

# MOVIE-RADIO GUIDE

TEN CENTS  
CANADA—12c

PROGRAMS  
FOR NOV. 16—22

MLA



**LARAINÉ DAY**

M-G-M actress featured  
in "Dr. Kildare" series,  
and now starring in  
"Foreign Correspondent"

AEA87B

## Charlie Chaplin's \$2,000,000 Gamble

Should Judy Garland Act Her Age? page 2; Tommy Dorsey Wants Your Song page 15

## Charles Boyer Talks Uncommon Sense to a CBS Audience

THE alert, inquiring minds of the CBS program department have turned up another significant program idea. It is called "Good Guests of America," and it is broadcast late Saturday evenings. A recent program presented Charles Boyer as one of the speakers. Listeners who were held at first by the fascination of his compelling voice soon learned that he had a message of tremendous importance. This is what he said:

"Defense of America is the most important job in the world today for all of us who love freedom, whether we are citizens or aliens. Survival of Great Britain and the United States is the only hope of France. I remember, when I was in Paris just before the war, I heard people talking confidently, as if nothing could possibly happen to them. They were not indifferent, they simply did not realize their danger. Now, when I hear Americans talking the same way, in the very same words even, I find myself shuddering. If there were only some way to awaken people to the preciousness of their democratic heritage."

We believe America is now well warned of what might happen, but hearing from so expert a witness as Charles Boyer is double warning of the conditions against which we must guard.

ARE YOU ONE OF THOSE who read "I Married an Announcer"? If so, you stumbled onto the hottest piece of literature the publication has offered this semester. At least, that is what we hear from a number of announcers' wives. Our author was a lady who was disappointed in the performance of her soft-voiced spouse. She checked him off her list as a bad guy, and opined

that all announcers were of the same ilk. But are they? Phil Stewart visited our office and we asked him to defend his species. It was a task he relished. Phil was once the voice of Lady Esther. Our writer made a reckless reference to her husband's "Lady Esther voice." Numerous friends of Phil's accused him of being



Phil Stewart

the maligned announcer. You can understand his eagerness to pitch into the anonymous vivisectionist upon whose scalpel so many announcers were squirming.

Mr. Stewart's rebuttal follows: "In the first place, I am not the embittered lady's husband. In the second place, after twelve years of association with many fellow announcers, I have often been privileged to intrude upon their private lives. While radio announcers may not be the world's best husbands (though I have heard many of their wives say they are), they certainly do not epitomize the demon of duplicity presented by your writer.

"Because of the exacting nature of our profession, an announcer might have trouble living happily with a certain type of woman, but if the announcer is fortunate, as many of my brethren have been, the chances are that he will make as good a groom as any man."

So speaketh Phil Stewart, who now announces Wayne King's Colgate program. His is the last word.



20 YEARS AGO Dr. Frank Conrad (left) gave radio's first newscast. Above: Receiving service emblem from Westinghouse official

THE BEGINNING OF BROADCASTING is just twenty years in the past. On that election night in 1920, when Republican Harding stood against Democrat Cox, an engineer in Pittsburgh named Frank Conrad got the election returns from a Pittsburgh newspaper and put them on the air for the benefit of his friends who had formed the habit of listening to his playing of phonograph records. That was radio's first newscast. It is popularly credited with being the beginning of broadcasting.

Last Thursday evening that same engineer sat in an NBC studio in New York's monster Radio City and heard a special program dedicated to him. His voice was heard from Coast to Coast and around the world via short wave. We wonder how he felt as he thought back through the years, as he sensed the spacious importance of the cradle that he rocked. We know he was humble and grateful. We of Movie-Radio Guide join in honoring him on this twentieth birthday of broadcasting.

OUR PROUDEST BOAST is that our weekly short-wave department is second to none. This week we are especially delighted to present exclusive new material never before published. Look at those paragraphs (page 40) called "French Africa Speaks" and let them lead you to new adventures on the short waves. Then you will understand the reason for our pride in this department and in Charles Morrison, its conductor, who is one of America's greatest short-wave experts.

THE GIRL ON THE COVER: Long Beach, California, lies less than an hour by automobile from Hollywood, but it took Laraine Day eight years to travel that distance . . . and make it stick. Born Loraine Johnson, a Mormon, in Roosevelt, Utah, her parents came to Long Beach in 1931 to go into the contracting business. Loraine was one of twins, her brother, Lamar, being the other half, and the pair is inseparable. The theater was Loraine's passion, and even today she'll finish work on the lot and hurry off to direct some amateur group or pound out a few more lines of a play she's writing. It was a foregone conclusion that she would connect with the Long Beach Players Guild, and its director, Elias Day, saw the talent in the green-eyed youngster, and worked hard to develop it. Last year, when Day died, Loraine—who had already changed her first name to Laraine—changed her last name to Day in tribute to him. Two years ago Harold Bucquet, director of the popular "Dr. Kildare" series, was testing a protegee for the role of the nurse in that series. A producer asked him to test a screen hopeful who had been pestering him at the same time. It was Laraine. When Bucquet saw her tests, he forgot his protegee, signed Laraine. A superb portrayal in "My Son, My Son" established Laraine as a finished actress and won her her current role in "Foreign Correspondent." Cover is by Clarence Bull.—C. M.



Laraine Day

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# Academy Winner?

"THE LONG VOYAGE HOME" is a powerful and hauntingly beautiful tale of a ship's crew bringing a tramp vessel home to England with a load of high explosives in its hold. John Wayne plays a Swedish sailor in its crew. Carmen Morales, the Mexican actress, plays a bumboat lady who falls in love with Wayne during a compassionate sequence of a film long to be remembered





PERFECT understanding between Judy and her mother, Ethel Gumm (above), is making Judy's growing up a simple, human affair



← DATES will become an important item in Judy's life. Judy (extreme left, with friend) has dates ranging from dinner and dancing to ping-pong. Other couple in picture is Helen Parrish and Forrest Tucker. Tucker has since married Sandra Jolley, Earl Carroll beauty

# Should JUDY ACT HER AGE?

To be or not to be a woman — that's the big problem Garland faces

By Gordon Swarthout

COME right into the parlor, Dame Grundy. No, take that rocker over there by the window. Then you can rock and listen and you won't miss a thing that's going on across the street.

You're here early this morning because you think you're going to hear some more about that little Garland girl who acts in the movies, aren't you? You've had quite a time clucking your tongue and shaking your head about the way she's been carrying on lately. You and your delightful friend, Mrs. Gossip, have enjoyed feeling sorry for her mother, Mrs. Gumm. In a spiteful way, of course. You've talked it all over, and you both know

exactly what you'd do if you had a daughter like that, I'll bet. You say she wears slacks and runs around to those drive-in places at night with boys! And you've seen pictures of her dining and dancing with Dave Rose, the musician. You've decided she's too young to do that, haven't you? Then the way she dresses in formal clothes and goes to those dine-and-dance places to dance. And the way she dances. You don't say so! *She jitters!* Well, did you ever!!!

No, don't go yet, Dame Grundy. I know you're in a hurry to get over to Ella Gossip's and tell her all about it. It'll make her so very happy. She can be thankful her daughter isn't like

that. You know the one I mean—the one that has adenoids and is a little backward in school. You see, I have something to tell you about Judy Garland. Just a few facts I wish you'd use when you start comparing her with other kids of her age. It won't take long.

Judy Garland was eighteen years old on June 10, 1940. I know it seems as though it was only yesterday she was singing "Over the Rainbow" in "Wizard of Oz" and it doesn't seem possible. But she is. You have to get over the idea that she's just a little girl. You have to look at what she does in the light of what other girls of eighteen do.

Judy isn't spoiled. She has accomplished quite a bit in her eighteen years when you stop to consider it, but she doesn't talk about herself in conversation. She listens. If you tell her your troubles, she'll try to help you out. That's the kind of girl she is!

She has some freckles on her nose, but she doesn't rave and rant and try to hide them, as quite a few girls I know would. Fact is, she doesn't even use any make-up—except lipstick.

She has dozens of friends, and they all swear by her. They have reason to. Judy's loyal, generous, thoughtful—and she'll fight for a pal at the drop of a hat. She holds open house at her comfortable ten-room Bel Air home on Sundays, and often there are as many as fifteen youngsters at the dinner table. Judy's mother is prepared for them, and they get hot chocolate, chili and beans, "brownies" and popcorn. It's a standing rule that the gang

must clean up after themselves when they've finished. They do it, too.

Naturally, Judy likes to dance. What normal youngster doesn't? She also likes music. Along that line, it may interest you to know that Judy has one of the finest collections of classical recordings in Hollywood. She has a notable number of swing records as well. She likes to lie on her stomach on the floor in her den and listen to the symphonies of Debussy and Tschaikowsky—and she didn't have to study musical appreciation in school to be able to understand them, either.

I'M NOT trying to tell you that Judy is perfect. She isn't. Her biggest fault is allowing herself to be imposed upon. For instance, she thinks posing for publicity pictures is a silly occupation, and feels she'd have a lot more fun dancing or doing something else. But the publicity boys get around her. They tell her that some cameraman will lose his job if he doesn't get a sitting of pictures of her at home. They explain that the cameraman (or sometimes it's an editor) is a nice sort of fellow, and it would be a shame if he were fired because he couldn't get pictures of her as he was told to.

On that basis, Judy gives up her day off, cancels whatever plans she might have made for herself, and poses. She'll change clothes half a dozen times, run up and down stairs, work like a Trojan. No coaxing, pampering, cajoling is necessary. She'll do anything she's asked to do within reason. And she does it like a lady. No complaining, no "I'm doing you a favor" attitude. She's perfectly will-

ing to sacrifice her own pleasure for someone else's gain.

Last year, when Judy was on Bob Hope's radio program, she had some trouble with her eyes. She found it necessary to be fitted with glasses so she could read the script while she was on the air. She didn't storm and stew and refuse to wear specs, as millions of less attractive girls of her age do every day. She bought a pair of big horn-rimmed glasses and wore them to rehearsal. When Hope saw them, he began to make fun of her goggles. He even talked about them on the air. Judy didn't sulk, or get her feelings hurt, or kick up a fuss. She herself thought they were funny.

Incidentally, everyone on that radio program including Bob idolized Judy. She'd be on it again this year if it weren't for a non-radio clause in her new contract with her studio, M-G-M.

Judy doesn't dramatize herself, as many teen-age youngsters do. She doesn't have tantrums or display temperament, although she's rubbed elbows with that sort of thing all her life. She is never nervous before a big movie scene or radio broadcast—at least, if she is, she doesn't show it. When she does get excited, usually as a result of some happy surprise, she'll jump up and down and yell. Once, when a temperamental director screamed at her, she became so frightened she couldn't work the rest of the day.

Let a crisis occur and Judy is as calm as an Englishman waiting for the next bombing alarm. Last March Judy was at home with Patti McCarty, her girl friend, and Leonard Sues, a young screen player and

friend of both of them. The maid and the butler were out of the house, so when the phone rang Judy answered it. It was the police.

"Lock your doors," she was ordered. "There's a screwball headed your way." The officer explained that a man had phoned he was going to kidnap her.

Judy thanked the policeman, hung up the phone, repeated what she had been told to Patti and Leonard, then went about the house locking doors and windows in a calmly efficient manner. Within a few minutes plainclothesmen arrived to guard her, and the next day the potential kidnaper (a youngster who said he'd fallen in love with Judy) was apprehended.

Judy had her tonsils removed the first week in October. Her throat was good and sore after the operation and she couldn't have been blamed for seeking a little sympathy. She didn't. When her friends came to see her after the operation and tried to sympathize with her, Judy didn't take the offered opportunity to feel sorry for herself as most girls would have. She turned the operation into a joke by saying:

"SOMEbody must have applauded my doctor, because for an encore he cut out my adenoids!"

Here's something else to think about. Judy had been a screen star a long time before she had a fur coat. She was in pictures several years before she had a car. Judy had money in the bank and could have bought a fur coat most any time she pleased. But she didn't. She saved a little from her

allowance every week for two years until she got together enough to buy the kind of coat she wanted. Then she went out and bought it. Until last year, when her business manager told her she could afford a car, Judy chugged around Hollywood on a motor-scooter. Then she was given an oxblood-red Cadillac sedan. You should have seen her jump up and down and heard her yell when she saw it! The motor-scooter stays in the garage now.

Certainly Judy has more clothes than the average girl. She has dozens of pretty dresses and suits, a large number of pairs of shoes and some beautiful furs. But everything she has is just as much her friends' as it is hers. She loans clothing with utter disregard for its care. She's always insisting that pals take her books to read and her records to play. Judy herself usually kicks off her shoes the minute she arrives home from the studio or a date. She likes to walk around in her stocking feet.

She's thoughtful and generous, never forgets her friends on their birthdays or important anniversaries, and always does something nice for them on these occasions. Last February, Judy gave Patti McCarty a big birthday party at her (Judy's) home. It was quite an affair.

Judy's been thinking quite a bit about marriage lately. Not to any particular fellow, but just about marriage in general. That's logical, isn't it? After all, she's eighteen. And, level-headed youngster that she is, she's decided she won't let her career interfere with marriage should the

right man come along.

You don't believe it, eh? Well, how would you like to know that Judy has talked the subject over with her mother and that her mother agrees with her! As success has come to her, Judy has kept her balance amazingly well. She regards her work in pictures as something she must continue until the public tires of her. She feels that is an obligation to her fans, her employers, her family and herself. But she's not willing to sacrifice happiness for a career. Her mother wouldn't let her if she wanted to.

JUDY'S mother is a very wise and very understanding person. To her training should be attributed Judy's decency and right sense of values. Mrs. Gumm (Judy's real name is Frances Gumm, you know) has always given her youngest daughter to understand that she has implicit faith in her and her judgment. In spite of her career, Judy has always had freedom. Judy is proud of her mother's faith and wouldn't betray it for the world. Judy's lucky in having the mother she does, just as Mrs. Gumm is fortunate in her daughter. Perhaps their daughters wouldn't all turn out to be Judy Garlands, but many a mother like Mrs. Gossip certainly could profit from Mrs. Gumm's example.

There's little danger of Judy's deserting the screen for marriage for some time to come, however. She likes to date, go dancing, play ping-pong, swim and spend an evening at an amusement park taking in the

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ABOVE: From the ordinary soldier of World War I, Chaplin traces the career of the Great Dictator with deep, tragi-comic emotion



LEFT: For his satirical portrait of his native England's enemies Chaplin may conceivably win a knighthood

RIGHT: The grim undertones of tragedy, mingled with overtones of laughter, are a Chaplin trade-mark



BELOW: Chaplin started his career in London music halls, films brought his genius to full flower. With Ben Turpin in an early film



# PAGLIACCI WITH A *punch!*



Here is a new, dynamic Chaplin, crusader against unholy evil—what will the world think of him?

**O**N VIRTUALLY the same day that sixteen million young Americans were registering for the draft, Charlie Chaplin's new film, "The Great Dictator," was previewed simultaneously in Hollywood and New York.

"The Great Dictator" is the supreme effort of Charlie Chaplin's career. Into it, to borrow a phrase from the eloquent Mr. Winston Churchill, he has poured his blood and his treasure just as much as his fellow Britons are pouring theirs into the war. Because Charlie's life has been what it has, because he came up from crusts in the London gutters through custard pies to become the king of clowns, "The Great Dictator" is what it is. Nobody else could have made it—Charlie's career made his psychology and his psychology made the picture. Whether he is the wistful little tramp of the baggy pants and bowler or whether he struts as the stuffed shirt *Furor* of the *Double Cross*, Charlie himself is in every foot of film.

In all of Charlie's pictures every belly-laugh is followed by a sob, every comedy sequence by a catch at the throat. Lights and shadows, he calls those contrasts, and their swift interchangeability, together with what they do to an audience's emotions, is the measure of his genius. Those moods are Charlie's moods because Charlie's life has been like that.

It is pretty universally known by now that Charlie Chaplin was born fifty-one years ago in a squalid tenement flat over an East Side pub, and that the unforgettably pathetic portrait he painted with Jackie Coogan in "The Kid" was a faithful picture of his own early days.

From "The Kid" to "The Dictator" is bridging a lot of years—years which brought from the Chaplin brain such pictures as "Shoulder Arms," "The Pilgrim," "The Circus," "The Gold Rush," "City Lights" and "Modern Times," chuckles that remain as milestones in Charlie's not too tranquil career. And it is passing lightly over some of the most tempestuous romances which even Hollywood has ever known, over Mildred Harris and

Lita Grey and on to Paulette, to whom nobody except themselves knew until recently whether Charlie was married or not. It isn't even touching upon such lovely remembrances as Merna Kennedy, the hoydenish Irish redhead whom Charlie discovered at a drug-store soda fountain one sunny afternoon and straightway got an urge to make a picture, blond Georgia Hale, outside whose home his Rolls-Royce roadster used to stop punctually at two p.m. every other day, and Virginia Cherrill, who was his leading lady before she married Cary Grant and who now is married to a belted British earl. Charlie found all of them and made them famous.

Besides being inimitable as a comedian, Charlie is unapproachable as a director. He has somewhere in his complex personality a Svengali-like quality which drew from all those girls performances they were never able to repeat. It was as though he took manikins of wax and breathed life into them—for as long as they were with him and no longer.

**T**HROUGHOUT all those years the plastic clay which is Charlie himself has been molded by all his triumphs and vicissitudes into his present pattern, for just what fateful final touch no one can tell. Perhaps, in the screwy scheme of things, the little clown may bring about the ultimate climax—for just as Hitler and Mussolini are the products of their environments, so Charlie and his picture are the product of his environment, and it may be that the street urchin who made himself a multimillionaire has been cast as the antidote to the paper-hanger and the pamphleteer who made themselves dictators. Just as the pen is mightier than the sword, so ridicule may prove more devastating than bombs or Big Berthas; Adolf and Benito have been hogging the world stage for several years, have plunged mankind into more misery than humanity has ever known, and

now, by his lampooning of them, Pagliacci may merely be responding to his cue with the knockout punch.

Things at least as strange as that have happened before. A queen's "let them eat cake" brought about the French Revolution, so perhaps it isn't too far-fetched to imagine that a jester's bladder might bring about an explosion that whole armies and navies conceivably failed to do.

Sir Charles Spencer Chaplin—

That's what such a miracle undoubtedly would lead to and that undoubtedly is Charlie Chaplin's most cherished dream. Knighthood would be the ultimate leap from pub to posterity, and although Charlie has repeatedly denied any such ambition and upon the occasion of his last visit to London was reported even to have declined the honor, as an Englishman he nevertheless hallows the memory of that glorious company composed of such names as Sir Henry Irving, Sir Herbert Beerbohm Tree, Sir Guy Standing—actors all. One of Charlie's favorite biographies is that of the late Sir Thomas Lipton, the Irish sportsman of *Shamrock* fame who rose to prominence and hobnobbing with kings from peddling tea out of a basket on his arm, and not so very long ago Charlie billed himself in one of his pictures as Mr. Charles Chaplin, which may or may not have been a straw showing how the wind blew.

Not that anything of that sort had anything to do with Chaplin's motive in making "The Great Dictator." Nowadays Charlie is moved to make a picture only by some great indignation which he himself visualizes as a great inspiration, and just as his last film, "Modern Times," was a protest against the machine age and what Charlie conceived machines were doing to men's souls, so "The Great Dictator" is his protest against regimentation and tyranny and what he considers they are doing to men's lives. "Modern Times," he said then, was to be his final picture—and so it

was until Messrs. Hitler, Mussolini, Stalin & Co. outraged all his sensibilities again. At that time he was lying on the sand at Pebble Beach, with another film the furthest thing from his mind; after all, with so many artistic triumphs behind him and such a peaceful existence ahead of him, with three million dollars in government bonds and Paulette Goddard in a bathing-suit, what more could any man want?

Charlie, a true artist, hates the very thought of work. When an idea carries him away he can't help it, and then he is a perfectionist who simply can't entrust any part of it to anybody else. But why think of work when the sky was blue and high above the moon was new—and so was love?

