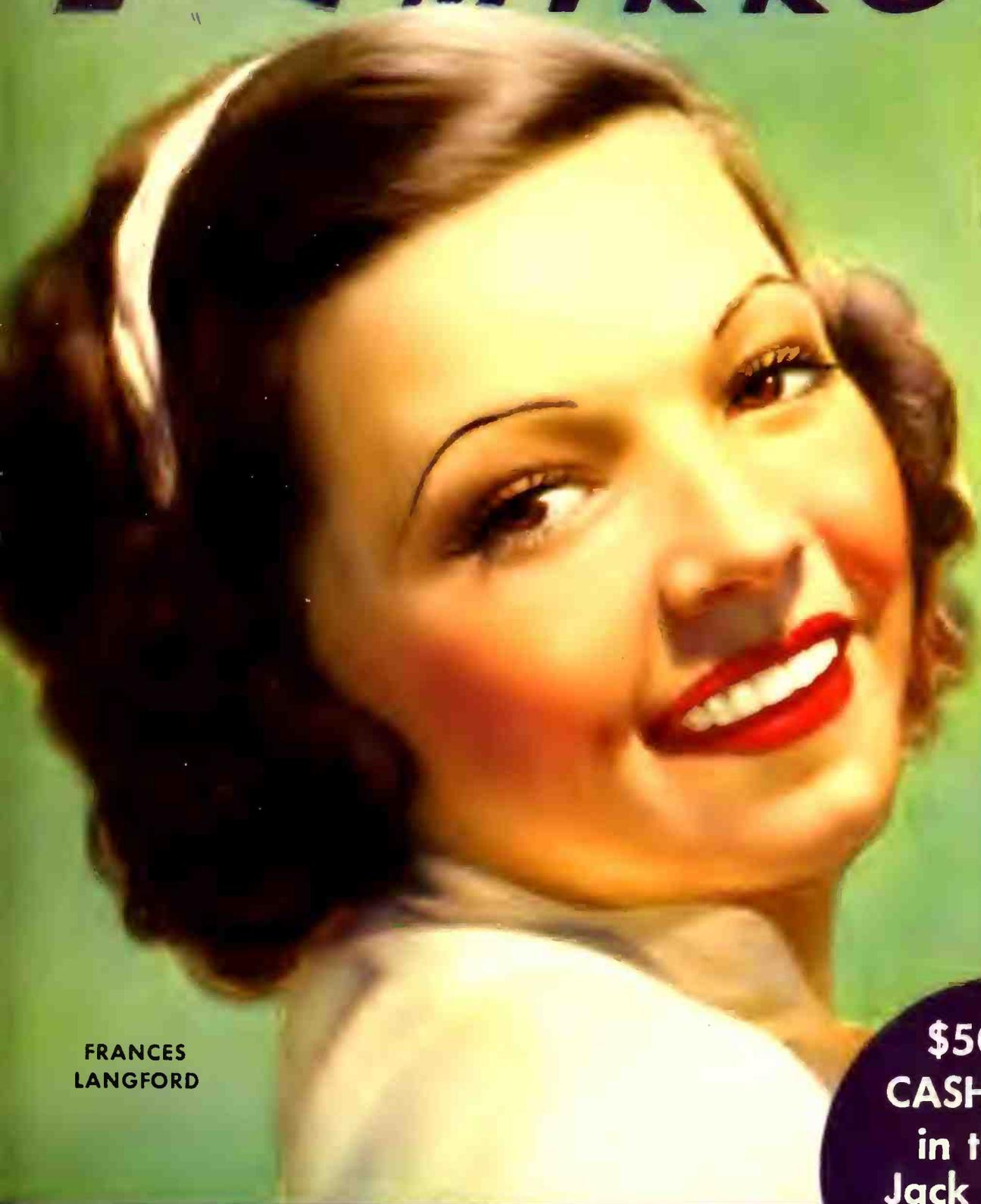


NOVEMBER

# Radio MIRROR

10¢

A  
MACFADDEN  
PUBLICATION



FRANCES  
LANGFORD

**\$500.00  
CASH PRIZES**  
in the big  
Jack Benny —

"Broadway Melody  
of 1936" Contest

HOW HOLLYWOOD PUTS RADIO STARS ON THE SPOT!

ALSO

GREAT RADIO FEATURE By FAITH BALDWIN

# Genuine Diamonds & Watches

# ON CREDIT

**100 DOWN**  
**10 months TO PAY**  
**BALANCE**

## at our Lowest SPOT CASH PRICES

Guaranteed, specially selected super values from our vast stocks of beautiful, genuine jewelry! As "AMERICA'S LARGEST MAIL ORDER CREDIT JEWELERS", we offer them to you on credit at our lowest spot cash prices.

**\$1.00 IS ALL YOU NEED NOW! TEN MONTHS TO PAY**

Send only \$1.00 and a few personal facts such as age, occupation, etc., (if possible mention 1 or 2 business references). All dealings strictly private and confidential. We do not make direct inquiries! No embarrassment! No C.O.D. to pay on arrival! We ship promptly all charges pre-paid.

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You be the sole judge! If you can surpass these values anywhere simply send back your selection and WE WILL PROMPTLY REFUND YOUR DEPOSIT. If fully satisfied after trial period pay only the small amount stated each month.

### SATISFACTION GUARANTEED

Every ring or watch is sold with ROYAL'S written gold band guarantee—backed by 40 years of fair and square dealing. Buy now to avoid the big Xmas rush! Order by mail the Royal way and SAVE!



**Both for \$29.75**  
**Only \$2.88 a month**  
 KH-1 "America's Darling"—a most beautiful betrothal ensemble in 14K Solid White or 14K Solid Yellow Gold! The luxuriously band engraved engagement ring is set with a certified, specially selected, dazzling, genuine blue-white diamond of maximum value. Wedding ring is exquisitely band engraved to match. State choice of white or yellow gold. Both complete for \$29.75—only \$2.88 a month.

**Now Only \$24.50**



**Just \$2.35 a month**

KH-5 . . . Elegantly styled square prong engagement ring of 14K Solid White Gold or 14K Solid Yellow Gold set with dazzling genuine blue-white center diamond and a matched diamond on each side. Beautifully milgrained and pierced. Only \$2.35 a month.



**2 Genuine Diamonds \$19.75**

**Only \$1.88 a month**

KH-3 . . . Special value in Gentleman's handsome initial ring of 10K Solid Yellow Gold set with 2 fiery genuine diamonds and 2 solid White Gold initials on genuine black onyx. Specify initials desired. Only \$1.88 a month.



**Complete \$19.75**  
**17 Jewel WALTHAM Outfit**  
**Only \$1.88 a month**

KH-4 . . . Another amazing Royal value! The famous WALTHAM—one of America's greatest watches now offered at this specially low price. Handsomely engraved, accurate lifetime case, factory guaranteed, accurate and dependable 17 Jewel WALTHAM movement, complete with engraved knife and chain to match. All for \$19.75—Only \$1.88 a month.

**Both Now Only \$42.50**



**10 Certified Genuine Diamonds**

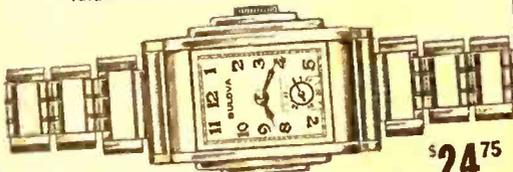
KH-2 . . . "Dawn of Happiness"—exquisitely matched engagement and wedding ring ensemble of beautifully engraved and milgrained 14K Solid White Gold. The specially selected, dazzling genuine blue-white center diamond in the engagement ring is made even more beautiful by the 2 brilliant diamonds on each side. 5 expertly matched genuine diamonds in the wedding ring. Both complete for only \$42.50—\$4.16 a mo.

**IF PURCHASED SEPARATELY:**  
 KH-2A . . . Engagement ring alone: \$29.75—\$2.88 a mo.  
 KH-2B . . . Wedding ring alone: \$15.50—\$1.45 a mo.



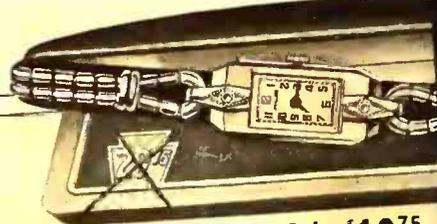
**6 Diamond BAGUETTE WRIST WATCH**  
**Only \$2.88 a month**

KH-6 . . . The last word in dainty elegance! Exquisitely engraved, slenderized Baguette Wrist Watch adorned with 6 brilliant genuine diamonds. Fully guaranteed dependable movement. New barrel-link bracelet to match. A feature value! Only \$2.88 a month.



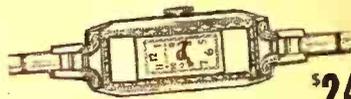
**The BULOVA SENATOR—15 Jewels \$24.75**

KH-7 . . . The aristocrat of Bulova's wrist watches at Bulova's lowest price! Distinctively designed Bulova quality white case. 15 Jewel B-1-1-O-V-A movement, fully guaranteed to give a lifetime of dependable service. Link bracelet. Only \$2.38 a month.



**Now Only \$19.75**  
**2 DIAMOND BAGUETTE**  
**Only \$1.88 a month**

KH-8 . . . Elegantly styled, modern, genuine. Baguette wrist watch at an amazingly low price. The streamlined white lifetime case is set with 2 brilliant, genuine diamonds and fitted with a fully guaranteed and dependable movement. Smart, link bracelet to match. \$29.75 value specially offered at \$19.75. Only \$1.88 a month.



**\$24.75**  
**Only \$2.37 a month**  
**BULOVA "Miss America" Baguette**

KH-9 . . . BULOVA'S most popular Baguette at Bulova's lowest price. Daintily engraved, guaranteed BULOVA radio time movement. Lovely, matched bracelet. Only \$2.37 a mo.

**FREE!**  
**To Adults**  
**NEW**  
**32 page**  
**"BOOK**  
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**170 BROADWAY N.Y.C.**



# Radio MIRROR

BELLE LANDESMAN, ASSISTANT EDITOR • ERNEST V. HEYN, EDITOR • WALLACE H. CAMPBELL, ART EDITOR

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in the December RADIO MIRROR  
On Sale October 25



One of the biggest events this fall is the new series starring Helen Hayes. Don't miss the novel and unusual feature on this program in next month's issue. It's different! Also, we're revealing for the first time a slant on James Melton's career never before published. There's a great story on Boake Carter and many other features!

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## Cover

—PORTRAIT OF FRANCES LANGFORD  
BY TCHETCHET

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# The Critic On the Hearth

By Weldon Melick

EVENING IN PARIS distills the best in popular French and American melody as its sponsors distill the fragrance of Flanders flowers for the perfume to which this program is dedicated. Odette Myrtil's spicy accent, in song and speech, brings Paris into your parlor, and most happily. The Pickens Sisters, whose appeal loses none of its charm away from the footlights, contribute greatly to the success of this feature which has been revived after two years of absence from the air. Milton Watson, tenor, is further increasing his large following and Mark Warnow's orchestra sets the pace for the entire revue.

The only conspicuous room for improvement is in the selection of French songs, which now lean heavily toward the frivolous, passing up some of the really great and equally entertaining French masterpieces of lyric.

NBC Mondays, 8:30 P. M., 30 min.

THE HIT PARADE comes to the front with Fred Astaire out-tapping and out-singing his own shadow of the stage and screen. Lennie Hayton's orchestra is a true "barometer" of musical hits of the week, taking its cues from actual music store sales records. In the parade also are Gogo de Lys, Kay Thompson and the Three Rhythm Kings.

NBC Saturdays, 8 P. M., 60 min.

BACK-STAGE WIFE is strongly reminiscent of Horatio Alger, Jr., with "reverse-English." In this new serial it is the small-town girl who makes good in the big city. A pleasant mid-morning interlude for the toiling housewife.

MBS daily except Saturdays and Sundays, 10:45 A. M., 15 min.

EMERY DEUTSCH'S DANCE RHYTHMS, with Connie Gates, vocalist, enliven the dinner hour. If Miss Gates is singing for her supper she deserves the best *chef d'oeuvre* that Oscar of the Waldorf can achieve.

CBS Wednesdays, 8:15 P. M., 15 min.

HIGHLIGHTS OF THE BIBLE—Is evangelizing sophisticates in spite of themselves. Dr. Frederick K. Stamm reveals little known facts about the world's "best seller." A male quartette opens and closes the program.

NBC Sundays, 1:30 P. M., 30 min.

LOIS RAVEL, contralto, was given an enviable spot for her first big radio appearance, and has fully justified Columbia's hunch. A slightly wider range, to include more songs that are immortal, would endear this new favorite to still more thousands. Miss Ravel is fortunate in having Leith Stevens' orchestra for a harmony background.

CBS Fridays, 10:30 P. M., 30 min.

DOT AND WILL is one of the most entertaining dramatic sketches on the waves. The story is faithful to suburban life and keeps moving with sustained suspense. The dialogue is clear, but lacks contrast in tempo, a flaw which cannot go long without correction. This dramatization of Fannie Kilbourne's famous fiction series is full of light, gay situations of interest to the whole family.

(Continued on page 87)

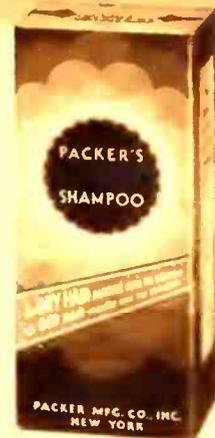
# FREE!

## Trial Size bottle PACKER'S Shampoo

You get this  
**FREE**



when you buy **THIS**  
full size bottle at regular price



Now see what Packer's can do for your hair. No need to put up longer with oily, stringy hair—or dry, lusterless wisps.

For a limited time we are attaching a special Trial Size Bottle to each package of Packer's Shampoo. Doubtless your dealer has the combination-package on display. If not, he can easily get it for you.

You see, we want a host of new friends to discover how the right Packer Shampoo reveals the hidden beauty of their hair.

**OLIVE OIL** for *Dry* hair  
**PINE TAR** for *Oily* hair  
—both for your hair's beauty

There are *two* Packer Shampoos, you know. Packer's Olive Oil Shampoo, for example, is made especially for dry hair. In addition to nourishing olive oil, it contains glycerine

to soothe and soften your hair until it shines like silk.

Use Packer's Pine Tar Shampoo, if your hair is oily. This shampoo is gently astringent—it tightens up relaxed oil glands; washes out the excess oil and rinses cleanly. Leaves your hair soft and fluffy.

**Try Packer's Shampoo  
without risk**

Take advantage of this special offer: You get, free, enough Packer's for 2 washings, when you buy the full-size. Use the trial bottle first. If you don't agree that Packer's brings out your hair's full loveliness, return the large bottle unopened to your dealer and get your money back.

Look for this display at better  
drug and department stores



Does he admire your hair close up?  
Let Packer's reveal its beauty.



THINGS  
I  
CAN'T  
UNDERSTAND

# REFLECTIONS IN THE RADIO MIRROR

**WHY** the radio row know-it-alls insist on trying to find some one who will "take Will Rogers' place" when it's so abundantly clear that no one ever can or will.

**WHY** Lanny Ross and Olive White Ross didn't let his fans in on their romance sooner. Or why we who knew about it were asked not to tell what we knew. And why we had to wait till this late date to wish them the happiness publicly which we've been wishing 'em privately for months and months.

**WHY** sponsors don't kick and scream until Fred Astaire consents to appearing regularly on his own program, his being the brightest star to shine in radio heavens for many a month.

**WHY** a program which has won enthusiastic fans because of its magnificent weekly survey of the news should deliberately endanger its perspective and weaken its news-summary appeal by attempting a shorter five-times-a-week broadcast.

**WHY** Stoopnagle and Budd should be so consistently funny on an insignificant late-at-night unsponsored program and so glaringly uneven on a big national program under apparently perfect auspices.

**HOW** producers of the Ray Noble program expect us to believe that those five people from the audience are actually picked at random—aren't the questions and answers a bit too pat for conviction?

**WHY** a man with Jerry Cooper's potentialities for popularity should have gone unsponsored for so many months.

**HOW** the rumor that Father Coughlin will line up with F. D. R. this fall can be true; unless the good Father is prepared to eat thousands and thousands of

words heard last winter and spring by his eager followers.

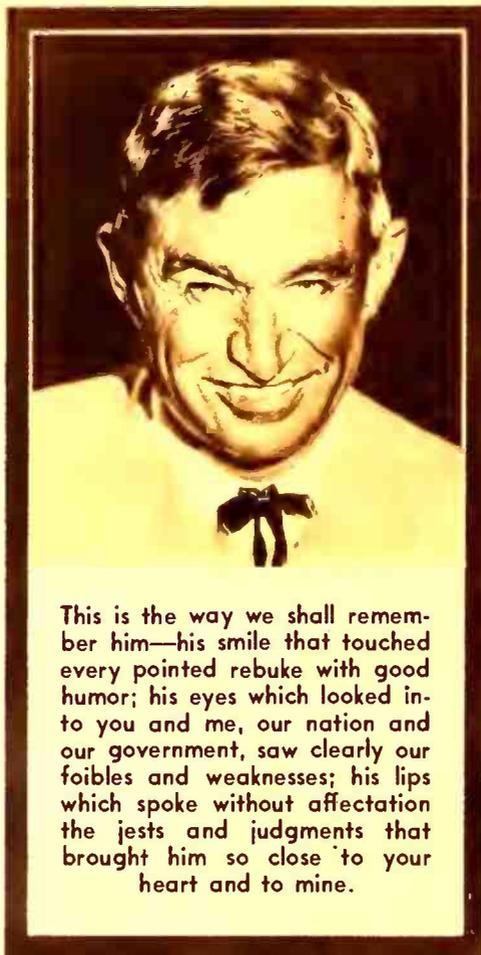
**WHY** the projected broadcasts from Ethiopia shouldn't be used to bring into the hearts and homes of the American people the horror and fearfulness of war, this being the first time radio ever actually broadcast from the trenches.

**WHY** Johnny Green should not become the most important maestro in radio now that he's following up his grand work on Socony Sketches with regular appearance on Jack Benny's show.

**HOW** Alexander Woolcott was able to buck the Jack Benny program so successfully last year that his sponsors are willing to take the same difficult hour this year?

**WHY** radio isn't used to cement relationships between nations by means of specially planned programs in which one nation's leader addresses the people of another nation?

**HOW** Jimmy Wallington could afford to give up his many NBC programs to devote himself exclusively to one CBS program, even though it's going to be great to hear him again with Eddie Cantor.



This is the way we shall remember him—his smile that touched every pointed rebuke with good humor; his eyes which looked into you and me, our nation and our government, saw clearly our foibles and weaknesses; his lips which spoke without affectation the jests and judgments that brought him so close to your heart and to mine.

**WHY** Nelson Eddy, a smash movie hit, isn't on the air at least once a week.

*Ernest V. Heyn*

Here are my frank comments on this and that. Do you agree with me? Whether you do or not, write me. Prizes for the best letters are announced on Page 45

# "If you don't tell your husband, I will!"

## DR. LINITA BERETTA

leading gynecologist of Milan, Italy, tells how a marriage was saved from disaster, when a timid wife found courage to face the facts



"ONE DAY a timid young woman came into my office . . . nervous, worried, unhappy. She told me her husband, too, had become irritable and cold. In fact, he wanted to give up his business and get away . . . by himself.

"Then out came the usual story of ignorance, fear and false modesty. I showed her how proper marriage hygiene with reliable "Lysol" would provide the peace of mind which would calm her worries, replace fear with assurance. Even then she was timid.

"Finally I said, 'If you don't tell your husband your real problem . . . I will!'

"She was almost hysterical with fear and embarrassment, but she knew that I meant what I said. A few months later she came to me again—a different woman!

"I thought you were cruel,' she confessed. 'But now I'm so grateful. My husband and I are happy again!'

"I would like to give every married woman the same advice, which has helped so many of my patients . . . proper feminine hygiene. Regular use of "Lysol"—because "Lysol" is a truly effective germicide. And yet, used in the proper dilution, it is gentle, soothing—and so reliable, physicians everywhere prefer it."

(Signed) DR. LINITA BERETTA



"She was almost hysterical with fear and embarrassment . . . but my advice about "Lysol" restored her happiness."

### 6 "Lysol" Features Important to You

1. SAFETY. . . "Lysol" is gentle and reliable. Contains no free alkali; cannot harm delicate feminine tissues.
2. EFFECTIVENESS. . . "Lysol" is a true germicide, which means that it is effective under practical conditions . . . in the body (in the presence of organic matter) and not just in test tubes.
3. PENETRATION. . . "Lysol" solutions, because of their low surface tension, spread into hidden folds of the skin, and thus actually *search out germs*.
4. ECONOMY. . . "Lysol", because it is a concentrated germicide, costs less than one cent an application in the proper solution for feminine hygiene.
5. ODOR. . . The odor of "Lysol" disappears immediately after use, leaving one both fresh and refreshed.

6. STABILITY. . . "Lysol" keeps its full strength, no matter how long it is kept, or how much it is exposed.

Don't risk your happiness on untried experiments when, for nearly 50 years, "Lysol" has proved it deserves the confidence of millions of women who use it, thousands of doctors who advise it.

### Throughout your home, fight germs with "Lysol"

You can't see the millions of germs that threaten your family, but you must fight those invisible foes through disinfection. Use "Lysol" in washing handkerchiefs, bed linen, towels, and to clean telephone mouthpiece, door knobs, laundry, kitchen and bathroom.

**NEW!** Lysol Hygienic Soap for bath, hands and complexion. Cleansing and deodorant.



*Lysol*  
Disinfectant

### FACTS MARRIED WOMEN SHOULD KNOW

Mail coupon for copy of interesting brochure—"LYSOL vs. GERMS," containing facts about Feminine Hygiene and other uses of "Lysol."

LEHN & FINK, Inc., Bloomfield, N. J., Dept. LY-67  
Sole Distributors of "Lysol" disinfectant

Name \_\_\_\_\_

Address \_\_\_\_\_

# RADIO MIRROR'S DIRECTORY

## How to write to your favorites

The last item on each biography tells the city from which the player broadcasts. Here are the addresses:

National Broadcasting Company—

New York (abbreviated N. Y.): 30 Rockefeller Plaza, New York, N. Y.  
San Francisco (abbreviated San F.): 111 Sutter St., San Francisco, Calif.

Los Angeles (abbreviated L. A.): 555 South Flower St., Los Angeles, Calif.

Chicago (abbreviated Chic.): Merchandise Mart, Chicago, Ill.  
Not all the players listed are on the network at the present time.

A COMPLETE LISTING OF YOUR FAVORITES: BIRTHPLACE AND DATE, IF MARRIED, TO WHOM; RADIO DEBUT, ON WHAT PROGRAMS THEY APPEAR; WHERE YOU CAN WRITE THEM. THIS MONTH: NATIONAL BROADCASTING PLAYERS—NEXT MONTH: MORE NATIONAL STARS

ACE, Goodman. Actor, leading role in "Easy Aces"; born Kansas City, Mo., Jan. 15, 1899; married Jane Ace, 1928; debut in Kansas City, 1929. N. Y.  
ACE, Jane. Actress, leading role in "Easy Aces"; born Kansas City, Mo., Oct. 12, 1905; married Goodman Ace, 1928; debut in Kansas City, 1929. N. Y.  
ALBANI, Countess Olga. Soprano, "Silken Strings"; born Barcelona, Spain, Aug. 13, 1905; married Count Arturo Albani; one son; debut over NBC, 1929. CHIC.  
ALBERT, Eddie. Comedian and singer, "The Honey-mooners"; born Rock-Island, Ill., April 22, 1908; unmarried; debut in Minneapolis, 1930. N. Y.  
ALEXANDER, Helen. Soprano, "Capitol Family"; born New York City, June 3, 1911; unmarried; debut with "Capitol Family", 1933. N. Y.  
ALEXANDER, Durelle. Soprano, "Paul Whiteman's Music Hall"; born Greenville, Texas, March 30, 1918; debut in Shreveport, La., 1933.  
ALLEN, Fred. Comedian and master-of-ceremonies, "Town Hall Tonight"; born Cambridge, Mass., May 31, 1894; married Portland Hoffa; debut in New York City, 1932. N. Y.  
ALLMAND, Joyce. Contralto, "Morning Devotions", etc.; born Greenville, Texas, Feb. 18, unmarried; debut over local station in Texas, 1922. N. Y.  
AMECHE, Don. Actor, "Campana First-Nighter", etc.; born Kenosha, Wis., May 31, 1908; married

BENNETT, Lots. Soprano, "Uncle Charlie's Tent Show"; born Houston, Texas; married Louis J. Chatten; two daughters, one son; debut over NBC, 1931. N. Y.  
BENNY, Jack. Comedian; born Chicago, Feb. 14, 1894; married Mary Livingstone; debut in New York City, 1931. N. Y.  
BERG, Gertrude. Actress and author, "House of Glass"; born New York City, Oct. 3, 1900; married; one son, one daughter; debut in "Rise of the Gold-bergs", 1929. N. Y.  
BERGMAN, Teddy. Comedian, played "Blubber" in "Circus Night in Silvertown"; born New York City, Aug. 20, 1907; married Finette Walker; debut over WOR, Newark, N. J., 1926. N. Y.  
BERNARD, Al. Comedian, "Molle Merry Minstrels"; born New Orleans, La., Nov. 23, 1889; married; two daughters; debut over WEAF, New York City, 1921. N. Y.  
BERNIE, Ben. Orchestra leader and comedian; born Bayonne, N. J., May 31, 1893; married; one son; debut from Roosevelt Hotel, New York City, 1920. N. Y.  
BERWIN, Bernice. Actress, "One Man's Family"; born San Francisco, Calif., April 4; married A. Brooks Berwin; one son; debut in San Francisco, 1928. SAN F.  
BESTOR, Don. Orchestra leader, born Langford, S. D., Sept. 23, 1889; married Frankie Klassen, 1925; one daughter; debut over KDKA, Pittsburgh, 1922. N. Y.  
BISHOP, Jill. Pianist with June, Joan, and Jeri trio; born Lisbon, N. D., Oct. 28, 1912; unmarried; debut in Chicago, 1935. CHIC.  
BLACK, Frank. Orchestra leader, born Philadelphia, Pa., Nov. 28, 1894; married; debut from Fox Theater, Philadelphia, 1922. N. Y.  
BLACKBURN, Arline. Actress, "House of Glass"; born New York City, May 6, 1914; unmarried; debut over WOR, Newark, 1929. N. Y.  
BLAUFUSS, Walter. Orchestra leader, "Melody Mixers"; born Milwaukee, Wis., July 26, 1883; married; debut in Chicago, 1926. CHIC.  
BONIME, Joseph. Orchestra leader, "Death Valley

BROWNELL, Kurt. Tenor; born Wimetka, Ill., Feb. 27, 1908; married; debut over NBC, 1927. N. Y.  
BRYCGER, Mary. Singer, member Verne, Lee, and Mary trio, "National Barn Dance"; born Racine, Wis., Sept. 7, 1914; unmarried; debut over WRJN, Racine. CHIC.  
CAIN, Noble. Director of A Capella Choir; born Aurora, Ind., Sept. 25, 1906; married; four daughters; debut in Chicago over NBC, 1932. CHIC.  
CARLAY, Rachel. Singer, "Manhattan Merry-Go-Round"; born Belgium, May 24, 1911; unmarried; debut on Rudy Vallee program, 1933. N. Y.  
CARLISLE, Charles. Tenor "The Hit Parade"; born Cumberland, R. I., 1904; unmarried; debut over WEAN, Cumberland, 1923. N. Y.  
CAROTHERS, Isabel. Actress, plays "Lu" in "Clara, Lu 'n' Em"; born Mt. Pleasant, Iowa, Nov. 6, 1905; married Howard Berolzheimer, one son (adopted); debut over WGN, Chicago, 1930. CHIC.  
CASPER, Emil. Comedian, "Molle Merry Minstrels"; born St. Louis, Mo., Nov. 8, 1897; married; debut over NBC, 1935. N. Y.  
CASSEL, Walter. Baritone; born Council Bluffs, Iowa, May 15, 1910; married; one son, one daughter; debut over KOIL, Council Bluffs, N. Y.  
CASTILLA, Carmen. Singer; born Mexico City, Mexico, June 21; married Xavier Cugat; debut in California, 1927. N. Y.  
CHAMBERAIN, Howard R. Announcer, "National Barn Dance"; born Rochester, Ind., March 10, 1907; married; two sons; debut over WHOG, Huntington, Ind., 1925. CHIC.  
CHAMLEE, Mario. Tenor, plays "Tony" in "Tony and Gus"; born Los Angeles, Calif., May 29, 1892; married Ruth Miller; debut in New York City, 1930. N. Y.  
CHILDS, Bill. Comedian, "Sinclair Minstrels"; married; three children; debut over KYW, Chicago, 1930. CHIC.  
CHILDS, Reggie. Orchestra leader; born London, England, Dec. 25, 1904; unmarried. N. Y.  
CHRISTIE, Kenneth C. Pianist with Songsmiths Quartet; born Binghamton, N. Y., Aug. 25, 1901; married; debut over WOR, Newark, 1931. N. Y.  
CLEMENS, Jack. Partner of Loretta Clemens, "Uncle Charlie's Tent Show"; born Cleveland, Ohio, May 28, 1908; unmarried; debut over WHK, Cleveland, 1924. N. Y.  
CLEMENS, Loretta. Singer and actress, "Uncle Charlie's Tent Show"; born Marblehead, Ohio, May 6, 1906; married; debut over WHK, Cleveland, 1924. N. Y.  
COBURN, Jolly. Orchestra leader; born Sea Cliff, N. Y.; unmarried; debut over WJZ, Newark, 1921. N. Y.  
COLEMAN, Emil. Orchestra leader; born Odessa, Russia, June 19, 1892; married Ruth Zausner; one son; debut over WJZ, 1923. N. Y.  
COOK, Joe. Comedian, born Chicago, Ill., 1887; married; debut over NBC, 1934. N. Y.  
COOK, Phil. Singer and comedian; born Coldwater, Mich., Sept. 27; married Flo Helmer; two daughters; debut in New York City, October, 1923. N. Y.  
CORDOBA Sisters. Vocal trio, "Continental Varieties"; all born in Mexico: Angelita, Oct. 28; Lolita, March 29; Anita, Sept. 6. All unmarried; all made debut in Washington, D. C., 1932. N. Y.  
CORRELL, Charles J. Actor, plays "Andy" in "Amos 'n' Andy"; born Peoria, Ill., Feb. 3, 1890; married Marie James, January, 1927; debut over WGN in act called "Sam and Henry", 1929. CHIC.  
COSENTINO, Nicholas. Tenor, "Capitol Family"; born Toronto, Canada, Feb. 3, 1905; unmarried; debut in New York City, 1932. N. Y.  
COZZI, Mario. Baritone, "Continental Varieties"; born Florence, Italy, Oct. 28, 1903; married Gertrude Tefler; two children; debut, 1929. N. Y.  
CRAWFORD, Jesse. Organist; born Woodland,



Gene Arnold



Durelle Alexander

Honore Prenderkast; one son; debut in Chicago, 1931. CHIC.  
AMSTERDAM, Morey. Comedian, "Al Pearce and His Gang"; born Chicago, Ill., Dec. 14, 1909; unmarried; debut over KPO, San Francisco, 1922. N. Y.  
ANDREWS, Andy. Tenor and comedian, "Al Pearce and his Gang"; born Lincoln, Neb., 1905; married Vera Alber; debut, 1928. N. Y.  
ARNOLD, Gene. Interlocutor, "Sinclair Minstrels"; born Newton, Ill.; married; debut over WOK, Chicago, 1928. CHIC.  
BAAR, Bill. Actor, plays "Grandpa Burton"; born Chicago, May 17, 1909; unmarried; debut in Chicago, 1927. N. Y.  
BABCOCK, Cella. Actress, "House of Glass"; born New Haven, Conn., May 20, 1926; debut on Rudy Vallee's program, 1933. N. Y.  
BACH, Alwyn. Narrator and announcer; born Worcester, Mass., Jan. 24, 1898; married Olive C. Murphy; one daughter; debut in Springfield, Mass., October, 1922. N. Y.  
BAER, Max. Actor; born Omaha, Neb., Feb. 16, 1909; married Mary Ellen Sullivan; debut in New York City, 1934. N. Y.  
BAKER, Phil. Comedian and accordionist; married Margaret Cartwright; one son, one daughter; debut over NBC, 1933. N. Y.  
BARCLAY, John. Baritone, "Palmolive Beauty Box Theater"; born Bletchingley, England, May 12, 1892; married Madame Dagmar Ryhner, pianist; one daughter; debut in New York City, 1928. N. Y.  
BARRETT, Pat. Actor, plays "Uncle Ezra"; born Holden, Mo., Sept. 27, 1887; married Nora Cunneen; debut over WTMJ, Milwaukee, 1930. CHIC.  
BARTON, Frances Lee. Cooking expert, "Kitchen Party"; married; eight children; debut in New York City, 1932. N. Y.  
BECKER, Bob. Narrator, "Dog Chats"; born Terryville, S. D., Oct. 27, 1890; debut in Chicago, 1931. CHIC.  
BELL, Joseph. Announcer and narrator, "Sherlock Holmes", etc.; born Kansas City, Mo., April 25, 1893; married; debut in New York City, 1927. N. Y.  
BELTZ, Donald. Baritone, "Two Seats in the Balcony"; born Pittsburgh, Pa., May 23, 1908; unmarried; debut in Pittsburgh, 1928. N. Y.  
BELVISO, Thomas. Orchestra leader, "Tuneful Travelogues"; born New Haven, Conn., Jan. 25, 1898; married Elinor Mullins; two children; debut in New Haven, 1920. N. Y.



Gertrude Berg



Teddy Bergman

Days", etc.; born Vilna, Poland, Feb. 26, 1891; married Josephine Marson; two children; debut in New York City, 1925. N. Y.  
BOURDON, Rosario. Orchestra leader, "Cities Service Concert"; born Montreal, Canada, March 6, 1885; married Esther Fisher; three children; debut over WEAF, 1923. N. Y.  
BOWES, Major Edward. Master-of-ceremonies, "Amateur Hour" and "Capitol Family"; born San Francisco, June 14, 1874; widower; debut with "Capitol Family", 1925. N. Y.  
BOWLLEY, Al. Singer with Ray Noble's orchestra; born Deloak Bay, South Africa, Jan. 7, 1904; married Margaret Fairlees; American debut, 1935. N. Y.  
BRADT, Grace. (Grace Albert) Comedienne and singer, "The Honey-mooners"; born Minneapolis, Minn., June 16, 1908; unmarried; debut in Minneapolis, 1930. N. Y.  
BREEN, May Singh. Musician and singer, partner of Peter De Rose; born New York City; married Peter De Rose; one daughter by former marriage; debut over WEAF, 1923. N. Y.  
BRIGGS, Don. Actor, "Welcome Valley", etc.; born Chicago, Jan. 28, 1911; unmarried; debut over KYW, Chicago, 1931. CHIC.  
BRODSKY, Vera. Pianist, partner of Harold Triggs; born Norfolk, Va., July 1, 1910; unmarried; debut in New York City, 1932. N. Y.  
BROWN, George Frame. Actor, plays "Gus" in "Andy and Gus"; born Seattle, Wash., March 1, 1896; unmarried; debut over WABC, New York City, 1925. N. Y.  
BROWN, Reed, Jr. Actor, "Roses and Drums"; born Minneapolis, Minn., 1900; married Ruth Mero, actress. N. Y.



Joe Cook

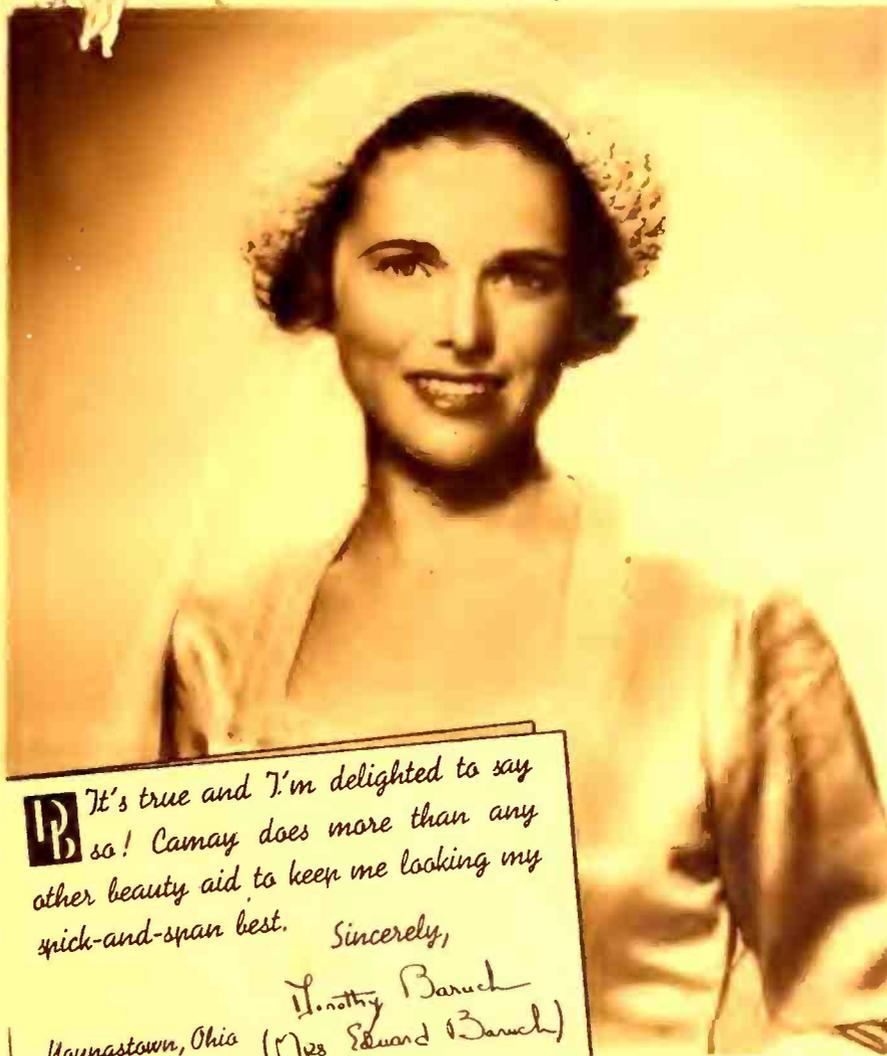


Rachel Carlay

FOR THE FIRST TIME: A COMPLETE DIRECTORY OF RADIO PLAYERS—A VALUABLE GUIDE NO RADIO ENTHUSIAST CAN BE WITHOUT!

A tribute to her Beauty Soap from a very

*Lovely Bride*



Calif., Dec. 2, 1895; married Helen Anderson; one daughter; debut, 1930. CHIC.  
**CROSS, Milton J.** Announcer; born New York City; married; debut in New York City, September, 1921. N. Y.  
**CUGAT, Xavier.** Orchestra leader; born Barcelona, Spain, Dec. 21, 1900; married Carmien Castillia; debut in New Jersey, 1920. N. Y.  
**CUNNEEN, Nora.** Actress, "Uncle Ezra's Radio Station"; born Chicago, Feb. 22, 1894; married Pat Barrett; debut over WTMJ, Milwaukee, 1929. CHIC.  
**DALY, William.** Orchestra leader for John Charles Thomas; etc.; born Cincinnati, Ohio, Sept. 1, 1887; married Elizabeth Snyder; one child; debut in New York City, 1929. N. Y.  
**DAMROSCH, Dr. Walter.** Symphony orchestra conductor and music commentator; born Breslau, Germany, Jan. 30, 1862; married Margaret Blaine; four daughters; debut from Carnegie Hall, New York City, Oct. 29, 1923. N. Y.  
**DANE, Frank.** Actor, plays "Sunbeam" in "Virginia Lee and Sunbeam"; born Aalborg, Denmark, July 13, 1905; unmarried; debut in Evanston, Ill., 1926. CHIC.  
**DARBY, Ken.** Bass and Pianist, King's Men Quartet, "Paul Whiteman's Music Hall"; born Nebraska, May 13, 1909; married Vera Matson; debut over KHT, Los Angeles, 1925. N. Y.  
**DARCY, Emery.** Baritone, "House by the Side of the Road"; born Chicago, Dec. 9, 1908; married Luci Lenox; debut over WGN, Chicago, 1931. CHIC.  
**DAVIES, Edward.** Baritone, "Words and Music"; born Rhymney, Wales, Aug. 25, 1901; married; debut over KILZ, Denver, 1923. CHIC.  
**D'AVREY, Jacques.** Tenor, "Continental Varieties"; born Paris, France, June 1, 1907; unmarried; debut over Radio-Paris, 1931; U. S. debut over NBC, March, 1932. N. Y.  
**DAWSON, Nick.** Lead in "Dangerous Paradise", etc.; born Vineland, N. J., May 3; married; debut over CBS, N. Y.  
**DEIS, Carol.** Soprano, "Two Seats in the Balcony"; born Dayton, Ohio, March 10, 1907; formerly married; one son; debut on Atwater Kent Audition, 1931. N. Y.  
**DE LEATH, Vaughn.** Contralto; born Mt. Pulaski, Ill.; married; debut in New York City, first woman to sing over the air, December, 1919. N. Y.  
**DE LYS, Gabrielle.** "Gogo", Singer, "The Hit Parade"; born Edmonton, Alberta, Canada, Aug. 17; unmarried; debut in Los Angeles, 1933. N. Y.  
**DENNY, Jack.** Orchestra leader; born Greencastle, Ind.; married; debut over WJZ in early days of radio. N. Y.  
**DE ROSE, Peter.** Pianist and singer, partner of May Singhi Breen; born New York City; married May-Singhi Breen; debut over WEAF, 1923. N. Y.  
**DERRY, E. J.** Singer, member of Three Cheers Trio, "Al Pearce and His Gang"; born Kansas City, Mo., Feb. 1, 1907; married Blanche Van; debut, 1926. N. Y.  
**DODSON, Jon.** Tenor, King's Men Quartet, "Paul Whiteman's Music Hall"; born Missouri, March, 1907; unmarried; debut over KEJK, Beverly Hills, Calif., 1927. N. Y.  
**DOWNEY, Morton.** Tenor; born Wallingford, Conn., Nov. 14, 1901; married Barbara Bennett; three children; debut in New York City, 1931. N. Y.  
**DRAGONETTE, Jessica.** Soprano, "Cities Service Concert"; born Calcutta, India, Feb. 14; unmarried; debut over NBC, 1926. N. Y.  
**DUCHIN, Eddie.** Orchestra leader and Pianist; born Boston, Mass., April 1, 1909; married Marjorie de Loosier Oelrichs; debut with Leo Reisman's orchestra, 1928. N. Y.  
**DUEY, Phil.** Baritone with Leo Reisman's orchestra, etc.; born Macy, Ind., June 22, 1902; married Catherine Srnute; debut in New York City, 1927. N. Y.  
**EASTMAN, Morgan L.** Orchestra leader; "Contented Program"; born Marinette, Wis., Nov. 3, 1885; married Mae Enright; debut over KYW, Chicago, 1921. CHIC.  
**EDKINS, Alden.** Bass-baritone; born Somerville, Mass., June 19, 1907; unmarried; debut over WBZ, Boston, 1929. N. Y.  
**EDMONDSON, William.** Basso and director Southernaires Quartet, born Spokane, Wash., Oct. 15, 1902; unmarried; debut over NBC, 1930. N. Y.  
**EGGLESTON, Charles.** Actor, "Ma Perkins"; born Covington, Ky., July 16, 1882; married Nell Floyd; debut over WLW, Cincinnati, July, 1929. CHIC.  
**ELLEN, Minetta.** Actress, "One Man's Family"; born Cleveland, Ohio, Jan. 17; widow; one daughter; debut in San Francisco, 1932. SAN F.  
**ETTING, Ruth.** Singer, "Kellogg College Prom"; born David City, Neb.; married Col. Moe Snyder. N. Y.  
**EUSTACE, Edwina.** Contralto, "Radio City Music Hall of the Air"; born New York City, Sept. 1, 1911; unmarried; debut from Commodore Hotel, New York City, 1925. N. Y.  
**FARNUM, Willard.** Actor, "Ma Perkins"; born Mankato, Minn., Nov. 24, 1907; married Mildred Johnson; debut over WGN, Chicago, 1930. CHIC.

(Continued on page 57)

**LB** It's true and I'm delighted to say so! Camay does more than any other beauty aid to keep me looking my spick-and-span best.

