

MOVIE-RADIO GUIDE

TEN CENTS • CANADA—12c

PROGRAMS FOR FEB. 7—13

MLA



FREDRIC MARCH and
INGRID BERGMAN
Win "Elmers" for Best
Performances of 1941

THIS WEEK: Movie-Radio Guide Awards "ELMER" Statuettes to Hollywood Stars for 1941's Best Screen Performances

IT'S THE
LOW-DOWN STORY
OF A
HIGH CLASS
GAL!

Ginger

ROGERS
as
**ROXIE
HART**

The gal who could do no wrong
(but, brother, she tried!)

ADOLPHE MENJOU • GEORGE MONTGOMERY
LYNNE OVERMAN • NIGEL BRUCE • PHIL SILVERS
SARA ALLGOOD • WILLIAM FRAWLEY • SPRING
BYINGTON • TED NORTH • HELENE REYNOLDS

Directed by William Wellman

Produced and Written for the screen by Nunnally Johnson • Based upon the
Play "Chicago" written by Maurine Watkins and produced by Sam H. Harris
A 20th Century-Fox Picture



GEORGE MONTGOMERY
on his way to stardom!



YOU'VE GOT A
DATE WITH YOUR
FAVORITE STAR
... AT YOUR
FAVORITE
THEATRE

SOON!



Learn to say "I Love You" The South Sea Way!

BETTY GRABLE • VICTOR MATURE • JACK OAKIE

in
SONG OF THE ISLANDS

IN TECHNICOLOR

Stop! Look! Listen! It's Coming!





ELMER: Honor award, patriotic symbol of achievement

"Where's Elmer?" Here He Is—and Here Is Why!

Unique Achievement Statue Is Awarded to Stars This Week

MEET ELMER:

Elmer is a quaint, patriotic little fellow, born as a result of this publication's conviction that outstanding achievement in the field of entertainment is more important than ever in time of war and should receive appropriate recognition.

Every movie-goer is familiar with Oscar, the dignified, gold statuette which has become THE badge of achievement through its annual presentation by the Motion Picture Academy of Arts and Sciences.

Elmer does not consider himself in any way as significant or as important as the "Oscars" of the Academy, for which both Elmer and Movie-Radio Guide have great respect. He is not a copy or a parody. He is simply an achievement award created by this publication to honor those who make important contributions to human happiness and welfare. He will be awarded annually for the "bests" in motion-picture achievement, and on other occasions when the person and the cause are worthy.

Elmer is a likable little fellow, as his appearance denotes. He is the counterpart of the joy the great artists who will receive him have brought to the hearts of millions in these troublesome times. He is a patriot in the fullest sense of the word, since he is made of hydrocol, thus conserving vital metals for defense. Approximately ten inches high, mounted on a two-and-one-half-inch pedestal, Elmer was designed by the Leon Schlesinger studios artists and their director, Robert Clampett, is being modeled in figurine by the famous young artist, Frank Irwin.

Arrangements are being made for appropriate presentations of Elmer to the artists and organizations which will receive these awards. For complete details on the winners, the roles for which they are "Elmered" and the pictures represented on this Movie-Radio Guide honor roll of 1941, see page 5, this issue.

TIME CHANGE:

Two a.m. the morning of February 9 the clocks of the nation move forward one hour. That means we'll all get to work earlier on February 9, but we'll still be living on standard time.

Under the law of March, 1918, when the same time-saving device was used to aid the first World War effort, time zones were legally recognized for the first time. The new law, just passed and signed by the President, states "the standard time of each zone established shall be advanced by one hour."

That makes this time change different than "daylight saving time" which has been put into effect in some sections of the country during the summer months. Although clocks move forward one hour, they'll still be on standard time. There won't be the whole-

sale shifting of radio programs there usually has been. At this writing the times at which your favorite programs are broadcast are NOT expected to change.

So simply use the new, streamlined, five-a-week program section on pages 18 and 19 and the regular program listings which follow as an accurate guide to your favorite entertainment.

MOVIE-RADIO GUIDE

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When the going got toughest, Abe Lincoln said, "With the fearful strain that is upon me night and day, if I did not laugh I should die."

The screens of America provide entertainment for all. The movies started as a novelty, learned not to flicker and learned how to talk. They were developed by Americans and conquered the world with their merit.

The part of the world that is deprived of American movies is that part which has deprived its citizens of the benefits of our great democratic heritage.

Go to your favorite theatre. There are many fine films from all movie companies. Sometimes they miss, sometimes they hit, but the average is high.

Metro-Goldwyn-Mayer is the leading producer of movies. There are more M-G-M stars than there are stars of all the other companies combined.

You have seen the recent films, "H. M. Pulham, Esq." (Lamarr-Young-Hussey), "Woman of the Year" (Tracy-Hepburn) and "Johnny Eager" (Taylor-Turner). If you haven't, they are still playing some place.

Each in its way is a masterpiece.

Now we should like to recommend "We Were Dancing", which is based in part on the Noel Coward playlets called "Tonight at 8:30"—starring Norma Shearer, Melvyn Douglas.



"Mrs. Miniver", based on the novel by Jan Struther, starring Greer Garson and Walter Pidgeon.

This screen play is by James Hilton, author of "Goodbye Mr. Chips" and R. C. Sherriff, author of "Journey's End." An exciting collaboration.



Uncle Sam, you can count on me. —Lea
 Advertisement for Metro-Goldwyn-Mayer Pictures



FILM STARLETS put on their regular Saturday afternoon "medicine show" to sell bonds at Los Angeles'

Pershing Square Defense "Hut." Atop piano (l. to r.): June Carlson, Jane Withers, Bonita Granville,

Gloria DeHaven. Boys, l. to r.: Buddy Pepper, Freddie Bartholomew, Sidney Miller, Jackie Cooper

MEDICINE SHOW: Wartime Version

HOLLYWOOD'S younger set, impatient with the manner in which their elders are monopolizing the defense-bond front, have set up their own organization. With Freddie Bartholomew as chairman, teen-age film stars are putting new pep into the bond-selling drive through a Junior Division for Defense Savings. Their methods are the methods of the time-honored patent- tonic salesman: 1. Snare

the customer with a come-hither song and dance. 2. Sell him the bottle. In other words, an unabashed, old-fashioned medicine show. Every Saturday afternoon these youngsters congregate at the Defense "Hut" at Pershing Square, Los Angeles, to charm the citizenry, then sell them bonds. Also, they are preempting as their special field all the grade, parochial, private and high schools of Los Angeles,

are prepared to stage their "medicine show" at each and every school if allowed. Founders of this juvenile patriotic group include: Jackie Cooper and his band, June Lockhart, Bonita Granville, Ann Rutherford, Buddy Pepper, Sid Miller, Gloria DeHaven, Virginia Weidler, Cora Sue Collins, Joe E. Brown, Jr., Bobby Jordan, June Carlson, Edith Fellows, Walter Tetley, Bob and Billy Mauch.

SETTING A GOOD EXAMPLE, Jackie Cooper, one of founders of the Junior Division for Defense Savings, and his best girl, Bonita Granville, stock up on defense stamps themselves before the show

THE COOPER BAND, with Jackie at the drums, supplies music for these bond-selling excursions. Many of Hollywood's prettiest teen-age glamour girls cooperate on vocals, do novelty numbers

ANOTHER COUPLE setting pace are Buddy Pepper and Jane Withers. Mere presence of these youngsters is enough to attract crowds of prospective bond-buyers, but the kids actually work at it!

Photographs by Walt Davis





YOU CAN'T FRAME ANDY WHEN A DAME'S AROUND!



*"One side, son
let Handy Andy
show you how to
handle that gal!"*

"By the eternal, what's the matter with the men of 1942? In my prime, I'd have had her shoulders on the floor in two seconds."

"Jackson's the name... Andy Jackson. I guess you *could* call me 'The Remarkable Andrew.' There ain't many men could step across a hundred years to tame the wildest spitfire... and the purtiest... that ever needed rough handlin'."

"And she ain't the only one who needed rough handlin'. As if the boy hadn't enough trouble with his gal, crooked politicians and thievin' scalawags were tryin' to railroad him to jail."

"So I sent for a few of the boys. Mebbe you heard tell of them. General George Washington, Benjamin Franklin, Thomas Jefferson, Chief Justice John Marshall, Jesse James for a little clean-up work, and a feller named Smith. They sure know a trick or two about handlin' a scrap... even in 1942... and what they didn't know—they invented! "Jumpin' fish! I ain't had so much fun since the Battle of New Orleans!"

The most side-splitting, surprise-full adventure you'll see this year... a remarkable picture about a remarkable guy...



with **BRIAN DONLEVY** • **WILLIAM HOLDEN** • **ELLEN DREW**
MONTAGU LOVE • **PORTER HALL**

Directed by **STUART HEISLER** • Novel and Screen Play by **Dalton Trumbo**
A Paramount Picture

Coming!
"REAP THE WILD WIND"
Cecil B. DeMille's Greatest Triumph... in Technicolor.

ASK YOUR THEATRE MANAGER WHEN THIS BIG PARAMOUNT HIT IS COMING

LETTING YOU IN ON A BIG PICTURE



"BIG" is just the word FOR Republic's latest

AND greatest hit. "LADY FOR A NIGHT" is the title, and the UNUSUAL cast is headed by JOAN BLONDELL. She has two LEADING men to vie FOR her affections—JOHN WAYNE in THE kind of part HE plays so well, AND suave RAY MIDDLETON, WINNING new HONORS for his DRAMATIC PERFORMANCE.



"LADY FOR A NIGHT" is a story OF the fascinating days when LIFE along the banks of the MISSISSIPPI was on exciting MIXTURE of romance and CONFLICT. As the aristocrats of THE Old South clash with the DARING adventurers who ply the RIVER, the result is a truly THRILLING struggle—especially WITH glamorous JOAN BLONDELL FOR the prize. GRACED by o LAVISH PRODUCTION and ENACTED by o SUPERB cast, "LADY FOR A NIGHT" is a SURE-FIRE hit. In ADDITION to its three great stars, IT presents such outstanding SUPPORTING players as PHILIP MERIVALE, BLANCHE YURKA, EDITH BARRETT and LEONID KINSKY. "LADY FOR A NIGHT" IS a picture treat for you. OF course, it's



A REPUBLIC PICTURE



A Waitress Is Born

Tray-carrying in Hollywood is a real career. Here's how to qualify

HOLLYWOOD is a city of career girls and its waitresses are no exception. At the spots frequented by the film colony's elite a waitress' salary and tips add up to an enviable income. Dozens of pretty girls—native and imports—compete for jobs. But to be eligible a girl must have much more than eye-appeal, although glamour does help. Here twenty-five-year-old Barbara Peterson shows how she qualified for a job at one of Hollywood's Brown Derbies.

TYPICAL OF MANY GIRLS who seek waitress jobs in famed Hollywood restaurants is Michigan-born Barbara Peterson. She's a high-school graduate, unmarried



AT HOME Barbara likes housework, especially cooking. She has already waitressed for four years



JOB AT FAMED filmdom eatery is Barbara's dream. She applies to Robert H. Cobb at the Brown Derby



TO KEEP FIT in strenuous job, Barbara sees her dentist and doctor often. Health is all-important



SIMPLE, BECOMING hair-do and fresh manicure are musts. On the job an invisible hairnet is added



SUCCESS! Here is Barbara in trim Derby-girl uniform serving her first celebrity: Stuart Erwin!

Photographs by Bob Livingston



TO FREDRIC MARCH, for his masterful performance in Warners' "One Foot in Heaven," goes the Elmer award to 1941's best actor. He executed with understanding the difficult portrayal of a minister's private and public life

INGRID BERGMAN'S Elmer award for the best performance by a motion-picture actress in 1941 is based on three superb acting-jobs: In "Dr. Jekyll and Mr. Hyde" (above), in "Rage in Heaven" and in "Adam Had Four Sons"

"ELMER" Awards

Movie - Radio Guide Introduces an Annual Award to Hollywood Stars in Recognition of the Year's Best Screen Art. Here are 1941's Winners

ELMER GUIDE, new honor figurine of MOVIE-RADIO GUIDE, makes his first annual appearance this week as the symbol of noteworthy 1941 achievements by a group of six actors, one motion-picture director, and all who made one screen production en toto.

