”) shall have a new birth of freedom . . ."

“We” means all of us, including radio and other fields of public entertainment.
—The Editor

MOVIE-RADIO GUIDE

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Cover Photo by Ted Allan

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May 30-June 5, 1942

ROGERS

IT WAS turnabout for Lela and Ginger Rogers when Mrs. Lela made her debut in motion pictures, playing the screen mother of her own daughter, Star Ginger, in Paramount’s “The Major and the Minor.” Mrs. Rogers, who had guided Ginger every step of the way in her career, took the pupil’s seat while daughter went over part with her in studio dressing-room (top) just before scene together set. Next day in projection-room (center), they watched rushes of scenes they made. Picture above: Both are happy! Look more like sisters than mother and daughter, don’t they?

Ginger Rogers coaches Mother Lela for her "Major and Minor" role

MOM Lela is almost afraid to look at "rushes" of scenes she made

SMILES say that Mom has done a good job. The scenes are all fine!
MORE parades, color, stirring music they're asking for to boost the martial spirit. "Spirit of '42" is one of the answers. Formerly the radio program of this title presented a view of the country in training and in production. Now, in a thrilling new CBS series heard Sundays, Army, Navy and Marine Corps bands give out with martial music at its best and most exhortative. And sparking the program with songs and talk is one of America's most persuasive patriots, singing or talking Kate Smith, pictured here, landing with several marines on the steps of the capitol in Washington. "Spirit of '42" originates in the nation's capital, where Kate herself grew up and went to school, although the Songbird of the South was born in Greenville, Va. Kate also has her own show over CBS on Fridays.

Kate Smith and Service Bands Put on Musical Parade on CBS Sundays
WHETHER you're a hepcat or hate swing to pieces, you surely recognize that "it" is still very much alive. If you don't, then you don't listen to the radio or go to dances. And you've shut your ears to the records that go around on turntables and your eyes to the records they mark up in box-office receipts and popularity polls. Especially the records—both kinds—of Glenn Miller.

You might check back to your May 16-22 copy of Movie-Radio Guide, and you'll see Glenn Miller finished third among all dance bands in the Star of Stars Poll. With the dancing-age public he's undisputed tops. For the past three years his band has romped away from the field in a poll of college students conducted by Billboard. He and his band are soon to be seen in 20th Century-Fox' "Orchestra Wives."

So get acquainted with Glenn Miller and his smooth-swing music, if you haven't already, for they'll be around a long time to come. Glenn was born thirty-three years ago in Clarinda, Iowa. When he was five, his family moved to a homestead in Nebraska, where they endured harrowing dust-bowl hardships. They lived in a sod hut, fought prairie fires and tried to till the dry soil. Mr. Miller gave up the hopeless occupation and moved to North Platte, where Glenn first went to regular school and learned to adjust himself to community life. Later he became a butcher's helper. That was in Grant City, Missouri. Glenn didn't care for meat chopping—but he did get a solid kick out of toying with the butcher's battered trombone! The meat-shop man gave Glenn his first elementary lessons. But it was the town tailor who bought the lad a new trombone, letting him work out the cost.

When the Miller family—parents, Glenn, Deane, Herbert and Irene—moved to Colorado, Glenn worked his way through the state university playing in the school dance band. Out of college, he went West and joined Ben Pollack's orchestra. Later he came work with Red Nichols, the Dorsey brothers and Ray Noble.

It was while with Noble that Glenn decided to strike out for himself. He sensed the surge of the restless and excitement of the time in music. But Glenn himself is a stable, conservative fellow. And he styled his music for exciting swing tempo, but modified it with smooth harmony.

If you like to be technical, here is something of Miller's style: The blend of harmony in his reed section is produced by scoring the arrangements so that the melody is carried an octave apart by the clarinet and the fourth tenor saxophone, with the two altos and the second tenor filling in the harmony. The brass section complements the saxophone set-up, lightly supplying the rhythm together with the drums, bass and piano. With this brass choir of four trombones and four trumpets and his quintet of saxes, he made his sensational climb to the pinnacle of swingdom.

FEW PEOPLE slide to fame and fortune. Glenn Miller is one of them. Above, he's sliding his trombone into the familiar strains of his theme, "Moonlight Serenade."

HOWEVER spontaneous the music sounds, a modern dance orchestra is a pretty complex machine, especially on commercial broadcasts. These four pictures show some of the vital cogs in the machine. In the first picture Glenn Miller talks over a new score with Jerry Gray, one of his arrangers. The arranger is the spark-plug of a dance band. In the second picture Glenn listens to the effect as he rehearses his band from the control-room for his commercial broadcast on CBS Tuesday, Wednesday and Thursday. Charles Douglass is the alert engineer studying the volume balance. In third picture Miller (left) checks program with Ted Wick, CBS contact producer. And in fourth picture the bandleader demonstrates a passage for, left to right, Wick, Chuck Goldstein, one of the Modernaires, and Larry Bruff, Miller's press-agent. 
ALL ABOARD! Here's the way the Miller troupe line up to board that well-known "Chattanooga Choo-Choo." Momentarily, vocalist Marion Hutton is in the spotlight. Backing her up are, left to right, the four Modernaires, novelty vocalist and saxophonist Tex Beneke, solo man Ray Eberle and Glenn Miller tromboning.

BELOW: That famous fooling and clowning trombone section gets a workout, with trombonist-boss Miller leading the way.

ABOVE: Ray Eberle sings those romantic ballads that elicit "ah's" from the girls. He's from Hoosick Falls, N. Y., has been with band three years, is brother to Jimmy Dorsey's vocalist, Bob Eberly.

THAT'S RIGHT—this is the same girl who caught your breath when you saw the cover of this issue! You've seen her in a lot of photographs, for Marion Hutton is a real beauty as well as a pulse-quickening songstress. She's a sister of jitter-singer Betty Hutton. You'll see and hear both Eberle and Marion in the "Orchestra Wife" film.
The Remarkable (Andrew)

1. MOVIE version of Dalton Trumbo's great novel features William Holden in role of honest bookkeeper (Andrew Long) who comes to grips with some nefarious schemers in city politics. Left to right: Wallis Clark (R. R. McCall) and Porter Hall (Art Slocumb) try to bribe young Long.

2. BACK in his boarding-house, Long is visited by whimsical shade of General Jackson (Brian Donlevy), who offers to help him. As he is invisible to all but Long, girl friend Peggy Tobin (Ellen Drew) and Randall Stevens (Richard Webb) (above) think Andrew has gone suddenly crazy.

3. WHEN Andrew insists that General Jackson is sitting in the easy chair, Peggy decides to rout him with the aid of an umbrella, even though she can't see him; and for a few minutes she makes things pretty warm for the liquor-loving shade of the gruff old General. He skips agilely around the room to avoid Peggy's blows.

4. SENT to jail on a charge of embezzling city funds, young Long is comforted by General Jackson (above), to tell how he may prove innocence.

5. HILARIOUS are the scenes where Jackson (c.) calls on other shades of famous Americans—Private Henry Smith, George Washington, Thomas Jefferson, Benjamin Franklin, John Marshall and Jesse James (l. to r.) to aid in fight these great champions for justice work out to absolve, free young Long is carried out at his trial, with the doughty General (still invisible to everyone but defendant) prompting him at crucial moments.

6. SCHEME these great champions for justice work out to absolve, free young Long is carried out at his trial, with the doughty General (still invisible to everyone but defendant) prompting him at crucial moments.

7. HOW the General shows up crooked politicians through young Long, makes this one of the most entertaining movies ever filmed. Right: The General, Andrew Long celebrate their hard-won victory over graft.

www.americanradiohistory.com
Donlevy

As General Jackson in "The Remarkable Andrew," Brian Donlevy Is Magnificent!

Brian was playing on Broadway in "Inside Story" with an actor named Louie Calhern. Calhern, one-time operatic singer, always gave a yell to clear his throat before going on the stage. Brian followed suit, and the gesture has been a habit with him ever since. Often called Ireland's answer to Hollywood's prayer for a man who can fight like a demon or love a woman with equal ease, Donlevy was born in Portadown, County Armagh, Erin, but was brought to America at the age of ten months. Before he turned to the theater, he had obtained a well-rounded education, and a heap of experience as an aviator in World War I. In fact, he was only fourteen when he came home from St. John's Military Academy and announced to his parents that he was going to join the Lafayette Escadrille. Brian learned to fly in France, spent three years in patrol and pursuit work. That made him a natural for his "I Wanted Wings" role. And ever since he stole the show as the hard-boiled Sergeant Markoff in "Beau Geste," Donlevy's stock has been soaring.

"The Great McGinty" tripled its value, and now his role as General Andrew Jackson in "The Remarkable Andrew," bids fair to hit a new high in his triumphs. Pose above shows you how Donlevy will look in the part; but you'll have to see the picture really to appreciate what he does with his role as the shade of the doughty old General who serves the ends of justice well but insists that his young host serve him the best Maryland rye before he swings into the serious business of showing up twentieth-century grafting politicians through his own inimitable nineteenth-century tactics. As the Remarkable Andrew, Mr. Donlevy is magnificent!
JOYCE JORDAN

PART I

WITH the reluctance of one facing physical pain, lovely, dark haired Doctor Joyce Jordan knocked on the door of her sister-in-law’s room. Not since the days of her internship had she faced a sterner task. Even the uphill fight to establish herself in her profession had not presented as perplexing a human problem such as she now must solve.

How much easier it would be, Joyce thought, if her sister-in-law trusted her. But Margot Sherwood, nervous, embittered and tragic, hated Joyce with the unreasoning hatred of the maided for the well Joyce’s keen scientific mind long ago had diagnosed the causes of this hatred but her heart refused to accept them. To Joyce, that Margot’s horribly disfigured face, as contrasted to the beauty of Joyce’s perfect features, was an insurmountable barrier between the two women.

Poor Margot! The automobile accident eight years ago that had branded her for life had left deep scars on her mind. For six years she had lived in a twilight land her mind created to escape the reality of a world that had robbed her of beauty. It was weeks now since Joyce and her husband, Paul Sherwood, had brought Margot home from the sanitarium. The girl’s mental balance was restored, but even now she lived a better life behind locked doors—both physical and mental.

In the past three days, Chester Hedgerow had changed that. For some strange reason the sleek, handsome and evil-minded Chester had encouraged Margot to go out with him. Joyce feared that her sister-in-law was falling in love with the one person who could do the most harm.

Chester was the son of Joyce’s office associate, gray-haired Dr. Molly Hedgerow. Only Joyce knew the heartaches the heedless ne’er-do-well son had caused the elderly woman physician. Once Dr. Molly, her heart torn with frustrated mother love, had even driven Chester from her home.

There was hardly a person in Lyndale who liked Chester Hedgerow. Most of the residents of the little town knew how he had caused his pretty young wife’s death, but only Joyce knew the full truth. She had been the wife’s doctor and, from the lips of the dying woman, Joyce had learned the ways of the philandering Chester. And Chester even had attempted to m.e love to Joyce. These were only a few of the things she must tell Margot for Margot’s own welfare.

The drawn shades of Margot’s room made it gloomy and uninviting. Margot sat on the far side of the room, her face veiled and turned away from the door. Margot always wore a dark veil to hide the hideous disfigurement of her features—even from Joyce and Paul. The veil, in some ways, lent the unfortunate girl a mysterious glamour, which probably was the reason she had attracted Chester’s malicious attention.

“I suppose,” Margot said, “you’ve told Paul everything.”

“Is that why you didn’t come out to join us at breakfast?” Joyce asked. “Because you didn’t want to talk to Paul?”

“I didn’t feel like having breakfast.”

Margo’s voice rose a note. “Even if you tell Paul, it won’t make any difference. I’ll go right on seeing Chester. Neither you nor Paul can stop me.”

Joyce denied she’d told Paul anything, that she had wanted to save Paul worry at a time when he was working hard at the newspaper.

“It’s just that I want to warn you about Chester,” Joyce said. “Did you know that Chester was once married?”

“Yes,” Margot replied sullenly. “He told me.”

“Did he really? Did he also tell you how his wife died?”

“He told me what a lot of people believe ...”

“Did he also tell you why he had to leave Lyndale for a while?”

“I don’t want to hear about it. Please go away now and leave me alone.”

“Margot,” said Joyce in a gentle, quiet voice, “what do you see in Chester?”

“He’s kind—he’s thoughtful—he’s gentle. He’s the first man I’ve met who ...”