Sincerely,

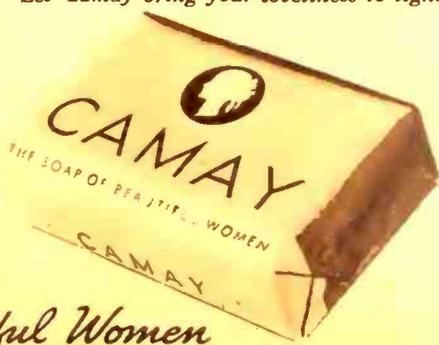
Youngstown, Ohio  
 September 15, 1935  
 Dorothy Baruch  
 (Mrs Edward Baruch)

to Camay's popularity. They know, and say, that it is gentle and mild—that it does make your skin smoother—that it does help to bring new softness and clarity to your complexion. You'll be delighted with Camay's low price.

Let Camay bring your loveliness to light.

SHE began with Camay at Barnard—this darkish blonde beauty with the hazel eyes. And while she has a naturally good, clear skin—Camay has helped it—year by year—to a marvelous purity and smoothness.

She will tell you so just as she has told so many of her friends! And it's just such casual conversations of today's modern young women that are adding so rapidly



**CAMAY**

*The Soap of Beautiful Women*



Vaughn De Leath

Phil Duey



Wide World

# What's new on

## By JAY PETERS

**I**S radio going sexy like the movies? Take it from a close observer of the studio scene the answer is an emphatic yes. Subtly, but nevertheless effectively, sex is being injected into broadcasting. It has been introduced so gradually and so ingeniously you may not have noticed it. But it is there just the same.

Perhaps it is the approach of television that is making the studio satraps so sex conscious. Again, it may be a natural desire of sponsors to cash in on the theory that "all the world loves a lover" and adores a sweetheart. Whatever it is that is actuating the program potentates, the fact is they are working overtime trying to involve their artists in romances or inspire the romantic interest of listeners in them.

In the beginning radio wasn't like that. Middle-aged character actresses cooed ingénue rôles. Actors with deep-lined faces impersonated juveniles. A two-hundred-pound singer rendered torch songs. What difference did it make, argued the broadcasting barons, the audience couldn't see them, could they? Then came the practice of admitting spectators to the studios and the realization that the artists had to look their parts to be convincing.

From this gradually grew the demand for personalities of glamor and charm, until today the broadcasting chambers are peopled with Ziegfeld

beauties and young leading men with handsome profiles. By devious ways of ingenious press agents the public is led to believe youthful singers on the same programs invariably fall in love with each other. If the air heroine happens to have another heart interest and her engagement becomes public property—and this isn't a supposition but an incident founded on fact—why another unattached companion is promptly provided for the hero, that the listening public may not lose interest in their honeyed words as poured forth through the loudspeaker for the whole world to hear.

This may all seem silly to a cynic but romantic interest properly handled is a great thing to build up and hold an audience. Nora Bayes and Jack Norworth

discovered how effective it was on the stage years ago. Ditto Julia Sanderson and Frank Crumit. And the latter introduced the husband-and-wife-still-lovers theme to radio with equally successful results. May Singhi Breen and Peter de Rose as the "Sweethearts of the Air" have also capitalized on this idea and there are hosts of others. It all comes under the head of entertainment and amusement—and modern showmanship.

**C**ONSPICUOUS among the new stars on the networks this Fall is Helen Hayes, by many regarded the first lady of the American stage. Miss Hayes, who recently renounced the movies, comes to the studios with a brand new vehicle adapted to her talents by Edith Meiser, skilled in the technique of radio writing as demonstrated by her adaptation of the Sherlock Holmes stories. Miss Hayes, after several guest appearances in condensed versions of former stage successes, proved herself the possessor of a charming microphone personality and is assured a tremendous following. This partnership between player and playwright promises to be almost perfect.

**A**SK Graham McNamee and Tom Manning, ace air reporters of sporting events, and they will tell you the most dangerous sport they ever covered was the all-American Soap-Box Derby at Akron, Ohio. A skidding chariot guided by a small boy suddenly became a Juggernaut, crashed into the

judges' stand where the mikemen were stationed and promptly claimed them victims, necessitating medical attention. These veterans have given thrilling eye-witness accounts of many major sporting contests without sustaining anything more serious than strained vocal cords but along comes this race between home-made scooters steered by juveniles and the radio observers are sent to the hospital for repairs. Surely this momentous happening must be significant of something or other. If nothing else it shows what a rapid pace the younger generation is traveling these days—and what grave perils this pace involves for their elders!

**M**EANWHILE, Radio Row expects the new Jack Benny program, which will just about get going when you read this, to continue as the outstanding comedy act of the air. The new set-up certainly is most promising; Michael Bartlett is a personality already firmly established in the hearts of movie-goers and Johnny Green needs no introduction to the radio audience. Mary Livingstone, of course, continues, and likewise Don Wilson. Sam Hearn, is also expected to return to the cast.

And Harry Conn, collaborator with

Upper corner, Gracie Allen and George Burns get serious when the luncheon bell rings at the Paramount studios. Below, Ruth Etting, songstress of the air, receives a floral welcome to Hollywood from Buster Crabbe.



# Radio Row

Benny in concocting the comedy, remains to write the continuity. Benny, thoroughly sold on the idea a comedian is only as funny as his material, pays Conn \$1200 a week for his services and insists Conn earns every penny of it. "His is a tough job," says Benny, "because he has to adapt himself to my mental processes, if any."

A script writer, to deliver the goods, must, to all intents and purposes become the mental double of the comic—and believe me that's some chore."

**HENDRIK WILLEM VAN LOON** is broadcasting now before a studio audience. This is news because for a long time the noted author wouldn't even allow members of his own family to see him in action. The change in heart came about because the dead-pan mike, so cold and unresponsive, finally got VanLoon's goat and he thought he would have to add a "y" to his name.

Craving human companionship, he now insists on having present specimens—any specimens—of his fellow man. At least they lend their moral support while he speaks his thoughts into that dreaded black box—known as the microphone—which has frightened many a performer.

Eddie Cantor and Parkyakakas in a scene from the Samuel Goldwyn production, "Shoot the Works." Below, Frank Parker and his fiancee, Dorothy Martin, in the gardens of the Saint Catherine Hotel on Catalina Island.

Wide World

**THREE** of Columbia's crack conductors, Johnny Green, Mark Warnow and Howard Barlow, are leading bands this fall on the NBC kilocycles. They are there because sponsors demand their talents and it doesn't indicate they have severed relations with their alma mater. Indeed, the Columbia System's artist bureau is collecting big fees in commissions for their services on the rival network and is quite content with the arrangement.

## MARRIAGES AND SUCH

A development more than once forecast in these columns became reality when Lanny Ross married Olive White, his charming and capable personal representative. Intimates of the young couple were aware of their attachment for some time and the announcement of their wedding made after a Show Boat broadcast (*Please turn to page 10*)

United Artists



# "My Headache— Tired Feeling— BANISHED!"



## "ISN'T YOUR HEALTH WORTH THREE MINUTES!"

I don't consider three minutes of my time a very high price to pay for banishing headaches and the tired feeling that come from constipation. Particularly when during those three minutes\* you simply chew a delicious gum like FEEN-A-MINT. Of course, if you aren't willing to spend three minutes, harsh "all-at-once" cathartics will have to do. But what a difference chewing makes! With FEEN-A-MINT there are no cramps, no griping, no bad after-effects! Try the three-minute way yourself. Only 15c and 25c for a large supply.

**ATTENTION, MOTHERS**—FEEN-A-MINT is ideal for everybody, and how children love it!

\*Longer if you care to

better  
because  
you  
chew it



in Radio City occasioned little surprise. Miss White has been managing and exploiting Lanny's business affairs for two years and is well qualified to handle his matrimonial affairs as well. Olive White was a widow and has a daughter fourteen years old.

In sharp contrast to the happy outcome of Lanny's romance is the experience of Eugene F. Carroll, the Gene of radio's popular Gene and Glen team. With Miss Wilhelmina Leonard, actress of Columbus, O., on his arm, Gene applied to the New York marriage license bureau and was granted a permit to wed. Then the prospective bride and groom smiling happily, departed in search of a preacher. They never found him. Something, nobody seems to know just what, came up to disrupt their plans and the marriage didn't take place.

By the time you read this Betty Bar-

thell should be the bride of Aviator Charles Vaughn. The ceremony was scheduled to be performed in Yokohama, where Vaughn is in the employ of Pan-American Airways. Before Betty sailed for Japan she was given a farewell party attended by Vivienne Segal, Annette Hlanshaw, Virginia Verrill, Vera Van and the Pickens Sisters, among other radioroles.

Will Babs Ryan, recently melted from her "brother," marry Bob Merritt, the jockey? (Speaking of brothers, did you know Arthur Lang, the baritone, who poses as her brother, is really the husband of Jeanie Lang?) And Little Ryan, real brother of Charles Ryan, Bab's ex, is preparing to become a proud papa via the stork and not the adoption route. Mrs. Little Ryan is the former Bernice Niles.

Cupid continues to shoot his darts into Ben Bernie's lads. Probably by the time

this meets your eye Dick Stabile (who may also be heading his own band by that time) and Gracie Barrie, of the musical comedy stage, will have said "I do." Previously the engagement of Frank Prince and Grace Bradley, of the Paramount lot, was announced here. And Bill Wilson, still another Bernie bandman, is altar-bound with another of California's sun-kissed gals.

Radio City associates insist Frank Black, NBC's general musical director, will soon marry Miss Eva Pedley, a lovely lady of the south. And Liebert Lombardo, of the Lombardo tribe, is planning to elope in December with Miss Sally Brownback, a Junior Leaguer from Hewlett, L. I. Which reminds me, speaking of society, that Jean Sergeant is said to be much smitten with Toni Sarno, photographer to the four hundred. And did you hear Cobina Wright, popular

# COAST-to-COAST HIGH

## CHICAGO BY CHASE GILES

**T**HE new act on NBC called Amos 'n' Andy is very good. Keep it on."

Imagine the surprise of Amos 'n' Andy when they read that letter in their fan mail. But the explanation was simple after all. Even if you and I have known Amos 'n' Andy for years there are some people who are just getting acquainted with them. The reason is that just recently the boys switched their program from one NBC network to another. Naturally that resulted in some stations taking them for the first time.

The same thing will happen to Lum and Abner this fall as NBC network fans gradually hear the Ozark philosophers for the first time although Chicago fans have been hearing them over WGN for a long time.

\* \* \*

Although Wayne King has plenty of radio sets in his home and office he never listens to any radio orchestra except his own. Of course he listens to his own all the time to see how he can improve it. But listen to others . . . never!

Edna Odell is the Hoosier Songbird whose contralto voice is heard on the Galaxy of Stars program over NBC.



## PACIFIC BY DR. RALPH L. POWER

**C**ONGO" Bartlett came into the nickname five years ago on WOR when he gave an exploration talk. Now his Voice of Africa quarter hour on KFAC, Los Angeles, five nights of the week, is a big moment in the lives of youngsters and grown-ups, too.

But I'll venture to say that none of 'em knew that he was a surgeon in France for the British army; took his M.D. at Oxford and later a Ph.D. in languages. With eight years' exploration in Africa, his cast is somewhat "native"—Franklyn Moon was born there and his father, a missionary, is still in Africa; Bill Bouchey traveled the banks of the Congo as an oil prospector.

\* \* \*

When you hear Jack Ross on NBC creations from Chicago, maybe you don't know that he started in radio some six years ago heading the Ranch Boys on KTM, which is now KEHE in Los Angeles. No drugstore cowhand, Jack rode the range around Oracle, Arizona, a few months ago, with his wife and family, he took the trip east for larger radio fields to conquer and has made good . . . songs of the rangelands and wide open spaces, but not hill ballads sung through the nose.

KMTR's newest baritone is Peter Kent, of the Winchester, Va., Kents. Now twenty-four, he was graduated from Williams College, in Massachusetts, and finished his musical education in Nice. While at Williamstown, he led the college glee club.

\* \* \*

Bill Botzer, tall and slim, is the newest voice on KJR in Seattle. Last fall he got his A.B. from the University of Washington and during the next three years he will be studying, while not on the air, for LLB honors. The radio job, came to him largely as a result of his being on the University's debating team—station officials heard his well selected tonal qualities and practically perfect diction. All of which is a good-sized hint for aspiring radio men.

There's a good reason for that. Wayne King has become nationally famous for a particular soft and dreamy style of waltz music. That is definitely his own style. Once long ago he went to New York to watch Guy Lombardo and his boys broadcast. Guy's boys did a specially nice arrangement of "When the Organ Plays at Twilight." Wayne liked it very much. Specially did he like the little runs on the saxophones.

Wayne forgot all about that. He saw and heard many other bands before his vacation was over and he went back to work. Then one day his band was rehearsing a program including that "Twilight" number. Wayne thought of those saxophone runs and made his boys play it that way. He'd forgotten where he'd heard it done that way. In fact he frankly thought it was his own idea then. But just a few days later he heard the Lombardos doing it on a phonograph record and it suddenly dawned on him that he'd stolen something from Guy. Not only did he dislike stealing anything but also he didn't want to pervert or dilute his own style with something foreign. He's never heard any band except his own since that day.

\* \* \*

Uncle Ezra was sure pleased the other day when a letter came from the Sisters of Charity at Mt. Pleasant, N. Y., saying how much they enjoyed his programs. "It rests us so after too many hard minutes in a classroom," they said.

\* \* \*

Policeman Henry Sheldon of Chicago surprised both himself and the police department when it was announced he had won the prize in a radio contest. He had submitted the winning recipe for marshmallows!

\* \* \*

An outstanding feature of Chicago radio programs this summer has been the band concerts staged in the shell at Grant Park. NBC, Columbia and WGN all took the concerts for several days and the public response was (Continued on page 71)

## ALONG RADIO ROW

society hostess heard on Columbia who failed in several attempts to secure a divorce in New York state, is now trying the Reno-way?

His mother heretofore exploited as first in Little Jackie Heller's affections seems to be losing out to Dixie Dunbar, the actorine. Are Freddie Rich, the conductor, and Benay Venuta, the warbler, serious? Ditto Cyril Pitts, the tenor, and Joan Blaine, the radio actress? And here's a hot one: Al Shayne recently celebrated the fifth anniversary of his divorce by throwing a party at a New York night club for Cecile Clancy, his ex-Missus!

The amicable agreement entered into between Arthur (Street Singer) Tracy and his estranged wife, the former Beatrice Margel, didn't jell and she is now suing him for divorce in the New York Supreme Court . . . Mrs. Donald Novis, successful in her action for separation

(Continued on page 88)

## LIGHTS



Ned Tollinger, of Carefree Carnival, is about ready to give Helen Troy the gong, or what have you there, Ned?

Bring out the proverbial "chip off the old block" slug for this paragraph. Eddie Fitzpatrick, Jr., is now directing his own ork from a remote line to NBC in the bay district. A busy lad, this youngster, for he directs, toots the trumpet and makes his own orchestrations. Oldsters in radio listening will well and favorably recall his dad, who directed an NBC orchestra a long while on the Woman's Magazine of the Air and other programs.

KHJ's most popular bachelor these days is twenty-two-year-old Buddy Gately, who was christened Robert back in Chicago . . . finally going to the University of Minnesota and then to Hollywood two or three years ago to be on the KFWB Hi-jinks, at that time a local radio high-light program. Though a tenor, Buddy reads detective yarns, goes to prize fights, plays tennis and swims.

NBC's Hollywood big shot, John Swallow, ex-newshound, has quite a reputation for efficiency. While he dictates in the office he also shaves himself with one of those electric razors. But I was surprised the other day, while having breakfast with him on the RKO lot, to find he is reading "Anthony (Continued on page 75)

# Reduce . . . your WAIST AND HIPS THREE INCHES IN TEN DAYS

Read how Miss Jean Healy reduced her hips **9 INCHES!**

with the **PERFOLASTIC GIRDLE** or it won't cost you one cent!

"Why Jean! What a gorgeous figure, how did you get so thin?"

"I read on 'ad' of the Perfolastic Co. and sent for their FREE folder."

"They actually allowed me to wear the Perfolastic for 10 days on trial . . ."

"and in 10 days, by actual measurement, my hips were 3 INCHES SMALLER"

"I really felt better, my back no longer ached, and I had a new feeling of energy."

"The massage-like action did it . . . the fat seemed to have melted away."

"In a very short time I had reduced my hips 9 inches and my weight 20 pounds"

"Jean, that's wonderful, I'll send for my girdle today!"

## You Can TEST the PERFOLASTIC GIRDLE and BRASSIERE For 10 DAYS at our expense!

**WE WANT YOU** to try the Perfolastic Girdle and Uplift Brassiere. Test them for yourself for 10 days absolutely FREE. Then, if you have not reduced at least 3 inches around waist and hips, they will cost you nothing! **THE MESSAGE-LIKE ACTION REDUCES QUICKLY, EASILY, and SAFELY**

■ The massage-like action of these famous Perfolastic Reducing Garments takes the place of months of tiring exercises. It removes surplus fat and stimulates the body once more into energetic health.

**KEEPS YOUR BODY COOL AND FRESH**

■ The ventilating perforations allow the skin pores to breathe normally. The inner surface of the Perfolastic is a delightfully soft, satinized fabric, especially designed to wear next to the body. It does away with all irritation, chafing and discomfort, keeping your body cool and fresh

at all times. A special adjustable back allows for perfect fit as inches disappear.

■ The Perfolastic Girdle and Brassiere knead away the fat at only those places where you want to reduce, in order to regain your youthful slimness. Beware of reducing agents that take the weight off the entire body . . . for a scrawny neck and face are as unattractive as a too-fat figure.

**SEND FOR 10-DAY FREE TRIAL OFFER**

■ You can prove to yourself quickly and definitely whether or not this very efficient girdle and brassiere will reduce you. You do not need to risk one penny . . . try them for 10 days . . . at our expense! Don't wait any longer . . . act today!

**PERFOLASTIC, Inc.**

41 EAST 42nd ST., Dept. 2811, NEW YORK, N. Y.

Without obligation on my part, please send me FREE booklet describing and illustrating the new Perfolastic Girdle and Brassiere, also sample of perforated rubber and particulars of your **10-DAY FREE TRIAL OFFER!**

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# Amateurs at Life

BEGINNING THE BACK-STAGE STORY OF MICKEY  
CRAIL AND TAD BYRON, TWO KIDS WHOSE THIRST  
FOR ADVENTURE PLUNGES THEM INTO THE MAGIC  
EXCITING, BEWILDERING WORLD OF RADIO

By FRED SAMMIS

**N**OT even Hollywood could have equalled the scene that met Mickey and Tad when they walked into the studio, their faces flushed with the thrill of the moment, and found two empty chairs.

More than a hundred others were already grouped in twos and threes, talking in nervous bursts of conversation, at their sides every type of musical instrument known to man. Broom handles with violin strings, a row of shining silver spoons, another row of polished tumblers, saws that bent nearly double.

A stocky, red-faced man walked on the stage of the studio. In the faces that turned toward him he read the inevitable finale to all this—laughter and tears, young hope and worn despair. He smiled and cleared his throat.

"Before we start, I want to explain that I'll be in the control room you see at the left. When I call your name through the loudspeaker take your place on the stage. There's a studio pianist, if you want to use her."

He paused, smiled again, and left.

It was a large studio that Mickey Crail and Tad Byron were in—the largest that Radio City boasted. Almost austere in its furnishings, it was nevertheless impressive. Row upon row of folding steel chairs were provided for the fifteen hundred people who gathered here every night in the week to watch their favorite programs. Tonight, with colorful pageantry, Show Boat would broadcast from this same stage.

Mickey took Tad's hand. "I'm scared," she whispered.

Tad laughed. "Listen, little one, when it's time to be scared, I'll let you know. This isn't half as bad as the day Colgate was ahead six to nothing with only two minutes to go. Remember?"

Mickey felt her courage returning. Tad was right. He was always right in a moment like this. She sat back and her heart moved down from her throat to its natural position.

It was really funny, more than anything else. Ten days ago, she had never dreamed that she would be leaving Poughkeepsie. Not until a letter had come to her father from Uncle Jim Riley, saying that he had arranged to have Mickey audition for his amateur hour. She wouldn't have gone then, if Tad hadn't decided it for her.

"Why New York's only a stone's throw away," he had told her.

"Maybe a giant's throw," she had answered, but she'd packed her suitcase and left, anyway.

A voice boomed through the loudspeaker on the stage—Uncle Jim's voice. "Loretta Waldin," it called. Mickey stared at the frail woman who got up and took her place at a microphone near the stage piano. She began to sing and Mickey knew she would never make the grade.

Halfway through the song, the voice cut her off. "Thank you, that's all. I'll let you know if we want you. Next—Jeff Bowers." A lanky, sunburned cowboy who walked as though he'd never been off a horse, took the place of the other. In his hands was a jew's harp. He began to play.



Tad bent down to Mickey's ear. "He's better than the woman. Bet you he's one of the winners."

Mickey shivered a little. Until now it had all been a lark, almost a weekend excursion, this auditioning in New York for the King James gasoline amateur hour. But suddenly she wanted to be one of those chosen for Sunday night's broadcast, wanted to go on a network of radio stations that stretched from Radio City to the southern tip of California—wanted it so much it was a physical pain.

The cowboy finished. As he walked towards his seat, a page in a gold braided uniform more elaborate than the dress of the king's guards left the glass panelled room in which Uncle Jim was listening and stopped him. Mickey could hear what he said. "Please wait until the others have auditioned." Tad had won his bet. The cowboy was one of the chosen few.

"Next—Byron and Crail."

Tad dragged Mickey to her feet, led her up on the stage. "Easy, honey," he said, "nothing to get excited about."

Mickey waved the pianist aside and struck the opening chords of "Down By the Old Mill Stream." Her voice.

"Let's go on an unescorted tour of Radio City," Tad said. "If anyone stops us, we'll just say that we're performers on the King James Gasoline program."



FRANK  
GODWIN

ILLUSTRATION  
BY FRANK GODWIN

clear and true, picked up the melody. Tad whistled in perfect accompaniment, then began the novelty that had brought him to New York, to this audition. He imitated bird calls, first the meadowlark, then the thrush, and as a finale, the nightingale.

Scattered applause from the other amateurs brought a wide grin to Tad's lips. When they sat down again, he patted Mickey's shoulder.

"I told you we could do it. It's a cinch, not half as hard as keeping a bunch of fraternity men quiet."

"Sure." Mickey nodded. "Didn't the class vote you the boy with the most promising future?"

"Lay off, mugg," Ted growled, but Mickey knew he was pleased.

She wished she could be as confident as Tad. But always she'd been the one who looked before she leaped. When Tad leaped, blindly, it was with the assurance and grace of a young Greek god. The worst part of it was, he never failed to land upright, on both feet. He might have tripped, once or twice, but Mickey was always there with a helping hand.

**S**HE supposed that was the basis of their friendship. Everything about them was in perfect contrast. They made a fashionable pair. Mickey who had to rely on French heels to raise her over five feet and Tad who tipped six even on those rare occasions when he found time to comb his hair down flat.

Another funny thing about them — any other couple would have been in love by this time. But Mickey and Tad had been too busy having a good time to do anything silly like that. If they'd been in love, they'd never have been auditioning for an amateur program in Radio City.

Engaged couples don't go traveling together from one town to another. They wait until they get married, and then it's too late.

At least it usually is, Mickey reflected, trying to look nonchalant in her tweed suit that set off sparkling black eyes and stubborn black curls that fell across her white forehead in defiance of waves and bobby pins.

She'd be feeling a lot more sure that Byron and Crail were winners, if only Uncle Jim had spoken to her before the auditions had begun. After all, he and Mickey's father, Ade Crail, had been partners together in vaudeville at the beginning of the century. But no word had come from the master of ceremonies since the letter setting today as the date of the tryout.

Tad was growing impatient. "Why don't we hear something?" he complained. "Don't tell me the great Tad Byron has muffed!"

Any retort Mickey might have made was cut short by the appearance of the same page in the same glittering uniform.

"Uncle Jim would like to see you after the auditions," he intoned with bored politeness which retreated before Tad's wild whoop of glee and Mickey's gasp of pleasure that escaped her cupped hands.

"What did I tell you!" Tad gloated, more than handsome in the first flush of victory. If Mickey hadn't seized the folding chair she was sitting on, he would have done a highland fling with her then and there.

The wait was easy after that. Mickey spent the time trying to puncture the inflated balloon of Tad's ego and hiding the joy that was surging through her veins.

When the last amateur was through, Byron and Crail followed the page to an anteroom, one wall of which was heavy, leaded glass looking out on an empty studio that in a few hours would be filled to overflowing with gum-chewing, intense spectators.

Mickey recognized Uncle Jim the moment she closed the door behind her. He was just like the pictures her father kept on his dresser at home—a wild mane of snowy white hair, cheeks that held the ruddiness of late fall apples, an expression that in repose could be grim and foreboding, but which now had lost its shadows in a welcoming smile.

"Mickey Crail!" He came from behind a polished desk with outstretched hands. "You haven't changed since you were three years old and wouldn't eat your spinach."

"I've grown two feet, eat spinach, and use lipstick," she retorted, her instinct telling her that she liked this man whose amateur hour was the biggest sensation radio had produced since Eddie Cantor's debut, back in 1931.

She pointed at Tad. "Meet the weaker half of the team of Byron and Crail, Tad Byron."

"How do you do, young man? You'll be glad to know that we liked your whistling," Uncle Jim said.

"Don't tell him that," Mickey begged, "he's always winning some prize and he never gives me credit for coaching him. And I already have a bone to pick with you. Why did you wait until now to speak to your old friend's daughter?"

The older man's smile faded for a fleeting second.

"Because I didn't want anyone to know that I was pulling for you. There were three others listening to the auditions. There was an executive from the gasoline company, an official from NBC, and a vice president of the advertising agency that runs this show." He grinned again. "I don't think I'd have seen you at all, if they hadn't been unanimous in choosing you two."

"Then we won?" Tad turned a superior smile on his partner. "You heard the gentleman say he liked my whistling. Does that prove anything to you?"

Mickey groaned. "You see, Uncle Jim? It's always like that. Dad's warned me against him and I think he's right."

**A**FTER they left and were in the deeply carpeted hall, lined with smaller studios as close together as cell blocks, and just about as hard to get into, Tad had a suggestion.

"Let's go on an unescorted tour of Radio City! None of this lecture business. If anyone stops us, we'll just say that we're performers on the King James gasoline program."

Without waiting for Mickey's assent, he started off, pulling her after him, still too stunned by the fact that they were going on Sunday night's show, to protest.

Their first stop was the indirectly lighted main reception room for the eighth floor. Musicians with horns, drums, and violins ran back and forth, in and out of studios. Slumped down in leather davenport, men and women pored over scripts, arguing and changing with scribbled penciling.

With a wave of his hand, Tad said, "There's a favorite of yours." Mickey followed his gaze. (Continued on page 63)

"Mickey couldn't go on past that word. Love? But she must love Tad to suffer this terrible fear of having him escape her! The whole significance of their trip to New York weighed down on her. Tad might be beginning a career that would leave an impassable gulf between them. And what possible right had she to stay at his side?"

• • •

Don't fail to read the thrilling story of Mickey Crail and Tad Byron, "Amateurs At Life," which takes you behind the exciting scenes of radio-land. If you haven't started it, turn back this page and begin an absorbing tale of adventure and love. You'll want to read it to the end!



# BEHIND *CLOSED* DOORS

SCOOP! GET ON THE INSIDE  
TRACK AND LEARN WHAT  
RADIO HAS IN STORE FOR YOU!

**W**ITHOUT benefit of the magic crystal, a white turban, or mystic incantations, we're about to dip into the top hat and draw out—not a white rabbit, but as complete a listing as we can make of what you can already find on your radio this month and what, in the coming months, warrants your personal attention to the loudspeaker.

We don't have to cross our fingers and look behind us when we say that this will be a banner year. New faces, and old faces in new guises—new ideas, and old ideas in not such new guises—anyway, an assortment of entertainment only radio could possibly provide. But let's get started and see just why the 1935 to 1936 season promises to be the most outstanding in the history of commercial broadcasting.

First, for you radio fans who have been taking a vacation from listening since your favorites deserted the airwaves, let's look over the list of returning comics. As far as we can see, and that's three feet on a clear day, Joe

Penner, Beatrice Lillie, and Block and Sully are the only major catastrophes.

Fred Allen will be with us, probably the second of October, and if it will cheer you up, there's a chance that his amateurs won't be along on this Hour of Smiles.

The biggest news, if it still is news, is the fact that when Jack Benny pops back into his old Sunday night spot, he will have a new band leader and a new singer. "Spats" Bestor and tenor Frank Parker are not included in the Benny plans. Instead, Johnny Green will be taken from CBS to fill the Bestor shoes and that movie fellow, Michael Bartlett, has been signed to fill Parker's. Green's music you probably know. Bartlett you may, if you recall that he plays opposite Grace Moore in "Love Me Forever." Not, incidentally, the gambler she loves in the end.

The shortest explanation we can offer for the loss of Bestor and Parker is also the most logical. Appearing all this winter and spring on the air's most popular program built them, quite naturally, into stars in their own rights. They aren't supporting cast people any longer and so must have their own shows. Besides, they're more expensive this year.

Then there's Eddie Cantor returning to CBS with Parkyakakas and Jimmy Wallington not far behind. Whether Rubinoff will wield his violin and trip over Cantor's subtleties we can't say off-hand. Tuesday nights, so far as it is safe to predict, will be graced once more by Ed Wynn, supported we suppose by Eddie Duchin.

That old plantation menace, Walter "Pappy" O'Keefe will be back for Camels October first at nine o'clock (that's Eastern Standard time) and will (Continued on page 49)

# WIN SOME OF THE

**H**ERE'S a contest everyone can get into. Just select the best captions for seven scenes from Jack Benny's new M-G-M picture, "Broadway Melody of 1936," and then write part of the caption for the eighth scene in your own words. Five of the scenes and all of the captions appear this month. Two scenes to be captioned with sentences and the final scene for which you will write your own words will appear in the next issue.

Your chance to win is excellent! Read the rules carefully so that you know just how to compete, and then get busy. Study the five pictures. Then read the sentences from the dialogue. Select the one you think best fits the first picture.

Then select one for the next picture, and so on until all five are captioned. Then put them aside until you have the final scenes in December RADIO MIRROR.

It is not a requirement of this contest that you see Jack Benny in "Broadway Melody of 1936," although so doing may suggest to many Benny fans a choice of captions. However the non-movie-goer has equal opportunity to select the most appropriate sentence for each scene.

Come on, Benny fans, radio fans, movie fans, and contest fans and start your claims to a share in the \$500.00 prize fund. You can win as much as \$200.00 by the simple process of writing down eight sentences. You can win \$100.00 or any one of the sixty-five other cash awards. Don't



Write or paste caption here:

6. Snoop—remind me to ask for a raise tomorrow!
5. Good evening, you little scandal lovers.
4. Say, why doesn't he get that French dame?
3. What are you doing back in New York, and in such bad company?
2. I came out to stick him for dinner—but I got stuck with sinkers.
1. Keeler, I want a retraction of that cheap attack you made against a friend of mine.
7. You go back to your hotel, don't see or talk to anyone.



Write or paste caption here:



Write or paste caption here:

# \$500.00 IN CASH PRIZES

neglect this opportunity to add some extra cash to your budget! Caption this month's BROADWAY MELODY scenes and then watch for the last three in December RADIO MIRROR.

Everybody who enters the contest gets a prize—a beautiful sepia print of Jack Benny, your radio and movie favorite.

## THE RULES

- 1 In November and December, RADIO MIRROR will publish a total of eight scenes from M-G-M's new Jack Benny picture, "Broadway Melody of 1936."
- 2 To compete, clip or trace each of the first seven scenes and caption each with one of the seven sentences supplied from the dialogue of the show.
- 3 Clip or trace the eighth scene and finish the caption, which will be a question from the show's dialogue, with a reply of your own composition.
- 4 For the set of seven scenes most appropriately captioned from among the supplied sentences accompanied by the best original reply to the question under the eighth scene a First Prize of \$200.00 will be awarded. For the next best entry \$100.00 will be paid. Five \$10.00 Prizes, Ten \$5.00 Prizes, and Fifty Prizes of \$2.00 each will also be paid. In case of ties, duplicate awards will be paid.
- 5 Wait until your set of eight scenes is complete before sending an entry. All entries must be received on or before Tuesday, December 10, 1935, the closing date of this contest.
- 6 Submit all entries to Broadway Melody of 1936 Contest, RADIO MIRROR, P. O. Box 556, Grand Central Station, New York, N. Y.
- 7 Anyone may compete except employees of Macfadden Publications, Inc., and M-G-M, and members of their families.

FIRST PRIZE.....	\$200.00
SECOND PRIZE.....	100.00
FIVE PRIZES, Each \$10.00.....	50.00
TEN PRIZES, Each \$5.00.....	50.00
FIFTY PRIZES, Each \$2.00.....	100.00
TOTAL 67 PRIZES.....	\$500.00

(AND A PRIZE FOR EVERY CONTESTANT  
—A FINE PORTRAIT OF JACK BENNY)

GET IN ON THE BIG "BROADWAY  
MELODY OF 1936"-RADIO MIR-  
ROR CONTEST AND WIN BIG  
MONEY FOR CAPTIONING SCENES  
FROM JACK BENNY'S SMASHING  
METRO-GOLDWYN-MAYER FILM



Write or paste caption here:



Write or paste caption here:



# WHAT RADIO MEANS TO *Me*

By **FAITH BALDWIN**

**W**E have five radios in the house. I have a big one in my living room and one in the downstairs playroom. My maids have one. And there are two small receivers between three children, while a sixth which was in the downstairs bedroom has just been sent to camp. Also, my older son has one at school!

The pulse of my family life beats to the rhythm of radio! And my spare time is so limited and I go out so rarely, comparatively speaking, that next to reading, radio must supply the major portion of my relaxation and entertainment. And it does so without effort on my part. Radio requires a minimum of physical exertion and supplies the stimulation and up-to-the minute information which is vital in my particular profession. I sometimes even turn on the radio when I'm writing, because music does not in the least distract me. (But morning programs are so apt to be interspersed with recipes that I find myself describing my heroine's eyes as the color of old-fashioned potato salad, which wouldn't do at all! So I turn it off.)

Although I have less leisure for listening I believe I am at home more than the busiest housewife!

So the editor of RADIO MIRROR has suggested that you and I check up on our likes and dislikes. In telling you what radio means to me, I'm going to break down and frankly confess my preferences and prejudices, letting the chips of disagreement fall where they may.

I wonder how you and I *do* check up—?

Well, here goes—

Among the popular orchestras I rate Wayne King's highest, perhaps because I like slow music, minors, waltzes. Nevertheless I think that there is too much advertising on his program. It breaks the mood. I am free to confess that I always turn the dials and tune it out.

I am very fond of Lombardo's music. I have liked that of Eddie Duchin.

Any time gypsy music is advertised on a program I dial in. And I am a pushover for the organ. Unfortunately some of the best organ music programs are broadcast too late at night for me to hear them. I like marimbas and alleged Hawaiian music—I think this taste is a hangover from adolescence.

I despise all hot music, I do *not* like harmony singers, not even the best, and orchestrations which distort the original melody out of all semblance to its original conception,

if there is any melody, irritate me beyond words.

I listen, of course, to the Vallee hour but find it very uneven. I enjoy Mr. Vallee's singing style less than I used to, when it was new and we were younger and he was singing on programs more obscure than his present offering. I've always liked Tom Howard but I tire of him easily and if I am not feeling exactly up to mark he makes me peculiarly nervous. As for the rest of Mr. Vallee's guest stars, sometimes they are good and sometimes they are not, according to my way of thinking anyway. Now and then he puts on an excellent program; and other nights I find them very dull indeed.

I have always liked Lanny Ross. I think he has a delightful voice and a very pleasant manner. So far, however, his State Fair has not particularly interested me, except when he is singing. I grow bored with this question and answer business and find the background atmosphere much ado about nothing.

I have not as yet heard Uncle Charlie's Tent Show. I shall sit up some night as late as ten o'clock in order to do so! I enjoyed Show Boat very much when Charles Winninger conducted that old craft. This is partly personal prejudice because I used to know Mr. Winninger very well and I've always liked him enormously. During his captaining of Show Boat I regretted very much that he was not permitted to do a lot of singing. Later, on the program with which he followed Show Boat—I have forgotten the name—he did sing. He sang a song one night which I had heard him sing over ten years ago at the old piano in my father's house on Long Island. And how he put it over!

I like Al Goodman's orchestra and I am very sold on Ethel Merman; I listened to her program series from start to finish. Now and then her choice of songs did not interest me but then I have never fallen for the torch variety of popular music. But if anyone could convert me to it, it would be Miss Merman.

**I**N comedy programs my special favorite is Jack Benny and his haywire crew. I like 'em all. They tickle me to death. The program is always funny, it is—much as I dislike to mention it—clean, the music is good, and I even like the advertising; there is plenty of it but it is never irritating. I'm sorry to learn from your editor that Don Bestor and Frank Parker are not with Jack this fall!

Of course, I am faithful to Burns and Allen. Gracie and George are old radio friends and certainly brighten the corner where they are. I have never been able to drum up a similar enthusiasm for Block and Sully. And now and then I tune in on Pick and Pat—or shall we say Molasses and January?—and they do not fail me. I followed the Aces evening after evening and liked them even better when they got away from bridge which, thank heaven, I do not play. But since they are no longer on in the evening, I miss them. I also confess to a leaning toward Budd and Stoopnagle. Their idiocies never pall.

Although I do not listen to serial stories as a rule, I pick one up now and then and have enjoyed several instalments of *Dangerous Paradise*—principally, I think, because I do like the voices. As for Amos 'n' Andy, I listen to them for a stretch and then cease to listen. No particular reason. It depends on what they are doing at the moment. I haven't listened recently so I've missed the addition to their two-some. I'll have to get a load of the lady and see if I approve.

I have a soft spot in my heart for Crumit and Sanderson. I like Doody's voice and her little laugh and I like Frank's voice and his casual friendly ways. I don't suppose the continuity is especially good, but I am fond of the stars. I listened to them on the *Blackstone* series and now with *Bond Bread*. They are very pleasant people to know over the air. And I remember them both on the stage.

I listen, too, to the *Grand Hotel* hour. This is very uneven. The actors are, I feel, uniformly good but the plays are not. They are good, bad and indifferent. And there is a good deal of advertising.

The one dramatic offering which seems to be always very good is the *Lux Theater of the Air*. When there is a difference it lies with the actors. Some of the (Continued on page 56)

Miss Baldwin thinks that Rudy Vallee's programs are uneven—but she listens to them!



Lanny Ross's voice the writer finds delightful but, oh, State Fair's questions and answers!



There's a soft spot in the novelist's heart for Crumit and Sanderson (in circle); and below, Lowell Thomas is a habit with her. That's Junior.





*Snap-shooting  
Al Pearce's Gang*



*Photos made exclusively for RADIO MIRROR by Wide World*



They were popular out California way for six years, and now they have taken over the New York studios with their music and gay laughter. Top, leader of the gang, Al Pearce, watching "The Three Cheers" to the accompaniment of Tony Romano's guitar. Above, Mabel Todd, Al's "Little Ray of Sunshine." The man with the mustache is Morey Amsterdam, who greets you over the air with "You lucky people!" Left, Arlene Harris, the comedienne with the world's greatest gift o' gab. For Al Pearce and his Gang program, see page 52—2 o'clock column.

# How Hollywood Puts the Stars

# ON THE SPOT

MANY RADIO PERFORMERS HAVE GONE WEST  
UNAWARE OF THE CURIOUS PREDICAMENT THAT  
FACED THEM—AMATEURS WHO MUST BE STARS!

By ADELE WHITELY FLETCHER

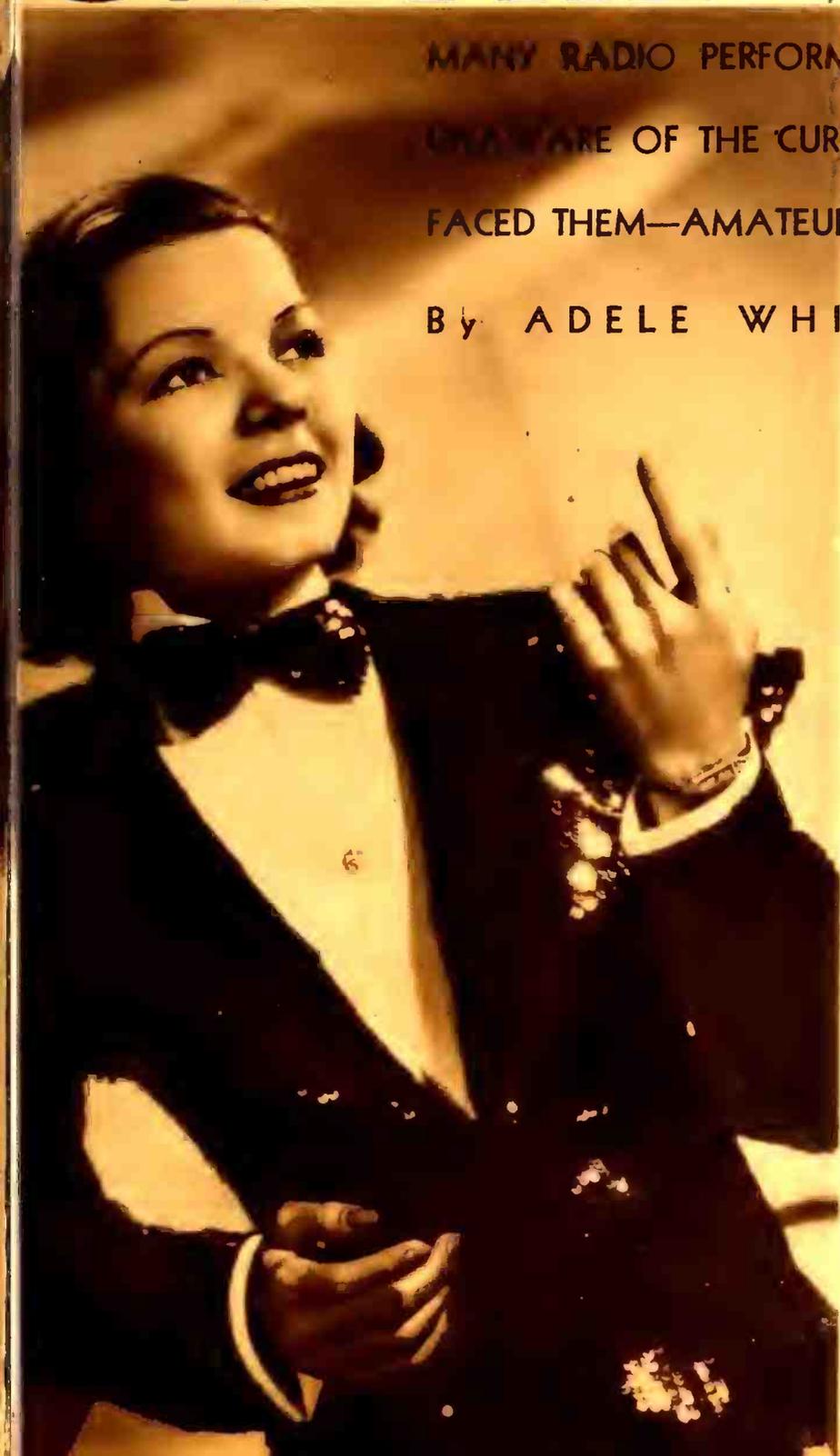
**H**OLLYWOOD is putting the radio stars on the spot. This past summer, for instance, a dozen or more stars have been in the movie studios. A dozen or more frightened stars, hoping for the best but not sure from anxious moment to anxious moment how things were going to turn out. Whether they were forging stardom in another field or jeopardizing the bright fame they already had on the air waves.

Consider for one minute the predicament of the radio stars whose songs and gaiety and good-humored fun have gone out over the air to root them in the affections of hundreds of thousands. And to invest their names with such drawing power that Hollywood has beckoned to them with golden, Lorelei fingers that it would not be human to ignore.

West they traveled, the radio stars. By plane and train and ship. Frances Langford, Gladys Swarthout, Jack Benny, Lily Pons, James Melton, Fred Allen, Ramona, Rubinoff, Everett Marshall and others. Following in the frightened, apprehensive footsteps of others who had gone before them—some to find success and others to fail and be humiliated. Among these Ruth Etting, Lanny Ross, Amos and Andy, Rudy Vallee, Ed Wynn and more.