**A**ND then the front page of a newspaper, blowing along the beach, wrapped itself around the elbow upon which Charlie was reclining and dreaming rhymes for words with arrows through them. The screaming headline caught his eye; it had to do with Hitler's persecution of the Jews and the horrors and indignities to which they were being subjected in his concentration camps. Charlie's blood came to a boil, and in the heat of his anger a story sprang to his mind and fused. He would make a picture satirizing *heil* out of those goosestepping dictators.

That was the beginning of "The Great Dictator," and it was begun at all only because Pagliacci at that moment became a David who wanted to sling a rock at this outrageous Goliath who had no regard for human rights. Charlie's only weapon is his camera, so he loaded it with film and let fly.

Of course it took him a year or so to get around to actual shooting, but even so Charlie began his picture long before the present war started and at a time when the rest of Hollywood, jittery about the foreign market and pussyfooting as always, shied away from anything which might make the dictators frown. Only Chaplin had the moral and the financial courage to thumb his cinematic nose at the

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BY REGINALD TAVINER

# Hollywood

## HEARTBEAT

**G**REATEST surprise in months to the Hollywood colony was a suit filed October 28 by Gail Patrick for divorce from her husband, Robert H. Cobb, president of the Brown Derby restaurants and heavy stockholder in the Hollywood Stars baseball club; mental cruelty was the charge . . . George Brent and Ann Sheridan both deny that they have wed—yet . . . Mickey Rooney is taking Earl Carroll beauty Jean Wallace out nights when Dolly Thon isn't in town . . . Gloria Swanson and her ex-hubby Wallace Beery are talking over a re-merger . . . Take it from the secret operatives that Betty Grable and Victor Mature are both matrimony-shy . . . Metro actress Rita Johnson and financier Stanley Kahn have announced their engagement . . . Likewise Johnny Downs and June Draper, non-professional . . . Eddie Albert and Nina Stihl are wearing that dazed expression . . . Despite rumors that she would forgive and forget, Mrs. Mischa Auer filed suit for divorce Nov. 1 . . . Their actions indicate that Helen Vinson and tennis star Fred Perry may reconcile.

**NEW TWOSOME**—possibly romance—is Wayne Morris and Pat Stewart (right), seen together often

—Jack Albin



**IT'S NEWS** when the Errol Flynns (Lili Damita) have a date together, but here they are leaving Ciro's

—Bruce Bailey

# This Week

## IN HOLLYWOOD

### Garbo applies for citizenship; Gables plan a vacation; low draft numbers for many stars

**"TOBACCO ROAD"** will have a budget of two million dollars when 20th Century-Fox records on celluloid the Broadway stage run record-breaking play. The filming of the drama, incidentally, presents difficulties because of the necessity to eliminate the profanity which is an essential part of the stage version. Named to direct the picture is John Ford, who has "Grapes of Wrath," "Long Voyage Home," "Stage Coach" and "The Informer" to his credit. Ford hopes to cast the screen play with many unknown players, providing they can deliver the character types called for by the book. The star role of Jeeter Lester, however, is being tested for by Walter Brennan.

#### Gable Vacations—in Sleigh?

Clark Gable has completed his work in "Comrade X" and started on the first lap of his annual vacation, a week of hunting to be spent with Eddie Mannix, after which wife Carole Lombard hopes to have her RKO picture, "Mr. and Mrs. Smith," finished so

that she can join him. Before he got away, however, Carole topped Clark's latest practical joke with a gift which will go down in Hollywood history. It was an old-fashioned two-horse sleigh, with bells and harness. Hubby Clark plans to spend part of his vacation hunting snow upon which to drive the vehicle.

#### Garbo Files First Papers

Quietly slipping into Federal Court Building October 30, Greta Lovis Garbo filed her declaration of intention of becoming an American citizen. No one knew who the tall woman in the large, black, floppy hat was until she signed her name. But just for the record, she gave these official statistics pertaining to herself: Age, thirty-five; occupation, motion-picture actress; complexion, light; eyes, blue; hair, light brown; height, five feet seven inches; weight, 127; race, Scandinavian; nationality, Swedish; married, no; birthplace, Stockholm, Sweden, September 18, 1905.

# Event

## OF THE WEEK

**H**ALLOWEEN brought two major Hollywood events into competition when the million-dollar Palladium Ballroom was opened, and simultaneously Rosalind Russell staged the formal Jack-o'-Lantern ball at the Coconut Grove as a benefit for the League for Crippled Children. The Palladium has accommodations for 7,500 dancers and an added thousand diners. Stars present at the new temple to the dance included Margaret Lindsay, Lana Turner, William Lundigan, Rudy Vallee, Lois Ranson, Tony Martin, Jack Oakie, Billy Gilbert and Horace Heidt.

Southern California society swarmed to the Grove for the Jack-o'-Lantern ball and were entertained by many screen celebrities, foremost of whom was Jack Benny. At Miss Russell's table, besides the Bennys, were Mr. and Mrs. Herbert Marshall, Bette Davis, Mary Martin, Barbara Stanwyck, Hedda Hopper, Lee Bowman and Robert Taylor. But not wishing to miss the opening of the Palladium, Miss Russell and many of her guests drifted over to the ballroom for a good-night dance.

## DRAFT CATCHES JIMMY STEWART

**JIMMY STEWART**, currently engaged in the interesting pastime of making a picture with Hedy Lamarr called "Come Live With Me," was one of the first big-name Hollywood stars to have his number drawn for the conscription

army. Stewart is healthy, single, and is a licensed plane pilot with 260 hours of flying to his credit—which probably means a year in the air corps for him. Wayne Morris and comedian Sterling Holloway were also on the early call

list, as were likewise Richard Carlson, James Craig, Henry Fonda, Bob Livingston (the Lone Ranger), Robert Paige, Richard Fiske, Phil Perry, Bill Holden, Don Castle and Stanley Brown. Needless to say, no motion-picture actors

will seek draft exemption, because they realize that they must set good examples for the rest of the country. Interesting oddity of draft-drawings is that Orson Welles, who is twenty-five years of age, holds draft number 2525.

### Portentful Potpourri

Witnesses of a sneak preview of Bette Davis' new picture, "The Letter," are raving about it . . . A red-haired baby boy is being adopted by the James Cagneys . . . Besides three original songs, Deanna Durbin will sing "Old Folks at Home" in her forthcoming picture, "Nice Girl" . . . Mrs. Dennis O'Keefe (Steffi Duna) and ex-husband John Carroll are having a legal tussle over the custody of their child; incidentally, O'Keefe has the lead in Republic's "Bowery Boy" . . . Andrea Leeds (Mrs. Bob Howard) expects her baby any day now.

German and Italian ambassadors are attempting to keep Charlie Chaplin's "The Great Dictator" from being shown in South America; they got away with banning "Confessions of a Nazi Spy" . . . Joan Bennett, back from a three-month tour with her husband, Walter Wanger, reports that Canadians are referring to the United States as "our neighbors," and that they have little doubt that Britain will win the war . . . Tex Ritter plans to exploit a band in each of his future western pictures; Cal Schrum's Rhythm Rangers and the Texas Playboys of Bob Willis will be heard in "Under the Texas Stars" . . . Walter Abel's able performance in Paramount's "Arise, My Love" has won him a long-term contract for important roles.

### A Glorious Flop

The Nazis are telling the German people that the Chaplin picture, "The Great Dictator," is a flop, playing to half empty houses, according to American radio correspondents. United Artists expects the picture to gross \$10,000,000. What a glorious flop!

### It's a Date:

John Carroll out one night with Carol Gallagher, one of the lovelies being tested by Howard Hughes, who is seeking a new and softer Jean Harlow type, and the next day treating heiress Dorothy Heinz to a frozen fruit frappe at Delhaven's . . . At the same confectionery, the new twosome of Carole Landis and Franchot Tone . . . Ann Gillis and Frankie Thomas at Grace Hayes' Lodge . . . Ann Rutherford and Rand Brooks at the Bublichki . . . Virginia Field with Frank Freeman, Jr., at the Wilshire Bowl . . . Cesar Romero stepping out with Dinorah Rego, Brazilian beauty . . . The beauty who has been doing the town with Jock Whitney is not Paulette Goddard, but Mona Maris, almost a double.

### Coming Attractions:

Lois Ranson, one of the thirteen young players selected this year in the renewal of an annual baby star election and a protegee of a former Wampas baby star, Sue Carol, has won a good part in "Cheers for Miss Bishop," the next Martha Scott starer . . . Burgess Meredith will play

Franz Schubert in "New Wine," a biographical story of Schubert which will include much of the music of the composer, and co-star Ilona Massey . . . Metro, having bought "The Bad Man," celebrated stage play of long standing, last week selected Lionel Barrymore for the sharp-tongued old man whose home is taken over by a Mexican bandit—to be played of course by Wallace Beery . . . The Metro lot also announced the teaming of Walter Pidgeon and Greer Garson for publicist Ralph Wheelwright's "Blossoms in the Dust," a true story about a celebrated Texas orphanage which has plenty of tear jerks . . . When Topper returns in "Topper Returns" he will probably reincarnate in the figure of Dennis O'Keefe, and Topper's girl friend, instead of the originally committed Joan Bennett, will be Carole Landis . . . Producer Erich Pommer wants Irene Dunne as his leading lady for "Week-End for Three."

### Odds and Ends:

Most feminine movie-goers would trade with Henry Wilcoxon in one scene for "Lady Hamilton," which is embarrassing the actor no end; he is supposed to kiss Laurence Olivier! . . . 20th Century-Fox plans to publicize the Cisco Kid's (Cesar Romero's) horse "Satan" in future films of the series; the nag may even get screen credit . . . Friends are ribbing producer Samuel Goldwyn, formidable opponent of double-feature bills, for entertaining his dinner guests the other evening by showing them TWO pictures . . . Universal Studios would like to locate any make or model of an 1898 automobile for use in "Back Street" . . . RKO is searching for the favorite white-collar girls in twenty American cities; when found, they will be given a free plane trip to Hollywood as guests of Ginger Rogers for the premiere of "Kitty Foyle" . . . Dorothy Lamour, the Paramount looker who rather fancies the jungle background, has a new idea for providing for her rainy days; she has purchased a circus elephant, Jackie, and is renting him out for twenty dollars a day; feeding sets her back five dollars a day . . . Gene Autry, leading horse-opera actor, whose phonograph records outsell Bing Crosby's three to one, dropped into Frank Tang's Chinese restaurant the other day, and a tourist, scrutinizing the actor's tailored cowboy suit, cracked wise, "Who does he think he is, Gene Autry?" . . . Alice Faye is the first screen star to offer her services to entertain at the conscription army camps, and 20th Century-Fox has okayed the plan. The lot will provide Miss Faye with extra time between pictures to make her project possible.

### Ouch!

Pat O'Brien remarked, "Most of us in Hollywood are sincere, hard-working people; an enormous percentage of the glamour stuff and hoopla is the work of columnists and press-agents."



## Fashion

TWO OF THE NEWER, cuter Hollywood fads are autographed sports jackets and lapel horses. Bonita Granville (above) collects autographs on her jacket (Gail Patrick signing), then embroiders signatures. Bette Davis (below) uses Jean LeSeyoux creation, a horse's head of lacquered string, to add color to her casual suit

—Elmer Fryer







"ESCAPE" has Robert Taylor as the son of imprisoned Emmy Ritter, Philip Dorn as Nazi doctor



NAZIMOVA is a stirring Emmy Ritter and Norma Shearer is the American-born German countess



TYRONE POWER, Linda Darnell co-star in remake of Douglas Fairbanks' hit, "The Mark of Zorro"



THE DUEL between Tyrone Power and Basil Rathbone in "The Mark of Zorro" is realistic, spectacular

## "Escape"

Cast: Norma Shearer, Robert Taylor, Conrad Veidt, Nazimova, Felix Bressart, Albert Basserman, Philip Dorn, Bonita Granville, Elsa Basserman, et al. A Metro-Goldwyn-Mayer picture, produced by Lawrence Weingarten and directed by Mervyn LeRoy, who also directed "Waterloo Bridge." Based on the Ethel Vance novel.

IF YOU feel like doing a bit of hissing and hating of the Nazi regime, M-G-M's new picture "Escape" will provide the opportunity, but certainly not "escape" entertainment for those who seek it in theaters.

Yet, as a film production, "Escape" has one thing in common with "Rebecca" and "Gone With the Wind." It follows Ethel Vance's novel almost page by page.

An almost unbearable suspense and tension is built up in the unfolding of this story of Nazi tyranny and effects, and it is almost with a sigh of relief that the audience greets the climactic end. The story, to those who have not read the book, concerns Mark Preysing (Robert Taylor), an American, worried over the lack of word from his mother, Emmy Ritter (Nazimova), who is visiting in Germany. He journeys to Germany himself and attempts to pick up clues of her whereabouts and health, only to learn in whispered words that she has been sentenced to be executed for high treason because she sold some property there and endeavored to take the money out of the country. He accidentally meets an American-born countess and widower (Norma Shearer), who sympathizes with him in a guarded way and whose sympathy soon turns into mutual love. Through her friendship with a German general who seems to have his finger on the Gestapo, she wangles information which she turns over to Taylor, who makes the most of it to pave the way for his mother's escape.

The entire cast is fine, but it is Norma Shearer's picture. Robert Taylor does everything he can with the part he has been assigned—an American who is first mystified then embittered at the hidden forces he must fight almost alone in a heartless country.

WHAT THEY THOUGHT OF IT: Los Angeles Examiner (Dorothy Manners), "Everything the readers of Ethel Vance's sensational best-seller can possibly hope for—and more." Los Angeles Times (Edwin Schallert), "A singular and potent document rather than entertainment . . . a morbid, dramatic tale of the subversive powers of a political regime." Hollywood Reporter, "It's intense drama, magnificently acted and directed." Variety, "Escape" is strong drama, produced as an offering of first importance."

WHAT THEY THOUGHT OF IT: Variety, "A capable cast gives out with gusto." Los Angeles Times, "Memorable mainly as a sounding-board for new melodies by the matchless Jerome Kern." Los Angeles Examiner, "A first-class little show."

# This Week ON THE SCREEN

"The Mark of Zorro" is escape entertainment; "Escape" is not

## "One Night in the Tropics"

Cast: Allan Jones, Nancy Kelly, Bud Abbott, Lou Costello, Robert Cummings, Mary Boland, William Frawley, Peggy Moran, Leo Carrillo, et al. A Universal picture, directed by A. Edward Sutherland, who also directed "The Boys From Syracuse."



ALLAN JONES sings and romps through the zany comedy of "One Night in the Tropics"

"ONE NIGHT IN THE TROPICS" is a romantic comedy, packed with frustrated romance and amusing situations.

Cause of the hilarious dilemma of everyone concerned in "One Night in the Tropics" is the love insurance which Allan Jones sells to Robert Cummings, wherein he agrees to pay a million dollars if Cummings and Nancy Kelly are not married on a certain date.

Assisting in the nonsense are Bud Abbott and Lou Costello, funniest team to land in pictures in a long time. They go through the familiar routines known to all their radio and theater fans, and are as funny on the screen as on the stage and air. Robert Cummings wanders through the picture in a daze in pursuit of Nancy Kelly, and proves his ability as a leading man. Allan Jones sings especially well and has some excellent numbers upon which to work. His interpretation of "Simple Philosophy" is unique and effective. Fans of Nancy Kelly will get a load of fun out of the goings-on she has to go through to get her man, with Peggy Moran close on her trail.

It's worth seeing. The music is by Jerome Kern, story from the pen of Earl Derr Biggers.

WHAT THEY THOUGHT OF IT: Variety, "A capable cast gives out with gusto." Los Angeles Times, "Memorable mainly as a sounding-board for new melodies by the matchless Jerome Kern." Los Angeles Examiner, "A first-class little show."

## "Seven Sinners"

Cast: Marlene Dietrich, John Wayne, Albert Dekker, Broderick Crawford, Anna Lee, Mischa Auer, Billy Gilbert, Richard Carle, Samuel S. Hinds, Oscar Homolka, et al. A Universal picture, produced by Joe Pasternak and directed by Tay Garnett.



MARLENE DIETRICH plays a rowdy cafe singer again in the riotous "Seven Sinners"

MARLENE DIETRICH becomes a comedy Sadie Thompson and goes to town with six other sinners, including handsome John Wayne, tough Broderick Crawford and Mischa Auer, who has the part of a light-fingered magician in this rowdy tale of the South Sea isles.

Marlene shows off all of her allures to the very best advantage and gets a chance to sing three songs with her husky, attractive voice, cast as she is as a jinxed cafe singer who has a reputation for inspiring trouble and brawls wherever she works.

Opening with a super-colossal free-for-all cafe fight over which the titles and credits are superimposed, "Seven Sinners" merrily rolls along with sex allure and melodrama hokum as its motivation until it ends with probably the biggest cafe fight in film history.

Despite all this, it is a picture for the entire family.

WHAT THEY THOUGHT OF IT: Los Angeles Times (Edwin Schallert), "Seven Sinners" goes to town with a brawling climax, and action impact that is unrivaled." Los Angeles News (Virginia Wright), "More action, rowdy humor and general fun than anything the screen has seen in a year." Variety, "The picture is rowdy, sentimental and comic in a blustering, beguiling way." Hollywood Reporter, "A vivid, actionful portrayal of the seething life of the South Seas." Hedda Hopper, "Marlene never looked more beautiful or acted as well."

## "The Mark of Zorro"

Cast: Tyrone Power, Linda Darnell, Basil Rathbone, Gale Sondergaard, Eugene Pallette, J. Edward Bromberg, Montagu Love, Janet Beecher, Robert Lowery, Chris-Pin Martin, et al. A 20th Century-Fox picture, produced by Darryl Zanuck and directed by Rouben Mamoulian, who also directed "The Gay Desperado." From the Johnston McCullie story, "The Curse of Capistrano."

ROMANCE and high adventure are the chief ingredients of "The Mark of Zorro," an elaborate remake of one of the most popular films of all time.

None of the original flavor of the silent version, enhanced by the personality of Douglas Fairbanks, is lost in this modernized, exciting picture.

Jammed to the hilt with action and suspense, it never loses pace; it keeps the watcher on the edge of his chair until the last scene.

Everyone knows the story of the restless young caballero who returns to California from Madrid to find that his father has been supplanted as governor of the territory by a cruel, money-mad tyrant.

At a loss as to what procedure to take to avenge the exploitation of the peons, Tyrone Power becomes Zorro, swashbuckling bandit, terror of the government, benefactor of the people. His prowess as an expert of the romantic situation is carried through in dashing style. Power undoubtedly will win many fans, both young and old, from this characterization.

One of the most spectacular dueling scenes of screen history is that between Power and Basil Rathbone in this film. Rathbone is cast as an ex-fencing master who has turned politician and is the master-mind behind the tyranny of California. He is not aware that Power is the feared Zorro and an expert swordsman when he challenges him to a duel. Power bests Rathbone, is then discovered to be the bandit Zorro. From then on excitement reigns.

Outstanding supporting characterizations are provided by Eugene Pallette, Linda Darnell, Basil Rathbone, Gale Sondergaard and J. Edward Bromberg. Eugene Pallette shines as the militant padre who excuses his blood-letting by prayer for absolution.

Horse-lovers will enjoy the many exciting scenes when Tyrone rides "Satan," the "Cisco Kid's" mount.

WHAT THEY THOUGHT OF IT: Los Angeles Times (Edwin Schallert), "Spectacular entertainment in its re-creation of a thrilling melodrama of early California." Los Angeles Examiner, "It is definitely in the big hit category." Variety, "Crammed to the hilt with actionful melodrama."



STUDIO

# The Private Papers of *Detective McGinnis*

Our secret operative shadows Alice Faye. herein tells all

Curtis Mitchell, Editor,  
*Movie-Radio Guide*,  
Chicago, Ill.