Each of the recipients of Elmer was carefully selected by a long-debating forum of editors of this weekly. It was not easy to single out the winners and many times the shading was close. Perhaps readers will differ. But the editors of MOVIE-RADIO GUIDE wish to point out that all opinion is argumentative; that everyone is entitled to his own.

The awards in some classifications parallel the classes set up by the Academy of Motion Picture Arts and Sciences, whose golden "Oscars" have become cherished goals of every picture worker. It may be, even, that in these classes the editors may have singled out the same people as will be honored next month by the Academy. It will be interesting to watch. Yet make no mistake. Elmer is no parody of Oscar; Elmer is merely an expression of MOVIE-RADIO GUIDE's own personality and symbolizes its editors' opinions. This is not a design for satire at the Academy, which this weekly's editors highly respect.

With such an introduction, on with the Elmer awards:

For the best performance by a motion-picture actor in 1941, Elmer nominates FREDRIC MARCH



solely for his magnificent work in Warner Bros.' "One Foot in Heaven." A most difficult role to portray—that of a minister and his troubles in private life—March gave a warm, spontaneous quality to the character and never once left himself open to criticism either by the church or movie-goers. And even strong men left the theater with a lump in their throats.

For the best performance by a motion-picture actress in 1941, Elmer nominates INGRID BERGMAN—not for one picture but for several, including M-G-M's "Dr. Jekyll and Mr. Hyde" with Spencer Tracy, M-G-M's "Rage in Heaven" with Robert Montgomery, and Columbia's "Adam Had Four Sons" with Warner Baxter and Susan Hayward.

For the best comedian in 1941, Elmer nominates BOB HOPE for his phenomenally successful and exuberantly funny "Caught in the Draft" and his almost as laughable "Nothing But the Truth," which, like the first, was a Paramount picture. Runners-up in this division, who could not easily be discounted, were Abbott and Costello, who did very well with Universal's "Buck Privates," "In the Navy" and "Hold that Ghost."

For the best comedienne in 1941, Elmer nominates ROSALIND RUSSELL, whose comedies, almost every one of them a smash success, were many and included Warners' "No Time for Comedy" with Jimmy Stewart, Universal's "Hired Wife," M-G-M's "Design for" (Please Turn to Next Page)

Winners of "Elmer" Statuettes for 1941's Best Screen Art

Best Actor: Fredric March, for "One Foot in Heaven."
Best Actress: Ingrid Bergman, for "Dr. Jekyll and Mr. Hyde" and others.
Best Picture: "Sergeant York," of Warner Bros.
Best Direction: Sam Wood, of "The Devil and Miss Jones."
Best Comedian: Bob Hope, for "Caught in the Draft" and "Nothing But the Truth."

Best Comedienne: Rosalind Russell, for all her 1941 released films.

Best Character or Supporting Actor: Walter Huston, as the Devil in "All That Money Can Buy" and as father in "Swamp Water."

Best Character or Supporting Actress: Patricia Collinge, for "The Little Foxes."



BOB HOPE noses out his fellow comics, **Abbott and Costello**, for best comedian honors, wins **Elmer** for his Army comedy, "Caught in the Draft," and hardly less for his next, "Nothing But the Truth." Both were Paramount pictures. Above: Bob in the uproarious draftee comedy

"SERGEANT YORK," TO **SAM WOOD**, for with **Gary Cooper** and **Walter Brennan**, above, besides being a great motion picture, had a great patriotic theme. Above: Wood, stars **Jean Arthur**, **Bob Cummings**



ROSALIND RUSSELL, in scene from **Warners' "No Time for Comedy,"** above, receives **Elmer's** nomination as best comedienne of 1941. Most of her comedies, "Hired Wife," "Design for Scandal," "The Feminine Touch," and most of all "This Thing Called Love," were smash hits



(Continued from Preceding Page)
Scandal" and "The Feminine Touch" and, to **Elmer**, her year's best, **Columbia's "This Thing Called Love"** with **Melvyn Douglas**. Currently, **Rosalind** is back at **Columbia** making "My Sister Eileen."

For the best supporting or character actor of 1941, **Elmer** nominates **WALTER HUSTON** as **Mr. Scratch**, the devil, in **RKO's "All That Money Can Buy,"** with **Edward Arnold**. A hard role to create, **Huston** played the whiskers off it. Not without consideration, too, was his good work as the father in "Swamp Water" (20th Century-Fox).

For the best supporting or character actress of 1941, **Elmer** nominates **PATRICIA COLLINGE**, who came from the Broadway version to Hollywood to record on celluloid her characterization of the dipsomaniac **Birdie Hubbard** in **Sam Goldwyn's "The Little Foxes."**

For the best job of direction of motion pictures in 1941, **Elmer** scanned all of **Alfred Hitchcock's** and **John Ford's** films released during the year, and then decided that there was little doubt that **SAM WOOD** had won the nomination for his excellent work on **RKO's "The Devil and Miss Jones,"** starring **Jean Arthur**, **Bob Cummings** and **Charles Coburn**. It was the director's picture.

And for the best all-around motion-picture production for the year of 1941, **Elmer**, without hesitancy, nominated **Warner Bros.' "SERGEANT YORK,"** starring **Gary Cooper**, **Joan Leslie**, **Walter Brennan**. "Sergeant York" was the kind of picture people go twice to see. So, **Elmer** decided, was "Citizen Kane," yet the latter was missing the fine spiritual message, the patriotic urge that made "Sergeant York's" story the excellent drama it is.

So ends the first annual presentation of **Elmers** to the motion-picture industry. The editors tried hard and hope **MOVIE-RADIO GUIDE's** readers and the members of the industry agree with their choices, but right or wrong, let it simply be said, "It's a matter of opinion."

← AS THE DEVIL (Mister Scratch) in **RKO's "All That Money Can Buy,"** veteran actor **Walter Huston** carried off honors for best character acting in 1941. **Huston** scored, too, as **Thursday** in **Fox' "Swamp Water"**

→ TO **PATRICIA COLLINGE**, who came from the Broadway cast of "The Little Foxes" to play **Birdie Hubbard** in the screen version, goes **Elmer** for best feminine supporting role. Her scenes won wide acclaim





PORTIA BLAKE
(Lucille Wall) wins
in court but loses
in her own romance

PORTIA *faces life*

Here Is Part Two in Movie-Radio Guide's Fictionization of a Popular Radio Serial

This is the second instalment of Wiley Maloney's fictionization of the radio program "Portia Faces Life," heard Monday through Friday over NBC (5:15 p.m. EST) under the sponsorship of Post's Bran Flakes.

—The Editors.

PORTIA BLAKE was not bluffing when she threatened to bring charges against Arline Manning and Kirk Roder.

Jack Kearney, Arline's chauffeur who had been bribed to give Duke Hawthorne an alibi, was conscience-stricken by the enormity of his perjury and its aftermath. He was heart-sick with worry when he heard the unfounded gossip concerning Walter Manning and Portia Blake. Kearney knew most of this gossip was being spread maliciously by Mrs. Manning. He'd heard her talking to her friends.

At last Kearney could stand it no longer. He went to Portia and said that he was ready now to confess and testify no matter what happened.

Portia's hands were freed at last and she acted with characteristic speed.

She went before the grand jury and presented her evidence. Arline and Roder were indicted and their trial was set for the following Friday. Kearney threw himself on the mercy of the court and, Portia arguing his cause, won his freedom.

Portia was telling Walter Manning about it.

"Kearney really wasn't guilty. Roder held a threat over his head and he couldn't do anything else."

"You're too generous, Portia. But how do you feel toward Arline, who

was behind the whole thing?"

"Poor Arline. She loves you desperately, Walter. She was so jealous of me that she believed everything Roder told her. A clever attorney can win her acquittal."

"I think that would be an impossibility. I'm going to advise my wife to plead guilty and throw herself on the mercy of the court just as Kearney has done. I'm going to talk to her this afternoon."

"Why don't you go back to her, Walter? She loves you—loves you so much that she was willing to commit a crime to hold you."

Walter took Portia's hands and pressed them between his own.

"You know," he said, "that we'd never be happy when I . . . when I . . . oh, Portia, we could have been so

happy together."

"It wasn't in the cards, Walter. And now I've my work. I've got my fight for this slum clearance. I'm not bringing charges against Arline and Roder on grounds of personal feelings. I have to clear my name, it's true, but only so I can go on from there. People must listen to me. Why, the first thing you know we'll be having an infantile paralysis epidemic that will be a national scandal down there in the slums."

"You're fighting a losing battle, Portia. There's too much power arrayed against you."

Portia just laughed. Walter was an old pessimist, but he had to help her. His position as a newspaperman on the *Herald* was a blessing. Walter promised to do everything in his power and that very afternoon he went down to Railroad Avenue with Portia and a *Herald* cameraman. They quietly investigated conditions and found five cases where there were legitimate complaints. These they backed up with photographs. But one case was too urgent for filing away.

In one of the down-at-the-heel flats, Portia found a crying baby. It was the Peters child and Mrs. Peters said her baby had been sick with a sore throat for three or four days. Portia had visions of diphtheria and
(Continued on Page Facing 36)

CAST OF "PORTIA FACES LIFE"

Character	Player
Kathie Marsh.....	Marjorie Anderson
Dickie Blake.....	Raymond Ives
Arline Manning.....	Joan Banks
Portia Blake.....	Lucille Wall
Kirk Roder.....	Carleton Young
Walter Manning.....	Myron McCormick
Dr. Stanley Holton.....	Don Briggs
Miss Daisy.....	Henrietta Tedro
Lambert.....	Walter Vaughn

The Movie Front

Hollywood Personalities Offer Blood; War Changes Pictures in Production; Jean Parker and Rosalind Russell Lose Their Husbands to Uncle Sam's Army

HOLLYWOOD

By EVANS PLUMMER

THE southern California sector presents its compliments and begs to report that now—operating most painfully on daylight-saving time—your spy has uncovered a very interesting story about the seesawing year in and out, for and against the earlier beginning of the working day. What's more, it makes sense. Here 'tis. The movie moguls have for years been lobbying in Washington and various state capitals against daylight-saving time because they figure (and may know) that it hurts movie theater patronage for people to get home from work while it's still light, but, on the other hand, the oil and gasoline company lobby has been as persistent in its demands for daylight-saving time, since people could and would drive their cars more if they had more leisure daylight hours. The gas and power companies, of course, were against daylight saving, too, because they could sell more of their services in the dark. But now, no one else matters but the all-out effort, so the private interests must run for cover . . .

Continuing their effective war efforts, Hollywood stars made various contributions to the cause last week. Cecil B. DeMille and a batch of screen pretties dedicated the new Red Cross Blood Donor Center here at 925 S. Western Avenue and all signed registration cards offering pints of blood,

one at a time and not more frequently than two months apart. Signers the first day included DeMille, Linda Darnell, Martha Scott, Dorothy Lovett, Carole Landis, Martha O'Driscoll, Katherine Adams, Cecelia Parker, Virginia Grey, Fay Holden, Donald Crisp, Phyllis Ruth, Tony Quinn and —of all people—Skinnay Ennis, Bob Hope's very thin batoneer, who looked more to be needing a transfusion than giving one! Interesting note: Misses Darnell, O'Driscoll and Adams will have to get their mas' permission in writing before being tapped because they are minors . . .