Margot’s voice broke and Joyce was afraid the girl was going to weep— "for the first time in six years I feel like a—a woman. He did that to me.”

“Poor Margot—”

“Don’t pity me. For the first time since I left the sanitarium I don’t need to be pitied.”

Margot’s voice was scornful. She pushed aside the dark veil covering her face and stared at Joyce that people in Lyndale didn’t know Chester—not the real Chester. With her look, she tried to make Joyce understand the man she loved.

Joyce saw it was useless to argue further. It might only make matters worse. On the drive to her office, Joyce decided she’d speak to Chester during the day and tell him to stay away from her sister-in-law. There must be some way out of the dilemma.

Joyce thought of Paul, her brilliant, hard-working husband, and how much he had worried about his sister. Twice he had decided it was impossible for her to remain in their home, but Joyce had begged him to reconsider and he consented. It had been Paul who had held his temper. Joyce had heard brother and sister arguing behind the
Joyce was making his sister unhappy? But Joyce knew she'd accom-

plished nothing by her efforts. She had merely convinced the girl that she was powerless to prevent the tragedy that was brewing.

It broke about a month later. Chester, as Joyce had feared, became tired of Margot and the whole situation. They quarreled bitterly one night just as Joyce was coming home. Joyce met Chester on the porch as he was leaving. She wanted to go as quickly as she could, but she snatched her hand and, before she knew what he was about, threw his arm around her.

It was at that point that Margot opened the front door and saw Joyce struggling in Chester's arms. She was scornful and angry.

"Go ahead," she said from behind her dark veil, "and make joye, you two. Don't mind me."

"Margot, listen to me," cried Margot. Then, turning to Chester, she said, "I thought you were in a hurry, Chester—a business matter, I thought. But you forget it the minute you saw Joyce. Was the appointment with her? Was she wait-

ing for you out here?"

Joyce stood back against the porch wall. She wanted to say something but had no chance. She listened and choked with horror in her eyes as Margot's new world crashed about her. It seemed twice as horrible because Joyce felt that she was Margot's world. "No thing face behind the veil. They could only hear the girl's bitter, tragically.

"I'm telling you, Chester, when you said you were in love with me! Was it all a game that you were playing?"

"Wait a minute, Margot," Chester said harshly.

"Wait? What for?" Margot's voice had risen. She was almost shrieking. "So you can invent more lies? Why, you—" she turned to Joyce. Chester stepped back, raised her arm and snapped Chester a look that crossed the face. "Margo!" cried Joyce in sudden alarm.

Chester stepped back, rubbing his cheek. Then, in a quiet, grim voice he addressed Margot again. "All right, you—"

"Thank you," said Joyce. "I never thought we had a future together—"

"Chester," Joyce begged, "please don't—"

But Joyce couldn't stop the man. He lighted a cigarette and flicked it toward the darkness. Then, disregarding Joyce entirely, he continued his tirade to Margot. "Why, you little fool," he said maliciously, "I'll never think of marrying you than I would... That would be a fine marriage. Me and a girl who's spent six years in an asylum!"

Abruptly, Margot turned on her heel, glared at Chester, and said, "I can't stand this any more," she said in a voice choked with angry tears. Joyce tried to get near Margot, but Chester slammed the door in her face. Joyce turned on Chester with real anger in her ordinarily quiet voice.

"Chester, of all the unspeakably cruel things to do! Haven't you any trace of decency at all? Wasn't it bad enough that you lied to her all these weeks? Did you have to taunt her with her illness?"

"Don't be delicate," Chester said callously as he flicked the ashes from his cigarette. "She wasn't sick—she was crazy."

Joyce blew up. "Get out!" she cried, her dark eyes snapping and her cheeks flared. "Get off this porch, you vicious, irresponsible—get out!"

There was a strange, foreboding hush when Joyce entered the house. She called Margot but received no reply. She called again. Still no reply. Joyce ran upstairs, knocked at Margot's door. No answer. She entered the room with the drawn shades. Margot wasn't there.

"Margo! Margo!" Joyce screamed. "Margo! Margot, please come! Margaret!"

She found Margot sitting in the kitchen. The girl was sullen, quiet. There was a odd note in her voice when she spoke.

"Leave me alone, Joyce. I want to be alone." She began to weep softly behind her dark veil. Joyce put her arm on Margot's shoulders, tried to comfort her.

"I know you're upset now," she said. "But it will pass. He's the first man you've met. You thought you wanted love with him, but you weren't really—"

You took him away from me," Margot continued in a strange, every
tone. You were always after him. You've been trying for a long time to take him away from me. He had his arms around you. He was kiss-

You always tried to take Chester away from me..." Margot said, menacingly. "Margo, it's late—let's not talk about Chester any more tonight. You're tired—"

If she could only convince the girl to go to bed. The shock had been too much for Margot's tired mind. And she thought that Joyce had taken Chester.

"How can I convince you—" Abruptly Joyce thought of something— "Margo, I'll tell you something that'll prove you're wrong—something I haven't even told Paul yet."

"Nothing you say can convince me," Margot said, staring off into space.

"I think this will convince you," Joyce said. "Margo, I'm going to have a baby. Paul's baby and mine. And you think that I possibly could be interested in Chester or any man alive?"

"...I'm going to have a baby!"

Again Margot went off into gales of hysterical laughter. "You tell me you're going to have a baby, and I give you... expectations."

Margot's laughter changed to sobbing. "Get away from me, Joyce. Leave me alone."

Joyce looked at the girl with horror-stricken, understanding eyes. Her clin-

cal mind had recognized the alarming symptoms.

Margo's mind had snapped again under the strain! She was standing on her feet now and moving across the room. A bright light had come into her eyes. The ex-

pression on her face was one of un-

reasoning anger. She snatched a paper knife from the breakfast-nook table and moved relentlessly toward Joyce.

"Margo!" Joyce screamed, "what are you doing!"

But Margot came on. "I told you not to interfere. I warned you not to take Chester away from me. But you wouldn't listen. You couldn't bear to see me happy. You were jealous, Joyce. You were married to my brother—but... You tried to take Chester from me—"

"Margo, put that knife down—"

"Yes," said Margaret fiercely, "Yes, I'll put it down. I'll put it down into your heart. I'm going to kill you, Joyce. That's what I'm going to do—I'm going to kill you..."

(To be continued)
HOLLYWOOD
By LEON RASMUSSEN
(Pinch-hitting for the East-outspecting Evans Plummer)

BEST gag story of the week comes from the RKO lot where Johnny Weissmuller is making a Tarzan picture. One busy publicity man with a rush of genius to the head dreamed up a gin-rummy game between Johnny and one of the apes. After hours of posing, Johnny, not to his credit, found that the ape was into him for forty dollars, which leaves some sort of a record for gin-rummy fans to shoot at. Now Johnny is thinking of trying the white-tie-and-tails routine up at the Waldorf Astoria. Time and again he has proved time and again that his genius at transplanted Hollywoodite, a wealthy broker, as the principals. Many were the reports that had Donahue pursuing bond-selling heroine Dottie Lamour, but it seems definitely that Miss Lindsay is the one. They met in Palm Beach a few weeks ago. Days later when Margaret appeared in New York for a radio show, Woolworth was at her side. Three days later in Hollywood they were doing the filmland bistros together.

One of the phenomena of the recent Hollywood Victory Caravan tour was the tremendous reception ac-

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Brief Picture Guide

Find Your Best Entertainment Here

EXPLANATION: Ratings of pictures are in VVvVv—for Victory—and VvVv, a four-vote rating, it is accorded only a top-ranking, almost perfect proof. VVvV is a winner, excellent film fare; VvVV is average, and V, unfortunately, is below average. The number of films in this rigid list, and ALL films are judged as “adult,” “family,” or simply “juvenile” fare.—THE EDITORS.

OUTSTANDING CAPTAINS OF THE CLOUDS (VVVvV): Frank Capra, and, excelsior, also Benjamino M. Whitaker.

HOW GREEN WAS MY VALLEY (SVVvV): Anthony Quayle, and, exuberant story of a mining family.

BABE RUTH gets made up to play himself in Goldwyn's "Pride of the Yankees," which stars Cary Coopor as Laruppin' Lou Gehrig.

my favorite blonde (VVVV): Bob Hope, also Maleene Carroll and a daily, olfick risk, and, also, a man, and, also, a man.

RID 'EM COWBOY (VVVvV): Abbott and Cetlin, with the Sagebrush country, and, also, a man, and, also, a man.

HOLIDA YEE (VVVvV): One of Abbott and Cetlin's best, with good, music, too.—Family

WHY DO RICH BLONDES RUN FAMILY?

FANTASIA (VVVV): Walt Disney's short course in music for the whole family. The bugs go to town on the lovely insects against the human race.

ADVENTURES OF MARTIN EDEN (VVVvV): Glenn Ford, Eva Maris beats her old tale of ship, and, also, a man.

BROADWAY (VVVvV): Spencer Tracy, Herald Leve, and, also, a man.

THE STAR TRIO IN M-G-M'S "Tortilla Flat."—Spencer Tracy, Hedy Lamarr, John Garfield are three on novel by John Steinbeck.

JOE SMITH, AMERICAN (VVVvV): A defense war drama featuring Robert Young, and, also, a man.

JOHN EAGLE (VVVvV): Robert Taylor is the greatest love and hero who takes Lana Turner to the cleaners, and, also, a man.

GIRL KILLER (VVVvV): Ann Sothern, and, also, a man, and, also, a man, and, also, a man.

KID GLOVE (VVVvV): Dan Heflin, of "Pulman," and, also, a man, and, also, a man, and, also, a man.

MALE ANIMAL (VVVvV): Olivia de Havilland and Howard Duff show you how professors live—without laughter.—Family

MESI V (VVVvV): War-time spy melodrama starring Leslie Howard. Packed with thrills.—Family

MAYBE THE ONE (VVVvV): Jack Benny, and, also, a man.

THE BASHFUL BACHELOR (VVvVv): Jackie Cooper as a young man.—Family.

THE MAN WHO CAME TO DINNER (VVvVv): Gene Gavigan, and, also, a man. The story of a chromium, and, also, a man.

THE LEGEND OF THE PHILIPPINES (VVvVv): Amos羡慕, and, also, a man. The story of the Philippinos, and, also, a man.

THE MAN WHO CAME TO DINNER (VVvVv): Gene Gavigan, and, also, a man. The story of a chromium, and, also, a man.

THE INTRUDERS (VVVvV): One of the best singing and dancing teams, and, also, a man.

THEデジャビュ (VVVvV): One of the best singing and dancing teams, and, also, a man. The story of a chromium, and, also, a man.

THE JUNGLE BOOK (Special VVVvV): Disney's genial old character silent comedy. A replica of a famous old silent short, and, also, a man.

THE CORPSE (VVVvV): A mystery, and, also, a man.

THE BODY (VVVvV): Shirley Temple gets her first screen role.

THE BEST (VVVvV): The most outstanding drama in our time.

DECK chair left; Red Skelton down and the therefore the lightweight plot should not make much difference to you. This whole tuneful, dancy and funny gang manages to get through another trip on a cruise to Havana, Cuba. Some of these fall in love with each other but all of them get tangled up with a bunch of Nazi agents. It all comes out okay in the finale as outwit the spies and solve their own.

"Suicide Squadron"


MOVIE REVIEWS

"Ship Ahoy!"

Cast: Eleanor Powell, Red Skelton, Bert Lahr, Torin Thatcher, Virginia "Pee" Will Post, Jr., John Emery. A Metro-Gold-

WRAY-MAYER. Production directed by Edie M. Dinner, produced by Jack Connors.

Type of Picture: Type "Ship Ahoy!" is a musical comedy designed solely for music and laughter, and as such it never misses a note or a laugh. There is Eleanor Powell doing several spectacular dance numbers; Red Skelton and Bert Lahr pulling a hundred and one good ones, and Torin Thatcher and his band beating out some swings, catchy musical numbers.

This Is the Story: The entertainment value of the picture is its selling point and the lightweight plot should not make much difference to you. This whole tuneful, dancy and funny gang manages to get through another trip on a cruise to Havana, Cuba. Some of them fall in love with each other but all of them get tangled up with a bunch of Nazi agents. It all comes out okay in the finale as outwit the spies and solve their own.

Verdict: This picture, along with "The Fleet's In" ranks as the top musical of the season. It is the work of Red Skelton, who besides being a funnyman, is a very plausible leading man. The whole show is a one-way ticket to having a good time.