Dear Sir:

Enclosed find the report on Miss Alice Faye as prepared by Tim McGinnis, our operative No. 9 now on assignment for you in Hollywood.

You will note he has added much information of a highly revealing nature, gathered from secret sources, to the factuals obtained by actually shadowing Miss Faye.

In view of the additional work involved, I hope you will reconsider your earlier reaction to McGinnis' initial expense-account.

Sincerely yours,  
J. Carlson,  
E. P. Detective Agency.

J. Carlson,  
E. P. Detective Agency,  
Chicago, Ill.

Dear Sir:

Because of the tardiness of his report, I am forced to rush McGinnis' notes on Alice Faye into print just as he wrote them.

Playing roulette, spending a week in an institution for nervous cases and going to Earl Carroll's Theater-Restaurant for relaxation might be considered legitimate expenses for a tired businessman, but please inform your McGinnis I do not consider sleuthing a business.

Also, \$32.40 for coca-colas is still too much. How were they served—with cracked diamonds instead of ice?

Sincerely yours,  
Curtis Mitchell, Editor,  
*Movie-Radio Guide*.

J. Carlson,  
E. P. Detective Agency,  
Chicago, Ill.

Dear Boss:

If you still think, as most of the great American public does, that movie stars lead an easy life, you're as slap-happy as a tennis ball. Do you know what time Alice Faye gets up? 5:30 a.m. in the morning!

She lives just off Ventura Boulevard in Encino, as one guy describes it, "right in the shadow of Clark Gable's ears," as Miss Faye and the Gables are neighbors. Encino is near Hollywood in the San Fernando Valley, about nine minutes fast drive from 20th Century-Fox.

Now, don't get nose about how I know the following, but here's what

goes on before Miss Faye starts for the studio:

5:00 a.m. Alarm rings in maid's room. (Her name is Zella.)

5:30 a.m. Zella awakens Miss Faye and gives her a cup of coffee. Miss Faye yawns, drinks coffee and slumps back on pillow.

5:45 a.m. Awakened a second time, Miss Faye shoves her tootsies into a pair of slippers, plunges into her mink coat and scrams for the front door. She'll dress at the studio.

It's a funny thing about that mink coat. Miss Faye bought it on the hottest day in August four years ago, was so proud of it she wore it to the studio in the hundred-degree heat—and believe it or not, the only time that entire day she took it off was when she had to do a scene.

5:50 a.m. Front door is jerked open by houseboy. (His name is Alvin.)

5:50½ a.m. Cadillac waits in front of house, chauffeur holds car door open. (His name is Chester.)

5:51 a.m. Blur from house to car is Alice, followed by Zella.

5:52 a.m. Car bumps out driveway, heading for studio.

5:53 a.m. Zella hands Alice script.

5:58 a.m. Car whizzes through studio gates (20th Century-Fox). Gateman salutes.

5:59 a.m. Car stops in front of dressing-room building.

5:59 a.m. Blur from car to star dressing-room M is Alice followed by Zella.

6:00 a.m. Phonograph starts, denoting Miss Faye has arrived. Recording is Bing Crosby's "When the Blue of the Night Meets the Gold of the Day."

This is an accurate report of the morning I followed Miss Faye from her home to the studio, but maybe the reason she got there so fast is that she might have thought I was chasing her. Usually, instead of being on time, she's slightly late. She's not so bad about getting to work, but she's murder on social engagements. Half to three-quarters of an hour behind schedule is a good average, but the prize is the birthday party she gave at Ciro's for her brother's wife. Miss Faye issued the invitations herself: "Arrive at 8:30—dinner at 9:00." Everybody was there on time but Alice, who blew in at 9:45. Dinner was served at 10:30.

6:05 a.m. Two cute girls knock on door of dressing-room, enter. One is Lillian, Alice's hairdresser, the other is Ollie Hughes, the wardrobe girl. Both plenty okay, too, boss.

7:10 a.m. Dressing-room door opens. Long blur is Alice, followed by Zella, followed by Ollie, followed by Lillian on their way to make-up department.

7:11 a.m. Alice arrives in make-up department, sits down in barber-chair, relaxes.

7:11½ a.m. Head make-up man Guy Pierce starts operations.

7:18 a.m. Zella leaves, gets electric percolator, returns to make-up department, plugs it in.

7:22 a.m. Alice stirs in the barber-chair, stretches. Pierce continues applying make-up.

7:30 a.m. Zella pours coffee. Alice drinks two cups.

7:48 a.m. Alice has another cup of coffee.

7:58 a.m. Blur is Alice and Zella on way to stage nine, the "Tin Pan Alley" set.

7:59 a.m. Reports to director Walter Lang. Jack Oakie, John Payne, Betty Grable already there.

8:00 a.m. Work begins.

At this point, I take a powder. I know what goes on on movie sets is fairly common knowledge, since movie publications are always spending "A

Day on the Set With Somebody," and I feel it my duty to find out more about Miss Alice Faye for the report than I am able to get by sitting around the set watching her work. Looking at her is one of the greater pleasures being around 20th Century-Fox has to offer, and while I'd just as soon sit quietly and look all day, I decide this is a good time to talk to a few people and see what I can find out, and also to poke my nose a little into Alice's private studio life.

Miss Faye has two dressing-rooms, M (which was once occupied by Loretta Young) in the star dressing-room building, and a portable on the set. I know she'll be using the portable while she's working, so I sneaked over to M. Nobody is there, so I give it a quick shakedown.

It's a two-room affair, full of fluffy doodads. The sitting-room contains a big, soft sofa, some floor cushions, a

combination phonograph-radio and a stack of records. Most of these records are vocals and there's lots of Bing Crosby stuff. The most worn is "Gloomy Sunday," the song that caused seventeen people who heard it to commit suicide. The other room is the actual dressing-room.

I have heard that Miss Faye is the only star in all the studios who always leaves the lot for lunch. That sounds interesting, so I beat it back to stage nine just before noon to see what goes on.

12:00 noon: Set strikes for lunch. 12:01 p.m. Alice goes to phone, calls home. She has decided what she wants for dinner, gives instructions.

12:03 p.m. Blur is Alice, her stand-in, Helene (a looker, too), Ollie and Lillian (in that order) heading for the car. Chester has door open.

12:04 p.m. Car roars through studio gate. Gateman salutes.

12:09 p.m. Car slides to a stop in front of Beverly Hill Tropics. Alice, Helene, Ollie and Lillian troop in. They go to a table to the left of the door just beyond the entrance (not into the main dining-room).

12:10 p.m. Alice orders chicken noodle soup with extra white meat cut up in it. (This is her regular lunch. She seldom varies it.)

12:12 p.m. Three kids who have been hanging around the front door get up nerve and walk in. They ask Miss Faye for her autograph. She signs courteously, and talks to them.

12:15 p.m. Soup's on!

Eating is uninteresting enough, so I do some checking. I learn Miss Faye eats at the Tropics every noon, that the table she's sitting at is tacitly reserved for her. If she doesn't show up, the table remains unoccupied. She brings from three to five co-workers to lunch with her daily, signs the check. She runs a charge-account there.

12:50 p.m. Alice finishes eating, orders a second cup of coffee.

12:54 p.m. Alice looks at watch, beckons waiter, signs check.

12:55 p.m. Alice, Helene, Ollie and Lillian (in that order) head for the car. Chester has the door open. Lillian stumbles.

"Great!" says Alice. (That's her pet expression. She uses it when anyone is awkward or does something silly.)

12:55½ p.m. Car shoots from curb. 12:59 p.m. Car whizzes through

(Continued on Page 42)

By  
Gordon  
Swarthout



# North West

MOVIE-  
RADIO GUIDE  
Picture of  
the Week

ROBERT PRESTON, as Constable Ronnie Logan, is captured by Indian friends of Louvette (Paulette Goddard), his lover, who believes she is saving his life in taking him from danger



DANGER was inherent in the Mounties' efforts to quell the Riel Rebellion, a revolt of French, Scotch and Indian trappers. Duroc (Akim Tamiroff) was a patriot following Riel in revolt



THE name of Cecil B. DeMille on a film has long been movie-goers' guarantee of super-super celluloid doings to follow. To such epics as "The King of Kings," "The Ten Commandments" and others, DeMille now adds his Technicolor "North West Mounted Police," a saga of pioneer Canada during the days when the Riel Rebellion threatened to flare into civil war. The procedure followed by DeMille in getting his story onto film is interesting. First, he sent William Pine, his associate producer, to Canada to discuss the idea with Commissioner S. T. Wood, head of the Mounties. His research director spent six more weeks there, poring over aged records and forgotten achievements. Hundreds of Indians from California and Arizona were hired, troops of extras were uniformed and turned over to Sergeant Major G. F. Griffin, of the Mounties' cadet school, for drill. Meanwhile Gary Cooper, Madeleine Carroll, Paulette Goddard, Preston Foster and Robert Preston learned their parts. In the DeMille manner, it was given two premieres—a Canadian premiere at Regina and an American premiere at Chicago. It will be released nationally November 22.

THE REBELLION breaks life-long friendships, and Duroc, following Riel, finds himself an enemy of his friend, Todd McDuff (Lynne Overman), left, Scotch trapper who remains loyal to the Crown. A touching scene is when McDuff sees Duroc killed



FOR PERSONAL INTERESTS, the whisky-smuggler, Corbeau (George Bancroft), followed Riel. With Bancroft above is the noted Shakespearean actor, Walter Hampden, as Chief Big Bear

GARY COOPER is a Texas Ranger who comes into Canada seeking Corbeau. A rivalry flares between Cooper and Preston Foster, Mountie Sergeant, over the hand of April Logan (Madeleine Carroll), as well as over who will be the first to arrest Corbeau



# Mounted Police

PAULETTE GODDARD is Louvette, the half-breed daughter of Corbeau and lover of Constable Logan, brother of April. Ranger Dusty Rivers (Gary Cooper), going to Batoche to save Logan because he loves April (and incidentally to arrest Corbeau), helps put down rebellion



# Shots

## In the Dark

What Hollywood does after dark is nobody's business except yours and mine and the photographer's. Here's Hollywood in love, at play and what-have-you!

Photographs by Jack Albin and Bruce Bailey



ONE OF THE REASONS why an inherent desire to run away and join a circus is part of every boy's make-up might well be this caress, bestowed upon chief clown Otto Greibling, at Cole Brothers Circus, by Dorothy Lamour, an ardent circus fan



NIGHT OUT for the Robert Taylors (Barbara Stanwyck), who spend most of their time quietly at their San Fernando ranch home, finds them dining at Ciro's with their close friends and frequent dinner partners, the Jack Bennys (not shown). Ladies, note Barbara's matching costume jewelry—clip, bracelet and ring-set



EX-MRS. DAN TOPPING, JR. (Arline Judge) celebrates her return to films after deserting them for marriage, by dancing with her friend, silent-screen star Antonio Moreno. Break up of the marriage gave Arline back to films



NOT A ROMANCE—and not sign language, either—engages Rosalind Russell and Herbert Marshall as the cameraman caught them at Ciro's recently. Marshall and Miss Russell are simply engaged in an animated conversation. Rosalind is still without a steady boy friend, and Mrs. Marshall was a member of the party of diners



NO UNUSUAL SIGHT about Hollywood these days is the combination of Ruth Hussey (whose requirement in the man she marries is common sense) and Rafael Hakim, French movie producer now in Hollywood with his brother to make pictures. Cameraman caught them at the Pirates' Den



ANOTHER STEADY TWOSOME is composed of Edmund O'Brien and Nancy Kelly, who were not arguing in public as this picture was taken but clowning at Ciro's. O'Brien was giving out with a very low note at the moment and Nancy was simply trying to give him a lift



TONY MARTIN AND LANA TURNER are another pair seen often about the Hollywood night-spots at the moment. Tony is playfully chucking Lana under the ear to give her a slight idea of what Hollywood masseurs will be doing to her shortly when they go to work on her excess poundage before her next film starts



THE GENE RAYMONDS (Mrs. Raymond is Jeanette MacDonald) gave a surprise party recently for Gene's brother and Jeanette's sister, whose birthdays fell, oddly, on the same date. Real surprise of the party was when Gene turned up with brunette hair, which Jeanette smilingly approves above



S-S-S-SHHH! This isn't romance. And judging from the apprehensive expression on the face of William Frawley when the camera snapped, it isn't a new Bob Hope wisecrack, either. Which leaves one alternative: Bob is trying to stick Frawley with the dinner-check!



VIRGINIA FIELD, whose hot performance as the burlesque queen in "Dance, Girls, Dance," will not soon be forgotten, is being very, very proper as hostess to the socially prominent Rhinelander Stewarts, of New York, when they visited Hollywood recently. Miss Field's handsome fiance, Richard Greene, is away to the wars





## *Award of Merit*

An Award for Excellence in Broadcasting  
To MARY MARGARET McBRIDE!

THIS Thanksgiving week, when Mary Margaret McBride of radio goes home to her native Missouri, it will be for more than a holiday trip. It will be for the grand homecoming of Missouri's first lady. Speaking for proud citizens of the "Show Me" state, Governor Lloyd Stark has proclaimed Friday, November 22, as Mary Margaret McBride Day, and in honoring a radio personality in this unprecedented way, the Governor will join Mary Margaret in her broadcast on that day from Mexico, the town where she got her first job on a local newspaper. Mary Margaret has come a long way since those days. Amply proportioned in mind and heart, this Missouri farm girl went to New York to become, first,

an important newspaperwoman and magazine writer. When she faced a microphone for the first time in 1932, it was to pioneer a new kind of radio program—the informal, chatty talk. Women liked it, and today Mary Margaret McBride (heard over a CBS network Mon., Wed., Fri., and over a smaller network Mon. through Fri.) earns more than any other American woman, excluding movie actresses. Because she has pioneered a delightful new form of radio entertainment, because she has brought romance to the drudgery of housework, because she is a great American woman, *MOVIE-RADIO GUIDE* is honored to present its Award for Excellence in Broadcasting to Miss Mary Margaret McBride.

# TOMMY DORSEY WANTS YOUR SONG

Your big chance, amateur songsmith!  
Tune in "Fame and Fortune" Thursday

By Dick Dorrance



SEEN WITH SINGERS Connie Haines and Frank Sinatra, Tommy Dorsey (right) is out to discover unknown, unsung song-writers

**T**HAT vague daydream of easy money—to which, alas, we are all willing prey—strikes hard among music-minded Americans who have an incurable habit of humming, whistling and crooning out loud their latest prodigies of amateur song-writing.

This is a story about a radio program called "Fame and Fortune" that is designed to bring just that to unknown, yet talented, song-writers. But first, before telling more, we should give a silhouette of a situation.

There are so many amateur song-writers in this country that sometimes it's a wonder we have enough pianos to go around. Taxi-drivers, college professors, hash-slingers and housewives all seem to find fascination in pegging a melange of musical notes together, then dreaming up a nice batch of lyrics to match.

The results are as diverse as the origin of names in a New York telephone book. Some amateur songs are inspired, catchy, bright, capable of snaring public fancy. The majority are mediocre, uninspired, with about as much character as a mouthful of sawdust.

And some . . . some, my friends, are just plain godawful!

The song-publishing business is a tight little world of commerciality—a coldly run business that deals in human heart-strings and the sweet fluffy-duff of which romance is made. A select clique of the boys along Broadway write most of the hit tunes; they have the inside track to the sanctums of song-publishers.



NANCY LAMPE  
—her song won!

**B**UT, before we go back to that radio program, let's take the case of Alfred K. Bingleboff, who is a nice boy living in Ethelbert Falls, Ohio (which is a small town with a promising, albeit restricted, future). Alfred has a very cute girl named Tizzie, and Tizzie has inspired Alfred to write a song that, frankly, isn't at all bad. As a matter of fact, there are thousands of people who would like to hum Alfred's tune because it has a nice lilt to it—one of those lilt that sneaks up on you in spite of yourself, like a yen for eating salted peanuts or biting your fingernails.

But America isn't very likely to hear Alfred K. Bingleboff's soul-born melody. Alfred just can't break into the song-writing business. He'd like to write lots more, and he really seems to have talent.

It's too bad. Even if Alfred went from Ethelbert Falls to Broadway and Forty-ninth Street (whence you can heave a rock through the windows of a dozen song-publishers), he'd

probably still have a tough time getting anyone to listen to his romantic ditty. Alfred, you see, is an unknown.

Which brings us back to our subject—a new break and a real chance for America's unknown song-writers. And it took radio to make this opportunity possible—radio, which has been accused of ruining the song-writing business.

Every Thursday night over the NBC-Blue network from Hollywood goes this new program titled "Fame and Fortune," featuring the sentimental trombone of one Tommy Dorsey, with Frank Sinatra, Connie Haines and the Pied Pipers.

Every Thursday, after a board of judges has sifted through hundreds of entries from embryo Stephen Fosters, one particular amateur song is selected for a swift rocket trip to fame.

The composer, who—as we once said—may be a taxi-driver, college professor, hash-slinger or housewife, gets one hundred dollars in advance royalties and his song published by a reputable concern. A real live contract that has to be signed, 'n' everything goes with the award. Second and third winning songs get twenty-five dollars each.

If Alfred K. Bingleboff won first prize some week, his song might have a very good chance of becoming a smash hit, providing it sold around three hundred thousand copies. (Time was when nothing short of one million copies constituted a hit—but that's another story.) If it did attain the success brackets, when exposed to the public limelight, Alfred would then find those gruff song-publishers, who like to hear a clinkle in their own pockets, waiting for his next creation with widespread grins and arms.

This Tommy Dorsey program is tailor-made for the amateur tune-smith. Because it caters to the unknown and seeks to catapult him into a position where his own merits will be the sole factor in his continued success, it captures the fancy of American radio listeners.

And—wave a flag for radio—it also promises to inject some new blood, more originality, new ideas into the rather static thoroughfare known as Tin Pan Alley that, like a giant phonograph record, has been going around and around in a circle for years. Old, white-haired songs get revived; the masters are robbed of whole passages—camouflaged and injected with the goat glands of swing; and, over it all, is the inescapable fact that "love" still rhymes with "above."

A little fresh air will do us good.

Take the case of Mrs. Nancy Lampe, a New York City housewife from Greenwich Village, whose amateur song, "I've Got a Restless Spell," was picked for first prize and publication during a recent broadcast. Mrs. Lampe, like myriad other Americans, has written down snatches of music and improvised lyrics whenever the inclination struck her. All in all, she's turned out some twenty-seven unpublished songs for her own amusement at one time or another, although she never studied music in her life.

Mrs. Lampe wrote "I've Got a Restless Spell" while in Boston before she was married. It lay forgotten in an old trunk until she heard "Fame and Fortune" with its offer to unknown song-writers. And now, winning first place over hundreds of other selections submitted the same week, "I've Got a Restless Spell" should soon be on the music counters.

The one-hundred-dollar advance royalties will come in handy, tearfully declared Mrs. Lampe, whose husband is currently unemployed. The rent must be paid. She composed her song on a piano she won for writing the name of a music store some 750 times within two square inches—a feat demanded in a contest she once entered. The piano was only fourth prize. Some forgotten genius managed to squeeze the same name into the tiny space about two thousand times. It was a colossal achievement and one that should have netted him at least a pipe organ as first prize.

There have been many other cases of amateur song-writers suddenly springing to the top ranks. Probably the greatest example in 1940 has been Ruth Lowe. Her contribution to song-dom is "I'll Never Smile Again," which has already sold over four hundred thousand song copies, half a million phonograph records.

Here is no number based upon false sentiment or the artificial emotion of a professional song-writer. Ruth Lowe's best-selling hit has a poignant story behind it—short but beautiful.

"I'll Never Smile Again" was written only a few days after Ruth Lowe's husband had died. "It was a song that came from my heart," she told listeners of "Fame and Fortune."

"The tune was always seemingly in my mind, but until the death of my husband it was but part of—well, another sense. It's not easy to explain. I sat down at the piano several days later . . . the thoughts, the music, the

lyrics, the very title just seemed to speak themselves. I merely wrote what I felt . . ."

