

# THEATRE of the AIR

ALL TIMES ATLANTIC STANDARD TIME

## MONDAY'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—Chateau Laurier Concert Trio  
6.45—Closing Stock Quotations on the Montreal Exchange  
7.00—Tune Time  
7.30—Rebroadcast of B. B. C. Empire Transmission  
8.00—Ernest Dainty, Organ  
8.15—Les Cavaliers de LeSalle, a novelty orchestra program  
8.30—Tales of Adventure in Far-off Lands  
8.45—Cooke and Lord, Piano  
9.00—Fanfare  
9.30—The Hitmakers  
10.00—Melodic Strings  
10.30—C'est un Rendezvous, modern vocal ensemble  
11.00—Strike Up the Band  
11.30—Gilbert Darisse Orch.  
11.45—Canadian Press Bulletin and Weather Forecast  
12.00—Luigi Romanelli Orch.  
12.30—Adventures in Poetry  
12.45—Book Review  
1.00—Rhythm Rebels  
1.30—To an Evening Star

## CKAC, MONTREAL, 730 K.

5.00—Violin Interlude  
5.15—Concert Miniatures  
5.30—Chicago Variety Hour  
5.45—L'Ecole du Doux Parler  
6.00—Social Announcements  
6.20—Jean Forget, pianist  
6.30—The Fireside Program  
7.15—Pastilles Valda  
7.30—The Rejuvenate Hour  
8.00—Concours Di-So-Ma  
8.15—Le Cure de Village  
8.30—Living Room Furniture  
9.00—Syrup Symphonies  
9.30—Radio Encyclopedia  
10.00—Lux Theatre of the Air  
11.00—The Life of the Party  
11.15—Westinghouse Newscast  
11.30—Montreal Pharmacy  
11.45—Lion D'Or Orch.  
12.00—Molson Sports Reporter  
12.10—Ozzie Nelson and Orch.  
12.30—Red Nichols and Orch.  
1.00—Isam Jones and Orch.  
1.30—Carl Ravel and Orch.

## WABC, NEW YORK, 860 K.

5.00—Treasures Next Door  
5.15—The Dictators  
5.45—Chicago Variety Hour  
6.00—Sunbrite Junior Nurse Corps  
6.15—Dorothy Gordon's Corner  
6.30—Doris Kerr, songs  
7.00—Tito Guizar, tenor  
7.15—News of Youth  
7.30—Gogo De Lys  
7.45—Renfrew of the Mounted  
8.00—Poetic Melodies  
8.15—Popeye the Sailor  
8.30—Ray Heatherton  
8.45—Boake Carter  
9.00—Horace Heidt's Brigadiers  
9.30—Pick and Pat  
9.45—Moon Glow Melodies  
10.00—Lux Radio Theatre  
11.00—Wayne King's Orchestra  
11.30—What Do You Think  
12.00—Ozzie Nelson and Orch.  
12.30—Red Nichols and Orch.  
1.00—Isam Jones and Orch.  
1.30—Carl Ravel and Orch.

## WTIC, HARTFORD, 1040 K.

5.00—Hour of Charm  
5.30—New York Program  
5.45—New York Program  
6.00—Dick Tracy  
6.15—Tom Mix  
6.30—Jack Armstrong  
6.45—Little Orphan Annie  
7.00—News  
7.30—Wrightville Clarion  
7.45—Ask Me Another  
8.00—Amos 'n' Andy  
8.15—Uncle Ezra  
8.30—Jack Randolph and Madame E. Marianne  
8.45—Count of Monte Cristo  
9.00—Fibber McGee  
9.30—William Daly's Orch.  
10.00—Warden Lawes  
10.30—Richard Himber's Orch.  
11.00—Contented Program  
11.30—Musical Toasts  
12.00—News  
12.15—Henry Busse's Orchestra  
12.30—Casa Loma Orch.