"Suicide Squadron"


Type of Picture: Romantic melodrama.

This is the Story: A Polish pianist (Anton Walbrook) and American newspaper woman (Sallie Gray) weave pattern for sentimental romance to be besieged by the Quakers and the Irish. There is an act of love and a death in the story.—Family.

Verdict: Effective music helps this film, but Anton Walbrook does not measure up to excellent work he did in "The Invaders." Derrick De Marney does much better as the daredevil in role of an Irish rogue.
WASHINGTON
By LT. COL. CURTIS MITCHELL

This report from Washington must reach back into the early days of radio to tell a story of a mother and son, because that mother and son are symbols of a sort today that were undreamed of when broadcasting was young and this writer was a brand-new radio editor.

The mother was Irene Wicker and the son was Charley.

In the early days of broadcasting the Singing Lady was a mysterious person, unknown to any except a close-mouthed circle of friends. Radio had several anonymous stars then: the Silver Masked Tenor, the Voice of Experience, Cheerie, and others. I learned the identity of the Singing Lady and printed the story, which would have been a noble chapter in the history of radio journalism except that I was completely wrong. I had been misinformed, and the real Singing Lady who was Irene Wicker sent her lawyer to see me on the ground that I had damaged her professionally.

The first time I met her personally, she forgave me. She also allowed me to write her full story, which introduced me even more intimately to her and her family. She will not enjoy my writing these next lines but I am certain the occasion warrants them. Charley Wicker was about ten when we first met. Even then it was almost impossible to believe that he was the son of tiny, ninety-five-pound Irene Wicker.

He was a walking, talking youngster with a mop of hair that swung over a high forehead and there was a proud unmentionable look in his eyes. His mother had that look, too, plus solid determination, which is what Charley had to find for himself presently when the world of 1941 and 1942 swept him toward a destiny which no one dreamed of when he was a kid.

It is not seen that Charley Wicker was no great satisfaction as a son during his early teens. His mother, telling him about his growing-up years, found herself faced with the problem of telling her own son that he was a failure utterly to interest him, except for football, and that was denied him after an injury which almost broke his back.

So Irene Wicker, wrestling with the problem of raising a different type of son, told wonderful stories to her radio children, and those stories always had a happy ending. Thus there was a moral lesson to be learned, it was always that good triumphed over evil.

In Nazi Germany, children were learning other lessons, but Charley Wicker didn't care about that. Nor did anyone else in America.

Yet, for all his impulsive irresponsibility, Charley was one of the first to understand that England must not fall. He joined the Royal Canadian Air Force and came back to New York to see his mother.

The promise of his early teens had been fulfilled and at nineteen he was a young giant who could lift the woman who bore him with one big, strong arm. The mop of hair still lifted over his brow but there was now a steadiness about his jaw and his eyes where the words he talked was man-talk. He had one ambition and that was to become a Scalp Pilot.

In the days that followed, over Canadian and English flying-fields, Charley bore his radio to fly and fight along with thousands of other determined American boys. I dined with Irene Wicker just after she heard that he had won his wings. There was great pride in her voice as she announced that her son was fighting his country's battle; there was great pain there, too.

This was 1941, and the Singing Lady was just a memory to the children who had adored her. America was in the war. This was no time to tell fairy-stories while the horizon leaped with the explosions of bombs. There was other work, more grim but more important, that needed doing.

One job was a talk before radio educators at their annual meeting at Ohio State University in Columbus. Irene Wicker made that talk. I understand that those who heard it will never forget it, and I wish I might have been there, too, for valor provides a magnificent sight.

She made her talk and she told those educators that now is a time when children must be told what America holds that is worth fighting for, and why children must grow up until they are strong and bold and then go forth to die.

She spoke of death and her voice suddenly choked and tears came to her eyes and she walked swiftly from the platform. After she had gone, someone else told the assembled crowd that Charley Wicker, combat pilot in the RCAF, had just been killed in action.

I like to think that the boy who found himself last as a radio flyer and the mother who gave him to a great cause are bound together in a new alliance from which will spring our own determination and our will to victory.

NEW YORK

Rivalry between members of the BLUE and NBC networks sharpened daily. There was great anxiety last week in the news and special-events departments of these networks concerning exclusive rights to carry a broadcast by heroes Lieutenant John D. Bulkeley, Lt. Robert Kelly and Ensign George Cox. Score round one for the BLUE, though, for permission finally, was granted that network. This is why: Hearing of the expected arrival in the United States of the Filipinos warriors, the BLUE filed its request with the Twelfth Naval District Headquarters (San Francisco), the Third Naval District Headquarters (New York) and Washington, D. C. NBC, however, only put in its broadcast bid at San Francisco and Washington. Although the men arrived in San Francisco, Bulkeley and Kelly went on to New York City. Because of the technicality of not filing a request with the Third Naval District, NBC lost the miniature battle . . .

Every comedian has some jokes he reserves for his studio audience with the hope that the people will be in a gay mood when the program actually is on the air. Fred Allen's newest is about the woman who sees a man walking along one of New York's streets—walking with an exaggerated list to one side. She tells a policeman about the port-sided pedestrian and he quickly confronts the man. "I'm not drunk," the fellow insists, when the policeman asks him to "come along," and when the low asks why he walks with such a tilt, the answer is, "I work on the Normandie . . ."

Leading lady on two network shows is something that young girls dream about. But Betty Winkles has accomplished this, for she plays Joyce Jordan in the show of the same name and Rosemary in "Abie's Irish Rose." Always in demand, she was asked the other day to audition for the part of a Mexican girl on the "Down Mexico Way" program. The role required singing as well as speaking. Betty readily told the men who were conducting the auditions that she didn't know any Spanish. They asked her to try anyway, and she did. The singing wasn't bad, Betty admits, but the speaking—well, she tried to tell them that personally, she thought it wasn't good. For some reason which she couldn't comprehend, the men liked her part. Now this program is the idea of Vice President Henry A. Wallace. He listens to all auditions records, and when the one on which her voice was recorded was played for him in Washington, he remarked that he didn't like the pronunciation of the girl. Betty didn't get the job, and, of course, she wasn't disappointed. She mentioned this story to a weekly and passed it on to a local radio columnist. The scribe headlined his story: "Vice President Wallace is on the Spot." When a new audition record was made—without Betty's voice—and taken to the Vice President, Mr. Wallace held MARY ANN MERCER, popular vocalist of the "Wild West's, Dog House," dances with a soldier at one of many camps she's visited.

XAVIER CUGAT took his whole outfit to Hollywood when he went to make a new movie, "Carnival at Rio." That's Margo with him.
THE ENTERTAINMENT WEEK

Coming Events
Raymond Massey Will Speak Words of Lincoln; Two Shows Change Time

SATURDAY, MAY 30
The SUGAR outlook for this country in the near future is to be reported on by experts from the Department of Agriculture as well as sugar growers and refiners at the Country Journal program. CBS.
2:00 p.m. Central

SUNDAY, MAY 31
"COLUMBIA WORKSHOP" will be broadcast at a special time for this one program, a drama called "The City Wears a Starch Hat," by Kenneth Patchett. CBS.
11:00 a.m. Central

THURSDAY, JUNE 4
THE WORLD has learned much of the faithfulness and fate of the Chinese people these past few years. A simpler story of Chinese attributes will be dramatized on "Earth Valley Days" this Thursday. It's the story of a country family of hop-pickers and a horse that saved its life. CBS.
5:30 p.m. Central

GRACIE ALLEN goes to work in the American Women's Volunteer Service, gets Sargent J. Pet- ty's sharpshooter medal for wit!

Hollywood

By GLEN ANDERSON
Charlie McCarthy has scored a grand slam with the public and the critics. The NBC dummy, already serving in the Army Air Force and the Marines, has been inducted into the Navy with the rank of Chief Petting Officer. The induction took place after the Chase & Sanborn broadcast from the airship "America." Barton Yarborough, he thought, "will be a godfather of the nation's armed forces." CBS.

Ransom Sherman can mark up the first week in May as the date of his funniest program, judging from the stacks of letters the Army Camps and the old Cockrell Manor scriptually enlisted in the Army, becoming, he thought, a second General Sherman. The scene in the recruiting office is being called one of the best bits of military tomfoolery yet heard, and there is considerable demand for him to carry on along those lines.

The motorcycle brigade is growing as auto-tire treads get thinner. Edgar Bergen was a prewar pioneer on the two-wheelers. Dennis Day, Jack Benny veteran, followed suit a couple of months ago. Announcer Jim Bannon has a one-lunger that gets him back and forth between his Valley home and the studios. And now Barton Yarborough (Cliff in "One Man's Family") roars to work on a speed-bike with an oversized motor and underdized wheels (tires guaranteed for 65,000 miles, Bart claims).

ChicagO

By DON MOORE
The Navy's petty officers are getting

up a copy of the newspaper and regretfully said, "I didn't want the poor little girl to lose a job..."

Irene Rich — "Dear John" goes to CBS

BY DON MOORE

Irene Rich — "Dear John" goes to CBS

some punning publicity these days. Chief Petting Officer Charlie McCarthy has received a telegram saying: "The Navy, rushing the program, has received much good publicity in the Navy itself."

"HOBBY LOBBY" will return with its guest Ena Minnelli, who teaches children to sing, opera, and Mrs. J. H.

TUESDAY, JUNE 2
CHESTER MORRIS, veteran actor and accomplished amateur magician, will be guest on Milton Berle's "Three Ring Time." Blue.

EXQUISITE SPORTS... and Grizzly Rose will be the guest of expert sports broadcaster Bill Stuck. CBS.
1:00 p.m. Eastern

GRACIE ALLEN goes to work in the American Women's Volunteer Service, gets Sargent J. Petty's sharpshooter medal for wit!

same Clara and Em — Louise Mead and Helen Mitchell. But there'll be a new Lu, Harriet Allyn, replacing Isabel Carothers, the original Lu, who died.

GENERAL ENTERTAINMENT

By ARTHUR MILLER

Few businesses are as unpredictable as show business. No one knows what will come up next, but lately there has been a demand for vaudeville. You remember vaudeville. If you don't, you're still under twenty. The movies and vaudeville are being reborn, again. And now, vaudeville is coming back. No one can tell why.

One can speculate. Maybe vaudeville is coming back because the public longs for a lot of laughs. Perhaps the radio and the movies aren't able to satisfy the public, and now, after more than a decade, vaudeville is revived.

Old theaters from coast to coast are being reopened. No second-run movies are being shown in the majority of them. Vaudeville acts are being booked. And about two weeks before this column is written, there'll be numerous companies on the road playing "Des Moines, and Dallas, and Walla Walla, and all those other old-time vaudevillians so fondly mention...

It's been several weeks since I've read Daphne du Maurier's romantic novel, "Frenchman's Creek" (Double-day, Doran $2.50), and, in the interim, thoughts about the book have come to my mind on several occasions. Always they centered around the discussions which had been rife in literary circles immediately after publication of the book. A comparison of the author's really memorable "Rebecca" was invariably made. But was this fair? "Frenchman's Creek" was not judged by itself. If it had been written by anybody other than du Maurier, no comparison would have been made. And "Frenchman's Creek" would have been universally acclaimed as being far superior to the run-of-the-press romances. There were too many dissent- ers. This is the searching story of a woman who cannot properly be called an iconoclast, but who is individual in most imposing ways. As a character, Lady Dora is one whose every action is recognized, so adequate does she appear in the pages of the "Frenchman's Creek" stands alone. Criticism too often was made on the basis of comparison.

By ROBERT BAGAR
New York World-Telegram Music Critic and Associate Program Announcer for Philharmonic-Symphony Society of New York

CONRAD THIBAULT & CO.—that might now be the sign on a door in the business district of Northbridge, Mass., if long ago a quiet but determined little clergyman had not fired the baritone with the ambition to sing. It took a great deal of firing at that, because Mr. Thibault, who in those days did all his singing in a church choir, never gave a musical career a thought. Besides, nobody had ever heard of a Northbridge man making a living that way. While his parents were willing that he should be one of the minor satellites of the choir, they could scarcely envision their offspring in the “shady role of a professional baritone.”