Tommy Dorsey explains that "Fame and Fortune" really has a double purpose. "I hope," he says, "that we'll be able to cause other song-writers to not only make music but to make money. That's what 'Fame and Fortune' is for . . . to help everyone of you up the ladder of success."

Dorsey first had the notion for his new program while conducting a song contest over NBC on Saturday afternoons. He received so many promising songs that it seemed only right to give some of their composers a chance to capitalize on such real talent. From this idea sprang his new night-time Hollywood broadcast—"Fame and Fortune."

**R**ULES, for the benefit of amateur songsmiths who have not yet heard the program, are quite simple:

First, it is necessary to secure a regulation entry blank from a neighborhood drug store. Establishments of this type all over the nation are supposed to have a stock on hand. The blank explains just what is expected of the hopeful song-writer, who must agree when submitting his entry to certain conventional formalities regarding publication and the contest.

The song itself should be written on ordinary music paper—just the melody and words—then sent with the filled-out entry blank to Tommy Dorsey, NBC, Radio City, New York.

In giving fair consideration to all amateur songs that may have the elements of a national hit, "Fame and Fortune" performs another valuable function. Always lurking, ready to trap the uninitiated song-maker, is a gentle grafter called the "song shark."

A "song shark" is an individual or firm that solicits songs from amateurs, offering to assist in securing their publication or popularization—at a price. There are usually glowing pictures of the profits to be made, and many flattering remarks on how fine the amateur's song is. The racket has many angles. "Song sharks" will offer to collaborate on music or lyrics, run "contests" in which all the contestants are apparently the winner, seek money to get a song ostensibly included in a movie or broadcast—then come back again and again for more funds to cover the expense of "special arrangements," "contact work" and similar ruses.

(Continued on Facing Page 44)















MONDAY November 18

(3:45 p.m. Continued)

NBC-Young Widder Brown, sketch: WOW WHO WDAF KSD KOA KVOO

4:00 CST 3:00 MST NBC-Girl Alone, sketch: KARK KVOO WDAF WHO KOA WOV KSD

CBS-Time Out for Dancing: KLRA KFOR KFOR NBC-Frank & Archie: KGHF KSCJ KVOO KTHS KWK

MBS-Harold Stokes Presents: KFEL KFKA KSAL KFBI CBS-The Goldbergs, sketch: KMOX

5:15 CST 4:15 MST CBS-Hedda Hopper's Hollywood: KMBC KLZ KFAB KOIL KFH WNAK KMOX

NBC-Irene Wicker: KSCJ KVOO WREN MBS-Don McGrane's Orchestra: KFOR KSAL

5:30 CST 4:30 MST NBC-Bud Barton, sketch: KANS KSCJ WREN KGHF KVOO

4:45 CST 3:45 MST CBS-Scattergood Baines, sketch: KFAB WNAK KFH KLZ KLRA KMBC KMOX

NBC-Life Can Be Beautiful, sketch: WHO KOA WOW WDAF KSD

KVOR-Through the Ages KVTO-Sully's Radio Spotlight WBB-Double Melody Melodies WJAG-Devotional

5:00 CST NBC-Dance Orch.: KGBX KARK KVOO CBS-Young Dr. Malone, sketch: KLZ KMBC

NBC-Set Sail, sketch: KSCJ MBS-News: Don McGrane's Orch.: KFBI KFKA KSAL

5:15 CST 4:15 MST CBS-Hedda Hopper's Hollywood: KMBC KLZ KFAB KOIL KFH WNAK KMOX

5:30 CST 4:30 MST NBC-Bud Barton, sketch: KANS KSCJ WREN KGHF KVOO

4:45 CST 3:45 MST CBS-Scattergood Baines, sketch: KFAB WNAK KFH KLZ KLRA KMBC KMOX

NBC-Life Can Be Beautiful, sketch: WHO KOA WOW WDAF KSD

NBC-Wayne Van Dyne, tr.: KVOO KOAM KSCJ WREN KWK KANS KGBX

KARK-American Legion Auxiliary KFB-Teddy Cumb KFE-The Rhythm Five

KFEG Music Graphs KOIL Top Tunes KOWH-It's Dance Time

NBC-Organ Moods: KSCJ KVOO KGHF WREN WENN

5:00 CST NBC-Dance Orch.: KGBX KARK KVOO CBS-Young Dr. Malone, sketch: KLZ KMBC

NBC-Set Sail, sketch: KSCJ MBS-News: Don McGrane's Orch.: KFBI KFKA KSAL

5:15 CST 4:15 MST CBS-Hedda Hopper's Hollywood: KMBC KLZ KFAB KOIL KFH WNAK KMOX

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NBC-Wayne Van Dyne, tr.: KVOO KOAM KSCJ WREN KWK KANS KGBX

KARK-American Legion Auxiliary KFB-Teddy Cumb KFE-The Rhythm Five

KFEG Music Graphs KOIL Top Tunes KOWH-It's Dance Time

NBC-The Telephone Hour: James Melton, tr.: Frances White, sop.; Ken Christie Mixed Chorus: Don Voorhees & Symphony Orch.: KSD WMAQ WSM KOA KVOO WOW WDAF WHO KARK

7:15 CST 6:15 MST NBC-Defend America \*KFOR-News KVOR-Dinner Melodies

7:30 CST 6:30 MST NBC-True or False, with Dr. Harry Hagen: KWK WLS KO KVOO WREN KGHF

7:45 CST 6:45 MST NBC-Radio Magic, drama: KVOO WREN

8:00 CST 7:00 MST NBC-Doctor I. Q., quiz prgm., with Lew Valentine: WSM KVOO WMAQ KSD WHO WOW WDAF KOA KARK

8:15 CST 7:15 MST KGBX Salon Music \*WGN-News WENR-Ted Weems' Orch.

8:30 CST 7:30 MST NBC-Show Boat: Beluah (Marlin Hurt); Dick Todd, bar; Virginia Verrill, vocalist; Captain Barney; Bob Strong's Orch. & Bob Treadler's Band: WDAF WMAQ WHO WOW KSD KOA WSM

8:45 CST 7:45 MST KCKN-Roller Derby \*KGBX-News KGHF-To be announced KTHS-To be announced

9:00 CST 8:00 MST NBC-Carnation Contented Hour: Louise King, the Lullaby Lady; Carnation Chorus; Larry Taylor, tr.; Percy Field, cond.; KOA WHO KVOO KSD KARK WSM WOW WDAF WMAQ

NBC-Emil Coleman's Orch.: KSCJ KGHF WREN WMAQ KVOO WSM

Home, the chorus: Torador Song, from "Garden," Ibeln-hoh Schmidt; Down by the Old Mill and Take Me Out to the Ball Game, the chorus: Firelight Lullaby, Louisa King; St. Xavier for App. the chorus: Alma Mater, and Across the Field, the orchestra.

9:15 CST 8:15 MST MBS-Who Knows?: WGN NBC-Story Dramas: KVOO KSO KANS KSCJ WREN

9:30 CST 8:30 MST MBS-Chicago City Opera: KSAL

9:45 CST 8:45 MST CBS-News of the World: KFOR KFEL Modern Melody Trio

10:00 CST 9:00 MST NBC-Fred Waring in Pleasure Time: KOA WHO KSD WMAQ

10:15 CST 9:15 MST CBS-Lanny Ross, tr.: KLZ KMBC

10:30 CST 9:30 MST CBS-Eddy Duchin's Orch.: KFAB KRNT KLRA WBBM WMT WJW KFH WNAK

10:45 CST 9:45 MST NBC-Wil Bradley's Orch.: KCKN MBS-Chicago City Opera: KFEL NBC-Emil Coleman's Orchestra: KGFH

CBS-Ray Herbeck's Orch.: WBBM KFKA-Dance Orch. \*KMBC-The World Today KMOX-Moonlight Serenade KOA-On With the Dance KOIL-Sports Specials KSD-Wash. Univ. Educational Series

KTHS-Harold Arden's Orch. KVOO-Your Kindly Philosopher KWK-Dance Orch. WJAG-Community Chest Prgm.

NBC-Wil Bradley's Orch.: KARK WOV KVOO

10:45 CST 9:45 MST NBC-Wil Bradley's Orch.: KCKN MBS-Chicago City Opera: KFEL NBC-Emil Coleman's Orchestra: KGFH

CBS-Ray Herbeck's Orch.: WBBM KFKA-Dance Orch. \*KMBC-The World Today KMOX-Moonlight Serenade KOA-On With the Dance KOIL-Sports Specials KSD-Wash. Univ. Educational Series

KTHS-Harold Arden's Orch. KVOO-Your Kindly Philosopher KWK-Dance Orch. WJAG-Community Chest Prgm.

11:00 CST 10:00 MST NBC-News: Tommy Reynolds' Orch.: WHO KGBX WOW WSM KOA

11:15 CST 10:15 MST NBC-News: Gene Krupa's Orchestra: KVOO KSCJ WREN

MBS-Dance Orch.: KFEL KFOR KFKA KSAL KWK KSO

CBS-News: Ray Herbeck's Orchestra: KFH KFAB KRNT KMBC KLRA WJW WMT WNAK

11:45 CST 10:45 MST CBS-Bob Crosby's Orch.: News: KANS KARK WOV WSM KOA

NBC-Tommy Dorsey's Orch.: News: KANS KARK WOV WSM KOA

NIGHT

Where there is no listing for a station its preceding program is on the air.

6:00 CST 5:00 MST NBC-Fred Waring in Pleasure Time: KANS WSM WDAF WOV KARK KVOO

REBROADCASTS

If you miss both of these programs tonight, the list of western stations carrying the "repeat" broadcast is as follows: "I Love a Mystery": Time in at 10:30 p.m. CST. 9:30 p.m. MST. KBCA Los Angeles 780 kc KFSB Sacramento 1190 kc KFSB San Diego 690 kc KFSB San Francisco 730 kc KJRH Seattle, Wash. 370 kc

REBROADCASTS

"Those We Love": Time in at 11 p.m. CST, 10 p.m. MST. KNS Los Angeles 1040 kc KATM Portland, Calif. 1310 kc KOIN Portland, Ore. 940 kc KSTP San Francisco 760 kc KIRO Seattle, Wash. 710 kc KFPY Spokane, Wash. 890 kc KVI Tacoma, Wash. 570 kc

FREQUENCIES

Table with 2 columns: Station Name and Frequency. Includes KANS-1210, KARK-890, KVOO-830, etc.

KFAB Texas Mary's Pals KFEL Western Voice KFH Road of Life KGNF Honespun Harmonies KLB Ranch Boys KMBX-Foot Scout KMOX-Ma Perkins KOIL-Waltz Time KSD What's News in the Stores ...

WHB Smile Brigade WIBW-Housewives Prgram.

9:45 CST NBC-The Guiding Light, sketch: KSD WHO WDW WDAF KARK ...

K'OA Larry Bradford; Billboard K'VO To be announced K'VOO-Merry-makers ...

\*News: WJAG W'NAX K'UOA KANS KARK-Hal Burns' Varieties ...

12:00 CST 11:00 MST CBS-Elle Can Be Beautiful, sketch: KMOX KLZ ...

12:30 CST 11:30 MST NBC-O'ur Spiritual Life: KOWH KGHF ...

12:15 CST 11:15 MST CBS-Woman in White, sketch: KMOX KLZ ...

(Continued on Next Page)

AFTERNOON

12:00 CST 11:00 MST CBS-Elle Can Be Beautiful, sketch: KMOX KLZ ...

12:15 CST 11:15 MST CBS-Woman in White, sketch: KMOX KLZ ...

12:30 CST 11:30 MST NBC-O'ur Spiritual Life: KOWH KGHF ...

12:45 CST 11:45 MST CBS-Elle Can Be Beautiful, sketch: KMOX KLZ ...

8:45 CST NBC-Gospel Singer: KSD ...

9:00 CST NBC-The Man I Married, sketch: KSD WHO WDAF WDW KVOO ...

9:15 CST NBC-Against the Storm, sketch: KSD KARK WHO KOA WDAF ...

9:30 CST CBS-By Kathleen Norris, sketch: KMOX KLZ KFH KOIL W'NAX ...

9:45 CST CBS-Big Sister, sketch: KLRA KFAB KMOX KMBX W'NAX ...

9:55 CST CBS-Myrt & Marge, sketch: KLRA KMOX KFAB KOIL KFH W'NAX ...

8:15 CST NBC-Band Goes to Town: KSD ...

9:15 CST NBC-Josh Higgins, sketch: KSCJ KWK KGHF WREN ...

9:30 CST CBS-Big Sister, sketch: KLRA KFAB KMOX KMBX W'NAX ...

Advertisement for MEN CASH and PSORIASIS treatment. Includes 'EARN BIG MONEY WITH NEW ONE-PRICE' and 'PSORIASIS TREATMENT' sections.

8:30 CST NBC-Capt. Herve, News: KOA ...

9:30 CST CBS-Simple Melodies: KLRA K'VOR ...

9:45 CST NBC-Thunder Over Paradise, sketch: KSCJ KWK KTHS WREN ...

Advertisement for FRANKLIN INSTITUTE. Includes 'WANT A GOVERNMENT JOB' and '\$1260 to \$2100 Year TO START'.













THURSDAY November 21

CBS-Swing Serenade: KOIL
MBS-Johnny Duffly's Orchestra:
KFOR KFEL KFKA KSAL KWK

WJAG-Waltz with Me
WREN To be announced
3:15 CST 2:15 MST
\*NBC-Club Matinee, variety
prgm., with Orch. & Soloists;

KOWH-This Rhythmic Age
KUOA-South American Way
KVID-Siesta Time
KWTO-Jim, Boots & Bobby

CBS-The Chicagoans: KFOR
\*MBS-News: KSAL
CBS-Joyce Jordan, sketch: KLZ

KLRA-Sportsman's Bureau
KLZ-Skipper Jim
KOA-Dinner Concert

3:45 CST 3:45 MST
\*NBC-Club Matinee, variety
prgm., with Orch. & Soloists;

6:45 CST 5:45 MST
\*NBC-H. V. Kallenborn, news:
WLV WMAQ KGBX WSM

7:45 CST 6:45 MST
MBS-In Chicago Tonight: KFOR
\*KLRA-Health Talk: Interlude:
News

8:00 CST 7:00 MST
\*MBS-Gabriel Heatter, comm.:
WGN KWK KFKA

8:15 CST 7:15 MST
MBS-Talk by Arthur Mann:
KSAI

8:30 CST 7:30 MST
MBS-Alfred Wallenstein's Sinfonia:
KSAI, KFEL, KFOR

8:45 CST 7:45 MST
\*News: KWK KGBX
KCKN-Dancing Under the Stars

2:15 CST 1:15 MST
MBS-Song Treasury: KFEL KSAL
KFSB
NBC-Ma Perkins, sketch: WOW

3:30 CST 2:30 MST
\*NBC-Club Matinee; News:
WREN
NBC-Lorenzo Jones, sketch:

4:45 CST 3:45 MST
NBC-Joe Gallicchio's Orch.: KANS
KGBX KSCJ WREN KVOO
KOAM

5:45 CST 4:45 MST
NBC-Tom Mix, sketch: KVOO
KGFH WREN WENR
\*KCBS-The World Today: KOIL

6:00 CST
\*NBC-Maxwell House Coffee
Time: Dick Powell, Mary Martin,

7:30 CST 6:30 MST
\*NBC-Strange As It Seems,
dramatizations; Jackson Wheeler,

7:30 CST 6:30 MST
\*NBC-Alfred Family, comedy
with Ezra Stone: WSM WMAQ

7:45 CST 6:45 MST
MBS-In Chicago Tonight, variety
prgm.; Harold Stokes' Or-

8:00 CST 7:00 MST
\*News: KWK KGBX
KCKN-Dancing Under the Stars

2:30 CST 1:30 MST
CBS-Kate Hopkins, sketch: KLZ
CBS-A Friend in Need: KFOR

3:45 CST 2:45 MST
CBS-Stepmother, sketch: KLZ
KMBC
NBC-Young Widder Brown,

4:00 MST 3:00 CST
CBS-Young Widder Brown,
sketch: WHO WDAF WOV KSD

5:00 CST 4:00 MST
CBS-Vic & Sade, sketch: KVOO
WDAF WHO WOW KOA KSD

6:15 CST 5:15 MST
MBS-Eddie Dooley's Football Fore-
casts: WGN

8:30 CST 7:30 MST
MBS-Alfred Wallenstein's Sinfonia:
KSAI, KFEL, KFOR

8:45 CST 7:45 MST
\*News: KWK KGBX
KCKN-Dancing Under the Stars

8:00 CST 7:00 MST
\*News: KWK KGBX
KCKN-Dancing Under the Stars

8:15 CST 7:15 MST
MBS-Talk by Arthur Mann:
KSAI

2:45 CST 1:45 MST
\*CBS-Adventures in Science:
Watson Davis, dir.; News: KLRA

3:00 CST 2:00 MST
NBC-Mother o' Mine, sketch:
KWK KGFH KVOO KTHS

4:15 CST 3:15 MST
NBC-Lone Journey, sketch: WHO
KOA WDAF KVOO WOW KSD

5:15 CST 4:15 MST
NBC-Irene Wicker: KSCJ KVOO
KOWH
\*NBC-Reveries; News: KGBX

6:15 CST 5:15 MST
\*NBC-John W. Vandercook,
news: KVOO KOA KSD KARK

8:15 CST 7:15 MST
MBS-Talk by Arthur Mann:
KSAI

3:00 CST 2:00 MST
NBC-Mother o' Mine, sketch:
KWK KGFH KVOO KTHS

4:00 CST 3:00 MST
NBC-Frank & Archie: KGFH
KSCJ KVOO KTHS KWK

5:00 CST 4:00 MST
NBC-Four Clubmen: KLRA KLZ
KFOR KVOO

6:00 CST 5:00 MST
\*News: WMAX KFKA
KFBI-Frontier Fighters
KFEF Master Singers

7:00 CST 6:00 MST
\*News: WMAX KFKA
KFBI-Frontier Fighters
KFEF Master Singers

8:15 CST 7:15 MST
MBS-Talk by Arthur Mann:
KSAI

3:15 CST 2:15 MST
\*NBC-Club Matinee, variety
prgm., with Orch. & Soloists;

4:15 CST 3:15 MST
NBC-Lone Journey, sketch: WHO
KOA WDAF KVOO WOW KSD

5:15 CST 4:15 MST
NBC-Irene Wicker: KSCJ KVOO
KOWH
\*NBC-Reveries; News: KGBX

6:15 CST 5:15 MST
\*NBC-John W. Vandercook,
news: KVOO KOA KSD KARK

7:15 CST 6:15 MST
MBS-Eddie Dooley's Football Fore-
casts: WGN

8:15 CST 7:15 MST
MBS-Talk by Arthur Mann:
KSAI

NIGHT

Where there is no listing for a station its preceding program is on the air.

6:00 CST 5:00 MST
NBC-Easy Aces, comedy: KFI
KSO WENR KGFH KVOO KWK

6:15 CST 5:15 MST
MBS-Eddie Dooley's Football Fore-
casts: WGN

6:30 CST 5:30 MST
\*NBC-Bob Crosby's Orchestra:
Bonnie King, vocalist: WOW

6:45 CST 5:45 MST
\*NBC-Dance Orch.: WDAF
NBC-Dance Orch.: KSCJ

7:00 CST 6:00 MST
\*News: WMAX KFKA
KFBI-Frontier Fighters
KFEF Master Singers

7:15 CST 6:15 MST
MBS-Eddie Dooley's Football Fore-
casts: WGN

7:30 CST 6:30 MST
\*NBC-Alfred Family, comedy
with Ezra Stone: WSM WMAQ

7:45 CST 6:45 MST
MBS-In Chicago Tonight, variety
prgm.; Harold Stokes' Or-

8:00 CST 7:00 MST
\*News: KWK KGBX
KCKN-Dancing Under the Stars

8:15 CST 7:15 MST
MBS-Talk by Arthur Mann:
KSAI

8:30 CST 7:30 MST
MBS-Alfred Wallenstein's Sinfonia:
KSAI, KFEL, KFOR

8:45 CST 7:45 MST
\*News: KWK KGBX
KCKN-Dancing Under the Stars

8:00 CST 7:00 MST
\*News: KWK KGBX
KCKN-Dancing Under the Stars

KWIK-TRIM SAYS Barber Costs Only 50c
Trim hair with a professional taper without a haircut. Use the ordinary comb. Save a money saving invention. A bill with SEND NO MONEY now and women - must order and pay postpaid 50c. plus postage, or send 50c. postage paid. Money back guarantee. (6 extra blades 10c.)

