

Radio Stars

THE LARGEST CIRCULATION OF ANY RADIO MAGAZINE

MARCH

10

CENTS



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RADIO STARS



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The Largest Circulation of Any Radio Magazine

Radio Stars

CURTIS MITCHELL, *Editor*

ABRIL LAMARQUE, *Art Editor*

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Cover Design by Marland Stone



THE FIGHTING PRIEST!

Father Coughlin has the largest regular audience of any man in history. Is he sincere or a charlatan? Does he represent the White House? Read this first installment in John Skinner's revealing story of his life. Page 12.

HURRICANE TAMER!

This is one of the greatest stories we've ever published. Read how a lone broadcaster fights wind and wave with the forked lightning of radio. Written by Harold M. Farkas, on page 24

CAN MAE WEST BEAT THE RADIO JINX?

Mae West has a way of getting what she wants. Now she wants to be a radio star. Can she make you like her? Margaret Dale thinks so. Read her story on page 10.

Watch for, in a future issue, the most searching story ever written about Lanny Ross.

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RADIO STARS' BOARD OF REVIEW



Charlotte Geer
Newark Evening News



Richard G. Moffett
Florida Times-Union



Walter Ramsey
Dell Publishing Company

Last month we had two 5-star programs. This month we have none. It just goes to show that radio actors and actresses rise and fall in quality just like the rest of us. Could that be why we like them so much?

The highest rating of the month was given to the symphonic program of Frank Black and his orchestra with Egon Petri, concert pianist—an NBC program. Only 1/18th of a vote kept this program out of the 5-star class.

Interesting, also, is the fact that we have five 2-star programs. Why? Well, listen to them and see what you think.

Again this month we give you the pictures of six more members of the Board of Review. We want you to know the critics who pass on these programs. Others will be printed from time to time.

FIVE STAR ROLL-CALL

Symbols

***** Excellent

**** Good

*** Fair

** Poor

* Not Recommended

**** A. & P. GYPSIES WITH HARRY HORN-LICK (NBC).
By now, a standard brand of entertainment.

**** AMERICAN ALBUM OF FAMILIAR MUSIC WITH FRANK MUNN (NBC).

**** COLUMBIA SYMPHONY WITH HOWARD BARLOW (CBS).

**** PABST BLUE RIBBON WITH BEN BERNIE (NBC).
The maestro and his beer are both good.

**** WHITE OWL PROGRAM WITH BURNS & ALLEN (CBS).

**** CHASE & SANBORN COFFEE HOUR WITH RUBINOFF & CANTOR (NBC).
Mrs. Rubinoff helps a lot.

**** CITIES SERVICE WITH JESSICA DRAGONETTE (NBC).

**** FIRST NIGHTER WITH CHAS. HUGHES (NBC).

**** FLEISCHMANN HOUR WITH RUDY VALLEE (NBC).
Hollywood's talent could be better.

**** MAXWELL HOUSE SHOW BOAT (NBC).
Still an ace-high presentation.

**** OLD GOLD PROGRAM WITH FRED WARING & DAVID ROSS (CBS).
Even imitators cannot dim the luster of Waring's chorus.

**** NINO MARTINI (CBS).

**** KRAFT-PHENIX PROGRAM WITH PAUL WHITEMAN (NBC).

**** RADIO CITY CONCERT WITH ROXY (NBC).

**** BAKERS BROADCAST WITH JOE PENNER & OZZIE NELSON'S ORCHESTRA (NBC).

**** WALTZ TIME WITH ABE LYMAN & FRANK MUNN (NBC).

**** ONE MAN'S FAMILY (NBC).

**** LUCKY STRIKE PROGRAM WITH JACK PEARL (NBC).
Before the advent of the opera.

**** CHEVROLET PROGRAM WITH JACK BENNY (NBC).
Just about the best high-grade humor available.

**** NBC SYMPHONY CONCERT WITH EGON PETRI & FRANK BLACK'S ORCHESTRA (NBC) Sun. nights.
This, says the Board, is radio's best program.

**** SOCONYLAND SKETCHES (NBC).

**** JACK FROST'S MELODY MOMENTS WITH JOSEF PASTERNAK'S ORCHESTRA (NBC).

**** THE IPANA TROUBADORS WITH FRANK BLACK'S ORCHESTRA (NBC).

**** JOHN McCORMACK WITH WM. DALY'S ORCHESTRA (NBC).

**** ALBERT SPALDING, CONRAD THIBAUT & DON VOORHEES' ORCHESTRA (CBS) Wed. nights.

**** THE AMERICAN REVUE WITH ETHEL WATERS, GEO. BEATTY & DORSEY ORCHESTRA (CBS).

**** EDWIN C. HILL (CBS).

**** LINIT HOUR WITH ERNO RAPEE, NINO MARTINI, JANE FROMAN, JULIUS TANNEN & TED HUSING (CBS).

**** FREDDIE RICH ENTERTAINS WITH MILDRED BAILEY, DO RE MI TRIO, ETON BOYS, JACK WHITE (CBS).

*** AMOS 'N' ANDY (NBC).

*** ARMOUR PROGRAM WITH PHIL BAKER (NBC).

*** THE GOLDBERGS, PEPSODENT PROGRAM (NBC).

*** BLACKSTONE PLANTATION WITH SANDERSON & CRUMMIT (NBC).

*** BOND BREAD WITH SANDERSON & CRUMMIT (CBS).

*** CHASE & SANBORN TEA WITH GEO. OLSEN & BERT LAHR (NBC).
Lahr leaves the air before you read this. Too bad.

*** PHILCO NEWS COMMENTATOR—BOAKE CARTER (CBS).

*** GULF PROGRAM WITH GEORGE COHAN (NBC).
Splendid and original.

*** ENO CRIME CLUES (NBC).

*** EVENING IN PARIS (CBS).

*** PHILLIP MORRIS PROGRAM WITH LEO REISMAN (NBC).

Do you agree; or don't you? Here they are—the expert opinions of the

RADIO STARS



Leo Miller
Bridgeport Herald



C. L. Kern
Indianapolis Star



Dan Thompson
Louisville Times

- *** CUTEX PROGRAM WITH PHIL HARRIS (NBC).
Too many people are saying "let's NOT listen to Harris."
- *** LADY ESTHER SERENADE WITH WAYNE KING (NBC) (CBS).
Thanks for improving those plugs, Lady Esther.
- *** REAL SILK WITH TED WEEMS (NBC).
- *** MANHATTAN MERRY-GO-ROUND, PROGRAM OF DR. LYON'S TOOTH PASTE (NBC).
- *** YEAST FOAMERS WITH JAN GARBER (NBC).
- *** SUNDAY AT SETH PARKER'S (NBC).
It's too bad Seth's Frigidaire periods are so terrible.
- *** VANITY FAIR, POND'S PROGRAM WITH VICTOR YOUNG AND LEE WILEY (NBC).
Before Maude Adams appeared on the scene with her dramatic skits.
- *** HUDSON-ESSEX PROGRAM WITH B. A. ROLFE (NBC).
- *** SINCLAIR GREATER MINSTRELS (NBC).
- *** SINGING LADY (NBC).
- *** LOWELL THOMAS (NBC).
- *** TEXACO PROGRAM WITH ED WYNN (NBC).
- *** MAJOR BOWES CAPITOL FAMILY (NBC).
- *** DEEP RIVER WITH WILLARD ROBISON (CBS).
- *** BUICK PROGRAM WITH GUSTAVE HAENSCHEN (NBC).
- *** THE SHIP OF JOY WITH CAPT. DOBBIE (NBC).
- *** WALTER WINCHELL (NBC).
- *** HARLEM SERENADE WITH CLAUDE MCPKINS' ORCHESTRA (CBS).
Deteriorating rapidly.
- *** ACCORDIANA WITH ABE LYMAN (CBS).
- *** LIVES AT STAKE (NBC).
- *** CORN COB PIPE CLUB (NBC).
- *** NESTLE, WITH ETHEL SHUTTA & WALTER O'KEEFE (NBC).
Sprightly and deft performance.
- *** DEATH VALLEY DAYS (NBC).

- *** MYRT AND MARGE.
- *** WOODBURY WITH BING CROSBY AND LENNIE HAYTON (CBS).
The Mills Brothers added to this for a time.
- *** EX-LAX WITH GERTRUDE NEISEN, LULU MCCONNELL & ISHAM JONES (CBS).
- *** CALIF. MELODIES WITH RAYMOND PAIGE (CBS).
- *** EASY ACES (CBS).
A mid-day delight with the ladies.
- *** THREADS OF HAPPINESS WITH TOMMY McLAUGHLIN (CBS).
- *** ELDER MICHAUX & HIS CONGREGATION FROM WASHINGTON (CBS). Sat. nights.
- *** GEORGIE JESSEL (CBS).
Jessel is finding himself and improving amazingly.
- *** WARDEN LAWES IN 20,000 YEARS IN SING SING (NBC).
- *** SEALED POWER SIDE SHOW WITH CLIFF SOUBIER, MORIN SISTERS & HAROLD STOKES (NBC).
- *** THE SMITH BROTHERS, TRADE & MARK (NBC).
- *** WELCH GRAPE JUICE PROGRAM WITH IRENE RICH (NBC).
- *** WLS BARN DANCE (NBC).
Here's a hill-billy evening for you.
- *** HAPPY WONDER BAKERS WITH PHIL DUEY, FRANK LUTHER & JACK PARKER (CBS).
- *** COLUMBIA NEWS SERVICE (CBS).
- *** SWIFT REVUE WITH OLSEN AND JOHNSON (NBC).
- *** BROADWAY MELODIES WITH HELEN MORGAN (CBS).
- *** VOICE OF EXPERIENCE (CBS).
But he's got one of the biggest of the air audiences.
- *** FORD PROGRAM WITH LUM & ABNER (NBC).
- *** POTASH & PERLMUTTER (NBC).
Apparently, this is a consistent 2-starter.
- *** FITCH PROGRAM WITH WENDELL HALL (NBC).
His bosses recently gave him a new contract.
- *** MADAME SYLVIA OF HOLLYWOOD (NBC).

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Dell Publishing Co., Hollywood, Calif.
- Vivian M. Gardner
Wisconsin News, Milwaukee, Wis.

best radio critics from coast to coast assembled for you by RADIO STARS



VOTE! VOTE! VOTE!

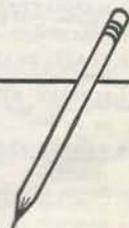
Name your favorite songbird. Name your favorite announcer! Name your favorite funster! Name your poison—and we'll have another of the same. Yowsir, it's balloting time in Broadcastland, and if you're a loyal citizen you'll arm yourself with pen or pencil and tear into the official ticket listed below.

Fan clubs, fan dancers, and fan-tan addicts are showing us who's who in the kilocycle parade. They're saying it with

votes. If you're a Dragonette booster, show her your appreciation by giving her your support. Or maybe it's Ben Bernie you admire. Or Wayne King. Or Amos 'n' Andy. Or Brussels sprouts. Anyhow, give it a vote, plizz!

Fill in the spaces on the ballot printed below. Name and address, thank you. Age, too. (For women only: your vote will count whether you give your right age or not.) And mail before February 28, 1934, to the Vote Editor of RADIO STARS.

The RADIO STARS Magazine's National Radio Popularity Poll
OFFICIAL BALLOT



1.
(Favorite Announcer)

2.
(Favorite Comedian)

3.
(Favorite Orchestra Leader)

4.
(Favorite Orchestra)

5.
(Favorite Actor)

6.
(Favorite Actress)

7.
(Favorite Male Classic Singer)

8.
(Favorite Female Classic Singer)

9.
(Favorite Male Popular Singer)

10.
(Favorite Female Popular Singer)

Your Name

Type of Radio You Have

Street and No.

Year It Was Purchased

City and State

Your Age

Mail all entries before Feb. 28, 1934, to RADIO STARS, 149 Madison Ave., New York City



IT'S WHISPERED THAT . . .

Announcing the contest winners and telling tales about the radio folks who are really lovable people

HEAR ye! Hear ye!

RADIO STARS announces the winners of its first boner contest—the one published in the December issue.

Gather up your chairs. Unlax. Here goes!

Mr. J. R. Ross of 5 West Rock Avenue, New Haven, Connecticut, can now fall off his chair. He wins first! He's the fellow who'll get the free trip to New York City and be entertained by his favorite radio star who happens to be Eddie Cantor.

The following ten ladies and gents may write I. O. U.'s up to \$5. Each wins that amount for second prizes. Miss Eva Newsome, 19 Traction Avenue, Dayton, O.; Miss Arline Morath, 4109 Beachwood Avenue, St. Louis, Mo.; Miss A. May Holaday, Box 600, San Jose, Calif.; Mrs. Myrtle T. Schwartz, 7515 Brias Road, Philadelphia, Pa.; Mrs. Robert H. Moeller, Route 4, Spring Avenue, Troy, N. Y.; Miss Edna D. Birge, North Edmonds, Wash.; Miss Elizabeth Keller, 37 Bartlett Street, New Brunswick, N. J.; Miss Kay Smith, 510 Walnut Street, Cedar Falls, Ia.; Harry Wellington, 115 West Rittenhouse Avenue, Battle Creek, Mich.; and Miss Ethel Geils, 1659 Aberdeen Street, Chicago Heights, Ill.

There are fifty third prizes. And if you think it was an easy job picking them, you're April Fooled. So-o-o-o-o, here you are, dollar winners! Marguerite Haven, Lyman, Wash.; Jeanette B. Stein, 201 East Court Street, Ottumwa, Ia.; Paul S. McCoy, 3625 Walnut Street, Kansas City, Mo.; Leonard R. Nisula, 16 Nichols Street, Fitchburg, Mass.; D. W. Casady, 335 Sherman Avenue, Council Bluffs, Ia.; Vava G. Winters, 1303 West 22nd Street, Des Moines, Ia.; Fred Rudolph, 499 East 4th Street, Brooklyn, N. Y.;

Eleanor Cudd, Box 158, Sibley, La.; Agnes W. Spring, Box 566, Ft. Collins, Colo.; Elizabeth G. Sanders, Warsaw, Va.; Mrs. B. Sherwood Hagg, 516 North Oak, Little Rock, Ark.; Julia Robinson, 2521 Cypress Avenue, Kansas City, Mo.; W. R. Shaver, 215 West Evans, Anthony, Kan.; Don Hendrix, 567 West Douglas, Wichita, Kan.; Alfred James Gaither, 1721 Hague Avenue, St. Paul, Minn.; Charles E. Savage, Jr., 3600 Strong Avenue, Kansas City, Kan.; Ella Eva Wiegmann, 406 West Riverside Avenue, Spokane, Wash.; Mrs. H. Swenson, 2703 Windsor, Route 5, Independence, Mo.; Russell A. Benedict, 204 State Avenue, Pontiac, Mich.; Myrtle Sampel, 3419 6th Avenue, Des Moines, Ia.; Florence Bevelock, 109 West Main Street, Cobleskill, N. Y.; Violet Naypfe, 2136 Northwest 12th Street, Oklahoma City, Okla.; Evelyn Knauer, 184 St. Joseph Street, Mt. Olive Station, Pittsburgh, Pa.; Betty Hoffmann, 616 29th Street, Ashland, Ky.; Jules Royce, 212 Northern Avenue, Cincinnati, O.; Elizabeth N. Albright, 703 Atlantic, Peoria, Ill.; Marie Sayen, 1964 Ontario Street, Toledo, O.; Ruth Gaspard, 123 West Buchanan Street, Carlinville, Ill.; Elmo W. Landers, 787 Bonaventure Avenue, N.E., Atlanta, Ga.; Jesse M. Goad, Jr., 4157 West 5th Street, Los Angeles, Calif.; Drucella G. Sayre, Oakridge, Ore.; Charlotte A. Cullman, 444 North Burrill Street, New Britain, Conn.; Emily M. Harvey, 501 43rd Avenue, San Francisco, Calif.; Mrs. C. E. White, Logan, Ia.; Pat Steel, 3416 Harwen Terrace, Fort Worth, Tex.; Carl Moore, 1708 Filbert Street, San Francisco, Calif.; Phyllis B. Korten, 739 Crescent Road, Jackson, Mich.; Hilda Carroll, 230 Broad Street, Oxford, N. C.; Kathleen Berry, 19 Center Court, Northampton, Mass.; Audrey Johnson, 4001 Havelock Avenue, Lincoln, Neb.; Lucie M. Wiltshire, 3000 Tilden Street, N. W., Washington, D. C.; Maunuel Goldberg, 2734 Parkwood Avenue, Baltimore, Md.; Hubert K. Simon, 2432 Fulton Avenue, Davenport, Ia.; Alberta Meyer, Ashdown, Ark.; Charles Berzeny, 509 North Western Avenue, Dayton, O.; Walter P. Fitzgerald, 932 Waverly Avenue, Toledo, O.; Mrs. William J. Connor, 441 Beal Street, East Milton, Mass.;

Helen Bretschge, 537 Edgewood Avenue, Trenton, N. J.; Adeline F. Spalding, 411 East Cass Street, St. Johns, Mich.; and Dorothy Dalzell, 435 Queen Anne Court, San Antonio, Tex.

In the next issue of RADIO STARS, the winners for the second boner contest will be announced. Watch for it; your name may be among the lucky ones.

CAL TINNEY of CBS boasts of going on the stage at the age of sixteen—carrying a glass of water to William G. McAdoo.

CLYDE McCOY, "The Sugar Blues" maestro, reached the venerable age of thirty on December 29. He took occasion to announce on that day that he would not marry, no sir, until he was thirty-five. His friends recalled that Wayne King had posted \$42,000 as guarantee, when he was barely past thirty, that he would not marry until he was forty. Before two years were up he forfeited the dough.

LIEUT. COMMANDER T. G. W. SETTLE and Maj. Chester L. Fordney, stratosphere balloonists and record height broadcasters, were introduced as a surprise feature of Chicago's Radio Revue for charity. Afterwards they dropped into NBC headquarters and heard their two conversations between the earth and stratosphere, which had been recorded in Chicago, played for them by phonograph.

BECAUSE of the startling popularity of Eddie Cantor on his return to the air, and the steady interest displayed in variety programs, we all began discussing furiously the other day who started it all. We finally agreed that the first variety program was broadcast over a coast-to-coast network back in September, 1930. It was called the "Radio Follies" and was originated and produced by the then stage director for Earl Carroll, Herman D. Hover, brother of Helen Hover, whose stories of the private lives of radio stars are published in this magazine. Strangely enough, we recalled that it was then that Cantor first appeared on the air. With him were Guy Lombardo's Royal Canadians, and announcements were made by the effusive Brokenshire.



What's a mere jinx to Mae West? What this gal wants, this gal gets. Diamonds, jewelry and other things like that. And now she wants the air—a great piece of it!

CAN MAE WEST BEAT THE RADIO JINX?

By MARGARET DALE

IT'S the biggest news of the day. Around Radio Row there are wondering whispers, excited speculations . . .

Mae West is coming on the air. Mae West is *not* coming on the air. Mae West . . . Mae West . . . Mae West.

Well, I've got my money down. I'm betting on Mae. I'm betting she'll be on the air before many months—perhaps before you even read this—and I'm betting she can make you like her earthy, I-can-dish-it-out-if-you-can-take-it attitude toward life.

For Mae West gets what she wants. Does what she wants to do. Her history proves it.

But can she beat the radio jinx? I mean the jinx that has sent one Hollywood pretender after another back to his Beverly hillside. Somehow, our cinema sure-shots have turned to duds in my loudspeaker and yours. Pickford and Crawford and Fairbanks sound like any dime-a-dozen ether entertainers you ever dialed out of your life.

But Mae West? Well, eighteen months ago the smartest smoothies in the picture business said Mae hadn't a chance against the slim-hipped hussies of Hollywood. So she made a picture and showed 'em. She made another picture and showed 'em twice.

A bright-brained emir of the air lanes decided she could do the same for the kilocycle crowd. The wires to Hollywood buzzed with gold-embossed invitations.

Said Mae: "\$7,500 per broadcast, pretty please."

Businesslike, the sponsor wired back, "\$5,000."

Mae compromised. At \$6,600 per broadcast. Not bad, eh? Enough anyhow to put Mae across the tape first in the radio salary sweepstakes.

Then, something happened. It is rumored that her prospective sponsors got chills and fever trying to think up ways of keeping her rough-and-ready chatter from offending the nation's blue-noses. Anyhow, the deal was declared off.

So what next? Your guess is as good as mine. Anyhow, the radio jinx is already working against the screen's hip-thrilling hellion. Her first job didn't materialize. But soon, another may. Before many moons have passed, I've a hunch you'll be cheering a new queen of the air.