## WEAF, NEW YORK, 660 K.

5.30—Hour of Charm  
5.30—To be Announced  
5.45—Grandpa Burton  
6.00—Joey Nash, tenor  
6.15—Tom Mix  
6.30—Jack Armstrong  
6.45—Little Orphan Annie  
7.00—Education in the News  
7.15—John Gurney, basso  
7.30—News  
7.35—Gale Page, songs  
7.45—Flying Time  
8.00—Amos 'n' Andy  
8.15—Uncle Ezra  
8.30—Human Side of the News  
9.00—Fibber McGee and Molly  
9.30—Voice of Firestone  
10.00—20,000 Years in Sing Sing  
10.30—Studebaker Champions

11.00—Contented Program  
11.30—Krueger Musical Toast  
12.00—Stenross' Orch.  
12.15—Henry Busse's Orch.  
12.30—Magnolia Blossoms  
1.00—Francis Craig's Orch.  
1.30—Phil Levant's Orch.

## WJZ, NEW YORK, 760 K.

5.00—Beatrice Mock  
5.15—Jackie Heller, tenor  
5.30—Tune Twisters  
5.45—Young Hickory  
6.00—Let's Talk it Over  
6.30—The Singing Lady  
6.45—Little Orphan Annie  
7.00—U. S. Army Band  
7.30—News  
7.35—Three X Sisters  
7.45—Lowell Thomas  
8.00—Mary Small, songs  
8.15—To be Announced  
8.30—Lum and Abner  
8.45—John Herrick, baritone  
9.00—Helen Hayes  
9.30—Melodiana  
10.00—Greater Sinclair Minstrels  
10.30—Jack Pearl  
11.00—Ten Years in Retrospect  
11.30—Choral Voices, A Capella Choir  
12.00—Tony Russell, songs  
12.15—Ink Spots  
12.30—Ray Noble's Orchestra  
1.00—Shandor, violinist  
1.08—Fletcher Henderson's Orch.  
1.30—Herman Middleman's Orch.

## 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 Dauns, 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 Music's Sake  
10.30—Music to Remember  
11.00—National Sing-Song  
11.30—Joe DeCourcy  
11.45—News  
12.00—Payasges de Renes  
12.30—Au Clair de la Lune  
1.00—Just S'posin'  
1.30—Organ Rhapsody

## WJZ, NEW YORK, 760 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  
1.08—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' 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

## COAL IN THE NECK

Charlie Naughton, of the Palladium Crazy Gang who are now making their first film together, "O-Kay for Sound," at the Gainsborough Studios, feels pretty sore about his first week of filming.

In his first shot, he was saved only by the Censor's regulations from being completely undressed by his fellow actors, Gold, Flanagan, Allen, Nervo and Knox. They ripped out his shirt, tore down his trousers and his coat when Director Marcel Varnel asked them "to search Jimmie thoroughly."

In the following shot Naughton had to fall down a coal-hole as he was walking in morning-dress. Worse still immediately afterwards a coalman unloaded half a ton of coal down on poor Jimmie.

As both these scenes were shot four or five times, Naughton had the unpleasant experience of falling through the coal-hole several times and receiving in all over two tons of coal on his head.

In the next scene, Jimmie Naughton was pulled out of the coal-hole by Nervo who tugged at his ears, crouzers, and the little hair Jimmie possesses before he got him out.

Then Jimmie Naughton was given a test. He had a good wash; his dresser brushed him down; tea was brought, and then after a minute or two they shot the next scene.

Director Marcel Varnel explained that Jimmy had to be forcibly ejected from a hotel and introduced him to the chucker-out—7 ft. 4 ins. tall, 19.3 stone man-mountain all-in-wrestler Leon Ketchell.

When Ketchell swung Naughton in the air, Jimmie looked just like a ventriloquist's doll. He was thrown through the air with the greatest of ease by Ketchell, who then rubbed his hands together, turned and made his exit.

The flying Jimmie, however, didn't find it so easy being thrown by a Hercules from a height of seven feet down a flight of six stone steps. The studio hands had placed several mattresses at the spot where they estimated Jimmie would land. Every time Jimmie rehearsed, he landed in a different place, so they covered the studio floor with mattresses almost right up to the camera itself—and even then in the "take," Jimmie landed right at the base of the camera on hard floorboards.

"The coal made my neck ache," Jimmie said. "I hurt my arms coming through the coal-hole, while my neck, ears and hair suffered from Nervo's exuberant attentions. That Goliath treated me just like a ball—only I didn't bounce. Still all of it didn't hurt me much, I've been married for years, you know—good training."

