

THEATRE of the AIR

ALL TIMES ATLANTIC STANDARD TIME

TUESDAY'S PROGRAMMES

CANADIAN BROADCASTING CORP.
This is the official programme which you are entitled to receive over Stations CFNB, CHSJ, CKCW, and CHNC.

CBC, OTTAWA, 550 K.
6.30—G. R. Markowsky
6.45—Stock Quotations
7.00—Dinner Music
7.30—Overseas Program
8.00—Lionel Daunais, Baritone
8.15—Rex Battle and Orchestra
8.30—Charles Jennings
8.45—Mary Morgan
9.00—A Story of the Last Frontier
9.30—Musical Tapestry
10.00—Music for Musicians, Sake
10.30—Music to Remember
11.00—National Sing-Song
11.30—Jae DeCourcy
11.45—News
12.00—Paysages de Rennes
12.30—Au Clair de la Lune
1.00—Just S'posin'
1.30—Organ Rhapsody

WJZ, NEW YORK, 580 K.

5.00—Bavarian Orch.
5.30—Dog Heroes
5.45—Young Hickory
6.00—Your Health
6.30—Singing Lady
6.45—Little Orphan Annie
7.00—Minute Men
7.15—Animal Close-Ups
7.25—Concert Pianist
7.30—News
7.35—Walter Cassel, baritone
7.45—Lowell Thomas
8.00—Easy Aces
8.15—Tony Russell, songs
8.30—Lum and Abner
8.45—Vivian Della Chiesa, soprano
9.00—Log Cabin Dude Ranch
9.30—Edgar A. Guest
10.00—Ben Bernie and the Lads
10.30—Husbands and Wives
11.00—Red Cross Program
11.30—Portraits of Harmony
12.00—Harry Reser's Orch.
12.30—Johnny Hamp Orch.
1.00—Shandor, Violinist
1.03 To be Announced
1.30—Jimmy Dorsey's Orchestra

WEAF, NEW YORK, 660 K.

5.00—Cheerio
5.15—Three Marshalls
5.30—To be Announced
5.45—Consumer's Program
6.00—While the City Sleeps
6.15—Tom Mix and his Shooters
6.30—Jack Armstrong
6.45—Little Orphan Annie
7.00—Science in the News
7.15—Mid-Week Hymn Sing
7.30—News
7.35—Jackie Heller, tenor
7.45—Dorothy Dresler
8.00—Amos 'n' Andy
8.15—Voice of Experience
8.30—Fred Hufsmith, tenor
9.00—Leo Reisman's Orchestra
9.30—Lady Esther Serenade
10.00—Sidewalk Interview
10.30—Fred Astaire
11.30—To be Announced
11.45—Roy Campbell's Royalists
12.00—Clem McCarthy
12.15—Will Osborne and Orch.
12.35—Xavier Cugat's Orchestra
1.00—Stanley Norris's Orchestra
1.30—Jesse Crawford, organist
1.45—Phil Levant's Orchestra

WTIC, HARTFORD, 1040 K.

5.00—Cheerio
5.15—Chick Webb's Orch.
5.30—New York Program
5.45—Good Samaritan
6.00—While the City Sleeps
6.15—Tom Mix
6.30—Jack Armstrong
6.45—Little Orphan Annie
7.00—News
7.15—Horse Sense Philosopher
7.30—Wrightville Clarion
7.45—Rubinoff and Virginia Rae
8.00—Amos 'n' Andy
8.15—Voice of Experience
8.30—Listen to This
9.00—Leo Reisman's Orch.
9.30—Wayne King's Orch.
10.00—Sidewalk Interviews
10.30—Fred Astaire
11.30—Hollywood Gossip
11.45—Harry W. Colmery
12.00—News
12.15—Polish Dance Orch.
12.45—Russ Morgan's Orch.
1.00—Silent

CKAC, MONTREAL, 730 K.

5.00—Billy Mills
5.30—Pop Concert
6.00—Social Announcements
6.20—Pianist
6.30—Fireside Program
7.15—Waltz Time
7.30—L'Heure Recreative
8.15—Le Cure de Village
8.45—Program Sedozan
9.00—The Provincial Hour
10.00—Melodic Memories
10.30—C. W. Lindsay
11.00—The Life of the Party
11.15—Westinghouse Newscast
11.30—Mark Warnow
11.45—Cavaliers de la Salle
12.00—Molson Sports Reporter
12.10—Jay Freeman and Orch.

WABC, NEW YORK, 860 K.