The little clergyman took his time, however. With infinite patience and arguments that finally proved persuasive, he spoke of the art of singing, of the great people who had taken lessons, of its meaning to the community. He had trouble enough winning over the family to his views, but the boy was still harder to convince. So the cleric took the younger in hand and made him listen to many recordings by the world’s greatest artists. Gradually, he achieved his point. When he showed the doubting Thomases that a man could be a baritone and still be a gentleman, that many fine gentlemen had written music and as many had and were singing it, that a God-given voice belonged to mankind, he proved too invincible.

“If it hadn’t been for this dear friend,” Mr. Thibault told us, “I could never have made the success I have. I was on the verge of giving it all up a dozen times. It seemed too difficult a road to travel. There was too much competition. The work and preparation were indescribably difficult. But always there was some encouraging word, some gesture of friendship from him that gave me more courage. He had innumerable ideas, and I was considered my duty to carry on.”

Mr. Thibault is a robust-looking young man now, but as a boy he had delicate health. “When I was eight or nine years old,” he related, “I just couldn’t keep up with the gang. It may have been that I was growing too quickly. Anyway I couldn’t jump as high or run as fast as the others. Playing football tired me out easily. I was such a wet blanket in all sports that I dropped them altogether. It was a hard thing to do, too, because I loved them.”

He was always interested in music, however, even if he had no thought of going into it for a livelihood. He would sit in the choir loft, listening to the organist practise his pieces. And while his clergyman friend spurred him on to do that sort of thing, he also chided him for his apparent lack of interest in sports. He used to tell him, “Conrad, you can be a great singer, I’m sure of that, but one cannot sing unless he is healthy enough to make his singing sound healthy and full of vitality. Pay no attention if your young friends are unsympathetic. Go out and swim and hike and play ball, in spite of it. It isn’t important that you do these things perfectly. What counts is that you get the most out of them for the sake of your health and your voice.”

It sounds almost Frank Merrickish, but Mr. Thibault followed the advice with a vim and he became the best athlete of his crowd. “I still remember,” he smiled, “how my old friends said I was so ‘unhealthy’ that my muscles had never formed. And once when we kids broke a window in the church during a hot and heavy baseball game he came out, gave us a mild lecture, then he asked who had done it. I replied that I had. He was amazed at the power of the sock I had given the ball, though, and he didn’t mind the broken window too much.”

Through the efforts of the late Calvin Coolidge, Mr. Thibault obtained a one-year scholarship at the Curtis Institute of Music in Philadelphia. He did so well there that his scholarship was renewed for five successive years, during which time he was also sent to Europe twice for special study. It was on his first trip there that he attracted the attention of Emilio de Gogorza, eminent singer and contemporary of Enrico Caruso. Mr. De Gogorza became so enthusiastic over the young artist’s voice that he took him under his wing and coached him in the operatic art. He is still Mr. Thibault’s mentor.

The baritone’s first radio experience was obtained over Station WCAU, Philadelphia, where he was known as the “Mysterious Vocalist.” After a few operatic appearances in Philadelphia he soon won one or two radio assignments, and, presently, he was singing for sponsored air shows. In the past ten years his voice has been heard on many sponsored programs, which rather attests to his listener appeal.

From Waltz to Operetta

Johann Strauss, the younger, who was called the “Waltz King,” had more important aspirations than the writing of delightful waltzes. He wanted to try his hand at operetta, a form of entertainment to which his native Vienna has always been devoted. In 1871, the first of his essays in the field, “Indigo und die vierzig Rauber,” was given its initial production at the Theater an der Wien, a house that had seen the birth of such masterpieces as Mozart's "The Magic Flute," Beethoven's "Fidelio" and others. The libretto for the Strauss work earned for itself a scathing review from the local cognoscenti, but the music proved exhilarating and charming enough to make the production a triumphal success.

Another stage work by Strauss followed in 1873, "Der Kärneval in Rom," and in 1874 came the durable "Die Fledermaus," whose libretto, this time, was acclaimed almost as much as the sprightly and melodious music. It has been said of the Overture to "Die Fledermaus" that its form is that of a sonata. But Strauss had anything but a sonata in mind when he penned this chipmunk music. H. E. Jackson, author of "Johann Strauss, Father and Son," mentions the fact that the Overture is "a potpourri and makes no pretense to being anything else. Only his unerring taste (the most unerring since Rossini) was capable of welding so much wild beauty into the likeness of a sonata."

Mr. Thibault lives alone—and presumably likes it—in a spacious Manhattan apartment. He does his own cooking, being considered, in fact, quite expert in the culinary department. We wanted Mr. Thibault to give us some one of his special recipes, but he cogily responded, "That would be telling."
"Music and American Youth"

The last program for this season in the series known as "Music and American Youth" presents a group of singers from Defiance, Ohio. A choir of 69 voices under the direction of W. Oscar Jones, director of music for the Defiance public schools, will deliver a program of considerable difficulty, as well as variety. The series began in 1934, and every season thereafter it has run through the course of the school year, that is, from November to May. Each week some aggregation of youngsters from a particular city appears before the microphone.

The idea, of course, is educationally sound. If we give a thought to the future of music at all, we must, perforce, consider the youth of the country. It is with them, naturally, that the future rests and the inculcating of musical principles in the minds of the young is as intelligent an approach as possible.

Hollywood, Musical and Otherwise

Louis Kaufman, talented young American violinist, is at present in a sabbatical mood. He is not only a master violinist, but an actor, too. —from his work in the movie capital, where he functions as violin soloist with orchestras that play scores for the great films. He fairly teems with anecdotes, as would be naturally expected, since the fabulous business of making pictures is a great drama peopled with fabulous characters.

He was telling us, for example, of a scene being directed by Gregory Ratoff for the forthcoming film "Lancer Spy." "David Buttolph," said Mr. Kaufman, "had written a very nice little musical sequence, a Spanish dance, for Dolores Del Rio. The director and all concerned worked like slaves to get the proper effects, but something seemed to be wrong. Suddenly Mr. Ratoff’s face lit up. The music was fine. For the bit was much too good. What was required was a species of tune or atmospheric music that might be suitable for a simple little cabaret scene.

"So the whole thing was arranged differently. The background was banked with people playing guitars—Spanish atmosphere, you know. And I was told to play the little solo badly, just the way a violinist in a cabaret might play it. Well, I did it so badly that everybody told me it was good. That’s part of the game."

SATURDAY, MAY 30

COLUMBIA STRING ORCHE- TRA, CBS. Bernhard Hermann, conductor. Noontime for the E major, Mozart; Serenade, Schubert.

ROYAL CANADIAN AIR FORCE STRING ORCHESTRA. Blue Network.

LIBRARY OF CONGRESS. Orchestra of the National Symphony. Conducted by Bruno Walter. In the course of the year, this famous orchestra has given as many as 40 concerts.

SUMMER SYMPHONY CON- CERT, Blue Network. NBC Symphony Orchestra, conducted by Bruno Walter. Symphony No. 1 in C major, Brahms; Bolero, Ravel; Les Noces, Stravinsky.

THE ENTR’ACTE

SATURDAY NIGHT SERIE- NA. CBS. Jessana Bruscantini, soprano, with the NBC orchestra, conducted by Daniel Barenboim; MacDowell’s "Evangeline," for voice and orchestra, conducted by Nino Rota.

AMERICA PRESERVED, NBC. Donna Taylor, commentator; Al- fred Burt, orchestra; Albert Karras, soprano, with the NBC orchestra; W. Grant Still, conductor. "It’s About Time.

AMERICA STRING QUARTET. CBS. Julius Marmaduke at the piano.

THE ORANGEBURG ORCHE- STA, CBS. Julius Jarmulowicz at the piano.

AMERICAN SOUVENIR, CBS. "Pillow Books." Conducted by Charles Ives, composer.


MUSIC AND AMERICAN YOUTH, CBS. Conducted by the director of the series, Defiance, Ohio. High school music classes of sixty-five-from under the direction of W. Oscar Jones, Defiance, Ohio. "The Pleasure Was All Mine," saw the light of day in printed copy. It didn’t make much noise, and so it went into limbo after a few weeks. During the first year of her stay here she had six more songs published, written with well- known composers. Some of these were performed on the air, a few records were made of them, but nothing exciting happened. So far, not so bad.

All that followed for the next three years added no glamour to her reputa- tion as a lyricist, though the natives, so to speak, of Tin Pan Alley, were becoming increasingly aware of Miss Twomey’s gifts. She had imagined, they said, she had a flair for the un- usual and she had, unquestionably, the knack for fitting words to music.

She worked with many of the time writers with little or no effect until she became associated with Al Goodman, who has delivered himself of many hits. The first of their numbers was "Johnny Doughboy Found a Rose in Ireland," which is published by Crawford Music. Here, at last, Miss Twomey had the hit she was looking for.

Guy Lombardo and his orchestra introduced it and the telephone calls, the letters from listeners and the other similar excitement were too important to be overlooked by the publishers. They went at exploiting the song hammer and tongs and today it is considered one of the two most successful of our current war songs.

She has another potential hit in work right now, another war subject, "My Boyfriends." She showed the lyrics and to this watcher of the lyrical skies it looks like the real thing.

Miss Twomey admitted readily that she has "lots and lots of boyfriends," which is what soldiers and civilians alike. But she explained, "My boyfriends are all the men in Uncle Sam’s armored force alone. But we don’t need them in Ireland." We didn’t mind the clever plugging of her song; it was so in- tensely patriotic, we thought.
Moscow Announces Summer Schedule of Transmissions to North America

By CHARLES A. MORRISON
President, International DX’ers Alliance

WRUL Beam Covers Madagascar

Keeping abreast of the swiftly moving events in Madagascar, the engineers of the powerful short-wave station WRUL, in Boston, have rushed to complete a new beam antenna system which will completely cover strategic portions of Madagascar as well as French Equatorial Africa and the north coast, according to Walter S. Lemmon, founder and president of the World Wide Broadcasting Foundation, who visited Boston a few days ago to initiate an immediate series of broadcasts over this new beam.

Mr. Lemmon stated that WRUL, which has been carrying four vital broadcasts in French each day, will now add a fifth broadcast particularly designed to give the French inhabitants of Madagascar a true picture of the United Nations’ stand and the previous treachery of the Laval schemes for handling over French territory to Japan and the Axis.

Up-to-date information to form the basis of these special broadcasts is being supplied from reliable news sources as well as from dispatches of the United States Coordinator for Handing Over French Territory to Japan and the United States Coordinator of Information. WRUL has been carefully observing the movements of Laval and his Axis friends and immediately exposing them to its world-wide audience. These recent broadcasts of WRUL have again drawn the fire of the Nazi Dr. Goebbels through Berlin broadcasts denouncing the pro-democratic activities of this alert station in America.

The evening French broadcasts of WRUL at 6:30 p.m. EWT each day are directed to French-speaking listeners in the Western Hemisphere, particularly to the large number of listeners in Martinique, Guadeloupe, French Guiana, Haiti and other French-speaking areas. They interpret the complete solidarity of the Americas and expose the Nazi designs to crush the French spirit.

In all its broadcasts in French, WRUL stresses the unity of purpose of the United Nations—to free all Frenchmen everywhere from defeat and despair. Each broadcast ends with the words: “Bon Soir et Bon Courage!” (Good Night and Good Courage).

Short-Wave Briefs

According to Fred Kaitenbach of the Berlin short-wave station, Churchill, has had the opportunity to suggest that the Germans are using or intend to use poison gas. The German army has not used poison gas nor will it start gas warfare, but, he continued, if Britain starts it the Nazis will finish it. German laboratories are well stocked with new, secret gases of such potency and deadliness that it would be too bad if they were forced to use them...Frederic Kuh of the Chicago Sun’s London bureau, speaking from London: “Why is it any ship sunk by the Japanese always turns out to be converted canoes or sailboats?”...According to the Tokyo radio a jail inmate in Illinois suggested that jail locks and bars ought to be contributed to the nation’s steel supply. The Tokyo speaker remarked that the United States might soon have to use them...Churchill’s references to civilian destruction caused by Nazi bombing were particularly the devastation caused to Rotterdam with 20,000 killed—have infuriated the Nazis. Berlin broadcasters in trying to refute these claims have stated that at the most no more than 1,000 persons were killed in Rotterdam. One propagandist put it as low as 120 persons...According to a Thai report from Stockholm the new world champion ski-jumper, Paavo Vierio, was killed when a Finnish scouting patrol of 240 men was wiped out by Red Army men. The incident reportedly led to a clash between German and Finnish troops, the latter resenting the fact that a German commander in the sector had refused to attempt a rescue of the surrounded Finnish patrol.