Joe E. Brown, Connie Moore and Ben Oakland are busy winding up a two-week U. S. O.-sponsored tour of eastern Army camps, and Irene Dunne, Pat Knowles, Bob Hope, George Brent and other name stars pitched in January 19 to help put over the industry's Red Cross funds drive. Funny thing about Miss Dunne. The day previous to the mass meeting, a columnist commented that no one ever saw Irene photographed with her legs crossed. Next morning there she was, big as peas, on the front page with her gams crossed as neatly, yet modestly, as we've ever gleaned a pair . . . Ann Rutherford, who is so close to marrying Dave May, son of the department-store tycoon, is leading with her chin by setting the glamour-girl style of wearing sheer lisle cotton hose. Papa May may not like it, but the South will love it. As an alternate cure to the silk-nylon

shortage, Michele Morgan wore no stockings, just covered her legs with pancake make-up for her first American film, RKO's "Joan of Paris" . . .

Jean Parker's husband, Doug Dawson, the radio announcer and amateur flyer, has reported to Uncle Sam's Army, as will Rosalind Russell's groom, Freddie Brisson, next month when his final U. S. citizenship papers are due. Brisson is a Dane by nativity. But actor Richard Webb, who reported a couple of weeks ago to Fort Ord, is having a tough time being a soldier; Uncle wants him to continue acting, but for Army training films now being made at Fort Monmouth, N. J. . . .

Notes on the changing Hollywood life: Club Trouville and the Rhumbogie have joined Ciro's in darkness; the Coconut Grove is open only two nights a week . . . Darryl Zanuck has given most of his polo ponies to the Army, while Chester Lauck, the radio Abner's "Lum," has done the same with many of his race-horses . . . All crowds these days, since General Bill Ryan of the Fourth Interceptor Command forbade assemblages of over five thousand people, are being referred to, most coincidentally, as "capacity crowds of 4,999." The uncounted one is supposed to be the reporter, in on a pass, we should guess . . .

Cable received two weeks ago by Trem Carr, Monogram production executive, reported the safe arrival at Belem, Brazil, of the Clyde Elliott

South American expedition sent there for location scenes of the jungle picture "Catch 'Em Alive." Then late last week Carr received a follow-up letter telling the rest of the story. No sooner had the movie company and its equipment been landed than fire broke out in the hold of the ship and practically gutted it. The possibility of sabotage is being checked . . .

When you see "Captains of the Clouds," that grand Warner Bros. picture about the brave Royal Canadian Air Force lads, watch for the scene in which Squadron Leader Joseph Wilmotte reads off a list of flyers to be presented with wings by Air Marshal Billy Bishop (also played by himself). Now Wilmotte is dead. The R. C. A. F. has reported that Wilmotte, at an English airdrome which was darkened for an alert, walked into the whirring propeller of a fighter being warmed up . . . More happily fortunate is Flying Officer George Varga, who was made "kiss proxy" by pretty Warner starlet Alexis Smith. Alexis gave Varga the embrace as a token for all fifty American boys now located at one training station of the R. C. A. F. . . .

The war calls for changes in motion pictures, too. M-G-M's "Panama Hat-tie" is being fitted with several new hats before it will be released. It wasn't up to the high M-G-M standards when first sneaked, so it was being remade in part when along came the attack on Pearl Harbor. Now



GARY COOPER, picked by Movie-Radio Guide readers to play Lou Gehrig, gets coaching (above, left) from great baseball man Lefty O'Doul for his starring role in Goldwyn's "The Pride of the Yankees." Teresa Wright (r., with Gary), "hit" as daughter in "The Little Foxes," will play Eleanor Gehrig



WHEN child discovery Gloria Warren arrived in New York recently for a premiere, photographers were surprised to find her a young lady

The Radio Front

Slip-up on Gen. MacArthur's Birthday; Fred Allen to Take Sunday Spot Left Open by Ford; McCarthy Tickles His Attorney; Virginia Payne Has Pains

WASHINGTON

By MAJOR CURTIS MITCHELL

The hubbub among the secretaries in the first wing of the War Department building was considerable the other day. Heads poked out of open doors and excited voices chirruped, "Has he gone by?"

The excitement was caused by Robert Montgomery, now a Naval lieutenant commander, who sometimes saunters through the adjacent War Department. With rumors buzzing about the town that Clark Gable may enter the nation's armed forces, with Frank Capra already here, the motion-picture colony is growing . . .

Even plans for winning the war were not being talked about as much for a week before the event as were the birthday balls in celebration of the President's natal day. Most exciting visitor expected in Washington from Hollywood was Gene Autry, who is a capital favorite. Plans called for him to ride a white horse provided by the Army, but Autry was to bring his own \$25,000 silver-studded saddle. He was scheduled to appear, as were all the visiting stars, at the outstanding social event of the celebration, the Fort Meyer horse show. Some cavalry officers remember Gene's appearance here at another horse show when he first became a star. He didn't have his own saddle then, and it is reported that he attempted to mount a horse from the wrong direction! That won't happen again . . .

American ears are tuned nowadays to announcements concerning recruits needed by the Army, Navy and Coast Guard. All of us hear such spot announcements. Once, they represented the wildest irritant in a station-owner's life, for each Government agency had its own ideas of what should be plugged on the air. The young man who brought order out of chaos is a quiet capable fellow named Art Stringer, and he is just about the nation's number one radio recruiting expert. Working for the National Association of Broadcasters, it is his duty to coordinate the recruiting requirements of all the services. With him it is a business. As a businessman, he knew how many announcements were required to sell a thousand bars of soap. Now he knows how many are needed to get a thousand new pilots for the Air Corps. Announcements you are hearing on the air are evidence of the great teamwork that now exists between Government and radio in our victory effort . . .

The Army's radio office was all excited the other day. General Douglas MacArthur's birthday was February 26 and plans were afoot to put his favorite performers and musical selections on a special birthday program



THE COURT MARTIAL of Charlie McCarthy, broadcast Sunday, Jan. 18, was a masterpiece of entertainment—if not of court procedure! Left to right: Defendant McCarthy, worried Bergen, counsel Lieut. James Stewart

to be short-waved to the Philippines. But there were complications. February 26 in America was February 25 on the Bataan Peninsula. Also, any program short-waved out of America may have a great impact on the remainder of the world. Which means that every word and line must be carefully studied. Such study is the special duty of the Office of the Coordinator of Information, otherwise known as "Colonel Donovan's outfit," which is charged with all information about the United States distributed abroad. Except for South America. The Rockefeller Committee has charge of that, and since South America would hear the broadcast, Rockefeller should be

consulted. Also, if the show were a good one, it might be a good idea to send it to Europe as well, just to show German and Italian short-wave fans what we think of our heroic force in the Philippines. That was another committee's job. Then someone learned that the birthday was January 26 instead of February 26 and that was just passed! So all General MacArthur got for his birthday was a special number, "The Caissons Go Rolling Along," dedicated to the whole Philippines force, sung by Bing Crosby! Bing, by the way, is the general's favorite radio singer, with Jack Benny (minus violin) his favorite comedian.



TO PLUG the newest crazy song, the publishers of "Zoot Suit" hired a Negro lad, Arthur Murray, to parade in a rainbow suit in front of Hollywood's NBC studios. Bob Hope takes one look, feels undressed

NEW YORK

By MARTIN LEWIS

The keen competition between Eddie Cantor and Fred Allen is coming to an end, which should please a great many listeners who will now have an opportunity to listen to both Fred Allen and Eddie Cantor. Allen is moving to a Sunday night spot, taking over the time vacated by the "Ford Sunday Evening Hour." (Ford has cancelled the program due, it is said, to the stoppage of automobile manufacture.) Fred's last Wednesday broadcast will be on March 4, the first on his new time on March 15. Fred and his arch-rival, Jack Benny, will now be on within a few hours of each other, will undoubtedly regale their fans with some super-heckling . . .

All radio listeners who think they can write will have a chance at the two thousand dollars offered by the Jean Hersholt program for the best script on Doctor Christian. Stories must revolve around Doctor Christian and his secretary, who is played by Lurene Tuttle. No entries will be accepted after May 1. The winning script will be played over the air sometime in June . . .

Dorothy Lowell, star actress of "Our Gal Sunday," will shortly give up acting, temporarily at least, to wait for the stork. And Helen Mack, Marge of the "Myrt and Marge" show, has retired from the mike for the same reason. The new Marge is being played by Olive Deering . . .

News of Carole Lombard's tragic death shocked the entire nation on January 16. On Saturday, January 17, Elmer Davis, during his news broadcast from New York, called to task American newspapers and the American people whom the papers reflect, for accentuating the death of one movie star and failing to give much notice to the death at the same time of fifteen highly trained and much-needed Army flyers. What Mr. Davis failed to mention, however, was that Miss Lombard had just come from Indiana, where she had helped sell over two million dollars' worth of defense bonds, and that had she not volunteered to do this service for her country, she would be alive today . . .

Slipped quietly into a CBS "Report to the Nation" program, sportscaster Ted Husing was so dramatically effective that he was made a permanent narrator on the show. When director Brewster Morgan was asked why he picked a sports announcer as the mainstay of a dramatic program, he explained that he had once heard Husing report a Fordham football game. "We had a lot of difficult place names on our program that night," he said. "And if Ted could pronounce the names of those Fordham boys, then he was the man for me!" . . .

Classical Music

Exclusive! A New Department to Help Listeners Enjoy Fine Music. Here Is News, Background and Color, Interpretation, Complete Program Service

By ROBERT BAGAR

Robert Bagar studied piano from the age of nine to twenty-five. In the early days of radio he played popular and classical music on many programs. Seven years ago he became Pitts Sarnborn's assistant on the New York World-Telegram. He is an associate program annotator for the New York Philharmonic Society, has contributed to many newspapers and magazines. —The Editors.

MUCH is heard these days about the comparative talents of symphonic conductors. You'll hear endless—and often stuffy—talk concerning the "superior technic" of this one, the "lyrical feeling" of that one, the "Olympian authority" of another and the "dramatic intensity" of still one more, and then some. Discussion is good also for the musical soul, but most of it centers around the selfsame topics and it usually winds up in a jamboree of inane emotionalism.

Yet most of these wordy seances scarcely touch on a most important function of the conductor—the building of programs. To what avail your magnificent batonist if he shows the taste of a kitchen mechanic in devising a list of numbers? No amount of perfection in their performance can possibly compensate for the sins against naturalness, let's say, or valid contrast (which is still naturalness), or an over-all dramatic unity (naturalness again).

Actually there is more to a symphonic program than we really hear, no matter how much we may know about its content. With the grouping in some special order of four or five works there is immediately established a psychic interrelationship which differs from that of any other arrangement. Each of these works, of

course, might possess a sure-fire appeal, each might be a tried and true success, yet there is a particular enjoyment for the listener—who hardly ever knows why—in the fact each appears at the best possible place for it in that grouping. Change the order around and, given the same performing conditions, the effect of the whole would be less than that of its parts.



GRACE MOORE will star in "Tosca," this Saturday's Metropolitan Opera broadcast (Blue)

Take any of the items in that special grouping, place it in a program with altogether different fellows and we have still another situation. It has either taken on or lost something, something much too subtle to define, something outside of its purely musical value.

The great conductor knows all this, and his knowledge has come to him, usually, by experience, by the good old method of trial and error. Some conductors—mighty few, we'll say—are born with a psychic understanding of such things. We could mention names and sample programs, but perhaps it is best to leave that for a later occasion.

A Metropolitan "Tosca"

Giacomo Puccini saw Sarah Bernhardt play the part of Floria Tosca, heroine of Victorien Sardou's drama, "La Tosca." That was at Milan. He knew not one word of French, yet he understood everything. The work appealed to him, particularly since it had been made so clear to him by means of the acting alone. His ideas of an opera libretto had always stressed simplicity. The listener, he reasoned, must not be burdened with unnecessary detail. It should be up to the composer to supplement whatever is required through his music.