5.00—Billy Mills and Company
5.30—Pop Concert
6.00—Tito Guizar
6.15—Science Service Series
6.45—Wilderness Road
7.00—Del Casino
7.15—Alexander Cores
7.30—News
7.35—Three Aces
7.45—Renfrew of the Mounted
8.00—Poetic Melodies
8.15—Ma and Pa
8.30—Benny Fields
8.45—Boake Carter
9.00—Hammerstein Music Hall
9.30—Al Jolson Show
10.00—Watch the Fun
10.30—Jack Oakie
11.30—Mark Warnow Orch.
11.45—Happy Days
12.00—Jay Freeman Orch.
12.15—Renfrew of the Mounted
12.30—George Olsen's Orch.
1.00—Shep Fields & Orch.
1.30—Ozzie Nelson and Orch.

WEDNESDAY'S PROGRAMMES

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This is the official programme which you are entitled to receive over Stations CFNB, CHSJ, CKCW, and CHNC.

CBC, OTTAWA, 550 K.
5.30—G. R. Markowsky Concert Trio
6.45—Closing Stock Quotations on the Montreal Exchange
7.00—The Friendly Corner, program for shut-ins
7.30—Rebroadcast of B. B. C. Empire Transmission
8.00—Popular Organ Recital
8.15—Oter, Gullaroff, piano duo
8.30—The Broken Arc, lecture series by alternate speakers from Toronto
8.45—Chateau Frontenac Concert
9.30—Band Box Review
10.00—Concert Canadian
10.30—Let's All Go to the Music Hall
11.00—Chamber Musicale
11.30—Lloyd Huntley and His Mount
Royal Hotel Orchestra
11.45—Canadian Press Bulletin and the Weather Forecast
12.00—Mamie Kenny Orch.
12.30—Woodwind Duo
12.45—Nittwit Court
1.00—Maids and Middles
1.30—Salon Serenade

WJZ, NEW YORK, 580 K.
5.00—Nat. Parents and Teachers Assn.
5.30—Robt. Gately, baritone
5.45—Young Hickory
6.00—String Ensemble
6.15—The Freshmen
6.30—The Singing Lady
6.45—To be announced
7.00—Esso News Reporter
7.15—Midge Williams
7.30—News
7.35—The Revelers
7.45—Lowell Thomas
8.00—Easy Aces
8.15—James J. Braddock
8.30—Lum and Abner
8.45—James Wilkinson
9.00—Revue de Paree
9.30—Ethel Barrymore
10.00—Professional Parade
11.00—To be Announced
11.30—Meredith Willson's Orch.
12.15—Ink Spots
12.30—Esso News
1.00—Gen Gray's Orch.
1.08—Bobby Hayes' Orchestra
1.30—Red Narvo and Orch.

WEAF, NEW YORK, 660 K.
5.00—Henry Busse and Orchestra
5.30—Men of the West
5.45—Gladys Burton
6.00—Meet the Orchestra
6.15—Tom Mix
6.30—Jack Armstrong
6.45—Little Orphan Annie
7.00—To be Announced
7.15—Esso News Reporter
7.30—News
7.35—Castles of Romance
8.00—Amos 'n' Andy
8.15—Uncle Ezra
8.30—Frank Parker, tenor
9.00—One Man's Family
9.30—Lady Esther Serenade
10.00—Town Hall Tonight
11.00—Hit Parade
12.00—Esso News Reporter
12.15—King's Jesters
12.30—Glen Grey's Orch.
1.00—Fletcher Henderson's Orch.

WTIC, HARTFORD, 1040 K.
5.00—Harry Busse's Orch.
5.30—Follow the Moon
5.45—The Good Samaritan
6.00—Dick Tracy
6.15—Tom Mix
6.30—Jack Armstrong
6.45—Little Orphan Annie
7.00—News
7.15—Jackie Duggan, Songs
7.30—Wrightville Clarion
7.45—Jackie Cooper
8.00—Amos 'n' Andy
8.15—Uncle Ezra
8.30—Four Star Hits
8.45—Count of Monte Cristo
9.00—One Man's Family
9.30—Wayne King's Orch.
10.00—Fred Allen
11.00—Hit Parade
12.00—News
12.15—The Connecticut Legislature
12.30—Casa Loma Orchestra