If you care to step behind the scenes for a few minutes, I'll let you in on a secret reason or three.

Here—this'll give you a rough idea; before and since Mae West appeared on the Hollywood scene, the Big Bad Wolf of the movie magnates has been the board of review, consisting of a group of energetic, if a wee bit cautious, ladies who decide what is and what is not injurious to your morals and mine, if any.

How would they receive the cinema antics of this frank, fearless newcomer? No word-mincer, Mae West had achieved the headlines some years before because of the little matter of "Sex," a play which was considered too slick even for New York's city slickers. And Mae had written it herself—and was now writing her own movie stories. Both Mae and Paramount, her producers, were worried. If the board didn't approve "She Done Him Wrong" the public would never get a chance to approve or disapprove. And then too, the board might order that line or this to be cut or this scene or that to be "jerked." The picture, in short, might be spoiled.

Here's what happened. A tea was given for the board of review. Mae West was present. She talked to the



ladies, frankly, fearlessly. "Sex is beautiful!" she said. She told them that sex is only unhealthy when it is surreptitious; be open-and-above-board about the facts of life and this country will be a far better place.

I don't have to tell you that "She Done Him Wrong" reached the screen in your favorite theatre virtually (maybe virtually isn't just the right word) intact. Sex, you see, is beautiful. Mae West gets what she wants. If she wants beautiful sex, she gets it.

If there were doubts about how far anyone could go on the screen, consider the matter of the radio. You will remember reading in RADIO STARS how song lyrics are changed to conform to other standards.

Consider then with what Mae had to contend. She knew that the public expected a certain something from her; a racy, tantalizing type of material which would compensate for their inability to see those swaying hips, that exotic face with the narrowing eyes and the distending nostrils.

But Mae is accustomed to facing situations like that. All her life she's said, "I can do it" whenever anyone scoffed "It can't be done." That's one thing that makes her the biggest news in radio!

Mae has trained herself to get what she wants. Just as her dad, in the good old days of John L. Sullivan, trained himself to land an uppercut. As a result of that training, he won prominence as a featherweight boxer. (He's a chiropractor now.) Just so has her early training of landing psychological uppercuts brought Mae to the point where her mental footwork invariably gains her a knockout.

Mae started on her stage ambitions at an early age. While Eva Tanguay was informing an enthusiastic world that she didn't care, little Mae, aged five, was giving precocious imitations of the vaudeville favorite. And at church socials, a booking she couldn't get today!

Can you picture her as Little Lord Fauntleroy? As Little Eva in "Uncle Tom's Cabin"? As Little Willie in "East Lynne"? Can you hear her moaning, "Father, dear father, come home with me now," in "Ten Nights in a Bar-Room"?

It's hard to picture it, but for six years (until she was twelve) Mae West had a job in the city of her birth, Brooklyn, New York, playing all those parts in a stock company.

Plenty of opportunity during those early days of training to fight for your rights. Burlesque . . . vaudeville . . . musical comedy . . . introducing the "shimmy" to jaded spectators, giving (Continued on page 72)

RADIO STARS

Men About Town, male quartet.
 WFAF, WTIC, WJAR, WFBR, WRC, WGY, WWJ, WSAI, WFL, WTAM, 8:00 CST—WMAQ, KSD, WOC, WHO, WOV, WDAF, 7:00 MST—KOA, KYDL, 8:00 PST—KHQ, KGO, KFI, KGW, KOMO, 9:30 EST (¾)—Walter Winchell's gossip and news extra goes to press for Jergen's, WJZ, WBAL, WMAL, WBZ, WBZA, WSYR, WHAM, KDKA, WGAR, WJR, WLW, 8:30 CST—KOIL, WENR, KWCR, KSO, KWK, WREN, 9:30 EST (¾)—American Album of Familiar Music. Frank Munn, tenor; Virginia Rea, soprano; Ohman and Arden, piano team; Bertrand Hirsch, violinist; Haenschel Concert Orchestra. Sweet old melodies. (Bayser).
 WFAF, WTAG, WEEL, WCKY, WJAR, WCHS, WFL, WFBR, WRC, WGY, WBEN, WCAE, WTAM, WWJ, WSAI, WIOD, WFLA, WRVA, WJAX, WPTF, CFCE, CRCT, 8:30 CST—KSD, WENR, WOC, WHO, WOW, WMC, WSB, WOAL, WJDX, WFAA, WSMB, WKY, KPRC, WDAF, KVOO, WTMJ, KSTP, WSM, 7:30 MST—KDYL, KOA, 6:30 PST—KFI, KGW, KOMO, KHQ, KGO, 10:00 EST (¾)—Jack Benny, Mary Livingston, Frank Parker and Frank Black's orchestra pile into a Chevrolet to ride the air waves with nonsense and music. (N. B. No annoying advertising plugs here.)
 WFAF, WTIC, WTAG, WEEL, WJAR, WCAE, WWJ, WWCN, WIOD, WCHS, WFL, WFBR, WRC, WGY, WBEN, WTAM, WRVA, WIS, WFLA, 9:00 CST—WMAQ, WOW, WDAF, WTMJ, WIBA, KSTP, WEBC, WKY, WMC, WAPI, WSMB, WDAY, KFYR, WBAP, KTBS, KPRC, WOAL, WSM, WSB, WJDX, 8:00 MST—KDYL, KOA, KGIR, KGH, KTM, 7:00 PST—KGO, KFI, KGW, KOMO, KHQ, KFSD, 10:00 EST (¾)—Angelo Patri, child psychologist wise and tolerant. (Cream of Wheat.)
 WABC, WAAB, WCAU, WDRC, WEAN, WJAS, WKBW, WOKO, WCAO, WFBL, WHK, WJSV, WKRC, CKLW, 9:00 CST—WBBM, KMBC, KMOX, WCCO, WHAS, 8:00 MST—KSL, KLZ, 7:00 PST—KFPY, KPRC, KGB, KHJ, KOIN, KOL, KVI, 10:30 EST (¾)—Hall of Fame. John (Sir Galahad) Erskine, master of ceremonies; guest artists; Nat Shilkret's orchestra. (Hind's Honey and Almond Cream). WFAF network. Station list unavailable, 11:30 EST (1½)—Minneapolis Symphony Orchestra, Eugene Ormandy conducting. WFAF and a red NBC network station; list unavailable.

MONDAYS

(February 5th, 12th, 19th and 26th)

6:45-7:00-7:20-7:45-8:00 A.M. EST—Arthur Bagley unloads more vaistlines in the Metropolitan Life Health Exercises. WFAF, WEEL, WFL, WGY, WBEN, WCAE, CRCT, (WRC on 7:30 EST.)
 8:30 EST (¾)—Cheerio. Sprinkling optimism on your oatmeal.
 WFAF, WRC, WGY, WBEN, WTAG, WEEL, WRVA, WPTF, WIS, WIOD, CRCT, WJAR, WCHS, WFBR, WCAE, WTAM, WWJ, WLW, CFCE, WWCN, WJAX, WFLA, 7:30 CST—WOW, KSD, WDAF, WSB, WMC, WJDX, WSMB, WKY, KPRC, KFYR, WSM, WOAL, KTBS, WAPI, 10:15 EST (¾)—Clara, Lu 'n' Em. Back fence gabfests. (Super-Suds.)
 WJZ, WBZA, KDKA, WGAR, WHAM, WJAX, WFLA, WJR, WCKY, WRVA, WPTF, WWCN, WIOD, 9:15 CST—KWK, WREN, KOIL, WTMJ, WBA, WEBC, WDAF, WJDX, KPRC, WK, KSTP, WDAY, KFYR, WIS, WSM, WMC, WSB, WSMB, KVOO, WOAL, WFAA, WGN, 8:15 MST—KOA, KDYL, 10:45 EST (¾)—Will Osborne's Orchestra. Pedro de Cordoba chants homespun philosophy. (Corn Products.)
 WABC, WOKO, WCAO, WNAAC, WGR, WDRC, WCAU-W3XAU, WEAN, WHEC, 11:00 EST (¾)—Kitchen Closeups. Mary Ellis Ames, Home Economist. (Pillsbury.)
 WABC, WADC, WOKO, WDRC, WEAN, WJSV, WCAO, WNAAC, WKBW, WCAU-W3XAU, WFBL, WKRC, WHK, CKLW, WJAS, WSPD, 10:00 CST—WBBM, WFBM, KMOX, WGST, WREC, WCCO, 12:00 Noon EST (¾)—Gene Arnold and the Commodores male quartette. (Crazy Crystals.)
 WJZ, KDKA, WCKY, WBZ, WBAL, WBZA, WMAL, WSYR, WHAM, WGAR, WJR, 11:00 A.M. CST—WBAP, KPRC, WOAL, WENR, KWK, KWCR, KSO, WREN, KVOO, 10:00 MST—KOA, 12:00 EST (¾)—Voice of Experience. The old advice to the lovelorn in nice fresh radio wrapper. (Wasey).
 WABC, WCAO, WNAAC, CKLW, WCAU-W3XAU, WGR, WKRC, WHK, WDRC, WJAS, WEAN, WJSV, 11:00 A.M. CST—WBBM, KMBC, WHAS, KMOX, 10:00 MST—KLZ, KSL, 9:00 PST—KOL, KFPY, KHJ, KOIN, KVI, KERN, KMJ, KPFB, KGB, KPRC, KDB, KWG, 12:30 EST (1)—National Farm and Home Hour. Guest speakers; Walter Blaufuss Orchestra.
 WJZ, WBAL, WHAM, WCKY, WJR, WMAL, WIOD, WBZ, WBZA, WSYR, WGAR, WRVA, WPTF, WWCN, WIS, WJAX, WFLA, KDKA, WLW, 11:30 A.M. CST—KOIL, KWK, KWCR, WREN,

KVOO, WMC, WKY, KYW, WSMB, KTBS, KTHS, WIBA, KSTP, WEBC, WDAY, KFYR, WSM, WSB, WAPI, WJDX, WFAA, KPRC, WOAL, 10:30 MST—KOA, 2:00 EST (¾)—Just Plain Bill. Shavings from life of small town barber. (Kolynos.)
 1:00 CST—KMBC, KMOX, WCCO, WFBM, 12:00 Noon MST—KLZ, KSL, 11:00 A.M. PST—KFPY, KPRC, KGB, KHJ, KOH, KOIN, KOL, KVI, 2:15 EST (¾)—Romance of Helen Trent, dramatic sketch. Players—Virginia Clark, Karl Huebel, Lester Tremaine and Gene McGillen. (Edna Wallace Hopper, Inc.)
 3:00 EST (1)—Radio Guild. One of air's few vehicles of the better drama. WJZ and a blue network. Station list unavailable, 3:30 EST (¾)—Woman's Radio Review. Claudine Macdonald; Joseph Littau orchestra.
 WFAF, WJAR, WFBR, WGY, WBEN, WTAM, WCAE, WCHS, WFLA, WWJ, WWCN, WIS, WFL, WTAG, WSAI, WRC, WIOD, 2:30 CST—KYW, KSD, WOC, WSMB, WHO, WIBA, WEBC,

6:00 EST (¾)—Xavier Cugat's dinner music from Waldorf-Astoria in N. Y. C. WFAF, WTAG, WFL, WSAI, WCSL, WBEN, WRVA, WCAE, WVCN, WIS, WJAX, WIOD, WFLA, WWJ, WJAR, 5:00 CST—WMAQ, KSD, WOC, WHO, WDAF, WIBA, WDAY, WFAA, WEBC, KSTP, KFYR, WSM, WAPI, WSB, WMC, KTHS, WJDX, WSMB, KVOO, WKY, KPRC, KTBS, WOAL, 4:00 MST—KOA, WDYL, 3:00 PST—KPO, 6:00 EST (¾)—Buck Rogers. Sketches of imaginary adventure in the 25th century. (Cocomalt.)
 WABC, WAAB, WCAU, WDRC, WEAN, WJAS, WKBW, WOKO, WADC, WBT, WCAO, WHK, WJSV, CKLW. (See also 7:30 P.M. EST.)
 6:00 EST (¾)—Skippy. Comic strip character in childhood sketches. (Sterling Products.)
 5:00 CST—WBBM, KMBC, WHAS, KMOX, WCCO. (See also 5:00 P.M. EST.)
 6:15 EST (¾)—Bobby Benson and Sunny Jim. Clean Western drama for youngsters. (Hecker H-O.)
 WABC, WOKO, WAAB, WGR, WHK, WDRC, WCAU-W3XAU, WEAN, WFBL, WLBZ, WHEC, WORC, WMAS, 6:30 EST (¾)—Tom Mix brings youngsters straight shootin' adventure. (Ralston.)
 5:30 CST—WMAQ, KSD, WTMJ, WIBA, KSTP, WEBC. (See also 5:30 P.M. EST.)
 6:30 EST (¾)—Jack Armstrong. All American Schoolboy adventures. (Wheaties.)
 5:30 CST—WBBM, KMOX, WCCO. (See also 5:30 EST.)
 6:45 EST (¾)—Lowell Thomas. News in the armchair manner. (Sun Oil.)
 WJZ, WGAR, WLW, CRCT, WBAL, WBZ, KDKA, WHAM, WJR, WSYR, WBZA, WJAX, WIOD, WFLA, 6:45 EST (¾)—Little Orphan Annie. Comic strip heroine's adventures. (Wander Co.)
 5:45 CST—WREN, KOIL, KWCR, KPRC, WOAL, WFAA, KTBS, WKY, KSTP, WEBC, WDAY, KFYR. (See also 5:45 P.M. EST.)
 7:00 EST (¾)—The Mollie Show with Shirley Howard; the Jesters: Red Guy and Wamp; Milt Reitenberg, piano.
 WFAF, WTIC, WTAG, WEEL, WJAR, WCHS, WLIT, WFBR, WRC, WGY, WBEN, WCAE, WTAM, WWJ, 6:00 CST—WMAQ, KSD, WOC, WHO, WOW, WDAF, 7:00 EST (¾)—Amos 'n' Andy. Black-face love and taxi inepts. (Pepsodent.)
 WJZ, WHAM, WJR, WCKY, WBAL, WBZ, WBZA, KDKA, WLW, WRVA, WPTF, WMAL, WGAR, WIOD, WFLA, CRCT. (See also 11:00 P.M. EST.)
 7:00 EST (¾)—Myrt and Marge. Airing life back stage below equator. (Wrigley's.)
 WABC, WADC, WOKO, WDAE, WCAO, WNAAC, WGR, WBT, WKRC, WHK, CKLW, WDRC, WTOC, WCAU-W3XAU, WJAS, WEAN, WFBL, WSPD, WJSV, WQAM, WDBO, 6:00 CST—KRLLD. (See also 10:45 P.M. EST.)
 7:15 EST (¾)—Billy Batchelor. Children's dramatic sketch with Ray Knight, Alice Davenport. (Wheatena.)
 WFAF, WTAG, WJAR, WRC, WGY, WTAM, WWJ, 7:15 EST (¾)—Just Plain Bill. Shavings from life of small town barber. (Kolynos.)
 WABC, WCAO, WNAAC, WGR, WKRC, WHK, CKLW, WCAU-W3XAU, WJSV, CFRB, WJAS, 7:30 EST (¾)—Music On the Air, with guest star. (Tidewater Oil.)
 WABC, WOKO, WCAO, WNAAC, WGR, WDRC, WCAU-W3XAU, WJAS, WEAN, WFBL, WJSV, WLBZ, WICC, WHP, WFAA, WHEC, WORC, WGLC, 7:30 EST (¾)—Lum and Abner. A general store of rural sketches. (Ford Dealers.)
 WFAF, WFBR, WBEN, WGY, WTAM, WJAX, WEEL, WJAR, WCHS, WRC, WCAE. (WLW on 7:45 to 8:00 EST.) (See also 11:15 P.M. EST.)
 7:30 EST (¾)—Buck Rogers in the 25th Century. (Cocomalt.)
 WKRC, 6:30 CST—WBBM, KMOX, WCCO, WFBM, WHAS, 7:45 EST (¾)—Boake Carter. News with a spot o' British. (Phileo.)
 WABC, WCAO, WNAAC, WGR, WJSV, WHK, CKLW, WCAU-W3XAU, WJAS, WBT, 6:45 CST—WBBM, KMBC, KMOX, WCCO, WHAS, 7:45 EST (¾)—The Goldbergs. (Pepsodent.)
 WFAF, WEEL, WSAI, WTAG, WRC, WBEN, WTAM, WJAR, WCHS, WLIT, WFBR, WGY, WCAE, WWJ, 6:45 CST—WENR, WOW, WDAF, 8:00 EST (¾)—Happy Bakers.
 WABC, WADC, WNAAC, WGR, WHK, CKLW, WDRC, WSPD, WJSV, WMAS, WICC, WCAH, WMBG, WHEC, WWVA, 7:00 CST—WFBM, WBBM, KMBC, KMOX, KRLLD, WREC, KSCJ, WCCO, WISN, KOMA, KLRA, KFH, WMT, 8:15 EST (¾)—Edwin C. Hill.
 WABC, WADC, WOKO, WCAO, WNAAC, WGR, WKRC, WHK, CKLW, WDRC, WCAU-W3XAU, WJAS, WEAN, WFBL, WSPD, WJSV, 7:15 CST—WGN, WFBM, KMBC, KMOX, WCCO, WQOW, 8:30 EST (¾)—Voices of Firestone. Richard Crooks, operatic tenor, February 19th; Lawrence Tibbett, operatic baritone, February 5th, 12th and 26th.
 WFAF, WTIC, WTAG, WEEL, WJAR, WCHS, WLIT, WFBR, WRC, WGY, WBEN, WTAM, WWJ, WLW, CRCT, CFCE, WRVA, WWCN, WIS, WJAX,



Do you wanna buy a duck?
 Then tune in Joe Penner on NBC
 Blue-WJZ Sundays at 7:30 p.m.,
 EST.

WSB, WDAY, WBAP, WJDX, WSM, WMC, WKY, KPRC, KTBS, WDAF, WOW, KSTP, 12:30 PST—KGO, KGW, KOMO, KHQ, KFI, 4:00 EST (¾)—Betty and Bob. Dramatic sketch of young love with syrup. (General Mills.)
 WJZ, WBZ, WBZA, WHAM, KDKA, WBAL, WGAR, WJR, WLW, 3:00 CST—KWK, KOIL, WLS, 5:00 EST (¾)—Skippy. Comic strip lad in childhood radio sketches. (Sterling Products.)
 WABC, WOKO, WCAO, WAAB, WGR, WKRC, WHK, CKLW, WDRC, WCAU-W3XAU, WEAN, WFBL, WSPD, WJSV, WHEC, CFRB. (See also 6:00 P. M. EST.)
 5:30 EST (¾)—The Singing Lady. A soft-voiced charmer of children. (Kellogg's.)
 WJZ, WHAM, WJR, WGAR, WLW, WBAL, WBZ, WBZA. (Also on WENR at 5:30 EST.)
 5:30 EST (¾)—Tom Mix brings youngsters straight-shootin' adventure. (Ralston.)
 WFAF, WEEL, WTIC, WJAR, WTAG, WLIT, WRC, WGY, WBEN, WCAE, WTAM, WWJ, WCHS, WFBR. (See also 6:30 P.M. EST.)
 5:30 EST (¾)—Jack Armstrong. All American schoolboy adventures. (Wheaties.)
 WABC, WOKO, WCAO, WNAAC, WGR, WHP, CKLW, WDRC, WCAU-W3XAU, WJAS, WHK, WFBL, WSPD, WJSV, WHEC. (See also 6:30 P.M. EST.)
 5:45 EST (¾)—The Wizard of Oz. Whimsical tale for youngsters. (General Foods.)
 WFAF, WTIC, WTAG, WEEL, WJAR, WCHS, WFBR, WRC, WGY, WBEN, WCAE, WTAM, WWJ, WSAI, 4:45 CST—WMAQ, KSD, WEBC, WDAY, KFYR, 5:45 EST (¾)—Little Orphan Annie. Comic strip heroine's adventures. (Wander Co.)
 WJZ, WBAL, WBZ, WBZA, CRCT, KDKA, CFCE, WLW, WHAM, WGAR, WJR, WRVA, WWCN, WIS, WJAX. (See also 6:45 P.M. EST.)

RADIO STARS

TUESDAYS

(February 6th, 13th, 20th and 27th)

WIOD, WFLA, 7:30 CST—WMAQ, KSD, WOC, WHO, WOW, WDAF, WTMJ, WEBC, WDAY, KFYR, WSM, WMC, WSB, WJDX, WSMB, KVOO, WKY, KTHS, WFAA, KTBS, KPRC, WOAL, WSOB.