*M-G-M photo*

Hollywood Hotel's Frances Langford couldn't eat or sleep during the making of "Broadway Melody of 1936."



They knew, every one of these radio stars in the Hollywood studios, that they must be good. They realized that the productions in which they would be featured and starred represented investments of many thousands of dollars. More personal and more important to them was the fear that if now they should appear to disadvantage the public who loved them unseen might turn from them. Actually then, every last one of them, in reaching for this second star, was risking the star rights he already had. Besides, the cards were stacked against them. For without any real chance to find their way or serve a necessary apprenticeship in this new medium they must step right into the spotlight. Amateurs, in other words, they must be stars!

There was Frances Langford, like a little frightened kitten. So terrified. Sitting at her first Hollywood interview with tears—nervous tears—brimming in her eyes.

The night before she reported for her first day's work at M-G-M in "Broadway Melody of 1936" seemed to Frances the longest span of dark hours she ever had known. And yet as the luminous hands of her bedside clock reached six o'clock she would have liked to turn them back. At six she must get up in order to be at the studios and make up, ready for her first day's work, at nine. It isn't exaggerating at all to say she was like a queen about to face the tribunal which would decide whether she must lose her crown, the crown she loved and had for years worked hard to earn and serve, or gain a new crown.

Frances' fingers trembled as she put on the make-up in the way the studio make-up expert had instructed her to do. She smoothed the pale tan grease paint over the deep circles her sleepless, tossing hours had sunk in her usually smooth young face.

Her manager tapped on her dressing-room door. He had come to take her down to the set.

"If I don't get it right," she asked with her fear staring out of her eyes, "if I'm slow to please the director, will he yell at me? In front of everyone?"

And it was then her maid, fastening up her dress, noticed it had grown too large for her. In the few weeks since it had been made she had lost weight, although she had been instructed to put weight on, because she was too nervous and concerned to eat at all.

She walked on the set beside her manager. Quietly.

"Isn't it marvelous," someone said to her, "that you aren't at all nervous!"



Paramount photo

Frances smiled, then turned quickly as that smile trembled on her lips and there was once more a quick rush of tears in her eyes.

"The love scene I did with George Raft in 'Every Night at Eight' was the most difficult of all," Frances told me. "I knew how that scene should be done. I knew how impetuous that girl should be in her caresses once she discovered the man she loved loved her. But when I put my arms about George they were strange and stiff. And then that stiffness took possession of my entire body.

"We had to take that scene over and over. Until finally it was a matter of my cold fear melting in the warmth of everyone's utter kindness."

Warner photos



RKO photo



M-G-M photo

Over at Warner Brothers studios they talk of the first day James Melton, who has charmed you in Palmolive programs, reported for work in "Stars Over Broadway." Jimmy never has known mike fright. Always he's been so wrapped up in his singing, in feeling his notes come warm and full from his throat, that nothing else mattered.

He began his first song easily enough. But when he saw the great camera focused on him, things changed. Harmless enough in itself, that camera, but menacing to his professional well-being in that it would record pictures of him that would be flung on screens all over the country and challenge his admirers: "Here's the man you think so grand. Sure you like him? Pleased? Disappointed?"

Jimmy was on the spot. And Jimmy knew it. He couldn't even speak. His lines crowded in his throat to (Continued on page 67)

Opposite page, Gladys Swarthout says it was the heat wave in Hollywood which saved her. Upper circle, Everett Marshall couldn't sing a note until the director hit upon an idea. Lower circle, can you picture James Melton trembling with fear? And upper corner, Lily Pons wanted to run away while she still had time. Above, Jack Benny (with Mary Livingstone and Una Merkel, right) tells you the reason the stars must take their chances in movies.

# PAGEANT OF THE AIRWAVES



JOHNNY HAMP'S SOCIALITE KAYE KERNAN

LEARN TO KNOW

MORE OF YOUR FAVORITE SINGERS, ANNOUNCERS AND COMEDIANS



FIBBER MCGEE AND MOLLY SOLOIST

Above, Kaye Kernan was a Cincinnati society girl not long ago and looks it. She made her radio debut in January, 1934, has been singing with the Johnny Hamp orchestra for some time now. Before she entered radio she appeared in amateur theatricals and studied voice at the Cincinnati Conservatory of Music, just to make sure of a job. Her looks led to her getting work as a professional model about two years ago. . . . Gale Page, left, sings from Chicago, but until 1933 she had lived all of her life on the West Coast. Born in Spokane, in 1910, she went to a private school in California where she learned to play the piano, tennis and backgammon. Dancing is her favorite amusement and she hates bridges. Laziness is her worst trait, she says. Admits a preference towards blonds of the opposite sex, being brunette herself. Last year she was featured in the Palmer House and Climafene shows, just two weeks after NBC had signed her. . . . Below, Jean Paul King, whose fan mail (answered by himself) warrants his sharing the title of Chicago's favorite announcer with Pat Flanagan. He was born in North Bend, Nebraska, a son of a Methodist preacher. He attended the University of Washington and was active in glee club, varsity baseball and acting. Later, he played stock in San Francisco, then joined staff of NBC Pacific division. Made his radio debut in San Francisco.



CHICAGO'S OWN JEAN PAUL KING



REVELERS AND BOSS BLACK



GULF'S HALLIE STILES



MARTY MAY  
AND  
STOOGES

Hallie Stiles, above, is known in Paris as the American darling of the "Opera Comique." Her girlhood was spent in Syracuse, New York. Light complexioned, with blue eyes, but brunette. . . . Above, left, the Revelers—Robert Simmons, Lewis James, Wilfred Glenn and Elliot Shaw—with Frank Black at the piano. Simmons, top tenor, was born in Missouri, turned to radio at the suggestion of Richard Crooks. James, second tenor, is from Michigan, has sung with the New York Philharmonic. Glenn, basso, was born in California, has been a cowpuncher. Shaw was born in Iowa, sang soprano at age of twelve. Black is NBC's general musical director. . . . Left, Marty May and Carol Dee, CBS's sustaining contribution to summer comedy. May is a vaudeville favorite. . . . Below, left, Jimmy Farrell, who sings on Johnny Green's Socony show. Début came on Kate Smith hour. . . . Below, Lysbeth Hughes, singing harpist with Horace Heidt. Her first job was playing harp in a fashion show.



SKETCHBOOK'S JIMMY FARRELL

ALEMITE'S HORACE HEIDT HARPIST

# PAGEANT OF THE AIRWAVES



**BROADWAY'S FAMOUS GRANLUND**

OFFERING YOU  
MORE PICTURES AND STORIES OF THE RADIO STARS YOU LISTEN TO



**SINGS CHURCH HYMNS**

Above, Nils T. Granlund—N. T. G. to all of Broadway—is a veteran of radio and returns to the air as master of ceremonies for Bromo-Seltzer Tuesday nights on NBC. Six feet tall, lean and spare, he is a familiar sight to chorus girls whom he's hired by the hundreds. Scores of the famous have started with him . . . Joe Emerson (left) has been an early morning favorite of WLW's listeners for over a year, singing the hymns of all churches. Shortly his songs go on a network of stations. He is married to a school-day chum . . . Below, left, Wanda Edwards, only seventeen and yet the favorite singer at Station WCKY, Cincinnati. Wanda was born in Indiana. She's been heard by NBC audiences in the program, Happy Days in Dixie. Is now featured on WCKY's Youth Parade and a weekly show, Tommy and Wanda . . . Kurt Brownell, below, is heard twice a week on NBC's Blue network. Born near Chicago, Kurt sprang into musical prominence when he was called upon to sing the role of Walther in "Die Meistersinger" during the Damrosch Jubilee.



**WCKY'S FAVORITE SONGSTRESS**



**SUSTAINING STAR BROWNELL**



**PALMOLIVE'S THEODORE WEBB**

Theodore Webb (above) is featured almost weekly on Palmolive's Music Box—Friday nights—now on a Blue network. He first learned the value of good singing in school when he earned a high rating report card by filling the teacher's request for a certain song. In high school he dropped all music study in favor of athletics. At seventeen music reclaimed him and he developed an excellent musical memory by singing, upon his return home, melodies he heard at concerts. His first appearance in radio was over WJZ when that station was first opened . . . Right, she came out of the West, tall, athletic, smiling, auditioned, and began singing this spring on John Charles Thomas' new program. Willie Morris was born twenty-four years ago and got her name because her parents were hoping for a baby boy and had already named it William.



**SINGS WITH JOHN CHARLES THOMAS**

Born in Milwaukee, July 26, 1883, Walter Blaufuss (below, leading the Yawners) had been conducting bands ever since he entered medical school. In 1911 he organized the Blaufuss Band and played in Chicago, New York and Pittsburgh. He has composed many songs, the two most outstanding of which are: "Your Eyes Have Told Me So" and "My Isle of Golden Dreams." Today he is one of NBC's outstanding conductors, directing the music for The Breakfast Club; National Farm and Home Hour.



**THE BREAKFAST CLUB WITH WALTER BLAUFUSS**

# YOU DON'T KNOW



WHY WAS VICTOR YOUNG  
AFRAID TO WORK WITH AL  
JOLSON ON SHELL CHATEAU?  
READ THE DETAILS OF RADIO'S  
STRANGEST INSIDE STORY!

**W**HEN Al Jolson and Victor Young were signed to appear together on the pretentious Shell Chateau broadcasts, all radio row seethed with malicious gossip! Rumors, some of them libelously false, spread like measles through the corridors of the National Broadcasting Company.

It was like playing with fire, radio people insisted, putting two temperamental artists on the same show. What would happen when their tempers, like flames from acetylene torches, exploded? It happened once before. It could happen again.

Two years ago the two men had first met. It ended disastrously. Al was singing on the old Kraft program. Victor was arranging exotic Lee Wiley's song numbers for the show. Al liked these arrangements and asked Paul Whiteman if he knew who composed them.

"The little fellow at the piano," answered the rajah of rhythms. Al immediately asked Victor to do some for him. Victor quoted his price and Al's jaws dropped. "What?" snapped Al. "Other guys are only too glad to write for me for nothing."

No wonder the two parted in opposite directions of Radio City!

On the surface it looked as if the second encounter between Ambitious Al and Vitriolic Victor would be something no radio enthusiast would want to miss. As for the sponsors, they would have their hands full.

But underneath this belligerent amalgamation developed a story never before told: the inside drama of the unusual relationship between Al Jolson, star maker and breaker, and Victor Young, a stocky, wilful little man who didn't know the word quit.

When Victor Young got word that he had won the laborious job of being Al Jolson's musical director, he wasn't thrilled. He was afraid!

"Of all the radio stars in the business," he moaned, "I had to get Jolson. He's too darned temperamental."

While Victor was preparing himself for the ordeal, the bronzed grand-daddy of popular songs was zooming east in a fast Boeing plane, excited and confident. In 1916 he had licked the caustic theater managers who scoffed at his inimitable delivery. In 1927 he had revolu-

*For Shell Chateau,  
sponsored by Shell  
Oil Co., see page 54  
—9 o'clock column.*

# THE HALF OF IT!

By LESTER GOTTLIEB

tionized the movie industry with a masterful performance in "The Jazz Singer." He had taught the state of California how to use its mouth and throat. He was now ready to prove to 120,000,000 radio listeners that Al Jolson was far from through.

The \$5,000 weekly pay check tendered him by the oil sponsors was not the inducement. How could it be to a man worth \$3,000,000? It was pride. He just couldn't throw up the sponge as long as he could bend that famous knee and spread that famous smile. He was coming back, but perhaps for the last time.

Those were Al Jolson's thoughts as the graceful, mechanical bird speeded toward Newark airport that night. He wasn't worrying about any orchestra leader. Hadn't he sent Young an optimistic wire which read: WITH YOU ON THE SHOW MY WORRIES ARE OVER?

But still the picture was not bright. Victor Young in need of an important job—he hadn't garnered a big-time network program in twelve months—couldn't let his personal feelings interfere with a job, any job. He had a wife to support. He gritted his teeth and clenched his fists.

If only the close friends of both men had stopped their whispering campaigns for the moment, and studied the situation more intelligently, they would have discovered an ironic but obvious parallel between the two artists. For on life's complicated pattern of sordid realism and burning ambition, the careers of Al Jolson and Victor Young were amazingly similar!

Al's life was no bed of roses. From rickety seashore beer gardens and shiny blue serge suits, he rose to fame and fortune. (Continued on page 78)

Right, Al Jolson who preferred his bookie's suggestions on songs! On opposite page, Victor Young, one of the first men to say "No!" to Al. Below, was this picture made for publicity—or did they mean it?





# Stream-Lining

By LEE PENNINGTON

**R**ADIO stars don't have to worry about their looks. They don't have to be beautiful!"

Have you ever said this to yourself? Well, if you have, don't say it again. You're only kidding yourself.

Beauty is just as essential to a radio performer as it is to a stage or a screen personality. And one of them, realizing the importance of being "lovely to look at, delightful to know," has made herself over, transformed herself from a plain, mousey-looking, shy, little girl into a glamorous personality that any screen star would envy.

That girl is Connie Gates, CBS star, whose new and different Moon Glow program has just made its appearance on the air. And what Connie Gates has done, you too can do.

Six months ago Connie was the girl at the bottom. The other pictures are not of Barbara Stanwyck. They are Connie as she is today. And here's how she brought about this magical transformation.

"It was really that picture that made me decide to undertake this remaking business," she explained to me. "As soon as I saw it I said to myself, 'Dear Lord, can this be I? Is that what Connie Gates looks like to the world?' I was hopelessly out of date. I couldn't believe the girl in that picture was a 1935 person. So, with everything else going stream-line these days, I determined to make myself over, stream-line both my appearance and my personality."

Connie took stock of herself. She found a fundamentally attractive, middle-western girl, sweet and bashful, at times painfully shy. Her clothes were in good taste but far too

For Connie Gates' program see page 50—3 and 4 o'clock columns; also page 51 8 P.M. column.



# CONNIE GATES

IF YOU THINK BEAUTY ISN'T ESSENTIAL TO RADIO STARS—THEN READ THIS UNUSUAL STORY OF HOW ONE GIRL MADE HERSELF OVER!

old for her twenty-three years—"quite home cooky," to use her own words. Her walk was not particularly graceful, her diction lacked the interest and distinction she had noticed in other voices at the studio. Since she was inclined to be self-effacing she used make-up sparingly, and it seemed to add none of the glamor promised by the cosmetic advertisements.

With all these faults to overcome, Connie realized that she needed expert advice and she went after it.

"Of course, the first and most vitally important step was the change of make-up," she said, "and I'm more enthusiastic about that than about anything else. I didn't want to get a new face or to add a layer of so-called glamor, nor did I want to present an artificial, obviously made-up appearance. I did want to emphasize my best features, make myself as attractive, as possible, and still look natural."

Since movie make-up artists, of all people in the world, are most frequently called upon to create a natural effect with an artificial medium, Connie consulted one. He studied her features and her coloring carefully while she explained just what she wanted in this matter of make-up, then they went to work.

First, an arresting change was made by the rearrangement of her hair. She had parted it on the side and let it frame her face in straight lines. Now, by parting it in the middle and drawing it back smoothly from her face, she not only accentuates the beautiful modeling of her head but achieves sleekness—stream-lining. Lifting the hair up and away from the temples brings out the roundness of

her face, while loose curls at the nape of the neck soften the severity of line.

Disliking an over made up appearance, Connie had always used a minimum of lipstick, keeping it well within the line of her lips, resulting in the thin-lipped appearance in the earlier photograph. Today, by using lipstick well out to the line of her lips, she has added alertness and vitality to her expression. Yet the lovely, natural line of her lips is unchanged, only accentuated.

"Experimenting with cosmetics was fun," Connie said. "We tried shade after shade of powder, rouge and lipstick, in varying combinations, before we were satisfied."

Since Connie is fair-skinned, with chestnut hair and brown eyes, a light ochre powder was chosen. A medium rouge and a somewhat brighter lipstick were found to blend most effectively with the powder and to bring out the clearness of her skin.

Having determined the shades of cosmetics to use, Connie discovered that her evening make-up was not so satisfactory as that for daytime use. That necessitated more experimenting, the creation of a second make-up for evening wear. It is somewhat darker than the first, including a darker powder base, but it withstands the tricks played by artificial lighting.

*(Continued on page 73)*

On the opposite page, Connie as she is today, after shelving forever the home cooky girl you see at the bottom. Below, the new Connie, and as a one-year-old whose interests were horticultural rather than artistic!



# RADIO'S MIRACLE MAN



Alex Fekula

HE WORKS FOR NOTHING, USES HIS TIME ON THE AIR SOLELY FOR HIS AUDIENCE'S WELFARE—READ THE UNUSUAL INSPIRING STORY OF "D. B."

By JOHN EDWARDS

**S**TARS of the microphone come in all sizes and shapes, but you'll admit it's unusual to find one who is sixty-five years old and weighs over two hundred pounds. I'm talking of D. B. Gurney, of WNAX, South Dakota, who probably has more listeners per watt than any other man on the air, and more influence with his audience than Father Coughlin or Huey Long.

If you live in the East or the Far West, you haven't heard him, but those who know their kilocycles have, and they call him radio's miracle man. Do you ask me why? Let me ask you: Is it usual for a man to build and own a radio station and then by sheer charm, good sense and personality become his own headliner, the idol of a million-

odd listeners? Is it commonplace for a radio star to work for nothing and then use his time on the air solely for the welfare of his audience?

It's so unusual, people call it a miracle. This man Gurney, "D. B." as they call him, is the wonder of the big shot radio magnates. They travel all the way to Gurney's home in Yankton, S. D., simply to watch him work, to find out how he does it.

Every fall he stages a stunt which no star in radio has ever done. Not to any extent at any rate. He broadcasts on the air an invitation to all his friends and acquaintances to lunch with him at his home. Can you imagine Eddie Cantor or Jack Benny doing this?

And they come. Last year, 119,000 came and each caller was served all the griddle cakes, sausages, muffins and coffee he could hold. Enough food was consumed to bury Radio City. Men, women and children from at least five states were there. They were all over the place, but, principally, they clustered about "D. B.," shaking his hand, swapping stories, talking politics. He knew everybody and everybody knew him. And no one called him "Mister" Gurney.

"D. B." is a different type of star, a more friendly star. Rudy Vallee has a larger audience but how many of his listeners does he know? How many, on meeting him, would feel at home, let alone open up by calling him Rudy?

Every day at noon this robust, ruddy-cheeked old man climbs the stairs to the WNAX studio. To get there he has to pass through the fragrant rooms where the trees and plants and shrubs and seeds which he sells for a living are stored. Incidentally, he sells plenty of these things, this year no less than 10,000,000 trees. He pulls up a chair, draws the mike a little nearer and starts talking.

Sometimes his speech is prepared in advance; more often, he just talks, a mellow old grandpa who has stayed young, a fighting old foxy grandpa who knows what it is all about and dares to speak his mind.

When he got the radio bug late in 1925, about a year before the National Broadcasting Company came into existence, he discovered that a few hundred miles north a young fellow had built a small transmitter. "D. B." bought the whole thing for \$200 and began broadcasting. At first, it was just a toy and the studio was his own front parlor but soon it became serious. He built a studio and a tower, got a license for a 1,000-watt station from the Federal Radio Commission and began broadcasting in earnest. From the outset he made the radio work for the good of "his people."

They tell some amazing stories about him. For example, there was the time the dairy farmers of his state were hard hit because the sales of oleomargarine was so large they were robbing them of a market.

You don't hear of many such things in the big towns. People have no time to do good for their neighbors. "D. B." called his station staff together. Songs were written, dramatic sketches prepared, speakers hired—and a great campaign was launched with the slogan, "Butter is Better." Within four months, "D. B." got what he was after. Laws were passed in five states which put the skids under the Oleo makers and made the world a better place for the folks who manufacture butter.

Do you wonder that he is called the miracle man, that thousands drive for miles just to shake his hand? He's always doing things like that.

When gasoline was selling for twenty-one cents a gallon in South Dakota, Gurney didn't like it. He requested the oil companies to cut their prices to seventeen cents which was enough (Continued on page 59)

**D. B. Gurney operates and stars on his own station WNAX, South Dakota.**

# Helen Hayes

Welcome to this vivid personality of stage and screen whom you've heard on the Lux Theater and who is starring, beginning October 1, in a series of unusual dramatic broadcasts over NBC.

*M-G-M photo*



# Bing Crosby and Dixie Lee

The Crosbys pose *a deux* but we'll bet Gary and the twins aren't far away. Bing is back on the air as you read this, after some fishing in his home town, Spokane, Wash.

Paramount photo



# Kay Thompson

She looks more like a Grecian goddess than a torch singer. She's Kay Thompson, whose blues singing is heard on the Hit Parade with Lennie Hayton's ork Saturday nights.





# Facing the

**F**ROM behind studio doors on New York's rialto of radio and night clubs are pouring in swelling volume the ecstatic, unrepressed notes of hot rhythm music, the music of a decade ago.

Whether you like it or not, razzmatazz, as the trade calls much of it, is coming back. A couple of nights at your loudspeaker should convince you. There's Louis Prima and his Famous Door Five; Joe Venuti's orchestra; Louis Armstrong and his new band; Fats Waller and his Darktown Meetin' Time ensemble; the bands of Eddie South and Wingy Manone. And the Mills Brothers are coming back on the air October fourth.

**M**OST people thought hot tunes had been buried in the plot next to the squealing battery sets. Glen Gray seems to have been the one to give it the shot of adrenalin which has brought on this sudden reversion to scorch-song technique. As one radio executive expresses it, his orchestra made it sufficiently respectable for sponsorship.

Observe the returning popularity of Benny Goodman, of the warm, sinuous tunes of Ray Noble. Think back to the Vallee programs of two years ago. Now recall the most recent one to which you've listened. Why, that fellow's been sliding in hot tunes so deftly, so imperceptibly, that you've probably never noticed the change. Unless, perhaps, you were warned when he had Eddie South and Louis Prima as guest artists.

**W**HEN Louis Prima was brought to New York from New Orleans last year, his hot trumpet heralded the returning vogue. He is the most representative of the torrid music of ten years ago—with some new touches added. There are just five in the group. Besides himself, there are Pee Wee Russell, clarinetist; Gary McAdams, guitarist; John Ryan, bass, and Frank Pinera, pianist. Just five. That's all, but they do the tricky music.

**F**OR any of you who shed tears at the passing of hot music, just look at the fairly old timers included in Joe Venuti's orchestra. Phil Napoleon, trumpet player, one of the founders of the Original Memphis Five; Miff Mole, who's melted many a trombone mouthpiece in his day; Mike Massiello, called one of radio's best trumpeters; Toots Mondella, former saxophonist of Benny Goodman's or-

chestra, and Paul Ricci, another saxophonist, who has played with Goodman, Arnold Johnson and Joe Haymes. And don't forget Ella Logan, the hotcha-scotch girl. She really did come from Scotland.

**J**UST one more thing, then we'll cool off. Remember when everyone said that the Mills Brothers were washed up in radio? They went to England and triumphed with two successful tours totaling five months, during which they played a command performance before King George and Queen Mary, and were at a party or so with the Prince of Wales and Prince George. The two princes are said to be quite daffy over hot music. So if it's good enough for them, we guess it's good enough for us.

But certainly this returning vogue would have a very hard time unseating Guy Lombardo and Wayne King. They have too loyal a following.

Furthermore, Jacques Fray asserts that with his new orchestra on NBC, he's attempting to achieve smooth, gentle charm, with arrangements designed to make his piano sing out rather than blast away by itself.

## FROM DUALISTS TO DUELLISTS

Too bad about Fray and Braggiotti's breakup. To most people, they'd seemed such gay friends. They first met several summers ago in a Paris music publishing house. There was a charming American girl there at the same time. Also George Gershwin.

Gershwin urged them to play as a team, and after several engagements in Europe, they came to this country and the Columbia Broadcasting System.

They were seen together in night clubs, always with attractive women. They seemed the best of comrades, both in work and in play. Yet now and again there were quarrels. And they began to increase in number and feeling.

The final dispute occurred not long ago. It is said to have taken place on Long Island, and concerned the same American girl they'd met when they first saw each other in Paris. This capped the climax. They split for good.

**J**UST so that the Benny fans among you won't be too startled when you hear his new fall program, you must learn that no longer will the comedian hurtle ribs back and

WHAT'S GOING ON IN MUSIC-

LAND AND INTIMATE GOSSIP

ABOUT RADIO MUSIC MAKERS



# Music

WITH JOHN SKINNER

forth with Frank Parker and Don Bestor. Replacing them are Michael Bartlett, who sang the tenor lead with Grace Moore in "Love Me Forever," and Johnny Green and his orchestra.

It would seem that Parker and Bestor felt they deserved more money this year. The sponsor said, "Nay!"

\* \* \*

**S**UMMERTIME, Carmen Lombardo asserts, is pretty full of romance all right, but not enough full to make his work very hard at composing love tunes. So in the dog day slump, he's prepared only four new songs. They'll be along soon. (Continued on page 60)

There's no favoritism among the Lombardos. They're from left to right, Carmen, Guy, Lebert and Victor. Above, Joe Venuti's hotcha-scotcha girl, Ella Logan, hails from Scotland.

Lower left, Kea Rea, heard from the Hotel Morrison, Chicago. Below, Johnnie and The Foursome. Left to right, Ray Johnson, Johnnie, Dwight Snyder, Del Porter and Marshall Smith.

WHAT THIS GRAND NEW DEPARTMENT GIVES YOU

1. All the latest news and gossip about popular music and musicians.
2. The exact size and personnel of famous jazz orchestras.
3. Inside facts about signature songs and theme songs.
4. Where your favorite radio orchestras are playing each month.
5. A chance to get your own questions about popular songs and bands answered.





Here are Fred Waring's group of entertainers. Above, left to right, the twin saxophone players, Arthur and George McFarland, the Lane Sisters, Rosemary and Priscilla (right), Stella and her fellows, Roy Ringwald at the piano with Paul Gibbons on his right and Craig Leitch on his left. Gene Conklin, left, is tenor, saxophone tooter and whistler. Right, Tom Waring, Fred's brother, is star soloist. Below, frog-voiced "Poley" McClintock and Johnnie Davis (with horn), scat singer and hot trumpeter. Bottom, the Pennsylvanians en masse and opposite page, Fred himself.



WORDS AND MUSIC OF THIS SLOW DREAMY

WALTZ — FRED WARING'S THEME SONG —

ARE PRINTED HERE AT YOUR REQUEST

For the Fred Waring Hour,  
sponsored by Ford, turn to  
page 51—9 o'clock column.

# SLEEP

Tempo di Valse

Sleep, Sleep, Sleep.

Tempo di Valse

How we love to sleep At the close

of day When the joys of the day fade a -

way and the mem - 'ries sweet Of the day

re - peat In our dreams they creep

While we sleep, sleep, sleep.

Words and Music  
by Earl Lebieg.  
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Sherman Clay &  
Co., San Fran-  
cisco, Calif.



# BEAUTY IS IN

# Your hands



By JOYCE ANDERSON

**V**ACATIONS are past, the last days of brilliant sunshine are over—and how are your hands? That's not as illogical as it may appear at first sight. Brittle, broken nails and roughened hands are the price we pay for outdoor sports and playtime neglect. Yet beautiful, graceful hands are so important for the coming social season, when hands, faces and hair are highlighted against the darker and heavier clothes we wear in fall and winter.

Pianists are exceptionally particular about their hands, so I went to Niela Goodelle to get her advice about manicures for you.

"In spite of the fact that I have only played my own accompaniments in my public appearances up to date, Mother and I had planned at one time that I should be a concert pianist," said Niela, looking very lovely and girlish in a beautiful two-piece suit which she had knitted for herself. "Naturally, I learned to take good care of my hands. Piano playing makes your fingers flexible, gives you greater manual dexterity, but it does take its toll in shapeliness and good grooming. The stretching exercises enlarge the muscles and are apt to pull the fingers out of their natural proportions.

"To combat this as much as possible, I massage my hands a great deal. This massage is very simple, not much different from the simple motions we go through when we wash our hands; it's just more vigorous and sustained. For ordinary purposes, the only things you want to concentrate on are stimulating the circulation (which is always good for the skin) and keeping the knuckles smooth; a good hand cream helps in the massage. The more you exercise your fingers, too, the more graceful and expressive they become.

"I have to keep my fingernails much shorter than I would like, in order to strike the keys properly, but that little disappointment doesn't keep me from paying just as much attention to my manicures as possible. Would you like to know the routine I follow?"

I certainly would—and I thought you would, too. So here it is: the scientific practical manicure which Niela Goodelle gives herself two or three times each week, and which you can give yourself in your own home. (Continued on page 84)

The Shell Chateau was her first big break, and now Niela Goodelle has her own program of song and piano melodies in which she plays her own accompaniment, sponsored by Cutex, over a WJZ-NBC network. See page 54—9 o'clock column.

Every month Joyce Anderson brings you the beauty secrets of radio's most glamorous stars. This month she tells you how to have beautiful, well-groomed hands, like Niela Goodelle's. Write Miss Anderson for advice on all your beauty troubles, whether they have to do with manicures, cosmetics, reducing or skin care. Just send a stamped, self-addressed envelope with your query to Joyce Anderson, RADIO MIRROR, 1926 Broadway, New York City, New York.



# THE GREAT RADIO MURDER MYSTERY

By FREDERICK RUTLEDGE



## FLASH HANLON REVEALS THE REAL MURDERER OF GAIL RICHARD AND THE PROFESSOR!

**T**HOMAS leaped from the couch and ran to the loud-speaker at the end of the lounge, straining forward to catch every word, like an angry bulldog at the end of a short leash. In this dramatic moment Lee and Sidney sat perfectly still, spellbound by the electric magic Flash was weaving.

"But first," Flash went on, his voice edged with suspense, "let me tell you how the murder was committed. You remember that it was the opening night of the new radio program, Night Club Revue. That program was to be broadcast from the old Beckwith Theater. The murderer's plans took note of the fact that backstage at the Beckwith might be a perfect spot for crime. Late on the afternoon of the final rehearsal, knowing that for years Gail had always kept a revolver in her dressing room, the murderer stole upstairs, took the gun, and left the theater.

"A moment before the broadcast was to begin, the murderer stood in the narrow hallway backstage. Until then, the time of the murder had not been decided upon. But as the murderer stood there, Gail came down the stairs. No one else was in sight. On sudden impulse, the murderer shot. You remember the Professor, Gail's first husband? Unknown to the murderer, he was standing in the alley that night, waiting for a chance to talk again to Gail. As the Professor came through the stage door into the theater he saw the murderer, whom he instantly recognized. Then the Professor ran away, planning on blackmail. He

waited a few days, hiding from the police, then called the murderer on the telephone. He told the murderer what he had seen and promised to hold his silence for a price. Trapped, the murderer made a date for the payment of the money.

"They met in the Professor's hotel room in a shabby district near the Brooklyn Bridge. They were alone in the building. The murderer had made his plans carefully. After killing the Professor, the murderer would put the gun—the gun which he had stolen from Gail's dressing room and which had killed Gail—into the dead man's hands. It would be apparent suicide. The Professor would be blamed for Gail's death. The case would be closed. The murderer had allowed for everything but an angry impulse. As they argued, the murderer in a sudden blaze of fury shot from too far away. It would be obvious to the police that the Professor could not have killed himself. So the murderer ran away, hiding the gun, since it now had no further value.

"While the reasons for shooting the Professor are plain, you must know more of the past to understand why Gail was killed.

"The murderer and Gail Richard were old friends some years ago when a feud, a spiteful quarrel, began between them. It lasted several months. Then, one day, Gail called. She wanted to call the fight off, to bury the hatchet, she said. The murderer was willing. They met at a restaurant one noon and as a peace offering Gail told a fantastic story which she knew would be of value since at that time she was already a famous vaudeville star. The murderer believed her story. Later it proved to be false and the murderer, as a result, became the laughing stock of the town. Gail's spiteful revenge was never forgotten—nor forgiven.

"After the Professor's death, this murderer might have made one of the other suspects seem guilty in the eyes of the law. But there are strange quirks hidden in all of us. In the murderer was a strange mixture of sentiment and ego, and when an opportunity arose to place strong suspicion on another, he would not use it.

"He even feared that the case might die down, that the spotlight which until now had remained upon it might be turned in another direction. With fresh clues, he goaded the police into frantic action, but inevitably this drew the net tighter about him.

"Why did he use every means in his power to keep the case alive and in the public eye?

"The answer to that question, ladies and gentlemen, reveals to us still another motive for the murder of Gail Richard, stronger even than the murderer's hatred for her.

"Here was no ordinary criminal, lusting solely for revenge, but a product of our modern age—one who for years had lived on the crimes and misfortunes of others—a *news-paper man!* A reporter who was always first to tell you of every new sensational event— (Continued on page 80)

# SECRETS

OF A

# Society Hostess



By

Cobina Wright

**EDITOR'S NOTE:** Mrs. Wright gives us this month descriptions of more of the delightful parties at which she has entertained friends famous in the financial, social, stage and radio worlds. Whether or not you read her fascinating reminiscences last month, don't fail to follow them here.

**L**AST month I started to tell you of a dinner party I gave at which the guests arrived to find no dinner preparations under way and—no hostess. I had been delayed in reaching home because of a blowout and arrived to find my half starved guests wandering about the apartment, wondering just when they were going to eat. I announced that everyone must do something to help.

The spaghetti had to cook just exactly twenty minutes—no more, no less—*ai denti*, as the Italians say which literally translated means "just to the teeth." And while this was going on I put the guests to grating the Parmesan cheese, setting the table, washing the salad ingredients, squeezing lemons, etc.

Fannie Brice was no help. She is always hungry and she kept wandering around tasting the sauce, eating the tidbits being prepared for the cocktails and screaming, "Hurry up with that spaghetti; I'm starved." I was amazed to see how efficient Beatrice Lillie was and if it weren't for that attractive Margaret Livingston I'd be tempted to try to lure Paul Whiteman. He knows how to set a table better than a domestic science teacher.

What fun we had! I believe that nothing could have set the new guests more at their ease than grating cheese with George Metaxa.

Things got done with surprising speed, in spite of Fannie Brice. We sat down at the table before half past eight. Everyone enjoyed the food twice as much because they were so hungry. We had red wine and Chianti and it was all grand.

Incidentally, I approve of wine with a dinner because it makes everyone friendly and at ease. Drunkenness? Of that I do not approve, nor will I tolerate it in my home. The joy of a party is spoiled, the intimacy of a group of friendly people laughing and talking is gone when one member has had too much to drink. I never serve too much liquor and, by circulating the word around, I make it very clear that I won't have drunken scenes. But friendly wine—ah, that's different.

Well, after this quite mad dinner, people I hadn't seen

for months began to arrive. It was like old times. Charlie McArthur, Helen Hayes' husband, breezed in saying, "Bill Paley told me you were having a party. I felt like coming. Here I am." Young society debutantes dropped in. George Metaxa sang. Everyone began doing stunts and we were right in the swing of a grand party.

You see? This one had cost almost nothing. It had been done without help, except from my guests (my man Friday arrived in time to wash the dishes) and yet it had been a great success, something to remember for a long, long time.

Good hosting consists so often of creating a background for oneself. Here I am now living in a comparatively small apartment when once I had enormous palatial city apartments, houses at Palm Beach and Newport. Luckily, from the crash I was able to save some of my lovely old things—rare pieces of furniture, delightful *objets d'art*—but if I did not have these things I would create my surroundings. I would get simple pieces in a good design, unpainted if necessary, and paint them myself. I'd make my friends help me paint, and they would sit up and take notice. I'd force them to have a good time in my home even if I were living in a hovel by the railroad tracks. Just by using a little energy and will power and daring to be different from her friends any woman can be a good hostess.

Speaking of living in a hovel by the railroad tracks, there was a time when I thought this might be necessary and it happened at a party. I must tell you about it to show you that to a hostess no situation is too difficult to surmount.

I knew that tremendous things were happening in Wall Street—that for days and nights men with red-rimmed eyes had not slept, that frantic people were trying to save the financial business from complete wreckage. I knew because I had spent one whole night in my husband's down-town office. I had seen those desperate, wild eyes. I had felt that brittle, emotional atmosphere. It was as dramatic and exciting as my two years at the Front.

Three weeks before I had planned a large party and my stubbornness kept me from calling it off. It was not a dinner party but a musicale and several hundred guests were there—financiers, ambassadors, foreign ministers, mu-

DO YOU KNOW THE SECRETS OF SUCCESSFUL ENTERTAINING?



Mrs. Wright has long been famous as one of New York's leading hostesses. Her parties have ranged from the elaborate circus balls, described in this article, to small informal luncheons in her own home, such as the one above.

sicians (amongst them Walter Damrosch), Henri Bernstein, the French writer, and his wife.

The New York String Quartette was to play, with Henry Hadley playing with them and conducting his own compositions.

I kept expecting my husband but he did not arrive. I had no idea how truly dreadful the situation down-town was. At ten o'clock I was called to the telephone. It was my husband.

He said, "We've lost everything we have. Everything is gone. This is the end."

Those words are forever burned into my memory.

I thought I should faint at the telephone, but instead I said, "We'll make out somehow. Come home now and dress in your own room and please come to the guests as if nothing had happened."

But with this weight upon my heart I had to return to the musicale and sing some songs of Chanson and Debussy with the New York String Quartette, especially arranged for me, that were on the program. They were tremendously difficult numbers and that was good for me for in thinking of their intricacy I forgot my own troubles for a moment.

When I had finished, Damrosch told me he had never heard me sing better. "You sang with real heart-break in your music!" Ah, if he had only known.

But there were only two men at the reception who knew what had happened. They were the bankers, Jules Bache and Willis Booth, and when I had finished singing they looked at each other and said, in my hearing, "Well, we know a good sport when we see one."

And then Bache turned to me and said, "If there is anything I can do, let me know." What a good friend he was to offer to help!

When my husband arrived I knew what he had, been through by the stricken look upon his face and, for once, it seemed as if the guests would never leave. Usually, I'm having such a good time at my own parties that I hate to see them break up, but on this dreadful night I thought I should go mad.

Every woman who has (Continued on page 82)

We'll bet you didn't recognize Beatrice Lillie and Noel Coward in their disguises (above).



At such large parties the guests are not always known to each other, so Mrs. Wright points some of them out to George Gershwin, above. Left, Walter Damrosch, dean of American conductors and a frequent guest at Cobina's home, in the costume he wore at one of her balls.

HERE'S YOUR CHANCE TO LEARN THEM!

# WHAT DO YOU WANT TO KNOW?



Write to the Oracle, RADIO MIRROR, 1926 Broadway, New York City, and have your questions about personalities and radio programs answered

Bess Johnson, whom you know as Frances Moran of Today's Children, the modern, sophisticated bachelor girl, is a devoted wife and mother. She's Mrs. Paul Perry, and little Jane Orr, shown with her here, is six years old.

Building. It is in New York City and houses only the National Broadcasting Company. Yes, mail addressed to the NBC stars will be forwarded from there. The Fred Waring program is broadcast from one of New York's Broadway theaters. A letter addressed to him in care of the Columbia Broadcasting System, 485 Madison Avenue, New York City, will reach him. I don't blame you for being confused, Alma, and I certainly don't think you're what you said you are.

**I**T has just occurred to us that if we had Aladdin's lamp, we might be able to rub it and find the answers to all your questions. The real rub is, however, that some of you can ask for more knowledge than one poor harassed Oracle can sometimes supply. But with a firm grip on the situation and with chin held high, we're still fighting to catch up with your letters. If your letter is still going begging, watch next month.

**F. J. C., Springfield, Ill.**—You're sure getting an answer, but your order was too tremendous for me to fill. Some of the stars you mentioned were listed in the RADIO MIRROR Directory published in the October issue. This month you'll find still more in Part 2 of the Directory.

**Helen W., Lincoln Place, Pa.**—The May RADIO MIRROR ran a complete and detailed article on the radio stars' salaries. It was entitled "How Much Money Can You Make in Radio?" Didn't you see it?

**Virginia Ann L., Akron, Ohio**—If you purchased your copy of RADIO MIRROR for October, I'm sure you found the address of Glen Gray and "Pee Wee" Hunt in the Directory. Write and ask them for photos. I don't think they'll charge you for them.

**Charlotte K., N. S., Pittsburgh, Pa.**—We do not supply cuts of pictures published in RADIO MIRROR. Sorry, but you can write Ethel Shutta in care of the National Broadcasting Company, Merchandise Mart, Chicago, Ill., and ask her for one of her photos.

**Alma S., Jacksonville, Fla.**—Radio City includes several famous buildings, the largest of which is the R. C. A.

**Florence V., Lake Tahoe, Calif.**—Eddie Duchin has remained on the air all this summer while Ed Wynn was vacationing. Haven't you been hearing his music on Tuesday nights over the NBC network?

**Anthony De Lesa, Bangor, Pa.**—I'm sorry, Anthony, we do not sell pictures of famous radio bands. If you have been reading RADIO MIRROR each month, you will have noticed our articles "Facing the Music" which give plenty of information about the bands and their personnel.

**Miss Lois K., Sparkill, N. Y.**—Johnny Hauser was born in New York City in 1910 . . . won an amateur contest at the age of thirteen. Paul Whiteman signed him after his first audition in March, 1933. He's now featured soloist on the Lucky Strike "Hit Parade." Before that, he had the usual tough time. Got a job singing with a band at a summer resort until he was finally heard by a radio talent scout.

**Mary K. B., Baltimore, Md.**—Address your letter to Kerry Donovan in care of the Columbia Broadcasting System, 485 Madison Ave., New York City.

**Miss J. L., Riverside, N. J.**—Phil Regan seems to be doing so well out Hollywood way that he has forsaken radio. But one can never tell. Address him in care of Warner Brothers, Burbank, Calif.

**Mrs. B., Lakehurst, N. J.**—Gail and Dan of "Dangerous Paradise" are not married to each other in real life, though each is married.

**Jerome C. M., Kulpmont, Pa.**—Seek, Jerry, and ye shall find Helen Jepson's address in RADIO MIRROR's Directory on page 6.

# WHAT DO YOU WANT TO

# SAY ?



Rudolph H. Hoffmann

This is your page, readers! Here's a chance to get your opinions in print! Write your letter today, have your say, and maybe you'll win the big prize!

This year Sigmund Romberg, famous musician and composer, is joined on the Swift Studio Party by the well-known musical critic, commentator and composer, Deems Taylor. You'll find this program entertaining and—yes, informal

which might conceivably be their own, but almost every woman finds it necessary to adopt the broad A, and a stilted, affected way of talking, under the impression, apparently, that this is cultivated speech.

I notice this tendency particularly on the various cosmetic programs, perhaps because this is more or less exclusively a woman's field. At any rate, I believe a natural, unaffected voice would have far greater appeal, and would certainly sound more sincere and convincing. The reaction most radio listeners get to an affected voice is a distinctly unfavorable one, and this unfavorable reaction includes the product as well as the speaker.

DOROTHY S. DAVIDSON,  
Rochester, New York.

## \$1.00 PRIZE

Tell me, what can one do about the talkative neighbor who is never interested in any programs same those on the small local stations, but is always popping in when you are listening to something of vital interest on your own set? One ear catches the barrage of endless chatter while the other makes a futile attempt to catch the precious words which, you realize with a sinking heart, will not be repeated.

For three weeks I have waited and listened for a certain announcement and now all I have garnered above the din of meaningless jabber is, "We are indebted to so-and-so for all this information about the gang; and that, dial spinners, answers the questions you've been waiting so long to hear."

Yours for silence,  
MRS. H. M. MIREAU,  
Long Beach, Calif.

## \$1.00 PRIZE

Being a regular listener of all the children's programs around supper time, such as Jack Armstrong, Dick Tracy and Bobby Benson, I notice that all of the main characters or "heroes" in the plays are boys and men, and I have been thinking, "Why not have a children's program with a girl as the main character?" Of course, I am sure all the girls enjoy the programs with boys and men as the main characters, but we want to think that we are important enough to have one of us take a (Continued on page 86)

**W**E'D like to see you deny the fact that somewhere tucked away in the back of your mind or burning on the tip of your tongue is a worthwhile opinion on the radio fare your loudspeaker is bringing you this fall. And you've got to admit that such opinions written on paper are fun and worth money. So sit down now, get it off your chest, and gallop with it to the nearest letter box. We'll be waiting to hear what you have to say. The prizes are \$20.00 for the best letter, \$10.00 for the second best and \$1.00 each for the next five. Address your letter to the Editor, RADIO MIRROR, 1926 Broadway, New York City, and mail it by October 22.