Australia Hits Overoptimism

According to a speaker over the Australian short-wave station there is no disposition in Australia to regard the battle of the Coral Sea as a Pacific Trafalgar. Prime Minister Curtin made out of the question. Japan has been building up strong bases in southwest Pacific and intends to use them. Australia is passing through a grave period and this is not for Australia alone. The loss of Australia would be a tremendous loss of a vital base. It would irreparably damage the cause not only of Australia alone but of the cause of freedom throughout the world.

Diplomat Describes Ferry Travel

Diplomats who choose to make the transatlantic crossing via the Allies’ bomber ferry service find themselves with accommodations that fall far short of Pullman car standards. Sylwia Skrakas, speaking over CBS short-wave station WCBL-WCRC, described the trip to America made by General Sikorski, Polish prime-minister, who conferred with President Roosevelt.

“A few parts of the bomber’s inside equipment were removed to leave enough room for six persons,” Straszewski said. “But there were actually no seats made out for the passengers.”

“During the long seventeen-hour trip, they had to accommodate themselves on the floor of the gangway extending along the bomber’s interior. For more than twelve hours they had to wear oxygen masks, exposed to temperatures of twenty degrees below zero.”

He added that frequently, because of unfavorable weather conditions, the bomber had to change its route. When it landed, in fact, the bomber was about 1,000 miles away from the original destination.

Moscow’s Summer Transmissions

Almost simultaneously with the start of operations in the Kerch peninsula, Radio Center, Moscow, announced new summer timings and frequencies for its transmissions to North America. These are broadcast as follows (EWT):

- 7:00 to 7:15 p.m. (English news at 7:15 p.m.) on 13,265, 13,18, 11,885, 6,115 meg.
- 10:00 to 11:00 a.m. in English (English news at 11:00 a.m. on 13,265, 13,18, 11,885, 6,115 meg. and German; 11:10 to 11:45 a.m. Polish on 13,18, 11,17 meg.)
- 6:30 to 6:45 p.m. (Russian; news at 6:45 p.m. on 13,265, 13,18, 11,885, 6,115 meg.)
- 8:00 to 8:45 p.m. (English on 13,18, 12,265 meg.)

The frequency of 15.18 meg is believed to be HV36, Moscow, one of Radio Center’s most powerful transmitters, which has not been heard since last fall. The frequency of 12,265 meg is believed to be that of the powerful east Siberian transmitter at Komsomol, which for the past several weeks has been heard on 15.23 meg. You will note that the Moscow programs will be best heard on 15.18 when reception from Europe is at its best, while the programs will be best heard on 15.265 mgs when the Asian stations are coming in unusually well.

In keeping with the streamlining of Moscow’s programs for summer reception you will like the voice of the new man announcer who has a very pleasing American accent. Soviet programs are also being introduced with a brand-new identification signal which consists of ten piano or chime notes with a repetition of the same little tune over and over.

News About the Stations

A station identifying itself as “Hobart Calling,” believed to be in Hobart, Tasmania, has been heard testing near 12:00 mid. EWT by E. S. Allen of Berkeley, California...HV3 (1512), Valcartier, Quebec, Sunday mornings at 6:00 a.m. EWT, with announcements in English, by Jimmy Hart of Irvington, New Jersey...Roger Legge of Binghamton, New York, reports daily reception from 2:00 to 3:00 p.m. of an unidentified undercover station broadcasting in Serbo-Croat on a frequency of 11.35 mgs.

www.americanradiohistory.com
FM's Symphony Fans

ONE of the biggest headaches that confront any program director of a radio station is to figure out just what the listeners want to hear, and in what proportions. A partial clue, of course, may be obtained from letters which the audience writes in to the station and from surveys that are intended to reveal the wishes and preferences of FM listeners. But these ways are not always satisfactory. If the best-liked types of programs were repeated again and again, they'd soon lose their general appeal. It's like filet mignon—if you have it one week of the year, you won't want it again the following week. The listening fare must be planned carefully with some variety—just like a dietitian planning a meal with a certain number of calories and balancing out the proteins and fats against the carbohydrates.

Surveys, however, can be a great help in determining specifically what (and how much of it) the public wants to hear. There's been a long theory that FM listeners are particularly fond of symphonic and classical music in preference to all other kinds. The fact that they own an FM set is said to be proof that they appreciate better tonal quality and the clarity which frequency modulation affords. Surveys in all leading cities where FM stations now operate have tended to substantiate this belief, and, as a matter of fact, only one dissenting survey of questionable value has ever been reported.

Last month, W5PH in Philadelphia canvassed approximately one thousand of its listeners on their preferences. From the replies it was determined that symphonic music ranks in top place with 49.7% of that city's FM set owners. Second choice was classical music with 21.4%, while light concert selections rated a good third place with 19.3%. It is interesting to note that popular music—meaning dance bands and current tunes—received only 5.4% of the first choice mentions, far below the average registered in other FM cities. Incidentally, W5PH claims to have 76.5% of the FM listening audience in Philadelphia, according to survey returns.

Similar research was conducted last February by W45D, Detroit, and showed 83% of the FM listeners in that area said they preferred "classical and concert music" as their favorite program material. The W45D questionnaire was not tailored on the basis of first-second-

Guide to Programs
May 30 through June 5

W2XOY

432 Mhz Schoenchedy, N. Y.

P.M. Saturday
11:45 Motion Picture Sound Track
12:15 Consumer's Time
5:45 Local News Date with Elka Chase
12:30 This Is FM
1:15 Dedicated Time
2:00 A Message from Lincoln
3:00 Symphony in Melody
3:30 News; Etheldreda, songs
4:00 Symphony
4:30 IC 4A Track & Field Meet
5:30 Organ; Clyde Lonch. Orch.
6:00 SF Baymen's Chorus
7:30 Can-Can; Field Meet
8:00 Dance. Orch.
9:00 Dinner Music; Organ
9:30 Frater Hunt, News
10:00 P.M. News
10:30 Orchestra of the FTC
11:15 Truth or Consequences
12:30 NBC Symphony
9:55 News Analyst

P.M. Sunday
11:00 March Music
11:15 This Is FM
12:00 Music Hall
1:10 To be announced
2:20 Sammy Kaye's Orch. on
3:30 Echoes of the Stage
5:00 Music for Neighbors
6:15 Peter Pears,VEC
3:00 Music for Sunday
5:30 The New Yorker Verge
4:30 This Is The Truth
5:45 Excerpts of the World's Best
5:50 Plays for Americans
7:00 All in Favor, News
6:30 Greetings from U. S. Soldiers in Australia
6:35 Wonders of the World
7:00 Weekly War Journal
8:00 Children's Corner, Serenade
8:00 Sunday Evening at Tommy Dorsey's
9:00 Inner Sanctum Mystery
9:30 Manhattan Merry-Go-Round
9:30 American Album of Fam.

Music

P.M. Monday
12:45 Words & Music
1:00 Just Music
1:15 Bandstand Talking
1:15 This Is FM
1:25 Symphony in Melody
2:00 Bandleader's Show
3:00 Monitor Matinee
3:00 Monitor Matinee
3:15 Chimes of the FTC
3:15 Minueto from Broadway
4:15 K. E. F. Band
5:00 News; Etheldreda, songs
5:00 Symphony
5:00 Pan-Americanism
5:00 Wednesdays in Science
5:00 Angelo Salomon
5:00 Fred Waring's Orch.
5:15 News of the World
5:15 Frank LaRue, News
5:20 H. V. Kaltenborn, analyst
6:00 Your American Music
6:00 Poets of Firestone
9:00 Telephone Hour
9:30 Oakland & San Francisco; Ward Bond Jingle Contest

P.M. Tuesday
12:00 Words & Music

W47A

44.7 Mhz Schoenchedy, N. Y.

A.M. Monday
6:45 America Marches On
7:00 Studio Revue
9:00 News & Rhythm
9:30 Organ News
10:00,Hymn Sing
12:00 Words & Music
12:15 Buena Vista, News
12:15 This Is FM
12:30 Sketches in Melody
1:05 Vincent Lopez' Orch.
1:25 Dance Music
3:00 News
3:05 Rhythm & Romance
3:30 Sitges
3:45 Southerners
4:15 Hits & Encores
4:15 Club Matinee; News
5:10 Mood for Melodies
5:30 Modern Melodies
7:00 Serenades from Dixie
7:30 New from U. S. Soldiers in Australia
8:00 Serenades from Dixie
8:30 Fred Waring's Orch.
9:00 News of the World
9:30 To be announced
11:00 City Service Concert
11:15 Information, Please
11:45 Wally Time
12:15 Songs by Diahann
12:45 Ella Maselli's Party Line; Ramona & Trio

P.M. Monday
12:00 Words & Music
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12:45 Telephone Hour
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This weekly column of FM news is written and is submitted to the Radio & Television Guide in cooperation with the Radio Broadcasters Association, with the purpose of giving FM listeners a way to keep in touch with their favorite program directors and to answer any questions their audience may have. The column is divided into three parts: a General Section, a Personal Page, and a Regional Section. The General Section contains news and information about the FM industry, while the Personal Page is devoted to personal stories and anecdotes from FM stations. The Regional Section covers news and information from specific regions. This column is designed to help FM listeners stay informed about their favorite programs and to provide a platform for FM stations to communicate with their listeners. It is available on a subscription basis.
WKBW

Guide to Programs

The ENTERTAINMENT WEEK

1370 AM

Program Notes
Farm
Lunch Concert
Monitor Reviews the News
Monumental Early Edition
Choral Review
In Your Ears
Music; Catholic Choral Society of Buffalo
Catholic Choral Society of Buffalo
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IMPORTANT NOTICE

* Every program listed on these pages is heard five times weekly, Monday through Friday. No night-time listings.

* All regular network and local programs not listed on these pages—and all programs broadcast after 6 p.m.—are included in the regular program section on the day of the week and the time of the day at which they are heard.

* To make use of the new Movie-Radio Guide feature, check the program time (noted in parentheses after each listing). If the station in which you are interested is not listed, it is omitted from the completion of the specified program time, its listing will be found in the regular program section.

* All programs not listed in the regular program section will be found listed on these two pages on Monday through Friday basis.
Broadcast Mondays Through Fridays—7 a.m. to 6 p.m.

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**Note:** The information contained in the program schedule presented in these pages is supplied by the stations broadcasting those programs. The public should not be considered responsible for errors in announcements made by any of these programs. If your favorite station is not listed at quarter-hour periods, turn to the nearest programming times shown. The schedule is a network program of 30 or 60 minutes duration on the air at a quarter-hour when you do not find your station listed. **Star in program listing indicates network broadcast.**
THE ENTERTAINMENT WEEK

SATURDAY, MAY 30

7:00 A.M.

EASTERN WAR TIME

Don Goddard, news; WEAF
End of the war

News: CBA WBB WWSR

8:00 A.M.

NEWS: WJZ WABC

9:00 A.M.

10:00 A.M.

11:00 A.M.

12:00 Noon

EASTERN WAR TIME

News: WEAF WJZ WABC

12:30 P.M.

1:00 P.M.

2:00 P.M.

3:00 P.M.

4:00 P.M.

5:00 P.M.

6:00 P.M.
SUNDAY'S BEST LISTING

See program listings for more detail and additional news programs.

News and Discussion

9:00/11:00

Northwestern Reviewing Panel.

Variety

P.M.

3:30

Army Hour.

5:30

Musical Steelmakers.

Classical Music

In Detail on Pages 12 and 13.

Afternoon

12:00 Noon

Eastern War Time

Music for the Matrons

On the Blue Network Count-to-Count

Sunday 5:00-6:00 P.M. E.W.T. "IT'S WHEELING STEEL"
Real Doc

While his listeners are used to hearing George Burns do his "S.F. C.B.C. True or False," he has a new program. Dr. Harry Haggen, that is, who is a specialist in orthopaedic surgery, and has just returned from a stay in radio, while still studying medicine, introducing a keep-it-and-run morning exercise program. "True or False" will be the official name of his newodd program of its type in point of continuity.