Money Making OCCUPATION Sell New Advertising UNIFORMS
Even men without selling experience making additional earnings introducing advertising uniformed Uniforms, Work Coats, Jackets, Pants, etc., in garages, shops, service stations, factories, businesses, etc. Excludes food stores, seasonal values, too quality. Complete equipment and full instructions sent you FREE. Write quick.

Wonder-Tone NOISE ELIMINATOR and Wonder-Tone AERIAL ELIMINATOR
Don't let distracting buzz and clicks caused by electrical home appliances, rain, snow, etc., spoil your radio reception. Just connect the WONDER-TONE NOISE ELIMINATOR and AERIAL ELIMINATOR to your radio (long or short wave) and enjoy a new thrill in reception on local and distant stations. SEND NO MONEY - pay postman \$1 for both instruments plus postage. Or, send \$1 (refund on bill) and we'll send both instruments postpaid. Your money refunded if not delighted after 3 days trial.









# First Families of Radio



THE CAST. Seated (l. to r.): Marjorie Williams (played by Toni Gilman), Mark Brown (Tommy Donnelly), Ellen Brown (Florence Freeman), Jane Brown (Marilyn Erskine),

Maria Hawkins (Agnes Young). Standing: Announcer George Ansbro, Victoria Loring (Riza Royce), Dr. Anthony Loring (Ned Wever), Martha Atwell, serial director

—Syd Desfor

## "Young Widder Brown"

**H**OW much does a young mother owe to her children? How much does she owe to herself? A story of one woman's struggle to answer these questions is the radio serial "Young Widder Brown," heard Monday through Friday over an NBC network. Ellen Brown (played by Florence Freeman) is the "widder." She is young, attractive and romantic. When her husband dies, leaving her with two children, Mark (Tommy Donnelly) and Jane (Marilyn Erskine), she tries to provide for them by operating a tea-room in the little town of Simpsonville, West Virginia. The "widder" is successful at making a living, but she yearns for companionship, and her friendship with Doctor Anthony Loring (Ned Wever), a young physician at the Simpsonville health clinic, develops rapidly into a budding romance. Complicating the embarrassing situation which results are Marjorie Williams (Toni Gilman), a college girl who loves Anthony although he continues to reserve his affection for Ellen, and Victoria Loring (Riza Royce), society-girl sister of Doctor Loring, whose paramount in-

terest at every turn of events is to further her brother's career. At last, because she still thinks it best for the children that she should not marry, Ellen breaks the romance by moving to New River City, where she obtains the job of private secretary to Keith Gaines, professor at the university. Gaines' wife, a neurotic, makes life quite miserable for him, and he turns naturally to Ellen for sympathy. Rather than bring further unhappiness to the already unhappy pair, Ellen wonders whether she should leave her position, knowing that if she does leave she must either return to the original difficulty in Simpsonville or continue a lonely journey to a strange destination. Should she stay and face the situation she has unwittingly created between the Gaineses, or should she push on to safeguard the welfare of her children? For several years listeners have followed Ellen Brown's honest quest for happiness for herself, and at the same time for Mark and Jane. Some day, perhaps, they'll find—with her—the miraculous answer to "Young Widder Brown's" problem.

MISS DINAH SHORE, the Tennessee Bluebird and the most soothing southern influence New York has enjoyed since Yankee bars quit confusing Manhattans with mint juleps, doesn't like to be called a Southerner's Southerner. Although she was graduated from Nashville's Vanderbilt University and should know better, Miss Shore obviously is under the impression that a Southerner's Southerner and a professional Southerner are of the same vintage and nuisance value.

Well, lady, they ain't!  
A Southerner's Southerner is a lady with gumption or a gentleman with guts. A professional Southerner is one who uses his birthright as a trademark and his accent as a calling-card, who boasts loudly in big places and fourflushes when his bluff is called. When one Reb really admires another, he calls her a Southerner's Southerner—a person of good manners, inherited or acquired, good sense, tol-

erance and gumption.  
Miss Shore is a Southerner's Southerner, whether she likes it or not.  
As a child, she had two strikes on her, but refused to be called out. For trim, trippy Miss Shore had infantile paralysis, a fact that few persons know and that no other magazine ever has published.

Miss Shore never discusses the fact that she was a cripple. She is very sensitive about it. Of course, there's no evidence of it now and many persons will say, "Well, if that beautiful girl had infantile paralysis, then Cleopatra had smallpox."  
It so happens Cleopatra did have the pox.

A measure of good treatment and medical skill and a big dose of gumption enabled Miss Shore to conquer the disease completely and scramble to the top in radio. Blessed with a bluey voice, mellow as the Cumberland Valley where she was born, this lady is the happiest thing that has hit the

show business in a long time—a light, bright inspiration in a world that hasn't much to be happy about.

Miss Shore was born in Winchester, Tenn., on March 1, 1917, the second daughter of Mr. and Mrs. S. A. Shore. Mr. Shore was a well-to-do Jewish merchant and gave his daughter the venerable name of Fannie Rose. Soon the youngsters in the neighborhood began to drive Fannie crazy by using her name in puns, to wit: "Fannie sat on a tack and Fannie Rose!" Or, "Did Fannie sit on a tack? She Shore did and she Rose."  
As though such cruelty were not enough, the child had a light stroke of paralysis when she was two. She could walk only by holding to various objects, and then one foot dragged. Her folks brought her to New York and a physician recommended exercises, including dancing and swimming.

Back home, her parents got her an oversized tricycle and other toys that forced her to use her legs. In those days she was quite proud of her illness. After all, it isn't every little girl who can boast of having paralysis. It put her apart from her comrades.  
She could hop-scotch on her left foot to who laid a chunk, as they say in Tennessee. But just as she got going on her left foot, her mother always would make her use her right. Instead of developing a complex, the child developed confidence.

Mr. Shore, with that tenderness that fathers usually show handicapped children, often took his baby to the store and had her sing for the customers. She was three when she first wowed the citizenry of Winchester with "The Rose That Grows in No-Man's Land."  
She studied voice, piano and danc-

ing, as most southern girls do, and had licked her handicap before she was nine. Her parents moved to Nashville in 1924, and in 1929 Mr. Shore took his trimming along with the rest of the folks. He went broke in a genteel sort of way, lost his savings, and then started coming back in the general merchandise business.

Miss Shore and her older sister, Bessie, went to public school, and Bessie fell in love with Maurice Seligman, medical student. Bessie had to look after her little sister even on sparking-nights, and Dinah made quite a nuisance of herself. She was a pest and a tattle-tale.

SHE blackmailed her sister and Maurice for sodas. She got in her sister's hair. She lorded it over Bessie because Bessie had to wear union suits and she didn't. She must have been quite a brat, and we hazard the suggestion that a hair-brush might have helped Miss Shore no end, or Miss Shore's end.

There are few photographs of the Shore girls, because Bessie wore glasses and Fannie Rose was crippled. Bessie, incidentally, was graduated from Vanderbilt, then Washington University of St. Louis, and was going places in social welfare work until she married Maurice, who now is in New York doing research work. The kid sister lives with them in Jackson Heights.

Miss Shore was graduated from Vanderbilt in 1938. The school's yearbook of that year has many nice things to say about her. By that time she was spelling her name Fannye Rose, but it still was just Fannie, the best feminine name in the world for puns, all bad.  
She expected then to take up wel-

fare work, but got interested in radio by singing over Nashville's WSM. Her voice is what Southerners call a "moanin' low voice." She's a blues singer, a rocking-chair singer, who lures the tones from the pit of her stomach and moans 'em. She didn't set the woods afire on WSM. There's a cockeyed thing about the South. It has a way of paying no attention to the kids next door until the Yankees get excited about 'em.

In 1937 Miss Shore took her first bite at New York and couldn't digest it. Ed Kirby, then of WSM but now with the National Association of Broadcasters, gave her letters to John Royal of NBC and William Paley of CBS. Bill Lewis of CBS gave her an audition, and Miss Shore was so nervous she couldn't even speak, so she hid back to Tennessee.

She knew she had something. She knew she could sing. At fourteen, she had appeared in a club near Nashville, decked out in her sister's best evening dress, A. W. O. L. So, with her Vanderbilt degree in her trunk and heap of gumption in her brain, she went back to New York in 1938 to live. Martin Block of WNEW put her on the air at no pay. A magazine writer heard her and recommended her to NBC. That's how it started.

Incidentally, she changed her name to Dinah because of the song "Dinah." It's one of her favorites, and she sings it so well that folks just got to calling her Dinah.

Her name is a bit confusing. Sometimes it sounds as though announcers are presenting her as "dinosaur." Some folks even think that Dinah Shore is a resort, a peaceful haven in the South Seas, or somewhere exotic.

Miss Shore is five feet four and a half inches. She weighs 114 pounds.



—Bruno of Hollywood

GIVEN A TERRIFIC BUILD-UP by impressed broadcasting officials, Dinah Shore caught on even more rapidly with listeners, who were making best-sellers of her records before a sponsor came along. This fall she left the screwballish "Basin Street Chamber Music" broadcast to become songstress on Eddie Cantor's new "Hour of Smiles" (Wednesday, NBC)

# DINAH SHORE

## *Singing Southerner*

We'd like you to meet Miss Dinah, the Southern Bluebird of radio. She's hot but her songs are hotter

By James Street

SINCE WALTER WINCHELL reported her waist measurement, photographers have kept Miss Shore in shorts most of the time. But it's Dinah's "moanin' low" voice that's made her a 1940 sensation

Her hips are thirty-five and a half inches, I'm told, and her bust is thirty-three inches. Her hair is very black. Gentlemen, if those measurements and details suggest a peaceful haven, then I'm going to sea. Please note I said haven, not heaven.  
Her diggings out in Jackson Heights, just a whoop and holler from Radio City, are simple and cozy. On her dresser is a picture of Alan Grieve, a trumpet-player, native of Pittsfield, Mass. He and Miss Shore met in a drug store over cokes.

The inscription on the picture is "Love and best wishes to you always, Di, for all the things you are. Alan."  
Miss Shore says he's her present heart-beat.  
Her room usually is cluttered with magazines. She has a single bed, a bed table, a vanity dresser, a chest of drawers, a bridge table, a day bed, and a cane chair with no bottom.  
Miss Shore is not a tidy housekeeper.

She never picks up after herself. She hopes to send home for Ya Ya, a Negro mammy, who helped rear her. Ya Ya always picked up after Miss Fannie.

There is no piano in the house. And the combination radio-phonograph is a small model that has to be kicked around every now and then to make it work.

Miss Shore is quite proud of her success, and rightly so. Gracious and easy to meet, she is a bit shy at times, especially when asked her body measurements. She grimaces when she admits she wears size seven shoes and hastens to add that Miss Garbo also has big feet.

She has been appearing at Paramount Theater for five hundred dollars a week.

She always looks pert and buys her clothes at Lord and Taylor's on Fifth Avenue.  
"Since Walter Winchell reported my

waist measurement," she said, "I've worn more sport shorts than ever."

Miss Shore was being cute then. She meant that such poor mortals as press-agents and photographers had kept her in shorts to show her off. But she's not complaining. Very few ladies with thirty-five-and-a-half-inch hips complain at wearing shorts, especially for about five hundred dollars a week.

"I LIKE to wear flat-heel shoes, anklets, tweeds or evening clothes," she said. "I love evening clothes."

She bought three gowns at a hundred bucks each for her appearance at Paramount. One of the dresses, she says, is "a black French lace with coral-red-velvet trimming around the low-cut neckline. It has sharp shoulder epaulets and there are forty-five yards of material in the skirt."

If anybody cares . . .  
"I advise any girl who is going to

make singing her career to concentrate on her appearance," Miss Shore said.

Now, now, lady. Isn't it wise to concentrate on the voice, too?  
Miss Shore talks muchly about clothes and make-up. She says, however, that she also is interested in current events and all that but wisely keeps her mouth shut.

She has a nice way of telling really funny stories. One of her best is about the time she posed to publicize bock beer. Dressed fit to kill, Miss Shore held a goat with one hand and her fine Persian-lamb coat with the other while the picture was shot. "The coat has never been the same," she said. "The goat odor got in it."

She always answers the telephone herself and punctuates her conversations with "Honey." That's not professional Southern.

Interviewed just before she took off  
(Continued on Page 42)

## Radio's Busiest Musicman

Bob Trendler has his finger in many shows



MR. TRENDLER huddles with Bill Bacher (l.) over WGN-Mutual programs. He's vocal coach, arranger



AS "SHOW BOAT" (NBC) maestro, Bob rehearses Dick Todd, Virginia Verrill, composes, arranges



BOB also works on "Plantation Party," "Wings of Destiny," "Knickerbocker Playhouse," other shows



—Seymour Rudolph

RELAXING at home with his wife (Ann of "Ann, Pat and Judy"), Bob works out new musical brainstorms

## PICTURES ALONG THE AIRIALTOS



LEFT: The Green Hornet comes to life! Here, for the first time, listeners may see Al Hodge (l.) who portrayed the famed mystery hero on the air. He's meeting Warren Hull, who will portray the Hornet in films

RIGHT: Tobe Reed has succeeded Henry M. Neely in the driver's seat of "Fitch Bandwagon" (NBC, Sun.). Tobe, U. of Washington grad, is a former bank clerk



LEFT: Blowing evil spirits away, Alec Templeton and his fellows, Pat O'Malley (l.) and maestro Ray Noble, prepare for Hallowe'en. They're heard Fridays, NBC

RIGHT: When three gagsters get together, everybody's on guard. At least, that's the way the Fibber McGees (Tues.) felt when caught here with son Jim Jordan, Jr., at the Brown Derby—he's a chip off the old block!





# ON THE *Bandwagon*



**I**F VERSATILITY comes only with years of experience, then deep-voiced, curly-haired Phil Harris is a versatile musician, for his musical career started while he was still in his teens. Born in Indiana in 1905, Harris' parents soon afterwards moved to Nashville, Tennessee, where Harris acquired the pronounced drawl that still clings to his speech. While residing in the Tennessee capital, ten-year-old Phil earned five dollars a week playing the drums. Later, in 1923, a connection with Ruth Stoneman's Orpheum Circuit Band carried him to Hollywood, where an offer from a resort hotel caused him to desert the drums for the less laborious task of vocalizing. It was during this period as a vocalist that he got the idea of becoming an orchestra-leader, an easy accomplishment for a young man who had a deep feeling for rhythm. The band made its radio debut at the St. Francis Hotel in San Francisco, and later broadcast from the famous Cocoanut Grove in Los Angeles. It was while there that a nail-polish firm retained the Harris band, together with lovely songstress Leah Ray, since retired in favor of marriage, to broadcast a program over NBC. A jaunt to New York followed when Rudy Vallee suggested to the Hotel Pennsylvania manager that he use the Harris band during the vacation which Rudy was to take. Later they were engaged to furnish the music for Jack Benny's radio comedy show. In addition to directing the orchestral numbers in the show, Phil developed a flair for comedy himself, acting as a sort of foil for Benny. The Harris orchestra at present has seventeen members, with Ruth Robin as the band's feminine vocalist. The following is a guide to the personnel of the band, which is shown above. Back row: Sam Taylor, drums; Stan Fletcher, bass. Second row (left to right): Roy Wager, George Kennedy, Ralph Dadisman, trumpets; Bill Fletcher, Irvin Verret, Ken Morgan, trombones. First row (left to right): Charlie Bagby, piano; Wayne Songer, Jack Mitchell, saxophones; Phil Harris, leader; Earl Evans and Jack

Echols, saxophones; Frank Remley, guitar; Ruth Robin, vocalist, and Skippy Anderson, piano.

In addition to the music chores on the "Jell-O" program, the Harris band is featured regularly at the famous Wilshire Bowl in Hollywood, from which spot it is picked up by the Don Lee network for broadcast to West Coast listeners. As an orchestra that is noted for its versatility in playing all types of modern musical compositions, **MOVIE-RADIO GUIDE** nominates the Phil Harris orchestra as the **BAND OF THE WEEK!** Next week: Dick Jurgens.

#### Bandata

Kay Kyser's "Musical Knowledge" program was canceled the Wednesday before election to make room for a political speech. However, Kay and his band were in the studio testing a program before an audience, excluding ASCAP music. The studio participants didn't do so well and the trial is reported to have been anything but a success. . . . Incidentally, Kay will be at the Roxy Theater in New York all this week with the world premiere of his new RKO picture, "You'll Find Out" . . . Earl Hines denies emphatically that he will join Benny Goodman's new band. Hines is

now on tour with his own crew . . . A few months ago the networks announced that no military tunes could be played on the air because of the fear of inciting the public toward war. They must have forgotten their ruling because a new song, "They're Making Me All Over in the Army," was introduced on an NBC program November 5 . . . Which reminds me of the story about the fellow who had been pestering Sammy Kaye for several weeks trying to get him to look at the song he wrote. Finally, to get rid of him, Sammy agreed to look it over, but he didn't get further than the title which read, "Don't Draft Me, Draft My Wife—She's a Better Fighter."

All of the Hollywood stars seemed to be among those present at Tommy Dorsey's opening at the new million-dollar Palladium . . . When Tommy and his band played at the Paramount Theater in Los Angeles the week prior to their Palladium opening, the bandleader was almost broken up from laughter when he peered into the orchestra and saw two fellows wearing miners' hats with the safety lamps illuminated. The gagsters were Dennis Day and Bill Thompson, the man of many parts on the Fibber McGee show.

FAMED MUSICIANS for Jack Benny, led by Phil Harris, and now playing at Hollywood's Wilshire Bowl, are nominated Band of the Week (see below)

#### Purely Personal

Al Donahue was laid low when he tried to be funny and participated in an acrobatic act while playing a theater engagement. He had to leave the show and rest up for several days . . . Hal Kemp's wife flew to the Coast with her twelve-week-old baby to join her husband, who is playing at the Cocoanut Grove in Los Angeles . . . Edythe Wright, Tommy Dorsey's former vocalist, was married at Barry, Vermont, to a Dr. James Higgins of that city . . . Bonnie King, songstress of the Bob Crosby band, is looking pretty happy these days and we're wondering if it could be because her golf-playing boy friend visited her recently . . . Jack Jenny, former bandleader and ex-husband of Kay Thompson, eloped to Reno with Bonnie Lake, who is Ann Sothorn's sister. Jack is now playing in the Artie Shaw band . . . Patsy Garrett, Fred Waring songstress and comedienne, was off the show because she had her tonsils yanked. Gordon Goodman, tenor of the Waring crew, was out because of a severe case of laryngitis.

#### Discussions

**TOMMY DORSEY**—"Make Me Know It" (Victor 26786)—Tommy gives this Sy Oliver arrangement plenty of musical "zip," with Ziggy Elman's trumpet providing one of the ways and means. Means Nos. 2 and 3 are through the use of derbied brass and broken-chord modulations. Reverse: "When I Saw You" (Tommy and band; Connie Haines vocalizing).

#### Recordmended

Glenn Miller's "Make Believe Ballroom Time" (Bluebird B-10913); Frances Langford's "Who Am I?" (Decca 3433); Artie Shaw's "A Handful of Stars" (Victor 26790); Bob Crosby's "I'd Know You Anywhere" (Decca 3434), and Jimmy Dorsey's "You've Got Me This Way" (Decca 3435).