This month's prize winning letters:

## \$20.00 PRIZE

During the past two or three weeks it has been almost impossible for me to sit down and tune in my favorite program without first consulting the newspaper, magazines or some other radio timetable. This is caused by the many changes which are taking place during this season. By the time I have located the program I want, it is half over. The old saying is that a half loaf is better than none, but if I can't hear the complete program I would rather not hear any of it. I believe that the sponsor would reap more benefit by staying with a certain hour than by switching around here and there where we listeners have so much trouble in finding them. Even Amos 'n' Andy are moving to new stations. Wouldn't that burn you up?

CHAS. DOOLEY,  
Zanesville, Ohio.

## \$10.00 PRIZE

I particularly dislike announcements over the radio which are made by women, simply because of their artificial and affected voices. Almost all men announcers have voices



Photos taken exclusively for RADIO MIRROR by Wide World

**R**OBERT L. RIPLEY has found his trail's end. He traveled 450,000 miles—the distance to the moon and back—to get there, and spent twenty years in search of it. And, believe it or not, all the time it was just a stone's throw from New York City!

The end of the trail—a trail that has led an eager, adventurous young man through one hundred and sixty-seven countries of the world in search of the incredible—lies on an island in the Long Island Sound near Mamaroneck, New York. It is called "Isla Sonada," Isle of Dreams, and it is the only real home Ripley has ever had.

Back to Isla Sonada, he will come after his new adventures in the far corners of the earth. The little island will be his headquarters this winter between broadcasts at the National Broadcasting Company studios, where he will be featured on the Bakers' broadcast with Harriet Hilliard and Ozzie Nelson. He is so happy and pleased with it that nothing short of a man with three heads could lure him away from his new-found home, although he says that there are many strange things left for him to discover which some day he must investigate.

You wouldn't think that there could be anything startling left to see, if you could take a peek at Ripley's Blue Room. On his thirty-three acre estate there is a beautiful, rambling house of twenty-two rooms. One room you could never forget. That is the Blue Room, which he is turning into a museum of the amazing objects that he has acquired during the years since 1918 when he turned in his first "Believe It or Not" cartoon on the old New York *Globe*. It's worth a fabulous fortune, but the collection has brought Ripley vast returns on his expenditure. During the Chicago World's Fair, it was on display to the public in an "Odditorium," which proved to be one of the Fair's most successful money-makers.

Now that he has found a permanent home for his treasures, let's let Mr. Believe-It-Or-Not himself show us through his Blue Room.

He comes bounding down the stairs to meet us from the third floor wing where he and a staff of more than a dozen people work on his cartoons. He's a pleasant and youthful-

## RIPLEY'S HOUSE OF

# Strange Treasures

BY  
EVERETTA LOVE

looking man, with a rather shy grin. We like him instantly. He believes in being comfortable while he works. He is clad in maroon silk pajamas and dressing-gown, and wears the most amazing white sandals. We stare at them, in fascination. They have "stubbbers" on them, to protect his toes. They are the sandals, he tells us, which the Italian soldiers wear during their marches in the desert. They are perfect, because they are made so that the sand will run right out of them.

"Rip" leads us through a charming music room, which has wide windows overlooking the sound, and throws open a door. We step in, and utter a loud shriek. It is the famous Blue Room. In a corner, facing us, is the horrible,

motionless figure of a man. A light plays on him, delineating all of his sinister features.

"Don't be alarmed," Ripley smiles. "That's Hananuma Masakichi, but he isn't alive."

Masakichi, it seems, was a well-known Japanese artist. He was dying of tuberculosis, and he wished to leave a monument to his skill. So, for years, he labored on this life-like wooden figure of himself. It is five feet tall. The veins, ribs and muscles stand out, in the exact manner in which they did on Masakichi in real life. The hair, eyebrows and eyelashes are his own. He pulled them from himself and grooved them into the figure. He put his own fingernails and toe-nails on the figure. When he had finished it, it was one of the startling oddities of the world. A collector brought the figure from Japan to San Francisco in 1921. Ripley heard of it and spared no expense to get it. Now, it is the prize object of his museum.

We turn from it, with a shudder, and look at a more pleasant corner of the room. Here is a complete opium layout which he brought from the island of Macao, off the coast of China. Macao is the headquarters for pirates, and the most wicked opium and gambling district of the Orient. Ripley went there, while he was in China, and, one evening, visited an opium den with a friend. They found themselves

in a large, circular room, built on several levels, enclosed by balconies. The balconies were filled with smokers. On the first floor, the popular gambling game of fantan was being conducted. The smokers from the tiers above would lower their money in baskets and take part in the game. Ripley and his friend decided to try fantan.

"We lowered our money," he laughs, "but we never got any back. It is the American game of 'put and take,' with all 'put' and no 'take.'"

The Chinese took Ripley for more than the game, however, because, before he left the place, he had negotiated for the elaborate opium lay-out which we now see in his museum.

In a glass case, we observe, with a sort of fascinated horror, several specimens of the famous shrunken human heads from the Jivaro region of Peru. Ripley selects one of the "beauties" and holds it up for our inspection.

"Feel the hair," he says. "It is still growing."

We look at him skeptically, but feel that it's rather futile to question anything "Believe-It-or-Not" says. He can always produce facts and figures.

"This head was once of normal size and riding around on the shoulders of a Jivaro warrior in the Peruvian tropical forests," he tells us. "Now, it (Continued on page 88)

For the Bakers  
Broadcast with  
Robert L. Ripley,  
see page 54-7  
o'clock column.

COME AND VISIT  
BOB'S FIRST REAL  
HOME, WHERE HE  
COLLECTS THOSE  
STARTLING BELIEVE  
IT OR NODDITIES

Doesn't he look real (above)? It's the weird statue of Masakichi, which is described in the story. Upper right, look closely and you'll find the treasure-hunter examining one of the shrunken heads from Jivaro. Extreme right, the gong that rings for ten minutes when struck; and right, Rip lights his cigarette from the candle that burns at both ends.





# COOKING A LA *Madame Sylvia*

By MRS. MARGARET SIMPSON

**W**HETHER good cooks are born or made has never been decided satisfactorily, but one thing is certain—you can't keep a born cook out of the kitchen no matter how busy a professional or social life she may lead.

Take Madame Sylvia, for instance. Her word on diet is law to the leading lights of the radio and screen worlds and what with advising her large clientele, preparing magazine material and filling radio engagements she is a very busy person indeed—just the kind of person you would expect would go in for hotel dining or the services of a cook. But she does neither.

"Here we are in this apartment," she told me. "It is too small for such a large family," (the family consists of Madame Sylvia, her husband, Eddie Leiter, the actor, and two large, handsome tawny cats) "and too close to the ground, but it was the only one in the building that had a kitchen, and a kitchen I must have. No matter how late I get home, or how tired I may be, I would rather cook dinner at home than go to a restaurant.

"Cooking experiments are such fun, too," she went on. "Some of our favorite dishes are ones I have invented on the spur of the moment. Here's one that my husband always chooses when I ask what he wants for dinner, and I made it up one night when I was having guests for dinner and hadn't the ingredients on hand to prepare Vienna schnitzel. It's quick and easy, and one of the best dishes I know to give to unexpected guests."

## VEAL A LA MADAME SYLVIA

In a generously buttered casserole, over a low flame, brown potatoes which have been shaped into small round balls with a vegetable scoop, shaking the casserole frequently so that the potatoes will not burn. Cut three thin slices of Canadian bacon fine and add, with a finely minced clove of garlic, to the potatoes, with pepper and salt to taste (better go easy on the salt, because the Canadian bacon is salty). While the potatoes and bacon are browning, cut veal steak into one-inch squares. Brown the veal in the

casserole with the potatoes and bacon and continue cooking, shaking frequently to prevent burning, until veal and potatoes are nearly done. Add a cupful of pickled beets, cut into cubes somewhat smaller than the veal cubes. When veal and potatoes are done and the beets heated through, add half a pint of sour cream. No flour or other thickening is necessary, since the sour cream makes a sauce of the right consistency.

"We serve this dish with fresh asparagus or some other fresh vegetable, or with a green salad, and a simple dessert such as fruit cup or currants in gelatine," Madame Sylvia said, "usually the latter—it's our favorite dessert and one we have two or three times a week during the winter."

## CURRENTS IN GELATINE

Place three cups of washed, stemmed currants and half a pound of sugar in a sauce pan with just enough water to prevent burning. Simmer until the fruit starts to jell, skimming repeatedly until clear. The consistency is then about half way between currant jelly and canned currants, although the fruit itself remains whole. ("Of course," Madame Sylvia explained, "I prepare the currants in the summer, and seal them in jelly glasses for use during the winter.") Now empty a small envelope of gelatine into a little cold water and let stand for half an hour. Add three-fourths of a cup of hot water and when the gelatine is thoroughly dissolved stir in three cups of the prepared currants, or three jelly glasses full, then place in refrigerator until the mixture sets. Serve with top milk for family dinners, but if you wish to transform this dessert into an elaborate party dish here's Madame Sylvia's variation: Brown salted almonds until they are crisp, chop fine and sprinkle on top of the gelatine, and serve with whipped cream instead of milk.

Instead of currants, Madame Sylvia sometimes uses for this dessert gooseberries cooked with rum, according to an original recipe of her own. If you would like this unusual recipe I shall be glad to send it to you.

Another dessert popular with Madame Sylvia is this mixture of fruit in rum which she prepares during the summer when berries are in season. Cover the bottom of a stone jar with a layer of fruit, and cover with sugar—the proportions are a pound of fruit to a pound of sugar—then moisten the sugar with rum. Use as many layers of any one fruit as you wish, of course. Cover the jar and set away in the cellar or other cool place until the next berries are in season, and repeat the process. At the end of the summer, when the jar is filled, it can be put back into the cellar and the fruit used as desired. The fruit combination that Madame Sylvia prefers (Continued on page 81)

**Madame Sylvia, whom you will be hearing again this fall on an NBC network, is too busy preparing her favorite vegetables to smile at the camera. If you would like other recipes of Madame Sylvia's, mentioned in this article, just send a stamped, self-addressed envelope to Mrs. Margaret Simpson, 1926 Broadway, New York, stating which ones you want. Also Mrs. Simpson will be glad to obtain for you your favorite stars' favorite recipes. All you have to do is just write her.**

## Behind Closed Doors

(Continued from page 15)

be heard twice a week thereafter, Thursdays at the same time being the second night. Annette Hanshaw won't be singing the blues because she and Walter never could understand each other. A girl named Deane Janis is replacing her on the half hour. Ted Illusing, though, Glen Gray's band, and Louis "McGillucuddy" Sorin will be around.

Just to mix this up and put you readers on your mettle, let's skip to the new programs that will grace your loudspeaker practically any time after the minute you finish reading about them.

It would be foolish to name what sounds to us like the best bet of all the programs that are coming up. But from where we stand, just about the best sounding is Helen Hayes' weekly half hour. She's been signed for at least thirteen weeks and she's to star in a continued dramatic serial which will run over NBC. Edith Meiser, who became famous by writing the favorite Sherlock Holmes scripts, will author for Helen.

Another very bright light will be cast by the show that starts soon on Friday nights over NBC's red network starring the Mills Brothers. After sporting about England all summer, they're back in Chicago now, rehearsing with Charles Previn's orchestra. They'll have a sport announcer, too, who will rattle off football predictions and scores. The time is 10:30 (E.S.T.).

**I**N place of the aforementioned Joe Penner, who was for sale by NBC without takers when we went to press, Believe-It-Or-Not Bob Ripley will hold sway. In addition to his stories of oddities there'll be music and songs by Ozzie Nelson, his boys, and Harriet Hilliard. That's Sundays at 7:30, same time, same network.

Then on Mondays, there's the Kolynos show, which is a revamped Hammerstein's Music Hall of the Air, which you may have heard last spring over CBS. Another new one, two nights later, is the Log Cabin, which last year starred Lanny Ross, but which this year features two other artists, Conrad Thibault and Phil Cook. September 25th is the starting date, at 10:00.

We also understand, on advice of a reliable press agent, that a combination musical and speech making show is in the offing, network not yet chosen. It will have the Howard Barlow orchestra and guest speakers.

Not a new star but with a new sponsor is Kate Smith, who, starting October second, will sing Tuesdays, Wednesdays, and Thursdays, over CBS, her alma mater network. The Great Atlantic and Pacific stores pay her salary checks.

Life Savers, deciding to sell its products to the "upper classes," has turned to radio for help. In what they describe as a "swank" atmosphere (a night club, we guess) such artists as Phil Dues, the Men About Town and Jane Williams are performing over NBC every Thursday at 8:00. Jane, it will be remembered, was the winner a year ago of a nation-wide contest to find a star for Hollywood Hotel.

You champions of the so-called finer, or highbrow, popular music will soon have the Swift Hour on NBC to lick your chops over. With Sigmund Romberg at the musical helm and Deems Taylor doing the telling, Tuesdays at 10:00 promise a full half hour.

Harvester Cigars has reserved space

over CBS, 8 o'clock on Thursdays, for Victor Arden's orchestra, the Rhythm Girls, Teddy Bergman, comedian; Jack Arthur, baritone; and Audrey Marsh, soprano. Another program we know about is one that is already on the air Sundays at 9:45 over NBC. It features one Niela Goodelle, who sings, and who has been such things as a chorus girl to earn her right to the adjective "glamorous."

Another new network star is Gabriel Heater who hitched his wagon to the Lindbergh trial last spring to make a name for himself. He made his NBC debut at 5:45, September 21st, and will be heard every Saturday and Sunday, same time, as a commentator.

So much for the programs that have never before graced the airways in the form, we've mentioned. But about now there's more news and much interest centered around old shows that you know and whose return engagements you've demanded.

First we'll take those in the musical lineup, and when you're finished with the list, you will please note that radio this winter will be supplying an adequate amount of the country's finest talent.

Take Lawrence Tibbett, who began September 24th singing for CBS auditions. Last year he was heard over NBC, with John B. Kennedy, but this season, with the same sponsor, he will do his own announcing and may have guest stars.

Another whose golden voice you've probably learned to love is Grace Moore, returned September 16th to NBC on Monday nights at 9:30. Then—and we can hear loud cheers from veteran listeners—Atwater Kent has started a show every Thursday at 8:30. The network will be CBS, coast-to-coast.

Chesterfield, Andre Kostelanetz conducting, will be on the air over CBS, beginning October 2; Wednesdays with Lily Pons, and Saturdays with Nino Martini, from nine until nine-thirty.

Phil Baker has been signed up for Sundays at seven-thirty to fill the NBC spot on which Will Rogers used to appear.

For the lovers of symphonies, five hours so far have been allotted each week. The New York Philharmonic on Sundays will play two hours, starting at 3:00, over CBS. Later the same day (9:00), Ford announces, he will give you what may turn out to be the Detroit Symphony. Though no one has said so, so far, it is generally taken for granted (competition being what it is) that the General Motors Hour of symphony will be with us at the same time as Ford.

**N**ON-MUSICAL returning shows are The O'Neills who come back at the insistent clamor of thousands—network as yet not completely decided—and Walter Winchell, whose "back in a flash with a flash" will rattle your loudspeaker as usual on Sunday evenings.

We are told that Clara, Lu 'n' Em will be chattering mornings again around the middle of October.

Finally, that old bell ringer who was CBS's offering opposite Jack Benny last year is coming back October 6th. We're talking about Alexander Woolcott, whose sentimentalities were sponsored by Cream of Wheat. It hurts us more than it does you to confess that he will be back at the same hour, 7:00, Sundays, making it impossible to enjoy both his ramblings and the Benny gags.

Now that's over, but don't go away—you'll want to know what changes are

being contemplated on programs now broadcasting.

We've mentioned that Johnny Green goes to NBC. Probably you've learned by this time that the Ivory Tent Show with Charles Winninger has quietly folded its tent, and that True Story Hour has switched to NBC, Friday nights, 9:30, not 8:30.

If you can't find Easy Aces, it's because they've been moved again, this time to 7:00 Tuesdays, Wednesdays, and Thursdays, putting them in direct competition with Amos 'n' Andy. Their sponsor did it on purpose, what's more.

Dangerous Paradise goes coast-to-coast just as it has received its six millionth fan letter—a record of some sort.

NBC announces that Al Pearce and his gang will move to an evening spot with a half hour sponsored program.

The Vallee Hour will try condensed versions of musical comedies and will build up their new funny man, Bobby Burns.

Whiteman's Music Hall will go back to featuring guest stars.

At this point draw a deep breath and scan rapidly the programs scheduled by the Mutual network, WOR the key station in the East, WGN, in the West.

Here again we venture to mention the most promising—a show coming twice a week (Tuesdays and Saturdays) at 7:45. It will be called Washington-Merry-Go-Round and will present the two men, Drew Pearson and Robert Allen, who wrote the best selling book by the same name. Their pertinent comments on the national political life will come direct from Washington, D. C.

**A**LBERT PAYSON TERHUNE starts September 29th on a show devoted to dog stories. The popular Forum Hour starts soon its sixth year on Sunday evenings. The Bamberger Little Symphony moves back into the Thursday night spot opposite the Vallee Hour. Also included on the winter roster are programs by the Chicago Symphony and violin recital by Eddy Brown.

For the lovers of late hour dance music, WOR officials have something interesting to say. It seems that because NBC and CBS are forming their own orchestra departments, the Music Corporation of America will probably use the Mutual stations. This means simply that several of the most popular dance bands in the country will be heard on the air exclusively over this third network.

One more—O. E. McIntyre's Amateur Hour will be found broadcasting once again on Sundays. This season the show will be fully rehearsed each week and no attempt will be made to have each act sound fresh and untampered with.

We could go on for hours mentioning rumors of programs that are to be sold shortly. But we won't. We'll just mention such names as Thurston, the magician, Olsen and Johnson, the comics, and maybe Doc Rockwell. They've been auditioning and press agents claim they'll sign.

And there's our list. Clip it and slip it under a leg of your receiving set. When you feel the itch to hear something new, something different, or something old, refer to it and tune in what you want.

When we get more flashes, we'll flash them to you. Don't forget—it's radio's banner year. Be sure to listen. And watch for more announcements.

# We Have With Us—

## RADIO MIRROR'S RAPID PROGRAM GUIDE

### LIST OF STATIONS

BASIC	SUPPLEMENTARY	
WABC	WDDO	WHEC
WADC	KRLD	KTSA
WOKO	WBIG	KSCJ
WCAO	KTRH	WSBT
WNAC	KLRA	WMAS
WGR	WQAM	WIBW
WKBW	WFA	WWVA
WKRC	WLAC	KFH
WHK	WDBO	WSJS
CKLW	WDBJ	KGKO
WDRC	WTOC	WLBZ
WFBM	WDAE	WMBR
KMBC	KFBK	WMT
WCAU	KDB	WCCO
WJAS	WICC	WISN
WEAN	KFPY	WLGZ
WFBL	WPG	WLG
WSPD	KVOR	WFEA
WJSV	KWKH	KOH
WBBM	KLZ	KSL
WHAS	WLBW	WORC
KMOX		WBT
		WNC
		WALA
		KHJ
<b>COAST</b>		
KOIN	KFBK	
KGB	KMJ	
KHJ	KWT	
KFRC	KWG	
KOL	KERN	
KFPY	KDB	
KVI	KHJ	
		<b>CANADIAN</b>
		CKAC
		CFRE

### HOW TO FIND YOUR PROGRAM

1. Find the Hour Column. (All time given is Eastern Standard Time. Subtract one hour for Central Standard time, two for Mountain time, three for Pacific time.)
2. Read down the column for the programs which are in block type.
3. Find the day or days the programs are broadcast directly after the programs in abbreviations.

### HOW TO DETERMINE IF YOUR STATION IS ON THE NETWORK

1. Read the station list at the left. Find the group in which your station is included. (CBS is divided into Basic, Supplementary, Coast, and Canadian; NBC—the following pages—into Basic, Western, Southern, Coast, and Canadian.)
2. Find the program, read the station list after it, and see if your group is included.
3. If your station is not listed at the left, look for it in the additional stations listed after the programs in the hour columns.
4. NBC network stations are listed on the following page. Follow the same procedure to locate your NBC program and station.

5 P.M. 6 P.M.

4 P.M.

3 P.M.

12 NOON 1 P.M.

2 P.M.

**12:00**  
**Salt Lake City**  
**Tabernacle:** Sun.  
½ hr. WABC and  
network  
**Voice of Experience:** Mon. Tues.  
Wed. Thurs. Fri.  
½ hr. WABC  
WCAO WNAC  
WDRC WCAU  
WEAN WJSV

**12:15**  
**The Gumps:** Mon.  
Wed. Fri. ¼ hr.  
Basic minus WADC  
WKBW WFBM  
KMBC WFL  
WSPD WJSV  
WHAS Plus WBNS  
KFAB WCCO  
WHEC WNAC plus  
Coast

**12:30**  
**Musical Foot-**  
**notes:** Sun. WABC  
WNAC WKBW  
WBBM WKRC  
WHK KRNT  
CKLW KMBC  
WHAS WCAU  
WJAS KMOX  
WJSV WBNS  
WCCO  
**"Mary Marlin":**  
Mon. Tues. Wed.  
Thurs. Fri. ¼ hr.  
Basic plus Coast  
plus KLZ WCCO  
KSL

**12:45**  
**"Five Star Jones:"**  
Mon. Tues. Wed.  
Thurs. Fri. ¼ hr.  
WABC and net-  
work

**1:00**  
**Church of the Air:**  
Sun. ¼ hr. WABC and  
network  
**Carlton and Shaw:**  
Mon. ¼ WABC and  
network

**1:15**  
**Alexander Semmler:**  
¼ hr. Mon. WABC  
WCAO WMBR WQAM  
WDBO WSJS WDAE  
WGST WPG WBRC  
WDOO WBG WTOC  
WNOX KLRA WREC  
WALA WDSU WCOA  
WMBD WDBJ

**1:30**  
**Eton Boys:** Mon. ¼  
hr. WABC and network  
**Milton Charles:** Tues:  
½ hr. WABC and net-  
work

**Concert Minia-**  
**tures:** Wed. ½ hr.  
WABC WADC WOKO  
WCAO WGR CKLW  
WDRC WFBM KMBC  
WCAU WJAS WFBL  
WSPD WJSV WQAM  
WDBO WDAE KERN  
KHJ KOIN KFBK  
KGB KDB KOL  
KFPY KWG KVI  
WGST WPG WLBZ  
WBRC WBT KVOR  
WBNS KRLD KLZ  
WDNC WOWO WBIG  
KTRH WNOX KLRA  
WFEA WREC WALA  
CKAC WDSU KOMA  
WCOA KOH WMBG  
WDBJ WHEC KTSA  
WTOC KWKH KSCJ  
WSBT CFRB WIBX  
WWVA KFH WSJS  
WORC WKBN

**2:00**  
**Marie, The Little**  
**French Princess:** Mon.  
Tues. Wed. Thurs. Fri.  
¼ hr. WABC WNAC  
WBBM WKRC WHK  
CKLW WCAU WJAS  
KMOX WJSV KRLD  
KLZ WDSU WHEC  
KSL KHJ KFBC  
KERN KMJ KFBK  
KDB KWG

**2:15**  
**The Romance of**  
**Helen Trent:** Mon.  
Tues. Wed. Thurs. Fri.  
¼ hr. WABC WNAC  
WKRC WHK CKLW  
WCAU WJAS KMOX  
WJSV KRLD KLZ  
WDSU WHEC KSL  
KHJ KFRC KERN  
KMJ KFBK KDB  
KWG

**2:30**  
**Between the Book-**  
**ends:** Sun. Mon. Tues.  
Wed. Fri. ¼ hr. WABC  
and network  
**Down by Herman's:**  
Sat. ¼ hr. WABC and  
network

**2:45**  
**Happy Hollow:** Mon.  
Tues. ¼ hr. WABC and  
network

**3:00**  
**Philharmonic Sym-**  
**phony of N. Y.:** Sun.  
two hr. WABC WADC  
WOKO WCAO WAAB  
WBBM WHK CKLW  
WDRC WFBM KMBC  
WJAS WEAN KMOX  
WFBL WSPD WMBR  
WQAM WDBO WDAE  
KHJ WGST WPG  
WLBZ WBRC WICC  
WBT WBNS KRLD  
WSMK KLZ WBIG  
KTRH KFAB KLRA  
WSJS WFEA WREC  
WCCO WALA CKAC  
WLAB WDSU WCOA  
WDBJ WMT WWVA  
KFH WORC WKBN  
WKRC WDNC WIBW  
WTOC KOMA WHAS  
KGKO KOH KOIN  
KVI KOL KGB WDOO  
WNOX KVR KTSA  
WSBT WHP WOC  
WMBG WKBW  
KERN WCAO WJSV  
KFPY

**Orchestra:** Wed. ½ hr.  
WABC and network  
**Connie Gates:** Fri.  
¼ hr. WABC and  
network

**Football:** Sat. ½ hr.  
WABC and network

**3:30**  
**"Do You Remem-**  
**ber?":** Tues. ½ hr.  
WABC and network

**4:00**  
**Visiting America's**  
**Little House:** Mon. ¼  
hr. WABC and network  
**La Forge Berumen**  
**Musicals:** Wed. ½ hr  
WABC and network  
**The Grab Bag:** Fri. ½  
hr. WABC and network

**4:15**  
**Chicago Varieties:**  
Mon. ½ hr. WABC  
WADC WOKO WCAO  
WKBW WGR WBBM  
WKRC KRNT CKLW  
WDRC WFBM KMBC  
KFAB WHAS WCAU  
WJAS WSPD WJSV  
W M B R W Q A M  
WDBO WDAE KHJ  
KDB WGST WPG  
WLBZ WBRC WDOO  
KVOR WBNS KRLD  
KLZ WBIG WHP  
KTRH WNOX KLRA  
WFEA WREC WCCO  
WALA CKAC WDSU  
W C O A W M B G  
WDBJ WTOC KWKH  
KSCJ WSBT WMAS  
WIBW CFRB WIBX  
KFH WSJS WORC  
KVI KFPY WBT

**4:30**  
**Science Service:** Tues:  
¼ hr. WABC and  
network  
**Loretta Lee:** Thurs. ½  
hr. WABC and network

**4:45**  
**Connie Gates:** Tues.  
¼ hr. WABC and  
network

One of the most interesting popularity rises in daytime shows we've seen is that of the Mory Morlin program. Right now, according to one accepted chort of listeners, the show is ahead of such perennial favorites as Today's Children and Betty and Bob. If you haven't tuned it in, try it—and enjoy its highly dramatic situations.

**5:00**  
**Melodiana:** Sun. ¼  
hr. WABC WOKO  
WCAO WAAB WGR  
WFBL WBBM WKRC  
WHK KRNT CKLW  
WDRC WFBM KMBC  
WHAS WCAU WJAS  
WEAN KMOX WSPD  
WADC WJSV KFAB  
WCCO WHEC CFRB  
**Do Re Mi:** Mon. ¼ hr.  
WABC and network  
**Loretta Lee:** Fri. ¼  
hr. WABC and net-  
work

**5:15**  
**The Instrumental-**  
**ists:** Thurs. ¼ hr.  
WABC and network

**5:30**  
**Crumit & Sanderson:**  
Sun. ¼ hr. WABC  
WADC WOKO WCAO  
WAAB WGR WHK  
CKLW WDRC WFBM  
KMBC WHAS WCAU  
WEAN KMOX WFBL  
WSPD WJSV WICC  
WBNS WDSU KOMA  
WHEC WMAS KTUL  
WIBX WWVA KFH  
WORC

**Jack Armstrong:**  
Mon. Tues. Wed. Thurs.  
Fri. ¼ hr. WABC  
WOKO WDRC WCAU  
WJAS WEAN WMAS

**5:45**  
**Quartet:** Mon. Wed.  
¼ hr. WABC and  
network  
**Tito Guizar:** Thurs.  
Sat. ¼ hr. WABC  
and network

October sixth, Sunday, another season of symphonic music officially starts with the fall debut of the New York Philharmonic. As before, this program will run from 3:00 until 5:00 or a little short of the scheduled two hours. As usual, Toscanini will take up the baton for the opening broadcast.

7 P.M. 8 P.M. 9 P.M. 10 P.M. 11 P.M. MIDNIGHT

6 P.M.

**6:00**  
**Amateur Hour with Ray Perkins:** Sun. 1/2 hr. WABC WOKO WCAO WAAB WKBW WBBM WKRC WKIK CKLW WDRS WFBM KMBC WHAS WCAU WJAS KMOX WFBL WJSV KERN KMKI KIJ KOIN KFBK KGB KFRC KDB KOL KFPY KWG KVI WGST WBT WBNS KRLL KLZ WREC WCCO WDSU WHEC KSL CFRB

**Buck Rogers:** Mon. Tues. Wed. Thurs. 1/2 hr. WABC WOKO WCAO WAAB WKBW WKRC WKIK CKLW WCAU WJAS WFBL WJSV WBNS WHEC

**Kaltenborn Edits The News:** Fri. 1/2 hr. WABC and network

**6:15**  
**Bobby Benson:** Mon. Wed. Fri. 1/2 hr. WABC WAAB WGR WCAU WFBL WLBZ WOKO WDRS WEAN WHEC WMAS

**Carson Robison:** Tues. Thurs. 1/2 hr. WABC WOKO WAAB WGR WDRS WCAU WEAN WFBL WHEC

**6:30**  
**Household Music Box:** Mon. Wed. WABC only

**6:45**  
**Voice of Experience:** Sun. 1/2 hr. WABC WADC WCAO WAAB W K B W W B B M WKRC WKIK CKLW WDRS WFBM KMBC WHAS WCAU WJAS WEAN KMOX WFBL WSPD WBT WCCO WHEC WWVA

**7:00**  
**Alexander Woolcott:** Sun. 1/2 hr. Basic minus WADC WEAN WSPD plus KRNT KFAB KLZ WCCO KSL plus coast

**Just Entertainment:** Mon. Tues. Wed. Thu. Fri. 1/2 hr. WOKO WNAO WGR WDRS WHAS WCAU WEAN WFBL WSPD WJSV WDBO WDAE KFBK KFPY WBRW WICC WBT KVOR WBNS WOC WDNOC WREC WALA WCOA KOH WMBG KTSA CFRB KTUL WIBX WJAS WHEC KLZ KOMA WBIG WSBT KMBC WLBZ WCAO

**7:15**  
**Patti Chapin:** Mon. 1/4 hr. WABC and network

**Vocals by Verrill:** Tues. 1/4 hr. WABC and network

**He She, and They:** Wed. WABC and network

**Lazy Dan:** Fri. 1/4 hr. WABC and network

**7:30**  
**Phil Baker:** Sun. 1/2 hr. WABC and network

**Kate Smith:** Tues. Wed. Thurs. 1/2 hr. Basic minus WSPD plus WMBR WGST WBT KRLL WDSU WKBN

**7:45**  
**Boake Carter:** Mon. Tues. Wed. Thurs. Fri. 1/2 hr. WABC WCAO WNAO WGR WBBM WKIK CKLW KMBC WHAS WCAU WJAS KMOX WJSV WBT WCCO WDRS WEAN KRLL KOMA WFBL WKRC

Football will soon hold a nation in sway and CBS has carefully left its Saturday afternoon schedule open in order to relay to its audiences the most promising of each week's collegiate gridiron clashes. . . . In the line of Washington commentators, Kaltenborn moved up to six o'clock Fridays and Frederic William Wile again goes off the air for a short while. . . . As we mentioned in Behind Closed Doors (how you read this revealing article on new fall shows yet?) Waallcott the sentimentalist comes back the same day the Philharmonic does, October 6. He will have the same half hour, 7 to 7:30, putting him opposite that ace comedian, Jock Benny.

**8:00**  
**Eddie Cantor:** Sun. 1/2 hr. (back early in Oct.)

**Guy Lombardo:** Mon. 1/2 hr. WABC WOKO WCAO WNAO WGR WDRS WCAU WJAS WEAN WFBL WJSV WHTF WCHS WSCS WPG WICC WBT WDOD WESG WDNOC WBG WIP WNOX KLRA WREC WLAC WDSU WMAS WJAS WMBG WDJJ WJX WORC WHEC KWKH WWVA

**Lavender and Old Lace:** Tues. 1/2 hr. Basic plus KRNT KFAB

**Johnnie and the Foursome:** Wed. 1/4 hr. WABC WADC WOKO WCAO WNAO WGR WBBM WKRC WKIK KRNT CKLW WDRS WFBM KMBC KFAB WHAS WCAU WJAS WEAN KMOX WFBL WSPD WJSV WCCO

**Harvester Cigars:** Thurs. 1/4 hr. Basic plus KRNT KFAB WBNS WSMK WCCO

**Soony Sketchbook:** Fri. 1/2 hr. WABC WOKO WNAO WGR WDRS WEAN WICC WORC WLBZ WHAS WFBL WHEC WCAU

**8:15**  
**Emery Deutsch with Connie Gates:** Wed. 1/4 hr. WABC and network

**8:30**  
**Pick and Pat:** Mon. 1/2 hr. Basic plus KFAB WLBZ WICC WBT WOWO WHP WMBG WHEC WMAS WORC

**Packard Presents Lawrence Tibbett:** Tues. 1/2 hr. Basic plus Coast plus Canadian plus a supplementary network

**Burns and Allen:** Wed. 1/2 hr. WABC and network

**Atwater Kent Hour:** Thurs. 1/2 hr. Basic plus coast plus WGST WLBZ WBT KRLL KLZ WMBR WREC WQAM WCCO WDSU KOMA WDBO KSL KTSa WDAD WLAC

**Broadway Varieties:** Fri. 1/2 hr. Basic plus WGST WBRW WBT WBNS KLZ WCCO WDSU WMBG KSL WMAS plus coast

**9:00**  
**Ford Sunday Evening Hour:** Sun. 1 hr. Basic plus supplementary plus coast

**Lux Radio Theater:** Mon. one hr. Basic plus Coast plus KRNT KFAB WQAM WDAE WGST WBRW WICC WBT WBNS KRLL KLZ KTRH KLRA WREC WCCO CKAC WISN WLAC WDSU KOMA WDBJ WHEC KSL KTSa CFRB WORC WNAO

**Camel Caravan:** Tues. Thurs. 1/2 hr. WABC and network

**Emery Deutsch:** Wed. 1/2 hr. WABC and network

**Hollywood Hotel:** Fri. one hr. Basic Plus Coast minus KFPY KFBK KDB Plus Supplementary minus WWVA WGLC Plus Canadian Plus WOWO WGST WBNS KFAB WREC WDSU KOMA WMBG WMBD KTUL WACO WNAO WNOX WIBX WKBH

**9:30**  
**Fred Waring:** Tues. one hr. Basic Plus Coast Plus Supplementary minus KDB KWKH WSBT WWVA Plus WGST WBNS KFAB WREC WDSU KOMA WMBG KTUL WACO WNAO WKBN KNOX WMBD Plus Canadian

**Marty May:** Thurs. 1/2 hr. WABC and network

**California Melodies:** Sat. 1/2 hr. WABC and network

**10:45**  
**Louis Prima Orchestra:** Mon. Thurs. WABC and network

Kate Smith loses her Thursday sustaining hour, but everybody, including Kate, is glad. You see, she's to have a three-time-a-week show, sponsored, very soon at 7:30 . . . Those two comics, Black and Sully, whose radio careers were interrupted when Ex-Lax went off the air after CBS's announcement that laxative accounts would soon be taboo, are turning down offers. It's this way—they want to put on their own show in their own way and until they get a contract with such a clause they won't sign. An old, old story, but perhaps this time the comedians will come out on top . . .

**10:00**  
**Wayne King, Lady Esther:** Sun. Mon. 1/2 hr. WABC WADC WOKO WCAO WAAB W K B W W B B M WKRC WKIK CKLW WDRS WFBM KMBC WHAS WCAU WJAS KMOX WFBL WSPD WJSV KERN KMKI KIJ KOIN KFBK KGB KFRC KDB KOL KFPY KWG KVI WBNS KRLL KLZ KFAB WCCO WDSU WIBW

**Alemite Hour:** Thurs. 1/2 hr. WABC and network

**Richard Humber with Stuart Allen:** Fri. 1/2 hr. WABC WADC WOKO WCAO WAAB W K B W W B B M WKRC WKIK CKLW WDRS WFBM KMBC KFAB WHAS WCAU WJAS KMOX WFBL WSPD WJSV WGST WBT WBNS WCCO WDSU WSBT KFII

**10:30**  
**Benay Venuta:** Sun. 1/2 hr. WABC and network

**The March of Time:** Mon. Tues. Wed. Thurs. Fri. 1/2 hr. Basic minus WGR WJSV plus WCCO WDSU KRNT KFAB WSPD WISV plus coast

**10:30**  
**Benay Venuta:** Sun. 1/2 hr. WABC and network

**The March of Time:** Mon. Tues. Wed. Thurs. Fri. 1/2 hr. Basic minus WGR WJSV plus WCCO WDSU KRNT KFAB WSPD WISV plus coast

**10:45**  
**Louis Prima Orchestra:** Mon. Thurs. WABC and network

We dropped Wednesday evening's Broadway Varieties one month from this guide and then found out that the show was still going strong. It wasn't our fault, though, the company sponsoring it had given its cancellation notice, then changed its mind and put it on Fridays . . . True Story Hour has gone to the National Broadcasting network and is broadcasting now Friday evenings at 9:30 . . . Igor Garin, new foreign baritone on Hollywood Hotel, is getting quite a bit of publicity these days. It must be his accent.

**11:00**  
**Abe Lyman Orchestra:** Mon. Sat. WABC and network

**Dance Orchestra:** Fri. WABC and network

**11:30**  
**Dance Orchestra:** Sun. WABC and network

**Dance Orchestra:** Mon. WABC and network

**Dance Orchestra:** Tues. Sat. WABC and network

**Dance Orchestra:** Wed. Fri. WABC and network

**11:30**  
**Pick and Pat:** Mon. 1/2 hr. KRNT WFBM WHAS KMOX KERN KAIV KHV KOIN KFBK KGB KFRC KDB KOL KFPY KWG KVI KLZ KSL

**Voice of Experience:** Wed. 1/4 hr. KLZ KSL KERN KMJ KIJ KOIN KFBK KGB KFRC KDB KOL KFPY KWG KVI

**12:30**  
**Richard Humber:** Fri. 1/2 hr. KERN KMJ KIJ KOIN KFBK KGB KFRC KDB KOL KFPY KWG KVI KLZ KSL

We can't find out much about the Atwater Kent Hour that is returning to the CBS fold very shortly on Thursday nights. We do know that it will be the symphonic type this sponsor has always featured in the past, but we can't learn whether he will have the some artists week by week or guest stars. Whatever he decides, music lovers can depend on a very full, very pleasant thirty minutes . . . We've been flashed a confidential report that Lilac Time is being taken off the air . . . Then, too, Singing Sam's spot at 7:30 must change to make room for Kate Smith. CBS didn't seem to know what would become of him, when that happened.

<b>BLUE NETWORK</b>	<b>12 NOON</b>	<b>1 P.M.</b>	<b>2 P.M.</b>	<b>3 P.M.</b>	<b>4 P.M.</b>	<b>5 P.M.</b>	<b>6 P.M.</b>
	<b>12:00 Tastyeast Opportunity Matinee:</b> Sun. ½ hr. Network <b>Simpson Boys:</b> Tues. Wed. Thurs. Fri. Sat. ¼ hr. WJZ and network <b>12:15 Merry Macs:</b> Tues. Wed. Thurs. Fri. ¼ hr. WJZ and network <b>12:30 Radio City Music Hall:</b> Sun. Hour—Network <b>Words and Music:</b> Tues. Wed. Thurs. Fri. ¼ hr. WJZ and network	<b>1:00 Happy Jack:</b> Mon. Tues. Wed. Thurs. Fri. Sat. ¼ hr. WJZ and network <b>1:15 The Kilmer Family:</b> Mon. Tues. Wed. Thurs. Fri. ¼ hr. WJZ and network <b>1:30 Highlights of the Bible:</b> Sun. ½ hr. Network <b>National Farm and Home Hour:</b> Mon. Tues. Wed. Thurs. Fri. Sat. 1 hr. WJZ and network	<b>2:00 RCA Hour:</b> Sun. 1 hr. Basic plus Western plus South-eastern plus coast <b>2:15 Uncle Ned:</b> Sun. ¼ hr. WJZ and network <b>2:30 NBC Music Guild:</b> Mon. Thurs. one hr. WJZ and network <b>Three Flats:</b> Tues. ¼ hr. WJZ and network <b>Playlett:</b> Sat. ½ hr. WJZ and network	<b>3:00 The Silver Flute:</b> Tues. ¼ hr. WJZ and Network <b>Old Skipper:</b> Sat. ½ hr. WJZ and network <b>3:15 Sketch:</b> Wed. ¼ hr. Network <b>3:30 Sunday Vespers:</b> Sun. ½ hr. Network <b>Vaughn de Leath:</b> Mon. Thurs. Fri. ¼ hr. WJZ and Network <b>Nellie Revell:</b> Tues. ¼ hr. WJZ and Network <b>Music Magic:</b> Sat. ½ hr. WJZ and network	<b>4:00 Betty and Bob:</b> Mon. Tues. Wed. Thurs. Fri. ¼ hr. Basic minus KSO KWCR WREN Plus Coast Plus WDAI WLW WFAA WTMJ KSTP KVOO WKY KPRC <b>4:15 Songs and Stories:</b> Mon. ¼ hr. Network <b>Morin Sisters:</b> Fri. ¼ hr. WJZ and network <b>4:30 NBC Radio Guild:</b> Mon. one hr. WJZ and Network <b>Piano Recital:</b> Tues. ¼ hr. WJZ and Network <b>Ray Heatherton:</b> Wed. ¼ hr. WJZ and network <b>4:45 General Federation of Women's Clubs:</b> Fri. ¼ hr. WJZ and Network	<b>5:00 Roses and Drums:</b> Sun. ½ hr. Basic plus WLW KTHS WKY KTBS WBAP KPRC WOAI <b>Crosscuts from Log of Day:</b> Wed. ½ hr. WJZ and Network <b>Platt and Nierman:</b> Fri. ¼ hr. WJZ and Network <b>5:15 Jackie Heller:</b> Fri. Sat. ¼ hr. Network <b>5:30 Singing Lady:</b> Mon. Tues. Wed. Thurs. Fri. ¼ hr. WJZ and Network <b>5:45 Gabriel Heater:</b> Sat. Sun. ¼ hr. Basic plus WLW <b>Little Orphan Annie:</b> Mon. Tues. Wed. Thurs. Fri. Sat. ¼ hr. WJZ and Network <b>Goldy and Dusty with Nellie Revell:</b> Fri. ¼ hr. WJZ and network	

## LIST OF STATIONS

BLUE NETWORK BASIC				WESTERN			
WJZ	WSYR	KSO	WPTF	KPRC			
WBAL	WHAM	KWK	WTMJ	WEBC			
WMAL	KDKA	WREN	KSTP	WRVA			
WBZ	WJR	KOIL	WWNC	WJAX			
WBZA	WENR	WGAR	WKY	WFLA			
	WGAR		WBAP	WOAI			
COAST				WLS			
KOA	KGO		KOMO				
KDYL	KFI		KHQ				
	KGW						

RED NETWORK BASIC				WESTERN			
WEAF	WWJ	WGY	WEEI	WHO			
WTAG	WLW	WJAR	KSD	WMAQ			
WBEN	WSAI	WCSH	WDAF	WOW			
WCAE	WFR			WTIC			
WTAM	WRC						
SOUTHERN				COAST			
KSTP	WEBC	WKY	KVOO	WBAP			
WTMJ	KPRC	WOAI	WFAA	KTAR			
WIOD	WIS	WJAX	WSB	WAPI			
WFLA	WPTF	WMC	WSM	WAVE			
WWNC	WRVA	WJDX	WSMB				
CANADIAN				COAST			
CRCT	CFCF	KHQ	KGO	KOMO			
		KDYL	KHJ	KFI			
		KOA	KGW				

<b>RED NETWORK</b>	<b>11:30 Major Bowes' Capitol Family:</b> Sun. one hr. WEA and network <b>12:15 Honeyboy and Sassafras:</b> Mon. Tues. Wed. Thurs. Fri. Sat. ¼ hr. <b>12:30 University of Chicago Discussions:</b> Sun. ¼ hr. Network <b>Merry Madcaps:</b> Mon. Tues. Wed. Thurs. Fri. Sat. ½ hr. Network	<b>1:00 Road to Romany:</b> Sun. ½ hr. WEA and Network <b>1:15 Orchestra:</b> Tues. Wed. Thurs. Fri. ¼ hr. WEA and network <b>1:30 Words and Music:</b> Sun. ½ hr. (network listing not available) <b>1:45 NBC Music Guild:</b> Tues. ¾ hr. WEA and Network <b>Airbreaks:</b> Thurs. ½ hr. WEA and network	<b>2:00 Bible Dramas:</b> Sun. ¼ hr. WEA and network <b>Revolving Stage:</b> Mon. ¼ hr. Orchestra: Fri. ½ hr. WEA and Network <b>2:15 Better Speech:</b> Sun. ¼ hr. Basic <b>2:30 Temple of Song:</b> Sun. ½ hr. WEA and Network <b>Al Pearce's Gang:</b> Mon. Tues. Wed. Thurs. ½ hr. WEA and network <b>Kitchen Party:</b> Fri. ½ hr. Basic plus Western plus Coast plus KYW KTHS KTBS
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The Merry Mocs rote os one of the most popular sustoinings. The three men in the quartet are brothers from Minneopolis . . . Though we haven't room to list it, we can give you news of chonge on the Butter Scotch show at 10:05 in the morning. A short time bock Rolph Kirbery wham you probobly know os the Droom Singer went on in ploce of Mourice who is ill.