Sweet and Low

Regardless of its performance in dance tempos, America likes its songs soft and full of sentiment. That's the finding of Arthur Tracy, the "Sweet and Low." As a matter of fact, he is a physician, specializing in orthopaedic surgery, who has just returned from a stay in radio, while still studying medicine, introducing a keep-it-and-run morning exercise program. "True or False" will be the official name of his new odd program of its type in point of continuity.
**MONDAY, JUNE 1**  
*The Entertainment Week*

### MORNING

**7:00 A.M.**  
**EASTERN WAR TIME**  
*WBZ-News Studios*  
**12:00 Noon**  
**WESTERN WAR TIME**  
*CBF-News Studios*  
**12:45 A.M.**  
**EIGHTH HOUR**  
*WAL-News Studios*  
**10:00 A.M.**  
**THIRD HOUR**  
*WOR-News Studios*  

### AFTERNOON

**11:45 A.M.**  
**12:00 Noon**  
**PAVILION HOUR**  
*WCA-News Studios*  
**1:00 P.M.**  
**HALL OF BOAT**  
*WKN-News Studios*  

### NIGHT

**7:00 P.M.**  
**VOLTA HOUR**  
*WBZ-News Studios*  
**8:00 P.M.**  
**VERA HOUR**  
*WKN-News Studios*  
**9:00 P.M.**  
**ELEVENTH HOUR**  
*WCA-News Studios*  

### Programs not listed here may be found in our new Monday-Through- 
Friday Section on Pages 18-19

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**Monday's Best Listening**

See program listings for more detail and additional news programs

- News and Discussion
- Drama
- Variety

**News and Discussion**

- 2:00 A.M.: *Day of the Week*
- 12:00 P.M.: *News and Discussion*
- 11:00 A.M.: *News and Discussion*
- 10:00 A.M.: *News and Discussion*
- 9:00 A.M.: *News and Discussion*

**Drama**

- 10:00 P.M.: *Drama*
- 9:00 P.M.: *Drama*
- 8:00 P.M.: *Drama*
- 7:00 P.M.: *Drama*

**Variety**

- 9:00 P.M.: *Variety*
- 8:00 P.M.: *Variety*
- 7:00 P.M.: *Variety*
- 6:00 P.M.: *Variety*
- 5:00 P.M.: *Variety*
- 4:00 P.M.: *Variety*
- 3:00 P.M.: *Variety*
- 2:00 P.M.: *Variety*
- 1:00 P.M.: *Variety*
- 12:00 P.M.: *Variety*
- 11:00 A.M.: *Variety*

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**Monday's Best Listening**

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**Drama**

- 10:00 P.M.: *Drama*
- 9:00 P.M.: *Drama*
- 8:00 P.M.: *Drama*
- 7:00 P.M.: *Drama*

**Variety**

- 9:00 P.M.: *Variety*
- 8:00 P.M.: *Variety*
- 7:00 P.M.: *Variety*
- 6:00 P.M.: *Variety*
- 5:00 P.M.: *Variety*
- 4:00 P.M.: *Variety*
- 3:00 P.M.: *Variety*
- 2:00 P.M.: *Variety*
- 1:00 P.M.: *Variety*
- 12:00 P.M.: *Variety*
- 11:00 A.M.: *Variety*

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**Monday's Best Listening**

See program listings for more detail and additional news programs

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- Drama
- Variety

**News and Discussion**

- 2:00 A.M.: *Day of the Week*
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**Drama**

- 10:00 P.M.: *Drama*
- 9:00 P.M.: *Drama*
- 8:00 P.M.: *Drama*
- 7:00 P.M.: *Drama*

**Variety**

- 9:00 P.M.: *Variety*
- 8:00 P.M.: *Variety*
- 7:00 P.M.: *Variety*
- 6:00 P.M.: *Variety*
- 5:00 P.M.: *Variety*
- 4:00 P.M.: *Variety*
- 3:00 P.M.: *Variety*
- 2:00 P.M.: *Variety*
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**Monday's Best Listening**

See program listings for more detail and additional news programs

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- Variety

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**Drama**

- 10:00 P.M.: *Drama*
- 9:00 P.M.: *Drama*
- 8:00 P.M.: *Drama*
- 7:00 P.M.: *Drama*

**Variety**

- 9:00 P.M.: *Variety*
- 8:00 P.M.: *Variety*
- 7:00 P.M.: *Variety*
- 6:00 P.M.: *Variety*
- 5:00 P.M.: *Variety*
- 4:00 P.M.: *Variety*
- 3:00 P.M.: *Variety*
- 2:00 P.M.: *Variety*
- 1:00 P.M.: *Variety*
- 12:00 P.M.: *Variety*
- 11:00 A.M.: *Variety*
CRAC-Don Juan of Song WGBH-Trends & Times
WCAQ-Philadelphia Calling WYBC-Carousel Dance WCNJ-House of Peter MacGregor WHAI-Religion
WHEB-Navy Recruiting
WHLN-Cornet Boy
WOR-Confidentially Yours
7:30 P.M.
Red Ryder's Reunion Brian: Arthur Lake & Penny Singleton
WOR WGN
WOR
Newbridge: CBA CBL CBO CFCY CFB
Cl: Half a Dozen: WEAN "WTAG"
We Present: WHAM WLBD
COMM
Lane Range: WHFB Schaeffer Flying for Freedom
WCAQ-Orchestra
WAAL-Melodic Sounds
WABY-Western Parade
WBYT-Rising Star
WKNE-White Cross
WLAN-Most Beautiful
WABY-To be announced
WJNW-Treasury Star Parade
WAO-Melody Moments
WLNL-Stronger Dying
WJNW-Mickey Alpert's Orch.
WJNW-Wrapping it Up
WTOC-Rating
WJNY-Showgirl
7:45 P.M.
Diane Courtney & the Jesters: WJZ
To be announced: WEF
WCAQ-Recital
CFCB-CHSF CHSH
Av. Y. -Merle: WORC WTG WTAG WLCJ WLBD WOR
WJAW WSYB
WCAQ-Orchestra
Barry
News:
WCLY WOAM
1:00 A.M.
LEONARD FLORES
3:00 A.M.
Andy Sparks: WJZ
Lionel
WNYC WSGB WNYC
4:00 A.M.
Jean Road: WORC
Radio: WORC
8:30 A.M.
"Radio News" WORC
3:15 P.M.
Clarence Hawley: WORC
2:55 P.M.
Red River's Reunion Brian: William Tabbert
Seawreath: WHOR
5:00 P.M.
"Our Gang" WORC
1:00 P.M.
Kathleen Wilson: WJZ
8:00 P.M.
William Stein: WORC
10:00 P.M.
"Radio News" WORC
11:30 P.M.
"Radio News" WORC
1:00 A.M.
"Radio News" WORC
3:00 A.M.
"Radio News" WORC
5:00 A.M.
"Radio News" WORC
7:30 A.M.
"Radio News" WORC
10:00 A.M.
"Radio News" WORC
12:00 P.M.
"Radio News" WORC
2:00 P.M.
"Radio News" WORC
4:00 P.M.
"Radio News" WORC
6:00 P.M.
"Radio News" WORC
8:00 P.M.
"Radio News" WORC
10:00 P.M.
"Radio News" WORC
12:00 A.M.
"Radio News" WORC
2:00 A.M.
"Radio News" WORC
4:00 A.M.
"Radio News" WORC
6:00 A.M.
"Radio News" WORC
7:15 A.M.
"Radio News" WORC
9:15 A.M.
"Radio News" WORC
11:15 A.M.
"Radio News" WORC
1:15 P.M.
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3:15 P.M.
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5:15 P.M.
"Radio News" WORC
7:15 P.M.
"Radio News" WORC
9:15 P.M.
"Radio News" WORC
11:15 P.M.
"Radio News" WORC
1:15 A.M.
"Radio News" WORC
3:15 A.M.
"Radio News" WORC
5:15 A.M.
**Thursday, June 4**

This is a program list for the Entertainment Week. **Please see program listings for more detail and additional new programs.**

**Radio**
- **1:00 P.M.:** Louie B. Baishus, songs: WHAM CFCC
- **1:15 P.M.:** Edouard MacLugh, songs: WHAM CFCC
- **2:00 P.M.:** WCOU Treasurer Star Parade
- **2:45 P.M.:** Baseball Fans Interviews: WFEA
- **3:00 P.M.:** Hannes of All Churches: WZWB, WJAR, WJZ, WAM, WYAB
- **3:15 P.M.:** Birds and Bat: WZWB
- **3:30 P.M.:** Piano Concert: WCOU
- **3:45 P.M.:** Symphony: WAM, WAHD, WCOU, WYAB
- **4:00 P.M.:** News: WAM, WAHD, WCOU, WYAB
- **4:15 P.M.:** Highways to Health: WAM, WAHD, WCOU, WYAB

**Music**
- **1:00 P.M.:** Treasury Star Parade
- **2:45 P.M.:** Overture: WCOU, WFEA, WHAM, WYAB
- **3:00 P.M.:** Songs of Love: WCOU, WFEA, WHAM, WYAB
- **3:15 P.M.:** Best of Broadway: WCOU, WFEA
- **3:30 P.M.:** Symphony: WCOU, WFEA, WHAM, WYAB
- **3:45 P.M.:** Conservatory of Music: WCOU, WFEA, WHAM, WYAB
- **4:00 P.M.:** News: WAM, WAHD, WCOU, WYAB
- **4:15 P.M.:** Highways to Health: WAM, WAHD, WCOU, WYAB

**Sports**
- **1:00 P.M.:** WCOU Treasurer Star Parade
- **2:45 P.M.:** Baseball Fans Interviews: WFEA
- **3:00 P.M.:** Hannes of All Churches: WZWB, WJAR, WJZ, WAM, WYAB
- **3:15 P.M.:** Birds and Bat: WZWB
- **3:30 P.M.:** Piano Concert: WCOU
- **3:45 P.M.:** Symphony: WAM, WAHD, WCOU, WYAB
- **4:00 P.M.:** News: WAM, WAHD, WCOU, WYAB
- **4:15 P.M.:** Highways to Health: WAM, WAHD, WCOU, WYAB

**News and Discussion**
- **12:00 P.M.:** Louie B. Baishus, songs: WHAM CFCC
- **1:00 P.M.:** Edouard MacLugh, songs: WHAM CFCC
- **2:00 P.M.:** WCOU Treasurer Star Parade
- **2:45 P.M.:** Baseball Fans Interviews: WFEA
- **3:00 P.M.:** Hannes of All Churches: WZWB, WJAR, WJZ, WAM, WYAB
- **3:15 P.M.:** Birds and Bat: WZWB
- **3:30 P.M.:** Piano Concert: WCOU
- **3:45 P.M.:** Symphony: WAM, WAHD, WCOU, WYAB
- **4:00 P.M.:** News: WAM, WAHD, WCOU, WYAB
- **4:15 P.M.:** Highways to Health: WAM, WAHD, WCOU, WYAB

**Variety**
- **1:00 P.M.:** Treasury Star Parade
- **2:45 P.M.:** Baseball Fans Interviews: WFEA
- **3:00 P.M.:** Hannes of All Churches: WZWB, WJAR, WJZ, WAM, WYAB
- **3:15 P.M.:** Birds and Bat: WZWB
- **3:30 P.M.:** Piano Concert: WCOU
- **3:45 P.M.:** Symphony: WAM, WAHD, WCOU, WYAB
- **4:00 P.M.:** News: WAM, WAHD, WCOU, WYAB
- **4:15 P.M.:** Highways to Health: WAM, WAHD, WCOU, WYAB
**THURSDAY, JUNE 4**

The Entertainment Week

(8:30 p.m. Continued) On view in the Palace.
When the Westerners, musical stars of the "Bevelle Roundup" and "Plantation Party," get together among themselves, NBC will divide members of an interpreter and a Westerner. A typical example in the following news, player Millie Mahie telling: "He was playin' up to a hester's bill, but a claimant-John Waterhouse would have a rope over her heart and they got hitched. Well, sir, he was with Mr. Wey and another and she 'lowed as how she wouldn't have to do no tepee warmin' herself. Then, couple months ago, I hear she had us a knothead and now he's in the orchard, and I hear they's a chance of the apple and got hitched with a mule skinner."

Translating, it means a young up and married the daughter of a fellow living on a dry-land claim. He was a cook on a ranch, so she figured she couldn't have to work harder keepin', but he tried to ride an unbroken horse and got killed. So she headed for the West Coast and married a tenderfoot. Simple as sittin' on cactus, huh?
Kay Fairchild Finds a Solution to Her Problem in the Final Instalment of the Fiction Version of Radio's "Stepmother"

This is the final episode of Wiley Maloney's fictitious version of "Stepmother", radio program broadcast Monday through Friday over CBS at 10:30 a.m. EWT under the sponsorship of Colgate-Palmolive-Peet for Colgate's Tooth Powder. In preceding instalments, Kay Fairchild in her role of stepmother faces the breaking-up of her home by the unscrupulous Mrs. Luella Hayworth. Her husband, John Fairchild, loses his memory—forgotten that he is married to Kay, that he is mayor of Walnut Grove. To force his resignation from office, Mrs. Hayworth has Bud Fairchild, Kay's stepson, kidnapped. As the family has withheld from John Fairchild the truth of his illness, Kay is now faced with a choice between her husband and her stepson. Now go on with the story. —The Editors.