WABC, NEW YORK, 860 K.
5.00—Curtis Institute of Music
5.45—Del Casino, Songs
6.00—Sunbrite Junior Nurse Corps
6.15—Dorothy Gordon's Corner
6.30—Blue Flames
6.45—Wilderness Road
7.00—Buddy Clarke, songs
7.15—News of Youth
7.30—News
7.35—George Hall's Orch.
7.45—Renfrew of the Mounted
8.00—Poetic Melodies
8.15—Popeye the Sailor
8.30—Gogo De Lys
8.45—Boake Carter
9.00—Cavalcade of America
9.30—Burns and Allen
10.00—Chesterfield Presents:
11.00—Gang Busters
11.30—To be Announced
11.45—Patti Chapin, songs
12.00—Benny Goodman
12.30—Roger Pryor and Orch.
1.00—Ozzie Nelson's Orch.
1.30—Ted Fiorito's Orch.

CKAC, MONTREAL, 730 K.
5.00—Curtis Institute of Music
5.45—Del Casino, songs
6.00—Social Announcements
6.20—Jean Forget, pianist
6.30—The Fireside Program
7.15—Pastilles Valda
7.30—The Recreative Hour
8.00—Dance Awhile
8.15—Le Cure de Village
8.30—Philip Morris Time
8.45—Mimi La Petite Ouvriere
9.30—Burns and Allen
10.00—Chantons En Choeur
10.30—CGAC Girls Orch.
11.00—The Life of the Party

MOVIE TALENT
SCARCE IN 1936

HOLLYWOOD, Jan. 26.—The time is here when the happenings of 1936 can be counted and tallied, and the year's reckoning told. There will be lists for Hollywood of the 10 best films and players, as is the custom, and other lists of one kind and another. But the one that stands out at the moment is of the new stars that have been developed—outstanding because very few stars indeed have come forth during 1936.

500 Feature Films

This reporter has just taken a canvass of the studios to find that although more than 500 feature pictures were released from eight major studios, these films "starred" only six new actors. And not all six are technically "new."

The clearest example is that of the singing lad, Bobby Breen. He did not enter pictures until 1936, when he was starred in "Let's Sing Again." Now, for the second time, he is starred in "Rainbow on the River," which RKO-Radio will release, or has released in some places.

The second example is Simone Simon. She played parts in French-made motion pictures, but was starred for the first time by 20th Century-Fox during last year. Robert Taylor's sensational rise has made him a Metro-Goldwyn-Mayer star, but he began his film career in 1935. However, he was not starred until '36, and therefore ranks third on the list.

Two Warner Stars

The Warner Brothers have developed two new stars during the year. Errol Flynn and Olivia De Havilland. The actress has never been starred alone, but the Warner people hastily explain that it is simply because the opportunity for it has not been offered. At any rate, the studio ranks her as a star and has often co-starred her name. Flynn, on the other hand, is a clear cut example. He was starred outright in "Captain Blood."

Whether Deanna Durbin is accepted by the public as a star, and the chances are that she will be, does not detract from the fact that she is technically the star of Universal's "Three Smart Girls." She is number six on the list.

As the studios estimate it, a player becomes a star when his name is put before the picture. If on the credit list of the film and in the advertisements, the type spelling his name is larger or the same size as the title, he becomes a star. That means that other names on the list decline in type size from his name.

It's a complicated business, this setting a type size, for credits mean just about everything in Hollywood. It does not matter to the folks in Wichita if Joe Doe has a better billing than Jane Roe, but it matters in Hollywood, where Joe Doe's future salary and calls for work will be in proportion to the size of the type his name has in the credit list.

Credits are worked out on a percentage basis. Take a sample picture, the current Katharine Hepburn film, "A Woman Rebels." Miss Hepburn's name is the standard. It's "100 per cent." If the theater in

11.15—Montreal Pharmacy
11.30—News
11.45—The Piano Rambler
12.00—Molson Sports Reporter
12.10—Benny Goodman Orch.
12.30—Roger Pryor and Orch.
1.00—Ozzie Nelson and Orch.
1.30—Ted Fiorito Orch.

WTIC, HARTFORD, 1040 K.

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5.30—Follow the Moon
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BETTE DAVIS
WAS ONCE TOLD
BETTER GO HOME

HOLLYWOOD, Jan. 26.—They broke the news quite gently. She couldn't act. She might as well give up the movies and go home to Boston.

So Bette Davis, believing "them" more or less implicitly, packed her trunks. Then something happened. She didn't go home.

Wins Award

Not long afterward she won the highest honor Hollywood and the movie industry can bestow for acting ability—the 1935 award of the Motion Picture Academy of Arts and Sciences.