8:30 EST (1/2)—Djer Kiss Recital. Cyrena Van Gordon. WJZ, WBAL, WMAL.

8:30 EST (1/2)—Bing Crosby with Lennie Hayton's orchestra. (Woodbury.) WABC, WAAB, WCAU, WDRY, WEAN, WJAS, WKBW, WOKO, WADC, WCAO, WFBL, WHK, WJVS, WKRC, WSPD, CKLW, CFRB, CKAC, 7:30 CST—WBBM, WOWO, KMBC, KMOX, WFBM, WHAS, WREC, 6:30 MST—KLZ, KSL, 5:30 PST—KFPY, KFRC, KGB, KHJ, KOIN, KOL, KVI.

9:00 EST (1/2)—Sinclair Greater Minstrels. WJZ, WGAR, WRVA, WVNC, WLW, WIS, WJAX, WIOD, WFLA, WBAL, WBZ, WBZA, WHAM, KDKA, 8:00 CST—WSB, WLS, KWK, WREN, KSO, KWCR, KSTP, WEBC, WDAY, KFYR, WTMJ, WFLA, WMC, WSMB, WJDX, WJAS, KPRC, WOAL, KTBS, WKY, KOIL, 7:00 MST—KOA.

9:00 EST (1/2)—A & P Gypsies Orchestra. WEAF, WTIC, WTAG, WEEL, WJAR, WCHS, WWJ, WLIT, WRC, WGY, WBN, WCAE, WTAM, WSAI, 8:00 CST—WOW, WDAF, WHO, WMAQ, KSD, WOC.

9:00 EST (1/2)—Philadelphia Symphony. Sylvan Levin and the Philadelphia Studio Orchestra, February 12th and 26th. WABC, WADC, WBT, WCAH, WCAO, WCAU, WDAE, WDBJ, WDBO, WDR, WEAN, WFBL, WHEC, WHK, WICC, WJAS, WJVS, WKBW, WKRC, WLBZ, WMBG, WNC, WOKO, WORC, WPG, WQAM, WSPD, WTAR, TVC, CKLW, 8:00 CST—KFB, KERA, KMBC, KMOX, KOMA, KRDL, KTRH, KTSB, WBBM, WBR, WCCO, WDSU, WFBM, WGST, WHAS, WISN, YLAC, WMT, WOWO, PST—KFPY, KFRC, KGB, KHJ, KOH, KOIN, KOL, KVI.

9:15 EST (1/2)—Buick Presents: that humorous human, Robert Benchley; Andre Kostelanetz's orchestra; Howard Marsh, singer, and a male chorus. WABC, WAAB, WADC, WBT, WCAH, WCAO, WCAU, WDAE, WDR, WEAN, WFBL, WHEC, WHK, WICC, WJAS, WJVS, WKRC, WOKO, WQAM, WSPD, WTAR, WTOC, CKLW, 8:15 CST—KFB, KERA, KMBC, KMOX, KOMA, KRDL, KTRH, KTSB, WBBM, WBR, WCCO, WDSU, WFBM, WGST, WHAS, WISN, YLAC, WMT, WOWO, WREC, WRR, 7:15 MST—KLZ, KSL, 6:15 PST—KFPY, KFRC, KGB, KHJ, KOIN, KOL, KVI.

9:30 EST (1/2)—Del Monte Ship of Joy with Hugh Dobbs. WEAF, WTAG, WEEL, WJAR, WCHS, WLIT, WRVA, WJAX, WIOD, WFBR, WRC, WGY, WCAE, WTAM, WWJ, WSAI, WVNC, WIS, WFLA, 8:30 CST—WMAQ, KSD, WOC, WHO, WOW, KVOO, WKY, KTBS, WFAA, KPRC, WOAL, 7:30 MST—KOA, KDYL.

9:30 "The Big Show." Gertrude Neisen, torch singer and Isham Jones' Orchestra. (Ex-Lax.) WAAC, WADC, WOKO, WCAO, WNAC, WJAS, WSPD, WJVS, WCAH, WKBW, WKRC, WHK, CKLW, WDR, WCAU, W3XAU, WEAN, WFBL, WICC, WBT, WTAR, 8:30 CST—WBBM, WOWO, WFBM, KMBC, WHAS, KMOX, KRDL, WREC, WCCO, WLAC, WDSU, 7:30 MST—KLZ, KSL, 6:30 PST—KERN, KMJ, KOIN, KFBK, KGB, KFRC, KDB, KOL, KFPY, KWG, KVI.

10:00 EST (1/2)—Wayne (Waltz) King's orchestra. (Lady Esther.) WABC, WADC, WOKO, WCAO, WAAB, WKBW, WKRC, WHK, CKLW, WDR, WCAU, W3XAU, WJAS, WEAN, WFBL, WSPD, WJVS, 9:00 CST—WGN, WOWO, KMBC, WHAS, KMOX, WCCO, 8:00 MST—KLZ, KSL, 7:00 PST—KERN, KMJ, KHJ, KOIN, KFBK, KGB, KFRC, KDB, KOL, KFPY, KWG, KVI.

10:00 EST (1/2)—Contented Program. Soothing words and music. Gene Arnold, narrator; the Lullaby Lady; male quartet; Morgan L. Eastman orchestra. WEAF, WTAG, WEEL, WJAR, WCHS, WLIT, WFBR, WRC, CFCE, CRCT, 9:00 CST—WEBC, KSTP, KFYR, WSM, WMC, WSB, KPRC, WOAL, WMAQ, 8:00 MST—KOA, KDYL, 7:00 PST—KGO, KFI, KGW, KOME, KHQ.

10:45 EST (1/2)—Myrt and Marge. 9:45 CST—WBBM, WFBM, KMBC, WHAS, KMOX, WGST, WBR, KERA, WREC, WCCO, WLAG, WDSU, KOMA, 8:45 MST—KLZ, KSL, 7:45 PST—KERN, KMJ, KHJ, KOIN, KFBK, KGB, KFRC, KDB, KOL, KFPY, KWG, KVI. (See also 7:00 P.M. EST.)

11:00 EST (1/2)—Amos 'n' Andy. 10:00 CST—WMAQ, WENR, KWK, WREN, WSMB, WKY, KOIL, WTMJ, WSM, KDYL, KTHS, WDAF, KSTP, WMC, WSB, KPRC, WFAA, WOAI, 9:00 MST—KOA, 8:00 PST—KHQ, KGO, KFI, KGW, KOMO. (See also 7:00 P.M. EST.)

11:15 EST (1/2)—Lum and Abner. WTAM, WLIT, 10:15 CST—WENR, KSD, WOC, WHO, WOW, WDAF, WKBF, WTMJ.

11:30—Repeat Firestone. KOH, KDYL, KGO, KFI, KGW, KOMO, KHQ, KFS, KTAR, KGV.

8:30 EST (1/2)—Cheerio. WEAF, WRC, WGY, WBN, WTAG, WEEL, WRVA, WPTF, WIS, WIOD, CRCT, WJAR, WCHS, WFBR, WCAE, WTAM, WWJ, WLW, CFCE, WVNC, WJAX, WFLA, 7:30 CST—WOW, KSD, WDAF, WSB, WMC, WJDX, WSMB, WKY, KPRC, KFYR, WSM, WOAL, KTBS, WAPI.

9:15 EST (1/2)—The Mystery Chef. WABC, WCAU, WEAN, WJAS, WKBW, WNAC, WADC, WCAO, WFBL, WSPD.

10:15 EST (1/2)—Clara, Lu 'n' Em. WJZ, WBAL, WBZ, WBZA, WCKY, WPTF, WIS, KDKA, WGAR, WHAM, WJR, WRVA, WVNC, WJAX, 9:15 CST—KWK, WREN, KOIL, WTMJ, WSM, WMC, WSB, WAPI, WSMB, KSTP, WJDX, KVOO, KPRC, WOAL, WKY, WGN, 8:15 MST—KOA, KDYL.

10:30 EST (1/2)—Today's Children. WJZ, WBAL, WMAL, KDKA, WRVA, WJAX, WBZ, WBZA, WSYR, WGAR, WCKY, WPTF, WFLA, WJR, 9:30 CST—KWCR, KSO, KWK, WREN, KOIL, WKY, WBAP, WTMJ, KSTP, WEBC, KPRC.

11:00 EST (1/2)—Home economics by Mary Lee Taylor. (Pet Milk.) WBT, WCAH, WCAO, WDAE, WDBO, WHK, WJVS, WKBW, WLBW, WQAM, WSPD, WTAR, WTOC, WTOC, CKLW, 10:00 CST—KFH, KLRA, KMBC, KMOX, KOMA, KRDL, KTRH, KTSB, WBBM, WBR, WCCO, WDSU, WGST, WHAS, WLAC, WMBD, WODX, WOWO, WREC, WSPA, 9:00 MST—KLZ.

11:15 EST (1/2)—Child Welfare Program. WEAF, WTIC, WTAG, WEEL, WJAR, WCHS, WWJ, WLIT, WRC, WGY, WBN, WTAM, WWJ, WCAE, WLW, 10:15 CST—WBAP, KSD, WOC, WHO, WDAF, WTMJ, KSTP, WEBC, KPRC, WKY, WMAQ, WSM, WMC, WSB, WAPI, WSMB, KTHS, KVOO, WOAL, KTBS, WOV.

WCAU-W3XAU, 12:00 Noon CST—WBBM, KMBC, KMOX, WGST, WDSU.

1:30 EST (1/2)—Easy Aces. WABC, WCAO, WKBW, WHK, CFRB, WKRC, CKLW, WCAU-W3XAU, WJAS, 12:30 CST—WBBM, KMOX, KMBC, WCCO, 11:00 MST—KLZ, KSL, 10:00 PST—KERN, KMJ, KHJ, KOIN, KFBK, KGB, KFRC, KDB, KOL, KFPY, KWG, KVI.

2:00 EST (1/2)—Just Plain Bill. 1:00 CST—KMBC, KMOX, WCCO, WFBM, 12:00 Noon MST—KLZ, KSL, 11:00 A.M. PST—KFPY, KFRC, KGB, KHJ, KOH, KOIN, KOL, KVI.

3:30 EST (1/2)—Woman's Radio Review. WEAF, WFI, WGY, WCAE, WTAG, WRC, WJAR, WSAI, WTAM, WCHS, WFBR, WBN, 2:30 CST—WWJ, KSD, WDAF, WHO, KYW, WOV, WOC.

4:00 EST (1/2)—Betty and Bob. WJZ, WBZA, WJR, WBEZ, WHAM, KDKA, WBAL, WGAR, WLW, 2:00 CST—KWK, KOIL, WLS.

5:00 EST (1/2)—Skippy. WABC, WOKO, WCAO, WAAB, WGR, WKRC, WHK, CKLW, WDR, WCAU, W3XAU, WEAN, WFBL, WSPD, WJVS, WHEC, CFRB. (See also 6:00 EST.)

5:30 EST (1/2)—The Singing Lady. WJZ, WBAL, WBZ, WBZA, WHAM, WJR, KDKA, WGAR, WLW. (WGN on 5:30 CST.)

5:30 EST (1/2)—Jack Armstrong. WABC, WOKO, WCAO, WNAC, WGR, WHK, CKLW, WDR, WCAU-W3XAU, WJAS, WEAN, WFBL, WSPD, WJVS, WHEC. (See also 6:30 EST.)

5:45 EST (1/2)—Little Orphan Annie. WJZ, WBAL, WBZ, WGAR, WBZA, KDKA, CRCT, WJR, CFCE, WLW, WHAM, WRVA, WVNC, WIS, WJAX. (See also 6:45 EST.)

6:00 EST (1/2)—Mme. Frances Alda, opera star. WEAF, WRC, WSAI, WVNC, WTAG, WIOD, WIS, WCAE, WWJ, 5:00 CST—WDAF, WSM, WAPI, WJAR, WFAA, WMC, KFYR, KTBS, WOC, KPRC, KSD, KSTP, WDAY, WJDX, KVOO, WIBA, WOAL, WMAQ, WHO, WEBC, KTHS, 4:00 MST—KOA, KDYL, 3:00 PST—KPO.

6:00 EST (1/2)—Buck Rogers in his 25th century gadget-making stratosphere balloon-like child's play. (Cocomalt.) WABC, WAAB, WCAU, WDR, WEAN, WJAS, WKBW, WOKO, WADC, WBT, WCAO, WHK, WJVS, CKLW. (See also 7:30 P. M. EST.)

6:00 EST (1/2)—Skippy repeats for Western youngsters. 5:00 CST—WBBM, KMBC, WHAS, KMOX, WCCO. (See also 5:00 P. M. EST.)

6:15 EST (1/2)—Bobby Benson and Sunny Children's Wild West dramas. WABC, WOKO, WAAB, WGR, WHK, WDR, WCAU-W3XAU, WEAN, WFBL, WLBZ, WHEC, WORC, WMAS.

6:30 EST (1/2)—Jack Armstrong. 5:30 CST—WBBM, KMOX, WCCO. (See also 5:30 P. M. EST.)

6:45 EST (1/2)—Lowell Thomas. WJZ, WBEZ, WBZA, CRCT, WJR, WBAL, KDKA, WGAR, WHAM, WLW, WSYR, WJAX, WIOD, WFLA.

6:45 EST (1/2)—Little Orphan Annie. 5:45 CST—WREN, KOIL, KWCR, KPRC, WOAL, WFAA, KTBS, WKY, KSTP, WEBC, WDAY, KFYR.

7:00 EST (1/2)—Amos 'n' Andy. (Peppodent.) WJZ, WCKY, WJR, WBAL, WBZ, WBZA, KDKA, WLW, WMAL, CRCT, WIOD, WFLA, WRVA, WPTF, WGAR, WHAM. (See also 11:00 P.M. EST.)

7:00 EST (1/2)—Myrt and Marge. (Wrigley's.) WABC, WADC, WOKO, WCAO, WJAS, WKRC, WHK, CKLW, WDR, WCAU, W3XAU, WJAS, WBAL, WFBL, WSPD, WJVS, WQAM, WDAE, WBT, WTOC, 6:00 CST—KRDL. (See also 10:45 P.M. EST.)

7:15 EST (1/2)—National Advisory Council on Radio in Education. Guest speakers. WJZ, KDKA, WCKY, WVNC, WMAL, WIS, WPTF, WFLA, WBZ, WBZA, 6:15 CST—KWK, KWCR, KOIL, WOAL, KTBS, WJDX, WAPI, KTHS, WREN, KYW, WIBA, KFYR, KVOO, WSMB. (WBAP, KPRC on 6:30 CST.) 5:15 MST—KOA, KGIR, KGHL, KTAR, 4:15 PST—KFS.

7:15 EST (1/2)—Just Plain Bill. WABC, WCAO, WNAC, WGR, WKRC, WHK, CKLW, WCAU-W3XAU, WJVS, CFRB, WJAS.

7:30 EST (1/2)—Lum and Abner. WEAF, WFBR, WBN, WGY, WTAM, WTAG, WEEL, WJAR, WCHS, WWJ, WLW on 7:45-8:00 EST. (See also 11:15 P. M. EST.)

7:30 EST (1/2)—Buck Rogers. WKRC, 8:30 CST—WBBM, KMOX, WCCO, WFBM, WHAS. (See also 6:00 P. M. EST.)

7:45 EST (1/2)—Bonke Carter. WABC, WCAO, WNAC, WGR, WHK, CKLW, WCAU-W3XAU, WJAS, WJVS, WBT, 6:45 CST—WBBM, KMBC, WHAS, KMOX, WCCO.

7:45 EST (1/2)—The Goldbergs. WEAF, WEEL, WSAI, WTAG, WRC, WBN, WTAM, WJAR, WCHS, WFL, WFBR, WGY, WCAE, WWJ, 6:45 CST—WENR, WOW, WDF.

8:00 EST (1/2)—Ero Crime Clues. WJZ, WBAL, WMAL, WBZ, WBZA, WHAM, KDKA, WGAR, WLW, WJR, 7:00 CST—WMAQ, KWK, WREN.



Carol Deis, often heard on NBC with George M. Cohan, used to be a typist in a Dayton law office.

12:00 Noon EST (1/2)—The Voice of Experience. WABC, WCAO, WNAC, WJAS, WGR, WKRC, WHK, WEAN, CKLW, WDR, WCAU-W3XAU, WJVS, 11:00 A.M. CST—WBBM, KMBC, WHAS, KMOX, 10:00 MST—KLZ, KSL, 9:00 PST—KERN, KOL, KFPY, KWG, KVI, KMJ, KOIN, KFBK, KGB, KFRC, KDB.

12:30 EST (1)—National Farm and Home Hour. WJZ, WBAL, WBZ, WBZA, WHAM, WLW, WIOD, WFLA, WSYR, WMAL, WCKY, WJR, WIS, WPTF, WJAX, WRVA, WVNC, KDKA, 11:30 A.M. CST—KFYR, WOAL, KYW, KWK, KWCR, KOIL, WREN, WGAR, WOC, WJDX, WMC, KVOO, KPRC, WHO, WOW, WDAF, WIBA, KSTP, WEBC, WDAY, WSM, WSB, WAPI, WSMB, WKY, WFAA, KTBS, KTHS, 10:30 MST—KOA.

1:00 EST (1/2)—Marie, the Little French Princess. Dramatic sketch. WABC, WNAC, CKLW, WKRC, WHK,

(Continued on page 66)

By JOSEPH
KENT*It's the***B U N K !**

EVERY single night you listen to your radio, you're fooled not once, but a half dozen times. You're told, either directly or by implication, that such a thing is true about this or that person. Actually, it's the bunk.

Day by day broadcasting is getting more and more shot with sly falsehoods. Why? Well, some people think it is good business.

Glance at the movies, if you want a precedent. When Marlene Dietrich came over from Germany and told Paramount officials that she was married and had a daughter, Maria, they told her that being a mother and a wife was not glamorous. Why couldn't she say she was single and heart-free? Marlene refused to do this. If she had to lie, she said, she would give out no interviews at all. In the end Paramount officials let her have her way.

When Cecil B. DeMille was looking for a girl with virginal eyes for "This Day and Age," he selected Judith Allen. He asked her if she had been married and she said she never had been. He believed her. He needed a girl for the picture who could act like a virgin and he thought that the only kind of girl who could play the part was a girl who actually was a virgin. Later, after half the picture had been shot, it came out that Judith was married to a wrestler and that she was getting a divorce from him. DeMille took the hoax like a good sport and got all the publicity he could out of it.

In the field of radio many legends have been created around radio personalities.

Del Campo (left), Chilean tenor, has two press agents trying to push him to fame. You think you hear Rubinoff talking? No. It's Ted Bergman (center). The Three Keys (right) were ballyhooed to fame but couldn't hold it.

For instance, there is one young woman on a famous NBC musical program who is supposed to be the apple of every college boy's eye. Maybe she is, but what the college boys don't know and what radio officials don't want them to know is that the sweet young thing is married to a middle-aged man who acts as her manager. He doesn't want anyone to know that they are married and yet he can't help making a noise like a husband. And sometimes, when interviewers come to see the sweet young thing, he forgets that he isn't her husband and invites them to "come up and see us sometime."

And then there is another couple whose devotion to each other is a legend among radio fans. And devoted to each other they really are. But the world has been led to believe that neither of them has ever been married before. That's the bunk. The woman has been married once before, but it was a brief, bitter, unhappy marriage.

You could write a book about the marriages of radio stars. Which of them are married and which aren't? You think you know—but do you? A few stars, like George Olsen and Ethel Shutta, like Morton Downey, like Julia Sanderson and Frank Crumit (*Continued on page 74*)

Have they fooled you? These Hill Billies who never saw hills!

S H H N H H H



A CLASSICAL JAZZSTER

RUBINOFF is radio's Lon Chaney. Doubt it? Look at that funny-face overhead and say he isn't missing a great career in the talkies. Directing his merry men is no poker-pan job for this much-abused maestro. It's an exercise, musical and muscular and facial.

On the airwaves you meet no more ridiculed person. Eddie Cantor puts him on the pan at every opportunity. Rumors have it that Rubinoff burns up but the smoke doesn't reach the mike or the public. Why? Mebbe Rubinoff knows more and more people get indignant every



week at La Cantor's Sabbath tongue lashings.

Born in Russia, he had to come to America to make himself famous. Classics were his first love. And then jazz—but only when he found he could turn jazz into classics by the magic in his bow and his Stradivarius.