Kay did a lot of thinking that day. If, she reasoned, the people who were holding Bud could release him as soon as John's resignation was turned in, it meant that Bud was held somewhere in Walnut Grove. It was possible he was hidden near the spot where he last had been seen—his news-stand in Turtle Flats.

Kay decided that night she could wait no longer for Andy Clayton or David Houseman to uncover the boy's hiding-place. She drove down to Turtle Flats herself and again went to see Pop in the little cigar store. Pop was timid and reluctant to talk about the disappearance at all. Kay finally did get him to say that she might look in an old box car that had been standing on the siding in the freight yards for some time.

"Okay, Thanks, Pop. I'm going there right now. I've got to find Bud and that's all there is to it."

"I wouldn't go there alone if I was you, Mrs. Fairchild. Wait—I'll come along with you."

They walked on in silence. Then, after they had come perhaps about two or three hundred yards down the main track, Pop asked Kay to turn on the flashlight. They were walking in the deep shadows of the old warehouse and, over in the distance, Kay could see the glow in the sky reflected from the downtown lights. It was frighteningly lonely here. Pop's footsteps became uncertain. He stopped and thought for a minute.

"If I ain't lost all sense of direction," he said, "we ought to be stumbling over that freight car this minute. Maybe I better use that flashlight, Mrs. Fairchild."

Pop took the light and directed its beam carefully in all directions. But there was no freight car. It was gone!

"What if Bud had been in it when it was moved? What if he had been bound and gagged and hungry and even now was being switched around a distant city's freight yards miles from help?"

Kay dismissed the thought. She couldn't accept it. Bud must be hidden somewhere else. She and Pop sat on a baggage-truck while Kay thought.

"Bud just wasn't in that box car, Pop, and I know it."

Kay pointed to the rambling building that dominated the skyline. Pop told her the warehouse was partially occupied and pointed to a light in a window at the far corner. Funny about that light!

"I'd like to know why it's there," Kay said. "The whole building is dark except for that one corner. And then, too, there's just one light. I'm curious."

"Don't pay to be too curious, Mrs. Fairchild."

"I know—you're always saying that, but I'm going over there and investigate."

But Pop refused to budge a step farther. He told Kay she mustn't go to the warehouse because she might get into trouble.

"What's it all about, Pop? Why are you so frightened to go near that building? And what's the light doing there in the corner?"

"There's a room there . . . a—office."

"Whose office?"

"It belongs to a guy named McKinney."

After that twenty teams of horses couldn't have kept Kay from making an investigation of the warehouse. Despite everything Pop could say, Kay walked down the wooden platform to the warehouse door. Pop refused to go along with her, but when she insisted, he said he'd come part way.

The dark, sinister old warehouse with its echoing room and cob-

(Continued on Page 36)
FEMININE FORUM

By ALBERTA NORTH

Beauty At Your Finger-Tips

WHETHER SHE WORKS in a factory or on the home front, today's lady must keep her hands lovely and alive. Above: CBS actress Peggy Knudson does the dinner dishes and still keeps beauty at her finger-tips.

YOU'RE working your finger-nails back to a decent length, making an all-out effort to do the manicure job your men folks left behind. And when you discovered that long nails were an occupational hazard—that you can't tinker with talons—you started a new trend in hand-beauty!

Your nails are shorter and rounder nowadays! And the well-kept, straightforward, steady hand—capable of a firm grip on life—is the contemporary ideal. The plump, alabaster hands: he cherished, flattering fingers and languishing wrists (symbol of an era of feminine idleness, embroidery and patch-work quilts) went out with the advent of the equality of the sexes—the introduction of Kitty Foyle. And today, more than ever before, hands are lovely and alive! Work is no longer accepted as an excuse for grubby, grimy hands.

If you women on the home and factory front set aside thirty minutes a week—to work at the game of beauty parlor—your hands would remain impeccably well-groomed. To begin with, tag as tabu the naked nail, beak bend and chipped tip. Take manicure aids in hand and erase polish remnants with an oil remover. Having scrubbed hands hospital-clean with good old soaps and water, give them a lubricating application of hand-lotion or cream. Cuticles can then be coaxed back with a soft towel—of definite importance in warding off infectious hangnails. A base and two coats of polish (feather-tipped), plus a clear topcoat that seals in the lacquer, promises a manicure with an amazing "wearproof" quality.

Emoryed an eighth of an inch from the finger-tip, nails appear longer when polish is applied theatrically from cuticle to tip, particularly when the color chosen blends with skin tone. Colors, formerly selected to harmonize with costume or cosmetics solely, are now chosen with an eye to work at hand. Bright new berry shades created by Dura-Gloss offer a wide color-range for ladies of leisure or women in active "service." Dr. Ellis recently introduced eighteen "workable" colors that are blended true-to-your-fingertip.

Your nails—and we have this on the best medical authority—reflect your general state of health. Daily filing, correct care of the cuticle and a well-balanced diet make for strong fingernails. Growth actually goes on beneath the cuticle, and enameled polish, erroneously held responsible for brittle, chipped nails, is actually a protective, strengthening overcoat.

These are nail-biting, knuckle-breaking days we're living through. Yet strong hands, sure of purpose—reflecting the courage, confidence and capabilities of a nation's women—will help write the history of our times.

LEFTE: Manicures are a must for digits in defense; hand-lotions should be applied often to ward off callouses. Right: Sudsy water cuts scruffy hands in half, enhances lacquer luster.

100 Will Be Chosen

NBC and Northwestern University to Collaborate on Summer Radio Course

YOU'D like to get into radio, wouldn't you? It's possible your answer is "no." But you will agree that broadcasting is a fascinating and alluring field. A great many people find it hard to suppress either radio aspirations or at least the hidden notion that they have what radio needs.

On this quite human tendency, radio schools for actors, announcers, writers, etc., have long thrived—both the fly-by-night grin-joints and the reputable, legitimate courses of instruction. A widespread criticism, however, has been that many radio courses have been too academic, too remote from actual commercial radio practice.

But now a radio network is itself going into the business of teaching neophyte announcers, actors, writers, and directors—a hundred of them—as much as can be taught about such subjects in an eight-week course of intensive instruction—right in the broadcasting laboratory. The network is the National Broadcasting Company of Chicago. NBC isn't going to conduct its own school. It will collaborate with Northwestern University's Summer Radio Institute, beginning June 22, by supplying instructors from its own staff and by making available to the students the facilities of the Chicago studios.

Wynn Wright, veteran theater and radio director and production manager of the NBC Central Division, will teach radio directing. Martin Magner, who also directs professional radio actors, will be the instructor for acting. Students will learn how to be announcers from Charles Urquhart, an experienced announcer and producer of the popular "Vic and Sade" sketch. Radio-writing will be taught by Albert Crews, director of the Summer Radio Institute and head of the Northwestern University Radio Play Shop. An important phase of today's broadcasting is public service programming. A course in the planning and production of such programs will be handled by Judith Waller, NBC's pioneer in this field, and Parker Wheatley, Northwestern's radio director.

Lectures by these authorities will be only a basis for the courses. Students will also see and hear how radio programs are actually chosen, written, cast, rehearsed and put on the air. Demonstration and practice will receive emphasis.

NORTHEASTERN and NBC don't expect to turn raw material into professional radio personnel in eight weeks. But they expect to impart a sound foundation to the students. Some of these students will be present employees of networks or stations who wish to augment their experience. Most students probably will be college boys and girls or high-school graduates. Northwestern will give university credit if the student has the prerequisitives for entrance to that institution.

The enrollment for the courses will be limited to one hundred. Applications will be received until June 1 or perhaps a little later. Inquiries and applications should be addressed to Albert Crews, Director, Summer Radio Institute, School of Speech, Northwestern University, Evanston, III.

maybe you're still not interested and maybe you are. If you're one of the hundred—here's to your success. If you're not—well, don't say we encouraged you!

Buy a War Bond—Now
ONGRATULATIONS, Mrs. Muriel E. Eddy! Your yummy tapioca recipe topped 'em all! A Providence, Rhode Island, housewife who just loves good food, Mrs. Eddy is uncontented “Cook of the Month.” Her tapioca “brain child” is one of the most original, mouth-watering recipes we've enjoyed sampling. And judging from platter left-overs—after Mary Jane Higby, NBC radio star, Otto Schmuck, Algonquin chef, and our photographer “tried some”—Mrs. Eddy's omelet satisfies—and how!

Prepared by the famous Algonquin kitchen, food center for theater people down the decades, Mrs. Eddy’s favorite tapioca dish includes:

2 tablespoons quick-cooking tapioca
1/4 cup tapioca salt
dash of pepper
1/2 cup of milk
1知识产权, cooked ham
4 egg yolks—well beaten
4 egg whites—stiffly beaten

Combine tapioca, salt, pepper and scalded milk in top of double boiler.
Cook over boiling water for ten minutes, stirring frequently. Pour mixture over well-beaten egg yolks, stirring constantly. Add the ham. Fold in stiffly beaten egg whites. Pour into hot buttered frying-pan. Cook over low heat for fifteen minutes. Place in moderate oven (350 degrees F.) for about five minutes, until dry on top. Cut part way through center. Fold and slit on hot platter. Will serve six.

Our tapioca winner is a delightful surprise when you’re preparing his furlough—"a lunch." A luscious welcome change from barrack breakfasts, the omelet might well become “specialty of the house.” And while we’re on the subject of feeding our boys in combat, how about preparing food-bundles for “Buff” while he’s away at camp. Barrack chow is swell, but it’s a sure-fire bet that he misses those “between-meals” snacks and refrigerator raids.

His canteen credit can’t possibly afford nibble-goodies, but yours can—easily.

If you really want to pamper his sweet tooth try a tin of luscious chocolate cookies. Chocolate scores a hit with the male animal every time. And since barrack “snack tact” rules that the boys treat bunksides to home-box offerings, chances are he’ll throw out his chest and announce you’ve raised your own” batter.

A three-way recipe with economy of effort and price in its favor is tagged:

Chocolate Chip Peanut Clusters
1/2 package semi-sweet chocolate chips
2/3 cup roasted peanuts, skinned
(tainted or unsalted)

CANTEN goodie for doughboys. One right contains pickles, bread, meat, jelly. Weight, 1/2 lbs. $2.95

Heat chocolate over boiling water until partly melted; then remove from boiling water and stir until blended. Add nuts and mix well. Drop from teaspoon on waxed paper. Cook until firm. Makes twelve good-enough-to-eat clusters. Alternates: Six marshmallows cut in eighths; one-third of a cup moist, sweetened coconut; or two-thirds of a cup seedless raisins. These are all possible substitutions for peanuts.

If you want to be sure that that man of yours gets what he really wants—unspoiled for its long trip—wrap packages securely, label them clearly. Goody cakes and candies, unpressed meats, crumbling crackers are definitely tabu. And for his sergeant’s sake—make the packages small. Barracks have little or no storage space!

A travel agency with branches all over the country has made a specialty of packing Canteen Goodies for our armed forces throughout the world. Packed on order, food kits contain tidbits the boys voted for themselves—salami, cheese, wine jam, pumpernickel bread, candy, nuts and crackers. Prices, ranging from $1.50 to 3.95, include shipping (no matter where) and insured delivery. Heavy corrugated containers avoid breakage. If you’re especially flush this week write: Canteen Goodies Company, 29 West 46th Street, New York, and send for their delicious assortment. You’re maneuvering an inroad to his heart!

WHAT'S COOKING!

By GEORGIA SCOTT

May Winner: Tapioca Omelet

TRIED was Mrs. Muriel E. Eddy’s prize-winning tapioca recipe by Otto Schmuck, famous Hotel Algonquin chef, PROVED by Mary Jane Higby, star of “When a Girl Marries” clearly. Goody cakes and candies, unpressed meats, crumbling crackers are definitely tabu. And for his sergeant’s sake—make the packages small. Barracks have little or no storage space!