## ERNO METZNER DESIGNS NEW HIT

Today at the Gaumont-British Studios in Shepherd's Bush a flood of light falls over a desk in a small studio where a man works swiftly with pencil, ruler, paintbrush and protractor.

The ideas in his mind reveal themselves in the brilliantly drawn design of a Continental ballroom, a design which he later hands to his architects to make into scale-plan and blue-print and which in turn is given to the film-craftsmen to guide them in the building of their studio setting.

Later when the new Jack Hulbert-Cicely Courtneidge comedy "Take My Tip" comes to your cinema, you will see Jack and Cicely and probably pay little attention to their surroundings, which is exactly what was intended, for the man who has labored so long in designing it, maintains that you should never really see the setting at all.

The man's name is Erno Metzner, today one of the leading film-set designers in the world. He was born in the southern Hungarian plains and studied painting in Budapest.

He designed costumes for Ernst Lubitsch when the great Hollywood director was making his first films in Germany and directed films himself.

He means what he says when he states that filmgoers should never see the settings, or rather should never be conscious of them. His job is to make the settings so real that they are believed to be the actual thing and taken for granted. The moment a filmgoer starts "seeing" the settings and realising that they are film-settings, the whole object of the picture is lost.

But if Metzner hopes that you will never "see" his settings, the stories that he can tell of the making of them are legion. To this good-looking smiling eyed man from Hungary we partially owe the fact that we in Britain first saw a film on a Sunday.

Twelve years ago Metzner as art director, and Robert Wiene as film director, made the film of Christ's life, "IN.R.I."

Years later, it was brought to London, the beauty and artistry of the production won the day, British prejudice was broken down and Metzner and Wiene's "IN.R.I." was the pioneer that started Sunday films in this country.

Metzner is glad today, as he skillfully maps out Jack Hulbert's settings, that he has not been called upon to design any more battlefields. "West Front 1918," was the dramatic German war film that holds acute memories for him. One scene gave him the greatest shock of his life. Pabst, the director, told him to construct a battlefield out in the country, which was to be suffering heavy shelling.

The effect of the shells landing was to be obtained by burying dynamite in the ground and exploding it from a distance by wires from a switch-board.

Actors on the battlefield were warned not to go anywhere near a certain spot in the camera line. At a given moment Director Pabst was to raise his finger and the electrician would press a switch and blow the battlefield sky high.

But as the scene was being filmed an actor fell right across the danger spot. Metzner nearly froze with fright and Pabst didn't move in case the electrician took his movement for the signal. (But the electrician, obvious of what had happened thought they had forgotten to signal him and knowing that the scene was almost nished, pressed the switch.

The "battlefield" erupted with a noise of thunder and the ground shook with discharging dynamite. The actor was flung over 14 feet into the air and fell to the earth, clawing and twisting in agony till he suddenly lay still. Metzner and his men rushed over to him, knowing him to be dead.

Then quite brightly he got up and said: "Did I do it all right?"

By a miracle he had fallen exactly over the centre of the dynamite charge which when exploding had lifted him upwards on top of a bed of earth. Had he been off the centre, the charge would have torn him to pieces. Knowing that the camera was focused on him, the actor had obligingly gone through the convulsions of a dying soldier for the benefit of the scene.

So grim and realistic were those war scenes that Metzner used to wake at night with nightmares, imagining himself back in the Great War.

Metzner left the Continent and came to Gaumont-British in 1932. Among his achievements have been the fantastic Arabian settings in "Chu Chin Chow" and the strikingly impressive designs of the futuristic Atlantic tunnel in "The Tunnel."

America awarded him with election to the Academy of Motion Picture Arts and Sciences for his work in this film and filmgoers will be interested to know that he based his designs and measurements of the famous Mersey tunnel and made the Atlantic tunnel the same size.

Also, to get further authentic material, Underground Railway engineers took him under the City of London to see for himself the actual conditions of train-tunnel construction so that the film drama would lose nothing in atmosphere.