We almost didn't make o note of this—remember the Gold Dust twins? Horvey Hinderemeyer ond Earl Tucker mon hove started another show on Fridoy afternoons with Nellie Revell. The boys will sing old time songs that should bring bock memories ond Nellie will reminisce about the good old times of the past.

## NATIONAL

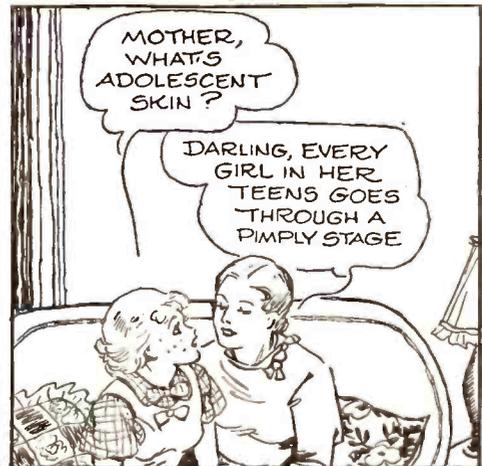
<b>3:00 Home Sweet Home:</b> Mon. Tues. Wed. Thurs. Fri. ¼ hr. WEA and Network <b>Weekend Revue:</b> Sat. ½ hr. WEA and Network <b>3:15 Vic and Sade:</b> Mon. Tues. Wed. Thurs. Fri. Basic minus WLW plus KYW KFI <b>3:30 Penthouse Serenade, Don Mario:</b> Sun. ½ hr. Basic plus Coast <b>Oxydot's Ma Perkins:</b> Mon. Tues. Wed. Thurs. Fri. ¼ hr. Basic minus WJAR WHO WDAF WMAQ WOW—plus WKBF WSM WSB WAPI WAVE WSMB <b>NBC Music Guild:</b> Sat. ¾ hr. WEA and network <b>3:45 Dreams Come True:</b> Tues. Wed. Thurs. ¼ hr. Basic minus WHO WDAF WMAQ WOW <b>Mario Cozzi:</b> Fri. ¼ hr. WEA and Network	<b>4:00 Willard Robison Orchestra:</b> Sun. ¼ hr. WEA and Network <b>Woman's Radio Review:</b> Mon. Tues. Wed. Thurs. Fri. WEA and Network ¼ hr. <b>4:15 Carol Deis, soprano:</b> Sat. ¼ hr. WEA and Network <b>4:30 Songs:</b> Sun. ¼ hr. WEA and Network <b>Madge Marley:</b> Fri. ¼ hr. <b>Our Barn:</b> Sat. ½ hr. WEA and Network <b>4:45 Orchestra:</b> Mon. Wed. ¼ hr. WEA and network <b>Adventures in King Arthur's Land:</b> Tues. Thurs. ¼ hr. WEA and network <b>Orchestra:</b> Fri. ½ hr.	<b>5:00 America's 1st Rhythm Symphony:</b> Sun. ½ hr. Entire Red Network plus WHO KTHS KTRH WIDA KFYR <b>Kay Foster, Songs:</b> Mon. ¼ hr. Network <b>Shirley Howard:</b> Wed. Fri. ¼ hr. WEA and Network <b>N't'l Congress Parents, Teachers Program:</b> Thurs. ½ hr. Network <b>5:15 Grandpa Burton:</b> Mon. Wed. Fri. ¼ hr. WEA and Network <b>5:30 Dream Drama:</b> Sun. ¼ hr. Basic minus WHO WOW <b>Tom Mix Program:</b> Mon. Wed. Fri. ¼ hr. Basic minus KSD WDAF WHO WOW <b>Matinee Musicale:</b> Thurs. ¼ hr. WEA and Network <b>5:45 Ray Heatherton:</b> Sun. ¼ hr. WEA and network <b>Stanley High:</b> Tues. ¼ hr. Network
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Notes an Al Pearce's Gong—Tizzie Lish, the dizzy Hame, Beouty ond Health expert, wears a castume for visibile oudiences. True to the port, William Comstack (Tizzie) features o block cotton dress, black cotton stockings, high black boots.

The stor of Penthouse Serenade, Don Mario, could be sitting right now on a Cubon plontotion with dozens of servants fonning oway the flies. His father, o rich plonter, wants him to take over the business.



**Read  
how  
Mabel  
won lots  
of new  
dates**



**Don't let adolescent pimples humiliate YOU**

Between the ages of 13 and 25, important glands develop. This causes disturbances throughout the body. Harmful waste products get into your blood. These poisons irritate the skin—and pimples pop out on the face, chest and back.

Fleischmann's Yeast clears those skin irritants out of your blood. And the pimples disappear!

Eat Fleischmann's Yeast 3 times a day, before meals, until your skin has become entirely clear. Start today!

Copyright, 1935, Standard Brands Incorporated



*—clears the skin*

by clearing skin irritants  
out of the blood

6PM. 7PM. 8PM. 9PM. 10PM. 11PM. MIDNIGHT 12

**6:00 Canadian Grenadiers:** Sun. ½ hr. **U. S. Army Band:** Mon. ¼ hr. Network **Martha Mears:** Thurs. ¼ hr. WJZ and network **Orchestra:** Fri. ¼ hr. Network

**6:15 Ivory Stamp Club:** Mon. Wed. Fri. ¼ hr. WJZ WBZ WBZA **Winnie, The Pooh:** Tues. Thurs. ¼ hr. WJZ and network

**6:30 Grand Hotel:** Sun. ½ hr. Basic plus Coast plus WTMJ KSTP WEBC **Press Radio News:** Mon. Tues. Wed. Thurs. Fri. Sat. WJZ and Network

**6:45 Lowell Thomas:** Mon. Tues. Wed. Thurs. Fri. ¼ hr. WJZ WJAR WLW CRCT WBZ WBZA WSYR WBAL WHAM WMA L WJAX WFLA KDKA WJR CFCF WIOD WRVA

**7:00 Jack Benny with Johnny Green's Orchestra:** Sun. ½ hr. Basic Plus Western minus WJZ WBAP WEBC WLS plus WKBF WJZ KFYR WIOD WTAR WAVE WSM WSB WSMB KVOO WFAA KTBS WSOC WDAY WMC **Easy Aces:** Tues. Wed. Thurs. ¼ hr. WJZ and network

**7:15 Tony and Gus:** Mon. Tues. Wed. Thurs. Fri. ¼ hr. WJZ WBAL WMAL WBZ WBZA WSYR WHAM KDKA WCKY WFIL WENR WPTF WJZ WIS WJAX WIOD WFLA WTAR WVR WSOC WJAR

**7:30 Bob Ripley with Ozzie Nelson and Harriet Hilliard:** Sun. ½ hr. WJZ and Network **Lum 'n' Abner:** Mon. Tues. Wed. Fri. ¼ hr. WJZ WBZ WBZA WSYR WENR **Operatic Gems:** Sat. one hr. WJZ and network

**7:45 Dangerous Paradise:** Mon. Wed. Fri. ¼ hr. Basic Plus KTBS WSM WSB WFAA WKY WLW WFO

**8:00 NBC String Symphony:** Sun. ¾ hr. WJZ and Network **Fibber Mc Gee and Molly:** Mon. ¼ hr. Basic plus WFIL WCKY WLS WMT **Eno Crime Clues:** Tues. ½ hr. Basic minus WHAM WENR plus WLW WLS **Life Saver Show:** Wed. ½ hr. Basic **Nickelodeon:** Thurs. ½ hr. WJZ and network **Irene Rich:** Fri. ¼ hr. Basic minus WJR WJAR WENR WKW plus WLS WSM WMC WSB WAVE

**8:15 Lucille Manners:** Fri. ¼ hr. WJZ and Network

**8:30 Evening in Paris:** Mon. ½ hr. Basic plus WFIL WCKY WLS WMT **Welcome Valley, Edgar A. Guest:** Tues. ½ hr. Basic plus WCKY WMT **House of Glass:** Wed. ½ hr. Basic minus WBZ WKW plus WMT WCKY **Kellogg College Prom, Ruth Etting:** Fri. ½ hr. Basic plus WFIL WCKY WMT

**9:00 Melodious Silken Stridings Program:** Sun. ½ hr. Basic plus Western minus WTMJ KSTP WBAP WEBC WOAI plus WLW WIOD WAVE WSM WSB WMC WJDX WSMB WFAA KTBS KTHS **Sinclair Minstrels:** Mon. ½ hr.—Basic plus Western plus WSB WJZ WDAY KFYR WFAA WIS WIOD WSM WSMB WJDX KTBS KVOO WSOC WTAR WMC KOA WLW WMT WAPI KDYL **N.T.G. and his Girls:** Tues. ½ hr. Basic plus Coast plus WLW WLS WMT

**Our Home on the Range, John Charles Thomas:** Wed. ¼ hr. Basic plus Coast plus WIRE WMT WCKY **Death Valley Days:** Thurs. ½ hr.—Basic minus WENR plus WLW WLS

**Palmolive Beauty Box:** Fri. one hr. (network listing unavailable) **Walter Winchell:** Sun. ¼ hr. Basic **Princess Pat Players:** Mon. ½ hr. Basic **Helen Hayes:** Tues. ½ hr. Basic **National Barn Dance:** Sat. Hour. Basic plus WLS WKBF

**9:45 Niela Goodelle:** Sun. ¼ hr. Basic plus WCKY

**10:00 Sunday Evening at Seth Parker's:** Sun. ½ hr. WJZ and network **Raymond Knight:** Mon. 1 hr. WJZ and Network **NBC Symphony Orchestra:** Thurs. one hr. WJZ and network

**10:30 Orchestra:** Sun. ¼ hr. WJZ and Network **Heart Throbs of the Hills:** Tues. ½ hr. WJZ and Network **Meetin' House:** Fri. ½ hr. WJZ and network **Carefree Carnival:** Sat. ½ hr. WJZ and Network

Well, let's see what we have in the way of new or changing shows at night... Easy Aces is back in a night spot—7:00, Blue network, Tuesdays, Wednesdays, Thursdays... The Bakers Broadcast soon will be Robert L. Ripley (Believe it or Not) with Ozzie Nelson and Harriet Hilliard.

**11:00 Joe Reichman Orchestra:** Mon. ¼ hr. **Songs:** Wed. ¼ hr. **Jewish Program:** Thurs. ¼ hr. **Ink Spots:** Fri. ¼ hr. WJZ and Network **Orchestra:** Sat. ½ hr.

**11:15 Shandor:** Sun. ¼ hr. WJZ and Network

**11:22 Ink Spots:** Mon. Fri. WJZ and Network

**11:30 Orchestra:** Sun. ½ hr. **Ray Noble Orchestra:** Mon. ½ hr. **Orchestra:** Tues. ½ hr. **Orchestra:** Thurs. ½ hr.

More of the same—Cornelia Otis Skinner, who's done such a grand job this summer pinch hitting for Winchell, gives way to the master gossip columnist... The Kellogg College Prom continues with Ruth Etting who wants to quit and can't because of the demand for her... And Palmolive, changed to Friday nights, continues to be popular.

RED ↓ NATIONAL ↑ BLUE

**6:00 Catholic Hour:** Sun. ½ hr. Network **Flying Time:** Mon. Tues. Wed. Thurs. Fri. ¼ hr. WFAF and Network

**6:15 Mid-week Hymn Sing:** Tues. ¼ hr. Network **Orchestra:** Wed. ¼ hr. WFAF and network

**6:30 Invitation to the Dance:** Sun. ½ hr. WFAF and Network **Press Radio News:** Mon. Tues. Wed. Thurs. Fri. Sat.

**6:45 Billy and Betty:** Mon. Tues. Wed. Thurs. Fri. WFAF only **Merry Macs:** Sat. ¼ hr. WFAF and Network

You're probably familiar with the names of Fray and Braggiatti, for years CBS's favorite piano team. They've split this summer and Jacques Fray has moved to NBC to conduct his own program, Invitation to the Dance. You can hear it Sundays in place of Continental Varieties.

**7:00 K-7:** Sun. ½ hr. WFAF and Network **Amos 'n' Andy:** Mon. Tues. Wed. Thurs. Fri. ¼ hr. WFAF and network

**7:15 Uncle Ezra's Radio Station:** Mon. Wed. Fri. WFAF and network **Popeye, The Sailor:** Tues. Thurs. Sat. ¼ hr. WFAF and network

**7:30 Sigurd Nilssen, basso Graham McNamee:** Sun. ¼ hr. WFAF **WTAG WJAR WCHS WRC WGY WTAM WWJ WSAI WMAQ KSD WOW WBEN** **Rhythm Boys:** Mon. ¼ hr. WFAF and Network **Molle Show:** Thurs. ¼ hr. Basic minus WBEN WFI WEEL WTIC

**7:45 The Fitch Program:** Sun. ¼ hr. Basic minus WEEL WDAF plus CFCF KYW WIRE **You and Your Government:** Tues. ¼ hr. **Thornton Fisher:** Sat. ¼ hr. WFAF WTIC WTAG WJAR WCHS KYW WHIO WRC WGY WBEN WTAM WWJ WMAQ KSD WOW WJZ KSTP WEBC WDAY KFYR WJZ WPTF WTAR WSOC WJZ WIS WJAX WIOD WFLA WAVE WMC WAPI WJDX WSMB WSB WCAE WSAI WIRE WSM

**8:00 Major Bowes Amateur Hour:** Sun. Hour Complete Red Network **Hammerstein's Music Hall:** Mon. ½ hr. Basic

**Leo Reisman:** Tues. ½ hr. Basic minus WSAI plus Western Minus WOAI WFAA plus Southern minus WRVA WAVE plus WKBF WJZ WDAY KFYR WSOC WTAR **One Man's Family:** Wed. ½ hr. Complete Red Network plus KTBS WCKY KFYR WDAY WJZ **Rudy Vallee:** Thurs. Hour Complete Red Network plus KFYR WDAY

**Cities Service:** Fri. Hour—Basic minus WMAQ plus Western plus Coast plus CRTG **Lucky Strike Presents:** Sat. one hr. Basic plus Western plus Coast plus WJZ KTBS WMC WSB WAPI WJDX WSMB WAVE

**8:30 Voice of Firestone:** Mon. ½ hr. Basic plus Western minus WFAA WBAP KTAR plus Southern minus WRVA WAPI plus WDAY WKBF WJZ KFYR WSOC WTAR KTBS **Lady Esther, Wayne Kings:** Tues. Wed. ¼ hr. Basic minus WFBF plus WTMJ KSTP WKY KPRC WSM WSB WMC WOAI WKBF WSMB WBEN WTIC WBAP KVOO

**9:00 Manhattan Merry Go Round:** Sun. ¼ hr. Basic plus WTMJ KSTP WEBC CFCF KFYR plus Coast **A and P Gypsies:** Mon. ½ hr. Basic

**Ben Bernie:** Tues. ½ hr.—Basic plus WTMJ KSTP WDAY KFYR WMC WSB WBAP KTBS KPRC WOAI KOA WFI KVOO **Town Hall Tonight:** Wed. Hour—Basic plus WIS WJAX WIOD WSB WTMJ KTBS KPRC WOAI KSTP WRVA WSMB KVOO WKY WEBC WPTF WSM WMC **Show Boat Hour:** Thurs. Hour—Complete Red Network **Waltz Time:** Fri. ½ hr. Basic minus WEEL **G-Men:** Sat. ½ hr. Complete Red Network

**9:30 American Musical Revue:** Sun. ¼ hr. Complete Red Network **Grace Moore:** Mon. ½ hr. Complete Red Network **Ed Wynn:** Tues. ½ hr. Complete Red Network

**True Story:** Fri. ½ hr. Basic Plus Coast plus WHIO **Shell Chateau:** with Al Jolson: Sat. One hr. Basic plus Coast plus KYW WHIO WJZ KSTP WEBC WDAY KFYR WTMJ WRVA WPTF WJZ WIS WJAX WIOD WFLA WTAR WSCD KGIR KGHK KFSO KTAR KOYL

**10:00 Contented Program:** Mon. ½ hr. Basic plus Coast plus Canadian plus KSTP WTMJ WEBC KPRC WOAI WFAA KFYR WSM WMC WSB WKY **Swift Hour with Sigmond Romberg and Deems Taylor:** Tues. ½ hr. Basic plus Western plus Coast **Log Cabin Show:** Wed. ½ hr. WFAF and network

**Whiteman's Music Hall:** Thurs. Hour—Complete Red Network plus WDAY KFYR KTBS KTHS WJZ **Campana's First Nighter:** Fri. ½ hr. Basic plus Western minus KVOO WBAP KTAR plus WSMB WMC WSM WSB

**10:30 Ray Noble Orchestra:** Wed. ¼ hr. Basic plus KYW WKBF plus Coast plus WSM WMC WSB WAPI WJDX WSMB WAVE **Mills Brothers:** Fri. ¼ hr. Basic plus Southern plus Western plus Coast

More changes on present shows—The Hoofinghams, late hour quarter hour, has become the Open Road, story of

**11:00 Orchestra:** Mon. ½ hr. Network **Orchestra:** Wed. ½ hr. **John B. Kennedy:** Thurs. ¼ hr.

**11:15 Orchestra:** Mon. ¼ hr. Network

**11:30 Orchestra:** Mon. Wed. Fri. ½ hr. Network **National Radio Forum:** Thurs. ½ hr. Network

**11:45 The Open Road:** Mon. Tues. Wed. Fri. ¼ hr. WFAF and Network

kids on the bum written by a boy in his teens who walked and rode the rails from Chicago to the West Coast to get the story... Like Fred Astaire's dancing on the Lucky Strike program? Maybe if you write saying so, you'll get him back on a return engagement.

# THE SINGING LADY

## Asks your CO-OPERATION

I AM SURE that every one who loves children will be interested in this unusual offer.

You see, as the Singing Lady I have been telling stories over the radio to children five days a week for the past five years. In that time I have written and told over a thousand stories. Now I am eager to have your co-operation in obtaining new ideas for new story material. And I am sure that there are many wonderful stories that you tell your children, or have read, or know about that will bring joy and pleasure to little folks who listen to the Singing Lady. Won't you send those ideas to me?

My sponsor, the Kellogg Company, has very generously offered \$9000 in cash prizes for the best letters that are sent in to me.

**NO TOPS TO SEND—NO LABELS—NO BOTHER!**

Doesn't that make you want to get busy at once? And don't forget that your letter may not only win a large cash prize—but it will help make millions of children happier!

Please write me a letter telling the kind of stories you think children like best. Or give a brief suggestion for new story ideas—the kind your children—or children you know—enjoy most. It isn't necessary to write a complete story—just send in ideas—plots of stories—or even a letter containing suggestions for Singing Lady programs.

Your interest and help will be very sincerely appreciated.

*Dorothy Wickler*  
THE SINGING LADY



## \$10,000 IN CASH PRIZES

The Kellogg Company is very happy to co-operate with the Singing Lady in her quest for new ideas by offering \$10,000 in cash prizes.

Few radio programs have ever appealed to a larger and more loyal audience. The Singing Lady has been voted the best children's radio entertainment for the past two years in a poll of radio editors conducted by the *New York World-Telegram*. This year the Singing Lady received the *Radio Stars' Award* for distinguished service to radio. In addition, more than two million fan letters have been received.

The Kellogg Company believes with the Singing Lady that the mothers and those who love children can help materially in making these programs even more interesting and enjoyable to little folks.

Three kinds of letters can win prizes:

1. A letter with ideas for new stories.
2. A letter telling what kind of stories children like best.
3. A letter giving constructive suggestions and ideas for the Singing Lady's program.

Make your letter any of these three types. The cash prizes will be paid for the letters

that are the most helpful to the Singing Lady. As there are 1033 cash prizes, there is a fine chance for you to win one of them.

You can hear the Singing Lady over the N. B. C. Basic Blue Network—also in Toronto and Montreal. See your newspaper for time and station. Also, you will find some of the Singing Lady stories in condensed version printed on the backs of Rice Krispies packages. These are very helpful in writing your letter.

Let your children enjoy the stories on the packages. They are an *extra value* when you buy Kellogg's Rice Krispies—the delicious cereal that snaps, crackles and pops in milk or cream. Your grocer sells Rice Krispies. Made by Kellogg in Battle Creek.

### HERE ARE THE RULES

1. Any one can submit a letter excepting employees and members of employees' families of the Kellogg Company and their advertising agents.
2. Put the name of your grocer or the store manager on your letter. If you win one of the big prizes he will win one too.

3. Prizes will be awarded for the letters that are the most helpful to the Singing Lady. Any one of three types can win: (1) a letter with ideas for new stories; (2) a letter telling what kind of stories children like best; (3) a letter giving constructive suggestions and ideas for the Singing Lady's programs.

4. All suggestions submitted become the property of the Kellogg Company.

5. Contest closes October 26, 1935. Letters post-marked later than this date not accepted.

6. Send your letter to the Singing Lady, Kellogg Company, Box 8, Battle Creek, Michigan.

### HERE ARE THE PRIZES

\$1000 for the best letter . . . . .	\$1000
600 for second best letter . . . . .	600
400 for third best letter . . . . .	400
100 for next ten best letters . . . . .	1000
50 for next twenty best letters . . . . .	1000
5 for next 1000 best letters . . . . .	5000
<b>TOTAL . . . . .</b>	<b>\$9000</b>

### \$1000 IN PRIZES FOR GROCERS

In recognition of the co-operation of grocers in displaying Rice Krispies and explaining this offer, we will give the following prizes to the grocers whose customers win prizes: First prize, \$300; second prize, \$200; third prize, \$50; next ten, \$25 each, \$250; next twenty, \$10 each, \$200; total, \$1000.

*Kellogg's* RICE KRISPIES

## What Radio Means to Me

(Continued from page 19)

most famous of the guest stars have not been at home on the air and have not measured up to others. But the plays are always excellent. Most of them I have seen on the stage, of course. The recent "Lightning" took me back, far too many years, to Frank Bacon . . . and Helen Hayes' interpretation of "Bunty Pulls the Strings" reminded me of when I had seen my friend Mollie Pearson in the same delightful role. And I may as well say here that Helen Hayes could recite the alphabet and I would sit in an easy chair with a beatific smile and know that I was listening to music.

I suppose I must talk about amateur hours. Well, I don't like 'em. That's flat and I'm sorry but I don't. Much as I like Ray Perkins in his own person I don't like his amateurs and, much as I admire Major Bowes for his fine work on the air, I don't like his, either. I feel uneasy, embarrassed. The "spontaneity" doesn't seem spontaneous to me. It all has a rehearsed air. The amateurs don't seem quite amateur or quite professional. I know that these hours are the most popular on the air and I can understand that. Half of the people listening can say to themselves, "If he or she gets away with it why can't I?" And the public loves a finger in any pie—hence the rush to vote. But frankly, I like my entertainment professional and that's that. Some of our future great entertainers may come via the amateur hour, but not many. Most of them have come from allied professions or have started in at small stations. And I don't like the idea of capitalizing on the fact that the amateur-hour amateur may be an iceman, a garbage gentleman, a dressmaker or coffee-pot owner or what have you. This creates atmosphere, of course, and I am not trying to be funny about garbage—but it annoys me. The person is either good or he is not. I don't give a hoot what he does in private life. And the amateur craze has come to a point where I have to avoid my neighborhood motion picture houses on certain evenings for fear of being faced with amateurs. I am as embarrassed for most of them as I used to be when my best friends forgot their lines at Sunday School entertainments. And on the air the sound of the gong, or its equivalent, although I may have yearned for it, similarly afflicts me.

**A**S for the commentators, I listen to them all. Lowell Thomas particularly is a habit with me. Since news commentators are no longer able to give us real spot news I no longer listen to them for information but because I like to get their particular slant on things. You can listen to three in an evening and find that each differs in placing the evening's emphasis upon one special item.

For brand new news I go to the press bulletins, of course. And for human angles I listen to John B. Kennedy who can say more in less time than anyone on the air . . . not excepting Mr. Floyd Gibbons who says it with such rapidity.

Poetry on the air bothers me. Occasionally I do hear a fine voice reading poetry as it should be read without too many frills. Basil Ruysdale's is an outstanding example of this.

I always like to listen to Jessica Drag-onette. Her voice is pure disembodied song.

Now and then a good spy story stirs me up. I used to like the dramatizations of medical science which were once on the air. I enjoy, when my work permits me

to listen, Dr. Harris' Famous Babies talks on Columbia.

If I do not listen to many afternoon programs, my children do. The children's tastes differ. There is a girl, just eleven, and there are twins, a boy and a girl, eight. It is astonishing how much tastes do differ when difference in ages is so negligible. The older girl likes dramas and while she enjoys reading mysteries suitable to her age she does not like them as well on the radio. The younger ones like the mysteries for children. All like adventure. Each differs in musical taste and the older girl likes Roses and Drums which bores the younger ones.

One of the children was recently converted to music. A couple of years ago when he was ill—before he had his own

ing that no, these things don't happen and that it wouldn't be wise to try and fly out of a second story window. But I think that children are far more intelligent than we give them credit for being and that things soon assume a proper proportion in their minds. I think that the programs which place a lot of stress on impossibly good or impossibly heroic children make a mistake. I dislike all sweetness and light programs for children as much as I do for myself. And that goes for Mr. Tony Wons, whose voice at one time fascinated me even though I wasn't taking in the sense of what he was saying.

I think history could be very dramatically and well handled on the radio. Roses and Drums makes an attempt at this but it is so very much fictionized. History should be as accurate as possible.

I wonder why geography wouldn't go over in this way! It might be done in the form of really exciting travelogues by people who know the countries of which they speak; there could be background music and even, at the end of the program, a child of that country to speak a few words to the children of this country. That is the sort of program which, if well worked out, would make for international good feeling among youth.

**M**Y objection to most history and war programs for children is that they tend to glorify war, to place the emphasis on bugles and bravery and glory and not on mud and waste and misery and long despair. I'd like to listen to frontier programs, programs of the pioneer, programs of building and not of destruction.

As for serious music, I am one of those dreadful, unspeakable, terrific, ought-to-be-shot people who do not like symphonies and opera and most all chamber music. But I do like the quiet semi-classical music of a fine orchestra. I would travel miles to hear a harp. I detest piano by itself no matter who plays it. I am fond of 'cello and violin. And when they all come together in what seems to me a harmonious understanding I can listen by the hour.

I like the Goldman Band Concerts and I very much enjoy the Canadian Grenadier Guards music, good programs and fine conductors.

It is frequently mentioned that the lack of advertising on the overseas stations is a pleasant change. This is true in one sense but the fact remains that these programs are not as good as our own, and we have advertising to thank for the excellence of our radio entertainment. Therefore I have no complaint against commercials. It is just that I often wish much of the advertising were shorter or more attractively presented.

What has become of Charlie Hamp? And why couldn't Mark Hellinger have been provided with a program commensurate with his potential qualities as an entertainer? And are other people afflicted with King Herod complexes when children take the air in long hours of song and prattle? And I still miss Main Street, but am partially consoled by the Dream Drama program.

Radio may not be perfect. But it has something for everyone. And you can take it or leave it. You can walk out when ever you like and return when it pleases you. Personally, I owe it a lot!

And now I think I'll turn on the radio and eat my lunch.

### Radio Mirror's Big Sister— MOVIE MIRROR —Is On the Air!

Don't miss this great program, you eastern listeners, every Friday night from 7:30 to 8:00. There'll be guest stars from the movie and radio worlds, all the latest news from Hollywood, and the finest musical talent available. Dial in on any of the following stations:

WMCA, New York, N. Y.  
WIP, Philadelphia, Pa.  
WDEL, Wilmington, Del.  
WCBM, Baltimore, Md.  
WOL, Washington, D.C.  
WMEX, Boston, Mass.  
WPRO, Providence, R.I.  
WLNH, Laconia, N.H.

Don't forget the time: 7:30 to 8:00 on Friday nights—so better be listenin'!

radio—we put a small receiver in his room and found music for him. A little later I heard a horrible noise and went in to find him, hands folded on his chest, beatifically listening to a French lesson. When I asked him why, he said briefly that he liked talkin' and didn't like music. That has been changed now as one of his pet programs has a cowboy song signature which he adores. He says it is the finest music in the world. I think the program is Bobby Benson. That and Buck Rogers and Dick Tracy seem to be prime favorites.

**I** HAVE no quarrel with children's programs. When my children go around singing "Home on the Range" I think it's grand. Recently they picked up "The Man on the Flying Trapeze" with astounding results.

Although I don't share many people's concern about mystery programs which supposedly frighten children, I do deplore some of the unrelated-to-life programs which children listen to, and Buck Rogers has given me many a bad hour explain-

Radio Mirror's Directory

(Continued from page 7)

**FERDINANDO, Angelo.** Orchestra leader; born Formia, Italy, May 23, 1897; unmarried. N. Y.

**FIDLER, Jimmy.** Hollywood gossip-columnist; born St. Louis, Mo., Aug. 24, 1900; formerly married to Dorothy Lee, actress; debut in Hollywood, August, 1935. N. Y.

**FIELDS, George.** Comedian, plays "Honeyboy" in "Honeyboy and Sassafras"; born Goodsprings, Mo.; March 27, 1894; married Hope O'Carroll; debut over KGGK, Texas, 1928. N. Y.

**FISHER, Thornton.** Sports commentator; born Cincinnati, Ohio, April 8, 1890; married Laura Marie Fisher; one child; debut over WEAF, June, 1923. N. Y.

**FLYNN, Bernadine.** Actress, "Vic and Sade"; born Madison, Wis., Jan. 2, 1904; married Dr. C. C. Doherty; debut over NBC, 1930. CHIC.

**FONARIOVA, Genia.** Soprano, "Samovar Serenade"; born Odessa, Russia, March 22; widow; debut over NBC, 1927. N. Y.

**FORSTER, Gertrude.** Contralto, "Tone Pictures"; born Bethlehem, Pa., June 10, 1905; widow; one daughter; debut in Philadelphia, 1922. N. Y.

**FOSTER, Harry.** Tenor, "Al Pearce and his Gang"; born St. Joseph, Mo., Dec 7, 1908; unmarried; debut over KFWB, Los Angeles, 1931. N. Y.

**FOSTER, Kay.** Singer, born Dallas, Tex.; May 3, 1910; unmarried; debut over NBC, November, 1934. N. Y.

**FRAWLEY, Tim.** Actor, "Death Valley Days"; born Washington, D. C., Nov. 8; married Lilla Campbell, actress; one son; debut in New York City, 1928. N. Y.

**FRGMAN, Jane.** Contralto; born St. Louis, Mo., Nov. 10, 1907; married Don Ross; debut over WLW, Cincinnati. N. Y.

**FRÖME, Anthony.** "The Poet Prince"; born Belaire, Ohio, Sept. 14, 1905; unmarried. N. Y.

**GALLICCHIO, Joseph.** Orchestra leader, "Welcome Valley"; born Chicago, Jan. 30, 1896; married Effie Jane Clark; debut over WEBB, Chicago, 1922. CHIC.

**GAYLORD, Charles.** Orchestra leader, "Penthouse Serenade"; born Parkersburg, W. Va., June 27, 1906; married Beryl Williams; debut over KDKA, Pittsburgh, 1924. CHIC.

**GIBBONS, Floyd.** News commentator, "Headline Hunter"; born Washington, D. C., July 17, 1887. N. Y.

**GILMAN, Page.** Actor, "One Man's Family"; born San Francisco, April 18, 1918; debut in San Francisco, 1927. SAN F.

**GIRARD, Armand.** Basso; born Clyde, Kan., May 2, 1900; married Mary P. Lecuyer; two daughters; debut in San Francisco over NBC, 1927. N. Y.

**GLEN, Irma.** Organist; born Chicago, Aug. 3; married Ted Hill; debut over KYW, Chicago, July 17, 1922. CHIC.

**GORDON, Elsie May.** Actress, "Tony and Gus"; born Anderson, Ind.; married; one son; debut in New York City, 1922. N. Y.

**GOSDEN, Freeman F.** Actor, plays "Amos" in "Amos 'n' Andy"; born Richmond, Va., May 5, 1899; married Leta Schreiber, June, 1927; one son, one daughter; debut over WGN, Chicago, 1929. CHIC.

**GOULD, Morton.** Pianist, partner of Bert Shaffer; born Richmond Hill, N. Y., Dec. 10, 1913; unmarried; debut over WOR, Newark, 1923. N. Y.

**GREENWALD, Joseph.** Actor, "House of Glass"; born New York City, Sept. 9, 1892; married; debut with Fannie Brice, 1932. N. Y.

**GRIGGS, John.** Actor, "Roses and Drums"; born Evanston, Ill., May 19, 1908; married. N. Y.

**GUEST, Edgar A.** Poet; born Northampton, England, Aug. 20, 1881; married Nellie Crossman; one son, one daughter. CHIC.

**GUY, Carleton.** Actor, "Uncle Ezra's Radio Station"; born Worthington, Ind., April 10, 1877; married Elsie May Fowler; one son, one daughter; debut over WAAF, Chicago, 1931. CHIC.

**HAENSCHEN, Gus.** Orchestra leader; born St. Louis, Mo., Nov. 3; married; one son; debut in New York City, 1924. N. Y.

**HALE, Travis.** Singer, member Three Cheers Trio, "Al Pearce and his Gang"; born Kansas City, Mo., July 27, 1907; married Renee Winkler; debut, 1926. N. Y.

**HALL, Don.** Novelty singer; born Norwood, Ohio, May 26, 1905; married Hortense Rhodes; debut over first station in Cincinnati. N. Y.

**HALL, Wendell.** Singer and composer, "Fitch Program"; born St. George, Kan., Aug. 23, 1896; married Marion Martin; two sons; debut over KYW, Chicago, 1921. CHIC.

**HAMILTON, Jessie, Pearl and Vi.** Singers, Three X Sisters Trio, all born in Cumberland, Md.; Jessie, March 2, 1908; Pearl, Nov. 10, 1904; Vi, Jan. 9, 1910. Pearl is married to Edward Santos; Jessie and Vi are unmarried. N. Y.

**HANNA, Phil.** Singer, member Three Cheers Trio, "Al Pearce and His Gang"; born Illinois, October, 1910; married Ruth Porter; debut, 1928. N. Y.

**HANNEN, Marjorie.** Actress, "Ma Perkins", etc.; born Hamilton, Ohio, Aug. 28, 1911; unmarried; debut over WLW, Cincinnati, 1930. CHIC.

**HARBACH, Otto.** Orchestra leader and composer; born Salt Lake City, Utah, Aug. 18, 1873; married Ella Smith Dougall; two sons; debut over NBC, Jan. 28, 1935. N. Y.

**HARRIS, Arlene.** Comedienne, "Al Pearce and His Gang"; born July 7; married Dr. H. G. Harris; debut over KFWB, Los Angeles, 1933. N. Y.

**HARRIS, Tommy.** Tenor, "Carefree Carnival"; born San Francisco, Calif., Dec. 11, 1911; married; debut over KFRS, San Francisco, January, 1929. SAN F.

**HARRISON, Joan.** Singer, member June, Joan and Jeri Trio, "Breakfast Club"; born Hollywood, Calif., Oct. 6, 1918; unmarried; debut in Chicago, April, 1935. CHIC.

**HARRISON, June.** Singer, member June, Joan and Jeri Trio, "Breakfast Club"; born Hollywood, Calif., Jan. 16, 1917; unmarried; debut in Chicago, April, 1935. CHIC.

**HASSELL, Leone Ruth.** Singer, Verne, Lee and Mary Trio, "National Barn Dance"; born Racine, Wis., Aug. 11, 1914; unmarried; debut over WRJN, Racine, CHIC.

**HASSELL, Verne Lucyle.** Singer, Verne, Lee and Mary Trio; born Racine, Wis., April 25, 1913; unmarried; debut over WRJN, Racine, CHIC.

**HAUSER, Johnny.** Tenor, "Paul Whiteman's Music Hall"; "Lucky Strike Hit Parade"; born New York City, 1910; unmarried; debut with Paul Whiteman. N. Y.

**HAYES, Grace.** Soprano; born San Francisco, Calif., Aug. 23; married; one son; debut over NBC, 1929. N. Y.

# How he became the best-dressed baby in town



(As told by Danny's Mother)

Little Judy was taking a sun bath with my Danny. That's how this thing started. Judy's diaper was so much whiter than Danny's, it made him look like a poor relation. "How come, Hazel?" I asked Judy's mother. "I work harder than you, but your clothes are whiter."



"Danny, you get Judy out of your hair," Hazel grinned back. "And tell your mother that she works hard enough, but her soap is lazy. It just doesn't wash out ALL the dirt. So her clothes are only half-clean—and that's why they have that tattle-tale gray look."

It sounded pretty sensible to me, so I took Hazel's advice and changed to her soap—Fels-Naptha. Glory, what a difference! That marvelous golden soap is so chuckful of naptha that dirt almost flies out. In no time at all, my clothes were a gorgeous white again.



And now look at Danny—he's the best-dressed baby in town. His clothes, and everything else in my wash, look simply grand. What's more, they're safely clean. Fels-Naptha is so gentle I use it for my very best silk undies. And it's why they have that easy on my hands, too!

Banish "Tattle-Tale Gray" with FELS-NAPHTHA SOAP!



# EYES, Not Lips, SAY "KISS ME"

Men love seductive EYES  
framed by long, lovely lashes

**W**HY neglect your lashes? You can make them truly beautiful in 40 seconds—vastly improving your appearance—by merely darkening them with Winx Mascara.

One application works wonders, I promise—a magic change, giving your face a new and mysterious charm. You'll be admired as "the girl with beautiful eyes."

Make-up must begin  
with your eyes

I present Winx Mascara in two convenient forms—Winx Emollient (cake) and Winx Creamy Liquid (bottle). You can apply Winx perfectly, instantly, easily with that dainty brush that comes with each package. Each form is the climax of years of pioneering in eye beautification—each is smudge-proof, non-smarting, tear-proof—each is scientifically approved.

Buy whichever form of Winx Mascara you prefer today. See how quickly Winx glorifies your lashes. Note its superiority—refuse any substitute. And think of it—long, lovely lashes are yours so inexpensively, so easily.

Louise Ross

# WINX Eye Beautifiers

Winx Cake Mascara  
—for years the most  
popular form of all.  
So easy to apply. Its  
soothing emollient  
oils keep lashes soft,  
silky.

AT  
**10¢**  
STORES

Winx Creamy Liquid  
Moscara. Absolutely  
waterproof. Ready to  
apply. No water needed.  
The largest selling  
liquid moscara.



**HAYS, Harvey.** Narrator and actor. "Words and Music", etc.; born Greencastle, Ind., March 14; married; one daughter; debut in New York City, 1928. CHIC.

**HAYTON, Lennie.** Orchestra leader. "The Hit Parade"; born New York City, Feb. 13, 1908; married Babs Husing; debut with Paul Whiteman. N. Y.

**HEARN, Sam.** Comedian. plays "Sam Schleppeerman" on Jack Benny program; born New York City, March 5, 1900; married Helen Eley; debut in New York City, 1934. N. Y.

**HEATHERTON, Ray.** Baritone; born Jersey City, N. J., June 1, 1909; unmarried; debut over WADC, 1929. N. Y.

**HECTOR, Louis.** Actor. plays "Holmes" in "Sherlock Holmes" sketches; born England, March 19; married; debut over WJZ, New York City; 1924. N. Y.

**HELLER, Jackie.** Tenor; born Pittsburgh, Pa., May 1, 1908; unmarried; debut over WENK, Chicago, 1932. CHIC.

**HERMAN, Sam.** Xylophonist; born New York City, May 7, 1903; married Alma Knoepfle; debut over WEA, 1921. N. Y.

**HERRICK, John.** Baritone; born Boston, Mass., Dec. 10, 1908; unmarried; debut over WEEI, Boston, 1926. N. Y.

**HILLIARD, Harriet.** Singer. born Des Moines, Iowa, 1911; unmarried; debut with Ozzie Nelson's orchestra, 1931. N. Y.

**HITZ, Elsie.** Actress. "Dangerous Paradise", etc.; born Cleveland, Ohio, July 21, 1902; married; one daughter; debut over WEA, 1927. N. Y.

**HOFFA, Portland.** Comedienne. "Town Hall Tonight"; born Portland, Ore., Jan. 25, 1910; married Fred Allen; debut on Allen program, 1932. N. Y.

**HOLDEN, Jack H.** Announcer. "National Barn Dance"; born Alba, Mich., Oct. 21, 1907; married Jean Hawks; one son, one daughter; debut over WWJ, Detroit, CHIC.

**HOLMAN Sisters.** Piano duo; Betty Jane, born Pittsburgh, Pa., July 27; Virginia in Illinois, Dec. 24; neither is married; debut over KSD, St. Louis, N. Y.

**HOPE, Douglas.** Actor. "Princess Pat Players"; born Philadelphia, Pa., Oct. 31, 1893; married Islea Margaret Olerich; one son, one daughter; debut over WLS, Chicago, 1929. CHIC.

**HOPPER (William), De Wolfe.** Monologist; born New York City, March 30, 1858; formerly married; two sons; debut over NBC, 1934. Write him care station WDAF, Kansas City.

**HORLICK, Harry.** Orchestra director. "A. & P. Gypsies"; born Cherinow, Russia, July 20, 1896; unmarried; debut over WEA, March, 1923. N. Y.

**HOWARD, Eunice.** Actress. "Music at the Haydn's"; born Moulton, Iowa, Dec. 22; unmarried; debut over WIO, Des Moines, Iowa, 1931. N. Y.

**HOWARD, Shirley.** Blues singer; born Brooklyn, N.Y., July 22, 1911; unmarried; debut over WCAU, Philadelphia, Pa., 1932. N. Y.

**HOWARD, Tom.** Comedian. "Rudy Vallee Variety Hour"; born Newtown Stewart, County Tyrone, Ireland, June 16, 1885; married Harriet Berg, actress; one son, one daughter; debut on Chesterfield program, January, 1932. N. Y.

**HUFSMITH, Fred.** Tenor. "Two Seats in the Balcony"; born Bethlehem, Pa., Jan. 5, 1899; unmarried; debut over WFI, Philadelphia, N. Y.

**HULL, Warren.** Announcer and master-of-ceremonies; born Jasper, N. Y., Jan. 17, 1903. N. Y.

**HUNT, Arthur B.** Baritone; born Fargo, N. D., Feb. 2, 1890; unmarried; debut over NBC, June, 1922. N. Y.

**IDELSON, Billy.** Actor. "Vic and Sade"; born Forest Park, Ill., Aug. 21, 1920; debut in Chicago, 1931. CHIC.

**ISLES, J. Harrison.** Music director. "Cheerio"; born Montgomery, N. Y.; debut over NBC, 1930. N. Y.

**JAMES, Lewis.** Tenor; born Ypsilanti, Mich.; debut over WJZ, New York City, October, 1921. N. Y.

**JASTROW, Joseph.** Psychologist. "The Herald of Sanity"; born Warsaw, Poland, Jan. 30, 1863; widower; one son (adopted). N. Y.

**JEPSON, Helen.** Soprano. "Paul Whiteman's Music Hall"; born Titusville, Pa., Nov. 28, 1906; married George Possell; one daughter; debut with Paul Whiteman, 1933. N. Y.