However, he did find some faults

with the story. It had qualities that he considered nerve-racking, whereas what he was principally concerned in was the type of subject that could be transmuted into "the music of the soul," simple and unaffected and direct. On discovering later that the aged Verdi had spoken favorably about Sardou's drama as an operatic possibility, his interest in it was renewed.

Richard Specht, in his lucid and revealing book, "Giacomo Puccini, His Life and His Work," says, "The people in this play ('Tosca') are at best conventional figures, not real human beings. They are masks, Tosca of jealousy and love, Scarpia of cruelty and lust, and even Cavaradossi, who has personal traits that make him more like a human creature than the rest, is a mere marionette. I must confess that, as a work of art, 'Tosca' is repugnant to me, that the torture scenes nauseate me afresh every time, and that, in spite of its popular success, it seems to me beyond redemption from the esthetic point of view. Hence the decision to set it to music seems to me to have been a mistake. But I must also admit that, in the very first scene, I find myself becoming absolutely indifferent to esthetic considerations, and that, after the duet between Mario and Tosca, I acclaim Puccini's error, for it wrung from him his most inspired music."

The action of the opera takes place in Rome in 1800, when all Europe seethed with political intrigue—as when does it not? Mario Cavaradossi, a young painter, loves Floria Tosca, a glamorous singer, and, incidentally, an insanely jealous person. She is the idol of Rome and the object of all men's affections. Mario is a republican sympathizer, who hates the tyrant Baron Scarpia. The latter, in turn, is also smitten with Tosca. Knowing of the young people's love for each other, he orders that Mario be brought to his apartments in the Farnese Palace, where the painter is put through torture in the endeavor to discover the whereabouts of another rebel, Angelotti. Tosca is also brought there, and during her lover's agonizing cries reveals his part in the plot. Mario, therefore, is sent to prison to await execution.

She promises to give herself to Scarpia if he will release Mario, and the Baron instructs his agent, Spoletta, to arrange for a "feigned execution." Just as he is about to reap the reward for his alleged clemency and for the additional favor of giving them safe conducts out of Rome, Tosca plunges a knife into his heart. She hurries to the scene of the "feigned execution" and finds, to her horror, that she has been tricked, that the execution is cruelly realistic. She leaps to her death.

THE CAST

Floria Tosca.....Grace Moore
Mario Cavaradossi...Frederick Jagel
Baron Scarpia.....Alexander Sved

Cesare Angelotti.George Cehanovsky
The Sacristan....Salvatore Baccaloni
Spoletta.....Alessio De Paolis
A Jailer.....Wilfred Engelman
Conductor, Ettore Panizza

A Rising Operatic Composer

Gian Carlo Menotti is not yet thirty-one, yet he has already earned an enviable place among modern composers. He has had one opera produced by the Metropolitan, "Amelia Goes to the Ball" (1938), and another is in process of production there for this season, "The Island God." Between these two, his one-act opera, "The Old Maid and the Thief," was commissioned by the National Broadcasting Company. The work was first presented in April, 1939.

Mr. Menotti was born in Milan, Italy, on July 7, 1911, where from childhood he obtained the benefit of much musical experience. In 1928, he came to this country, together with his mother, and he took lessons from Rosario Scalero at the Curtis Institute of Music, Philadelphia. Both "Amelia Goes to the Ball" and "The Old Maid and the Thief" won flattering comments from critics and music-lovers in general.

His style follows the noble tradition of Latin opera buffa, and one or two of the commentators—this writer in-



BUSY conductor Frank Black is observing his eighth anniversary as Musical Director for NBC

cluded—discovered in his music certain undeniable influences, notably of Rossini and Wolf-Ferrari. However, they credited him with possessing a fine talent, the ability to write music that is interesting, as well as dramatically effective, and also a keen understanding of libretto construction. In all of his efforts thus far, the librettos have been written by the young composer.



JOSEPHINE TUMINIA, young Met soprano, sings also on MBS "Treasure Hour of Song," Sat.

Short Waves

Latest News and Program Listings Streamlined for Better Listening

By Charles A. Morrison

President, International DX'ers Alliance

NOTICE: Beginning Monday, February 9, all programs listed on this page will be heard one hour later than the time specified, with the exception of those programs originating in the United States and Canada. They will continue to be heard at their regular times.

Nazis Terrorize Peasants

J. B. PRIESTLEY, world-famous author, commented the other night over the London short-wave station on the official notes sent by Soviet Commissar Molotoff to all countries with which Russia has any relations. "This document," he said, "is a grim and horrible indictment of the crimes and depredations committed by the German soldiers in Russia. The conduct of Nazi soldiers in mass murder, rape and robbery is unparalleled in history. It is the concern of the United Nations from now on to see that this mass crime never flourishes again. This sort of thing can't go unchecked longer. Soldiers that are allowed to beat their own countrymen into a jelly pulp couldn't be expected to do otherwise in an enemy country. Some people would say that this represents, after all, only a small percentage of the German people. My answer is that an army represents a large cross-section of the people. Why does the German army do these things? Because the officers of this army have been taught that any show of sympathy or pity is a weakness to be stamped out. Cruelty and oppression are definitely encouraged by the Nazi Party. The Prussian mind had the same warped twist in the last war but throughout the years it has been growing stronger. The Nazi troops in Russia were supposed to carry out the systematic terrorization of the civil population. Actual orders taken from the bodies of dead German officers prove beyond a shadow of doubt that they had received definite instructions to loot,

terrorize, rape and destroy. Many German soldiers were thoroughly ashamed of these things, also proven by diaries taken from dead bodies." . . . "And yet," Priestley continued, "the invasion of Russia has been a failure from every viewpoint. German soldiers had found themselves plunging deeper and deeper into a frozen hell over a thousand miles from home, dragging their weary feet over the frozen graves of dead comrades. Is it any wonder that thus half crazed, frozen and hungry they took out their disappointment, their despair on the poor civilian population, leaving half-demented women and screaming children in every village they evacuated? It is a fact that Nazi soldiers are not morally equipped for defeat."

News from the Americas

"News from the Americas at War" is the theme of a new series of programs being broadcast over COK (11.616) of the DGND National Sports Department of Cuba. These newscasts, being broadcast daily, except Sundays and holidays from 3:30 to 4:00 p.m. EST, are being put on in both Spanish and English, as per COK's custom.

The programs consist chiefly of reports on the measures, efforts and steps being taken by the Pan-American nations to contribute to a democratic victory in the current struggle. The diplomatic and consular representatives of the Latin countries are submitting whatever news items their

respective foreign offices may consider of interest to the other countries. In addition, special features are being included in these newscasts, dealing with a specific item each day of the American democracies' war efforts.

COK, through these programs, hopes to initiate an interchange of news of considerable interest to the hemisphere as a whole, which will also contribute to afford a new channel of publicity for whatever measures are adopted or planned by the American nations for the defense of the cause of democracy and liberty.

War Prisoners Say Hello

Inaugurated as a "surprise" feature a couple of weeks ago, Radio Tokyo is now broadcasting messages and "hellos" from American war prisoners in Japan to their families and friends in the United States at the conclusion of each English newscast in its North American services. The first message in this series was from Commander Winfield Scott Cunningham of the U. S. Navy to his wife and family. The next was from Hudson President of Portland, Oregon, who stepped up to the mike (or probably was pushed) and said, "I'm being treated very fine here as a prisoner of war (pause while the guard probably prodded him a couple of times with his bayonet) and am very happy." This is an old stunt to get new listeners to the propaganda and newscasts of an enemy power. Naturally, anxious relatives and friends will sit through almost

any kind of propaganda dribble if they think there is a chance they may hear a word from their loved ones. As much as I hate to say so, these messages do not necessarily mean your loved ones are safe and sound since they are recorded beforehand (from what prison camp, under what conditions or how long ago no one knows), under duress probably, and do not represent the true feelings of those sending them.

News About the Stations

THE PACIFIC FRONT—Official word from Thailand received by David Thomas of Proctorville, Ohio, states that there are only three radio stations in operation there at present. A standard broadcast station on 825 kilocycles, relayed by a short-wave station on 6.04 megs, broadcasts programs for domestic reception daily from 6:00 to 10:00 a.m. EST. A short-wave transmitter for overseas broadcasts operates on 11.715 megs daily from 6:30 to 9:00 a.m. EST. Both of these short-wave transmitters are heard in the United States from time to time . . . VPD2 (15.16), Suva, Fiji Islands, now broadcasts a short French program daily from 11:00 to 11:30 p.m. EST . . . Radio Saigon (11.78), Saigon, French Indo-China, has added a news period in Japanese which is heard daily from 6:45 to 7:00 p.m. EST. This is followed by the French press bulletin until close-down at 7:25 p.m. EST.

THE EUROPEAN FRONT—A new London frequency, GRS (2.915), is now being used on the North American service, 6:00 to 11:45 p.m. EST . . . London stations GRX (9.69) and GSE (11.86) broadcast the news in German expressly for the German troops on the Russian front, 11:00 to 11:15 a.m. EST . . . TPZ (8.96), Radio Alger, Alger, Algeria, is heard very well these days from 4:00 to 6:00 p.m. EST. Identification is a loud "bong" on a gong.



EDMUND A. CHESTER (seated), Columbia's director of short-wave broadcasting and Latin-American relations, talks with his aids. They are, left to right: Terig Tucci, John Edwards, Dr. Antonio C. Gonzalez, Dan Russell, William H. Fineshriber, John Hundley and Arthur Perles



THESE MEN run NBC International's Latin-American programs. They are, left to right, above: Fernando de Sa, Portuguese section chief; Francisco Jose Lara, recently named Spanish section chief; John W. Elwood, manager of NBC International Division; and Eli Canel, assistant manager

War News in English

Table with columns: Daily, Morning, Evening, EST, CST, CITY, STATION, DIAL. Lists broadcast times and stations for various international locations.

Important Stations

Table with columns: Call, Location, Time—Eastern. Lists major international broadcast stations and their frequencies.

Guide to Programs

The programs listed here are those broadcast daily at the same time. Exceptions are indicated. Time shown is EST; subtract one hour for CST

DAILY

Saturday, Feb. 7, through Friday, Feb. 13

Table with columns: EST, City, Program, Station. Lists daily broadcast programs and their respective stations.

Notice!

Beginning Monday, Feb. 9, all programs listed on this page will be heard one hour later than the time specified with the exception of those programs originating in the United States and Canada. They will continue to be heard at their regular times.

Table with columns: Time, City, Program, Station. Lists specific broadcast programs and their stations, including international news and cultural programs.

SPECIAL PROGRAMS

For programs broadcast daily see Daily Programs above.

Saturday, February 7

Table with columns: EST, City, Program, Station. Lists special broadcast programs for Saturday, February 7.

Sunday, February 8

Table with columns: EST, City, Program, Station. Lists special broadcast programs for Sunday, February 8.

Monday, February 9

Table with columns: EST, City, Program, Station. Lists special broadcast programs for Monday, February 9.

Table with columns: Time, City, Program, Station. Lists special broadcast programs for Tuesday, February 10.

Tuesday, February 10

Table with columns: Time, City, Program, Station. Lists special broadcast programs for Wednesday, February 11.

Wednesday, February 11

Table with columns: Time, City, Program, Station. Lists special broadcast programs for Thursday, February 12.

Thursday, February 12

Table with columns: Time, City, Program, Station. Lists special broadcast programs for Friday, February 13.

Friday, February 13

Table with columns: Time, City, Program, Station. Lists special broadcast programs for Saturday, February 14.

Short-Wave Stations by Frequency

(Series No. 6)

Table with columns: Mags., Call, Location, Time—Eastern. Lists short-wave broadcast stations by frequency and location.

(Next Week: The 49-Meter Band)

Note: This is the sixth in a series in which we are publishing a complete list of the world's short-wave broadcast stations by frequencies with operating schedules for each. Reserve the next issue of MOVIE-RADIO GUIDE now in order that your frequency list may be complete.