—Maurice Seymore

ARDENT RED CROSS worker is Vivian Fridell, star of NBC's veteran serial, "Backstage Wife"



NOT MAD, just playful here are Glenn Miller ace vocalists Marion Hutton and Ray Eberle



THIS IS VERA VAGUE, nee Barbara Allen, appearing in films now as she is really—a glamour gal



LOVELY YVETTE, sensational blond songstress with Fred Waring, as his recent luncheon guest

## New York

By  
WILSON BROWN

**NO MAJOR RADIO STAR drew a low number in the draft. But others did. Stephen McCormick, Mutual's Washington announcer, describing draw, heard his own number called as nineteenth. Evan Wyle of NBC drew number 158.**

**WE UNDERSTAND** the Texas Co is paying the lump sum of \$250,000 for the Metropolitan Opera—talent, time and the whole works for sixteen weeks. The opera will be short-waved to South America . . . Kate Smith wants to do a performance of "Gone With the Wind" on her show, with the original movie stars in the top roles, and it's possible this may be done . . . Shirley Temple is being offered to radio sponsors . . . Carol Bruce was fined five hundred dollars by Equity (actors' labor union) because she appeared on Ben Bernie broadcasts and in a night spot while she had a contract to appear exclusively in a Broadway show . . . Dorothy Thompson refused \$7,500 to do a one-minute commentary for the feature-length newsreel "World in Flames" because she was afraid the film didn't give the impression intended.

### Stark News

Announcer Lyle Van reports the birth of Lyla Gale Van, six pounds thirteen ounces, October 26 . . . Irene Rich's daughter, Mrs. William Fred Mueller, recently gave birth in New York to a son . . . Lulu Belle, of the team "Lulu Belle and Scotty" and formerly heard on the "National Barn Dance," became the mother of an eight-pound son October 30, her second child. She's now on WLW, Cincinnati . . . Nelson Case, NBC announcer, and Elisse Cooper, singer, are romancing. Ditto Hugh Marlow, radio's "Ellery Queen," and Cynthia Carlin, actress . . . The first Mrs. Oscar Levant (Barbara Mae Smith) and Count Oleg Cassini may marry soon.

Don Hancock, new announcer for "The Goldbergs," has a record of working on long-lived shows. He has

worked on "The Romance of Helen Trent," now eight years old; "Stepmother," now in its fourth year; "First Nighter," eight years old; and now "The Goldbergs," which is eleven years old . . . Minnie Dupree, stage and screen star of years ago, is now on "Aunt Jenny's Real Life Stories" . . . Betty Garde is appearing in the stage play "The White-Haired Boy" . . . "Stella Dallas," with Anne Elstner in the title role, is now in its fourth year . . . Agnes Moorehead, actress, reports that Baby Rose Marie (no longer a baby) is working as a stand-in in Hollywood films . . . Bess Johnson remains the only actress using her own name, instead of a fictitious one, in her serial. The show is now in its

plete than anticipated . . . Robert Ripley's sponsor is trying to decide whether to renew Ripley or buy another show. He'll probably stick with Ripley . . . A political talk knocked Joan Crawford's scheduled appearance on Arch Oboler's "Everyman's Theater" off the air November 1. Now Joan is promised for Nov. 22.

### Which O. Henry?

"Famous O. Henry Jury Trials," on NBC Mondays, is a bit misleading. While "O. Henry" is the name of the product plugged, most listeners, we feel, think of the name as that of the great short-story writer. Actually, the writer of this program is a commercial script-man of an agency .

fourth year . . . Everett Sloan, of "The Goldbergs" and "Court of Missing Heirs," recently underwent a minor eye operation.

Eric Sevareid, CBS commentator in the war zones, who is now in New York on vacation, reports a real piece of luck. As he and his wife left London for Lisbon, they debated whether to take the 5:30 or the 7:30 o'clock train. They picked the earlier one. Next day news came that the later train was machine-gunned . . . The reason we are not hearing broadcasts from Athens, the newest war zone, is that no Athens station is strong enough to be heard direct, and the only way to relay programs by wire is through enemy territory to Geneva.

### Ed Wynn Comeback

There is talk of Ed Wynn and Jane Pickens returning to the air together . . . Alexander Woollcott's scheduled appearance on "Cavalcade of America" was postponed from October 30 to November 20 because the musical score for his play, "Battle Hymn of the Republic," took longer to com-

Harry McNaughton (better known as Bottle of the old Phil Baker programs) is negotiating to obtain radio rights to P. G. Wodehouse's comedy butler, Jeeves, for a series.

Raymond Gram Swing's reputation as a composer is gaining momentum. A series of his songs was performed for the first time at a concert of the National Association for American Composers and Conductors November 10 over MBS. The songs, written in 1932, are subjective in nature. Some months ago radio saluted Swing's more serious work, "Fantasia Quasi Una Sonata, Opus 6," a violin sonata. In the meantime, Swing remains an outstanding foreign news analyst.

### Something to Knit-Wit

Col. Stoopnagle is now calling it the "Columbia Knitwork," and attaches a piece of knitting-yarn to his letters. Below the yarn he says: "It really should be the Columbia NITwit-WORK, but since we couldn't possibly attach the chief nitwit, the Colonel suggested we at least attach something to knit-wit. And sew it goes."

## Hollywood

By  
EVANS PLUMMER

**GENERAL MOTORS is reported to be interested in a big-time broadcast made up of stars from the M-G-M film studios. Momentarily the deal is in abeyance because of inability to find a clear hour's time on either of the larger nets.**

# Along the Aerialtos

**THE** radio "Adventures of Sherlock Holmes," produced by Tom McKnight and written by Edith Meiser, his wife, may be streamlined, brought up to date with new plot situations if the heirs of the Conan Doyle estate will grant the request of Miss Meiser for permission to do so . . . NBC's "Pot o' Gold" program disgorged its largest prize, \$4,600, on October 31, when Mrs. W. B. Conroy, of Jamestown, N. Y., answered her telephone. She answered, but was speechless when she heard what she had won . . . Oscar ("Information, Please") Levant and Harpo Marx are cooking up a comic lecture-concert tour of the nation . . . When Judy Garland appears in mid-December or later on Arch Oboler's "Everyman's Theater," there is a possibility that her vehicle will be a radio adaptation of a play she herself wrote, entitled "Blame It on My Youth" . . . "Screen Guild Theater" is planning to move to New York for several shows to pick up New York name talent who find it impossible to fly to the Coast to appear on the show . . . Now it comes out where Jack Benny and his writers, Bill Morrow and Ed Beloin, get their inspirations for laughs; they talk over their jokes while dunking doughnuts at Delhaven's, Beverly Hills confectionery.

### "One Man's Family" Talks Conscription

Smartly taking as one of its current topics for discussion the effects of conscription on its members, "One Man's Family," authored by Carlton E. Morse, has a member who actually is within the draft age limit. He is Jack Barbour, played by Page Gilman, and his real-life number, 1024, will be referred to in the script. The numbers of Cliff Barbour and Captain Nick Lacey are fictitious. Walter Patterson, who portrays Captain Nicky,



—Maurice Seymour

THIS IS "Arnold Grimm's Daughter," portrayed by classic-featured serial-star Luise Barclay



BONITA KAY (in pilot's seat), who plays Midge in "Bud Barton," receives instruction in flying



PLUCKY HEROINE OF RADIO, Connie Boswell is now singing on Bing Crosby's Thursday "KMH"



—Ray Lee Jackson

GEORGE V. DENNY is back on the air Thursdays as moderator of "America's Town Meeting"

is, like Gilman, eligible for service, but both actors are married. Incidentally, the mystery of the paternity of David, the boy cared for by Beth Holly, is about to be solved. Author Morse has promised, "I think I'll be ready to tell the real story behind David within the next week or two."

**Connie Boswell Joins Bing**

With last Thursday's (November 14) performance of the "Kraft Music Hall," Connie Boswell became a regular member of the Bing Crosby show cast, and as promised the hour was lightened up with added dramatic spots and music. Speaking of the draft, Fred Whiting, bass player in John Scott Trotter's orchestra, held the first draft number drawn, 158. Whiting awoke two hours earlier on the day of the drawing and tuned in just in time to hear his number read. The musician is married, and loyally lives, incidentally, on a street named Kraft Avenue in North Hollywood.

**Purely Personal**

Rudy Vallee is keeping his date book filled since arriving on the Coast; new addition to his list of girl friends is Helen McLeod, New York model . . . Frank Nelson, radio actor heard in many supporting roles on comedy shows from Hollywood, and Mary Lansing, radactress on the "Sherlock Holmes" broadcast, expect the stork right now! . . . Virginia Kraft, of the recent Irene Rich series "Glorious One," and screen actor Fritz Feld were wed November 10 at the Beverly Hills Hotel.

**Gracie Allen Talks to Self**

Gracie Allen achieved the ambition of every woman on a recent Burns and Allen broadcast when she held a telephone conversation with herself. No one else could get a word in edgewise. The technical accomplishment of the stunt was quite a problem. Two microphones were placed side by side. One was the regular microphone carrying Gracie's clear voice, and the other was what is known as a filter mike, used on broadcasts to make voices sound as if they are coming over a telephone. Gracie would speak one line into the clear microphone and the next into the filter mike, but to keep both microphones from picking up both lines it was necessary for the engineer, Albert Capstaff, to switch rapidly from one microphone to the other and not to make a mistake!

**Snooping Backstage**

At "Big Town": For the performance of "It's a Free Country" the

studio audience participated when they were asked to represent several hundred foreign-born residents and recite the pledge of allegiance to the flag . . . "Screen Guild Theater": Jean Arthur had a crate of apples delivered backstage when she did "Jezebel." It turned out they were for the cast to eat at rehearsal, not as was believed for Miss Arthur to throw at newspapermen and photographers, whom she banned . . . At "Jell-O" show: Harry Baldwin. Jack Benny's secretary, revealed that he has a complete cross-index file to all jokes which have been given on Jack's program, but the file is used to refer to jokes not to be used, either because they have been heard once before on the show or are too old to be repeated . . . Add "Hedda Hopper's Hollywood": Miss Hopper was busy auditioning actors with voices similar to Gary Cooper's, whose life-story is currently being dramatized on the Sunkist show. Finally she selected an amazing voice-double, but its owner, Kent Rogers, is exactly one foot less in height than the towering Mr. Cooper.

**Quick, Watson, the Right Laugh**

Nigel Bruce, who portrays the character Dr. Watson, turns out to be a delineator of laughs on the broadcasts of the "Adventures of Sherlock Holmes." According to Bruce, he selects an appropriate type of chuckle or laugh to set the mood for each line and to provide a sympathetic background for the suave, cosmopolitan intellect of Basil Rathbone's Sherlock Holmes. Bruce's variety of merriment includes the sympathetic laugh, the derisive snort, the snicker of joking ridicule, the hilarious guffaw, a slightly bewildered and questioning giggle, and an eerie, mysterious laugh.

**Taglines**

Amos 'n' Andy, who for a number of years have been spending the period from January to May in Palm Springs and broadcasting from there, will broadcast exclusively from Hollywood this season . . . Fanny "Baby Snooks" Brice has built herself a guest house on the grounds of her Holmby Hills residence; guest house contains a large nursery room to accommodate any real Baby Snooks that may accompany her guests . . . Bob Burns has a new hobby, toy-making; he started out making gadgets for his fast-growing army of children, only to find that he couldn't stop. So now he is continuing to make the toys and giving them to children's hospitals and orphan homes around Los Angeles.

*Chicago*  
By  
DON MOORE

UNCLE FLETCHER (played by Clarence Hartzell) made such a hit on "Vic and Sade" that he'll be a regular visitor from now on. It's the first addition to the cast of Art Van Harvey, Bernardine Flynn, Billy Idelson since the sketch began in 1932.

**S**ELDOM does a radio star have a fan as devoted as Mrs. Tom Darby. And seldom is a star more loyal to a fan than Les Tremayne is to Mrs. Darby. The elderly lady of Paris, Tenn., has been Les' number one fan for over six years. The "First Nighter" star has driven all the way to Paris just to see her in appreciation of her loyalty. When the actor married Eileen Palmer, the couple stopped off on their honeymoon trip to visit Mrs. Darby. Now Les and Eileen have driven to Paris and brought Mrs. Darby, who has been a semi-invalid with a paralysis ailment for a number of years, to Chicago for an expert physical examination and a visit in their home.

**June Married in August**

June Lyon, pretty feminine member of the Lyon and Marlowe NBC piano team, has been married since August to Lincoln Douglass, NBC night traffic supervisor, and the pair succeeded in keeping it secret until just recently . . . Those romantic commercials on the Wayne King show have announcer Phil Stewart and reader Alice Sherrie Goodkin believing what they read . . . Sharon Grainger (Isobel Phipps in "Bud Barton"), in private life Mrs. Seymour Ellison, will now see more Ellison in the family—six pounds of baby girl named Betty Lynne . . . Congratulations to Pat "Uncle Ezra" Barrett and his wife, Nora "Cecilia" Cunen—a successful professional team, and a successful domestic team these twenty-six years.

Pat Crusinberry, seventeen-year-old actress-daughter of author Jane Crusinberry, made her big-time radio debut recently in the role of Priscilla Babcock in "Mary Marlin," which her mother pens. When she stepped from

the studio, she was presented with a "floral" wreath composed of onions, peppers and rutabagas from Mama . . . Bill Bouchey is successor to Les Damon in the father role in "Bud Barton" . . . Ed Prentiss now has the important role of Dr. Kirk Harding in "Woman in White" . . . Tony Wons has been invited to appear before the freshman English poetry class at the University of Chicago to give a reading from Hamlet, which he once did in Chautauqua.

**A Home Most Requested "Dream"**

In the letters written to the new "Your Dream Has Come True" program there are more requests for help in getting a home than for anything else. Second most submitted wish is for a job. Pointing out that home and security are two of the greatest ideals of our democracy. Incidentally, some listeners have mistaken this program for a dream-interpreting agent, and have written in to describe their sleep-dreams, asking that they be explained. The next morning after the premiere program in this dream series, a half-dozen letters were on hand asking for a date with Hedy Lamarr. The producers could certainly increase their male mail if they could grant that wish!

Heard at a "Quiz Kids" pre-program warm-up session: Joe Kelly suggested the kids ask him questions for a change. One of the boys asked, "Who was the first President of all forty-eight states?" And he added, "If you ride the street-cars you'll know the answer—it's on the cards." Kelly didn't know the answer, and when the boy told him it was William Howard Taft, the emcee kidded, "How do I know that's right?" The lad shot back, "Ride the street-cars!" . . . Jack Benny flew to Chicago when his father suffered a slight heart attack. In the meantime occurred the airliner crash which took ten lives in Utah. Mary Livingstone, Jack's wife, phoned him from California not to fly back west. So Jack took the train.

Lulu Belle and Scotty, formerly on the "National Barn Dance," now on the staff at WLW, Cincinnati, have a new little brother named Stephen Scott Wiseman for their five-year-old daughter Linda Lou. In real life the couple are Mr. and Mrs. Scott Wiseman . . . Reason you heard only part of Dick Todd's song on a recent "Shove Boat" program was that his mike went dead, and the song was nearly over before directors could get the singer to another mike.

**European News in English**

Daily	Morning	CITY	STATION	DIAL
5:30 a.m.	4:30 a.m.	Berlin	DJL	15.11
7:00 a.m.	6:00 a.m.	London	GVS	17.81
7:30 a.m.	6:30 a.m.	Berlin	DJL	15.11
8:30 a.m.	7:30 a.m.	Amst'dam	PCV	18.065
9:40 a.m.	8:40 a.m.	Rome	ZR08	17.82
10:00 a.m.	9:30 a.m.	London	GST	21.55
10:30 a.m.	10:30 a.m.	Athlone, Ireland	EIRE	17.84
11:30 a.m.	10:30 a.m.	Berlin	DJB	15.20

Daily	Afternoon	CITY	STATION	DIAL
12:00 noon	11:00 a.m.	London	GSF	15.14
12:30 p.m.	11:30 a.m.	Berlin	DJB	15.20
1:00 p.m.	12:00 noon	Berlin	DJZ	11.83
2:30 p.m.	1:30 p.m.	Berlin	DJZ	11.83
2:45 p.m.	1:45 p.m.	London	GSD	11.75
3:15 p.m.	2:15 p.m.	Berlin	DJZ	11.80
3:30 p.m.	2:30 p.m.	Rome	ZR04	11.81
4:30 p.m.	3:30 p.m.	Berlin	DXM	7.27
		D-D	D	10.5 3
4:45 p.m.	3:45 p.m.	London	GSD	11.75
5:00 p.m.	4:00 p.m.	Berlin	DJZ	11.77
		DZD	D	10.54
		Paris	Y	9.52
5:15 p.m.	4:15 p.m.	Finland	OIE	15.19

Daily	Evening	CITY	STATION	DIAL
7:00 p.m.	6:00 p.m.	Budapest	HAT4	9.125
7:00 p.m.	6:00 p.m.	London	GSC	9.58
		GSD		11.75
7:00 p.m.	6:00 p.m.	Moscow	RV96	15.18
7:00 p.m.	6:00 p.m.	Stock'm	SBT	15.155
7:15 p.m.	6:15 p.m.	Berlin	DJZ	11.77
		DZD	D	10.54
		Paris	Y	9.52
7:45 p.m.	6:45 p.m.	London	GSC	9.58
		GSD		11.75
8:30 p.m.	7:30 p.m.	Moscow	RAN	9.60
		RNE		12.09
8:45 p.m.	7:45 p.m.	Rome	ZR03	9.63
		ZR04		11.81
9:30 p.m.	8:30 p.m.	Berlin	DJZ	11.77
		DZD	D	10.54
		Paris	Y	9.52
10:30 p.m.	9:30 p.m.	London	GSC	9.58
		GSL		6.11
11:00 p.m.	10:00 p.m.	Berlin	DJZ	6.02
12:15 a.m.	11:15 p.m.	London	GSC	9.58
12:30 a.m.	11:30 p.m.	Rome	ZR03	9.63
		ZR06		15.30

**Daily Programs, Sat., Nov. 16, through Fri., Nov. 22**

The programs listed here are those broadcast daily at the same time. Exceptions are indicated.

CST	City	Program	Station
5:45 a.m. (Mon., Wed., Fri.)—Berlin	DJL	"Hot Shots from the Front"	DJL (15.11)
6 a.m.—Tokyo		Japanese program for Asia and South Seas	JZJ (11.80) JZJ (9.535)
6:15 a.m.—Batavia, Java		Program for English listeners	(6:45 a.m.) News (English): PLA (19.46)
7:25 a.m.—Tokyo		News (English)	JZJ (11.80) JZJ (9.535)
8 a.m.—Chungking, China		Chinese National program for North America	XGOY (9.63)
11:45 a.m.—Guatemala		Popular marimba music for North America	TGWA (15.17)
1 p.m.—Leopoldville, Belgian Congo		News and native music (French)	OPM (10.14)
2 p.m.—Rome		Evening concert, with English announcements	ZR08 (17.82) ZR04 (11.81)
2:25 p.m.—Dakar, Senegal		African program for supporters of Vichy government	(9.405)
3:50 p.m.—Berlin-Paris		Evening program for North America	DJD (11.77) Y (9.52)
4:42 p.m.—London		Daily broadcast for United States and Canada	GSD (11.75) GSC (9.58) GSN (11.82)
5 p.m.—London		English news for London residents	(6.145)
5:10 p.m.—Sydney		Broadcast for eastern North America	VLQ5 (9.68)
5:30 p.m.—Panama		News (English)	HP5A (11.70)
6 p.m.—Moscow		News, talks and music from Soviet Russia for North America	RV96 (15.18, 9.52)
6 p.m.—Panama		George Williams' English "Railro News"	HP5A (11.78)
6:05 p.m.—Lisbon		Variety program from Portugal for North American listeners	CSW7 (9.74)
6:30 p.m.—Budapest		Variety program from Hungary for North American listeners	HAT4 (19.125)
7 p.m.—London		News commentary	GSD (11.75) GSC (9.58)
7 p.m.—Stockholm		Program from Sweden for listeners in North America	SBT (15.155)
7:05 p.m.—Rome		"American Hour" for listeners in North America	ZR03 (9.63) ZR04 (11.81) ZR05 (15.30)
7:15 p.m.—London		Starlight: Variety by top-notch British artists	GSD (11.75) GSC (9.58)
7:30 p.m.—London		Talk "Britain Speaks"	GSD (11.75) GSC (9.58)
7:45 p.m.—London		Headline news	GSD (11.75) GSC (9.58)
8 p.m.—Berlin-Paris		"O. K. Smoking"	DJD (11.77) DZD (10.54) Y (9.52)
8 p.m.—Quito, Ecuador		"Friendship Hour"	IICJB (12.46)
8:30 p.m.—Moscow		English program for North	

# On Short Waves

**Edited by Charles A. Morrison**

President, International DX'ers Alliance

Programs from foreign countries subject to change without notice

## FRENCH AFRICA SPEAKS

BY SHORT wave, out of the steaming, fetid jungles of French Equatorial and French West Africa are coming strange, weird noises which are sending thrills and chills up and down the spines of short-wave listeners here in North America. Unheralded in the press and unknown to all save a few lucky short-wave listeners, a vehement radio war of words is now in progress between a station in French Equatorial Africa (allied to the cause of General De Gaulle and Free France) and a station in Senegal, French West Africa (allied to the cause of Vichy and the Nazi-controlled government of Marshal Petain).