**JOHNSON, Ess.** Actress. "Today's Children"; born Elkins, W. Va.; married Dr. S. P. Perry; one daughter. CHIC.

**JOHNSON, Hardesty.** Tenor. "Fireside Recitals"; born Boston, 1899; unmarried; debut in New York City, 1927. N. Y.

**JOLSON, Al.** Comedian and singer; born St. Petersburg, Russia, May 26, 1886; married Ruby Keeler; debut November, 1932. L. A.

**JONES, Joseph Richardson.** Actor. "Life of Uncle Ned"; born Atlanta, Ga., Jan. 12, 1900; unmarried; debut over WRGA, Rome, Ga., January, 1934. CHIC.

**JORDAN, Jim.** Comedian, partner of Marion Jordan, "Smackout"; born Peoria, Ill., Nov. 16, 1896; married Marion, 1918; one son, one daughter; debut, 1924. CHIC.

**JORDAN, Marlon.** Comedienne, partner of Jim Jordan, "Smackout"; born Peoria, Ill., 1897; debut, 1924. CHIC.

**KARINA, Lea.** Soprano. "Continental Varieties"; born Finland, Feb. 28, 1909; unmarried; debut in New York City, March, 1934. N. Y.

**KEARNS, Bill.** Singer. Sizzlers Trio; born Barnesville, Ohio, June 16, 1912; unmarried; debut on Vallee program, 1932. N. Y.

**KELLY, Joe William.** Announcer. "National Barn Dance"; born Crawfordsville, Ind., May 31, 1901; married Mary James; one son; debut over WLK, Indianapolis. CHIC.

**KEMP, Mal.** Orchestra leader; born Charlotte, N. C.; married Bessy Slaughter; one daughter. N. Y.

**KENNEDY, John B.** News commentator. "Looking over the Week"; born Quebec, Canada, Jan. 16, 1895; debut over WJZ, 1924. N. Y.

**KING, Helen.** Actress. plays "Emi" in "Clara, Lu, n' Emi"; born Los Angeles, Calif.; married John Mitchell; debut over WGN, Chicago, June, 1930. CHIC.

**KING, Jean Paul.** Announcer and narrator. "Contented Program"; born North Bend, Ind., Dec. 1, 1904; debut over KFOA, Seattle, Wash., 1924. CHIC.

**KING'S MEN, THE.** See Linu, Bud; Dodson, Jon; Darby, Ken, and Robinson, Rad.

**KIROLOFF, Alexander.** Leader Russian orchestra. "Samovar Serenade"; born Leningrad, Russia, Feb. 11, 1889; unmarried; debut over WEA, Dec. 25, 1927. N. Y.

**KITCHELL, Alma.** Contralto; born Superior, Wis.; married; two sons; debut over NBC, 1929. N. Y.

**KNIGHT, Raymond.** Actor and writer. "Station KUKU"; born Salem, Mass., Feb. 12, 1899; married Ruth Adams; one son, one daughter; debut in New York City, January, 1928. N. Y.

**KOESTNER, Josef.** Orchestra leader; born Willesdorf, Bavaria, Oct. 15, 1901; married Lucile Corbet; one son; debut in Chicago, 1929. CHIC.

**KOGEN, Harry.** Orchestra leader. "Sinclair Minstrels"; born Chicago, Dec. 18, 1895; married Naomi Kadison; two sons; debut over NBC, 1928. CHIC.

**LA CENTRA, Peg.** Contralto and actress; born Boston, Mass., April 10; unmarried; debut over WJZ, Boston, 1929. N. Y.

**LAMBERT, Scraggy.** Tenor. Show Boat Quartet; born New Brunswick, N. J., May 12, 1901; married Edna Johnson. N. Y.

**LANDE, Jules.** Orchestra leader; born Berryville, Va., June 6, 1896; unmarried; debut in New York City, 1929. N. Y.

**LANDT Trio.** Singers; Jack, born Nov. 4, 1911; Karl, Aug. 11, 1908; Dan, Oct. 25, 1901; all born in Scranton, Pa. Jack and Karl are unmarried; Dan is married. Debut over NBC, October, 1928. N. Y.

**LANE, Rita.** Soprano. "Carefree Carnival"; born San Francisco, July 17, 1910; unmarried; debut in San Francisco, 1930. N. Y.

**LANG, Arthur.** Baritone; born Leighton, Pa., Dec. 22, 1905; unmarried; debut over NBC, 1923. N. Y.

**LA PRADE, Malcolm.** Travel commentator. "Cook's Travelogues"; born Memphis, Tenn., Dec. 20, 1889; married Virginia Vance; one child; debut in New York City, 1923. N. Y.

**LARSEN, Larry.** Organist. "Words and Music"; born Chicago, Aug. 26, 1895; married Vali Eben; one son; debut over WLJB, Chicago, 1924. CHIC.

**LA VEY, Gloria.** Soprano. "Down Lovers' Lane"; born Beckingham, Kent, England, March 6, 1909; unmarried; debut over City, Winnipeg, N. Y.

**LAWNURST, Vee.** Pianist, partner of Muriel Pollock; born New York City; married; one son; debut over WEA, 1923. N. Y.

**LAWRENCE, Bob.** Singer. "Paul Whiteman's Music Hall"; born New Orleans, La., Nov. 4, 1907; married Edith Deasy; one daughter; debut over WEA, New York City, 1932.

**LAWRENCE, Earl.** Pianist; born Pittsburgh, Pa., March 22, 1908; married Lucille Knee; debut over KDKA, Pittsburgh, 1922. CHIC.

**LAYMAN, Zora.** Singer; born near Hutchinson, Kansas, March 12; debut in California when 14 years old. N. Y.

**LEE, Bob.** Baritone. "Al Pearce and Iis Gang"; born Arizona, July 1, 1910; unmarried; debut with Pearce, 1933. N. Y.

**LEE, Virginia.** Actress. "Virginia Lee and Sunbeam"; born Adrian, Mo., Sept. 14, 1903; married; one daughter; debut over WABC, New York City, 1929. CHIC.

**LEIBERT, Richard.** Organist; born Bethlehem, Pa., April 29, 1906; married; one daughter; debut over WRC, Washington, D. C. N. Y.

**ELAN, Charlie.** Master-of-ceremonies. "Hits and Bits"; born Detroit, Mich., 1898; married Grace Davis; debut over KJL, Los Angeles, 1930. N. Y.

**LESTER, Rita.** Contralto; born Glenn's Ferry, Idaho, Feb. 26, 1910. CHIC.

**LILLIE, Beatrice.** Comedienne; born Toronto, Canada, May 29; widow (Lady Peeling); one son; debut New York, Jan., 1935.

**LINN, Bud.** Tenor. King's Men Quartet. "Paul Whiteman's Music Hall"; born Indianapolis, Ind., April 30, 1909; married Dorothy Woodbury; debut over KJL, Los Angeles, 1925. N. Y.

**LITTAU, Joseph.** Orchestra leader; born Elizabeth, N. Y., Dec. 20, 1882; married Beatrice Belkin; one son; debut from Roxy Theater, 1923. N. Y.

**LIVINGSTONE, Mary.** Comedienne with Jack Benny; born Los Angeles, Calif.; married Jack Benny; debut New York City, 1932. N. Y.

**LOUGHRANE, Basil.** Actor. "Sally of the falkies"; born Toronto, Canada, Jan. 1, 1901; married Helen Codd; one son; debut over WJL, Cleveland, November, 1929. CHIC.

**LOVEL, Leigh.** Actor. plays "Dr. Watson" in "Sherlock Holmes" sketches; born Kent, England, Dec. 10; married Octavia Kenmore, actress; debut in New York City, 1931. N. Y.

**LUTHER, Frank.** Tenor. leader Men About Town trio; born Hutchinson, Kan., Aug. 4; married Zora Layman; debut in New York City, 1926. N. Y.

**LYMAN, Abe.** Orchestra leader; born Chicago, Aug. 14, 1897; unmarried. N. Y.

**LYON, Ruth.** Soprano. "Temple of Song"; born Bloomington, Ill., Jan. 18, 1905; unmarried; debut over WMAO, Chicago, 1929. CHIC.

**LYTELL, Wilfred.** Actor. "Billy and Betty"; born New York City, Oct. 16, 1893; debut over NBC, 1930. N. Y.

**MAC DONALD, Claudine.** Announcer. "Women's Radio Review"; born Chicago; married; debut over NBC, 1931. N. Y.

**MAC DOWELL, Ed.** Singer, member Three Scamps Trio; born Jersey City, N. J., April 23, 1905; unmarried; debut, 1928. N. Y.

**MALONE, Pick.** Comedian, plays "Molasses" in "Show Boat"; born "Pie" and "Pat"; born Dallas, Tex., June 23, 1893; married; two sons; debut with Show Boat. N. Y.

**MANNERS, Lucille.** Soprano; born Newark, N. J.; unmarried; debut in Newark, 1932. N. Y.

**MANSFIELD, Ronnie.** Singer and comedian. "Ronnie and Van"; born Reading, Mass., 1910; married Harriet Bowker; debut over NBC, 1931. CHIC.

**MARCELLI, Ulderico.** Orchestra leader. "House by the Side of the Road"; born Rome, Italy, Oct. 3, 1885; unmarried; debut over WJBO, Chicago, 1928. CHIC.

**MARIANI, Hugo.** Orchestra leader. "Continental Varieties"; born Montevideo, Uruguay, South America, June 1, 1899; unmarried; debut over WEA, 1927. N. Y.

**MARIO, Don.** Tenor. "Penthouse Serenade"; born Toluca, Cuba, May 27, 1907; unmarried; debut over NBC, September, 1934. CHIC.

**MARLEY, E. J.** Contralto. "Hits and Bits"; born Silver City, N. C., March 4, 1908; married Hermann Curtis; debut over WABC, N. Y.

**MARSHALL, Charles.** Comedian. "Carefree Carnival"; born Concordia, Kan., Feb. 9, 1898; married; debut in San Francisco, 1928. SAN F.

**MARVIN, Johnny.** Tenor; born Missouri, July 11, 1897; married; debut over NBC, 1928. N. Y.

**MAXWELL, Richard.** Tenor. "Tone Pictures"; born Mansfield, Ohio, Sept. 12, 1900; formerly married; one son, two daughters; debut over WJZ, 1923. N. Y.

**MAYO, Waldo.** Conductor and violinist. "Capitol Family" orchestra; born New York City, Oct. 5, 1897; married Frances Janell; debut New York City, 1925. N. Y.

**MCCALLION, Jimmy.** Actor. "Billy and Betty"; born New York City, Sept. 27, 1919; debut over NBC, January, 1928. N. Y.

**MCCLOUD, Mac.** Comedian. "Sinclair Minstrels"; born Grand Rapids, Mich., Aug. 20, 1900; married; one son; debut over WJBO, Chicago, June 15, 1929. CHIC.

**MCCORMACK, John.** Tenor; born Athlone, Ireland, June 14, 1884; married Lily Foley; one son, one daughter; debut over NBC, 1929. N. Y.

## Radio's Miracle Man

(Continued from page 32)

to give them a fair profit. The oil men thought about it for a day or two and then told him to go fry an egg, or words to that effect.

And he fried an egg, one that the oil companies have been trying to digest ever since. He did it over WNAX which by that time had grown into a 2,500-watt station.

When he got the message he passed it on to his listeners. He told them he was going to give them a fair priced gas if it took every cent he had.

That night Gurney's son, Charles, drove to Omaha and bought and shipped a load of gas station equipment—pumps, storage tanks, etc.—to Yankton. From Omaha he flew down to Oklahoma and started three tank cars of gasoline rolling north.

The following day, "D. B." went on the air again and said that on Saturday, WNAX would be selling gas at seventeen cents a gallon.

Friday the equipment and the oil arrived. Gurney, his son and laborers set up the equipment, pumping the fuel into the storage tanks by means of a garden hose.

On Saturday morning at 11 o'clock the first customer arrived and was served. He was the first of a long line of motorists who kept driving up throughout the weekend. In two days, Gurney sold 5,000 gallons of gasoline.

**T**HAT'S how Gurney entered the oil business. Today he has five hundred gas stations, scattered over South Dakota, North Dakota, Minnesota, Iowa and Nebraska. Each station is marked with the name of WNAX.

And that adds to the miracle, for this is the only radio station in the country which has gasoline stations as a sideline.

He's an easy-going man who lives in a nine-room house. His four children are all married. All have children. But their grandfather's mind races along even when he is sitting in a chair, seemingly at peace, with his evening paper.

Right now, he is using radio to drive home a message that will bring prosperity to the farmers. He thinks that the farmer should grow things that factories can use and not be satisfied only to grow food-stuffs.

For example, he wants corn to be made into alcohol. He has done more than talk, he has started the ball rolling.

At his gas stations today he is selling gasoline with a small percentage of alcohol added. This mixture gives more miles per gallon and it helps the corn growers. It also is a step toward the future when there will be no more oil wells, when gasoline will be rare and costly. Then we'll have to add alcohol.

He's way ahead of his time, this man of sixty-five. He has performed miracles in his life. He can remember when he had only twenty-five cents to his name, when he was buying coal in little baskets to keep the plants in his greenhouses from dying. That's why, perhaps, he understands people so well, why he is so human, so friendly.

When he drives up the street of Yankton, his right hand keeps waving:

"Hello, Ed . . . Hello, Bill . . . Hello, Sarah."

And the people on the sidewalk, feeling a little better because of the greeting, reply:

"Hi, 'D. B.'"

*"You wouldn't hold out on my dolly, would you Mummy? C'mon, hand over that smoothy stuff while I give this child of mine a treat!"*

*"I think this is right but I'm not sure. Anyway dolly loves Johnson's Baby Powder no matter where I put it. It smells so good!"*

*"Hey, this dolly put ideas into my head. Now I need powdering—'cause I'm scratchy! Please take care of me, Mummy—I'm in trouble!"*

*"I'm Johnson's Baby Powder—the kind that soothes away skin irritation just like that! For I'm soft as silk—made of the very finest Italian Talc. No gritty particles nor orris-root in me. And don't forget my team-mates—Johnson's Baby Soap and Baby Cream!"*

Johnson & Johnson  
NEW BRUNSWICK NEW JERSEY



**ALONE AT LAST... 1**

WHO CARES FOR WEALTH OR HIGH POSITION  
I LOVE YOUR CAREFREE DISPOSITION!

**ROMANCE PAST! 2**

HEARTBURNS MADE YOU JUST A LOUSE—  
NOT FIT TO HAVE AROUND THE HOUSE!

**"TUMS" SAYS FRIEND... 3**

DON'T TAKE YOUR WOES TO RENO, DEAR—  
GIVE HIM TUMS—AND STAY RIGHT HERE!

**HAPPY END! 4**

YOU'RE PERFECT NOW—WE WILL NOT SEVER—  
I LOVE YOU, DARLING—MORE THAN EVER!

**JUST TRY TUMS AFTER MEALS!**

"If you get acid indigestion from favorite foods...but distrust those old-fashioned water-soluble alkalis as I did...munch a few TUMS after meals! They're absolutely safe, and relieve gas, heartburn or sour stomach in a jiffy!" You never know when... that's why thousands carry

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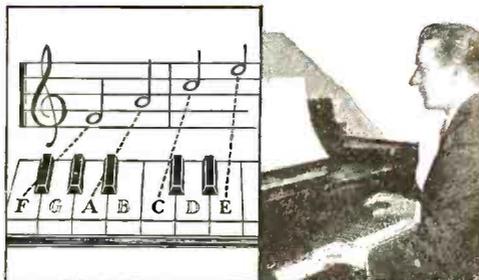
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stead of a bore as it used to be with the old way. Prove to yourself without cost how easily and quickly you can learn to play. Send today for Free Demonstration Lesson and Explanatory Booklet. See the simple principles around which this method is built. If you really want to learn music—if you want to win new popularity—enjoy good times galore—mail the coupon below. Don't delay—act NOW. Instruments supplied when needed, cash or credit. U. S. School of Music, 30611 Brunswick Bldg., N. Y. C.

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**Facing the Music**

(Continued from page 37)

"I'm King Again," and "There's a Shadow In the Sunshine of Your Smile," are two of them. The others must remain nameless for a bit.

We might as well tell you now, that Guy just won't play a tune of Carmen's unless it's good. No favoritism. Carmen doesn't want it. Matter of fact, Carmen had one song submitted to Guy under another name, and the boys played it for three weeks before they knew it was his composition.

The members of the original group, Guy, Carmen and Fritz Kreitzer, are celebrating their twentieth year of playing together this fall.

(The above is especially for Helen Hayes Hemphill of Los Angeles, and her Carmen Lombardo loyalists. A bigger story in RADIO MIRROR about the Lombardos soon, we hope.)

\* \* \*

**IT'S A FUNNY THING**

It's hard to say—what it is about the ocarina oddities of the Foursome on CBS Wednesday night with Johnnie the page, that evokes those involuntary chuckles from listeners. We can only tell you what produces those amusing sounds and leave you in the bliss of ignorance and listening.

Aside from the ocarinas, which they all can play, Marshall Smith sings tenor; Del Porter is second tenor, clarinetist, saxophonist, tin-flutist and hill-billy violinist; Ray Porter is baritone, arranger and sweet violinist, and Dwight Snyder, bass and pianist.

\* \* \*

**SHORT SHORT SHORT STORIES**

After this, you keep track of those D'Orsey Brothers... Right after we'd reported last month that the two had split with finality, they made up again... Jessica Dragonette is to make two more pictures for M-G-M... Away, says NBC, with foul rumors that Harry Horlick's Gypsies will alter their style this fall after nearly a dozen years... Away with the rumors that they will go off the air because Kate Smith starts a new series for the same sponsors on CBS October first... All right, away with them... From San Francisco studios of NBC comes word that Pat O'Shea, ballad singer, is engaged to Miss Pauline Starr, Hollywood dancer... Born to Mr. and Mrs. Richard Leibert, a baby girl... When Glen Gray comes back on the air October first with Walter O'Keefe, he will present his new girl vocalist, Deane Janis.

\* \* \*

**ORCHESTRAL ANATOMY**

(For Bill Hoover again.) Joe Rines' orchestra: Three saxophones, two trumpets, guitar, bass viol, piano and drums. As this is written, he is on the NBC blue networks Tuesday nights at 11:30 from the Mayfair in Boston, Mass.

(For Irene Stefanell, Reynoldsville, Pa.) Rudy Vallee's orchestra: Two pianos, four violins, four saxophones, two trumpets, two trombones, guitar, bass viol, tuba and drums. He was first on the air with his original group from the Leigh-Ho Club in New York City in February, 1928. Guy Lombardo's orchestra: Four saxophones, trumpet, trombone, piano, guitar, bass horn and drums. He was first on the air from Cleveland ten years ago, and first on a Columbia network seven years ago.

THEME SONG SECTION

Pronounce that title quickly. If you didn't lisp, you may read on.

(For Janet Southwick, Hasbrouck Heights, N. J.) The theme of "Continental Varieties" is "Papagayo," by Hugo Mariani. It is in manuscript form and unavailable at present either as sheet music or as a recording.

(For A. Morrison, Seattle, Washington.) We find no record of the theme song, "Love's Ship" on any network program on the air now or recently. If it does turn up, we'll let you know.

(For Mrs. C. P. McGuire, Birmingham, Ala.) Jesse Crawford's theme song is "Forgotten Melody" by Jesse himself. It is in manuscript form, and so far as we know, not available either as a recording or as sheet music. Since Jack Benny will have Johnny Green's orchestra instead of Don Bestor's, there may be a new theme for that program. We'll wait and let you know.

\* \* \*

(For Rose Venturi, Boonton, N. J., Viola Gaither, Cleveland, N. C., B. M. Dunne, Easton, Pa., and any others who are curious about the business of publishing songs.)

The music publishing business is a hard headed one. Profit, naturally, is its chief aim. They cannot afford to spend much time with songs of unknown outsiders. In the business, they know pretty well what their future needs will be. Outsiders can't possibly know. Sometimes the publishers are wrong. Sometimes an outsider will present a new type of song and it will be a hit. It is very rare.

How, then, does the outsider start? Well, most of our popular music is written by men and women who've lived through hope and disappointment and heartbreak and hours of toil as they went through the mill that is New York's Tin Pan Alley, learning what and what not to do.

"It's a mad, wild, business, which has made fortunes for many a man, broken many another. To the beginner it should be said quite frankly that it's a tough game.

We do not know at present, of any agent whom we can recommend. And the motion picture companies contract for their music only with established musicians, songwriters, or music publishers. So that's out.

BUT, if you can wait until next month, we will endeavor to have for you, the advice of a half-dozen prominent songwriters and publishers on the best course to pursue.

We strongly advise you to wait until then.

\* \* \*

(For E. McKegg, Honolulu, Hawaii and Raphael Paladini, Garfield, N. J.) Ray Noble was born in Brighton, England, 27 years ago. His father is a famed British surgeon. Ray, after graduation from Cambridge University, became affiliated with the British Victor company of which he is now musical director. It was his best-selling recordings which brought him to this country.

Al Bowlly, who came to New York with Noble, was born in Johannesburg, South Africa, where he worked as a barber. He studied the singing of the Kaffirs and Zulus in the diamond mines and applied some of the intricacies of their vocal styles to modern music. He toured Japan, China, India, Dutch East Indies, Java and Sumatra with an orchestra, and eventually came to London where he became recording vocalist for Noble. He's fond of boxing and wrestling, and while

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ible particles, revealing the beautiful, smooth, young skin that lies beneath. It clears away freckles, tan, oiliness, sunburn or any other blemishes. You use such a tiny bit of Mercolized Wax for each application that it proves an inexpensive beauty investment. Beauty can not be taken for granted. It must be cared for regularly if you want to hold beauty through the years. Mercolized Wax brings out the hidden beauty of your skin. Let it make your skin more beautiful.

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**Powdered Saxolite** dissolved in one-half pint with hazel quickly reduces wrinkles and other age signs. It is a refreshing, stimulating astringent lotion. Use it daily.



in Johannesburg, was runner-up for the African welter-weight boxing championship.

(E. E. Smith, Camden, N. J.) We have been unable to determine what has become of Redferne Hollinshead. If anyone knows, we would appreciate learning.

(Jane Osborne, Utica, N. Y.) Lanny Ross' brother has never appeared on the screen.

(Allen Grabast, Laredo, Mo., and Bill Storz, Weimar, Cal.) Paul Tremaine and his Band from Lonely Acres is now on tour. Columbia informs us he will very probably be on the air this fall. Quite possibly he will be available to Western listeners. He was born in Kansas City and is about thirty. More details when he returns.

(V. Milne, Glen Rock, N. J.) We understand that Buddy Harrod's orchestra has been disbanded.

(Janet Southwick again.) Kenny Sargent as a baritone, can range from the A below high C down to middle C.

(Gertrude Wachtel, Brooklyn, N. Y.) Julian Woodworth was on the Columbia network during part of August from the Pavilion Royale, Valley Stream, L. I. He will probably be on the air this fall, but as yet, his schedule is not definite.

(Kenn Doan, Toronto and William V. Graeger, Bethlehem, Pa.) It is virtually impossible to tell what orchestras send out photographs of themselves. They change their minds very quickly. I suggest that you write them in care of the station on which you hear them.

\* \* \*

### FOLLOWING THE LEADERS

Sorry that we can't play the game this month of telling you where your favorite orchestra leaders are making personal appearances so that you can see them and perhaps dance to their music. There were just so many questions to answer that there just wasn't space. But let's do this. Ask us the locations of those orchestras in which you're most interested. We'll try to let you know where they're to be playing. Use the coupon below.

\* \* \*

### YOU'RE TELLING US

... And probably muttering because this department didn't answer *your* question. Well, drop around sometime and take a look at our reeling brain. We have to sit here and snatch out answers from the old cerebrum as it whirls. In the meanwhile, if there's anything else you'd like to know about music in radio, fill in this coupon and mail it to:

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**BROWNATONE** is only 50c—at all drug and toilet counters—always on a money-back guarantee.

Amateurs at Life

(Continued from page 14)

Leaning over a chair, laughing, was Lanny Ross. Mickey admitted her surprise.

"He's not as tall as you are, Tad. Why he's no different from the boys we know in Poughkeepsie!"

"No," Tad yawned, "neither am I—except that Lanny and I have talent."

Mickey's elbow found its way between two of Tad's ribs.

"Where do we go now, stupid?" she asked.

"Up high, where I can show you the landmarks of New York. This way, madam. We must take an elevator to the ground floor and then into an express back up."

In the central lobby, impressive with darkly shining marble and towering attendants, Tad found a row of elevators destined for the sixty-fifth floor. "Your chariot awaits without," he said, preceding her into the lift.

Mickey had to swallow from the twentieth floor on, her ears hurt so, but she felt better when she saw Tad doing the same thing. The lift slid to a smooth stop. She followed Tad out. A swarthy man in a white mess jacket was waiting, bowing and smiling.

"THE grill? Right this way," he said, prancing off to the left. Tad began to walk after him until Mickey pulled on his sleeve.

"Are—are we in the right place?" she asked.

"Shhh!" Tad quieted her and bolted away. He was back in a minute, his face crestfallen and sheepish. "Uh—I think the view is better down a little ways. Too far up here."

Mickey, suspicious, demanded more. "And tell me the truth this time," she said.

"Well," said Tad reluctantly, "if you insist, we're on the same floor with the Rainbow Room and the robbers want to charge us for the view."

"The—the Rainbow Room? Isn't that a famous night club?"

"Just about the most famous," Tad said, regaining the poise he had nearly lost a minute ago. "We'll come here after Sunday night."

"All right," Mickey agreed, "but I want more of a view than I'm getting now waiting for the elevator."

On the way down, Tad decided that they were tired of sight seeing. "Let's go back to our rooms," he pleaded. Mickey felt he had been chagrined enough for one day and consented.

Visitors to New York have a way of ferreting out the best living quarters for the least money—or visitors like Mickey and Tad seem to—while those rareties, born New Yorkers, continue to stifle in box-like apartments that are expensive because they were built during the boom and have doormen in long coats.

Tucked away, square between stately Fifth Avenue and roaring Madison, not too far below Radio City's Fiftieth street, Mickey and Tad had found an old house, an even older landlady, and rooms that let you stand up straight and stretch, even Tad.

When they reached Mickey's room on the third floor, Tad said: "Let's go on up to my room and practice a song." But Mickey excused herself.

"That audition tired me out. I think I'll sleep now and be fresh for the morning."

Tad went on, yawning. "See you in the morning," he called down the stairs.

For the next three days, they didn't see



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"I DON'T wonder Mary was surprised. I certainly was the first time I tasted Franco-American. Up until then I firmly believed no ready-prepared spaghetti could possibly be as good as home-cooked. But Franco-American is actually *better*—ever so much better! I use it all the time now and I've told a number of my friends how delicious it is.

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# Any Woman can be Up to Date (in her information)

A great deal of the talk among women, on the subject of feminine hygiene, had better be disregarded. Some of it is garbled, incorrect, perhaps even dangerous. And some of it is just plain old-fashioned. Here are the facts, for any woman to read, and bring herself up to date.

With *Zonite* available in every drug store, it is old-fashioned to think that poisonous antiseptics are needed for feminine hygiene. There was a time in the past, when certain caustic and poisonous compounds actually were the only antiseptics strong enough for the purpose. But that day ended with the World War which brought about the discovery of *Zonite*.

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much of these rooms, but it gave them both a sense of security to know that eventually each night they'd find their way back to the quiet of those graying walls.

It wasn't until Sunday, in church, that Mickey drew a really long breath. And after lunch, on their way to Radio City that afternoon at three, she and Tad felt like crawling into a nice dark cave and sleeping for months.

"I'd like to hear of a place in this town we haven't seen," Mickey challenged.

"There's Grant's Tomb," Tad replied, but Mickey wouldn't let that count.

"Grant has been dead too long."  
 After that, they didn't have any more time to think about how tired they were. This was the day—destined somehow, Mickey knew, to be the longest remembered of her life—that Byron and Crail would make their professional debut to a listening America. At exactly nine tonight, Uncle Jim's Amateur Hour went on the air, with an estimated audience of over ten million children and adults.

But first there was an exacting rehearsal to be gotten through and that was why Mickey and Tad had come to Radio City at three. Some of the other amateurs had come early and were tuning their instruments or striking chords on the stage piano.

"Should we practice a little?" Mickey suggested.

Tad shook his head. "We could do our number in our sleep. Let's just sit and see what happens."

**T**HEY found the same seats they had occupied on Thursday. Mickey kicked Tad on the ankle. "Look over there to the left of the stage. Am I seeing things?"

Tad laughed. "That's a one-man band, you dope. He plays the harmonica with his teeth, the violin with his hands, beats the drums with his feet, and the cymbals with his knees."

"Oh look, there's the cowboy." Mickey waved to him. The lanky stranger sat down next to her.

"Howdy," he said, "I'm Jeff Bowers, from Montana. Rode the rails clear to New York just to get on this here show. Knew I could do it."

A dusky, raven haired woman gaudily dressed in the waist and skirt of a gypsy joined the little group. "I'm Tanner," she announced simply. "I sing the songs of my fathers."

Tad introduced himself and the other two. "Miss Crail and I have an act together," he explained.

"Do they pay you for this?" the gypsy wanted to know.

Jeff shook his head. "But if you win first prize, you get a week at the Century theater, New York's biggest vaudeville house. And at three hundred per week, too."

"Three hundred?" Mickey's head whirled. That was more than she could make this fall teaching school for two months.

Tad grew interested. "And to think I studied to be an engineer," he moaned.

"Why didn't I get wise to myself sooner?" "You haven't won yet," Mickey reminded him. "There are seven other acts tonight."

"That's right," the cowboy added, "but if you whistle like you did the other day, you've got a good chance."

Uncle Jim came into the studio then, before Tad could think of anything more to say. He went directly to the stage. The amateurs moved down closer to him.

"Here's what I want you to do," he said kindly. "I've arranged the order in which you appear on the show. As I call your names, I want you to come up here and

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go through your number. I'll ask you a few questions first that I will ask again on the broadcast. You just answer them as naturally as you can."

Jeff Bowers had drawn the first lot. In his slow, easy drawl he gave Uncle Jim a brief sketch of his life, then played his piece on the jew's harp.

It went on like that until all the amateurs had rehearsed their act and Uncle Jim had learned what he wanted to know about them—their jobs, their ambitions, their schooling. Mickey and Tad found that they were the third on the list.

"Which is better for us," Tad told her. "It gives you a chance to get over your nervousness."

"Don't worry about me," Mickey retorted. "If you can keep your knees from buckling when you stand at the microphone, we'll be all right. Remember, I'm sitting down at the piano."

After the last amateur note had died away, Uncle Jim signaled to Mickey. She followed him off a ways from the others.

"Feel all right?" he asked her. Mickey nodded her head. "Why shouldn't I? This isn't a matter of life and death."

Uncle Jim smiled wryly. "I wish more amateurs could remember that. You'll forget it too, the minute we're on the air." He turned to address the rest.

"I'm going to send you all out for dinner now. We have a little more than two hours until broadcast time. The only thing I want you to do for me is eat as much as you can."

**T**O Mickey's questioning look, he whispered, "Most of these amateurs haven't had a square meal in years. Watch them tonight. They'll come back so stuffed they can hardly waddle. I want you and your Tad to go with them. Good experience for you."

Mickey squeezed his hand in silent thanks and returned to Tad. In a few minutes two of Uncle Jim's secretaries herded the amateurs together and led them out, down the hall, down to the main lobby, and across the street to a famous radio restaurant. A long table in a back room was set with glistening silver and chinaware.

"I'm kinda hungry, myself," Tad said, after he and Mickey had been seated at the end of the table, next to a girl who couldn't have been more than nineteen.

Tad introduced himself. "And this is Mickey Craik, in New York with me on trial. What's your name?"

The young girl smiled faintly. "Joan Blair." She hesitated, then went on, "I'm from Illinois. This is my first trip to New York and I'm scared to death."

Mickey could see the tears welling up in the corners of Joan's eyes. She felt sorry for her, a kid alone in the country's biggest city. Tad must have felt sympathetic, too.

"Forget it," he said. "We're scared too, but we don't let it get us down."

Joan smiled gratefully. "I'm beginning to feel better already, just talking to you two."

"Sure," Tad said. "Stop and think. Where will you be a year from now? No matter, but wherever you are, you'll look back on tonight and laugh at your fright as a good joke."

Mickey, only half listening until now, felt her heart stop beating until she thought she couldn't breathe. Where would she be a year from tonight? Somewhere with Tad? With a suddenness that wrenched every nerve in her body, she realized the truth. Without Tad, life would lose all the richness, all the bright happiness that was hers.

What a little fool she had been, always to have taken it as a matter of course that

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Tad and she would be together. Home in Poughkeepsie it was different. But here, in New York, with its thousand places to live, its thousands of things to do, it would be so easy to lose Tad. Tad, whose second nature it was to win first place, who had tasted only success. And then, too, they weren't in love.

Mickey couldn't go on past that word. Love? But she must love Tad to suffer this terrible fear of having him escape her! The whole significance of their trip to New York weighed down on her. Tad might be beginning a career that would leave an impassable gulf between them. And what possible right did she have to stand at his side?

"Hey! Mickey, what's the matter?" Tad's sharp question brought Mickey back to earth.

Fighting, she held back the hot tears. "Nothing. Guess I'm worn out, that's all."

Tad put his arm around her shoulder. "Poor kid, sightseeing has been too much for you."

Mickey knew she must be as pale as a ghost at a seance. She no longer had any stomach and perspiration made her hands cold and damp. With an effort, she began to eat the soup that a waiter brought her. The liquid restored some of her strength. Before dinner was over, she had recovered enough to hide her fears. Even, at last, she began to feel excitement creeping back into her veins.

The walk to the studio completed the task dinner had begun. Mickey knew she had complete control of herself again, though the throbbing in her heart was still there.

"All set?" Tad whispered. They were standing on the stage of the studio. In

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back of them the program's large orchestra was tuning its instruments. Horns shone softly in pastel colors from the lights concealed in panelling above. Out in front of Mickey a sea of faces opened and shut mouths in audible whispers. The studio was jammed. Pages ran up and down the aisles, seating late arrivals whose hats were still on.

To a roar of deafening applause, Uncle Jim walked on, bowed, and took his seat. He turned and winked at Mickey.

"Just like the opening night of our high school play," Tad laughed. "Only I'm not half as scared I couldn't be."

The announcer on the program raised his hand for silence.

"I want to welcome all of you here in behalf of King James gasoline. The amateurs you see on the stage have come from every corner of the country. If I had more time, I would introduce them to you. But in thirty seconds, Uncle Jim's Amateur Hour will be on the air!"

He stopped. There was a fragmentary silence, broken abruptly by the opening theme song of the program.

Uncle Jim stood up and spoke into the microphone. "Ladies and gentlemen of the radio audience, tonight I have another interesting group of amateurs. If you live in New York, or Chicago, I want you to phone in your votes for the amateur act you like the best. If you don't, wire and mail your votes to me, care of Radio City. And now I see on my list the name of Jeff Bowers."

Tad leaned toward Mickey, and with his hand over his mouth, said in barely audible tones, "Let's show 'em, kid! This is our big chance. We've got to make good!"

And Mickey, waiting for the dragging minutes until she and Tad would be on the air, tried to want to win. Yet, in spite of herself, she hoped they could go back to Poughkeepsie. Then Tad might be safe.

She became conscious of Tad's nudging. "Wake up, sap, we're next!"

*Is Mickey justified in her fears that she may lose Tad, now that they're in New York and are broadcasting on the country's biggest amateur hour? Read whether she tries to win a first prize on the program, and what happens to two kids when they come to radio row for the first time seeking adventure. Don't miss the next instalment in the December issue of Radio Mirror, on sale October 25.*

### How Hollywood Puts the Stars on the Spot

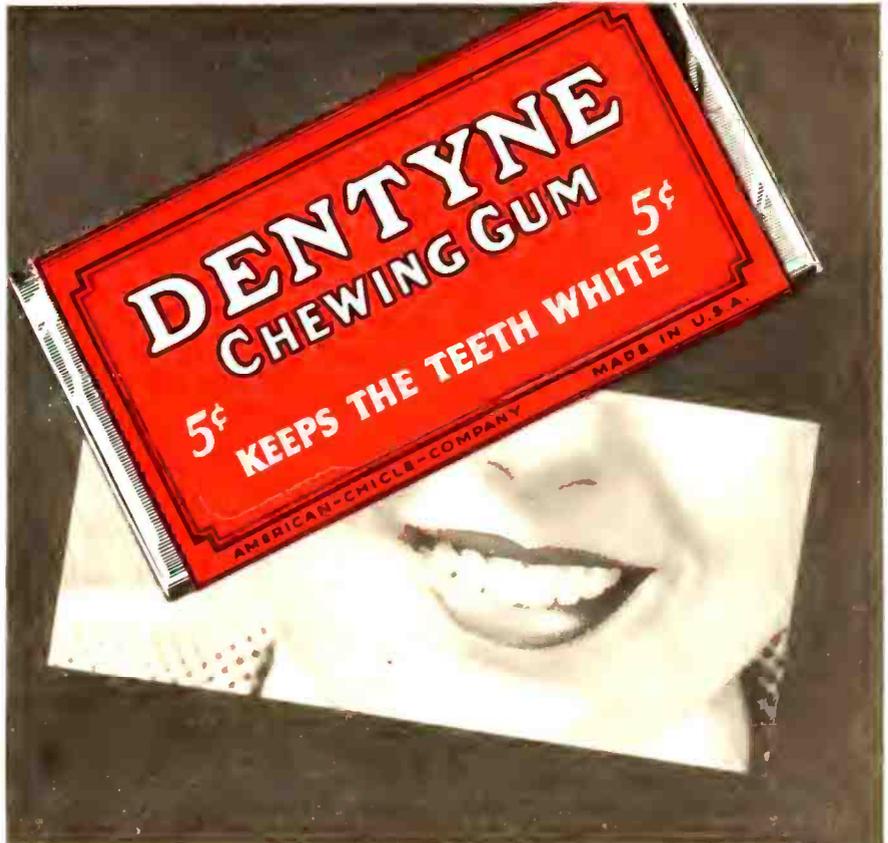
(Continued from page 23)

choke him. Whereupon his director, a wise man, realizing such nervousness must not be allowed to take a firm hold, called a halt.

"Listen, Jimmy," he said, "you just look at the mike. See. You're not scared of any mike. You're used to mikes. And, boy, do you know how to handle them!"

Then he called over his camera crew to give them quick orders. And when Jimmy began to sing again the camera on its silent, rubber-tired dolly was rolled up behind him, then brought around to catch him from the side. But Jimmy, absorbed now in his singing, was oblivious to its existence.

Gladys Swarthout insists the heat wave Hollywood groaned under this summer was the thing which saved her from herself and all of her mounting fears. She told me all about it as we sat one sultry afternoon in the library of the big house



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she had taken, the house Grace Moore had previously occupied.

She looked very beautiful in dusty pink pajamas with her dark hair hanging in smooth curtains at the sides of her lovely face, brown from the semi-tropical sun as befitted the Spanish singer whom she plays in Paramount's "Rose of the Rancho."

"On the train coming out," she said, "I had a bad time. The excitement I'd first felt at the idea of making movies disappeared and a sinking fear took its place. I realized suddenly what I was undertaking. I mustn't attempt this; I told my husband. I must go back, Frank. Really I must. There's too much to be lost. Too much at stake. To go on and try to be a movie star when actually I'm a tyro at acting before the cameras—why, it's ridiculous!"

But he reassured her. He is, you know, Frank Chapman, a famous concert singer. He is aware of the demands made upon an artist in any field and he had confidence in this lovely wife of his. He had seen her conquer the concert platform, reap brilliant triumphs at the Metropolitan Opera House, and become a radio star almost overnight. He knew with the sure instinct given us about those we love that Gladys Swarthout Chapman had the resources which make stars, which see people through to glory whatever they undertake.

**REMEMBER,"** Gladys told me, "waking up nights with a start, realizing that every minute brought me closer to my ordeal before the cameras. Oh, it was frightening."

As she talked of her fears I saw her not as the sure prima donna and the confident star but as a frightened young girl afraid of what lay ahead of her.

I asked her how the heat wave had saved her.

"The first work we did on 'Rose of the Rancho,'" she explained, "we did at night at the Paramount ranch. Lying in between the flanks of those mountains the valley was a furnace. It wasn't long before the heat—pressing, pressing, pressing—blotted out everything else. Hardly knowing what I was doing I answered my call to work before the cameras. And of course once the jump was made, once I actually was working, it became easier."

You probably remember the pictures Lanny Ross made last year. They weren't successful pictures; Lanny himself was unhappy about them. He hurried back to the radio studios to work hard and prove to his audiences that he was still entitled to stardom in this medium even if he had appeared at a temporary disadvantage.

When Lanny reached Hollywood the movie producers, delighted to have his drawing-power behind their pictures, spread out the red carpet for him.

"Don't worry about acting," they told him in flattering tones. "Just act natural. You'll be all right."

Lanny, who knew nothing about screen technique, was at their mercy. How could he guess that to seem natural on the screen takes the most skilled and subtle acting of all?

How much the unhappy results irked and worried Lanny is proved by his activities last summer when he spent time and money and worked like a dog in stock companies to learn about acting and serve his apprenticeship. Soon again he'll return to the studios and, mark this, he won't be on the spot a second time. He'll know what to do and how to do it. He'll prove his right to the screen stardom which was dropped in his lap before he was able to hold on to it.

Rudy Vallee also suffered through his

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first picture experience. Hollywood also put Rudy on the spot. But Rudy, too, in the end proved to be the stuff of which real stars are made. In the first rounds of his movie career he took failure on the chin but he came back in later rounds to make a knock-out.

Bing Crosby was so tortured at the thought of facing the cameras and by his fear of how he was going to look that it became a phobia with him. To this day, in spite of his increasing success, he has a mortal fear of the camera and he has to be forced into the projection room to look at his rushes.

Fred Allen is another radio star who has been in the studios. He worked with Paul Whiteman, Ramona, Phil Baker and Rubinoff in Fox's "Thanks a Million." Fred doesn't kid himself about being on the spot. Not for a minute. He figures you have a better chance of coming through if you keep your eyes open and are honest with yourself.

"Hollywood," he says, "offers a radio star the biggest gamble he'll ever be expected to take but, in turn, it gives him the largest salary he'll ever make. So most of us are taking the chance and praying for the best.

**L**EAVING the air for the studios even temporarily is a risky business. The chances are definitely against the other star in this set-up because, unless he can justify his reputation in his very first picture, he's considered a failure. A movie player can survive two or three mistakes in pictures. But the film executives and the public don't forgive a radio star who falls from grace, even though through no fault of his own.

"Everybody," Fred went on, "knows the first appearances of Rudy Vallee, Amos and Andy, Ed Wynn and several others hurt them. They're excellent entertainers. The trouble was due to the fact that they were rushed into a medium about which they knew nothing, forced to do things new to them and out of keeping with their own sense of showmanship.

"Well, I've tried to profit by these mistakes. And so when you see me it won't be as a screen lover but as the sour-voiced, sarcastic wisecracker which is my trademark on the air. If I stick to that character and leave the love-making to those who know something about it—and my appearance to the cameramen who know their job—I should retire from Hollywood with a couple of pockets full of cash, a lot of good friends, and several invitations to come back and make more pictures."

Rubinoff, violinist and bandleader, is of the same mind. "I'll just stick to my violin and my band, something I know about, not try to act too much," he says.

Lily Pons' first few hours on the set were nightmarish, quite as horrible as she had known they would be traveling West on the train. The revolving wheels seemed to say, "You're on the spot, Pons . . . Pons, you're on the spot . . . on the spot . . . on the spot!"

Her first scene called for her to stand in a second story window and sing the aria from *Rigoletto*. It was a tough first scene and, realizing this, her hands turned cold and clammy, her throat tightened with a nervous pulse. The camera on its big crane swung around and then zoomed up, into position.

"I thought to myself," she admits, "Turn now. Run! Terrible as it will be to do this it will be better than staying. You can't do this. Go on! Run! Now, quickly, while there's still time!"