That Strad of his is his dearest possession. And why not? It cost more than ten Rolls-Royces. It requires the attention of a baby or a collie pup, with certain subtle differences. But it sings in its master's inspired hands and carries its inspiration into millions of homes.

He says his favorite radio star is Eddie Cantor.



RADIO NEEDED HER

TAMARA, dark eyed and lovely Russian singer, steps to the microphone and sings to an audience that extends from coast to coast—but she remembers the night when she cowered and shivered beneath a stack of damp, old straw praying that no one would hear her—that no one would see her.

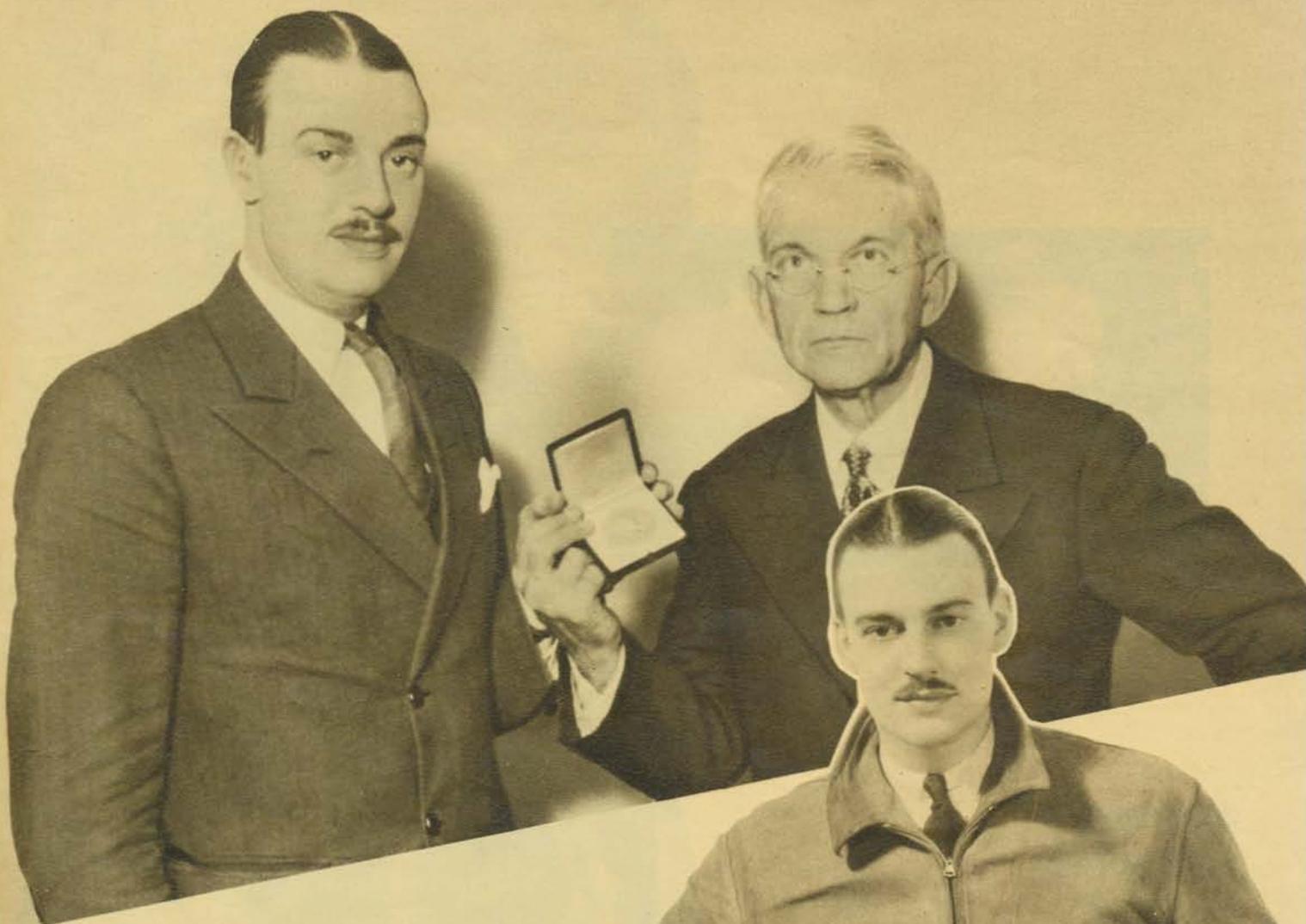
It was in her 'teens in her native Russia when the cry "The bandits—the bandits are coming!" meant the start of the revolution. And Tamara's grandmother, her face grim with the lurking danger, ran to hide the girl and her baby brother beneath the old straw stack.

Death was in the air that night. Guns roared. Flames crackled. Peasants scurried to seek safety. Throughout that night and the following day Tamara and her kin lay huddled in the dampness of the straw as the sounds of havoc in the village resounded in their ears.

Then came the order. "Fire that straw stack!" Drunken bandits obeyed and rode away. Only the dampness of the straw saved the three lives.

Five years later that young Russian girl came to America. She had heard of the glamor of Broadway, of the acclaim afforded artists of the stage. She wanted that kind of a life—not so much for the glamor itself, but that she wanted to act—to sing, to dance. She asked for a chorus job and was turned down flat. She tried again. In a few months she was rocketed to Broadway stardom.

When radio looked for new voices, Tamara could not be ignored. She had something radio needed.



**ANNOUNCER
PLU-PERFECT**

HIS diction is perfect. So says the Academy of Arts and Letters. Now James Wallington, NBC announcer, is showing friends a smart-cut medal which the Academy recently awarded him because he says a lot of good words for people.

When Jimmie first started announcing up in Schenectady, he realized what he was up against and set out to conquer the air waves. Now as a diction winner (and there have been only five, you know), as stooge for Eddie Cantor who might be called radio's most popular comedian, as announcer for the ever popular Rudy Vallee and the old faithful Lowell Thomas, Jimmie has reached his dream's climax. But those who really know him say, "He'll go even higher." If he does, he'll make radio history.

He's a long way from the career of a minister which he decided upon back in his 'teens in Auburn, N. Y. But he's happy, successful and bringing more enjoyment into American homes than even our biggest pulpit could afford.

Jimmie is more than an announcer. He likes to do many of the things you like to do. To hunt, swim, dance and travel. He owns his own yacht and spends a lot of spare time in the summers cruising around Long Island Sound with Mrs. Wallington.

He needs relaxation like that. Plenty of it. His work is far from easy, you know. He's the fellow, for instance, who first broadcast under water.





Fred Waring made Evalyn Nair (above) a featured dancer with his stage shows. Dancing led to love and he made her Mrs. Waring. Below, Smilin' Fred.



one putting work ahead of everything. Like any other woman she wanted to come first with the man she loved. She could not reconcile herself to the fact that here was a man with whom his work would always come first no matter how deeply he loved her. It must have seemed to her that she was receiving the mere crumbs of his attention.

If Fred Waring had been an ordinary business man, working from nine to five each weekday and able to devote all his evenings to his wife, all might have gone gloriously between them.

Of all the men in radio I doubt if there is one who is a greater idealist than Fred Waring. If it had been only his career that was at stake he would have sacrificed a great deal to make his marriage a success. But there were the other men in his organization to think of. He couldn't leave them in the lurch. He couldn't put half-hearted effort into his work.

As a result there were many misunderstandings.

There was, for instance, that night in Paris, when Fred arrived late at a party at which his wife was waiting for him. You see, the same evening a girl who had been signed by his organization was having a club-opening and it was imperative for Fred Waring to attend to see that everything went off right. As soon as he was sure that things were all right he rushed off to the party where Dorothy was waiting for him. But she could not understand why it had been necessary for him to attend the club opening. She did not realize that it was part of his business to attend that opening; she misconstrued it as a social date that he had put ahead of the party he was to attend with her.

How can you explain those things? With each word you say the situation only grows harder; the breach between two people wider.

THINGS went on like this for several years. You cannot blame Fred Waring for acting the way he did; you cannot blame Dorothy McAteer for feeling unhappy and neglected. All you can do is to feel sympathy for two people whose dreams of happiness fate mocks.

The marriage of Fred Waring and Dorothy was already heading for the rocks when George Choos brought Evalyn Nair and Dorothy Lee to New York for "Hello Yourself." Fred met Evalyn for the first time when he appeared in that show with her and at once he proceeded to fall head over heels in love with her. But Evalyn remained unaware of his existence as a person. She did not see the pain and longing in his magnetic, black eyes. She did not know he carried the torch for her. When he asked her out to dinner she refused. Though all Broadway knew that Fred's marriage was already slipping, to Evalyn, Fred was still legally tied to another woman and therefore it was wrong for her to even have dinner with him.

I think that when he looks back upon the tangled skein of their romance, the fact that Evalyn did refuse to go out with him at all when he was married will always seem one of the most beautiful things about their love to Fred Waring. I believe there is a lesson in it for other girls who hover on the brink of friendship with a married man. If their romance had been touched by intrigue, by anything underhanded, I am (Continued on page 87)

RADIO'S MAD HUNT for TALENT

The glory road to fame is open—that is, if you have real ability



By BLAND MULHOLLAND

THERE'S room for you in radio. Forget what you've read about how tough it is to get into broadcasting. Perhaps it used to be tough but radio moguls invite new talent now. They more than invite it; they seek it. Why? Because the kilocycle kings have come to the conclusion that new voices, new mike technique, new vocal tricks are needed to keep today's crowd of talent from boring next year's listeners.

In the ten years that witnessed the growth of broadcasting from a fanciful idea to the greatest entertainment medium ever developed, radio presented an almost closed door to the amateur. It picked the people it wanted and turned deaf ears to the pleadings of talented thousands who asked for the chance.

Occasionally auditions were granted. But unless you had "pull" or an "in" you rarely got anywhere.

Now all that is changed. Both NBC and CBS, as well as local stations strung across the country, are testing new talent. You've only to look back at last summer to discover the reason. Remember the arid nights when not a new worth-while tunester could be found on the air-planes? Sponsors found their mail falling off, sales falling off, and they sought an answer. The public, they learned, was weary of all those old winter-time favorites of the year before. The big shots of January and February and March couldn't compete with your and my urge to get out and dance or drive. This year those sponsors say they won't be caught again. They'll have something to



Above, Ethel Shutta counsels three winners in a recent audition conducted by her hubby, George Olsen. Conrad Thibault (above left) and Phil Regan both inherited fame through simple auditions. Vera Van, lower left, is a 1933 CBS discovery.

offer the tired business man and his *hausfrau*.

What does all this mean to you? Just this: that radio offers a field as never before for talent that is new and vigorous and brilliant.

NEW YORK'S famed Radio City, where NBC is headquartered, presents an alluring spectacle each Monday evening. Under the direction of Rubey Cowan, for many years a talent scout for Paramount Pictures, auditions are being held for the hopefuls who want their chance on the air. Anyone can get in provided he makes his application properly. Once in he gets a fair chance to do his best.

Among the people who judge auditions are John Royal, vice-president in charge of programs, George Engles, vice-president in charge of the Artists' Bureau, Rubey Cowan, Hal Kemp, booker for the Artists' Bureau, and Bertha Brainard, manager of national commercial programs.

How is a tryer-outer graded? Each member of the audition board has a chart in front of him. As the amateur works before the mike they note their reactions on the chart. Later the grades are (Continued on page 89)

RADIO STARS



For distinguished service to Radio



I N THE world of radio that grows monotonous for lack of experimentation and novelty, one program has had the courage to dare to offer consistently fine music done in the modern manner.

Smartly conceived, intelligently directed, and graciously presented, the hours during which Paul Whiteman and his orchestra and entertainers unleash their multiple talents is one deserving of the warmest praise.

Boisterous or brazen or blue, as the occasion demands, they have taught ear-weary loudspeaker listeners the meaning of musical sincerity.

So to the Paul Whiteman who is broadcastland's king of jazz we extend our own hearty congratulations and our March RADIO STARS' Award for Distinguished Service to Radio.

ON THE OTHER HAND . . . two of our greatest airshows are being massacred each Sunday and Tuesday night by butterfly-fingered presentations. We refer to Ed Wynn and Eddie Cantor. Their whole difficulty arises from the presence of radio audiences.

Sunday night after Sunday night I have bent a hopeful ear toward my loudspeaker

awaiting Cantor's turn at the mike. It comes, and a storm of laughter invades my ears. Laughter at what? Why is that select studio crowd of 1200 people entitled to laugh at something I cannot see? Eddie races into his script. A line is flung back at him by James Wallington, not very funny, but a tempest of laughs soars into my parlor. It rises like a tide over Cantor's dialogue. His voice is smothered, and so is Wallington's. What is happening?

Nobody ever bothers to explain. So I never learn. None of us twenty or thirty millions of listeners ever learns. We're just chumps apparently, not worth bothering with.

Exactly the same thing has happened on Ed Wynn's show. On several others, also. It's a vicious custom, one that network officials should not permit. Advertising executives in charge should have the intelligence to recognize that the mass of listeners are being insulted by their high-priced funny-men! Ed Wynn and Eddie Cantor should have the decency to realize that the place for them to be funny is in the nation's parlors, not Studio 8H in Radio City.

If they don't I for one am in favor of kicking them and all other similar transgressors out of the nation's parlors. What do you think about it?

Curtis Mitchell

Read the Walter Winchelling of our radio spies and learn some things our stars would like us to forget

LET'S *gossip* ABOUT OUR FAVORITES



Photo by Culver

Nancy Kelly (above) is Dorothy, the little girl from Kansas, in the Wizard of Oz series. With her, from left to right, are Junius Mathews, William Benham and Jack Smart. Irene Taylor (below) is the charming little girl you've heard with Reggie Childs' orchestra and later on the Camel program.



A RTHUR TRACY, The Street Singer, which name fits, was hauled into court recently on a charge of assaulting his wife. They had separated long ago, then decided to try again. Not long afterward the newspapers of New York carried the story of the alleged assault. Mrs. Tracy was taken to a hospital. A few nights later Tracy was introduced at the Hollywood Restaurant as Rudy Vallee's successor there and a process server did his work, summoning Art to defend himself in court. How it will end certainly cannot be predicted at the time this is being written. For all we know, Tracy may be on NBC now. That network has been talking turkey to him for several weeks.

A LETTER comes from the agents of the Maxwell House Show Boat saying that the cast of that show represents "one big happy family." Tut, tut. Happy families are satisfied with their children—even those named Mary Lou. And where's Don?



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THINGS which have come to light: Jeannie Lang *never* smokes or drinks . . . The evidence Rudy Vallee holds against his wife, Faye Webb, is of such nature that she will be wise to give Rudy a divorce and let the matter drop . . . A certain sponsor of one of the bigger programs on nightly has a standby announcer because the regular, whom the sponsor admits is the one who really sells his product, is sometimes too Barleycorned . . . Time and money wins. Ford took Fred Waring away from Old Gold because Ford offered more time on the air and more money to Fred, which is perfectly legitimate.

IMPRESSIVE as is the record of Amos 'n' Andy on the air, it is not quite equal in one respect to that of Bill Hay, their Scotch announcer. Bill has just rounded out his eighth solid year on his own "Auld Sandy," a Sunday night program which, like Amos 'n' Andy, originated on Station WGN before it was taken to WMAQ and NBC.

ACES of the air are often in the air round about Chicago. Wayne King, the "Waltz King," has his own plane and does a lot of solo flying. He has flown from



Culver photo

THE kind Fates were on the trail of Jack Owens the day he tumbled for tough luck of breaking an arm proved the stepping stone to the good luck of succeeding to Little Jackie Heller's star role on the WENR-NBC College Inn comedy show in Chicago. When Jackie Heller left to tour with Ben Bernie the sponsors set out to find a successor through an audition with listeners. Out of a group of 1,000 aspirants thirty-three singers were chosen to appear consecutively on the program and Jack Owens, a singing swimmer from Topeka, Kansas, was chosen and got the contract as featured singer in the show.

While giving the girls a thrill as a lifeguard at a beach a year ago, Owens broke his arm. He had plenty of trouble before it mended and decided to turn to singing, his second choice for a career. He sang at Wichita, hooked up with a vaudeville act that was headed for the World's Fair. It flopped and Owens found himself in Chicago without a bean or friend. The College Inn audition was a life saver. And it may mean bigger things. The last College Inn contest resulted in the discovery of Dixie Lee who landed on Broadway and later married Bing Crosby.

That ought to give the next one plenty of encouragement.

The Tibbett smile as illustrated by Lawrence, the baritone "Voice of Firestone." You know his singing, but listen! He recently won the Academy of Arts and Letters award for perfect diction on the stage. (Right) The three first notes of the scale—Miss Do, Miss Re and Miss Mi—the three harmonizing voices.

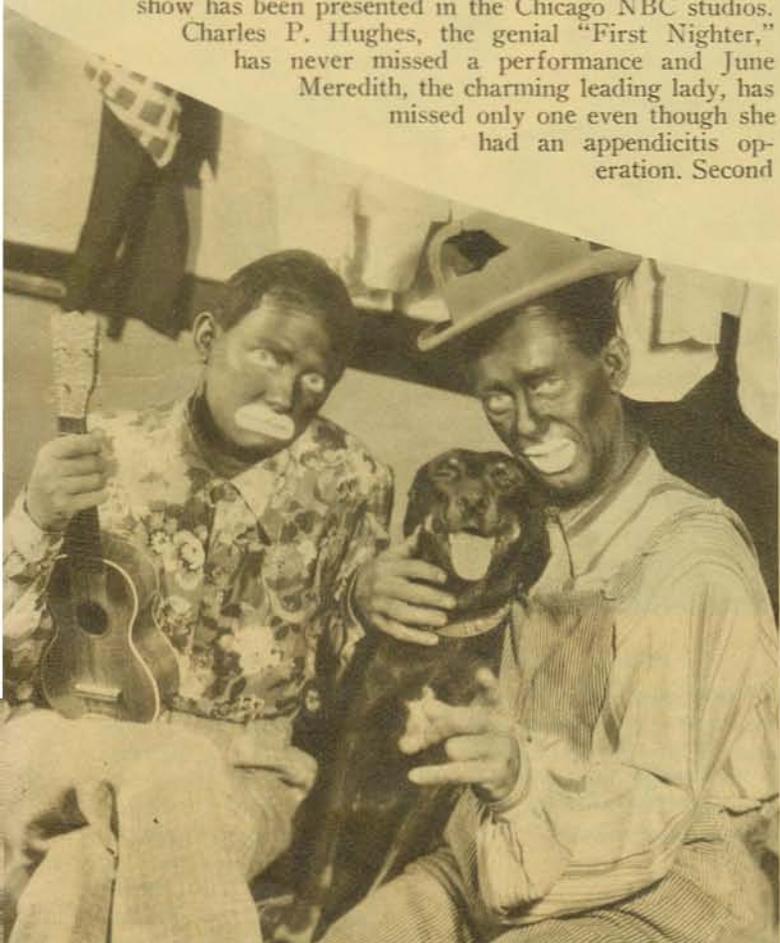
Chicago to Denver with W. H. Stein, MCA vice-president, as a passenger. And he often uses it to speed to his North Woods retreat. Another aviation enthusiast is Noble Cain, NBC choral leader and production man. (Cain produces the "Hoover Sentinels" program on NBC which claims the largest cast on the air.) Last summer Cain had the misfortune to make a bad landing in a Michigan hayfield and was in the hospital for many weeks. Then there's Gene Kretzinger who with his brother Charles forms Columbia's harmony team of Gene and Charlie. Gene recently got his pilot's license. Red Ingle, Ted Weems' singing violinist, goes up three or four times a week. He has a pilot's license. And then there's Bob Brown, the NBC announcer who has long handled Ben Bernie's malt show. He's also a flyer.

OLE OLSEN of Olsen & Johnson is one of the champion practical jokers of all time. (The two comedians once arrived at a private party in a coffin.) But Ole's many victims caught up with him on his birthday recently. A parade of bell boys and messengers interrupted him at fifteen minute intervals until thirty-six calls had been made. They bore as gifts parcels con-

RADIO STARS

taining among other items a dead mouse, a slightly ancient fish, a rubber heel, a shaving mug and a hypodermic outfit. The greetings ran "Happy Birthday, You Rat," "Happy Birthday, You Sucker," "Happy Birthday, You Heel," "Happy Birthday, You Dope." Stunt was engineered by Dick Marvin, director of the O. & J. "Swift Revue." Tips to messengers cost Ole \$12.