Open your atlas to Africa and locate French Equatorial Africa, a vast expanse of jungle and desert. Sprawled over middle-west Africa. Near the point where this territory touches — almost — the Atlantic Ocean you will find the capital city of Brazzaville in the colony of Middle (Moyen) Congo. In a forest clearing surrounded on all sides by the dense tropical jungles of wildest Africa, scorched by the fiery blasts of an equatorial sun, lies this lazy but beautiful Brazzaville with its five hundred white inhabitants, who are lost among its countless thousands of native tribesmen, including Bantus, Bakongos, Batikas and wild Tuaregs from the desert in the north. The natives here are civilized and law-abiding, but in the remote bush regions wild tribesmen, banded together into secret societies, still pursue the outlawed practise of cannibalism. Seeming oddly out of place amidst these exotic surroundings, the four enormous towers of "Radio Brazzaville" stand out high above the ornamental palms of the city. This five-thousand-watt short-wave station, inaugurated by the French Government in 1927 for commercial telegraph service with the interior and Paris, is now used exclusively for broadcasts in the interests of Free France.

I hope you get as big a thrill out of hearing "Radio Brazzaville" as I did. First heard on October 25, this station is now operating twice daily from 12 mid. to 12:30 a.m. and from 2:30 to 3:15 p.m. CST, on a frequency of 11.97 megs (this is at the extreme high-frequency side

of the 25-meter band). The opening announcement by a man (and repeated frequently during the program) is as follows, "Allo, allo, ici Radio Brazzaville—ici Radio Brazzaville—ici Radio Brazzaville." The station's frequency and hours of operation, all in French, are then given. Between recordings you will sometimes hear "Vive De Gaulle" or "Vive La France Libre." Occasionally a short talk in French supporting the cause of Free France is given. "Radio Brazzaville" signs off abruptly. "La Marseillaise," the traditional anthem of the former French Republic, is not played.

Now for the opposition station. Again turn to your map of Africa, and this time locate that portion of the west coastline which juts farthest into the Atlantic Ocean. This is part of the colony of Senegal, which in turn is a small portion of immense, sandy French West Africa. Its most important seaport, Dakar capital of all French West Africa, a highly fortified naval base and the site of huge new landing-fields and hangars, controlled directly by the Nazis, is only 1700 miles (four hours by modern bombing plane) from the coast of Brazil.

About a year ago a five-hundred-watt commercial station for point-to-point telegraphic communication with the interior and with Paris was inaugurated at Dakar. This station, the power of which has now been considerably boosted by the Nazis, broadcasts daily from approximately 2:25 to 3:15 p.m. (same period at which "Radio Brazzaville" is on the air) and irregularly from 5:00 to 6:00 p.m. CST on a frequency of 9.41 megs. It is a little lower in frequency than COCH (9.44), Havana, Cuba, at the low-frequency end of the 31-meter band. "Radio Dakar" is only about half as loud as "Radio Brazzaville" but it can be easily tuned in with a little patience. The station is frequently identified as follows. "Allo, allo, ici Radio Dakar." The program consists of recordings (mostly classical) and the reading of French news items favorable to the Vichy cause, first by a man, then by a woman announcer. A high-pitched gong is struck after the reading of each item. The station signs off with the selection "La Marseillaise."

**GENERAL NOTE:** Berlin's afternoon and evening broadcasts to North America are now being broadcast as follows: From 3:50 to 10

America: RNE (12) RV96 (15.18, 9.52) RAN (9.6)
8:45 p.m.—London—"Tonight We Present": Celebrities of stage, screen and concert hall. GSD (11.75) GSC (9.58)
9 p.m.—London—Talk, "Within the Fortress" GSC (9.58) GSL (6.11) GSD (11.75)
9:15 p.m.—London—Requests concert: GSD (11.75) GSC (9.58) GSL (6.11)
10:15 p.m.—London—"Britain Speaks": GSD (11.75) GSC (9.58) GSL (6.11)
12 mid.—Brazzaville, French Equatorial Africa—Program of news and native music for sup-

porters of Free France: (11.97) 4:30 to 10 p.m. over DZD (10.54) and from 8:15 p.m. to 12 mid. CST over DJC (6.02).

parters of Free France: (11.97)
<b>Saturday, November 16</b>
For programs broadcast daily see Daily Programs (Col. 1)
12:30 p.m.—Philadelphia—Football, Univ. of Penn vs. Army (Spanish): WCAB (15.27)
1 p.m.—New York City—Football, Iowa vs. Notre Dame: WLWO (15.25)
5:10 p.m.—Sydney—Points of View: VLQ5 (9.68)
6:30 p.m.—Budapest—Fragments from operettas; radio orchestra; news in English: HAT4 (9.125)

## Important Stations

(Megacycles or thousands of kilocycles shown)

OBV7, Portugal	9.785	BET, Sweden	18.165
DJB, Germany	16.20	TAF, Turkey	9.465
DJC, "	6.02	TAG, "	16.195
DJD, "	11.77	TG2, Guatemala	6.195
DJE, "	15.11	TGWA, "	9.685, 16.17
DJZ, "	11.801	VLO5, Australia	9.58
DXB, "	9.61	VLZ, "	9.52
DZD, "	10.643	VLW3, "	9.645
EAG, Spain	9.88	WCAB, Philadelphia	
EIRE, Ireland	17.84	Fa, 8.06, 9.69, 15.27	
GSB, England	9.61	WGBX, New York City	
GSD, "	11.75	YAO, 17.83, 16.27, 9.65,	
GSD, "	11.75	New York, 11.83, 6.12	
GSE, "	16.14	WGEA, Schenectady,	
GSG, "	17.73	N. Y. 21.80, 15.33, 9.56	
GSH, "	21.47	WGED, Schenectady,	
GSI, "	15.26	N. Y.,	9.63
GSJ, "	21.58	WLWO, Cincinnati,	
GSL, "	6.11	Ohio, 16.25, 17.80,	
GSX, "	11.62	11.71, 9.58, 8.08	
GSP, "	15.31	WNBI, New York City	
GST, "	21.55	11.89, 6.100, 17.78	
GSV, "	17.81	WPIT, Pittsburgh, Pa.,	
HAT4, Hungary	9.81	ZR04, 15.21, 11.87, 6.14	
HBI, Switzerland	14.885	WRCA, N. Y. City	9.67
HBL, "	9.535	WBUL-WRUW,	
HBO, "	11.402	Boston, Mass.,	
HCE, Ecuador	12.48	15.25, 15.13, 11.79,	
HP5A, Panama	11.70	11.73, 6.04	
HP6, "	11.73	XGOX, China,	16.19
HVJ, Vatican City	11.74	XOQY, "	9.625, 11.90
Indo-China	11.78	Y, France	9.52
JZJ, Japan	11.80	YUG, Yugoslavia	16.24
JZK, "	15.16	ZR03, Italy,	6.63
KGEL, San Francisco, Calif.	9.67, 15.33	ZR04, "	11.81
LNW, Norway	11.17	ZR06, "	16.30
MTCY, Manchukuo	11.78	ZR09, "	9.67
RV08, U. S. S. R.	2R01A, "	16.28	
	6.03, 15.18	ZR01B, "	11.78

- 7:30 p.m.—Tokyo—Nakano and His Band: JZK (15.16)
- 7:45 p.m.—Berlin-Paris—Fred Kaltenbach's Military Review: DJD (11.77) Y (9.52)
- 9:50 p.m.—Berlin-Paris—"Hot Off the Wire": DJD (11.77) Y (9.52)
- 10 p.m.—Guatemala—National Police Force Band: TGWA (9.685)

## Sunday, November 17

- For programs broadcast daily see Daily Programs (Col. 1)
- 11:45 a.m.—Guatemala—Request program by the Marimba Ensemble: TGWA (15.17)
- 5:10 p.m.—Sydney—English talk, "Hitler's World and Ours": VLQ5 (9.68)
- 7 p.m.—Guatemala—Orchestra of Maestro Jose Molinas Pinillos, with noted soloists: TGWA (9.685)
- 7:30 p.m.—Berlin-Paris—English talk by Lord Haw Haw: DJD (11.77) Y (9.52)
- 7:40 p.m.—Rome—Opera: ZR04 (11.81) ZR03 (9.63)

## Monday, November 18

- For programs broadcast daily see Daily Programs (Col. 1)
- 5:10 p.m.—Sydney—English talk, "What We Have Made of Australia": VLQ5 (9.68)
- 7:30 p.m.—London—"Britain Speaks," with Leslie Howard: GSD (11.75) GSC (9.58)
- 7:45 p.m.—Berlin-Paris—Fred Kaltenbach: DJD (11.77) Y (9.52)
- 8:20 p.m.—Berlin-Paris—English talk by E. D. Ward: DJD (11.77) Y (9.52)

## Tuesday, November 19

- For programs broadcast daily see Daily Programs (Col. 1)
- 3 p.m.—London—"Here Lies the Nazi": GSD (11.75)
- 5:15 p.m.—Berlin-Paris—Berlin Philharmonic Orchestra: DJD (11.77) Y (9.52)
- 7:45 p.m.—London—Headline News, by George Stoenbeck: GSD (11.75) GSC (9.58)
- 8 p.m.—London—"Bombers Over Berlin": GSD (11.75) GSC (9.58) GSL (6.11)

## Wednesday, November 20

- For programs broadcast daily see Daily Programs (Col. 1)
- 3 p.m.—London—"I've Seen This Week": GSD (11.75)
- 6:30 p.m.—London—"British Sketch Book": GSD (11.75) GSC (9.58)
- 7:30 p.m.—London—"Britain Speaks," Sir Philip Joubert: GSD (11.75) GSC (9.58)
- 7:45 p.m.—London—Headline News, by A. G. Macdonell: GSD (11.75) GSC (9.58)
- 9 p.m.—London—"Within the Fortress," Ronald Cross: GSD (11.75) GSC (9.58) GSL (6.11)
- 9 p.m.—Guatemala—Opera: TGWA (9.685)

## Thursday, November 21

- For programs broadcast daily see Daily Programs (Col. 1)
- 3 p.m.—London—"Speaking for Britain": GSD (11.75)
- 3 p.m.—Schenectady—Science Forum: WGEA (15.33)
- 5:10 p.m.—Sydney—English talk, "Australia and the War": VLQ5 (9.68)
- 7:30 p.m.—London—"Britain Speaks," J. B. Priestley: GSD (11.75) GSC (9.58)
- 7:45 p.m.—London—Headline News, by Vernon Bartlett: GSD (11.75) GSC (9.58)
- 9:50 p.m.—Berlin-Paris—Jim and Johnny: DJD (11.77) Y (9.52)

## Friday, November 22

- For programs broadcast daily see Daily Programs (Col. 1)
- 5:10 p.m.—Sydney—English talk, "Around Australia": VLQ5 (9.68)
- 6:15 p.m.—London—"Quiz for the Forces": GSD (11.75) GSC (9.58)
- 7:30 p.m.—Berlin-Paris—English talk by Lord Haw Haw: DJD (11.77) Y (9.52)
- 7:45 p.m.—London—Headline News, by A. G. Macdonell: GSD (11.75) GSC (9.58)
- 11:20 p.m.—Tokyo—"Life on the Mike": JZJ (11.80)

# PAGLIACCI WITH A PUNCH

(Continued from Page 5)

Prussian Philistine and kid Hitler's atavistic antics whether he liked it or not. Charlie did so to the tune of over two million dollars of the three millions he had, and every change in the international wind could have cost him every cent he put into his film. He went ahead regardless, because his hatred of those who oppressed the weak and helpless was greater than his love of all the money he possessed.

"If I lose it I can get along," he said simply to those who counseled caution upon such a touchy subject, "but I can't get along with myself if I am afraid to do something I feel that I should."

That was quite a gesture for a mere Pagliacci to make, especially as at the time no banker would have underwritten the film, even with Chaplin in it, because those were the days of appeasement and the international wind did blow hot and cold from week to week. It is not generally known that Charlie's projected picture was a matter of grave concern to both the British and the American governments while the European crises were going on. In the beginning, as soon as news of Charlie's plans leaked out, the German ambassador made a formal protest, demanding that Charlie be stopped from ridiculing *Der Fuehrer* upon pain of all American films being banned. Hollywood, as well as London and Washington, put on the heat, but Charlie would not be dissuaded. Charlie was himself so long an underdog that his spirit instinctively revolts against abuse; injustice makes him see red and the spectacle of suffering literally makes him sick. So he told the German ambassador that he was not only going to ridicule *Der Fuehrer* but was bringing suit against him for swiping his trick mustache.

Finally Charlie got the go-ahead signal from Washington itself.

Charlie was white-haired even before he began the picture, and such were his troubles during production that frequently his hair stood on end. History moved so fast that, trying to keep abreast of the headlines, he several times had to throw away and reshoot whole sequences made only a few days before. Three times the film was finished but had to be broken down and changed in this or that particular, and it is a fact that, with the fall of France, Charlie was so depressed and discouraged that he definitely decided to shelve the whole thing. At that time he believed that dictators and the destruction they wrought were no longer a subject for facetiousness and that the public would resent his making fun of such a horrifying spectacle.

However, when Britain defended herself so valiantly and began kidding the situation on her own account, Charlie's courage again emerged from chaos and he came back to his original view that a good laugh was what a troubled world needed most. But his own troubles were still by no means over, for in the meanwhile Mussolini had turned the eagles of ancient Rome into modern buzzards, and so poor Charlie, who for diplomatic reasons had left *Il Duce* out of his film, had to retake a lot of it to include him.

That was Jack Oakie's lucky day, but it remains to be seen whether it was Mussolini's.

Jack is full of amusing anecdotes about working with Charlie, which he

says he wouldn't have known was work at all except that he got paid every week. His job lasted for four solid months—a retake which would have had any other producer in Hollywood in hysterics—and that was because Charlie and he spent most of their time just clowning. Charlie, Jack declares, loved to ride the camera-boom like a small boy on a merry-go-round, and if it cost him a thousand dollars an hour to do it he had missed all that as a boy, and anyhow he was paying the bills. Once in a while they'd get serious and actually shoot a scene.

Charlie, who always plays everybody else's part as well as his own, would show Jack exactly how he wanted the scene done.

"Do it like that," he'd say. "Of course I didn't do it like that," Oakie says now, "because I couldn't. Hell, if I could do it like Charlie did I'd be Chaplin—and he's the greatest comic who ever lived. But I did it the best I could."

THAT'S what they all say—all those who have ever worked with Charlie. The actors who appear with him are his greatest audience, because they understand the mastery and the subtlety of his pantomime, and Charlie, while he is paying them fabulous salaries, will stop work and entertain them by the hour. They love to be employed by him because he has no schedule, no budget, and is never in a hurry; Charlie has been known to film a single scene as many as 123 times to get it just right. And he knows when it is just right, because he works only by instinct and his feeling alone tells him exactly what's what. Naturally he never knows what he's going to do next or just how he's going to do it, because he never knows how he's going to feel.

Charlie is a creature of great exaltations and impenetrable glooms, of spontaneous gaieties or black despairs, either following upon the other without cause or warning. He'll bounce out of bed of a morning, whistle blithely as he strops his razor and lathers his face, then suddenly find himself scraping the whiskers of some weebegone *Hamlet* staring back at him from the glass. Many a time while he was making "The Great Dictator," after leaving home figuratively floating upon air, he would reach the studio in such a state of mental depression that it was quite impossible to do anything that day. A ten-minute ride had completely changed his world, and so there was nothing for it except to send home his expensive cast and technical crew, who had so many days off because of Charlie's moods that they never knew whether it was Sunday or not.

Chaplin's method of working is an utter lack of method which would bankrupt any other producer; however, since he owns his studio and writes, directs and acts in his pictures, he can do as he pleases. Hollywood calls it temperament and the psychiatrists have another name for it; but neither is right. It's simply Chaplin.

Nevertheless, Charlie has changed a good deal in the past few years—and Hollywood credits that to Paulette Goddard. In Paulette, Hollywood believes, he has found the elusive ideal for whom he has always been looking; it is certain that she has brought him out of his introspective self and given him more happiness than he had ever known. He used to be the lone-

somest little man in town; despite his riches and his marriages he was practically always alone; alone as he sat at some remote table in a night-club staring at the cloth; alone as he roamed the Boulevard night after night like a lost soul; alone as he went from room to room in his Beverly Hills house, bowing a violin with his left hand or improvising at his organ, alone in his thoughts. Paulette has changed all that. Now there is a new interest in Charlie's eyes, a new expression upon his sensitive face, a new spring in his step. Charlie seems to have found his second wind and so Charlie has fun.

Charlie has done things for Paulette, too. Not only the material things, such as discovering her when she was a chorus girl in an Eddie Cantor picture and making her a star but those same things which he did for himself when he metamorphosed the London street gamin into not only an artist but a gentleman. Paulette's original background was not so much better than Charlie's, yet since she has known him she has become one of the most poised and polished women in Hollywood. Also, and manifestly because of her association with Charlie, her influence is one of the most potent.

Although Chaplin has been a resident of the United States since 1914 he has never applied for citizenship papers. That, he explains, is because he feels the American and the English ideologies to be so similar that any change from one to the other is unnecessary; besides, Charlie believes that art transcends nationality. Naturally, being a foreigner, he has never been inside of a polling-booth, and considering himself a guest who has no right to meddle in a host's domestic affairs, he never talks politics. But he loves to talk upon any other subject under the sun, and will sit up all night discussing abstruse questions of philosophy, astrology, penology, archeology, pathology, anthropology or what have you. He is as many-faceted as a diamond and sparkles as brilliantly when in the mood. Paderewski was astounded at his knowledge of music—which Charlie plays and composes by ear without himself being familiar with an actual note—Einstein by his knowledge of mathematics, George Bernard Shaw at his knowledge of literature and the drama, and so on.

All of those celebrities, and many others equally famous, have been Charlie's house guests and literally laughed themselves into tears when he clowning for them. It is no wonder that in an atmosphere of such intellects Paulette Goddard is rapidly becoming Hollywood's unofficial First Lady.

Charlie's instinct for the dramatic made him refrain from talking in "Modern Times" and makes him talk in "The Great Dictator." The latter proves conclusively that all those reports about his being afraid of his own voice were sheer nonsense.