Far from resenting the verdict that nearly sent her out of Hollywood before she had had a chance to see what she could do. Miss Davis credited the odd circumstance with a degree of her subsequent success.

"I thought they knew what they were talking about, and that so far as screen acting was concerned I had failed," the star declares. "That in turn gave me a pang of doubt about the stage. I felt that perhaps I had been a bit overconfident, had rushed my development too much—that I must work hard, and concentrate faithfully on improving my acting."

What caused the trunks to be unpacked was a summons from George Arliss to appear with him in a picture. That dispelled Bette's feeling of gloom and discouragement for the moment, but not her doubts about her acting ability. As humbly as any sentimental poet ever courted his muse, but with perhaps a fiercer determination, Bette threw herself into the art and business of being an actress. She studied.

She worked. She concentrated.

Impressed Critics

The result was one part after another in which Bette made powerful impressions on critics and, usually, the public. That first discouragement may very well have given Bette such an earnestness of purpose that excellent work became sensational. So much so that the movie-judging apocryphal was nearly upset a full year before Bette won the award by the storm of protests that came in over selection of another actress at that time. Bette had done "Of Human Bondage," and got a write-in vote. Next year her role in "Dangerous" won in a walkaway.

Very humanly, Bette remarks: "When I was awarded that gold statuette for the best performance by an actress during the year 1935, at a banquet of the Academy of Motion Picture Arts and Sciences, I think one of my greatest thrills was of an 'I told you so' nature. There sat around us, applauding, the very men

Wichita decides to place an ad in the newspaper in which the largest type will be 36-point Bodoni, then Miss Hepburn's name must be in 36-point, while the name of, say, Donald Crisp, will be in about 24-point type, for his percentage is "75 per cent."

In "A Woman Rebels," to explain the example further, Herbert Marshall is co-starred. That means his name in type will be "100 per cent." The only difference is that Miss Hepburn's name will precede his. The title of the film is likewise "100 per cent." while the names of the featured players, Elizabeth Allan, Donald Crisp, Doris Dudley and David Manners are "75" and "50 per cent."

The name of the director, Mark Sandrich, draws "25 per cent." along with the same percentage for the credit-line, "A Pandro S. Berman Production." The screen writers, Anthony Veiller and Ernest Vajda, get "15 per cent." while the story credit, "From the novel 'Portrait of a Rebel' by Netta Syrett," is given "10 per cent."

"Draw" Is Objective

From talks with people unfamiliar with show business, your correspondent has found that many people believe that the giving of credits for screen and stage work is persuaded by vanity. On the contrary, credits are given to draw the public to the box office. While players seek as large a type size as possible, they do it because it means more money and opportunity.

The credits and type-size percentages, though, come from the studio. If putting the names of Katharine Hepburn and Herbert Marshall in the largest type will draw the public to the theatre, then, the studio allots them the highest percentage possible. If the public would be drawn by the music of a film, then the name of the composer would be given the largest type.

Under this plan, it is easy to realize why there are so very few stars and many hundreds of featured players. When Producer Sol Lesser gives Bobby Breen's name "100 per cent." for "Rainbow on the River," he knows that Master Breen is the attraction that will bring people to the box offices of the land.

The fact that May Robson, Charles Butterworth, Louise Beavers, Alan Mowbray, and Benita Hume draw "75 per cent." to Bobby's "100," is not a reflection upon the abilities of these practised actors. It simply means that Bobby's voice and personality can sell the picture. And that's what counts—indeed, that's what stars are for.

Orange Pekoe Blend
"SALADA"
TEA

who not so long ago would not see me or talk to me or believe that I could act if I were given a chance."

The Arliss picture which halted Bette's original flight from Hollywood was "The Man Who Played God." Arliss had seen Miss Davis by accident in the Warner Brothers' cafe, when she had dropped over from Universal, her first movietown employer, for luncheon. A screen test followed, and then silence. Bette had made many screen tests trying to get work in various studios. Her own was dropping her when option time came. No other seemed interested. The trunks were nearly packed when word came that of all the girls tested for the Arliss picture, she had been chosen.

Longs for New England

Bette likes Hollywood but gets lonely for her native New England. She was born in Lowell, Mass., and moved successively to Somerville, Worcester, Boston, New York, Newton and Ashburnham. She attended open-air school in the Berkshires with her sister Bobbie (who is younger, but is usually taken for an older sister) for three seasons. Bette went to Cushing Academy, where she finished her education and met Harmon O. Nelson, Jr., now familiarly and affectionately called "Ham"—her husband.