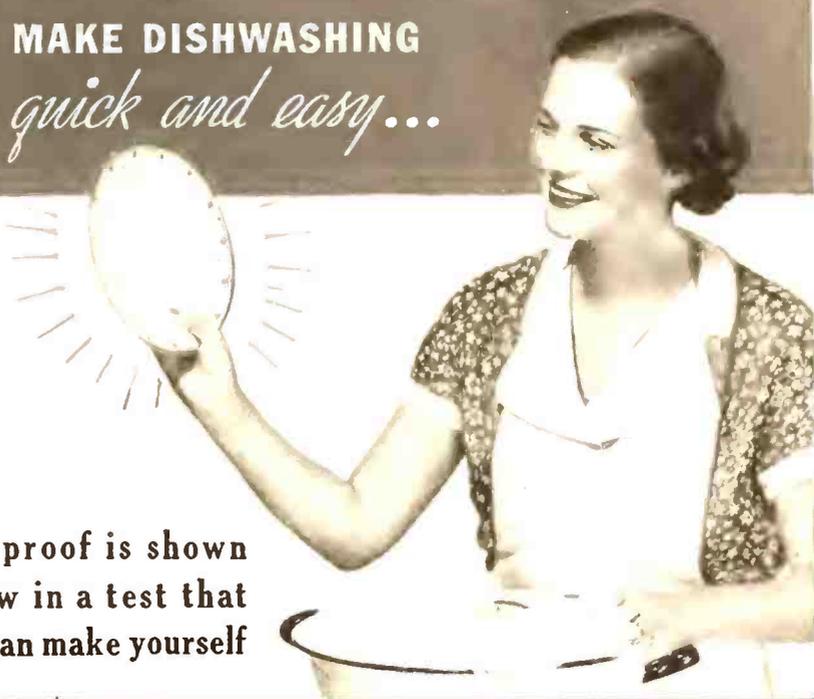
However something held her there. And the next thing she knew the director asked her to take her place in that win-

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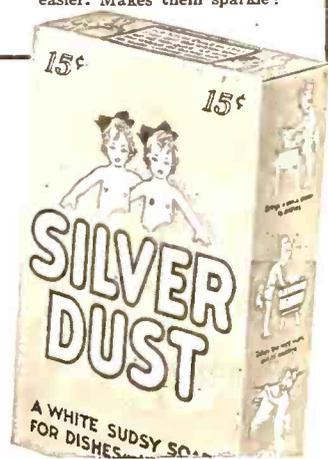
Then pour both the water and suds into a quart jar. Note the depth of the suds. Notice whether or not they are thick and rich. See whether or not they are quick to break down.



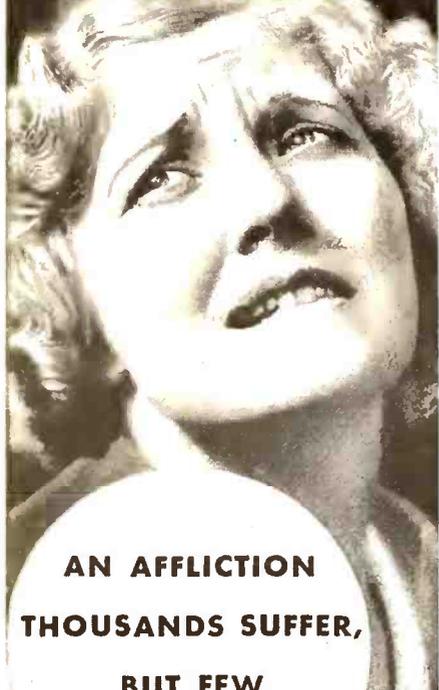
Now make the same test with Silver Dust. See the deeper, full-bodied, rich suds! That's why Silver Dust washes all dirt and grease off dishes—quicker and easier. Makes them sparkle!

**N**OW you know why thousands of women prefer this new, white, sudsy soap for dishwashing! Silver Dust does the work faster and better. No more half-clean dishes. No more dishpan drudgery. Silver Dust keeps your hands white and smooth. Gets you out of the kitchen quicker, for leisure or pleasure.

Won't you try Silver Dust right now? Two boxes contain two full pounds of soap at a lower price than you pay for anything nearly as good. Order Silver Dust today.



# For Years I Suffered in Silence!



**AN AFFLICTION  
THOUSANDS SUFFER,  
BUT FEW  
TALK ABOUT!**

**H**EMORRHOIDS or Piles are one of the worst afflictions. They not only harass and torture you, but they play havoc with your health. They tax your strength and energy, wear you down physically and mentally and make you look haggard and drawn.

Piles, being a delicate subject, are often borne in silence, and allowed to go untreated. Yet, no condition is more desperately in need of attention. For Piles can, and often do, develop into something serious!

### REAL TREATMENT

Real treatment for the relief of distress due to Piles is to be had today in Pazo Ointment. Pazo almost instantly stops the pain and itching and restores grateful comfort. It is effective because it is threefold in effect.

First, Pazo is soothing, which tends to relieve sore and inflamed parts. Second, it is lubricating, which tends to soften hard parts and also to make passage easy. Third, it is astringent, which tends to reduce swollen parts and to stop bleeding.

Pazo is put up in Collapsible Tubes with special Pile Pipe, which is perforated. The perforated Pile Pipe makes it easy for you to apply the Ointment high up in the rectum where it can reach and thoroughly cover the affected parts. Thousands of persons have used this method of applying Pazo and found it highly effective.

### TRY IT!

However, for those who prefer suppositories, Pazo is now put up in that form, too. Pazo suppositories are simply Pazo Ointment in suppository form. They have all the well-known Pazo efficacy and, in addition, are superior as suppositories, being self-lubricating. Pazo Suppositories are packed 14 to the box and are not only more effective, but more economical than the ordinary. All drug stores sell Pazo-in-Tubes and Pazo Suppositories. Get either today and see the relief it holds for you!

dow, the lights went on and the camera crew stood ready. Now she was in for it. Now, even as she had thought the train wheels warned, she was on the spot.

She began to play the scene. She sang the first notes of her aria. Familiar notes, familiar as her own hands. On, on she went. She was caught up in the music as Jimmy Melton had been. She came to the high notes, passed them. She reached the very end.

"And," she says, "it was over. The camera had been on me. That dreaded first close-up had been taken. And, unbelievable as it all sounds, I hadn't known about it. I'd become so absorbed in my singing that I hadn't even seen the camera." She's in RKO's "Love Song."

When Everett Marshall arrived in Hollywood to play with Dolores Del Rio in "I Live For Love" (Warner-First National), test after test was made of him. These tests weren't good, no one was satisfied with them but what was wrong no one could decide. It wasn't that he didn't photograph well—a change of make-up could have remedied that—it was his voice that didn't come through.

Finally the director had an idea—a screwy idea but he tried it.

"When you sing, Marshall, for the broadcasts," he asked, "do you have an audience watching you in the studios?"

**M**ARSHALL, still trying to figure out what was wrong, nodded. The director disappeared. When he came back he had a lot of other people with him.

"Don't bring extras on yet," Marshall pleaded. "Don't let's start until we find out what's wrong and correct it."

"These aren't extras," his director told him. "They're your audience. Now sing!"

Marshall sang. His voice rolled out. And the playback of that new test delighted everybody who heard it. Singing to people, you see, Everett Marshall gives himself and forgets himself.

"But why," I can hear you saying, "do the radio stars go to Hollywood and make pictures if it's such an ordeal, if it puts them on the spot and jeopardizes everything they already have? Why are they so ambitious? So greedy?"

Jack Benny, now making M-G-M's "Broadway Melody of 1936," answered this question. This, you know, is Jack's second summer in the movie studios. He wouldn't let himself be starred at first. He insisted upon time to feel his way.

"We really have to make pictures," he said. "Because the money they offer is our salvation. Show business isn't what it used to be. Either you're on top today or you're practically nothing. There's little middle ground. And you have only a short road up very often and always a very, very short road down. Once upon a time when you passed your peak you could count on a few years in vaudeville on the strength of your name. Vaudeville today amounts to practically nothing."

"So while we're having our fling we have to make enough to see us through the rest of our lives, through all the years when we won't be tops any longer. We need at least ten years of a high income, especially now that different taxes take so much of all we earn away from us. And to insure ourselves these ten years we've got to do different kinds of things, not let the public get tired of us in any one medium. Radio. Personal appearances. A show now and then. And pictures. We can't afford to keep all our eggs in one basket. There's too much at stake!"

Which explains why you find more and more radio stars in the studios, terrified, so nervous they can neither sleep nor eat. They have no choice. They have to let Hollywood put them on the spot.

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A handful of clothes-pins, and a few strips of colorful crepe paper—that's all you need to make this clever new kind of flower basket. It's one of the 75 tempting, useful, easy-to-make novelties shown in the 1935 Book of New Dennison Crafts. Also included are lamp shades, toys, dolls, bags and belts, trays, baskets, vases, carry-alls—all sorts of clever, up-to-date articles for home decoration, for friends, as gifts, to sell. Send for the Book now—it's only 10c—and contains directions for all 75 novelties.



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Street (or R.F.D.).....  
City..... State.....  
Why not let us include some of these other Dennison Books?  
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...Party Games, Stunts and Decorations  
...Crepe Paper Flowers...Halloween Party Book  
...New Crepe Paper Costume Book...The Cellophane Craft Book

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You can learn all the modern dances—the latest Tango steps, the new Fox Trot, dreamy Waltzes, smart Collegiate Steps, and popular Society Steps at home, easily and quickly. New chart method makes dancing as simple as A-B-C. No music or partner required. Don't be misled. Learn to dance—complete course—266 pages, 64 illustrations, sent on 6 Days' Free Trial. Equals \$20.00 course. Send no money. Pay postman only \$1.98 plus postage upon arrival. Money back if not delighted. Catalog Free.  
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I once looked like this. Ugly hair on face... unloved... discouraged. Nothing helped. Depilatories, waxes, liquids... even razors failed. Then I discovered a simple, painless, inexpensive method. It worked! Thousands have won beauty and love with the secret. My FREE Book, "How to Overcome Superfluous Hair," explains the method and proves actual success. Mailed in plain envelope. Also trial offer. No obligation. Write Mlle. Annette Lanzette, P. O. Box 4040, Merchandise Mart, Dept. 184, Chicago.

Coast-to-Coast Highlights

Chicago

(Continued from page 10)

gratifying to James Petrillo, head of the local musicians' union and "daddy" of the idea.

War in Ethiopia has a special significance for Vivian della Chiesa, Columbia audition winning soprano. Vivian's current heart interest forsook his duties as a sound engineer in a movie studio in Rome to become a cavalry lieutenant in the Italian army.

Pat Flanagan, the WBBM sports announcer, likes to tell of the fan who asked an usher at the ball park to introduce her to Pat.

"Listen, lady," Pat reports the usher replied, "Pat's the swellest guy in the world. He'd give you the shirt off his back. But, lady, keep your illusions!"

From "Thirty Years Ago Today" in the Lincoln, Neb., *Evening Courier*:

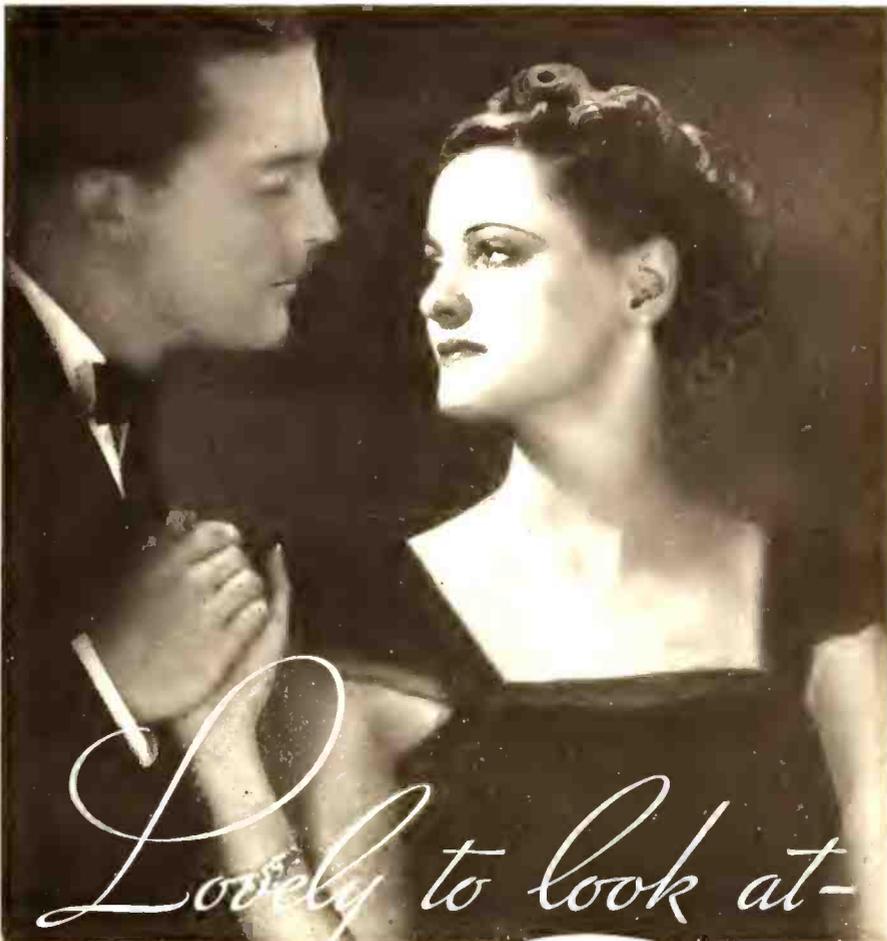
"A pony driven by the Atlass children ran away yesterday but fortunately no one was injured." Nowadays Les Atlass is the Chicago boss of the Columbia network and of WBBM. The other "child" is Ralph Atlass, his brother, who operates radio stations WJJD and WIND. While Les and his chief engineer, Frank Falknor, were fishing from Les' yacht in northern lake waters he radiogrammed the studios: "Frank Falknor is the best fisherman in Canada—twenty bass in two hours." But what he didn't know was that Holland Engle, his program director, made the story look sick that same day by catching thirty-four perch in his bare hands! Although it sounds sort of Paul Bunyanish, Holland's explanation is simple. He was standing on the docks when he saw a whole string of perch float by apparently having come loose and drifted away from the stand of some fisherman farther out on the dock. So Holland waited until the perch drifted by and grabbed the line.

A letter addressed simply to "Eddie and Fannie Cavanaugh" reached them at the Columbia studios with no delay.

Recently Chicago newspapers told how Mr. and Mrs. C. C. Collins, Jr., were located by a special news bulletin over WGN. They were motoring in northern Wisconsin when word was received in Chicago that their eight-year-old son was suddenly desperately ill with pneumonia. WGN officials knew that the mother tunes in their station a lot so they broadcast the report and she telephoned in within an hour. The reason WGN figured she'd be listening to their programs is that Mrs. Collins is one of the three girls who, as the Bennet Sisters, sing harmony over that station regularly.

During the war, Ralph Waldo Emerson, the WLS organist, and Buster Keaton, the dead-pan movie star, became fast friends. It all came about because both played in various overseas entertainments staged for the American soldiers.

We all know about the news value of the man biting the dog and also of the value of the man dying from a dog bite. But a remarkable bit of news broke when Ed Prentiss, Chicago radio actor, was bitten by a dog recently . . . and the dog died!



...and mind made up to stay that way!

**B**EHIND many a young and lovely face is a mind rich in mature wisdom. The instinctive knowledge women seem to be born with. It commands . . . "Stay lovely as long as you can."

So, you pay great attention to your complexion, your hair, your figure. Your dressing table looks like a queen's . . . gay with bright jars of creams and cosmetics. And if you know all of your beauty lore, there'll be in your medicine chest a certain little blue box.

Ex-Lax, its name. And its role in your life is to combat one of your worst enemies to loveliness and health . . . constipation. You know what that does to your looks!

Ex-Lax is ideal for you. Because it is mild, gentle, it doesn't strain

your system. It is thorough. You don't have to keep on increasing the dose to get results. And it is such a joy to take . . . it tastes just like delicious chocolate.

Get a box today! 10c and 25c boxes . . . at any drug store.

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**Maybelline Eyebrow Brush** Regular use of this specially designed brush will train the brows to lie flat and smooth at all times. Extra long, dainty-grip handle, and sterilized bristles, kept clean in a cellophane wrapper.

These famous preparations in 10c sizes mean simply that you can now enjoy complete highest quality eye make-up without the obstacle of cost. Try them and achieve the lure of lovely eyes simply and safely, but . . . insist upon genuine MAYBELLINE preparations . . . for quality, purity, and value. Purse sizes obtainable at all leading 10c stores.

Maybelline Co., Chicago.

**Maybelline**

EYE BEAUTY AIDS

Doris Robbins, who has been singing with Ben Pollack's orchestra over the networks from Chicago, got her start when the late Florenz Ziegfeld made her Ruth Etting's understudy in the cast of "Whoopie." Ruth was taken ill and Doris played her part for nearly two years. When Ruth passed through Chicago recently both Doris and Irene Wicker met her at the train. Irene was present because she wanted to interview Ruth to get a story for her famous "Singing Lady" broadcasts.

The vacation problem was solved nicely by two Chicago actresses whose constant work didn't permit them even a week away from the studio. The girls were June Meredith, leading lady of First Nighter and Ann Seymour, star of the Grand Hotel broadcast. Each took the other's work in addition to doing her own for two weeks. Thus each got a full two weeks' vacation.

Local NBC sound effects men have rigged up their door bells so they can ring them with their feet, thus leaving their hands free for such other duties as making noise for forest fires, winds, etc.

Sunburn is a common summer complaint in Chicago. But Joan Blaine, leading lady of the Princess Pat players, went that stunt one better by staying under a hair dryer so long she fainted from the heat and almost missed a broadcast.

Doris Wester comes from Chicago. She sang on one of Major Bowes' amateur hours not long ago and within a few days was hired to work with Ray Noble's orchestra in Radio City's famous club, the Rainbow Room. It was just one of those breaks. A director of the corporation which runs the Rainbow Room happened to hear that broadcast and hired her on the spot.

Such breaks do come to people sometimes. For instance Leonard Keller, the Chicago orchestra leader, was idling during an intermission of his band at the Bismarck Hotel. His accordionist struck up a tune to fill the intermission and suddenly a girl in the audience began to whistle the number, softly but not so softly that Keller didn't hear it. She was doing it for her own amusement. But Keller brought her up to the stand and went through some number with her. The next Sunday she became part of his WBBM "Gloom Dodgers" program.

An unusual broadcast was done by WLS the other day when Phil La Mar Anderson interviewed Mrs. Ethel Sampson of Evanston, Ill. After doing needlework for more than three years and after writing hundreds of letters, Mrs. Sampson had completed a unique historical quilt containing bits from neckties and gowns worn by famous Americans. Those who sent her neckties for her quilt included President Roosevelt, Gen. Hugh S. Johnson, Admiral Byrd, Chief Justice Hughes, Floyd Gibbons and all the members of the president's cabinet. Women who contributed bits from their dresses included Mrs. Roosevelt, the late Jane Addams, Amelia Earhart and Mary Pickford. Even the famous Dionne quintuplets are represented . . . and don't tell me you don't know what they sent her!

**Crooked Spines Made Straight**

GREATLY BENEFITED OR ENTIRELY CURED



An Elderly Lady, all bent over, was straightened wonderfully. A Grateful Father writes his daughter had a bad curvature, yet was completely straightened. A Man helpless, unable to stand or walk, was riding horseback and playing tennis within a year. A Little Child, paralyzed, was playing about the house in 3 weeks. A Doctor, confined to a wheel chair for 8 years, was walking in 3 months' time. Thousands of sufferers have found relief, benefit or cure through the PHILO BURT METHOD. Over fifty-nine thousand cases in the past 30 years.

**30 DAYS' TRIAL**

We will prove its value in your own case. The Philo Burt Appliance is light in weight and comfortable to wear—entirely different from the old, torturing, plaster-cast, leather and celluloid jackets or steel braces. Every afflicted person with a weakened, injured, diseased or deformed spine owes it to himself to investigate. Doctors recommend it, and the price within reach of all.

Send for Information. If you will describe your case it will aid us in giving you definite information at once.

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**AGENTS!**  
Something really new! New product. New plans. New chance for \$2 an hour even to spare time. Lamp free to workers. Write NOW!

## Stream-lining Connie Gates

(Continued from page 31)

"I liked my new make-up so much," Connie remarked, "that it was a distinct shock to see my next publicity pictures and realize that they didn't show the same improvement. Back again I went to the movie make-up man, with the result that I now have a third make-up, much darker and heavier—in short, a definite movie make-up for photographic work. You see, the ordinary make-up does not stand up under the intense lights used for photography, whereas movie make-up, which has been developed to withstand the burning glare of Kleig lamps, does."

So, now, if you see Connie Gates hurrying to the studio at noon, or broadcasting her new Moon Glow program during the evening, or in her latest photograph, she will be the same Connie Gates. The three make-ups are different, but they achieve identical effects.

Incidentally, Connie's use of movie make-up for photographic work has proved such a success that the major networks are beginning to use it for all publicity photography, but it is so new that many of the stars are not yet aware of it.

**O**NLY this afternoon," Connie said, "I posed for some publicity pictures, then hadn't time to remove the movie make-up before going on to a broadcast. As I reached the studio I met Fred Waring, and a moment later, Mark Warnow. They greeted me in almost the same words: 'Hello, Connie, I didn't know you were making a movie.'"

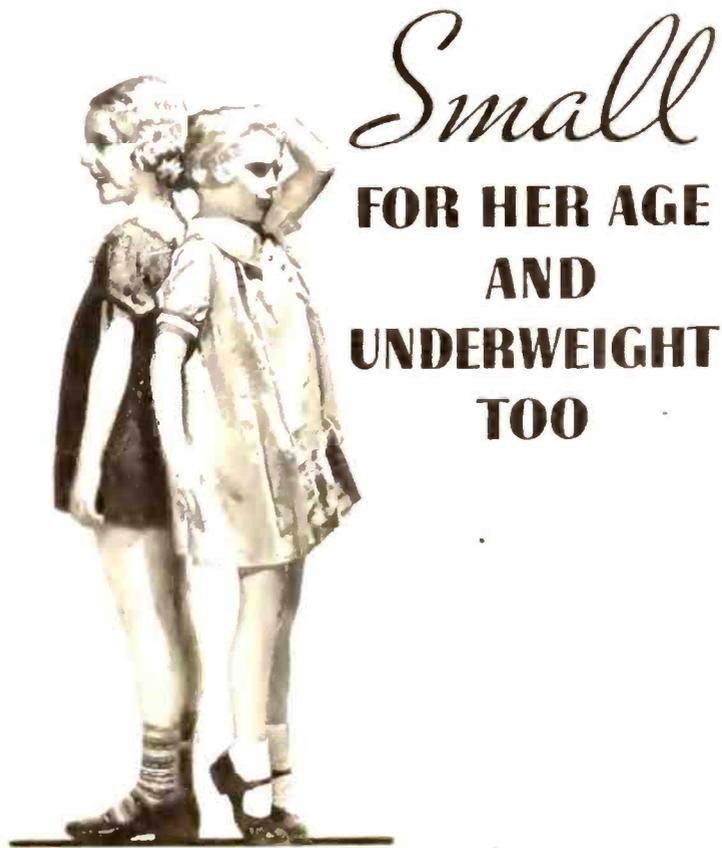
"Of course," she added, "not many girls will need movie make-up for photographic work, but I believe that experimenting with make-up until just the right effect is gained, then trying to duplicate that same effect with darker cosmetics for evening wear, will do wonders for everyone."

Next came the question of clothes. Connie studied the leading fashion magazines, the creations of the most famous designers, to determine which of the costumes most nearly typified the person she wished to be. As a result she has discarded the "home cooky" wardrobe for the smart styles shown in her later pictures. She prefers clothes whose beauty lie in distinction of line rather than in elaborateness of design. ("I have one dress with ruffles," she admits, "but it's terrible, and I never wear it!") Her favorites are sports and tailored things which are such a complement to her slender athletic figure. She revels in smart skirts and sweaters, carelessly knotted gay bandannas, topcoats with flaring revers to accentuate her slimness. She has discovered that brilliant colors are much more becoming than the subdued shades she used to wear.

"And how I love bright colors," she gloated. "For the first time, clothes buying is a thrill, an adventure, even if it means only a bright handkerchief to wear with a tailored suit. Clothes now add zest and meaning to life. If I try on a new dress and it doesn't make me feel happier, give me that 'something exciting will happen to me in this dress' feeling, then off it comes and I make another selection."

With the clothes and make-up questions settled, Connie took up the matter of diction and carriage, signing up with the American Academy of Dramatic Arts as the quickest means of improving them.

"I didn't want to acquire an accent," she explained, "or a sinuous, slinky manner of walking. I did want to develop the



Small  
FOR HER AGE  
AND  
UNDERWEIGHT  
TOO

but you ought to see the way  
Betty is shooting up now!

**E**VEN ON tiptoes, Betty was smaller than the smallest playmate of her own age. While other youngsters shot up, filled out, gained in height and weight—Betty remained thin, scrawny, small for her age—because she did not drink enough milk.

But you ought to see Betty now! How she has added inches to her height—how strong, sturdy, well-proportioned she has become. And the reason is that Betty is now drinking every day, a quart of milk mixed with Cocomalt.

Milk is the almost perfect food for children. Mixed with Cocomalt, it provides extra carbohydrates for body heat and physical activity; extra proteins for solid flesh and muscle; extra food-calcium, food-phosphorus and Sunshine Vitamin D for the formation of strong bones, sound teeth.

**Help your child gain as he grows**

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milk daily during the test grew faster and were healthier than those who did not.

If milk alone can aid growth and improve nutrition, think what an advantage your child will have if you give him Cocomalt in milk. For, made as directed, Cocomalt almost **DOUBLES** the food-energy value of every glass or cup of milk.

Cocomalt is accepted by the American Medical Association, Committee on Foods.

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Not only does Cocomalt and milk help children thrive, but for grown-ups, with its nutritional value and extra food-energy, it is a pleasant way to maintain and restore strength. A hot drink promotes relaxation for sound, restful sleep, drink Cocomalt **HOT** before retiring.

Cocomalt is sold at grocery, drug and department stores in 1/2-lb., 1-lb. and 5-lb. hospital-size air-tight cans.

**SPECIAL TRIAL OFFER:** For a trial-size can of Cocomalt, send name and address (with 10c to cover cost of packing and mailing) to R. B. Davis Co., Dept. NA11, Hoboken, N. J.

**Cocomalt**  
Prepared as directed, adds 70%  
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Spare time and full time Radio Servicing, Installing, Operating, Servicing, Broadest, Aviation Radio, Commercial, Ship and Television stations, and a Radio service business of your own. I'll train you for these and other opportunities in the manufacture, sale and service of Radio, Loud Speaker, and Television apparatus. My **FREE** book tells you about the many money-making opportunities in Radio. My graduate, Frank Reese, 222 S. 60 St., Philadelphia, Pa., makes \$300 a month profit in his own business. Henry Bollman, Gasconade Co., Island, Mo., has made as high as \$250 a month.

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I'll train you quickly and inexpensively right in your own home and in your spare time. My practical 50-50 method of training makes learning at home easy, fascinating, practical and rapid. Many of my successful graduates didn't even finish grade school.

**Many Make \$5, \$10, \$15 a Week Extra in Spare Time While Learning**

My Training is famous as "the Course that pays for itself." The day you enroll I start sending you Extra Money Job Sheets which quickly show you how to do Radio repair jobs common in every neighborhood. C. N. Hefflinger, R. F. D. No. 1, Temple, Pa., makes \$15 a week in his spare time. Anthony Yemas, 269 Vine St., Plymouth, Pa., made over \$300 in spare time while taking my Course.

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**J. E. SMITH, Pres.  
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Dear Mr. Smith: Without obligating me, send free book about spare time and full time Radio opportunities and how I can train for them at home in spare time.

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NAME.....AGE.....  
ADDRESS.....  
CITY.....STATE.....



best characteristics of my own speech and carriage, learn wherein they were wrong, and correct them, and through my dramatic school work they have been improved." ("Improved, my eye," I said, noting her graceful, unhurried walk to the ringing telephone, her low-pitched, clear enunciation as she answered it. "Perfect, I call it!")

"School work has given me increased poise and self-confidence," she continued, returning from the phone, "and these are certainly necessary ingredients to beauty. No one ever heard of a really beautiful woman who lacked poise.

"Class work has also increased my powers of observation, given new meaning to the people and things around me. Part of our work in make-up is to observe people on the streets and try to make up to represent them, not only their external appearance, but the characteristics that their appearance indicates. This increased interest in people makes me more interesting to them.

"I don't mean that everyone needs to go to dramatic school. I simply needed instruction quickly and in concentrated form, but I firmly believe that the average girl, by listening to good speech and observing graceful posture, can effect a remarkable improvement in herself."

"What effect has all this revamping had on your work?" I asked.

**I ENJOY** it more, for one thing," Connie replied. "I seem to have more ideas about the kinds of programs people will like. You know, in radio tastes in entertainment vary overnight; programs have to vary with them. I find that my new appearance and clothes, my broadened interests, make it easier for me to meet these demands by making it easier for me to vary my programs and song delivery. I've always loved modern music and lyrics; now I'm experimenting with them, which makes them more enjoyable. On my new program, of course, I'm still a blues and rhythm singer, but for contrast I'm treating some of the rhythm numbers as ballads.

"Also, I'm more conscious than I've ever been before of the need for changing my pace. I've seen so many radio stars shoot to the top, enjoy a period of brief popularity, then plunge again into obscurity. Some of them seem to go soft with success, content to drift along without doing anything to make that success permanent. I believe the more alive you are to the fact that change in radio demands is swift and inevitable, the better you are able to meet that change."

"But what do your family and friends think of the change? And aren't you sometimes surprised at yourself?"

"Surprised! I'm almost frightened! I would be frightened if I didn't know that I haven't changed fundamentally. There are interests, feelings, opinions that I'll always have, that nothing will ever change. And I know I haven't changed in these fundamentals because my family and friends do like the new me. They wouldn't like me if I'd changed inside, and they'd lose no time in telling me so. As it is they're glad that I've broadened my interests and that I have found new zest in living."

So there you have it, the swift transition from plainness to vital, arresting beauty. And the next time you hear Connie Gates' contralto voice over the air don't envy her because she doesn't need to be beautiful. Envy her, rather, because she is beautiful, because by her own efforts she has achieved glamor. Then go and do likewise. You can. You have Connie's word for that!



## How to wash Blonde hair 2 to 4 shades lighter—safely!

**BLONDES**, why put up with dingy, stringy, dull-looking hair? And why take chances with dyes and ordinary shampoos which might cause your hair to fade or darken? Wash your hair 2 to 4 shades lighter with Blondex—safely. Blondex is not a dye. It is a shampoo made especially to keep blonde hair light, silky, fascinatingly beautiful. It's a powder that quickly bubbles up into a foamy froth which removes the dust-laden oil film that streaks your hair. You'll be delighted the way Blondex brings back the true golden radiance to faded blonde hair—makes natural blonde hair more beautiful than ever. Try it today. Sold in all good drug and department stores.



## LEG SUFFERERS

Why continue to suffer? Do something to secure quick relief. Write today for New Booklet—"THE LIEPPE METHOD OF HOME TREATMENT." It tells about Varicose Veins, Varicose Ulcers, Open Leg Sores, Milk or Fever Leg, Eczema. Lieppe Method works while you walk. More than 40 years of success. Praised and endorsed by thousands.

**LIEPPE METHODS, 3284 N. Green Bay Ave., Dept. M-16, Milwaukee, Wis. FREE BOOKLET**



## ARTIFICIAL LASHES

**BROUGHT TO YOU FOR THE FIRST TIME AT A REASONABLE PRICE!**

The secret of the captivating beauty of movie stars! Long, dark, lustrous lashes that transform eyes into bewitching pools of irresistible fascination. Makes the eyes look larger, more brilliant, and far more expressive. Try a pair of these wonderful lashes and you will be surprised at such magic charm so easily acquired. Quickly put on by anyone, absolutely safe, can be used again and again. Mailed promptly on receipt of price. 36c pair, 8 pair \$1.00. MITCHELL BEAUTY PRODUCTS, 1002-N Washington, St. Louis Mo.

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104 S. Jefferson Street, Dept. 1945-P, CHICAGO, ILLINOIS**

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"MISS AMERICA" Handbag—brand new, different—and HOW it sells! Exclusive features. Beautiful modernistic design. Genuine Top-Quality Steerhide. Two roomy "Taion Zipper Locked" Compartments for 100% SAFETY—PRIVACY. TRIPLE FITTED—one purse, mirror, key case. Initials and full name engraved in 22K Gold FREE. Women rave about this new BAG. Men and women agents cleaning up big profits! Licensing seller everywhere. Write at once for:

**FREE SAMPLE OFFER.** Send no money—just address  
**HALVORSEN INC., Dept. F-19, 605W. Washington, Chicago**

Coast-to-Coast Highlights

Pacific

(Continued from page 11)

Adverse" on the bus to and from the studios.

\* \* \*

You've heard of Charlie Lung the "man with a hundred voices," in Angeleno radio circles. Well, not to be outdone, San Francisco bobs up with George Goode, the "man with a thousand voices." Looks like one of those chamber of commerce fights where one thriving burg tries to outshine another. He's with KFRC. In case you're curious . . . Charlie was the whipperwill in "Judge Priest," the parrot in "Charlie Chan's Courage" and the flying mouse in some of the Disney creations.

\* \* \*

The coffee shop at 111 Sutter Street, San Francisco, is minus a waitress. And Dresser Dahlstead, NBC's youngest coast mikeman, (twenty-four) has a charming wife. Seems as though all the network lads dash downstairs for a cup of coffee between mike stints. D. D. made the trip more frequently as the days rolled by. Then blonde Blanche Lowry deserted the counter and urn and became Mrs. Dahlstead. They were married in Blanche's home town of Salem. Mr. Dahlstead is a University of Utah graduate and announces Standard School broadcasts, Woman's Magazine of the Air and others.

\* \* \*

Cedric C. Davey seems to be the new voice on KQW in San Jose, though he has been in the bay region for some time. He was born in Freemantle, West Australia, came here at the age of sixteen, and has been a radio technician in addition to the newer proclivities as an official mike spokesman.

\* \* \*

Archie Presby, NBC coast announcer, saw his son a month or so ago for the first time. It happened like this. Mrs. Presby was in Portland, Ore., when young Donald Grant Presby made his appearance early in the summer but it was early fall before the fond father could get away to go north to see the new arrival.

\* \* \*

If coaching is any help, Harold McBride ought to make good. The new tenor find of KFOX in Long Beach has the same teacher who instructed Donald Novis.

\* \* \*

Aviation seems to have taken KHJ by storm. The roll call includes Bill Goodwin, production man, who is a newcomer to aviation; Sam Pierce, sound effects man, who has more than a hundred hours to his credit; Don Hopkins, bass fiddle player, who was a wartime flyer; Don McBain, youthful technician, and a novice in the air; John McIntyre, actor, somewhat of an oldtimer and Virgil Reimer, sound man, just starting. There's Freeman Lang, transcription producer, also who is just trying for his license. He flew a jenny in 1914 for the Marine Corps but that service doesn't count these days.

\* \* \*

My chief snooper sends me the following reports: Tom Dale, of KFWB, is really Tom Scholts. He does the radio



STEICHEN

"No lipstick-parching for lips that want romance"



It's a clever girl who keeps her lips an ardent invitation to romance. But lips can't be that . . . if the skin is dried and roughened by Lipstick Parching.

So, you must ask your Lipstick to do more than merely tint your lips. It should protect the texture . . . keep that sensitive skin smooth and petal-soft. That's where so many lipsticks fail. Some seem actually to leave the lips rougher.

Coty has proved that lipstick can give you the most exciting color . . . indelible color . . . without any parching penalties!

Try the new Coty "Sub-Deb" Lipstick and see! It actually smooths and softens lips. That's because it contains "Essence of Theobrom," a special softening ingredient.

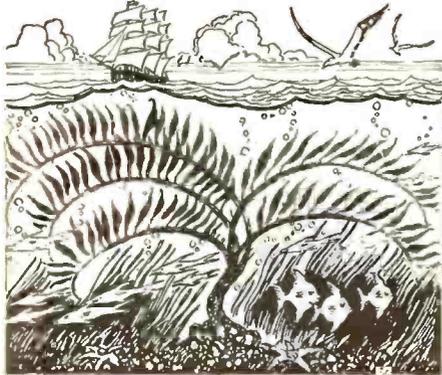
**Make the "Over-night" Experiment!**  
The "over-night" test has convinced many girls that Coty Lipstick is every bit as remarkable as we say. Just put on a tiny bit of the lipstick before you go to bed. In the morning—rejoice! Your lips are smooth and soft as camellia petals!

Coty "Sub-Deb" comes in 5 indelible colors. 50c. Coty "Sub-Deb" Rouge, also 50c. A revelation! Coty "Air Spun" Face Powder . . . with a new tender texture.



"SUB-DEB" LIPSTICK 50¢

# Startling New Discoveries Explain Why Pacific Ocean Sea Plant Can Now Quickly Build Up Weak Rundown Skinny Folks!



**How Thousands of Pale, Sickly, Tired Out, Nervous Folks Can Now—By Making This One Simple Change Which Corrects IODINE STARVED GLANDS—Build Rugged New Strength And Often Add 5 Lbs. in 1 Week**

As the result of tests covering thousands of weakened, rundown, nervous folks, science now claims that it is glands starving for iodine that keep folks pale, tired out, underweight and ailing. When these glands—particularly the important gland which controls weight and strength—lack NATURAL PLANT IODINE, even diets rich in starches and fats fail to add needed pounds. That's why skinny people often have huge appetites yet stay weak and skinny.

Now, however, with the introduction of Kelpamalt—a mineral concentrate derived from a huge 90-foot sea vegetable harvested off the Pacific Coast—you can be assured of a rich, concentrated supply of this precious substance. 1500 times richer in iodine than oysters, Kelpamalt at last puts food to work for you. Its 12 other minerals stimulate the digestive glands which alone produce the juices that enable you to digest fats and starches. 3 Kelpamalt tablets contain more iron and copper than 1 lb. of spinach or 7½ lbs. of fresh tomatoes, more iodine than 1386 lbs. lettuce, etc., etc.

Start Kelpamalt today. Even if you are "naturally skinny," or if you have been weak and rundown for some time, you must add 5 lbs. the first week, feel better, sleep better, have more strength than ever before or the trial is free.

100 jumbo size Kelpamalt Tablets cost but a few cents a day to use. Sold at all drug stores. If your dealer hasn't yet received his supply, send \$1 for special introductory size bottle of 65 tablets to the address below.



## 3 Steps in the Building of New Strength and Good Solid Flesh

- 1 Ordinary food enters stomach and is partially digested.
- 2 Digestion completed in intestines and flesh-building material absorbed in blood stream.
- 3 Metabolism, when regulated by glands kept healthy with iodine, assures conversion of material into firm, new flesh.



## Kelpamalt Tablets

### SPECIAL FREE OFFER

Write today for fascinating instructive 50-page book on How to Build Up Beneath and Weigh Quickly. Mineral Contents of Food and their effects on the human body. New facts about NATURAL IODINE. Standard weight and measurement charts. Daily menu for weight building. Absolutely free. No obligation. Kelpamalt Co., Dept. 574, 27-33 West 20th St., New York City.

work in his father's ad agency, but wanted to keep his air identity secret. He did for awhile . . . One of the Los Angeles radio editors lost a hat betting on whether George Burns (Mr. Gracie Allen) had a toupe or not. He lost the bet and the hat . . . Vera Oldham doesn't mind being called a boon dogger. The script lady creates lots of artistic things for house and garden which seems to class her in boon dogging, "a craft which weaves useful objects out of makeshift materials." \* \* \*

So Armand Girard came on back home. He went eastward for NBC a year ago, but in the fall returned to San Francisco. The basso made his debut in Concordia, Kan., when eighteen years old. With his family he has returned to the northern part of California from which, in 1924, he made his first radio appearance. \* \* \*

Helen Stryker is the new voice you have been hearing on One Man's Family. She was on KOMO-KJR a couple of years doing small bits. The big chance came last summer when she was south on vacation. She'll go back to Seattle about Thanksgiving time when the contract is up. Marian Galloway has been her name with the Barbour Family. \* \* \*

Venna Taylor doesn't miss many of her vocal programs over KRKD. But what do you suppose happened to make her miss one a little while ago? She was locked up. It's a fact. Poor lil Venna was under lock and key. But not in the Los Angeles hoosegow. She was on jury duty, and the twelve jurymen and women were safely put away overnight to resume deliberations the following day. \* \* \*

Maybe Jack Carter, KNX remote control impresario, ought to change his name as the numerologists advised. No sooner had he recovered from a broken kneecap received in a ping-pong game than a couple of bold, bad burglars came along and cracked his jaw and bruised his face with some hefty punches after he had left the Paris Inn at one A.M. at the close of the program. The ruffians got twenty bucks from Jack, which apparently set an all-time record locally among the announcing fraternity. \* \* \*

Wesley Tourtellotte, KFI organ grinder, borrows an idea from that stage comedian who has worn the same pair of shoes on the boards for a couple of generations. Wes carries an old pair and wears 'em every time he has a radio program. But he says it isn't to bring him luck—it's just because the old dogs begin to bark at this time of the year, and they get worse along about the time the rainy season is due. \* \* \*

"Tiny" (Ed) Ruffner puffed up a lot when they had a chamber of commerce day for him in Seattle not so long ago. And who wouldn't stick out the chest a bit on going back to the old home town and being so honored? Way back in ye early days Tiny was on radio in Los Angeles, but he was a Seattle boy and went to high school and college there. Later he went on the chain as an announcer. \* \* \*

Earl Towner, bespectacled leader of vocal groups and ex-orchestra leader, has

# What made their hair grow?

## Here is the Answer

"New Hair came after I began using Kotalko, and kept on growing," writes Mr. H. A. Wild. "In a short time I had a splendid head of hair, which has been perfect ever since."



Mary H. Little also has luxuriant hair now after using Kotalko. Yet for years her head, as she describes it, "was as bare and as bald as the back of my hand."

Many other men and women attest that hair has stopped

falling excessively, dandruff has been decreased, new luxuriant hair growth has been developed where roots were alive, after using Kotalko to stimulate scalp.

Are your hair roots alive but dormant? If so, why not use Kotalko? Encourage new growth of hair to live on sustenance available in your scalp. Kotalko is sold at drug stores everywhere.

**FREE BOX** To prove the efficacy of Kotalko, for men's, women's and children's hair. Use coupon.

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Please send me Proof Box of KOTALKO.

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**HANDS YOU A LIGHTED Cigarette**

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**STOPPED IN ONE MINUTE**

For quick relief from the itching of pimples, blotches, eczema, rashes and other skin eruptions, apply Dr. Dennis' cooling, antiseptic, liquid D. D. D. PRESCRIPTION. Its gentle oils soothe the irritated and inflamed skin. Clear, greaseless and stainless—dries fast. Stops the most intense itching instantly. A 35c trial bottle, at drug stores, proves it—or money back.

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Why put up with years of needless discomfort and worry? Try a Brooks Automatic Air Cushion. This marvelous appliance permits the opening to close, yet holds rupture securely, comfortably—day and night. Thousands report amazing results. Light, neat-fitting. No hard pads, metal girdle or parts to chafe or gouge. Patented in U.S. and 13 foreign countries. Try one 10 DAYS WITHOUT A PENNY'S RISK. You'll be delighted. Free book on Rupture and convincing facts mailed postpaid in plain sealed envelope. Address **BROOKS CO., 182C State St., Marshall, Mich.**

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Showing my sensational new, personalized Hat and Cap Sample Line—fits in pocket—displays values men grab for rich felts—latest styles—superior qualities. Priced low. We pay postage. Just write orders and pocket your profits. Nothing to deliver. Fit and Satisfaction Guaranteed.

**Complete Outfit Sent FREE!** You don't invest a penny to get this money-making opportunity. We give big cash bonus to producers—Get facts and sensational new money saving plan. You can start pocketing cash in five minutes. Rush name and address.

**TAYLOR HAT & CAP FRMS., Dept. 105-L, 15-17 W. 6th St. CINCINNATI, OHIO**

**MADE TO MEASURE**

Exclusive makers of famous Taylor Rainproof Made-to-Measure Caps, the classy headwear. Smart new patterns—low prices—no experience needed to make big cash profits hourly. Elliot, Utah, took five orders the first 15 minutes.

left KFRC for Chicago. He is looking after the glee club with Horace Heidt's Brigadiers. Maybe Mrs. T. and the three youngsters will journey there if Earl likes the place, though they have so long been a fixture in the musical life of Berkeley it would be quite an effort to be transplanted.

\* \* \*

Coast fans are ready to fish for Australia again, now that the brisk days are at hand. Though short wave addicts can bring in almost anything in that line out here, the acid test is for fans to catch 2GB, Sydney. Nowadays they are finding it on about 855 kilocycles. On September first the powerful commercial changed wavelength, and is now on the frequency formerly used by 2BL, a government station in the Antipodes.