FIRST Nighter," broadcast through WEAf-NBC, celebrated its third anniversary on the air recently. In three years "The Little Theater Off Times Square" has brought millions of persons who have never been within hundreds of miles of the Great White Way the thrill, the glamor, the excitement of a real Broadway premiere. But during all that time the "First Nighter" himself has always operated nearly a thousand miles from Times Square. Every one of the 150 original dramas of this show has been presented in the Chicago NBC studios. Charles P. Hughes, the genial "First Nighter," has never missed a performance and June Meredith, the charming leading lady, has missed only one even though she had an appendicitis operation. Second



Molasses 'n' January 'n' Sniffski of the Showboat. They're really Pat Malone and Pic Padgett. Sniffski is the poodle pal. Above, Song Stylist Edith Murray who graduated from Broadway to Columbia Broadcasting. Left, a couple colonels. Col. Stoopnagle and Col. Budd. The Kentucky governor did the coloneling. Opposite page, top, Mr. and Mrs. Phil Duey spend an evening with their two children, Jimmy and Barbara Nell. Those goofy guys must be Olsen and Johnson. They are Olsen and Johnson. At the bottom of the page, Ben Bernie and Irene Castle do a bit of rehearsing. Ben must not believe in signs. See his cigar? You can find anything in New York City. Even cowboys. The wilderness is Central Park. The men are Chief Shunatona, George Martin and Tex Ritter of Cowboy Tom's Roundup cast on CBS and WINS.

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show after her operation she was carried to the studios for the broadcast.

THAT quartet of male singers featured with Olsen & Johnson on their Swift Revue over the Columbia chain is none other than Paul Whiteman's old unit, "The King's Jesters." NBC lent them to the Columbia sponsor for the Swift show with the stipulation that they were not to be publicized under their own title.

LIKE Amos 'n' Andy and Tennyson's brook, Wendell Hall's song "It Ain't Gonna Rain No More" seems to go on forever. The Red Headed Music Maker thought that he had almost exhausted its possibilities after he had written the 1561st verse to go with it about a year ago. Then his present sponsors started an "Ain't Gonna Rain" contest and now Wendell is getting new verses at the rate of a thousand a week or more.

ANOTHER radio romance culminated at the altar. Myrtle Vail, the Myrt of Myrt and Marge, mother of Donna Damerel, who is Marge, has announced the marriage of her daughter to Gene Kretzinger. The wedding took place during the Christmas holidays. Marge's fiancé with his brother Charles is known to listeners as the team of "Gene and

Charlie," Columbia harmonizers. Gene is also appearing in the cast of "Myrt and Marge."

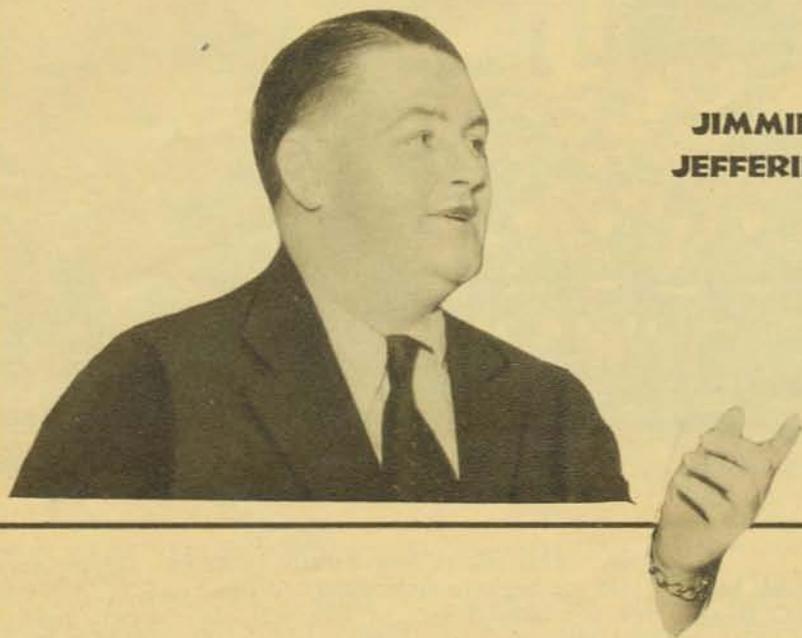
PHIL BAKER'S biggest thrill to date is his new daughter who has been named Margot Eleanor. It's Margot because her mother, Actress Peggy Cartwright, likes the name and Eleanor for the grandmother on whose birthday (November 28) she was born.

PHIL PORTERFIELD, Columbia's featured baritone from Chicago, recovering from an emergency operation for the removal of his appendix, surprised his doctors by pulling through. Phil says that as much as he loves music he never again wants to come that close to playing a harp until it's his time, which he hopes is some time away.

CENTRAL PARK SOUTH in New York will no doubt some day be re-christened "Gag Row" by the enterprising city fathers. Many
(*Con't on page 00*)



YOUR ANNOUNCER IS



**JIMMIE
JEFFERIES**

Jimmie Jefferies, WFAA announcer, was born in little old New York. Went South to school, tried his feet on the stage in California and ended up on the air in Texas. That was five years ago, and he has been going strong ever since. He has written, directed and acted programs for radio. His "Early Birds," introduced four years ago, is still a top-notch feature on WFAA. He is twenty-five years old.

PETER GRANT

Peter Grant of WLW in Cincinnati studied law four years, received a degree and passed the Missouri Bar exams before he discovered that law did not appeal to him nearly as strongly as radio. So instead of opening a law office, Grant had an audition at KMOX. For two years he remained with KMOX, leaving St. Louis a little over a year ago to join the Nation's Station. Surprise! Peter is also a dramatic actor. When you hear some of those WLW skits, listen for his voice. He might play a lawyer rôle.



JOHN W. HARRINGTON

John W. Harrington announced for the first time in New York City in 1908. He grew up, moved to St. Louis, attended St. Mary's in Kansas and the University of Arkansas. In 1928 he signed as an announcer for KWK in St. Louis. In 1933, he went to WGN in Chicago with a commercial account. Last November he joined the staff and celebrated by getting married. He's six feet three-and-a-half inches short, weighs 210 pounds, has brown hair, gray eyes. He announces, among other things, "Just Plain Bill."



CLARENCE C. MOORE



Clarence C. Moore is office manager, announcer, singer and dramatist at KOA in Denver. That's a lot of work for one man but Moore is a talented man. During his career he has worked in a hardware store, served in the World War, was an executive in a mortuary, sang in choirs and acted in plays. Born in Denver in 1888. Attended Culver Military Academy, University of Denver and

the Case School of Applied Science. Married in 1911. He loves people and much of his time is spent with children's clubs.



TOM MANNING

Tom Manning is the 31-year-old red-head announcer of WTAM in Cleveland who has been talking into a mike since 1924. In high school he was a four-letter man. Then he was a semi-pro in baseball until he broke an arm. When that happened he turned to managing teams and announcing games of all sorts. Fights, golf tournaments, national air races—all find Tom on hand with his mike. Now for a surprise. He can sit down at a piano and knock off a popular tune in able fashion. He's married.

BASIL RUYSDAEL

Basil Ruysdael, announcer for WOR of Newark, is a graduate of Cornell University where he took up electrical engineering. Before he had a chance to put it to use he met George Ade who urged him to accept a part in a play. Nine years as a principal in the Metropolitan Opera followed. Then he opened a studio and among his students was Lawrence Tibbett who attributes the major part of his success to Ruysdael. He returned to New York to work for WOR and NBC. He seldom sings any more.



AL SHEEHAN

When Al Sheehan was sixteen he filled half the pages of his school annual with poetry. Now, as announcer for WCCO in Minneapolis, he's still writing verse. But since one can't always make a living writing verse, Al has been, in succession, newspaperman, actor, salesman and radio announcer. He walked into WCCO five years ago and asked for an audition. The next day he was on the payroll. He's single; has light curly hair and blue eyes. His hobby is amateur astronomy. A star studies stars, huh?



LISTEN, MOTHERS!

When her gay romance
crumbled lovely Dixie
Mason became a fighter

By ANN
McKAY

YOUNG mothers, this is
the story of one of you!

What would you do if you, with your children, were deserted in a great city, less than \$200 to your name, and no one to whom you could turn? You'd fight for those babies, of course. With every ounce of your strength you'd fight to overcome even the handicap imposed by lack of any training to fit you for the role of wage earner.

And that's exactly what Dixie Mason did when she found herself in just that predicament a little over two years ago; fought and won and established herself as a radio star at age 23!

You couldn't be much less prepared for such a blow than was Dixie on that dreary day in Chicago when she realized she was on her own resources. One, and only one clear purpose was in her mind—that somehow, somewhere she *must* find a way to provide for her two small sons the things which circumstances were threatening to deprive them of.

Today, as the prima donna of WLS, Chicago, with an ever increasing throng of devoted admirers, that is still the thought beside which her career becomes a secondary consideration.

In saying that, I don't want to give the impression that she regards her golden voice simply as a means of livelihood. It's far more than that. It's a means of expres-

sion as real to her as paints were to Michael Angelo. Long before she recognized in her voice a means of earning a plentiful living for herself and her boys, she was using it as a safety valve for her emotions—as an oft-times actually thrilling release from days that might otherwise have been too dark to bear.

But I'm getting years ahead of where I must start if you want an idea why this diminutive girl, who would rather be a homemaker than anything else in the world, is instead on the road to the top of the radio heap.

The death of her father when she was very young (but not too young to feel acutely the tragedy of a broken home) left her young mother unable to maintain their residence in New York City, so, leaving the place of her birth, the heavy-hearted little girl went to the home of her grandmother in Cleveland.

In time she grew very fond of the maple-shaded suburban house which sheltered her during the school months of every year but only during the summers was she almost completely (Continued on page 83)

With two babies to
support, Dixie Mason
of WLS, Chicago,
turned to radio for a
solution.





Ralph Kirberry



Dad Pickard



Betty Barthell



Ward Wilson

CASUAL visitors have entered broadcasting studios and walked out radio artists. Some of our most famous stars of the airwaves have been discovered while singing at a party or, for a lark, over some small station. McNamees, June Purcells, Jeannie Langs have been made radio kings and queens by strokes of chance.

Those of you who can sing, act, play a musical instrument, or even have a speaking voice properly modulated for the microphone, never know what moment Fortune may fling her arms around you and dance you gaily up the road to wealth and fame.

Sounds too fantastic? Then let me tell you a few of the real tales from the rialto of radio.

Juror Number 7 stepped from the Federal Building in lower Manhattan. Number 7 was neither butcher, baker nor bond salesman. He was — well, some day he hoped to be a concert baritone. He dreamed of fame. His name was Graham McNamee.

Hardly knowing what to do with the two hours the court ordered for lunch recess, he wandered into the studios of WEA, then at 195 Broadway. He stared curiously for a few minutes at a line of men, passing one by one into a studio, then whispered a query to the last in line. "Audition for singers," was the response. Graham stepped into place and awaited his turn. Finally it came. He sang his bit and was taken aside. "We'll give you twenty-five dollars for singing three times a week," they said.

Two nights later he was standing about the studios when an agitated director rushed up to him and hurried him to a microphone. Now it's a far cry from \$25, but because an announcer was missing that night and Graham

talked so deftly in the emergency, he had the chance which gave him the first boost up to the some \$2000 a week he now earns.

BETTY'S hands danced swiftly over the keys of the grand piano. The group in the drawing-room drew more closely about her as she broke lightly into song. The younger set of Nashville liked this blue-eyed, dimpled Barthell girl.

"Betty, I wish you'd come over to the studios and try out on the air for me." Heads bobbed forward in eager interest. The director of a Nashville station was speaking. But Betty smiled and shook her head as she played. She knew she wasn't radio artist material. "I dare you to," one of the guests cried. Though certain that she'd be a flop, Betty went on the air.

Seated before a loud-speaker one evening was Julius Seebach, program director of the Columbia Broadcasting System. He was listening to the Nashville station. "Hm," he murmured to himself, "this Barthell girl is good."

Two months after Betty had been brought to New York at Seebach's request. She was a star of the Chesterfield program. That was the girl who hadn't wanted to go on the air.

You've met people who have a facility for talking in dialects. Cliff Soubier was one such. He could twist his tongue adroitly about seven of them.

One evening he sat in the audience of a radio studio, awaiting the dramatic program about to be presented. Suddenly the production manager began moving nervously about, glancing from door to clock. When there were but seconds to go, (Continued on page 91)

IT MIGHT HAVE BEEN YOU

By JEAN
PELLETIER

• They never dreamed their lucky breaks were just around the corner •



Aoo

BY STEVE TRUMBULL

B A S H F U L

THIS is a story to refute the theory that Dame Opportunity is a shy, old spinster who timidly knocks but once, then slips away to return no more.

Pitted against a timid genius, the old dame can be most persistent—as witness the case of Harry Sosnik, most recent of the popular dance maestri to occupy a featured spot on the airlines. After a long run with “The Parade of Melodies,” his band is now featured with Olsen and Johnson on those hilarious “Swift Revues” each Friday night over a coast-to-coast Columbia network.

The average radio critic will tell you that Sosnik has just “arrived,” at the ripe age of 27. Musicians have a different version of it.

“Sosnik just arrived?” they repeat. “Why he arrived a year ago and the public is just finding it out. He could have been where he is now four years ago were it not for his insane shyness!”

For Harry Sosnik is that rarity of the entertainment business, a bashful orchestra leader. He can't get out in front of his band and “clown” for the amusement of the audience. He can't go from table to table in the night clubs slapping the critics on the back and gathering for

Harry Sosnik “arrived” four years ago. Radio is just finding it out. And so is Harry

himself a few additional lines of publicity. He has no desire to announce his own numbers at the microphone and thereby impress his name upon his listeners.

Those things help in the world of entertainment—but Sosnik just can't do it. That is why, even in this radio world of meteoric reputations, it has taken

the listeners a year to “discover” a really fine orchestra leader.

ALL of the musicians thought Sosnik was good four years ago—that is, all except Harry Sosnik.

One example of the manner in which Opportunity was forced to pursue him is contained in his meeting with Paul Whiteman. The “King of Jazz” had just arrived in Chicago with his band for an engagement at the Granada Café. He had been in town less than a week when a music publisher called Sosnik.

“Go out to the Granada Café and see Whiteman,” the publisher said. “He wants to see you about some arrangements.”

“Oh, yeh?” said Sosnik, “and when I finish with that I suppose I'm to hop up to (Continued on page 80)

Trade and Mark Smith; Scrappy Lambert and Billy Hillpot off the air. Recognize these two as those bewiskered coughdrop favorites?



Bert Lahr, the funny man, Mildred Twain and Teddy Bergman and Harry Stander, those clever boys of many dialects. That's Geo. Olsen's band.



MORE *Intimate* SHOTS



Viola Philo at home and at practice. See Erno Rapee, conductor at Radio City Music Hall, where Miss Philo sings, in the picture?



Roy Atwell got laryngitis, a nurse, and the privilege of broadcasting in bed. He's another one of those guys who does things in threes.



Here's a band that's run like a bank with a Board of Directors 'n' everything

Above, Casa Loma Orchestra, Inc., with each man his own boss looking forward to dividends. Glen Gray, right, is president.

THE LOW-
DOWN ON
THE CASA
LOMA BOYSA
By NELSON
KELLER

WHEN a double-quintet of ambitious boys decided to run an orchestra on a co-operative basis, skeptical friends laughed out loud. Whoever heard of a saxophone player being as important in a band as the director himself? Whoever heard of the bass viol player getting as much money and glory as the manager? And dividends? Why, they were for banks and factories and the like. Not for orchestras!

But this bunch of boys—ten of them at the start—had a different idea. Today the Casa Loma Orchestra, Inc., which you hear on the Camel Cigarette program over CBS, is right up alongside the best of the lot. And to hear some people talk, a lot more successful.

Why? - Because every fellow is working for himself.

This story really begins in the fall of 1929 when businesses were failing rather than starting. These ten college boys saw a lack of co-operation among members of other bands. It got under their skin to see orchestra lead-



ers stealing the show from the members. Incorporation under the laws of New York State was their solution.

So, probably for the first time in the history of popular music, we find each musician on equal footing.

GLEN GRAY (whose last name "Knoblauch" he wisely dropped) was the saxophone player the boys elected president. F. C. O'Keefe, their business manager, became vice-president. And Pat Davis was named secretary-treasurer. Each man was given an equal share of stock.

Then came the first important problem. What to do with ten bosses? If each man was equal in authority who would give orders? And if each was

his own boss could anyone stop him from taking a vacation any time he wanted one?

Troublesome questions, perhaps, to some people. But not to the Casa Loma crew. They handled the situation as any good business organization would. They invested certain powers in the hands of their officers. They created a Board of Directors just as your bank would do. They hired a man to serve as superintendent to care for supplies, to act as purchasing agent—sort of a superintendent of "buildings and grounds" as a factory might dub him. For programs they created a program committee with each member serving in one-month terms.

Then, as all good business (Continued on page 90)



ARRANGED BY HELEN HOVER

Smart clothes make smart women and vice versa. 1. Just glance at Harriet Hilliard in this charming black velvet Sunday night gown. Note the simple clinging lines (to emphasize all its dramatic allure) and the little puff sleeves and high neck line. The picture hat is just the thing to bring out all the glamour in this outfit. 2. Her black ski suit is very boyish—from the double-breasted jacket to the bright yellow turtleneck roll on the sweater. 3. How those boyish styles do bring out all the femininity in the girl! Do you wonder at her nonchalance in these smart aquamarine velvet lounging pajamas? 4. Observe this black satin evening gown that Harriet is enhancing with that figure. Fit very snugly and is enlivened by silver for epaulettes. 5. Alice Faye shows you why the Mandarin pajama suit is so popular. The jacket is vivid lacquer red. Black satin trousers add the final intriguing note. 6. The little red ski suit is adapted from the styles of the Tyrolian mountain climbers. Notice the smart white laces and flat collar. 7. Alice's black satin and net evening gown has that sleek poured-into look that outlines the natural contour of her figure to the knees, then strikingly flares out into graceful widths of net. 8. The black wool jacket of this natty sport suit has a swagger flare and is just finger-tip length. The sporty black and white check of the skirt are repeated in the perky ascot.

RADIO STARS



FOOD FIT FOR KINGS OF THE AIR



New, ingenious, cosmopolitan ideas for your next party—whether you serve lemonade or—

(Upper left) That glamorous pair of Olsens are even more entertaining at home—say their party guests. Georgie helps his Missus to dainties prepared by her own lovely hands. (Below) Ethel's hostess tray, tempting, what? (Bottom) Delectable canapes with those colorful cheese balls.

Waters Genter Co.

MRS. ALICE PAIGE MUNROE

NO wonder the buffet parties Ethel Shutta gives are the most talked-about in Radio Row. I had just returned from her latest one with a group of friends and they were all raving about it.

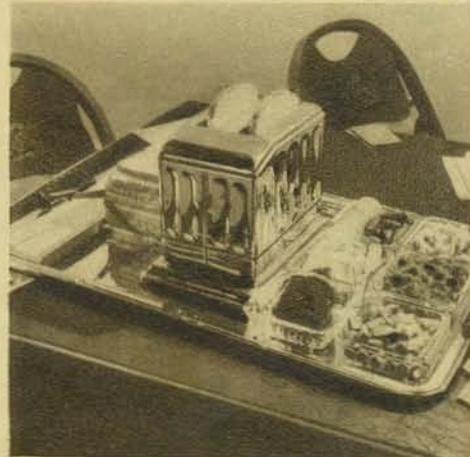
"Different"—"The most enjoyable one I've been to in ages"—"Inimitable! How does she do it?"—"What a wonderful hostess," were just some of the verbal bouquets they tossed to her. Wouldn't you like to hold a party like Ethel's and have the same compliments paid you?

Now I know that many women are scared when they think of throwing a successful party of their own. Yes, I mean actually *scared*.

Most of them think they have to pawn the family jewels to stage an elegant one, or worry themselves sick thinking of new, delightful dishes that will put the party over with a bang.

Well, I want to tell you how you can hold a buffet party in your home that will absolutely win a reputation for yourself as a successful and clever hostess. I'll give you the hints and the tricks that Ethel Shutta employs at hers—novel and amusing ideas that she's picked up from the most cosmopolitan spots of the world and which have been the principal reasons for her grand knack of party-giving.

Forget (Continued on page 97)



Borden Co.

COOKIE RECIPES

RADIO STARS RECIPE DEPARTMENT
RADIO STARS Magazine
149 Madison Avenue, New York, N. Y.

Please send me RADIO STARS' Cookie Recipes.

Name.....