Frequency Modulation

A New Department for the Rapidly Growing Audience of FM Listeners and for Thousands Who Want to Know About FM. It's Authentic, Newsy!

By DICK DORRANCE

Last week MOVIE-RADIO GUIDE inaugurated this department by Dick Dorrance, general manager of FM Broadcasters, Inc. Mr. Dorrance is also a well-known writer. After graduating from Dartmouth in 1936, he worked for such newspapers as the Boston Herald-Traveler and the Rutland Herald, also for the Associated Press. He has written for The American Mercury, Sportsman Pilot, Colliers, This Week. He is already familiar to MOVIE-RADIO GUIDE readers for stories which have appeared in past issues. —The Editors.

LAST week we launched this page of FM facts and news by going through some elementary explanations of what frequency modulation is and how it differs from ordinary radio broadcasting. It's impossible, though, to cover all the ground that ought to be covered in just one bite, so this week we'd like to give you a little of the background and persistence that made FM a reality.

* * *

History is not always a very exciting subject, and yet we think maybe you'd be interested to know how FM came to be developed and who's responsible. In the first place, nobody actually invented FM itself. Frequency modulation is a phenomenon based on certain laws of physics, just like electricity or gravity or the Northern Lights. As a matter of fact, sometimes it used to happen with ordinary (AM) radio signals in an uncontrolled way and was considered definitely undesirable.

The development of a system to create frequency modulation in a controlled fashion and to utilize it as a highly stable type of radio transmission is something else again. The man who did that—and the man who sensed there were latent possibilities in frequency modulation transmission—was Major Edwin H. Armstrong, who has rightfully been called the greatest living radio scientist.

People don't give him this title just because he invented the now widely accepted FM system. His inventive career goes much further back than that. Major Armstrong invented the type of AM receiver you probably have in your house today—the superheterodyne—along with quite a few other things of inestimable value to the radio industry.

It all started before the first World War when Armstrong was a student at Columbia University and a brilliant one. A bevy of long-bearded scientists watched as he showed them how radio currents could be made to leap through a hoop by using a newly devised gadget called the vacuum tube. From these early experiments came his initial invention, the "regenerative" tube receiver, that took radio on its first big step away from the crystal-set era.

Guide to Programs

Programs for Station W53PH, Philadelphia, broadcasting on 45.3 megacycles

SATURDAY, FEBRUARY 7

P.M.
12:30 American Farm Bureau
1:30 Concert Gems in Miniature
1:45 News
2:00 Afternoon Concert; News
3:00 Concert International
3:30 The Magic of FM
3:45 Pan-Americana; News
4:00 Chamber Music; News
5:00 The Bandmasters
5:15 "V" . . .
5:30 Cocktail Rendezvous; News
6:00 History of Music
6:30 Dinner Hour
6:45 U. S. Government Reports; Monitor News
7:00 Concert Hall; News
8:00 Marvin Maazel, pianist
8:15 From the Classic Album; News

SUNDAY, FEBRUARY 8

P.M.
2:00 Great Plays
3:00 Wake Up, America!
4:00 National Vespers
4:30 Afternoon Concert; News
5:00 Chamber Music Recital; News
6:00 Supper Hour; News
7:00 Concert Hall; News
8:00 War Time Round Table
8:30 From the Classic Album; News

MONDAY, FEBRUARY 9

P.M.
3:00 Afternoon Concert; Ballad Time; News
4:00 Waltz Time

4:15 Club Matinee; News
5:00 Concert Gems in Miniature
5:15 Male Help Wanted
5:30 Cocktail Rendezvous; News
6:00 String Ensemble
6:30 Gilbert & Sullivan; Monitor News
7:00 Concert Hall; News
8:00 Pan-Americana
8:15 The Evening Soloist
8:30 Classic Album; News

TUESDAY, FEBRUARY 10

P.M.
3:00 Afternoon Concert; Ballad Time; News
4:00 Club Matinee; News
5:00 Children's Corner
5:15 Ladies Lend a Hand
5:30 Cocktail Rendezvous; News
6:00 String Ensemble
6:30 Gilbert & Sullivan; Monitor News
7:00 Concert Hall; News
8:00 Pan-Americana
8:15 The Evening Soloist
8:30 Classic Album; News

WEDNESDAY, FEBRUARY 11

P.M.
3:00 Afternoon Concert; Ballad Time; News
4:00 Waltz Time
4:15 Club Matinee; News
5:00 Concert Gems in Miniature
5:15 Male Help Wanted
5:30 Cocktail Rendezvous; News
6:00 String Ensemble
6:30 Gilbert & Sullivan; Monitor News
7:00 Concert Hall; News
8:00 Pan-Americana

8:15 The Evening Soloist
8:30 Classic Album; News

THURSDAY, FEBRUARY 12

P.M.
3:00 Afternoon Concert; Ballad Time; News
4:00 Club Matinee
4:55 News
5:00 Children's Corner
5:15 Ladies Lend a Hand
5:30 Cocktail Rendezvous
5:55 News
6:00 String Ensemble, Nathan Schwartz conducting
6:30 Gilbert & Sullivan; Monitor News
7:00 Concert Hall; News
8:00 Pan-Americana
8:15 The Evening Soloist
8:30 Classic Album; News

FRIDAY, FEBRUARY 13

P.M.
2:00 Music Appreciation Hour
3:00 Afternoon Concert; Ballad Time; News
4:00 Waltz Time
4:15 Club Matinee
4:55 News
5:00 The Bandmasters
5:15 Male Help Wanted
5:30 Cocktail Rendezvous
5:55 News
6:00 String Ensemble, Nathan Schwartz conducting
6:30 Gilbert & Sullivan; Monitor News
7:00 Concert Hall of the Air
7:55 News
8:00 Treasury Dept. Drama
8:15 Gregor Piatigorsky, cellist
8:30 Classic Album; News

handful of others were also among the first.

The FM snowball had started to roll, and by the end of 1939 there were a dozen experimental FM stations on the air. Finally, at the insistence of a group of FM pioneers, who had banded themselves together into a trade association called FM Broadcasters, Inc., the Federal Communications Commission held a hearing in March, 1940, to determine whether FM should be considered a regular broadcast service.

The official decision put FM firmly on the radio map. A special FM broadcast band of forty channels was established, and beginning January 1, 1941, FM was permitted to proceed on a commercial par with the regular broadcasting industry, having sponsored programs, forming networks, building audiences and all the rest.

* * *

Improved FM service for Wisconsin listeners will come on Sunday (February 15) when the Milwaukee Journal dedicates its new W55M transmitter, replacing the low-power installation that has been on the air for well over a year. The service range of W55M will be pushed out from twenty-five to more than seventy miles, extending as far north as Oshkosh, to Madison on the west, and south to Waukegan, Ill. The new transmitter is located twenty-two miles northwest of Milwaukee and uses 50,000 watts of power in conjunction with a highly efficient antenna. A special FM edition to celebrate the dedication on February 15 will be issued by the Milwaukee Journal.

* * *

The sixth FM station for Philadelphia was authorized in January by the Federal Communications Commission which granted a permit to the William Penn Broadcasting Company (WPEN) to build W73PH. There are already two FM outlets operating regularly in Philadelphia (W53PH and W69PH), with four others—W49PH (WIP), W57PH (Westinghouse), W73PH (WPEN) and W81PH (WIBG)—under construction. Although Philadelphia had no FM service prior to last November 1, more than twelve thousand FM receivers are now in use there.

The Major, now a gentle-voiced, largish man with slightly rounded shoulders, gets his military rank from the United States Army. He served overseas in the last war with the Signal Corps, performing technical work in the then mysterious field of aircraft wireless. The superheterodyne receiver had its origin with a notion he got one night during a German air-raid over Paris. His inspiration was to build a hypersensitive device that could pick up the ignition noise of approaching bombers so that the raiders might be detected long before they reached the city. After the Armistice in 1918, he converted his discovery into the now-famous superheterodyne receiver.

Later he discovered another type of receiver called the "super-regenerative" circuit, useful for picking up the minute waves of ultrahigh-frequency signals. Then came FM.

* * *

The FM experiments began as far back as those other war-time days, always in an endeavor to combat static, which had been an enemy of good reception ever since radio first came into use. The first thing Major Armstrong discovered was that AM radio follows the same fundamentals as lightning and other reception-blasters.

So he set out to change the system.

No one seemed to pay much attention. Not until 1936 did the radio engineering world give FM more than a passing glance. Then, without any particular warning, the Major displayed the results of his research to the world. To make a long story take up less of your time, there were a few far-sighted men who began to realize FM had some of the answers to broadcasting's biggest problems. Using a high-power station and a great 450-foot antenna tower, which he had built with \$300,000 out of his own pocket, Major Armstrong began to give the radio world concrete evidence of what FM can do.

Some of the country's biggest radio executives were intrigued enough to give FM a further chance to prove its worth. The Yankee Network of New England climbed a Massachusetts mountain and built a pioneer station (now W43B); WDRG, Hartford, Conn., received the second experimental FM license in the country for another FM transmitter (now W65H); the Milwaukee Journal put a station on the air (now W55M); WQXR of New York, noted for its emphasis on good music, and WOR, New York, always a technical leader, built FM transmitters. General Electric, Stromberg-Carlson, WTAG in Worcester, Mass., and a

This weekly column of FM news and discussion has been inaugurated to serve the swiftly growing FM audience. There is much about FM which bears further explanation, there are mistaken notions that should be corrected, and a continual progress which must be reported. Letters from readers are always welcome. We shall be glad to answer your questions, and if you do not yet have FM service in your locality, advise you whether any is in prospect.

SATURDAY, FEBRUARY 7

The Entertainment Week

MORNING

7:00 A.M. Sun Dial: WABC Morning in Manhattan; Radcliff Hall: WEA...

7:15 A.M. News: WSB WJEL WOPI WBT-Morning Moods...

7:30 A.M. Don Goddard, news: WEAFF News: WORK WWSA...

7:45 A.M. Early Morning News: WABC Pat Barnes, talk: WEAFF...

8:00 A.M. WCAU-News of the World: WABC WIP WBT WBIG...

Log of Stations Listed in Edition 2—Mid-Atlantic

Table with columns: Call Letters, Kilo-cycles, Power Watts, Location, Network, Call Letters, Kilo-cycles, Power Watts, Location, Network. Lists stations like KDKA, KYW, WABC, WBAL, etc.

NBC—National Broadcasting Company CBS—Columbia Broadcasting System MBS—Mutual Broadcasting System...

NOTICE: The information contained in the program schedules presented in these pages is supplied by the stations...

If your favorite station is not listed at quarter- or half-hour periods, consult the time listings immediately preceding...

*Star in program listings indicates news broadcast.

NEW TIME

Although the entire U. S. goes on Daylight Saving Time this week, starting Monday, Feb. 9, the new time will continue to be known as Standard Time...

Aunt Jemima Prgm.; Music of Today: WABC Ross Sisters: WGAL WKBO...

8:30 A.M. Richard Leibert, organist: WEAFF WDEL WPTF Dancing Strings: WDBJ WHP...

8:45 A.M. String Ensemble; News: WJZ WKBO News: WEAFF WRC...

9:00 A.M. WFIL-Breakfast Club; Orch. & Soloists: WCBM Soloists: WCBM...

9:15 A.M. Kenneth Spencer, songs: WABC WJAS WBIG WBT WRVA...

9:30 A.M. Hank Lawsen's Knights of the Road: WHIS Old Dirt Dobber: WABC WDBJ...

WCAU-Les Brown's Orch.; News WDEL Women in the News...

9:45 A.M. Hank Lawsen's Knights of the Road: WEAFF WPTF WMBG...

10:00 A.M. WCAU-Marine Band: WABC WJAS WHP WBIG WCAO...

10:15 A.M. WOR-News: WJEL Cadets Quartet: WJZ...

News: WIP WFBR WBAL-U. S. Calling WBT-State Board of Health...