Started on Cape

Her first job in the theatre was at Cape Cod, where her show failed to open and she stayed as an usher. James Light then gave her a part with his Provincetown Players, following which she went to John Murray Anderson's dramatic school in New York.

"Then, as later, I was uncertain just what acting was, and how much or how little of its technique was necessary for a stage career," Miss Davis remarks. "The real reason I went to Mr. Anderson's school was to improve my voice and diction. So probably it was a lucky break for me that I spoke badly, with a very flat New England accent—you know, not

Hawvard or Harvard so much as Haa-vard.

"In overcoming that and other difficulties, I learned valuable things about acting, got some confidence that I had lacked hitherto, and some understanding of the technique. If my voice and accent had been good enough I might very well have passed up this training and suffered for lack of it later."

Her proudest moment in the theatre was when she made her first appearance in Boston. All her Boston relatives and friends came to see her play Hedwig in "The Wild Duck," with Blanche Yurka's company in Ibsen repertory. During all this time Bette's mother encouraged her and furthered her career, against the judgment of other members of the family, and now an aunt, Mrs. Myron M. Davis, who still lives on Joy Street, Beacon Hill, gave her unstinted encouragement.

Hollywood followed soon after, and the near-defeat which turned into a triumph. Among Bette's outstanding pictures (and her favorites) are "Fog Over Frisco," "Cabin in the Cotton," "Petrified Forest," "Of Human Bondage," and, for winning her Academy award, "Dangerous." Her current First National vehicle, "Marked Women," she believes has possibilities for characterization second to none she has essayed to date, and a good deal more exciting action than most of her previous films.

In the picture opposite her is Humphrey Bogart, who shared honors with Bette and Leslie Howard in "The Petrified Forest." Rosalind Marquis, Isabel Jewell, Mayo Methot, Jane Bryan, Lola Lane, Eduardo Cienfuegos, Teddy Hart and others. Lloyd Bacon is directing. Miss Davis' role is that of a night club hostess whose job became intolerable when tragedy follows her false testimony about a gangster who has taken over the lives of her sort throughout the town, as part of his "racket."

Reckless Novelist

When Howard Hughes spans the continent in 7 hours 28 minutes, as he did last Tuesday, luck plays small part in the achievement, his uncle revealed today.

Writing in the current Liberty magazine of his famous nephew's record-breaking feats, the equally famous novelist, Rupert Hughes, says, "... no aviator on earth—or off it—plans more carefully, takes more thought of design or efficiency, or is better informed of everything about a plane." Hughes quotes a member of the aviator's staff as evidence of this. The mechanic said, "Howard knows every bolt in his ship, just what it's for and just what condition it's in before he takes off."

Novelist Hughes knows that other aviators, even rash ones, call his nephew reckless and foolhardy. If that means the flyer will have no truck with superstitions, the writer agrees with them; Two aviation records were set by the millionaire-pilot on Friday the 13th.

Novelist Hughes even admits his nephew takes occasional risks. "But," he adds, "if, at times, Howard takes a chance, forgets everything but the goal and pushes on to success—why, that's the only way success is ever won."

Halifax Feature

Jeanne Schaefer, comely Canadian refugee from Spain, who is to be heard Tuesdays and Fridays over the CBC national network singing from Halifax on the programmes "Music to Remember" (9:30 p.m., EST.) and "Acadian Serenade" (8:30 p.m., EST.), will sing Tchaikovsky's "None But the Lonely Heart," on "Music to Remember," Jan. 26.

On the same programme, Edward Matheson, tenor, will sing the rousing "Border Ballad," by Collins. Colin Ashdown, baritone, will sing a traditional Scottish air, "My Ain Folk." The duet from the DuBarry "Without Your Love," will be sung by Jeanne Schaefer and Edward Matheson.

Among the orchestral selections to be played on the same programme by the Acadian Concert Orchestra, under the direction of Marjorie Payne, with Allan Reid at the organ, will be "Snowflakes," by Tours; "In the Woods," from "Scenes Pastique," by Gaudet; and "An Irish Dance," by Finneane.

Paul Whiteman and his orchestra are playing to record breaking business everywhere on the band's mid-west tour. Tour set by CRA.

... YOU
CAN'T ADVERTISE
TODAY and QUIT
TOMORROW!

YOU'RE NOT TALKING
TO A MASS MEETING
--- YOU'RE TALKING
TO A PARADE.

The Daily Mail

BRINGS RESULTS