There's a lot of sheer nonsense in a lot of the legends which have come to be regarded as gospel concerning Charlie Chaplin. As a matter of fact he's just a little genius trying to get along and wanting only to be let alone. That's why he made "The Great Dictator"—because he believes fiercely that everybody has the right to life, liberty, and to skid his oversize shoes and chase his own coattails around the corner in pursuit of happiness.

## MAKE YOUR OWN RECORDS at HOME



Judy Billington of Charlie Barnet's band making a Home Recording record for her personal album.

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## Voice of the Listener

Express your opinions. Write V. O. L.,  
731 Plymouth Court, Chicago, Ill.

### Too Much of Good Thing

Dear V. O. L.:

I have noticed that radio programs are quite inferior to those of a few years back. There's too much of almost everything, especially too much comedy.

Comedians work too hard trying to be funny. Fun comes from unexpected, unprecedented situations. It is spontaneous. The regular run of radio comedy sounds just as it is—studied over, argued over, revised, rewritten, and read. I feel sorry for many of the comedians. I do want to laugh, but there is nothing funny. Poor fellows!

Robert D. Wortendyke, Albany, N. Y.

● There are many others who regret radio's gradual subordination of spontaneity and informality in the interest of technical perfection and commercial fetishes.—V. O. L.

## Singing Southerner

(Continued from Page 35)

for a whirl on the Paramount stage, Miss Shore began making up and explaining that she could talk while putting her face on.

She applied make-up on her already heavily made-up face. She paid forty dollars to learn how to make up herself. "I was taught," she said, "that I should take one hour to make up. But I take only twenty minutes."

She talks often about her figure, her voice and all that. Yes, she misses the South. She misses the exercise she used to take at home.

"I was a terrific fencer at school," she said, and snatched up a pencil and went through the motions. After flicking the pencil about, she held up her arm and said, "Feel my muscles." The arm muscles felt all right.

Miss Shore's accent is genuine. Of course, in New York she will have trouble keeping it. If she's smart, she'll run around with southern folks just to keep her hand in.

She has no close girl friends. "It's not possible to get very friendly with other singers," she said. "The competition's too stiff. I had one close girl friend in college, but the only really serious trouble I ever was in was because of her." She didn't say what the trouble was, but she was a candidate for the queen of the Vanderbilt campus at one time. Politics reared its ugly head. Maybe that's a clew.

"I've been going with Alan Grieve for about a year," she said, "but romance takes too much time."

Really, we don't believe that Dinah, dear. No Southerner ever lived who couldn't find time for romance.

"When I first came to New York," she continued, "I fell in love. He dated me steadily, but one night when we had a date he didn't show up and I haven't been out with him since."

He's a writer, I hear. There are some strange critters in my business.

Dinah Shore may be heard Wednesday on Eddie Cantor Show over an NBC network at:  
EST 9:00 p.m. — CST 8:00 p.m.  
MST 7:00 p.m. — PST 6:00 p.m.  
And later for the West Coast at:  
PST 9:00 p.m. — MST 10:00 p.m.

# BRAIN-BUSTERS

(Join radio's quiz game! Try your skill at answering these radio brain-busters. For correct answers see below.)

### From "Quixie Doodle Contest" (CBS, Sun., 5:30 p.m. EST)

1. If you nail a lid on an ordinary wooden box, what is the least number of nails you would need if each of the four sides of the lid is to be nailed down by three nails?

2. What baseball players do not wear gloves when in action?

3. There are eight notes to an octave. How many notes are there in five consecutive octaves?

4. How can you make a dime stay on the surface of a glass of water without using any outside support?

### From "True or False" (NBC, Mon., 8:30 p.m. EST)

1. Asbestos, which is a mineral, can be woven into cloth.

2. Raw silk is pure white.

3. A C. P. A. audits books.

4. According to population, the United States is the fourth largest country in the world.

5. Some planes weigh more than a ton.

### From "Battle of the Sexes" (NBC, Tues., 9 p.m. EST)

1. What is the difference between a natural and a cultured pearl?

2. What special occasion will take place on January 20, 1947?

3. Is it true that sailboats can travel faster than the wind?

## BRAIN-BUSTERS — ANSWERS

(See questions above)

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

### "Quixie Doodle Contest"

1. Eight. One nail in each of the four corners, plus one nail in the middle of each of the four sides.

2. The batter and men on base.

3. Thirty-six. The first octave has eight notes, but the last note of that octave is also the first note of the next octave, which makes seven additional notes. This applies also to the third, fourth and fifth octaves, making a total of thirty-six notes.

4. By freezing the water and turning it into ice.

### "True or False"

1. True.

2. False.

3. True.

4. True.

5. True.

### "Battle of the Sexes"

1. A natural pearl is one formed when the irritant enters the oyster by accident; a cultured pearl is one

formed when the irritant is intentionally introduced by man.

2. The presidential inauguration ceremonies.

3. Yes.

"Kay Kyser's College of Musical Knowledge"

1. (a) As puppets, (b) in Irish jokes, (c) as cartoon characters.

2. Carmen, Lebert and Victor.

3. Joyce Kilmer.

4. Under the spreading chestnut tree.

5. The elm.

6. Death Valley.

"Vox Pop"

1. To fly by instinct.

2. 180° meridian.

3. An aquaplane is a board pulled behind a speedboat; a hydroplane is either a plane that flies over water or a motorboat that glides on the surface at high speed.

4. The yellow fever research of Dr. Walter Reed.

"Ask-It-Basket"

1. The existing state.

2. A postage-due stamp.

3. Tomatoes.

## Private Papers of Detective McGinnis

(Continued from Page 9)

studio gates. Gateman salutes.

12:59½ p.m. Blur is Alice, Helene, Ollie and Lillian (in that order) heading for stage nine.

1:00 p.m. Work starts.

1:02 p.m. Alice sits in chair, waiting for camera call. Zella brings nail file. Alice starts in on nails.

1:30 p.m. Alice goes into scene. Prepares by clearing throat. (Her voice is husky by nature, so she clears it before and after every scene.)

3:00 p.m. Scene is finished. Director congratulates Alice on good work. She holds up face. He kisses her lightly on cheek.

3:01 p.m. Alice disappears in dressing-room.

Upon checking, I learn Alice won't be seen again for a couple of hours. She always stays in her dressing-room between scenes, answers fan mail, plays records, reads the current best-seller, or just relaxes. I ask questions. Among other things, I learn:

She has a phobia about heights. If a scene in a picture calls for her to use a stairway, special short steps are constructed. If the scene calls for her to walk down stairs, it is generally shot so she can be walking up instead of down. Otherwise, she's apt to fall.

She wears blue clothes in the daytime, black at night, has never been known to have a hat on at the studio except when her role demanded it. She's nuts on accessories, has dozens of purses, pairs of gloves, etc.

Back on stage nine. They're set to go.

5:15 p.m. Alice comes out of dressing-room after being called twice.

5:15½ p.m. Clears throat.

5:16 p.m. Goes into scene.

5:35 p.m. Finishes.

5:35½ p.m. Leaves the set, doing a dance step. (That shows she's feeling good.)

5:37 p.m. Enters dressing-room M.

5:40 p.m. Madame Bergman, her masseuse, enters dressing-room.

6:10 p.m. Blur going by is Alice (followed by Zella) headed for car and home. Chester has car door open.

6:11 p.m. Car swings out of studio gate. Doorman salutes.

6:19 p.m. Car bumps into driveway.

6:20 p.m. Alice enters house, Zella following.

I wait around out in front to see what happens, and something does.

8:00 p.m. Chester wheels car up in front of house, gets out and opens door.

8:01 p.m. Alvin opens house door.

8:01½ p.m. Blur from house to car is Alice, dressed in mink coat. This time she's wearing a stunning evening gown under it instead of her nightgown. She's going to a preview.

8:02 p.m. Car bumps out of driveway, heads for Westwood.

I go back to Hollywood and go to a show myself. Alice Faye can do a million things I can't do, but going to a movie ain't one of them. I'm plumb wore out from the day I put in. My dogs hurt so bad I can't enjoy the show. I'll give anybody odds of ten to one that Alice's tootsies are hurting her, too.

Yrs. respfllly,  
McGinnis,  
Operative No. 9.

More revelations of Detective McGinnis will appear in an early issue of MOVIE-RADIO GUIDE.



DON'T LOOK LIKE THIS when hunting jobs; but for tea-dancing, this costume with jewel bracelets is chic. (Posed by CBS' Ann Eden)

ANN SHERIDAN convincingly demonstrates how a career girl can be femininely alluring, tailored and spic-and-span at same time

# STARLIGHT

## on Your Fashion Problems

By Betsy Alden

**A**MONG the letters that reach my desk there frequently appear ones from young women who are eager to embark upon, business careers yet are apparently lacking in the necessary ingredients to register favorably upon those in a position to hire them.

In many instances, so the girls inform me, they find themselves unable to get past the receptionist. (The personnel department, in their opinion, never even learns of their existence!) What can be wrong, they inquire? Is there some trick of personal appearance that opens doors apparently closed to them? Is there some magical password that permits certain young women to make a fortunate impression while others are turned away with the brief and disappointing explanation that there are no vacancies?

In order to answer these questions intelligently, I went to Mr. Walter A. Lowen, one of New York's leading placement specialists, and asked him to what extent personal appearance counts as a factor in securing business positions, and what kind of an appearance is most conducive to making a favorable impression upon one's future boss or a personnel department.

Mr. Walter A. Lowen's reply was based upon the result of a survey which he recently conducted among one hundred key personnel and vocational-guidance experts throughout the country. Here are his five commandments on how to impress one's prospective employer as being an alert, competent and attractive young woman of good taste as well as

common sense and intelligence.

Read them thoughtfully and maybe you'll discover "what was wrong with the picture" you presented as a prospective career girl the day that receptionist or the head of the personnel department informed you that she was sorry that "she had no openings."



FOR A DESK-TO-DATE EVENING, this hand-drawn crepe blouse, designed by Yolande, will give you a smart, lily-fresh appearance

1. Dress as becomingly as possible in street clothes that are neither too tailored nor too fluffy.
2. Wear a smart but not extreme hat, clean gloves and street shoes with no run-down heels.
3. Carry a hand-bag the contents of which can be found without prolonged struggle and which is free of powder and lipstick stains.
4. Have freshly shampooed hair worn in a simple, flattering style.
5. Wear natural-looking make-up, with moderate amounts of rouge and lipstick, and light nail-polish.

Here are five things "not to do" if you would avoid creating an impression of untidiness and lack of judgment:

1. Do not wear a sweater and skirt instead of a dress or suit.
2. Do not appear hatless with flowing locks or with an over-elaborate hair-do.
3. Do not wear saddle oxfords, flat-heeled shoes, toeless slippers or stockings rolled below the knee.
4. Do not wear too vivid nail-polish or appear badly in need of a manicure.
5. Do not douse yourself with perfume or use quantities of mascara and lipstick and rouge when applying for a position.

## SHOULD JUDY ACT HER AGE?

(Continued from Page 3)

rides now and then. Boys are handy things to have around on occasions like that, and there are always plenty around where Judy is. Judy's oodles of fun, for one thing; then there's always lots of man-filling food around the Gumm establishment.

Just as Judy does her work capably and well without making a fuss about it, she eats what and when she pleases. Judy really grew up in "Strike Up the Band." She not only sang well, danced professionally and pushed Mickey Rooney for acting honors but she blossomed forth as a beautiful young woman.

In "Little Nellie Kelly," bought especially as a "growing up" picture for her, Judy will play a dual role, Little Nellie Kelly's mother, and the part of Little Nellie Kelly. She has George Murphy as a leading man. She'll play her first love-scene. Her studio, Metro-Goldwyn-Mayer, sold on Judy's ability as a singer, comedienne and dancer, in this film will give her an opportunity to show her worth as a dramatic actress. She does a grand job, too.

Judy still plays her favorite game of "Pretend" when she feels sorry for herself over some fancied slight. She is quite apt to lock herself in her den, play sad music and have a good cry. Then she imagines she's a great opera singer, a glamorous beauty, or a brilliant lawyer. After she has felt sorry enough for herself and imagines hard enough, she finds her troubles have disappeared.

She still says her prayers at the foot of her bed every night—and the last thing that meets her eye are two portraits, one of her mother and one of her dad, who died shortly after she was signed by M-G-M six years ago.

What's that, Dame Grundy? You have to go now, you're not feeling so well? That's too bad. There's a great deal more about Judy Garland I could tell you and you could run right over to Mrs. Gossip's and tell her. Oh, she wouldn't be interested? Now, isn't that too bad!

What? It felt like somebody kicked you? Why, of course not, Mrs. Grundy. I wouldn't do a thing like that. But do you know what I think? I think it was the spirit of about 85,000,000 movie-goers who think Judy Garland is a pretty fine actress and a pretty swell kid. You know what else I think? What they ought to do to you is break your neck—you hateful old hag!

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INVENTOR KRISTEE, 2972 Kristee Bldg., Akron, O.

### BOYS, CUT ME OUT!

Cut me out, paste me on a post-card and mail to Al Jones, MOVIE-RADIO GUIDE, Dept. 19, 731 Plymouth Court, Chicago, Illinois. I'll send you our FREE PRIZE catalog and tell you how you can MAKE MONEY and WIN PRIZES in your spare time!

## Kidneys Must Clean Out Acids

Acids, poisons and wastes in your blood are removed chiefly by your kidneys. Getting up Nighs, Burning Passages, Backache, Swollen Ankles, Nervousness, Rheumatic Pains, Dizziness, Circles Under Eyes, and feeling worn out, often are caused by non-organic and non-synthetic Kidney and Bladder troubles. Usually in such cases, the very first dose of Cystax goes right to work helping the Kidneys flush out excess acids and wastes. And this cleansing, purifying Kidney action, in just a day or so, may actually make you feel younger, stronger and better than in years. A printed guarantee wrapped around each package of Cystax insures an immediate refund of the full cost unless you are completely satisfied. You have everything to gain and nothing to lose under this positive money back guarantee so get Cystax from your druggist today for only 35c.

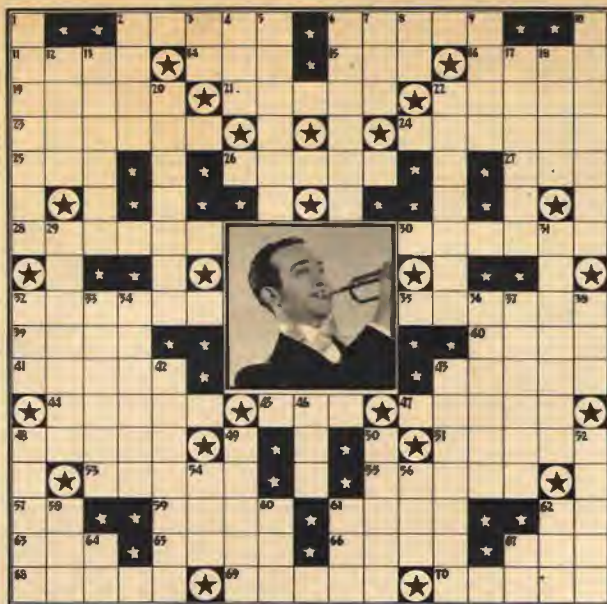
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## MOVIE-RADIO GUIDE'S PUZZLE



- HORIZONTAL**
6. Star in the portrait (a bandleader)
  11. An island
  14. Duet
  15. Lyrical poem
  16. City in Norway
  19. — Dennis, tenor (NBC)
  21. Protect
  22. Closely woven fabric
  23. Richard —, bandleader
  24. Bob —, bandleader
  25. Bustle
  26. A fraud
  27. Born
  28. Jimmy —, bandleader
  30. Reddish-brown
  32. Cowboy of South American pampas
  35. Narrates
  39. Inner bone of the forearm
  40. — Vague (Barbara Jo Allen)
  41. Billy —, orchestra-leader ("Fibber McGee")
  43. Piece of board
  44. Not at any time
  45. — Jostyn, radio actor ("Mr. District Attorney")
  47. A guide
  48. Exuded from pine trees
  51. — Kayden (character in "The O'Neills")
  53. A trap
  55. Place of baking (pl.)
  57. Negative
  59. Lofty
  61. — Soule ("Bachelor's Children")
  62. Initials of Arthur Godfrey
  63. Female sheep
  65. Curved molding
  66. Scold vehemently
  67. A wing
  68. Spanish title of courtesy
  69. Of more recent origin
  70. Command
  10. Most drawn out
  12. Slipped
  13. Dorothy —, in "Typhoon"
  17. Restrains
  18. A mark of division
  20. — Roberts, "Easy Aces"
  22. Small fragments of wood
  29. Having a milky iridescence
  31. — Mitchell, announcer, "National Farm and Home Hour"
  32. Found under theater seats
  33. If not; except that
  34. — Coolidge, 30th President
  36. Island of medieval romance
  37. Wood joints
  38. Salt
  42. Member of a senate
  43. The Spanish paprika
  46. — Lyman, bandleader
  48. Joe —, bandleader
  49. — Marshall, soprano
  50. Pertaining to the magnetic poles
  52. — "Skinny" Ennis, bandleader, "Bob Hope Variety Show"
  54. Tattered cloth
  56. Lyle —, announcer
  58. To be indebted in the sum of
  60. — Wiley, songstress
  61. Raw metal
  62. A beverage
  64. Half an em
  67. Paid newspaper notice
- VERTICAL**
1. — Bonelli, tenor
  2. Medicinal plant
  3. Road (abbr.)
  4. Adjustable floor covering
  5. Young persons
  6. Jim — ("Fibber McGee")
  7. Sum up
  8. Objective of I
  9. Fly aloft

### Solution to Puzzle Given Last Week



## BIRTHDAYS

- NOVEMBER 16**
- Mary Margaret McBride, CBS, 485 Madison Ave., New York, N. Y.
- Lawrence Tibbett, Metropolitan Opera Company, New York, N. Y.
- Jim Jordan, NBC, Sunset and Vine, Hollywood, Calif.
- NOVEMBER 17**
- Quin Ryan, Station WGN, Chicago, Ill.
- Art Janes, Station WLS, Chicago, Ill.
- Fran Allison, NBC, Merchandise Mart, Chicago, Ill.
- Mischa Auer, Universal Studios, Universal City, Calif.
- NOVEMBER 18**
- Sharon Granger, NBC, Merchandise Mart, Chicago, Ill.
- Virginia Verrill, NBC, Merchandise Mart, Chicago, Ill.
- Howard Petrie, NBC, RCA Bldg., New York, N. Y.
- Frank Graham, CBS, Columbia Square, Hollywood, Calif.

Remember to buy Movie-Radio Guide at your nearest newsstand every Wednesday

## BULLS & BONERS

Bulls and boners are a part of broadcasting. No matter how experienced the performer or how famous the star, chances are that he will make an occasional slip or a statement with twisted meaning which is extremely funny. See how good your ears are. Try to catch broadcasters in some error—the funnier the better—and send your entry to MOVIE-RADIO GUIDE, 731 Plymouth Court, Chicago. The most humorous entries will be printed in this column. Watch for your contribution!

Jack Robinson, announcing football game: "Willis is playing right wing-back, Edwards is in at quarter, Grey is on the left wing, the ball is snapped and Fields gets it in the tail."—Lynn Cooke, 2700 Gordon, Monroe, La. (October 5 over Station KMLB.)

News commentator: "Winston Churchill became a grandfather for the third time today."—Frank Clark, 604 W. Main St., Grove City, Pa. (October 10 over Station CBL.)

Announcer ("Myrt and Marge"): "Well, lady, you don't have to take a chance. We stand in back of every box of Super Suds on your grocer's shelf."—Mrs. H. V. Robison, Box 683, Shannon, Ill. (October 16 over CBS.)

Racing commentator: "Hash is coming up on the inside."—Jeanne Doty, 1015 East Third St., Coffeyville, Kans. (September 14 over MBS.)

Fort Pearson on "Alec Templeton Time": "Keep Alka-Seltzer wherever you are—at home, at the office or in the glove compartment."—Maxine Bender, 323 S. Main St., Fort Scott, Kans. (October 4 over NBC.)

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