## SCREEN NEWS AND REVIEWS

HOLLYWOOD, Jan. 25—Fred Astaire and Ginger Rogers as the dancing lovers in a picture are about to quarrel and separate, but in their newest flicker, "Stepping Toes," they do it on roller skates.

Fred and Ginger are sitting on a bench in Central Park—they always allow lovers to be undisturbed in Central Park on a movie set—when one word leads to another and another word leads to the song, "Let's Call The Whole Thing Off." Whereupon Fred and Ginger get up and give as pretty a dancing exhibition on roller skates as I have ever seen.

Astaire and Rogers admitted that they hadn't been on roller skates since the days they did it for fun. Neither had danced on them. They bought the very best roller skates, about \$15, and practiced for three weeks. They are now dancing on \$3 skates, similar to those they wore when three bucks was a fortune.

Fred and Ginger now wheel about with ease and grace, but there were mornings when Astaire, trying to perfect a new step would take a fall. The music for the picture, and it is an excellent score, was written by George and Ira Gershwin and my favorites are, "They Can't Take That Away From Me," and "They All Laughed."

George and Ira sit on the set quietly and watch. The only sound they make is the tapping of their feet to the rhythm of the music. Gershwin music gets them.

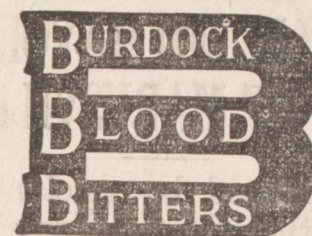
Another musical in production is "On the Avenue," with words and music by Irving Berlin. Knowing that Berlin sat in on all the conferences concerning the staging of his songs, and also that he liked to visit the set to watch the numbers being filmed, I would like to tell Irving Berlin that I believe he'd be pleased with the way dance director, Seymour Felix, put on "I've Got My Love to Keep Me Warm."

Dick Powell sings the song as part of the show that is going on in the picture, "On the Avenue."

Every musical number is part of this revue. Powell is dressed in a heavy overcoat and let by Jeeves, the butler, who comments on how cold the weather is. Powell sings the love ditty to the butler, singing: "What do I care how much it may storm, I've got my love to keep me warm."

Whereupon Powell takes off his overcoat and jacket, puts on a Palm Beach suit and a straw hat, and sings: "Off with my overcoat, off

## A Face Covered With Pimples Causes Much Embarrassment



There is little doubt but that impure and impoverished blood is the soil on which those red, white, pus filled pimples develop and thrive, and that nothing short of a vigorous, persistent blood purifying treatment will eradicate them from the system.

Burdock Blood Bitters banishes bad blood and with the bad blood banished the skin becomes free from pimples.

Try a few bottles and be convinced.

## IRVING MILLS BECOMES HEAD OF THEATRE

Irving Mills becomes head of the theatre and recording division of Consolidated Radio Artists, Inc., as a sequel to the deal with CRA whereby Mills bands which include Duke Ellington, Cab Calloway, Ina Ray Hutton and the Hudson-DeLange orchestras, become exclusive Consolidated bands for one night stands and locations, Charles E. Green, president of CRA, announced in New York today. Gus C. Edwards, former Kennaway executive, has become general manager of CRA with offices in New York with Milton Roemer, promoted to the position of manager of the New York Consolidated office. Roemer, incidentally, is credited with setting nine Consolidated bands in Florida this winter.

Mr. and Mrs. in the flicker, and they have returned to each other after fooling around on this Spring day. The canary sings whenever any one in the picture makes love.

Jessie Matthews, soon to be seen in the GB musical "Head Over Heels," is planning five weeks holiday in Rio de Janeiro, with husband Sonnie Hale.

Lilli Palmer, Continental star of GB's "Great Barrier," and the Gainsborough comedy "Good Morning, Boss," spent Christmas in Switzerland; racing over the crisp snow on skis, and skating in the moonlight and dancing in gay hotel galas.

Desmond Tester, boy-star of the GB bomb-outrage thriller, "Sabotage," has a hitherto unconfessed passion to play "Othello."

Norma Varden wears a black and white check silk jumper suit in the new Gainsborough comedy "Windbag the Sailor," it has a steel zip fastening down the centre front and the four pockets have also got zip fastenings.

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