(Print in pencil)

Address.....

(Street and number)

(City)

(State)

If you Want to be Beautiful



Radio Artists who do their hair in distinctly individualistic manners —Alice Faye (upper left) with natural looking blonde curls all about her head. Leah Ray (center and left, below) with those wide, soft waves. Irene Rich (upper right) wears smart long locks in a bun at the nape of the neck.

Counting time by styles in hair dressing we find the 1934 manner leans to simplicity and naturalness. Let the hair frame the face becomingly

By CAROLYN
BELMONT

THERE'S a great deal of grumbling going the rounds running something like this: "I can't do a thing with it," meaning the hair.

Well, here's a secret answer to that state of mind. You can do things with it, if you will only do them, but hair, like one's spirit, droops and fades if attention is denied it. On the other hand just a little pampering, lovingly administered, will pep it up no end.

I suppose you think I'm about to rave on about permanent waves. Well, yes and no. Hairdressing specialists who stand at the top of their profession are going in rather impetuously for naturalness for the top of the head. All those fuzzy, kinky "sets" are being sneered at, fashionably speaking, and more and more slightly waved, even unadulterated straight heads are seen.

All-over curly heads were okay as long as only young girls did them but when white-haired grandmas began to frizz themselves up then curls took on the look of antiquity. So now the smart young ones have flopped about boldly stating that since their youth and their natural charms are something so precious they guess they will give them

a show for a change and relief.

Permanents are now put in so delicately that you can hardly believe the wave isn't entirely natural. There's a new method—without heat—that's a gift to scary creatures who always have felt that the wild baking system was about to

blow them into Kingdom Come. Another new permanent wave allows you to get up and walk about with ease while the process is taking place. Even when steaming and that heavy apparatus that descends from the roof is resorted to there are only a few fearful moments to live through for the waves must be wide and loose if they are to be right for style just now.

Everywhere I go I see hundreds of different and individual coiffures. No longer does every girl look as though she had been coiffed over the same model. There are little wispy ends all gathered at the back of the head. There are bangs, straight or just a bit turned askew. There are pompadour effects and straight Mona Lisa partings. Each baby does her own stuff, it would seem, and with mighty good results.

Bob it if you wish. Leave it (Continued on page 85)

What radio fans want to know



STEP up, you human question marks, and see the label which comes on every hot-air-tight box of answers shipped into the RADIO STARS office. Yes, it's your Uncle Answer Man, struggling his struggliest to satisfy the curiosity of that good-looking squadron of question askers.

Do you see them asking Unkie A. M. how to get autographed photographs of celebrities? Nope, they know stars are erratic photo sender-outers, and one never knows whether they will or won't. Or do they ask for artists' home addresses? No, because they want those artists to have at least an hour's sweet slumber each night. Do they waste their pretty pennies on stamped, self-addressed envelopes? No, they've been told I will answer only in this column. Do they spume and futter if they have to wait for answers to their questions? No, they think of the po', po' thousands in line behind them.

Do they ask me, Heaven forbid, how to get auditions for their cousin Sophocles? Certainly not. They know I'd say "Naughty" and sling 'em out on their ears. Ah cain't take care of those things, sonny boys and gals, ah just cain't.

And because we fancy to please most of the listeners most of the time, we have to let our material pulse largely with the throb of life in the greater network studios, and concern mostly the favorites for which the majority of you clamor.

Okay America. On with the dance.

Q. Do tell us something about Bradley Kincaid.

A. He's married and his wife's name was Irma Forman before she got involved with the dying-cowboy-singer. He's about quarter past thirty years old, is five feet ten-and-one-half inches tall and is a puh-roud poppa. He has four children—two girls (twins) Barbara and Allyn, named for his most popular ballad, "Barbara Allen," and two boys, Billy and Jimmie.

Q. Is Russ Columbo married?

A. Singular fellow, isn't he?

Q. We (hordes of us) want to know about Gene and Glenn's children.

A. Gene Carroll's children are Mary, age 12, Eugene (guess after whom he was named), age 10, and Terese, age 6. Glenn Rowell's children are Patsy Clair, age 5, and Glenn Rowell, jr., age 14, who is now at Culver Military Academy. Yes, I wish Gene and Glenn were on a network, too, if only that I might get a little peace of mind. Adela Dusek, president of the G. and G. Radio Club sweetly tells me that they are on WTAM every morning from 7:30 to 8:30 EST except Sunday and each evening from 6:15 to 6:30 EST except Saturday and Sunday and if all is different when the magazine reaches you, don't blame me.

Q. Who plays the speaking parts on the "Showboat" program?

A. Lesece. Irene Hubbard does "Aunt Maria"; Pick Malone, "Molasses"; Pat Padgett, "'n' January"; "Captain Henry" is Charles Winninger (oh you knew, eh?); Rosaline Greene speaks for "Mary Lou," and Allyn Joslyn for Lanny. Of course, Lanny can talk, but he's a singer. Oh, so you did know that, did you?



Q. What's the name of the theme song of Wayne King's "Lady Esther" program? How many in his band and do they average young or old?

A. Oh, that theme's a little thing the Dance King dashed off in a few spare weeks, just like that. It's "The Waltz You Saved for Me." The twelve men in his band, after careful calculation, assert that they average young.

Q. Is Johnny Marvin married? How old is he and what does he look like?

A. Ask his wife. She might also tell you that his complexion is dark, that he has brown hair, that he's five feet eleven, and that if he sticks to his exercising he'll continue to weigh his 160 pounds. She might even tell you he was born July 11, 1897.

Q. Is Little Jack Little married? How can I keep track of his programs?

A. He is, and he doesn't two-time. He tea-times. Her name really and truly is Tea. As for his programs, with this new band of his, CBS shifts him from one night spot to another with such inconsistent alacrity he can't even keep track of himself.

Q. Please give the cast of the "Just Plain Bill" sketches.

A. "Bill," Arthur Hughes; "Nancy," Ruth Russell; "Kerry Donovan," James Meighan (nephew of Thomas); "Elmer Eeps," Joseph Latham; "David Curtis," Curtis Arnall (also the "Red Davis" of NBC); "Widow Perry," Effie Palmer; and your announcer is—Andre Baruch.

Q. Can you tell us something about Lanny Ross?

A. Can I? But we hope to have a story in an early issue of RADIO STARS. Could you possibly hold your breath until then?

Q. Has Carmen Lombardo written any songs this year? Was another brother recently added to Guy's band? Can

you tell us a bit about the history of this outfit?

A. Unkie A. M.'s glad to see he's as popular as ever. Carmen wrote a song this year called "We'll See It Through." A brother was recently added and more recently subtracted. Decided he was a better interior decorator than a tootler. As for the others, there are four—Guy, Carmen, Liebert and Victor. In London in 1918, when Guy was 12, a racketsy orchestra made its first appearance. Guy was at the violin, Carmen played the flute, Liebert pounded some old drums and Freddie Kreitzer poked stubby fingers at the piano. In the years since then, during which they have known nights in cheap dance halls, vaudeville tours, their first big success in Chicago, a second at the Hotel Roosevelt in New York, the addition of others, including Victor, to the orchestra, they have developed the soft legato tempo which has won them such favor. Guy now uses two pianos, four saxophones, a flute, clarinet, trumpet, trombone, bass horn, traps and guitar. Guy never plays the violin he so lovingly holds.

Q. Are Ozzie Nelson or Harriet Hilliard married?

A. No, my quizzical friends. But why not wait until Helen Hover's story about them appears in one of our balmy spring issues?

Q. Is Nino Martini married?

A. No, he's too gay a charmer. Besides, he has his career to think about, don't you know?

Q. (This represents a whole bevy of questions.) Can you tell us all about the WLS Barn Dance.

A. If you'd read the story in the September issue of RADIO STARS, you wouldn't have asked that. (Incidentally, you can always get back numbers of RADIO STARS by sending one dime, not too thin, in stamps or coin, to us at 149 Madison Avenue, New York City.)

Programs Day by Day

(Continued from page 17)

8:15 EST (1/4)—Edwin C. Hill.
See Monday at 8:15 for stations.

8:30 EST (1/2)—Lady Esther Serenade.
WEAF, WCAB, WBEN, WFL, WGY, WESH, WTAM, WBEI, WJAE, WRC, WTAM, WWJ, WSAI. 7:30 CST—WTMJ, KSD, WOC, WHO, WOW, KSTP, WMAQ, WKBF, WDAF, WKY, KPRC, WOAI, WSM, WSB, WMC, WSMB, WFAA.

8:30 EST (1/4)—Horlick's Adventures in Health.
WJZ, WBAL, WBZ, WBZA, WHAM, KDKA, CRCT, WLW, WGAR, WJR. 7:30 CST—WLS, KOIL, WREN, KSO, KWK.

8:30 EST (1/4)—The Voice of Experience.
WABC, WCAO, WNAC, WJAS, WGR, WKRC, WHK, WEAN, CKLW, WDRG, WCAU-W3XAU, WJSV. 7:30 CST—WBBM, KMBC, WHAS, KMOX. (See also 11:45 P. M. EST.)

9:00 SET (1/4)—Philadelphia Symphony Orchestra. Sylvan Levin and the Philadelphia Studio Orchestra on February 6th and 20th.
WABC, WADC, WBT, WCAH, WCAO, WCAU-W3XAU, WDAE, WDBJ, WDBO, WDRG, WEAN, WFBL, WHEC, WHK, WICC, WJAS, WJSV, WKBW, WKRC, WLBZ, WMBG, WNAC, WOKO, WORC, WPG, WQAM, WSPD, WTAR, WTOC, CKLW. 8:00 CST—KFH, KLRA, KMBC, KMOX, KOMA, KRDL, KTRH, KTSB, WBBM, WBRG, WCCO, WDSU, WFBM, WGST, WHAS, WISN, WLAC, WMT, WOWO, WREC. 7:0 MST—KLZ, KSL. 6:00 PST—KFPY, KFRC, KGB, KHJ, KOH, KOIN, KOL, KVI.

9:00 EST (1/2)—Ben Bernie.
WEAF, WFBR, WBEI, WESH, WBEN, WJAE, WRVA, WWJ, WRC, WTAG, WJAR, WGY, WTAM, WLW, WFL. 8:00 CST—KSD, WHO, WSM, WSMB, WOAI, WFAA, KSTP, KFJR, WOC, WOW, WMC, WKY, KPRC, WTMJ, WDAY, WBAP, WLS. 7:00 MST—KOA. (See also 12:00 Midnight EST.)

9:00 EST (1/2)—Edgar A. Guest, verse; Alice Mock, soprano; vocal trio; Josef Koestner's Orchestra.
WJZ, WBZ, WBZA, WBAL, WHAM, KDKA, WJR, WSYR. 8:00 CST—WKBF, WREN, KSO, KWK, WLS.

9:30 (1/2)—39,999,999 (count 'em) listeners ready to rock with laughter at Ed Wynn and Graham.
WEAF, WESH, WFL, WRC, WFBR, WGY, WLW, WIS, WUNC, WJAX, WPTF, WBEN, WJAR, WWJ, WBEI, WCAE, WTAM, WTAG, WFLA, WRVA, WIOD. 8:30 CST—WJDX, WSMB, WMAQ, KSD, WOW, WHO, WOC, WDAF, WOAI, WBAP, WSM, WSB, WIBA, KSTP, WEBC, WDAY, KFJR, KVOO, WMC, WKY, KTBS, KPRC, WTMJ. 7:30 MST—KDYL, KOA, KGIR, KGH. 6:30 PST—KFSD, KTAR, KGO, KFI, KGW, KOMO, KHQ.

10:00 EST (1/2)—Cruise of the "Seth Parker."
WEAF, WBEI, WJAR, WTAG, WESH, WFL, WFBR, WRC, WGY, WBEN, WTAM, WWJ, WLW, WRVA, WUNC, WIS, WIOD, WJAX, WFLA. 9:00 CST—WMAQ, KSD, WOC, WHO, WOW, WDAF, KSTP, WIBA, WEBC, WDAY, KFJR, WSM, WMC, WSB, WAPI, WJDX, WSMB, WKY, WBAP, KPRC, WOAI, KTBS. 8:00 MST—KOA, KDYL, KGIR, KGH. 7:00 PST—RGO, KFI, KGW, KOMO, KHQ, KFSD, KTAR.

10:00 (1/2)—Glen Gray's Startling orchestral arrangements; Do Re Mi Trio which does nicely in minors, etc. (Light a Camel).
WABC, WAAB, WAAE, WBBG, WBBT, WCAH, WCAO, WCAU-W3XAU, WDAE, WDBJ, WDBO, WDRG, WEAN, WFBL, WFEA, WGR, WHEC, WHK, WHP, WICC, WJAS, WJSV, WKBN, WKRC, WLBZ, WMAA, WMBG, WOKO, WORC, WPG, WQAM, WSJS, WSPD, WTAR, WTOC, WVVA, CKLW. 9:00 CST—KFAB, KFH, KLRA, KMBC, KMOX, KOMA, KRDL, KSCJ, KTRH, KTSB, WACO, WBBM, WBRG, WCCO, WDDO, WDSU, WFBM, WGST, WHAS, WJWB, WISN, WKBB, WLAC, WMBD, WMT, WNA, WOWO, WREC, WSAI. 8:00 MST—KLZ, KSL. 7:00 PST—KFPY, KFRC, KGB, KHJ, KOH, KOIN, KOL, KVI.

10:30 EST (1/4)—Madame Sylvia, Hollywood's beauty expert, presents movie stars.
WEAF, WBEI, WTAG, WRC, WGY, WBEN, WWJ. 9:30 CST—WMAQ, KSD, WOC, WHO, WTMJ, WIBA, WEBC, KSTP. 8:30 MST—KOA, KDYL. 7:30 PST—KGO, KFI, KGW, KOMO, KHQ.

10:45 EST (1/4)—Myrt and Marge.
9:45 CST—WBBM, WFBM, KMBC, WJAS, KMOX, WGST, WBRG, KLRA, WREC, WCCO, WLAC, WDSU, KOMA. 8:45 MST—KLZ, KSL. 7:45 PST—KOL, KFPY, KWG, KVI, KERN, KMJ, KOIN, KHJ, KFBK, KGB, KFRO, KOB.

11:00 EST (1/4)—Amos 'n' Andy.
10:00 CST—WMAQ, WDAF, KOIL, KTHS, WKY, WREN, KSTP, WSM, WFAA, KPRC, WENR, WMC, WSB, WSMB, WOAI, KWK. 9:00 MST—KDYL, KOA. 8:00 PST—KGO, KFI, KGW, KOMO, KHQ. (See also 7:00 P. M. EST.)

11:15 EST (1/4)—Lum and Abner.
WFL 10:15 CST—WENR, KSD, WOC, WHO, WOW, WDAF, WKBF, WTMJ. (See also 7:30 P. M. EST.)

11:45 EST (1/4)—Horlick's Adventures in Health.
9:45 MST—KTAR, KOA, KDYL. 8:45 PST—KGO, KGW, KOMO, KHQ, KFI, KFSD. (See also 8:30 P. M. EST.)

11:45 EST (1/4)—Voice of Experience.
9:45 MST—KLZ, KSL. 8:45 PST—KFPY, KWG, KVI, KFRC, KDB, KOL, KHJ, KOIN, KFBK, KERN, KMJ, KGB. (See also 8:30 P. M. EST.)

12:00 Midnight EST (1/2)—Ben Bernie, dat ole debbil maestro, his flipcracks and bright music.
9:00 PST—KGO, KFI, KGW, KOMO, KHQ. (See also 9:00 P. M. EST.)

WEDNESDAYS

(February 7th, 14th, 21st and 28th)

8:30 EST (1/2)—Cheerio sprinkling optimism on your oatmeal.
WEAF, WRC, WGY, WBEN, WTAG, WBEI, WUNC, WRVA, WPTF, WIS, WIOD, CRCT, WJAR, WJAX, WESH, WFBR, WCAE, WTAM, WWJ, WLW, CFCE, WFLA. 7:30 CST—WOW, KSD, WDAF, WSB, WMC, WJDX, WSMB, WKY, KPRC, KFJR, WSM, WOAI, KTBS, WAPI.



Walter Damrosch, of the Music Appreciation Hour, with Mrs. Damrosch and John S. Young.

9:00 EST (1/4)—Mystery Chef.
WJZ and a blue N.B.C. network. Station list unavailable.

9:30 EST (1/2)—Fred Allen's Sal Hepatica Revue.
WEAF and network. Station list unavailable.

10:15 EST (1/4)—Clara, Lu 'n' Em.
WJZ, WBAL, WBZA, WBZ, KDKA, WGAR, WHAM, WJR, WKY, WIS, WRVA, WPTF, WUNC, WJAX. 9:15 CST—KSTP, KWK, WREN, KOIL, WTMJ, WSM, WKY, WFAA, WMC, WSB, WJDX, WSMB, KVOO, KPRC, WOAI, WGN. 8:15 MST—KOA, KDYL.

10:15 EST (1/4)—Bill and Ginger.
WABC, WOKO, CKLW, WNAC, WGR, WKRC, WJAS, WEAN, WFBL, WJSV, WCAU-W3XAU, WHK.

10:30 EST (1/4)—Today's Children.
WJZ, WBAL, WMAL, WBZ, WBZA, WSYR, KDKA, WGAR, WKY, WRVA, WPTF, WJAX, WFLA. 9:30 CST—KWCR, KSO, KWK, WREN, KOIL, WTMJ, KSTP, WEBC, WKY, WBAP, KPRC.

10:45 EST (1/4)—Betty Crocker.
WEAF, WTAG, WBEI, WJAR, WSAI, WJAX, WESH, WFL, WFBR, WRC, WGY, WRVA, WIOD, WBEN, WCAE,

WTAM, WWJ, WPTF, WFLA. 9:45 CST—KYW, KSD, WOW, KPRC, WOAI, KVOO, WDAF, WKY, KTHS, WOC, WHO, WBAP.

10:45 EST (1/4)—Will Osborne's Orchestra.
WABC, WOKO, WCAO, WNAC, WGR, WDRG, WCAU-W3XAU, WEAN, WHEC

11:00 EST (1/4)—Kitchen Close-ups, Mary Ellis Ames, home economist. (Pillsbury).
WABC, WADC, WOKO, WDRG, WEAN, WJSV, WNAC, WKBW, WFBL, WKRC, WHK, CKLW, WJAS, WSPD, WCAU-W3XAU, WCAO. 10:00 CST—WBBM, WFBM, KMOX, WGST, WREC, WCCO.

12:00 Noon EST (1/4)—Gene Arnold and the Commodores male quartet.
WEAF, WTAG, WBEI, WCAE, WBEN, WJAR, WRC, WGY, WESH, WWJ, WTAM, WSAI, WFBR, WLIT. 11:00 CST—WOW, WMAQ, KPRC, WBAP, WOC, WHO, WOAI, KVOO, WDAF. 10:00 MST—KOA.

12:00 EST (1/4)—The Voice of Experience.
WABC, WCAO, WNAC, WGR, WEAN, WKRC, WHK, CKLW, WDRG, WJAS, WJSV, WCAU-W3XAU. 11:00 CST—WBBM, KMBC, WHAS, KMOX, KRDL. 10:00 MST—KLZ, KSL. 9:00 PST—KFRC, KDB, KOL, KFPY, KGW, KVI, KERN, KMJ, KHJ, KOIN, KFBK, KGB.

12:30 EST (1)—National Farm and Home Hour.
WJZ, WBAL, WBZ, WBZA, WJR, WMAL, WHAM, WCKY, WLW, WIS, WIOD, WRVA, WPTF, KDKA, WUNC, WJAX, WFLA, WSYR, WGAR. 11:30 CST—WFAA, KTHS, KYW, KWK, KWCR, WREN, WJDX, WOAI, WOC, WHO, WOW, WDAF, KOIL, WIBA, KSTP, KVOO, KTBS, WEBC, WDAY, WSM, WMC, WSB, WAPI, WSMB, KPRC, WKY. 10:30 MST—KOA.

1:30 EST (1/4)—Easy Aces.
WABC, WCAO, WKBW, WHK, CFRB, WKRC, CKLW, WCAU-W3XAU, WJAS, 12:30 CST—WBBM, KMBC, KMOX, WCCO. 11:30 MST—KLZ, KSL. 10:30 PST—KERN, KMJ, KHJ, KOIN, KFBK, KGB, KFRC, KDB, KOL, KFPY, KWG, KVI.