10:30 A.M. KYW-The Wife Saver: WEAFF WGY WSB WRC KDKA WBAL...

10:45 A.M. KYW-From New England to You: WEAFF WCAE WSB WRC...

11:00 A.M. WFIL-The Band Played On: WJZ WEEU...

11:15 A.M. WCAU-Let's Pretend: WABC WBSV WCAO WJAS WRVA...

WFMD-Wantz Sisters *WHIS-Topics, Tunes & Tips; News WIP-Midday Melodies...

11:15 A.M. WCAU-God's Country: WABC WCAO WDBJ WJAS WBT...

11:30 A.M. WCAU-Let's Pretend: WABC WBSV WCAO WJAS WRVA...

11:45 A.M. Fables for Fun: WJZ WKBO WORK WGAL...

AFTERNOON

12:00 Noon WFIL-Four Belles: WJZ WKBO WMAL...

12:15 P.M. WFIL-Troubadour & the Lady (News, WJZ only): WJZ Consumers' Time: WEAFF WRC...

8:15 A.M. Aunt Jemima Prgm.; Radio Rendezvous; WJZ Swing Your Partner: WHP WBIG

8:30 A.M. Organ Moods: WIIP WBT-Rangers Quartet WGH-Calendar of Events; Resume; Breakfast Timetable

8:45 A.M. WBG-Memorable Music WCAU-Elsie Carol WDBJ-Popular Music WGH-Shoppers' Special

9:00 A.M. Breakfast Club: WKBO WMAL WHIS WCBM *News: WCAO Happy Jack Turner, songs: WMBG

9:15 A.M. Dick Leibert, organist; WEAH Hank Lawson's Knights of the Road; WTAR Four Clubmen: WABC WBIG

9:30 A.M. *Breakfast Club; News: WORK WCBM Rhythmic Melodies: WEEU Chasing the Blues: WABC WBIG

9:45 A.M. Kenneth Spencer, songs: WRVA WBIG *Breakfast Club; News: WEEU KYW-Varieties

10:00 A.M. WCAU-Hymns of All Churches: WABC WJSV WJAS WCAO WIIP *Merrett Ruddock, news: WFBR WJEJ WGAL

10:15 A.M. *Helen Hiett, news: WFIL WFBR-Pantry Party WFMD Cowboy Ray WJEJ-Salvation Army Prgm.

11:00 A.M. WCAU-Mary Lee Taylor: WABC WCAO WDBJ WRVA WJSV WJAS WBT WBIG

Traveling Cook: WJZ WKBO WEEU WORK WFMD-Tivoli Tunes *WHP-News: Larry Stewart, songs

11:15 A.M. What Can I Do?: WJZ *BBC News: WOL WEEU-Drama of Foods WFBR-Club 1300; Martha Ross Temple

11:30 A.M. Prescott Presents: WKBO WORK WHAM WCBM-Ada Christy Party WDBJ-Songs of a Dreamer

11:45 A.M. WRV-Arthur Godfrey *WOL-News; Music WRVA-Hillbillies

12:00 Noon Andriin Continentals: WKBO *KDKA-News

12:15 P.M. KYW-To be announced WFIL-Betty Randall, songs: WMAL

12:30 P.M. *National Farm & Home Hour; Defense News: WGAL Deep River Boys: WEAH WGY

12:45 P.M. Markets; Rhym'n' Time: WEAH *Nat'l Farm & Home Hour; Defense News: WKBO

1:00 P.M. WBAL-Alexander Gifford WBIG-Minute Man; Job Mart; Farm Bulletin

1:15 P.M. Words & Music: WPTF Between the Bookends with Ted Malone: WSN

1:30 P.M. Words & Music: WMBG WPTF WDEL WOPI The Riddle of Life: WJZ WEEU

1:45 P.M. Music Shop: WJEJ Four Polka Dots: WTAR WEEU WJZ WGAL WMAL WORK

2:00 P.M. Vincent Lopez' Orchestra: WJZ WMAL WTAR WGAL WKBO WSN WORK

2:15 P.M. Andy Jacobson's Orch.: WGH WGAL WFBR-Studio Party

2:30 P.M. School of the Air: WJEJ WGH Into the Light: WJZ WMAL

2:45 P.M. In Care of Aggie Horn: WCBM WMAL WEEU WKBO WGAL WSN WORK

3:00 P.M. WOR-Mutual Goes Calling: WJEJ WFBR WGAL

3:15 P.M. *WCAU-News WBIG-Bennett College WCAO-Fed. of Women's Clubs

3:30 P.M. Camp Grant in Review: WJEJ WFBR WIP WGII WORK

3:45 P.M. *Cincinnati Conservatory of Music; News: WABC WJAS WBIG WRVA

4:00 P.M. *Club Matinee: News: WJZ WHIS WKBO WMAL WGAL WORK WSN WCBM

2:15 P.M. Highways to Health: WABC WHP WBIG *WCAU-News WCAO-Varieties

4:30 P.M. Landt Trio: WHP Johnson Family: WGH WCAU-Military Band

4:45 P.M. *News: WCAO WJAS *Boake Carter, news: WGAL WORK

5:00 P.M. WBT-Lum & Abner WDBJ-Glenwood Howell, songs WEEU-Sing for Your Supper

5:15 P.M. In the Future with Biff Baker: WFBR WBIG-Tea Timers

5:30 P.M. Flying Patrol: WKBO WBIG-Don Allen's Orch. *WBT-News; Music

5:45 P.M. Three Suns Trio: WPTF KYW-Musical Appetizer WFMD-Gypsy Violins

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

NIGHT

6:00 P.M. *News; Ole Dan; Yours Sincerely: WJZ *Paul Sullivan, news: News: WABC WHP WJAS WJSV

6:30 P.M. WFIL-Lum & Abner WJZ WLW *Eric Sevarid, news: WABC Talk by Congressman Charles A. Plumley: WEAH WSB WKBO

6:45 P.M. *WJZ-News; Music: WABC WJAS WJSV WJW *WJZ-News; Music: WABC WJAS WJSV WJW

7:00 P.M. *WJZ-News; Music: WABC WJAS WJSV WJW *WJZ-News; Music: WABC WJAS WJSV WJW

WIP-Johnson Family *WJEJ-Music; News; Hit of the Day *WKBO-News; Sports

WFL-Lum & Abner WJZ WLW *Eric Sevarid, news: WABC Talk by Congressman Charles A. Plumley: WEAH WSB WKBO

WJZ-News; Music: WABC WJAS WJSV WJW *WJZ-News; Music: WABC WJAS WJSV WJW

WJZ-News; Music: WABC WJAS WJSV WJW *WJZ-News; Music: WABC WJAS WJSV WJW

THURSDAY'S BEST LISTENING

See program listings for more detail and additional news programs

News and Discussion

- 12:00 John B. Hughes. 1:00 H. R. Baukhage. 4:45 Boake Carter. 6:00 Paul Sullivan. 6:15 William L. Shirer. 6:45 Lowell Thomas. 7:00 Fulton Lewis, Jr. 7:45 H. V. Kaltenborn. 8:00 March of Time. 8:55 Elmer Davis. 9:00 America's Town Meeting of the Air. 10:00 Raymond Gram Swing.

Variety

- 9:00 Breakfast Club. 7:00 Fred Waring's Orchestra. 7:15 Lanny Ross. 7:30 Al Pearce's Gang. 8:00 Maxwell House Coffee Time. 8:30 Duffy's Tavern. 9:00 Major Bowes' Amateur Hour. 9:00 Kraft Music Hall. 10:00 Rudy Vallee Show. 10:15 The First Line.

Drama

- 7:30 Maudie's Diary. 8:00 Death Valley Days. 8:30 Aldrich Family. 9:30 Big Town.

Classical Music

In Detail on Pages 12 and 13.

Tonight's the night for Edw. G. ROBINSON with ONA MUNSON in "BIG TOWN" Right after the Major Bowes Program

New time 9:30 EST-WCAU Every Thursday NOW Presented by New "Anti-Sneeze" Rinso

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Photographs by Ous Gale

"WHAT COULD be a better time than now to apply that facial you're always promising yourself?" asks Mary Mason. Here she's shown relaxing after a Glama-Pak

PRETTY MARY MASON, young radio star heard on "Maudie's Diary" on CBS, doesn't fret when the doctor orders her to bed. She gives her hair extra brushings

FEMININE FORUM

By ALBERTA NORTH

Languid Loveliness

WITH temperatures changing radically, cold winds, and no help in the way of vitamin D from the winter sun, almost every one of us finds herself stuck in bed for a day or so at one point or another during the grim winter months. If you're really sick, I suppose talking about making yourself beautiful while in bed is a little silly. But if it's only a sniffing cold, or if you're convalescing after a more serious illness, you can have a good time playing around with creams and lotions and polishes.

Actually, in these busy days when you don't have the time to give yourself all the attention you want to even when you're well, a day in bed can be a most marvelous rejuvenator. Furthermore, if you've been closed in for a long time, you'll find that your health barometer will make a quick rise. Everybody knows that the way you feel has a lot to do with the way you look.

You will want to pay special attention to your hair, because even when you're well you can't brush your hair enough; and tossing on a pillow probably hasn't helped your curls any. Chances are that you won't be allowed to shampoo it, either, while you're in bed. So as soon as you're strong enough you can brush it yourself, and before that you may be lucky enough to have someone brush it for you. If your wave or your curls have quite worn away, roll the ends up into flat pin-curls, held securely in place with DeLong Bob pins. You can keep these in overnight or while you're napping, and because they lie flat you won't have any discomfort. In the after-

noons and evenings, when friends are likely to drop in to console you, you can brush your curls out and brighten up your appearance with a hair-ribbon.

The most fun of all, though, is to work on your skin. You can keep your skin beautifully clean and lubricated with Pond's cold-cream at night and vanishing cream by day. It's a good idea to pat a generous portion of the latter on your face, neck and arms and then massage for half an hour or so with one hand, while with the other you turn the pages of the book you're reading.

It's a splendid opportunity to give yourself a good facial. Massage the cream into your face and neck with both hands, concentrating on the strokes facial experts use: (1) Slide your fingers from the center forehead down to the bridge of your nose, around your eyes and back to your forehead; (2) same as above, circling below the cheek-bones and back to the forehead; (3) with the second finger of each hand, slide with slight pressure out from between your eyebrows to the temples. Repeat right up to your hairline.

When you've finished the massage, remove all cream and oiliness with Pond's Skin Fresheners. Climax your facial with a good pore-tightening, stimulating masque or pack. A new and inexpensive, easy-to-use facial pack is the one called Glama-Pak, which is made out of things like oatmeal, milk and egg. You mix a little water with the pleasantly scented, powder-like Glama mixture, spread it on your face and relax completely, as Miss Mason is doing in the picture. In about ten minutes or so you wash it off with warm water, finishing with cold.

Don't forget your elbows ("Many female elbows," said one cynical male, "look like the stem-ends of lemons"). Use a lotion like Hind's Honey and Almond cream for elbows, hands, and arms.

Treatments such as these will give your skin a lift, as well as that oft-mentioned morale of yours. People will say your days of rest in bed took years off your appearance, but only you and I will know it took more than just rest.

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As an added service to its readers, **MOVIE-RADIO GUIDE** introduced last week this new weekly feature, "What's Cooking!" Guest cooks have been invited to give their favorite recipes and a monthly contest will be run to determine the best recipe of the month. See below for details.—The Editors.

JUST as the 1840 decade has become famous for the unearthing of fabulous gold-mines, so will the 1940 decade go down in history as the time of the discovery of even richer mines—the great and abundant vitamin supply suddenly discovered in new and old foods. It will be recorded by the humorists as the decade when Pop-eye got tired of spinach and found other leafy greens which were even more potent in energy value.