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Cook-of-the-Month Club

“What’s Cooking!” offers five dollars for the best recipe submitted each month which uses the basic ingredient suggested by this column. Recently this department announced the new basic ingredient for the month of June—a sugarless dessert. All entries for June must be postmarked no later than May 29 and addressed to “What’s Cooking!” Editor, SSJ Fifth Avenue, New York, N. Y.

The winning recipe each month will be printed as a feature of this department; all recipes submitted become the property of “What’s Cooking!” and will not be returned.

Look for the name of the June sugarless-dessert winner in the issue of June 27-July 3.
Mrs. Helen Cushing, Rockland, Mass.—Your favorite radio mother is not married, nor has she ever lived in the country, but her speaking voice lends itself well to bombastic roles. . . Betty Garves was born in Philadelphi a, Pennsylvania, on September 17, 1907. She always had a penchant for theatricals, though her father, a Philadelphia editor, had difficulty at first in dissuading her from becoming a newspaper-woman. At fifteen Betty was thrilled, and slightly nervous, at being chosen to work with the Broadway Players at the Broadway Theater in South Philadelphia. She stayed with the stock company for two years until her father went to New York to work for a newspaper there. It was not long before Betty made her way into Broadway productions, notably "The Poor Nut," "Easy Come, Easy Go" and "The Social Register." In 1933 Betty made her radio debut in a CBS feature called "Wayfaring Men." Since that time she has been kept busy with radio productions. Miss Garve can be heard on "Maudie's Diary" as mother. She also appears in "Crime Doctor," "Phil Morris Playhouse," "Mr. District Attorney" and "Joe and Mabel." Betty weighs about 125 pounds and has five feet nine inches tall, has light-brown hair and dark-blue eyes. Betty makes splendid onion soup, stew and veal kidneys sauteed with rice. She favors tailored clothes for daytime; formal clothes for evening.... says Dickens, Thackeray, and Catherine. Somerset Maugham is her favorite authors. Like most big city dwellers, Betty spends more time shopping, attending the theater, playing bridge, or walking with her dog.

Mrs. Jas. Pressimone, Paterson, N. J.—When "The O'Neill" was on the air, Jimmy Tansky handled the role of Daddy.

Ruth E. Chase, Los Angeles, Calif.—He married one of the most lovely blondes in Hollywood, is about to become a father, is an orchestra-leader of two mean distinction, appears in several movies, and heckles Jack Benny. That triple-threat guy is known to millions all over the country—and the world as Phil Harris, who likes to wear sports shirts, denim trousers and cowboy boots. Phil was born in Linton, Indiana, on June 24, 1906, but moved to Nashville, Tennessee, when he was about nine. Phil was encouraged by his father, also an orchestra-leader, to play the drums. During vacation periods he played in his father's band, but some youngsters in Nashville formed the Dixie Syncopators, and Phil beat the drums. Ruth Stamehouse became the love of his life and they went on tour, and landed them on the Pacific Coast, which was their jumping-off place for a year's engagement in Honolulu at the Princess Theater. Later Phil formed his band with Carol Leonard and Josephine Fall, and they went on a year's engagement in Honolulu. They returned, the boys took their band to Balboa, California, where they played for three seasons. During this time Harris began to sing—and the crowds loved him. This led to Los Angeles, and Phil and Ruth went there, playing in a short comedy for KRO called "So This Is Harris." Later he made a feature-length picture for the entitled "Melody Cruise." After that Phil toured all the large and prominent (Continued on Page 36)
SMOKE IF YOU WANT!

Is smoking harmful? Read a doctor's amazing answer in the July issue of CLICK, on sale TODAY at your newsstand.

Dr. Louis E. Bisch, author of this article, is a former Consulting Specialist in the United States Public Health Service, professor at the New York Polyclinic Medical School, is listed in Who's Who. Don't miss this startling feature in July CLICK.

Other scoops in CLICK for July include:

KENTUCKY SONG FESTIVAL

Feuds are forgotten when mountain folk gather for their spring sing. A tradition of the Kentucky hills is caught by CLICK’s camera in a revealing pic-
ture story of rare beauty. Many photos in full color.

BRAZIL: RANCHING BY PLANE

Everyone wants to know more about our neighbors to the south. CLICK shows how cattlemen in South Amer-
ica’s “Texas” cover their tremendous ranches by plane.

HOW TO PLAN A PICNIC

This timely CLICK picture-story tells how to plan, what to take on a picnic, and gives many picnickers new ideas about this warm-weather sport.

FLORIDA’S COAST PATROL

What are America’s civilian flyers doing for defense? CLICK shows you how they are the bankers, farmers and clerks of Florida keep watch over our coastline for the enemy.

CLICK is packed from cover to cover with pictures—pictures of gorgeous, full-color photos ... up-to-the-minute fashion notes by Elizabeth Hawes ... timely reviews of the latest records and movies ... cartoons.

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ASTHMA ATTACKS?


MOVIE-RADIO GUIDE’S PUZZLE

(Continued from Page 35)

places in the country till 1936, when he was contracted in Hollywood for the series of broadcasts with Jack Benny.

Phil was married to MARCIA RAS-

tro before his recent marriage to ALICE FAYE. He is six feet tall, weighs 185 pounds, has light-brown curly hair, blue eyes.

Mr. Charles Kern, Joliet, Ill.—The Listener’s Handbook which you purchased in 1939 has not been printed since. We do not contemplate a re-

issue, however, in the program pages of Movie-Radio Guide you will be able to get the information you wish.

Mrs. Arthur Caton, Rochester, N. Y.—Mr. Kern used to run and hide her face in the corner because the other children in a Sheboygan, Wisconsin, grade school laughed at her low-pitched voice. However, the heartless snickers of her schoolmates changed to glances of admiration as they all progressed to Sheboygan High School and Eloise walked away with honor after honor in dramatics ... Being a very practical young lady, Eloise learned everything she could about acting technique, and then set out to meet as different kinds of people as she could. She went to Chicago and got a job behind the perfumecounter in a large department store. While extolling the romantic possibilities of various scents, Eloise stacked away mental notes on that most mysterious of human species—women. She studied manners of speech, reactions, opinions and character-

istics. At the end of six months, Eloise walked out from behind the perfume-counter into a ra-

dio studio, fully equipped to play fe-

male roles of any size, shape or form. This was in October, 1937 ... Still after self-improvement, Eloise attends Northwestern University in spite of a heavy radio schedule ... She loves the great out-of-doors—hunting, skating—

is an excellent cook. Eloise is five feet five inches tall, weighs 115 pounds, has brown eyes and light-brown hair.

Miss Carlotta Evans, Des Moines, Iowa—Michael A. K. Koo has run the gamut of program production, from writing radio dramas to acting in them and putting up the air. He was born in Placerville, California, where he studied law and took an active interest in campus dramatics. He inter-

erupted his legal course to go to Hono-

ulu, where he has spent a year stage-
directing and acting, after which he returned to the university, finished his course, and passed the bar examina-

 tion ... But acting was in Mike’s blood, so he went to Hollywood short-

ly after his graduation. Progress in the silent films was slow, however with the coming of the talkies he was in great demand as a dialect teacher. In order to raise more money, he went to San Francisco to practise law. While there he wrote a radio serial entitled “The Arm of the Law” and changed the course of his life. Mike impressed the NBC production man-

ager so well that he was persuaded to turn to radio for a career ... Mike is five feet nine inches tall, weighs 180 pounds, has brown hair and brown eyes. He has no hobbies, but likes to write in his free time.
Although John Fairchild no longer accepted her as his wife, Kay felt new hope. Peg at last was treating her as a mother—she had her family again, all except her husband.

"Mr. McKinney for one. Anyhow that's what she called him."

"She? Who?"

"Mrs. Hayworth."

"Bud, what did you hear? Try to remember everything they said."

"Well, I didn't hear everything they said—just parts where she got mad and talked loud. And I didn't understand it all. They used such funny words. Once she was mad because 'the table' was light. What's the 'take,' David?"

"For the love of little kittens!" cried David. "Luella Hayworth! Our beautiful socialite!"

"What does it mean, David?" Kay asked.

It MEANS that the fair Luella is collecting from McKinney. Either for herself or for some else and I'll bet that someone is in the state capitol.

"Collecting money?"

"Yes. McKinney's paying for protection for his gambling interests. As long as he's allowed to run his bookie joints and his slot machines unmo- lsted, he gets a cut."

David acted promptly. He put Bud's evidence before the state's attorney, andMrs. Hayworth was arrested before she could leave town. A statewide investigation was started. Mrs. Hayworth was taken to the state capitol by state police. Kay knew that one of the most trying episodes of her life was finished, ended forever.

Some of the strain under which Kay and Mr. McKinney had lived for months was lifted. With Luella Hayworth facing trial, Kay's thoughts turned back to the problem of her relationship with John. What did the future hold for her?

John recovered his physical strength slowly. Day by day he grew stronger until, holding Billy's little hand, he was able to walk the length of the hallway outside his room. Daily his affection for the child grew, although he didn't know Billy was his own son. He still looked upon Kay as a stranger. At last came the day when John was to come downstairs. The family made elaborate precautions to keep him from learning his true condition. They moved the furniture around so it would look something like the way it once had been three years before. John still had to be guarded against sudden shock.

Mother Fairchild helped her son downstairs and the whole family gathered in the living-room to con- gratulate him on his recovery. He told them he felt fine.

John offered his arm to his mother and the family made a joyful little procession to the dining-room.

"Isn't the table pretty, Dad?" Peg asked.

"Very pretty indeed," John turned to Mother Fairchild. "Well, Mother, aren't you going to let me seat you?"

"But that's Kay's place, John. I always sit here on the side."

There was a sudden hush in the room. Mother Fairchild stood awkwardly silent waiting for Kay to say something, but Kay, too, was speechless. Her face had lost color as she realized that John no longer accepted her as his wife whose rightful place was at the foot of the table.

Kay almost ran from the dining-room. It had been such a small thing, but its significance seemed so great. Even Billy had been given preference at the table, received the considera- tion of a loved one. But she was a stranger in her own home. She went to her room and threw herself across the bed and wept. Bud and Peg rushed up after her. Peg knocked lightly on the door and then called out to Kay.

"Come in, Peg," Kay said in a voice still hoarse from weeping.

"Why, Peg," Kay said, after the girl had entered the room and sat beside her on the bed, "you're not through eating so soon?"

"No. Bud and I left the table when you did."

"Oh, Peg! You shouldn't have done that."

"Well, it made us mad, Dad acting so—that the way you wanted to have everything especially nice."

"I know but—you mustn't blame him, Peg."

"We don't, exactly, but we didn't want to sit there—without you. And so—"

Kay looked at Peg. For almost four years the girl had remained distant and cool. Now, the first time, she was warm and sympathetic—she was treating Kay as a mother should be treated. Kay knew she already had won Bud's affection. Was it possible that she now had won Peg's?

Kay shouldn't have let myself go to pieces, Peg," she said.

"Nobody could blame you—"

"It wasn't that I cared what chair I sat in. It was just that your father spoke in a way to make me realize the position I'm in. She paused. "It just swept over me that—I—we'll have been married almost four years and— to him—I'm just another woman."

"A very pretty one—"

"Not now," Kay said ruefully, "with my eyes all red."

"Even now," said Peg quietly, "And Kay?"

"Yes—"

"This may sound funny, but you are pretty and—well, you're really such a swell person."

"Oh— Peg— I—"

"And— and— Peg was struggling hard—and Dad fell in love with you once and I've been thinking—then she blurted it out—he'll probably fall in love with you all over again."

Kay suddenly sat up on the bed. She looked into Peg's eyes with new understanding. Was Peg right? Was that the solution to the whole problem?

Kay put her arm around Peg's shoulders, hugged her tightly. Kay felt a surge of new hope. She had her family again—all except her husband. She had won the affection of her stepchildren and she still had Billy. Besides, she knew—actually knew—she could win John's love. Revin it in a brand-new way in a second, strange marriage. It could be exciting and, somehow, thrilling.

THE END.

Continue the grippingly dramatic story of Kay Fairchild by tuning to "Stepmother" on CBS—written by Aline Ballard, directed by Les Mitchell and broadcast Friday, Monday through Fri- day at 1:30 p.m. EWT, 9:30 CWT, 2 p.m. MWT, 1 PWT, under the sponsor- ship of Colgate-Peet for Colgate Tooth Powder.
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