2:00 EST (1/4)—Just Plain Bill.
1:00 CST—KMBC, KMOX, WCCO, WFBM. 12:00 Noon MST—KLZ, KSL. 11:00 A.M. PST—KFPY, KFRC, KGB, KHJ, KOH, KOIN, KOL, KVI. Review

3:30 EST (1/2)—Woman's Radio.
WEAF, WTAG, WJAR, WRC, WGY, WBEN, WBEI, WTAM, WFBR, WUNC, WSAI, WFL, WESH, WWJ, WCAE, CRCT, WIS, WFLA, WRVA, WIOD. 2:30 CST—KSD, KYW, WOC, WHO, WOW, WSM, WMC, WSMB, WDAF, WJDX, WSB, KPRC, KTBS, KSTP, WIBA, WKY, WEBC, KVOO, WBAP.

4:00 EST (1/4)—Betty and Bob.
WJZ, WBZ, WBZA, WBAL, WGAR, KDKA, WHAM, WJR, WLW. 3:00 CST—WLS, KOIL, KWK.

5:00 EST (1/4)—Skippy.
WABC, WOKO, WGR, WCAO, WAAB, WKRC, WHK, CKLW, WCAU-W3XAU, WDRG, WEAN, WFBL, WSPD, WJSV, WHEC, CFRB. (See also 6:30 P. M. WJAR, WTAG, WLIT, WTAM, WFBR, EST.)

5:30 EST (1/4)—The Singing Lady.
WJZ, WBZ, WBZA, WBAL, WHAM, WJR, KDKA, WGAR, WLW. 5:30 CST—WGN.

5:30 EST (1/4)—Adventures of Tom Mix in thrilling sketches for children. (Balston).
WEAF, WBEI, WTIC, WCAE, WESH, WRC, WGY, WBEN, WWJ.

5:30 EST (1/4)—Jack Armstrong.
WABC, WOKO, WCAO, WJAS, WNAC, WGR, WREN, CKLW, WDRG, WCAU-W3XAU, WFBL, WSPD, WJSV, WHEC. 4:30 CST—KTRH. (See also 6:30 P. M. EST.)

5:45 EST (1/4)—The Wizard of Oz.
WEAF, WTIC, WTAG, WBEI, WWJ, WJAR, WESH, WFBR, WRC, WSAI, WGY, WBEN, WCAE, WTAM. 4:45 CST—WMAQ, KSD, WOW, WDAF, WTMJ, KSTP, WIBA, WEBC, WDAY, KFJR.

5:45 EST (1/4)—Little Orphan Annie.
WJZ, WBAL, WBZ, WBZA, KDKA, CRCT, CFCE, WLW, WGAR, WJR, WFLA, WRVA, WUNC, WIS, WJAX. (See also 6:45 P. M. EST.)

6:00 EST (1/4)—Buck Rogers.
WABC, WAAB, WCAU-W3XAU, WDRG, WEAN, WJAS, WKBW, WOKO, WAD, WBT, WCAO, WHK, WJSV, CKLW. (See also 7:30 P. M. EST.)

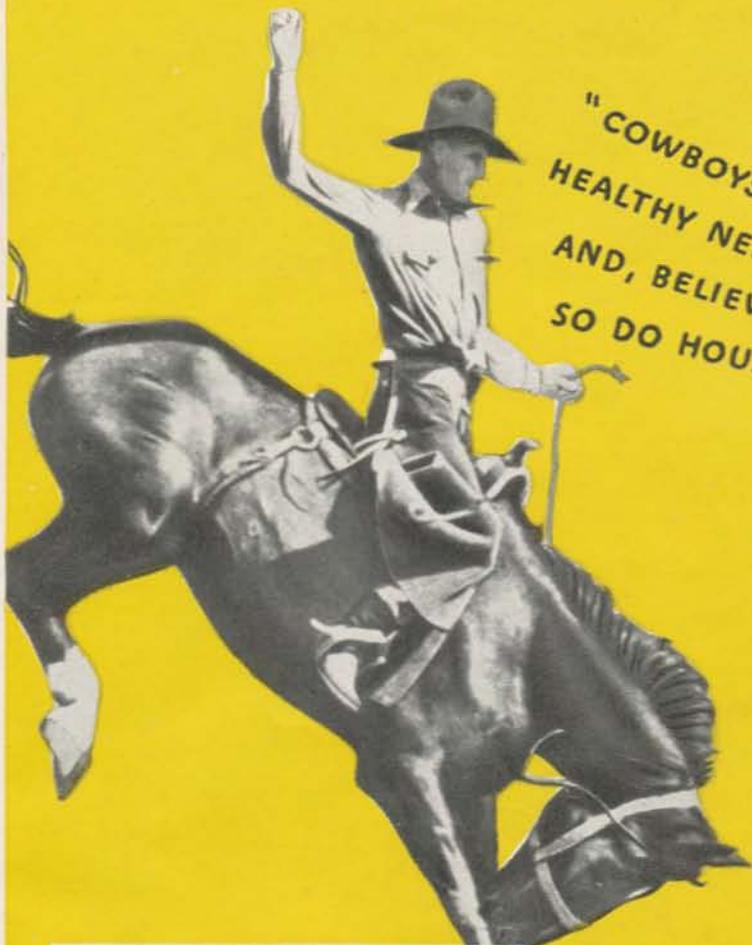
6:00 EST (1/4)—Skippy.
5:00 CST—WBBM, KMBC, WHAS, KMOX, WCCO. (See also 5:00 P. M. EST.)

6:15 EST (1/4)—Bobby Benson and Sunny Jim.
WABC, WOKO, WAAB, WGR, WHEC, WDRG, WCAU-W3XAU, WHEC, WFBL, WLBZ, WORC, WMAA.

6:30 EST (1/4)—Jack Armstrong.
5:30 CST—WBBM, KMOX, WCCO. (See also 5:30 P. M. EST.)

6:45 EST (1/4)—Lowell Thomas.
WJZ, WBZ, WBZA, KDKA, WGAR, WHAM, WSYR, WLW, WBAL, WJR, CRCT, WJAX, WIOD, WFLA.

(Continued on page 71)



"COWBOYS NEED
HEALTHY NERVES —
AND, BELIEVE ME,
SO DO HOUSEWIVES!"



Mrs. Phyllis L. Potter,
Montclair, N. J., says:

"I don't doubt but what it takes healthy nerves to ride an outlaw horse! But any woman who is a home maker will agree with me that shopping, cooking, cleaning, washing, and tending to all the other duties of running a household are enough to jangle *anybody's* nerves. I know that I have to be careful in choosing *my* cigarettes. I am a confirmed Camel smoker because I can smoke Camels freely without a hint of jumpy nerves. And they are the *mildest* cigarette I ever smoked!"

Eddie Woods, Champion Cowboy, says:
"To have nerves that can take it, I smoke only Camels. I've tried them all but Camels are *my* smoke! They have a natural mildness, and I like their taste better. Camels do not jangle my nerves, even when I smoke one after another."

Copyright, 1934, R. J. Reynolds Tobacco Company

How Are Your Nerves?

Fortunate indeed is that modern man or woman who does not get nervously upset. Raw, jangled nerves seem, all too often, to be the order of the day.

If *nerves* are your problem, we suggest a check-up now—on your eating, sleeping, and smoking. Get a fresh slant on your smoking by changing to Camels. Much is heard about the

tobaccos used in various cigarettes. But this is a fact, as any impartial leaf-tobacco expert will tell you:

 **Camels are made from finer, MORE EXPENSIVE tobaccos than any other popular brand.**

Everywhere you see Camels smoked more and more. People *do* care about mildness...about good taste...about their nerves. And Camels *never* get on your nerves...never tire your taste.

Camel's
Costlier Tobaccos



NEVER GET ON YOUR NERVES . . NEVER TIRE YOUR TASTE

Meet that silvery-tongued
Southerner, Captain Henry
of the Showboat troupe—
Charles Winninger is his
real name



RADIO STARS

Now

An Exquisite New Castile Shampoo



MARCHAND'S CASTILE SHAMPOO

NEW—Marchand's have discovered a formula for a decidedly superior shampoo.

EXQUISITE—Made to make hair lustrous and lovely, as well as to cleanse it.

If you have been using any old soap or shampoo, use Marchand's Castile Shampoo for a change, for a wonderful change in the condition of your scalp and the beauty of your hair.

Ordinary soaps leave tiny soap particles in the hair (despite rinsing) making it dull, streaky—also tending to dry out the scalp. Marchand's contains the highest grade of virgin olive oil to nourish the scalp and help retard dandruff. Marchand's cleanses gently and thoroughly—leaving the hair exquisitely soft, easy to comb—perfect for waving or dressing. The

natural color is not lightened or changed.

Best for children's tender scalps and for men with dandruff. Exceptionally low price—

A LITTLE GOES A LONG WAY

Ask your druggist or send for a bottle—fill out coupon; mail with 35c (coins or stamps) to C. Marchand Co., 251 West 19th St., New York City.

Please send me your Shampoo—35c enclosed.

Name.....

Address..... City..... State.....

Druggist..... Address.....



The Fighting Priest

(Continued from page 13)

attacked the administration's "baloney dollar" as he called it. Father Coughlin came to the New York Hippodrome to strike back. To the excited crowd he asserted that if it came to a question of renting the none-too-well filled offices of the Empire State Building, of which Smith is the potentate, the former governor would accept the dollars, whether they were "baloney" or "ham-burger."

Dramatically the priest thrust still more deeply at his former praiser. He cried out that Smith was indebted to Wall Street and the House of Morgan, and therefore was forced, because of his private interests, to fight President Roosevelt's plan to save the country.

To that crowd he told his story of how the Honorable Alfred E. Smith had visited the J. P. Morgan offices. He said subsequently that his statement was based on the word of two Catholic bishops. A Detroit bishop, he averred, had requested a New York bishop to introduce him to Mr. Smith for the purpose of asking the former governor to make an address in Detroit. On Mr. Smith observing in a worried manner that he must get immediately to the Morgan offices, Father Coughlin then claimed the two bishops offered to have him driven down in their car. Mr. Smith, the priest's story goes, accepted, drove down with them and entered the building. When he came out, it's asserted, his worried look was gone and his face was wrinkled in smiles. And the clergyman strongly holds that Smith's alleged remark about it being the "happiest day of my life" was proof that he had obtained a loan from the House of Morgan. All this, Al Smith flatly denied.

But that night the approving shouts of that Hippodrome audience were punctuated by heckling catcalls. Newspapermen leaped to the seats of their chairs for a better view of the amazing scene. Was this really a crowd drawn from the millions of devoted followers he is reputed to have? No, said one newspaper, it was a rabble which he could have led, had he so willed, to the House of Morgan to literally tear the building down.

Is such commentary, rising from situations like this, becoming to the dignity of the cloth? Well, the Fighting Priest defends his position with the writings of Pope Leo XIII and Pope Pius X whose words definitely direct churchmen to extend their ministering to the economic lives of their parishioners whenever economic conditions are such that their spiritual lives are menaced.

Father Coughlin certainly has not stinted himself in following this advice. But before we read his flashing attacks on Andrew Mellon, Herbert Hoover, Communism, Ford, prohibition and birth control, and his defense, incon-

sistent to many, of Jimmy Walker, let's give his stands in his own words.

"I wonder how the gentle Christ would respond to current conditions if he returned to rule today. I wonder if he would not resent the ruthless rule of business that lets worthy men starve in the midst of plenty; that permits the honest poor to be trampled upon by the economic juggernaut of selfishness serving solely the Pharisees of concentrated wealth.

"Tell me not that Christ would speak in platitudes with 15,000,000 deserving jobless going hungry. He would speak out, even though he be called a radical or worse. He again would scourge the money changers from the temple, even though the high priest of property rights framed him and crucified him.

"For God's sake, let us think of sound men—sound in body and in soul—rather than of sound money.

"Give us this day our daily bread"—bread that is earned by the sweat of our brow—the bread that can save America from a catastrophe."

So does Reverend Charles E. Coughlin defend his support of Roosevelt. To Hoover, he was not so kind. He dug deep into the former President's life for material with which to attack him. He based a sermon on an article in an old issue of "The Mining Magazine," written by Hoover while he was a mining promoter in England in 1912. Through the loudspeakers of thousands of American homes hurtled the words of accusation against the man who was then the nation's chief executive.

"In 1912," Father Coughlin said, "Mr. Herbert Hoover termed as 'idiots' those people who would listen to the suave salesmen talk of promoters who

by deceit and subterfuge coaxed money from widows as was done here in Detroit and elsewhere."

The priest from Royal Oak asserts that President Hoover was so upset by this sermon that he sent Secret Service agents into the Congressional Library to confiscate any such issues of "The Mining Magazine" which might repose there. It was when relating this tale to his biographer that he claimed to have vigilantes all over the country and called himself a "religious Walter Winchell."

On another occasion he irritated the Hoover administration by lashing out at Andrew Mellon, whom he called the "billionaire Secretary of the Treasury," for delaying payment of World War veterans' adjusted service certificates.

He seems to have a fondness for the present administration in as great a measure as he had dislike for the Hoover government. Early last year he visited Mr. Roosevelt in Washington. In the shadow of the White House, it is said by Coughlin's friends, the two discussed the means by which the New Deal was to be made an accomplished fact. Observant radio listeners have pointed out the similarity between phrases used by him and Mr. Roosevelt in their radio addresses.

Despite this, as his enemies observe gleefully, on one occasion Father Coughlin made a spirited defense of James J. Walker shortly before he resigned under fire as Mayor of New York City. It was the Walker-Tammany régime which had so bitterly opposed Roosevelt's nomination. Is this consistent with the priest's apparent friendship with the President? His opponents shout a vociferous "No!" They further their claims of inconstancy by asserting that he's very friendly with William Randolph Hearst, the newspaper publisher who, having supported Hoover, swung to Roosevelt.

Is Charles Edward Coughlin a sincere being? Did he mean every word of his appeal to the Lindbergh kidnapers? What inner thoughts motivated his attacks on Henry Ford, Socialism, Communism—attacks which will be described in subsequent issues of RADIO STARS. What impelled him to organize his own chain of stations after Columbia refused to let him continue on its chain?

It cannot be told in a few words. There's too much color in the Fighting Priest's life, too much significance in the present political and economic situation to pass it off as lightly as that.

Thus we shall see what a man who has been titled "Shepherd of the Air," "Militant Crusader," "Daring Apostle of the Truth," "Fearless Radio Priest," and "The Champion of the Underdog" is really like. We shall see what manner of man is this who calls himself a "religious Walter Winchell."

(To be continued next month.)



Andre Kostelanetz keeps busy directing orchestras for CBS.

Programs Day by Day

(Continued from page 66)

- 7:00 EST (3/4)—Molle Show; Shirley Howard; the Jesters; Red, Guy and Wamp. WJAZ, WEEL, WTIC, WTAG, WGY, WJAR, WESH, WBN, WLIT, WFBR, WRC, WCAE, WTAM, WWJ. 6:00 CST—WMAQ, KSD, WOC, WHO, WOV, WDAF.
- 7:00 EST (3/4)—Amos 'n' Andy. WJZ, WJR, WCKY, WBAL, WBZ, WBZA, KDKA, WLW, CRCT, WMAL, WRVA, WPTF, WIOD, WGAR, WFLA, WHAM. (See also 11:00 P. M. EST.)
- 7:00 EST (3/4)—Myrt and Marge. WABC, WADC, WOKO, WEAN, WCAO, WNAC, WGR, WFBL, WKRC, WHK, CKLW, WSPD, WDRC, WCAU-W3XAU, WJAS, WJSV, WQAM, WDBO, WDAE, WBT, WTCC. 6:00 CST—KRLD. (See also 10:45 P. M. EST.)
- 7:15 EST (3/4)—Billy Bachelor. WJAZ, WTAG, WJAR, WRC, WGY, WTAM, WWJ.
- 7:15 EST (3/4)—Just Plain Bill. WABC, WGR, WCAO, WKRC, WNAC, WHK, CKLW, WCAU-W3XAU, WJSV, CFRB, WJAS.
- 7:15 EST (3/4)—Gems of Melody. John Herrick, baritone; Harold Sanford's Orchestra. (Father Johns.) WJZ, WBAL, WMAL, WBZ, WBZA, WSYR, WHAM, KDKA, WCKY. 6:15 CST—KSO, WENR, KWCR, KWK, KOIL.
- 7:30 EST (3/4)—Lum and Abner. WJAZ, WFBR, WBN, WGY, WTAM, WTAG, WEEL, WJAR, WESH, WLW on 7:45-8:00 EST. (See also 11:15 P. M. EST.)
- 7:30 EST (3/4)—Music On the Air. Guest stars. (For network see Monday at same time.)
- 7:30 EST (3/4)—Buck Rogers. WABC, WAAB, WCAU, WDRC, WEAN, WJAS, WKBW, WOKO, WADC, WBT, WCAO, WHK, WJSV, CKLW.
- 7:45 EST (3/4)—Boake Carter. WABC, WCAO, WNAC, WGR, WHK, CKLW, WCAU-W3XAU, WJAS, WJSV, WBT. 6:45 CST—WBBM, KMBC, WHAS, KMOX, WCCO.
- 7:45 EST (3/4)—The Goldbergs. WJAZ, WTAG, WSAI, WEEL, WJAR, WESH, WFBR, WLIT, WRC, WGY, WBN, WCAE, WTAM, WWJ. 6:45 CST—WOW, WDAF, WENR.
- 8:00 EST (3/4)—Happy Bakers. WABC, WADC, WNAC, WGR, WHK, CKLW, WDRC, WSPD, WJSV, WMAS, WICC, WCAH, WMBG, WHEC, WWVA.
- 7:00 CST—WFBM, WBBM, KMBC, KMOX, KRLD, WRC, KSCJ, WCCO, WISN, KOMA, KLRA, KFH.
- 8:00 EST (3/4)—Baron Jack Pearl with Cliff Hall. (Standard Brands.) WJAZ, WTIC, WEEL, WJAR, WESH, WLIT, WFBR, WRC, WGY, WBN, WCAE, WTAM, WWJ, WSAI, WTAG, WCKY, CFPC, CRCT. 7:00 CST—WLS, KSD, WOW, WDAF, WOC, WHO.
- 8:15 EST (3/4)—Edwin C. Hill. WABC, WADC, WOKO, WCAO, WNAC, WGR, WKRC, WHK, CKLW, WDRC, WCAU-W3XAU, WJAS, WEAN, WFBL, WSPD, WJSV. 7:15 CST—WGN, WFBM, KMBC, KMOX, WCCO.
- 8:30 EST (3/4)—Dangerous Paradise. Dramatic sketch with Elsie Hitz and Nick Dawson. (Woodbury.) WJZ, WBAL, WMAL, WBZ, WBZA, WSYR, WHAM, KDKA, WGAR, WJR, CFPC. 7:30 CST—WLS, KWCR, KSO, KWK, WREN, KOIL.
- 8:30 EST (1)—Albert Spalding, violinist; Conrad Tibbalt, baritone; Don Voorhees Orchestra. (Centaur Co.) WABC, WAAB, WCAU, WDRC, WEAN, WJAS, WKBW, WOKO, WORC, CFRB, CKAC, WCAO, WFBL, WHK, WJSV, WKRC, CKLW. 7:30 CST—WBBM, WOWO, KLRA, KMBC, KMOX, KOMA, KRLD, KTRH, KTSB, WBRB, WCCO, WDOD, WDSU, WFBM, WGST, WHAS, WLAC, WMT, WREC. 6:30 MST—KLZ, KSL. 5:30 PST—KFPY, KFRC, KGB, KHJ, KOIN, KOL, KVI.
- 8:45 EST (3/4)—Red Davis. WJZ, WBAL, WBZ, WBZA, WSYR, WHAM, KDKA, WJR. 7:45 CST—WLS.
- 9:00 EST (3/4)—Philadelphia Symphony Orchestra, direction Leopold Stokowski. WABC, WADC, WBT, WCAH, WCAO, WCAU-W3XAU, WDAE, WDBJ, WDRC, WEAN, WFBL, WHEC, WHK, WICC, WJAS, WJSV, WKBW, WKRC, WLBZ, WMBG, WNAC, WCKO, WORC, WPG, WQAM, WSPD, WTAR, WTCC, CKLW.
- 8:00 CST—KFH, KLRA, KMBC, KMOX, KOMA, KRLD, KTRH, KTSB, WBBM, WBRB, WCCO, WDSU, WFBM, WGST, WHAS, WISN, WLAC, WMT, WOWO, WREC. 7:00 MST—KLZ, KSL. 6:00 PST—KFPY, KFRC, KGB, KHJ, KOH, KOIN, KOL, KVI.
- 9:00 EST (3/4)—Ipana Troubadours. Frank Black's Orchestra. WJAZ, WTAG, WJAR, WCAE, WTAM, WWJ, WSAI, WESH, WLIT, WFBR, WRC, WGY, WBN, WRVA, WIS, WJAX, WIOD. 8:00 CST—WMAQ, KSD, WOC, WHO, WOW, WDAF, WSM, WMC, WSB, WAPI, WSMB, KVOO, WKY, WFAA, WBAP, KPRC, WOAL, KTBS, KTHS, WTMJ, KSTP. 7:00 CST

(Continued on page 73)



Everybody notices "Tattle-Tale Gray" ...and here's what to do about it



It's sad—but true! No matter how HARD some women work, their washes look simply awful! The clothes won't come white—they *will* come gray . . . People notice—and whisper! . . . What's the trouble? . . . Dirt still hiding in the clothes! They aren't really clean! That's what makes clothes tell unpleasant tales. But . . .