It's a wry commentary that it took a total war to stimulate the 1940 vitamin discoveries. The shocking reports made by medical authorities in their examinations of draftees, revealing the widespread malnutrition, dental decay and other physical defects due to dietary deficiencies, stirred our people and our Government to an all-out effort to correct a long-time evil. As a consequence, scientists and food economists in the great laboratories of food manufacturers, in Government bureaus are working day and night, trying new foods—foods that will give our people and our armies unequalled energy and health.

You have heard it said that the home must become the first line of defense. Those aren't idle words.

Start today to make use of some of the amazing new food discoveries. Look around in the markets for green vegetables like watercress, dandelion greens, chard, kale, parsley, okra, mustard greens, the new celuce (a kind of Chinese lettuce). Don't throw away your turnip tops and beet tops—pick out bunches that have good, leafy tops, and serve them to your family. And don't throw away the water you cook vegetables in—both mineral salts and vitamins dissolve in water. Cook vegetables in very little water, and use the liquid either with the vegetables, or in sauces, gravy and soup.

One of the most remarkable of thus-far-little-used green vegetables—surpassing even the much-vaunted spinach—is a common little water reed which you can pick wild in the country by some brookside, and which is very cheap in the market—watercress.

What's
Cooking!
by Georgia Scott
Vita-Mines

PRETTY SAMPLER: Brenda Joyce, 20th Century-Fox actress who is currently being seen in "Right to the Heart," likes to cook, here samples some watercress soup

Like others of the leafy green vegetables, watercress contains abundant quantities of vitamins A, B, C, and G; and valuable mineral salts like iron which help make red blood; and calcium for bone, teeth, glands, muscle and nerves. Laboratory tests reveal that a half-bunch of watercress has two thousand International units of vitamin A. Compare this astounding figure with a half-pound of beef, which contains only eighty units.

Well, how are we going to serve this wonderful food? You get tired of watercress salads week in and week out. There are all sorts of ways to use this tangy green—maybe you yourself can discover new ways to use it to spice up old recipes. It makes a delicious soup, for instance; it gives zest to an ordinary omelette. Here's a recipe for watercress soup:

- 4 tablespoons butter
- 4 tablespoons flour
- 1/2 teaspoon pepper
- 1 grated onion
- 1 teaspoon salt
- 4 cups milk scalded
- 1 bunch watercress minced

Melt the butter; add the grated onion, flour, salt and pepper; when smooth stir the scalded milk into the mixture. Cook over a low flame until smooth and thick. Wash and drain the watercress. Mince and add the cress to the mixture. Let simmer ten minutes. Taste, add more salt or pepper if necessary. Sprinkle with a little paprika.

This is only one way to use one of the many vitamin-packed green vegetables. There are countless ways of using them to add glamour and solidity to meals. So get busy and experiment with these great vitamin sources.

Cook-of-the-Month Club

Have you a delicious way of serving brown rice? Send your recipe to "What's Cooking!" Editor, 551 Fifth Avenue, New York, New York, and maybe you'll be in line for the March five-dollar award for the best recipe using rice as the basic ingredient. All entries for March must be postmarked no later than February 25. The winning recipe each month will be printed as a feature of this department; all recipes submitted become the property of "What's Cooking!" and will not be returned.

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GET FREE SAMPLES! Complete FREE sample line furnished. Complete dress line included FREE. Send no money! Write today!
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25 Brain-busters

(Join radio's quiz game! Try your skill at answering these radio brain-busters. For correct answers see page 36.)

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

1. Cod is dried mackerel.
2. Flounder, halibut and shad are all edible fish.
3. Chargers, catapults and geldings are all types of horses.
4. A zebra is a quadruped.
5. Batteries are used in portable radios.
6. As a rule railroad tracks are ten feet apart.
7. Sarawak is an island about fifteen miles off the coast of Alaska.
8. Manila is about 1,500 miles from Singapore.
9. There is only one horse-race track in New York State.
10. Changsha is a Chinese province now held by the Japs.



JIMMY McCLAIN: Radio's "Dr. I. Q." (NBC, Mon.)

From "Dr. I. Q." (NBC, Mon., 9 p.m. EST)

1. What is the national anthem of Scotland?
2. In which of the original thirteen colonies were Lexington and Concord located?
3. How many men were there in Russia's Battalion of Death?
4. How many sentences are there in the Pledge of Allegiance to the Flag

of the United States?

5. What word refers to an acrobat?
6. If a farmer went to town and bought a martingale, for what animal would he use it?
7. Between what two continents do the Dutch East Indies lie?
8. According to the popular nursery rhyme, when the lamb that followed Mary to school grew up would it be an ewe or a ram?

9. The following news agencies operate in what countries: (a) Reuters, (b) Tass, (c) DNB, (d) Domei?

10. If you were on a treasure hunt in Mother Goose Land and had to get some newly baked tarts, to what character would you go?

From "Quiz Kids" (NBC, Wed., 8 p.m. EST)

1. What is the name of the Russian ambassador to the United States?
2. What famous painter would you take to a horse fair, to a dance and a melon feed?
3. Where is Bristol Bay located?
4. If you were at a party in Hollywood and met Barnacle Bill, Mr. Chips and Mr. Jordan and asked for their autographs, how would they sign?
5. Who are the best friends of the following comic-strip characters: (a) Terry, (b) Smiling Jack, (c) Harold Teen?

QUESTION SERVICE

Mr. Fairfax will give personal answers to all readers who send self-addressed stamped envelopes. Address, Arthur Fairfax, MOVIE-RADIO GUIDE, 731 Plymouth Court, Chicago, Ill.

Miss Nancy Allen, Washington, D. C.—SANTOS ORTEGA, although born in New York, is a dark, typically Spanish type—black hair, dark-brown eyes and olive complexion. His father was a native of Spain, his mother an Irish lass from Dublin. When seventeen, Ortega got his first theater job, with a road company playing in the Henry Savage production, "Every Woman." He made his debut on Broadway in a Belasco show. In 1924 the actor went to South America to handle family business in Venezuela. A year later he returned to America and the stage, playing in countless Broadway productions, in stock, musical comedy and vaudeville. Later he turned to radio, often playing the role of a foreigner, due to his soft-toned Spanish accent and ability to speak in other foreign dialects.

Miss Lois Sirt, Eden, N. Y.—BOB BAILEY made his stage debut when he was six months old. Both of his parents, Grace Lockwood and Edward B. Bailey, were making an appearance with a stock company in the East and the "prop list" called for his mother to carry a "doll." Instead, she carried Bob. He was born in Toledo, Ohio, on

Friday, June 13, 1913. Six years later he played his first speaking role with his parents in a Bedford, Mass., theater. Most of Bob's early schooling was obtained at a New York private school for children of theatrical or professional parents, and when on tour, from a tutor of the school who accompanied the Baileys. Bob later attended classes at Sioux Falls, S. D., and St. Paul, Minn., and finally was graduated from high school in Chicago. He later took post-graduate work at Senn High, his Chicago alma mater. Bob returned to theatrical work until he started as an announcer for KWK. From there he went to NBC.

Mrs. Lee Randolph, Los Angeles, Calif.—BILL BOUCHEY lists fishing as what he likes to do, but character acting is what he does best. Born May 24, 1907, at Mount Pleasant, Mich., Willis Bouchee was left fatherless when he was six months old and he and his mother moved to Seattle. When Bill was seven he made his first stage appearance with a small stock company in Seattle. He received no pay, but it proved to be the start of his acting career. He continued in stock and played dramatic roles until, at twenty-one, he decided to take a fling at announcing for a Los Angeles radio station. He has done all sorts of radio work during the intervening years. Bill has brown hair and eyes, weighs 165.

Birthdays

FEBRUARY 7
Alan Devitt, NBC, RCA Bldg., New York, N. Y.
William Johnstone, MBS, 1440 Broadway, New York, N. Y.

FEBRUARY 8
Truman Bradley, NBC, Sunset and Vine, Hollywood, Calif.
Betty Field, Paramount Studios, 5451 Marathon St., Hollywood, Calif.
Charles Ruggles, M-G-M, Culver City, Calif.
Charles Sears, NBC, Mercandise Mart, Chicago, Ill.
Lyle Talbot, 20th Century-Fox, Box 900, Beverly Hills, Calif.
Lana Turner, M-G-M, Culver City, Calif.

FEBRUARY 9
Heather Angel, Paramount Studios, 5451 Marathon St., Hollywood, Calif.
Ronald Colman, Paramount Studios, 5451 Marathon St., Hollywood, Calif.
Brian Donlevy, Universal Studios, Universal City, Calif.
Chester Lauck, NBC, Sunset and Vine, Hollywood, Calif.

FEBRUARY 10
W. C. Fields, Universal Studios, Universal City, Calif.
Alan Hale, Universal Studios, Universal City, Calif.
Erik Rhodes, Warner Bros., Burbank, Calif.

FEBRUARY 11
Billy Halop, Universal Studios, Universal City, Calif.
Alexander Kirilloff, NBC, RCA Bldg., New York, N. Y.
Lebert Lombardo, CBS, 485 Madison Ave., New York, N. Y.

FEBRUARY 12
Ann Gillis, Universal Studios, Universal City, Calif.
George Griffin, NBC, RCA Bldg., New York, N. Y.
Tom Waring, NBC, RCA Bldg., New York, N. Y.
Barry Wood, CBS, 485 Madison Ave., New York, N. Y.

FEBRUARY 13
Joan Edwards, CBS, 485 Madison Ave., New York, N. Y.



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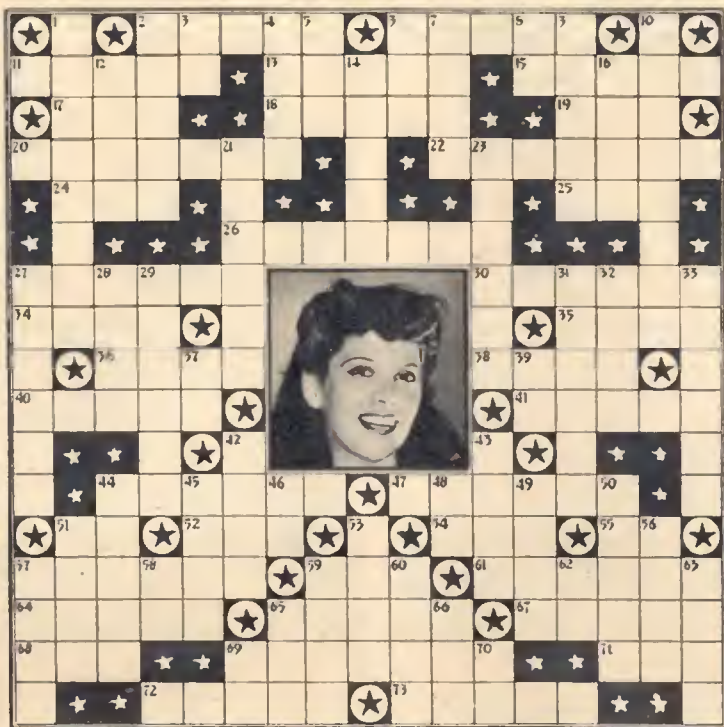
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- HORIZONTAL**
2. Star in the portrait (a songstress), Eddie Cantor's program
6. Meredith _____, orchestra-leader, "Maxwell House Coffee Time"
11. Igor _____, baritone
13. Erno _____, conductor, "Radio City Music Hall"
15. Ward off
17. Body of water
18. _____ Loy, screen star
19. Anger
20. Stan _____, bandleader
22. _____ Cornell, screen star
24. Epoch
25. Spread, as sails
26. Billy _____, "Rush"
27. Eddie _____, screen star
30. Lay out, as money
34. The great northern diver
35. Contralto
36. Waste by friction
38. Green morays
40. Affirms positively
41. First year student at West Point
44. _____ Vail, "Myrt"
47. To roar, howl
51. Depart
52. Assist
54. Raw metal
55. Officers of Virginia (abbr.)
57. Richard _____, tenor
59. _____ Calloway, band-leader
61. Claire _____, screen star
64. Masculine name
65. _____ Vinson, in "Nothing But the Truth"
67. Friendly relations
68. Reverential fear
- VERTICAL**
1. Lou _____, in "Keep 'em Flying"
2. Goddess of hunting
3. Inside
4. Organized body of men for warfare
5. Bill _____, announcer
6. Senator (abbr.)
7. Restore to health
8. Egyptian sun god
9. Sins
10. Biggest
12. Build, establish
- 14. Roving for prey**
16. One of the Great Lakes
21. One who edits a magazine
23. Set on fire
27. Capital of New York
28. Morton _____, tenor
29. Inherent power
31. Rudy _____, screen star
32. Otherwise
33. Capital of Kansas
37. Like
39. Eastern Pennsylvania (abbr.)
42. Cornelia _____ Skinner, actress and author
43. _____ Gordon, "The Mad Russian"
44. Victor _____, in "Louisiana Purchase"
45. Toothed instrument for gathering hay
46. Initials of Linda Darnell
48. Toward
49. _____ Zorina, in "Louisiana Purchase"
50. Donald _____, tenor
51. Cultivate
53. Lucille _____, screen star
56. Choose by ballot
57. Soft, plastic earth
58. Upon
59. Member of the Celtic family
60. _____ Johnson, radio actress
62. Printer's measure
63. Sheila _____, screen star
65. Belonging to him
66. In no way
69. _____, the Abbotts'
70. A state (abbr.)