\* \* \*

At last the secret is out about Colonel Rod, who narrates a fine NBC Sunday program, the Sperry Special, on the coast. It is Rod Hendrickson, long in the lumber business, but now writing and acting as the teller of tales on the half hour. He has taken a couple of hundred parts in the stories—sometimes three or four on a single broadcast. His "Castle Cragmont" tales are classics.

\* \* \*

Robert Leigh, radio tenor once of New York, Buffalo and Chicago, is ready to stage a comeback and this time on the coast. A year ago he came west and went up to a little place on the Chloride Cliffs overlooking Death Valley below and the twinkling lights of Boulder City miles in the distance. In boom times the spot had a census of 5,000... a ghost city of three people today. Now he has come back from the rest cure, and is being heard on Los Angeles radio outlets.

\* \* \*

KROW has been sending a booklet to fans. It's called "Muscle Bending." One request came addressed to Mr. Musel Bende, or so they say.

## THE MAD, MAD MARCH OF TIME

Every twenty-four hours, while the world turns once on its orbit, earth's farthest flung outposts of civilization become the birth places of one of America's most exciting radio programs. The amazing story of how this unique five-times-a-week broadcast is put together, of the exciting routine which its harassed authors and producers go through every week day, is one of the finest RADIO MIRROR has ever published. Don't miss it, in next month's issue, on sale October 25.



# SEARCH YOUR SKIN

## FEEL FOR LITTLE BUMPS!

**They Indicate Clogged Pores, the Beginning of Enlarged Pores, Blackheads and Other Blemishes!**

By *Lady Esther*

Don't trust to your eyes alone! Most skin blemishes, like evil weeds, get well started underground before they make their appearance above surface.

Make this telling finger-tip test. It may save you a lot of heartaches. Just rub your fingertips across your face, pressing firmly. Give particular attention to the skin around your mouth, your chin, your nose and your forehead.

Now—does your skin feel absolutely smooth to your touch or do you notice anything like little bumps or rough patches? If you do feel anything like tiny bumps or rough spots, it's a sign usually that your pores are clogged and may be ready to blossom out into enlarged pores, blackheads, whiteheads, "dirty-gray" skin and other blemishes.

### A Penetrating Cream, the Need!

What you need is not just ordinary cleansing methods, but a penetrating face cream—such a face cream as I have perfected.

Lady Esther Face Cream penetrates the pores quickly. It does not just lie on the surface and fool you. Gently and soothingly, it works its way into the little openings. There it "goes to work" on the accumulated waxy dirt—loosens it—breaks it up—and makes it easily removable.

When you have cleansed your skin with Lady Esther Face Cream, you get more dirt out than you ever suspected was there. It will probably shock you

to see what your cloth shows. But you don't have to have your cloth to tell you that your skin is *really* clean. Your skin shows it in the way it looks and feels.

As Lady Esther Face Cream cleanses the skin, it *also* lubricates it. It resupplies the skin with a fine oil that overcomes dryness and keeps the skin soft, smooth and flexible. Thousands of women have overcome dry, scaly skin, as well as enlarged pores and coarse-textured skin, with the use of Lady Esther Face Cream.

### The Proof Is Free!

But don't take my word for the cleansing and lubricating powers of this cream. Prove it to yourself at my expense. Upon receipt of your name and address, I'll send you a 7-day tube of Lady Esther Face Cream postpaid and free. Let the cream itself show you how efficient it is.

With the free tube of Lady Esther Face Cream, I'll send you all five shades of my Lady Esther Face Powder, so you can see for yourself how the two go together to make a beautiful and lovely complexion. Write me today for the free cream and face powder.

(You can paste this on a penny postcard) (18) **FREE**

Lady Esther, 2034 Ridge Avenue, Evanston, Illinois

Please send me by return mail your 7-day supply of Lady Esther Four-Purpose Face Cream; also all five shades of your Face Powder.

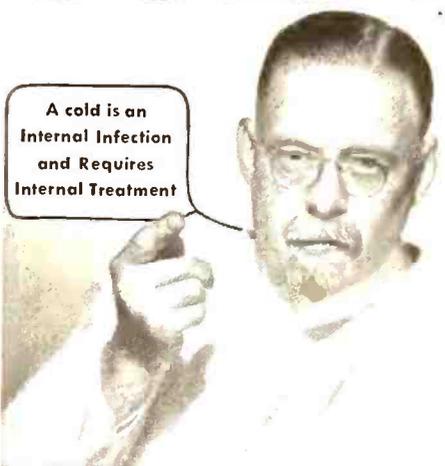
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City \_\_\_\_\_ State \_\_\_\_\_

(If you live in Canada, write Lady Esther, Ltd., Toronto, Ont.)

# Don't Fool Around with a COLD!



A cold is an Internal Infection and Requires Internal Treatment

Every Four Minutes Some One Dies from Pneumonia, Traceable to the "Common Cold!"

DON'T "kid" yourself about a cold. It's nothing to be taken lightly or treated trivially. A cold is an internal infection and unless treated promptly and seriously, it may turn into something worse.

According to published reports there is a death every four minutes from pneumonia traceable to the so-called "common cold."

### Definite Treatment

A reliable treatment for colds is afforded in Grove's Laxative Bromo Quinine. It is no mere palliative or surface treatment. It gets at a cold in the right way, from the inside!

Working internally, Grove's Laxative Bromo Quinine does four things of vital importance in overcoming a cold: First, it opens the bowels. Second, it combats the infection in the system. Third, it relieves the headache and fever. Fourth, it tones the system and helps fortify against further attack.

### Be Sure — Be Safe!

All drug stores sell Grove's Laxative Bromo Quinine in two sizes—35c and 50c. Get a package at the first sign of a cold and be secure in the knowledge that you have taken a dependable treatment.

Grove's Laxative Bromo Quinine is the largest selling cold tablet in the world, a fact that attests to its efficacy as well as harmlessness. Let no one tell you he "has something better."

## GROVE'S LAXATIVE BROMO QUININE

## You Don't Know the Half of It!

(Continued from page 29)

But the twenty-five years that preceded this success were cold and bitter, sacrificed for a goal.

Imprisoned in a German detention camp during the war, stranded in Chicago, after working in a dank night club, Victor's life story is awe inspiring in its similar ambitions.

But the story of how each man gained the respect of the other is decidedly more important to radio, to you, and to me.

A few minor arguments exploded behind the locked doors of the advertising agency. The Jolson personality dominated every incident. He insisted that Victor arrange the songs. The clever musician yielded. After all, Victor figured, had not two other Jolson maestros sprouted from that job to more impressive ones? Lou Silvers became musical director at Warner Brothers studio, and Al Goodman is now a musical mogul. Victor played his cards carefully.

Rehearsals were a wild melange of shouting voices, countermanded orders, and excited musicians. Bystanders were ejected by the page boys.

"I can't sing without Martin," Al insisted. "He knows what I'm going to do before I do it."

MARTIN FREED is Al Jolson's personal accompanist, friend and confidante.

Martin stationed himself in the control room. Every few minutes he dashed out to whisper into his employer's ear. This kept up intermittently. It annoyed Victor who was striving for harmony among his men. Witnesses could feel the tension in the room. Finally Victor exploded, his face turning maroon, his black eyes bulging.

"Al, this can't keep up," he insisted. "I'm leading this band, and no one else. Believe me, I'm here to help you and make this show a success."

A hush fell over the crowded studio. What would Jolson do? Walk out? Square off and reenact the famous Winchell brawl? The hired hands wondered, but kept their lips shut.

Then Jolson spoke, softly, pleasantly. "Okay, Vicsy, you win." He turned to Freed and told him to stay out of the control room. Victor Young breathed a lot easier after that incident. Perhaps everybody had Al Jolson wrong.

The first program, despite the drama behind the scenes, definitely established Al Jolson as a veteran with young ideas. Even the critics liked him.

After the first broadcast, Victor returned home, weary and worn. He dragged his feet into the music library and sat down at the huge desk. His wife found him that way early next morning, staring into space.

"Victor," she asked incredulously, "what in the world have you been doing?"

Without turning his head, he answered, "I did something more important than writing arrangements. I think I finally understand Al Jolson. From now on things will work out better."

His wife shook her head dubiously. "But how?" she asked.

"With discipline. It's the only way."

The first opportunity Victor had to effect his plan was in the Jolson suite at the Hotel Sherry-Netherland the following Monday. Here, preliminary rehearsals were held. Two men from the agency, Patsy Flick, the gag man, Mar-

# WAKE UP YOUR LIVER BILE— WITHOUT CALOMEL

And You'll Jump out of Bed in the Morning Rin' to Go

THE liver should pour out two pounds of liquid bile into your bowels daily. If this bile is not flowing freely, your food doesn't digest. It just decays in the bowels. Gas bloats up your stomach. You get constipated. Your whole system is poisoned and you feel sour, sunk and the world looks punk.

A mere bowel movement doesn't get at the cause. It takes those good, old Carter's Little Liver Pills to get these two pounds of bile flowing freely and make you feel "up and up". Harmless, gentle, yet amazing in making bile flow freely. Ask for Carter's Little Liver Pills by name. Stubbornly refuse anything else. 25c at all drug stores. © 1931, C. M. Co.

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 Send For Free 1936 Catalog  
 PINS handsomely silver plated, enameled for 2 colors, any 2 or 4 letters and year. Dtz. Price \$3.50 Sterling or Gold Plate 50c. Dtz. \$5. RINGS, Sterling Silver, similarly low priced. Largest makers for 40 years. Over 300 designs. Write today!  
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**PHOTOS ENLARGED** each **45¢**  
**Florentine Oil Colors**  
 8x10 - 7x9 - 6 1/2 x 8 1/2 3 for \$1  
 Amazing. Lifelike, in natural colors. Best, full length, Etc. Made from any size Photo, Snapshot, or film. ORIGINALS RETURNED WITH ORDER SPECIAL!  
 THREE DIFFERENT 8x10—\$1.00. FOUR 6x8 or 5x7—\$1.00. 11x14—60c. TWO 11x14—\$1.00. For 9 or 5x7—Framed, 80c. 8x10 Completely Framed—\$1.00. All painted in royal oil colors. Send no money unless you wish. Pay Postman. Plus Postage. Catalog 5c.  
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**New! Engel**  
**Pocket Art Corners**  
 The real thing for mounting Snapshots, Cards, Stamps, etc. No paste needed. West-easy to use for mounting prints tight or loose. Sold at photo supply and album counters or send 10¢ today for pkg. of 100 and free samples.  
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Name.....  
 City..... State.....

tin Freed, Al, Victor and a stranger, lounging on the bed, were present.

"Who is that fellow?" Victor asked Freed.

"Al's bookie," was the reply.

Before Al gets to work he does two things; calls Ruby, no matter where he is—Europe, New York, or Tia Juana—and then gets into a huddle with his bookmaker. He will bet on anything that moves, from race horses to Western Union messenger boys. Once they were all closeted in the room when the bell rang, Al sprang up.

"Five bucks to one it's a telegram from Ruby," he shouted, going toward the door. It was a good thing there were no takers. Al was right.

After these two morning rituals, Al gets to work. How that man sings! It doesn't matter whether the audience is one that would overflow Yale Bowl or just fits comfortably in his spacious suite. Jolson always gives a finished performance. His keen mind has stored away the lyrics of over five hundred songs. New ones he remembers after scanning the composition only once. Unlike a lot of radio stars, Al Jolson can read music. Clad only in his silk shorts and an expensive-looking robe and horn-rimmed spectacles, Al substantiates Walter B. Pitkin's theory that life really begins at forty—or fifty.

Al sang a chorus of "Quarter to Nine." He looked around furtively. Did they like it? Only one dissenting voice arose. It was the bookmaker's.

"I DON'T like it, Al," he chirped. The others glared at him. But the meek man who knows so much about parlays, nags, and paddocks and so little about rhythms stood by his guns.

"Okay, palsy," laughed Jolson, "I'll do it the way you like it." And believe it or not, Jolson actually changed the style of the song. The bookie smiled triumphantly.

At one o'clock Al looked at his watch. It was time to quit. Victor tried to exit gracefully, knowing that if he lingered he would have to go to the ball game or racetrack with the singer.

But Al nabbed him at the door. "Vic, change that 'Latin from Manhattan' number to 'April Showers' will you?" he asked.

"Oh, Al," Victor answered, "it means rewriting the whole arrangement. We haven't time."

"I can't help it. In my heart I feel I must sing 'April Showers.'"

Jolson turned on his heel, but Victor refused to give in to the star's latest whim. It had happened several times before. It meant hours of extra work for Victor.

Victor told him bluntly, determinedly, that such changes of plan were unfair. Jolson listened sympathetically. Then he spoke:

"Okay, Vicsy, hereafter I won't change a tune after Wednesday."

The plan was working!

The next week Victor had just completed the program's entire musical score when the telephone jingled. It was Al.

"Hello, Vicsy," he spoke pleasantly. "I know it's too late but in my heart I know I must sing 'Mammy's Coal Black Rose' and not 'Wonderbar.' Could you possibly change it?"

Victor changed it gladly. But he had made Jolson realize the trouble it caused. When Jolson realizes he is doing something unjust it hurts him terribly. But not enough people have had the nerve to argue with him. He's been spoiled like a baby.

Jolson's energy is keyed to lightning gear. Quite often he rouses the sleepy Freed in the wee hours of the morning



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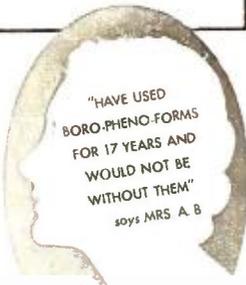
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with the wail: "Wake up, Marty. I want to rehearse that number again. I've got a new idea." And the weary accompanist rises to pound the keyboards, half-asleep.

To work with Jolson you must live with him. He actually fears loneliness. When he eats, three or four satellites must sit at his table. When he goes to the ball park he buys a flock of tickets. Martin Freed gets about \$250 a week, but his working hours are manifold. He eats, sleeps, laughs and cries with his master. Only when Ruby comes to town are Martin's hours his own.

On one of these Keeler excursions, Martin returned to the hotel quite late, only to discover the entire suite lit up and Jolson pacing the floor nervously. He barked at the pianist: "You know I can't sleep until you come home!"

One time the excitable singer threatened to walk off the show. It was Victor Young who held him back.

Al had just unloosed a scathing attack on the heads of some supervisors. He came out of their sanctum breathing hard. Victor, who had been waiting outside, caught up with him, and gave him a resounding slap on the back.

"Al, hold on to yourself," Victor pleaded, tugging at the enraged man's coatleeve. "Why let your blood pressure skyrocket over a radio program? Go home and forget it."

The reminder of a rising blood pressure quieted Al. It is the one thing he fears. After he left Al, Victor trailed Ruby in the midst of a shopping tour.

"Ruby," Victor implored, "go home now and see that Al doesn't get near the phone. He might start a rumpus again."

Al never forgot Victor's cooperation. Before Al Jolson and Victor Young found each other under all this veneer and rumors of cheap jealousy, Al would announce his musical director's name last on the program. Now, if you listen carefully, you will find it far ahead of all those glittering guest stars that appear on this impressive program.

Al Jolson like most show people can probably count his true friends on his ten fingers. Victor Young is one of them. If Al gets nothing more out of the ether waves than a fabulous salary, he knows he has found a real friend.

That's a radio story seldom printed.

**The Great Radio Murder  
Mystery**

(Continued from page 41)

who would, and often did, resort to any subterfuge in order to secure a scoop.

"And that is what the Gail Richard murder was—this reporter's greatest scoop. But with discovery hourly becoming more certain, he realized that he still had one more scoop—confession! There was no longer anything to live for—his health was failing and he had lost his job.

"Listeners, I have given you a description of both crimes. I have told you the motives. Now I name the murderer! He is—your own—Flash Hanlon!"

The three in the lounge had remained frozen, unable to move. Now, with a frenzied roar, Thomas bounded to the stairs.

"Don't let that man get away!" he belated as he flung his bulky figure toward the broadcast room.

But there was no need to bother. As soon as Flash had finished his last broad-



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cast, he had opened the box of tablets given to him by Dr. Germain. When Thomas burst into the room, Flash Hanlon was dead.

**T**HE Baltimore and Ohio's crack express rushed across the flatlands of the Mississippi Valley toward St. Louis. Until her gaze touched the dusky horizon, Sidney could see nothing but green rolling fields. Here were no skyscrapers to shut out the sun, no thundering subways to shatter the quiet of the land. Yet an indefinable longing suddenly assailed her. She turned to Lee, sitting beside her in their compartment.

"It's funny, but I think I'm already a little homesick for New York."

"We'll be back soon enough. You're on your honeymoon now. That's all you have to remember."

"And to think," Sidney reflected, "that we really owe this all to Flash. What a funny mixture of ruthless self-importance and impulsive generosity he was." Her eyes returned to the horizon. Life for one was over, for two others, it was just beginning.

THE END

## Cooking a La Madame

### Sylvia

(Continued from page 48)

is strawberries, cherries, raspberries, blueberries and currants.

"I use this fruit in many ways," Madame Sylvia said. "'As is,' for dessert served with cake, it is delicious. I also use the fruit, with the juice poured off, as filling for layer cake, saving this juice to serve as a cordial with coffee."

As you will judge from the picture of her in her kitchen, Madame Sylvia is a vegetable enthusiast. "You should see us when we come home on Sunday nights, she said. "Every week-end we spend in the country, driving from town to town, sometimes stopping to fish, and we always come back with our car loaded with vegetables we have bought along the road. Last time it took two boys to carry our stuff upstairs.

"I am very particular about the way vegetables are cooked. I use very little water, just enough to keep them from burning, and only clear water—never salted. And I always save the water the vegetables are cooked in—it makes such a delicious consomme and I cannot understand why anyone throws it away. If we are having boiled celery for dinner, I pour off the cooking water, then keep it on the flame while I beat an egg yolk with celery salt and white pepper. (The proportion is half a beaten egg yolk to one cupful of consomme.) Into each consomme cup I put the egg, then pour the boiling celery water onto it, a little at a time, stirring—not beating—as I pour. This keeps the egg from curdling. If there is only a little water left after cooking vegetables I save it until I have more after cooking another vegetable, then combine the two. Water that carrots have been cooked in is rather sweet, and I add lemon juice to it."

There is also a grand cabbage soup with meat balls for which Madame Sylvia is famous and I'll be glad to send you the recipe, if you will send me a stamped, self-addressed envelope. Address Mrs. Margaret Simpson, RADIO MIRROR, 1926 Broadway, New York, N. Y.



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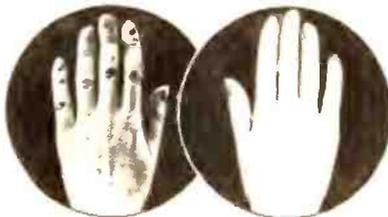
If your skin is Rough and Chapped—if you have Large Pores or Blackheads—if you have Pimples resulting from dust, face powder or other external causes—then by all means get a small inexpensive jar of Noxzema. Use it and see how wonderful it is.

Noxzema is not a salve—but a dainty, snow-white, medicated vanishing cream. It's so soothing, clean and easy to use.

**HOW TO USE:** Apply Noxzema every night after all make-up has been removed. Wash off in the morning with warm water, followed by cold water or ice. Apply a little Noxzema again before you powder as a protective powder base. Use Noxzema until skin condition is entirely relieved.



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## Secrets of a Society Hostess

(Continued from page 43)

entertained at all knows what her drawing room looks like after a party. When we had said goodbye to the last guest I returned to that littered room and faced my husband. He swept the room with a magnificent gesture. "It's gone. Everything is gone."

"Then there's nothing left for us to do but to start over again, is there?" I asked. And we began making our plans, seeing what we could save from the wreckage.

That certainly was the most difficult "party" situation I've ever had to master.

It has been my experience that musicians love a good time better than any one. When I had Toscanini to dinner I always tried to include on the menu some Italian dish he loved. One of his favorite dishes was *gnocchi alla patate*, which, as near as I can describe it, is like a light cone-shaped dumpling and served with a wonderful sauce. *Lasagne* was another favorite. That is a paste rather like spaghetti which is stuffed with meat or green spinach. Then I often had *pollo alla Cacciatora*, chicken with a special olive oil and tomato sauce.

That is truly one of the real secrets of being a good hostess—having what your guest of honor likes most to eat. It flatters and pleases him and is a charming courtesy on your part.

I'VE had many different types of parties, as I've explained—from the intimate conversational affairs to the most elaborate and enormous receptions. But certainly the most spectacular of all were the various circus balls.

Each year the *New York Times* and the *Herald-Tribune* devoted a page of their rotogravure section to photographs of my guests and before these elaborate parties many social lights entertained with smaller dinners, inviting those who were coming to the "circus" later.

One of the secrets of good entertaining is the impromptu spirit and the only reason I was able to manage several different homes, a career, a husband and a daughter was because I never fussed over parties. But certainly the circus balls were an exception, and in this connection I can pass on another party tip to you. When you've achieved the reputation for having cosy, intimate affairs which gather together interesting people who talk well and are able to do things, then it is great fun and boosts your reputation as a hostess to suddenly cut loose with a stunning and spectacular affair.

So with the feeling that by describing one of my famous circus balls I may give you a few ideas which you can use in a less elaborate way I am going to tell you about these parties.

At the time, we were living in an enormous apartment on Madison Avenue. Leading into the ball room was a corridor about a hundred feet long. Bedrooms and sitting rooms opened out of this corridor and it was this very arrangement which gave me the idea of the circus party.

For days I was on hand instructing workmen in the rearrangement of my home. The rooms leading off the corridor were transformed into side show booths. Every piece of furniture was taken out and the ball room was transformed into a circus tent with bleacher seats extending to the ceiling. Naturally my walls were not so high as a tent but to give the idea of space I had minia-



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IN "WONDERLAND"

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ture trapezes hung from the ceiling and dummy figures in acrobatic costumes swinging from them.

The invitations were novel. I sent out hand bills in flaming colors and printed in bold type announcing that Bill and Cobina Wright were presenting the greatest show on earth. I included regular circus tickets the stub of which was the "R. S. V. P."

There were five hundred on my guest list and they all came. What's more they all came in circus costumes to which, I was pleased to see, they had given a great deal of thought. I shall never forget Beatrice Lillie and Noel Coward dressed as acrobats with enormous waxed moustaches.

At the rear of my bar I had an oyster bar where hundreds of the finest oysters were dispensed. I served hot dogs, peanuts, ice cream cones and soda pop (the soda pop was actually champagne with straws in the bottles) and enlisted the help of the guests—a task they loved—in dispensing them. Walter Damrosch was my peanut vendor. He wore a chef's cap and a long black beard and was one of the sensations of the evening.

I had real ponies and trained dogs and clowns, funny mirrors that make one look fat and thin, gypsy fortune tellers, all sorts of freaks, and a real calliope.

IN the programs I announced acts from various of my guests. I did this simply for a laugh. I wrote that there would be an "exhibition of equestrian equilibrium" by Beatrice Lillie, Dorothy Caruso, Michael Strange (at that time Mrs. John Barrymore) Alma Gluck, Anna Case, Jane Cowl, Ethel Barrymore, Gilda Grey, Nazimova and Laurette Taylor. It never occurred to me that these celebrities would put on the exhibition but they actually did in the middle of the ring.

Who else was there? Who else was not there! To name but a very few—Prince and Princess Serge Obolensky, Count and Countess Jean de Segonzac, Prince and Princess Francesco Rospigliosi, Prince Dmitri, Mrs. Cornelius Vanderbilt, the Duchess of Roxburghe, Mrs. William Randolph Hearst, Elsie de Wolfe, the Count and Countess Villa, Mr. and Mrs. Goadby Loew, Mr. and Mrs. Jay Gould, Elsa Maxwell, Lillian Gish and others.

There was dancing in the circus ring and seeing those ill assorted couples was a treat in itself. There was always a prize for the most beautiful costume, most comic costume and most original couple.

Yes, I spent literally thousands of dollars on these entertainments, but a grand costume party can be given for ten dollars, or if you're on an extremely limited budget, a group can get together and give a party "dutch" with everyone contributing a certain amount. The idea of good entertaining, you see, is not to see how much money you can spend but to have fun!

And speaking of fun reminds me of Jascha Heifetz, the greatest practical joker I have ever known. Once at my home in Palm Beach he asked if he might dress up and play the role of butler for a very smart dinner party I was giving. I thought that would be great fun.

He wore the butler's uniform, put on a very fine moustache and combed his hair differently. Before we went in to dinner I seriously explained to my guests that I had a new butler and I hoped that if he made a mistake they would forgive him and me.

If he made a mistake. Great heavens!

What an exciting dinner party this will be! Read the laughable account of it and more of Cobina Wright's fascinating revelations in the December RADIO MIRROR out October 25th.

C H E R A M Y

# April Showers

THE PERFUME OF YOUTH



Luxury... ON A BUDGET

YOUTH shall not be denied loveliness, says April Showers... and forthwith presents the most exquisite toiletries that ever fitted a young budget! *Face powder*... a sheer veil of scented mist. *Talc* for a refreshing body-bath. *Eau de cologne* for a glamorous rub-down. And a *perfume* created by one of the world's greatest perfumers to give you a fragrance that is young and gay and in supreme good taste.

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**Beauty Is in Your Hands**

(Continued from page 40)

For that filing of the nails which comes first in any good manicure, Niela prefers an emery board, rather than a metal file—a procedure which is also approved by the experts. It's important to remember that filing should always be done from the outer edge of the nail to the tip; this helps prevent the nail from cracking and hangnails from forming, and also produces a finer point or oval. Use the coarse side of your emery board for obtaining the shape you want, and the fine side to smooth the edges perfectly.

To your usual manicure accessories, add a soft nail brush and a bowl slightly larger than a bouillon cup. Fill this with warm, soapy water before you start your manicure, letting the nail brush soak while you file your nails. Now dip your fingertips in the bowl and let them soak, too, for a little while. Then scrub around your nails, gently but firmly, with the soapy brush and dry your hands (without rinsing) on a soft linen towel.

You've all heard by now that you mustn't, under any circumstances, cut your cuticle, so I won't warn you again! Use cuticle remover and either an orange stick wrapped in cotton or one of the special manicure sticks with a tiny brush in the tip. If you use an ordinary orange stick, dip it into the liquid before wrapping the tip with cotton and the cotton will adhere more firmly. Apply the cuticle remover to the base of the nail and push back the cuticle as much as possible, to reveal the delicate half-moon beneath. Do this ever so gently, because it's pressing too hard on this delicate section which often produces those ugly white specks in your nails. Just before you finish, run the orange stick under the nail tip for extra cleanliness and dry the nails with clean cotton.

**N**OW'S the time to rinse your fingers in clear water and remove your old nail polish with the polish remover designed for use with your favorite polish; the oily removers are being recommended these days by nearly every company. Finish off with another good, soapy scrub. If you want to stimulate the circulation, buff your nails, but do it only in one direction, otherwise the friction produces too much heat.

At last we've come to that all-important subject of polish, and there are certainly enough beautiful shades to satisfy any taste today. It's particularly smart nowadays to have your nail polish match your lipstick, and one company has even put out these two cosmetics in matching shades. Just as you have two or three lipsticks for day and evening wear and two or three nail polishes to go with your varicolored costumes, you'll want to have two or three sets of matching polish and lip rouge to be in perfect harmony with your wardrobe. This isn't just putting on swank—it's common sense, if you want an artistic ensemble.

For special occasions or exotic gowns, there are some unusual shades in metal and jewel tones. You can achieve individuality with these if you use them in combination, a rich colorful coat with a pearly or metallic one. I'll be glad to send you charts so that you can work out combinations for your particular need.

In any event, you will always want to use two coats of polish for greater durability and lustre. Apply them carefully, outlining the half-moon with the brush and removing the polish from the white tip with a bit of cleansing tissue (unless you want to enamel your nail solidly from

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SEE LOCAL PAPER FOR NEAREST STATION AND TIME

half-moon to tip, in the latest Hollywood style, as Ethel Merman does). If you accidentally brush a little polish on the skin, remove it with the point of an orange stick before it hardens. And be sure the first coat is dry before starting the second.

What's that? I've forgotten the cuticle oil or cream? No, *this* is the time to use it, after everything else is finished. If you use it before applying your polish, the enamel is more likely to chip. On the other hand, if you use it afterwards, you get extra benefit from it because the oil or cream is left on the skin longer and gets a better chance to penetrate. When your nails get too dry or brittle (Niela has to watch this because of her piano playing, and those of us who use the typewriter should, too), massage a little cuticle cream or oil into them every night. There are even little rubber tips which can be placed on your fingers to retain the oil and keep the fingers silky and tapering (I'll write you more about this, if you're interested).

You can finish up with the massage Niela mentions, making the hands smooth and supple. One hand cream in particular, which I should like to tell you about, if you will write me, refines the pores beautifully and leaves the skin so satiny.

There are so many types of nail white that I shall leave you to choose your own; full directions for use accompany each type. But have you tried carrying one of the nail-white sticks in your purse? It freshens up your manicure delightfully when you haven't time to go home between your work at the office and your dinner date. It's particularly helpful if you handle carbon paper or similar smudgy materials.

**T**HOSE outdoor days I spoke of aren't hard on the hands alone. They dry and roughen the skin generally, but Niela has a remedy for that, too. It was entirely new to me and so simple that I wondered why no one had thought of it before! She learned of it while she was singing at the Hollywood Dinner Club in Galveston—a new way to combat the influences of the Texas sun, and vacation suns generally. But I've more than used up my space this month, so I'll have to send it to you by mail. Just drop me a stamped, self-addressed envelope with your query and I'll tell you of Niela Goodelle's treatment for dry skin, as well as the simple diet she occasionally uses to clear her skin.

Also, I'll be glad to tell you more about the manicure preparations mentioned in this article—the hand cream, manicure stick, rubber caps for the fingers, as well as the polishes and removers. Would you like a chart to show you what matching lipsticks and polishes you should wear with different colors? Or a chart to show you how to combine such fascinating tints as platinum and bronze for an unusually effective polish? Just write Joyce Anderson, RADIO MIRROR, 1926 Broadway, New York City. Don't forget your stamped, self-addressed envelope!

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**THE LUCKY WINNER**

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Tests reveal that from *dry* yeast the system quickly absorbs the precious element that gives tone to the digestive system, stimulates intestinal action and helps to free the body of poisons. No wonder users report such amazing results!

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Start now to eat Yeast Foam Tablets regularly. See how fast this *dry* yeast helps you to look better and feel better. Within a short time your whole digestive system should return to healthy function. You should no longer need to take harsh cathartics. You should have more strength and energy. Ugly pimples and other skin blemishes caused by a sluggish system should disappear.

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## What Do You Want to Say?

(Continued from page 45)

main part in a sketch.

It may cost a good bit of money to put on a program even for fifteen minutes, but I think some company would be able to put on a program especially for the girls that listen to the radio.

MISS ANNE CHISUM,  
Philadelphia, Pennsylvania.

### \$1.00 PRIZE

Let's do some of our brass band tootin' for those radio artists who emulate babies crying, dogs barking, trains puffing and grinding, birds squawking, eggs frying and all those other human sound effects. Seems to me that it's more of a gift to imitate, successfully, than it is to moan a blues song, for instance, and so much of the success of radio programs depends upon the correct atmosphere, the perfection of the back-stage crew.

SAMELA KAY PARKHURST, Seattle, Wash.

### \$1.00 PRIZE

I wonder just how many persons realize that another chain of stations has come into being. For years we've depended on those two nation-wide radio organizations, National and Columbia, for much of our better entertainment. Now we can see another group swiftly approaching these older chains in its quality of programs—the Mutual Broadcasting System.

From it we hear such A No. 1 programs as Painted Dreams, The Lone Doctor and The Lone Ranger.

A bouquet of flowers and a truck load of luck to this new provider of good entertainment.

RICHARD BESSEY, Nutley, N. J.

### \$1.00 PRIZE

I am a corresponding fan of radio artists. After I listen to a program, if it strikes me as being good, I write to the artist.

In very few cases have I received a reply. Through investigation I have found that very little of such mail is ever received by the artists. This mail becomes the property of the sponsor and, by making it so, the artist in many instances loses a great many followers.

I vote that all mail addressed to artists should be given to them after inventory is made. In this way the listener and the artist will both get perfect satisfaction.

JOHN C. BERRY, Northvale, N. J.

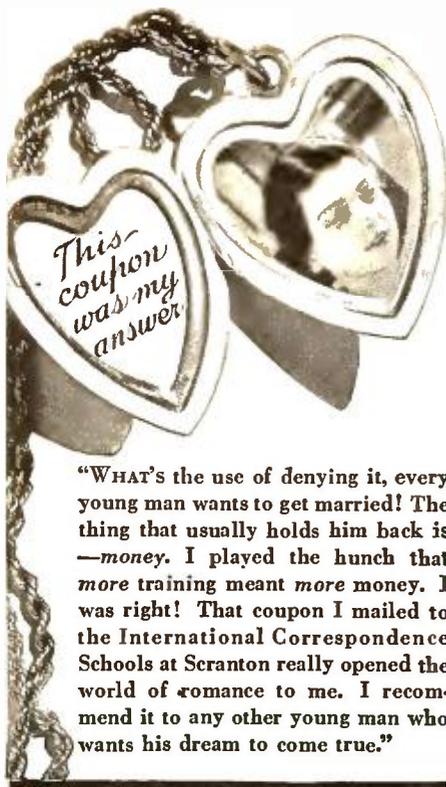
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"What this country needs is fresh, new talent. Thanks to radio, we're getting it!"  
—FRANK R. MOORE, Detroit, Mich.

"Broadcasters must certainly realize that the majority of us are not 'horrer minded' that occasionally we do like to twist the dials without getting fiendish laughter, shots, and screams."  
—JOHN W. DUNN, Norman, Okla.

"Let me say that I am writing in the defense of those 'belittled and ridiculed creatures' of the air against whom so much is said yet whose absence would be greatly regretted and noticed: THE AN-NOUNCERS!"  
—JAMES J. GISMONDI, Uniontown, Pa.

"Down with Daylight Saving Time! When the hateful device is in effect we fans in the Southwest are deprived of the best programs, which usually are on the air around 8 P. M. Eastern time."  
—MARRENE BRITTON, El Paso, Texas.



"WHAT'S the use of denying it, every young man wants to get married! The thing that usually holds him back is —money. I played the hunch that more training meant more money. I was right! That coupon I mailed to the International Correspondence Schools at Scranton really opened the world of romance to me. I recommend it to any other young man who wants his dream to come true."

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## The Critic on the Hearth

(Continued from page 3)

NBC daily except Saturday and Sunday. 7:30 P. M., 15 min.

**SATURDAY MUSICALE** answers the demand of the discriminating for more high quality music. Outstanding soloists sing masterpieces of the world's greatest composers. The program is arranged by the Women's National Radio Committee. CBS Saturdays, 2 P. M., 30 min.

**RHYTHM OCTETTE** presents Gould and Shefter duets, the Three X Sisters and the Three Scamps, in individual and ensemble interpretations of popular refrains. This is a big assemblage of talent for a too-brief program. NBC Fridays, 7:30 P. M., 15 min.

**CLYDE BARRIE**, baritone, sings Negro melodies with the gripping sincerity characteristic of his race and the finished technique of a master vocalist. His French classics are as delightful to sophisticates as his folk songs are to those who love the plaintive melodies of the plantations. CBS Tuesdays and Thursdays, 10:30 A. M., 15 min.

**SPOTLIGHT REVUE** is an enchanting matinee half-hour of musical varieties including choice bits from light opera and musical comedies. A vocal ensemble is accompanied by a concert orchestra. NBC Wednesdays, 3:30 P. M., 30 min.

**MARTHA AND HAL** is a program of music and dialogue unusual chiefly for its humorless jokes. A charming Dixie drawl in feminine tones helps to redeem a program which still fails to postpone many luncheon dates. NBC Fridays, 12 noon, 15 min.

**JOHN CHARLES THOMAS** sustains his wide circle of radio friends through a slight change in name of program and a shift to Frank Tour's orchestra. Formerly "Our Home on the Range" the name is now "John Charles Thomas and His Neighbors." A noted concert baritone, Mr. Thomas has added to his select following a vast group of dial fans who love the rural philosophy of his radio theme. NBC Wednesdays, 9 P. M., 45 min.

**AL PEARCE'S GANG** shifts from afternoon to a well-deserved evening spot. This comedy program is lively and melodious and should start off any week-end party with the kind of "bang" that transforms strangers into pals. NBC Fridays, 10:30 P. M., 30 min.

**ROY CAMPBELL'S ROYALISTS** are a group of excellent vocalists with a swinging, sometimes haunting tempo. Their songs can dispel the gloom of that occasional "blue Monday." NBC Mondays, 3 P. M., 15 min.

**WOR SINFONIETTA**, conducted by Alfred Wallenstein, Philharmonic's first cellist, strikes the high note of the mid-week classical offerings. It is my favorite background for soft lights, a friendly pipe and quiet meditation. MBS Wednesdays, 9:30 P. M., 30 min.

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## MURINE FOR YOUR EYES

## What's New on Radio Row

(Continued from page 11)

from the singer, is now receiving alimony to the amount of \$137.50 weekly by direction of the Court.

Phil Regan, the singing ex-gendarme, who has been doing so well on the movie lots is altar-bound with Josephine Dwyer, according to my Hollywood scout. Miss Dwyer is a fellow Brooklynite whom Phil met when he was on the police force . . . Deems Taylor, recently divorced from Mary Kennedy, is reported engaged to Colette d'Arville.

And attention, Mr. Census Taker: Boys to Walter Winchell, Craig McDonald, and Ward Wilson . . . Girls to Dick Leibert and Jan Pearce . . . And Martha Mears was preparing to welcome a little stranger as this was tapped out on the typewriter. Her husband is Sid Brokaw, of Ozzie Nelson's band.

### TRICK VOCAL CORDS

George Jessel, piqued at not being able to get started in radio, once observed that to succeed as a broadcaster "you must be able to make funny noises." Animus may have prompted Jessel's caustic comment but the remark is not without its elements of truth. For there is a large group of radio artists who owe their success on the air to their ability to capitalize the antics of their vocal cords.

For instance, there is Poley McClintock, the frog-voiced singer with Fred Waring's Pennsylvanians. Poley—right name, Roland—started as drummer (and still is) with the band and when with the Glee Club sings first tenor, that being his natural voice. Since a lad in knickerbockers McClintock has been able to effect sub-bass tones and Waring, upon discovering that faculty, tried him out with special arrangements of comedy songs. The result was so satisfactory with listeners that Poley, anonymous as a drummer and

first tenor, became an identity as the frog-throated singer.

What makes "One Man's Family," "The House of Glass," "The O'Neills" and similar sketches of American life so popular? The fact that we are a nation of eavesdroppers with our ears ever alert to hear what our next-door neighbors are saying. At least that's the theory of a radio expert who has given the matter much thought and study, and it sounds logical at that.

### RADIO REFORMS

Fred Allen, it seems, has been viewing with alarm conditions in broadcasting. He withdrew himself to his study and emerged from that cloister with a whole sheaf of suggestions for the reform of radio, among them the following:

All early birds who hope you are doing the morning exercises with them should be hustled back to bed for another hour.

All cooking experts who skip a line of a recipe in their scripts should be forced to go from house to house and collect the burnt offerings reposing in housewives' ovens.

All bridge experts who explain intricate plays on the air should be dummy for the duration of the program.

All band leaders who feature their brass sections should have their heads buried in French horns as far as the Adam's apple while their horn players render "Wagon Wheels" fortissimo.

All comedians should be prohibited by law from laughing at their own jokes, thus insuring a one hundred per cent lull.

All studio audiences should be equipped with woolen mittens. Their applause would then be seen and not heard and those who listen at home would not be disturbed.

All announcers who spell out one syllable words should have their tongues tied to the top buttons of their vests.

### POSTSCRIPTS

Leigh Lovell, popular with listeners for five years as the Dr. Watson of the Sherlock Holmes broadcasts, died of heart disease at his home in Hampshire, England. He was 63 years old . . . Elsie Janis, injured with her husband in an auto accident, underwent an operation by a plastic surgeon to avoid a facial scar . . . Budd Hulick, of Colonel Stoopnagle and Budd, early in life was a soda-jerker and still gets a kick of mixing his own malted milks.

As we went to press the Pepsodent people were plotting a Sunday night variety entertainment on which Amos 'n' Andy would appear in addition to their regular five-nights a week program . . . You'll be surprised to learn the identity of the critic of his radio performances whose word is law with Dick Powell. It is his cook . . . Ray Perkins is the son of a clergyman.

Jack Fulton was originally a trombone player with George Olsen and Paul Whiteman and invented the magamute for that instrument. His room-mate, none other than Bing Crosby, persuaded Paul to give Jack his first chance to sing a solo . . . Victor Lombardo, youngest of the four Lombardo brothers, used to be called "Useless" by them. But when he joined the band five years ago as baritone saxophonist that term was dropped.

David Broekman, conductor of the California Melodies program, has scored nearly two hundred pictures. Among the notable films for which he arranged the music are "All Quiet on the Western Front," "King of Jazz," "Back Street," "Phantom of the Opera" and "Strictly Dishonorable."

## Ripley's House of Strange Treasures

(Continued from page 47)

is smaller than a baseball, as you see. In the South American Republics, the taking and shrinking of human heads was an ancient rite, and it continues in modern times, though all the countries have passed laws against it. The bootlegging of human heads is very profitable to the natives. The method of reducing and shrinking the heads remained a secret for many years. It is comparatively recently that there have been actual witnesses to the process.

"Friends of mine in Quito told me of a German scientist who ventured into the unexplored Pongo de Seriche, the land of the Jivaros, in hope of learning their secret. Six months later a shrunken and mummified head with a red beard and light hair was offered for sale in the city."

He will tell us sometime of the process, he says. It has to do with slitting the scalp downward to the nape of the neck and dropping hot stones inside the skull. We are glad when Ripley returns the grisly head to its resting place on the glass case.

Next, he draws our attention to a huge tusk which belonged to a mammoth prehistoric animal. It was found in Siberia and weighs about eight hundred pounds.

"Imagine the size of an animal 5,000 years ago, whose head could carry two tusks as heavy as this," he points out.

It isn't easy to do, but Ripley raises the

tusk and holds it upright. To see his strength, recalls the fact that he is a notable athlete, who has for a number of years held the handball championship of the New York Athletic Club.

Later before a window with exquisite Italian wood-carved figures, our host seats himself for a moment and lights a cigarette from the Candle that Burns at Both Ends. It is a small wax taper with both ends caught fast between a pair of ancient scissors. It was invented by the famous Presbyterian churchman, John Knox, who was a great friend of Mary Queen of Scots.

"And, taking a friend's privilege, he used to scold Mary for wearing lace on her clothes," Ripley laughed. "He thought that was frivolous. He was very austere in his habits and beliefs, and wanted everyone else to be that way."

The clergyman's ingenuous candle is one of Ripley's favorite possessions. A copy of the original is in a museum in Edinburgh, Scotland.

In the center of the Blue Room is a big Japanese temple gong. When struck, it will resound for ten minutes without stopping, and it is a marvelous musical note that will thrill you for ten minutes. When Ripley was in Japan—where he is greatly beloved, by the way, and where he is never allowed to buy a railroad ticket or pay a hotel bill—he was so enchanted

with the temple gongs that he commissioned a Japanese friend to buy one for him, at any cost. After much difficulty, an available one was located. It belonged to a temple that had burned down in the shadow of Fujiyama.

These are but a few of the priceless Ripley treasures. The room is filled with objects.

"What is there left for you to see? Where could you possibly go now that you haven't been?" we ask this amazing adventurer.

"Oh, there are a lot of places left that I want to see," "Rip" says, with that glint in his eye that means wanderlust. "Next, I want to go to the West Coast of Africa, where there are no harbors, and boats have to be swung on cranes to land people."

"I want to go to Central America. And, of all places I've seen, China calls me back the most. I want to see it again. It is so utterly unlike anything else in the world. It's unreal."

And, before he comes to the NBC microphone in October the sands of Abyssinia will most likely have spilled through those white sandals of his, he admits. Wherever there's anything unusual going on in the world, you'll find Ripley. But always he returns to that magnificent home in Westchester—that unique House of Strange Treasures.

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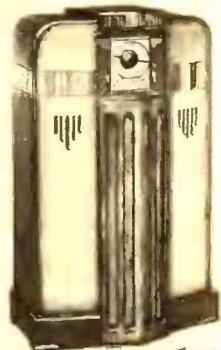
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