Solution to Puzzle Given Last Week



BRAIN-BUSTERS — ANSWERS

- (Here are the correct answers in this weekly quiz. Of the twenty-five questions on page 35, twelve were answered correctly. How do you rate?)
- "True or False"**
1. False.
2. True.
3. False.
4. True.
5. True.
6. False.
7. False.
8. True.
9. False.
10. False.
- "Dr. I. Q."**
1. "God Save the King."
2. Massachusetts.
3. None. The battalion was made up entirely of women.
4. One.
5. Tumbler.
6. Horse.
7. Australia and Asia.
8. Ram.
9. (a) England, (b) Russia, (c) Germany, (d) Japan.
10. The Queen of Hearts.
- "Quiz Kids"**
1. Maxim Litvinov.
2. Rosa Bonheur, who painted "The Horse Fair"; Carot, who painted "Dance of the Nymphs"; Murillo, who painted "The Melon-Eaters."
3. Bristol Bay is an inlet of the Pacific, north of the Alaska peninsula.
4. Wallace Beery, Robert Donat and Claude Rains, respectively.
5. (a) Pat Ryan, (b) Down Wind, (c) Shadow, Bezie, Simp, Pembrock.

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Portia Faces Life

(Continued from Page 7)

hastened to the Department of Public Health, where she saw Assistant Doctor Stanley Holton. Holton, a tall, good-looking man with a certain hangdog air about him, did not appear in the least upset and promised quite easily that he'd see that the case was taken care of. Portia was not impressed.

She would have been even less impressed—in fact, she might have been alarmed—if she could have overheard Doctor Holton's conversation with Boss Connolly shortly after she left the office.

Portia was so busy during the next few days that she had no time to check on the baby. On Friday, however, Doctor Holton called to tell her that the child was getting along fine with the best of hospital care. It did not have diphtheria. When Portia turned from the phone, she remarked to Kathie that she must have misjudged Doctor Holton.

"It now appears that he's very charming and efficient," she said.

Kathie reminded Portia she'd have to hurry to get to the trial, that there was no time to discuss the whys and wherefores of Doctor Holton.

A big surprise awaited Portia at court. For days it had been rumored that Arline Manning would appear with a battery of legal talent that would make Parkerstown look sick. But when court was called to order and when the lawyer for the defense of Arline was called, she stood up. She was white-faced and defiant.

"I have no attorney," she told the judge bluntly. "I was unable to find one that will take my case. I'll defend myself with the truth."

Arline sat down amidst the hum of the courtroom. The judge leaned across the bench and, in a kind voice, told Arline that a lawyer would be appointed by the court.

Portia couldn't believe her ears. She looked at the District Attorney, who was now all smiles and confidence. The D. A. knew he had a good case and that there wasn't an attorney within miles who could defend Arline successfully. Portia turned to Walter, who was sitting in the back of the courtroom with her.

"Why, she's frightened to death, Walter. She won't stand a chance with one of the lawyers the court will appoint. I didn't realize . . ."

Before Walter could stop her, Portia walked up the aisle of the courtroom, approached the judge's bench.

"May the court please," she said, "I'm the attorney for the defense."

Portia then asked for a recess so that she could talk to her client. The request was granted immediately and Arline was shown into the anteroom. Portia faced Arline across the table.

"What sort of dirty trick is this?" Arline demanded.

"It's no trick at all. Arline. Look—I know you don't care for me, that you never have. But that's only because you are in love with Walter. I know that's why you listened when Roder tried to frame me. It wasn't your fault and I think that I can convince the court that you're innocent . . ."

"But, Mrs. Blake—" Arline's voice was breaking, "you can't do this for me after all I've done to you. You just can't. Please go away and leave me alone."

For a moment before the trial started, Portia saw Walter and told him that everything was under control.

"I think you've gone mad, Portia."

he told her. "You know the D. A. has an iron-clad case against Arline. You yourself dug up the evidence."

"But, Walter, I've told you all along that I didn't think Arline was guilty. Not really. Roder is the guilty person. Let me prove it."

Jack Kearney was the first witness. Questioned by the District Attorney, Kearney was forced to put the blame on both Roder and Arline. But when Portia cross-examined Kearney, her questions were so framed that Roder was shown as the evil genius behind the whole affair. Kirk Roder was the second witness and Portia's questions were designed to free Arline of all direct blame. The District Attorney, however, took the witness and attempted to prove that Arline was as guilty as Roder. It was then that Portia called Arline.

Portia began her examination slowly, attempting to point out through her questions that Arline, beside herself with jealousy, was beyond the power to reason sensibly. Little by little the questions became more personal and it soon was evident that Portia was attempting to prove to the jury that there was basis for Arline's jealousy.

SUDDENLY Arline broke down in tears. "I won't! What you're saying is only half true! Why don't you tell them the rest . . . the whole truth? The day I married Walter I knew he was in love with you! I married him . . . I tricked him into it!"

"But," Portia said, and before she could go on, Arline interrupted:

"Oh, yes, I did . . . deliberately . . . just to show you I could take him away from you." Arline was sobbing openly now. Never in her life had she known a person who would sacrifice herself like Portia Blake had done. "Afterward, Walter wanted to leave Parkerstown. But I wouldn't go. You tried to stay out of his life, too, and maybe you could have if I hadn't messed things up. After that, Walter tried to make a go of it. I know how hard he tried and each time you sent him back to me. That only made it



DR. HOLTON (Don Briggs) is a question mark in Portia's campaign to improve slum conditions

worse. Because, you see, I . . . I fell in love with him . . . I didn't want to, but when I did . . . oh, there were times I could have killed you, Portia! That's why I did these awful things! It wasn't your fault! It was mine! And now . . . I've found out . . . too late! But at least once in my life I've had the decency to tell the truth . . . no matter what it cost!"

Arline paused for a moment to wipe the tears away.

"That—that's all I've got to say," she finally sobbed.

"Your Honor," said Portia in a quiet voice, "the defense rests."

Arline won acquittal and Roder was found guilty. It was a three-sided victory for Portia, but now, weeks later, she had almost forgotten her moment of triumph in the press of work. Arline had left Parkerstown after promising to give Walter a divorce. In



MISS DAISY (Henrietta Tedro) seems to have a big heart despite her run-down rooming-house

addition, she gave Portia power of attorney in handling her financial affairs, even going to the extent of providing enough capital to tear down the Railroad Avenue tenements which Roder was supposed to have repaired.

Portia knew she'd have trouble getting a building permit through the corrupt city government. She was hardly prepared, however, for outright threats of violence.

"Why don't you forget the whole mess, Portia?" Walter asked. "Arline has promised to give me a divorce and I'll be free within six months at least. I'm going away tonight and, Portia, I'm asking you to marry me for the last time. The decision rests solely with you. If you don't call me tonight by midnight, I'll take it for a refusal. I know how much I've made you suffer and I can't beg you to come to me . . . but I must know by tonight."

Portia was blue that night. Walter had told her the decision rested entirely with her. Had Walter forgotten the hundreds of poor people living in the slums who were depending upon her to win them a new, cleaner life? And what of Arline and her love for Walter? Could she take her happiness at the expense of Arline? And yet, Portia argued, here was the chance to get the things she really wanted—a home for herself and Dickie with the man she loved. Did she have to sacrifice that for the hundreds who needed her down on Railroad Avenue?

The next day a telegram came for Portia. It was from Walter and said that since Portia had not called, he understood it was good-by . . . that he was leaving immediately on the Clipper for a front-line war correspondent's post in the Far East. The telegram said he was leaving directly from the airport—Portia would get this telegram after he already was on his way!

Portia Blake was not a fatalist. But after reading Walter's telegram she knew—deep within her—that she'd never see him again. Maybe, she told

herself, happiness with Walter Manning was never to be and now she had her job cut out for her. She hoped she could forget Walter in her work. The permit for the new building down on Railroad Avenue had been refused and Portia, swallowing her grief, turned to Doctor Holton for aid. But Doctor Holton held out little hope. In fact, he told Portia that he could do nothing about the situation.

The next day she decided to fight the slum clearance problem from a new angle. She'd go down and gather the evidence herself and now was the time to do it when Dickie was out of town. Portia told Kathie about her plans and Kathie said she'd go, too.

The next night the two girls, carrying suitcases, walked down Railroad Avenue. They asked a newsboy where they could find a place to stay and he gave them the address of Miss Daisy's place down the street a couple of blocks at 485 MacKenzie. When they stopped in front of the rooming-house, Kathie remarked that it was the most unwholesome-looking building she'd ever seen and tried to talk Portia out of the whole venture. But Portia was adamant. With a wry face, Kathie pushed the bell.

The door was answered by Miss Daisy herself. She was a big, good-natured, red-faced Irishwoman who, for some strange reason, seemed to think that the girls were in trouble. She told them to come in and then without asking too many questions she said that she guessed she could find them a room. With that she took them upstairs.

Just after Miss Daisy had left, Kathie put her hand on Portia's arm.

"Did you hear that?" she asked. Both girls listened. There was a thumping on the dark stairs outside and the sound of a man groaning in pain. They heard the thumping—it was only footsteps—pass their room. It sounded like someone was being carried. The sounds stopped in the room next theirs but, because the walls were paper-thin, Portia and Kathie could recognize muffled voices.

Portia went to the wall to listen more carefully. She recognized the voice of Miss Daisy talking to a man who replied with rasping, cruel tones.

"You keep this fellow here, see," the man was saying. "His name is Smitty Kline. He's been shot a bit in a fracas over at the White Laundry. Doc Holton is on his way up to take care of him. As for Bill White who owns the laundry—he'll get his all right."

Portia looked at Kathie with astonishment. Had they heard right? Was Doctor Holton of the City Health Department coming here to treat a man for bullet wounds? Portia and Kathie did not have to wait long to have their curiosity satisfied. It was only a few minutes later that the voice of a second man was heard in the room—it was the voice of the doctor they both knew.

Portia and Kathie heard him open his bag and treat the man. After he'd given Miss Daisy instructions on taking care of Smitty Kline, he apparently turned to leave. The voice of the other man came through the walls.

"You understand, don't you, Doc, that there'll be none of this nonsense about reporting that bullet wound to the police?"

"You don't have to worry, Lambert," Doctor Holton replied.

Portia looked at Kathie with horrified eyes. There was only one Lambert who could be mixed up in something like this—Lambert, the racketeer and ward boss who was Boss Connolly's chief lieutenant! Why was Doctor Holton taking orders from him? (To be continued)

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