Change to Fels-Naptha Soap and say goodbye to "Tattle-Tale Gray." Unlike *trick* soaps, Fels-Naptha goes into every tiny thread and gets out *all* the dirt. Gets it out—because it brings you two cleaners instead of one. Rich golden soap—and *added to that*—lots of naphtha. So much naphtha you can smell it!



BANISH
"TATTLE-TALE GRAY"
WITH
FELS-NAPHTHA SOAP

Surprise yourself! Get Fels-Naptha Soap today and see how *dazzling white* it gets your clothes. Learn how gentle it is—safe for daintiest stockings and lingerie. Easy on hands, too! In tub or washer, whether you soak or boil clothes, Fels-Naptha gives you *extra* help—sweet-as-clover washes!



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"QUEEN OF THE MARKET" Big Money Maker. Large,
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AT TEN CENT
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CHIEFTAIN MFG. CO.
BALTIMORE, MD.

Can Mae West Beat the Radio Jinx?

(Continued from page 11)

imitations of popular stars—George M. Cohan and Eddie Foy, for example—all the time taking dancing lessons with Ned Wayburn, America's most famous stage-dancing instructor . . . even a few months as the strong woman in an acrobatic team! Show business from the age of five—the toughest business in the world, where life moves so fast and so uncertainly that you learn more quickly than in a more cloistered existence its desperations, its dangers, its humiliations. And Mae West learned—plenty.

She learned, for one thing, that she attracted men, many men. Some of them attracted her and she sped through a series of engagements which her mother succeeded in breaking up, one after another. None of these men could have meant much to her—could have been "what she wanted"—or today Mae West would be married. Even her mother, whom Mae dearly loved, could never have succeeded in ending these engagements if Mae had really *wanted* any one of them to survive.

One man did survive—but not as her husband. It was Mr. Timony, the man to whom a movie magazine said she was married, causing Mae to sue for libel! Timony was a lawyer and a very smart one. He still is. He's Mae's adviser, best pal, critic, and bodyguard. He stood by her in those heart-breaking days when Mae had made up her mind to emerge from the vaudeville routine which she had endured for five years and take the unknown quantity out of sex for post-war New York.

It all started with the ill-fated "Sex," a play which recounted the story of a harlot. It was box office—but it was something else, too. It was dynamite.

There's a gentleman by the name of Sumner in New York. He's the head of the Society for the Suppression of Vice. Whether he was the one who coaxed the police department into an arrest or whether the law thought it all up by itself I don't know. But I do know that the cast of the play was arrested and that the cleverness of Timony couldn't stop that ten-day sentence for Mae. To Welfare Island she went, shrugging her devil-may-care shoulders, throwing at the judge a parting shot that landed in the headlines.

And what a time she had there! The Warden liked her and vice versa. Mae never actually saw the inside of a cell. Instead she let the warden's children gather round while she told them stories that even Mr. Sumner could have enjoyed. She lived in the warden's home and visited the inmates at the prison as an excursion. She got to know some of the unfortunate women there and later, when she was back in the city, some of them came to see her.

There was one who had been a cabaret dancer before she'd gotten her rap. Now all her clothes were gone except the drab shirt waist and skirt she wore.

Everything had been pawned to pay lawyer's fees. When she came to see Mae it was just a friendly call—just a visit with a "swell girl" who'd exchanged flip cracks with her at Welfare Island. She never asked for a thing, never hinted even that she couldn't go back to her former work because she didn't have the proper outfit.

She didn't have to. Mae had eyes. Suddenly, sitting there, talking to this girl on the brink of nothing, Mae said, "Say, come in here a minute, will you." In the bedroom Mae opened her closet door. "I can't wear this dress any more," she said, selecting the one which she knew would best suit the purpose, "it's gotten too small for me. Would you mind taking it with you?"

Does that give you an idea?

Well, there are other facts about Mae that I like to talk about. I like to think of how she assembled a cast for a play without having anything but an idea to start on. She put her characters on a rehearsal stage. She told each of them what kind of people they were. She told them a story—making it up, practically, as she went along. "Come on, now," she said, "let's try it." Scenes were acted out—lines made up as they went along. They did scenes again and again—till they were just right. Then a stenographer wrote them down. They went through the whole play, scene by scene, in just that way. When Mae was satisfied that everything was exactly right, she okayed the scene. That's how Mae West wrote those successful plays that followed "Sex," "Pleasure Man," "Diamond Lil," "The Constant Sinner."

It was "Diamond Lil" which became "She Done Him Wrong" in pictures. Much of that picture was invented right on the set while they were shooting the picture. I have a hunch that many of Mae's broadcasts will be at least partially "ad libbed."

Yes, Mae West gets what she wants—no matter how much effort or strain it costs her or anyone else. When her sister Beverly wired her from New York to Hollywood that she'd had a serious accident and was in the hospital, Mae was determined to talk to her on the phone. Beverly had neglected to mention the name of the hospital so Mae phoned her father on Long Island and insisted that he call *every* hospital in New York till he found out where Beverly was. He did! When Mae was preparing to play Diamond Lil on the stage she learned that that famous lady had weighed about 130 pounds. So Mae gained twenty pounds in a very short time and after the run of the play dieted strenuously to get back to her own 119 pounds.

Well, that ought to give you a rough idea of how Mae West became queen of all the world of entertainment except radio. This last field she may presently stoop to conquer.

Programs Day by Day

(Continued from page 71)

- 6:45 EST (3/4)—Little Orphan Annie.
5:45 CST—WREN, KOIL, KWCR, KPRC, WOAI, WFAA, KTBS, WKY, KSTP, WEBC, WDAY, KFYR.
—KOA, KDYL. 6:00 PST—KGO, KFL, KGW, KOMO, KHQ.
- 9:00 EST (1/2)—Warden Lawes acts in drama of 20,000 Years in Sing Sing.
WJZ, WBAL, WMAL, WBZ, WBZA, WSYR, WHAM, KDKA, WGAR, WJR, WCKY. 8:00 CST—WLS, KWCR, KSO, KWK, WREN, KOIL.
- 9:15 EST (3/4)—Shades of Stoopnocracy, it's the Colonel and Budd.
WABC, WAAB, WADC, WBT, WCAH, WCAO, WCAU, WDAE, WDRC, WEAN, WFBL, WHEC, WHK, WICC, WJAS, WJSV, WKBW, WKRC, WOKO, WQAM, WSPD, WTAR, WTOC, CKLW. 8:15 CST—KPH, KLR, KMBC, KMOX, KOMA, KRLD, KSCJ, KTRH, KTS, WBBM, WBRC, WCCO, WDSU, WFBM, WGST, WHAS, WIBW, WISN, WLAC, WMBD, WMT, WOV, WREC. 7:15 MST—KLZ, KSL. 6:15 PST—KFPY, KPRC, KGB, KHI, KOIN, KVI.
- 9:30 EST (3/4)—John McCormack, tenor; William Daly's orchestra. (Warner Co.)
WJZ, WBAL, WMAL, WBZ, WBZA, WSYR, WHAM, KDKA, WGAR, WJR, WCKY. 8:30 CST—WENR, KWCR, KSO, KWK, WREN, KOIL. 7:30 MST—KOA, KDYL. 6:30 PST—KGO, KFL, KGW, KOMO, KHQ, KDYL.
- 9:30 EST (3/4)—Incessant inanities by Burns and Allen; gently flowing music of Guy Lombardo.
WABC, WADC, WOKO, WCAO, WJSV, WNAAC, WKBW, WKRC, WHK, WBIG, CKLW, WDRC, WCAU-WJXAU, WJAS, WORC. 8:30 CST—WGN, WOV, WFBM, KMBC, KTRH, WCCO, KOMA, KTS, 7:30 MST—KLZ, KSL. 6:30 PST—KERN, KMJ, KHJ, KOIN, KFBK, KGB, KPRC.
- 10:00 EST (3/4)—Mellow as a hundred cellos are Waring's orchestral and choral arrangements.
WABC, WADC, WOKO, WCAO, WNAAC, WCAU-WJXAU, WEAN, WSPD, WQAM, WDAE, WLEZ, WBT, WLW, WHK, WMBG, WHEC, WORC, WKBW, WKRC, CKLW, WDRC, WJAS, WFBL, WJSV, WDBO, WPG, WICC, WCAH, WBIG, WFEA, WDBJ, WTOC, WMAS. 9:00 CST—WBBM, WOV, WFBM, WMB, WHAS, KMOX, WGST, WBRC, WDOD, KRLD, KTRH, KLR, WREC, WISN, WCCO, WLAC, WDSU, KOMA, WMBD, KTS, WISN, WACO, WMT, KPH, KSCJ, WNAAC, WKBW. 8:00 MST—KYOR, KSL, KSL. 7:00 PST—KPRC, KDB, KOL, KFPY, KWG, KVI, KOIN, KERN, KMJ, KHJ, KOIL, KFBK, KGB.
- 10:00 EST (1/2)—Corn Cob Pipe Club of Virginia. Barnyard music; male quartet.
WEAF, WTC, WTAG, WTAM, WLW, WCSH, WRC, WGY, WCAE, WEEI, WFBR, WLIT, WBN, WWJ, WJR. 9:00 CST—WEBC, WDAY, KFYR, KSTP, WENR, KSD, WOC, WHO, WOV, WDAF, WTMJ, WIBA. 8:00 MST—KOA, KGB, KGB, KDYL. 7:00 PST—KGO, KFL, KGW, KOMO, KHQ.
- 10:30 EST (3/4)—National Radio Forum.
WEAF, WTAG, WEEI, WJAR, WBN, WTAM, WCAE, WWJ, WGY, WCSH, WTC, WFBR, WRC, WSAI, CFCE, WRVA, WUNC, WIS, WJAX, WIOD, WFLA. 9:30 CST—WMAQ, KSD, WOC, WHO, WOV, WIBA, KSTP, WEBC, WDAY, KFYR, WSM, WSB, WMC, WJDX, WSMB, KVOO, WFAA, WKY, KPRC, KTBS, WOAI, KTHS. 8:30 MST—KOA, KDYL. 7:30 PST—KGO, KFL, KGW, KOMO, KHQ.
- 10:45 EST (3/4)—Myrt and Marge.
9:45 CST—KOMA, WBBM, WFBM, KMBC, WBRC, WREC, WLAC, WHAS, KMOX, WGST, KLR, WCCO, WDSU. 8:45 MST—KLZ, KSL. 7:45 PST—KGB, KPRC, KDB, KOL, KFPY, KWG, KERN, KMJ, KHJ, KOIN, KFBK, KVI.
- 11:00 EST (3/4) Amos 'n' Andy.
10:00 CST—WMAQ, WENR, KWK, WREN, KTHS, WKY, WDAF, KOIL, WFAA, KSTP, KPRC, WSM, WMC, WSB, WSMB, WOAI. 9:00 MST—KOA, KDYL. 8:00 PST—KGO, KGW, KFL, KOMO, KHQ. (See also 7:00 P. M. EST.)
- 11:15 EST (1/2)—Lum and Abner.
WLIT. 10:15 CST—KSD, WOC, WHO, WTMJ, WDAF, WENR, WKB.
- 11:30 EST (3/4)—Edwin C. Hill.
8:30 PST—KERN, KMJ, KHJ, KOIN, KFBK, KGB, KPRC, KDB, KOL, KFPY, KWG, KVI, KLZ, KSL.

THURSDAYS

(February 1st, 8th, 15th and 22nd)

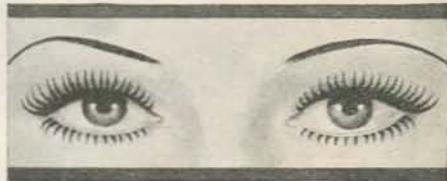
- 8:30 EST (1/2)—Cheerio. Sprinkling optimism.
WEAF, WRC, WGY, WBN, WTAG, WEEI, WUNC, WRVA, WPTF, WIS, WIOD, CRCT, WJAR, WJAX, WCSH, WFBR, WCAE, WTAM, WWJ, WLW, CFCE, WFLA. 7:30 CST—WOW, KSD.

(Continued on page 77)

Still...it's her Eyes

THAT MAKE HER SO COMPLETELY... SO IRRESISTIBLY...

SO RAVISHINGLY fascinating



Lovely figure, beautifully gowned . . . poised and style . . . yet, withal, just another mannequin unless her eyes express the fascinating charm of her own unique personality.

She knows well how important is the appearance of long, dark lashes, delicately shaded lids, and graceful, expressive eyebrows, to bring out all the alluring beauty and depth of expression in her eyes. Like five million other clever women, she achieves this natural-appearing loveliness quickly and easily with the famous Maybelline eye beauty aids.

Don't let pale, scanty lashes, blank-looking eyelids, and scraggly brows rob you of the glamorous beauty that can be so easily yours with these exquisite yet inexpensive Maybelline preparations.

A few simple brush strokes of Maybelline Eyelash Darkener will instantly transform your lashes into the appearance of long, dark, luxuriant fringe. Tear-proof, non-smarting, and absolutely harmless, it keeps the lashes soft and silky. Delicately shade your eyelids with Maybelline Eye Shadow and see how the color of your eyes is deepened and intensified. Form lovely, expressive eyebrows with the smooth-marking Maybelline Eyebrow Pencil. Now behold . . . ! Your eyes have become twin pools of alluring beauty, expressing your every mood with irresistible charm.

Encourage the natural growth of your lashes by applying Maybelline Eyelash Grower nightly before retiring. Stimulating and beneficial, it is, like all the Maybelline eye beauty aids, absolutely pure and harmless. Try these four effective aids to eye beauty today. They are obtainable in purse sizes at all leading 10c stores.



Black and Brown



Black and Brown



Blue, Brown, Blue-grey, Violet and Green



Colorless

Maybelline

MAYBELLINE CO. CHICAGO

EYE BEAUTY PREPARATIONS

"Here is the **SECRET**"

says
Mary Brun



MOON GLOW
NAIL POLISH
Beautifies Your Hands

YOU will be delighted with the smartness of your hands when you beautify them with MOON GLOW Nail Polish. Keep on your shelf all of the five MOON GLOW shades—Natural, Medium, Rose, Platinum Pearl and Carmine. If you paid \$1 you couldn't get finer nail polish than MOON GLOW—the new Hollywood favorite. Sold by druggists (25c size) and chain 10c Stores (10c size)—or send coupon.

Moon Glow Cosmetic Co., Ltd., Hollywood, Calif.

Gentlemen. Please send me introductory pkg. of Moon Glow. I enclose 10c (coin or stamps) for each shade checked.
() Natural () Medium () Rose () Platinum Pearl
() Carmine.

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St. & No.....
City..... State..... (MG-A3)

ANY PHOTO ENLARGED

Size 8x10 inches or smaller if desired. Same price for full length or bust form, groups, landscapes, pet animals, etc., or enlargements of any part of group picture. Safe return of original photo guaranteed.

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"Radio Girl" Perfume was designed for the modern American Girl—gay, vivacious, unaffected. Though compounded from fine French essential oils, Radio Girl Perfume is produced in this country with a thought for thrift. . . . You'll love Radio Girl Face Powder, too—with the same exquisite fragrance.

Use this COUPON for FREE SAMPLES



"RADIO GIRL", St. Paul, Minn. M3
Send me FREE Regular Size Radio Girl Perfume and Trial Size Radio Girl Face Powder. I am enclosing 10c (coin or stamps) for cost of mailing. (Offer good in U.S. only)
Name.....
Address.....

Hurricane Tamer

(Continued from page 25)

the instruments. For forty hours he and his assistants were in that office. They had neither food nor sleep and very little water. Mr. Gray had no way of knowing whether his wife and children were dead or alive.

The building, in which the weather bureau was located, quivered continually under the battering of three billion horsepower of wind, but it stood firm. At 5 A.M. the barometer had fallen so far the pin of the instrument flange had to be reset to record it.

Then the wind went down and Mr. Gray knew the vortex was overhead. It was 13 miles across and the oppressive quiet of it lasted 35 minutes.

The lull worried Mr. Gray almost as much as the storm. He knew that hundreds of people would think the storm was over, open their homes and run out in the street. And so he caught in the whirlpool. He had no microphone to warn them. So he ran into the devastated streets, bareheaded, and told everybody he met they must get back, the storm was not over. The streets were full of people climbing over debris. Few knew him and paid little attention.

The storm began again, picking up roofs, debris, cast iron awnings, everything before it. There were more deaths, more injuries, more people made homeless during the second part of the storm than before. Mr. Gray had not the facilities to advise them.

WHEN the hurricane had passed on, crowds of hysterical men and women with babies in their arms would, on the slightest rumor, besiege the weather bureau office to know if there was going to be another hurricane. Mr. Gray kept his office open day and night just so that he could reassure the people. They would not believe, they would not listen to anyone but the meteorologist in the weather bureau office. Reports of the broadcasting companies gathered from Mr. Gray would not suffice. They wanted to hear Mr. Gray's voice.

Rumors of all kinds were being started in the streets. All this hysteria Mr. Gray struggled to combat, even calling the police to aid him. Under the law, any person issuing false information about the weather and attributing it to the weather bureau is liable to arrest.

It was this astonishing volume of rumors and queries that made Mr. Gray determine to arrange a better system of spreading the truth about storms as well as collecting information. He kept men at the telephone in two-hour shifts and answering 300 calls hourly at the top speed of six calls a minute but even then the spread of news was inadequate. So Mr. Gray took advantage of the offer from the Miami Broadcasting Company and had a microphone installed on his desk. In the immediate likelihood of a storm he

broadcasts in his calm, assuring, accurate voice, every hour.

All over Florida in the hurricane season people keep their radios tuned in for his voice. In the Everglades, in distant groves, along the shores of Lake Okeechobee, down the Keys, and far beyond and to every island in the West Indies Mr. Gray's voice carries. His mail (fan mail, if you like) testifies to the value of the service. He gets letters and cards by the thousands from all sorts of people in all that diverse region thanking him, blessing him for the assurance of safety or the warning he had given them.

In 1928 during the great Palm Beach hurricane, hundreds of lives were lost and thousands made homeless in the Lake Okeechobee region, chiefly because they were not adequately informed. Now this same region need not fear. Three times since then Mr. Gray's voice over the microphone advised them to abandon their homes for "high ground" and not one life was lost, not one person injured.

During the 1933 hurricane season there were more than a dozen tropical disturbances in all parts of the Caribbean which Mr. Gray has had to watch and report upon day and night. Several of these came dangerously near to the Florida coast. But the people have been educated to Mr. Gray's voice over the mike. They do not listen to rumors any more. Mr. Gray's word is law.

It's the Bunk!

(Continued from page 18)

have proudly blazoned their marriages to the world. But there are many more who have been built up as handsome, romantic, desirable bachelors and bachelor gals.

Think of the romantic figures of radio. Of whose romances have you heard more touching stories than of Vincent Lopez? He has been deliberately built up as a romantic bachelor. It's the bunk. Actually he may be romantic but he is not a bachelor. He was married to a woman who is now living in Brooklyn but the marriage has been a very unhappy one.

Dick Liebert has been built up as a dreamy, romantic boy because of the romantic songs he plays on his program with the Poet Prince. He, too, is married. John Marvin can't make up his mind whether to admit that he is married or not. But his wife usually answers his telephone calls.

It isn't only around their marriages and romances that legends are created about radio stars. Skillful press agents decide what kind of an impression they want you to get about their clients then devote their time to hammering that

idea into your consciousness. They use every psychological trick on the calendar to get you to believe those impressions.

"Rudy Vallee, the skillful, master showman. The man who builds his programs with unerring knowledge of what the public wants." How many times have you heard that?

Listen! Although Rudy Vallee selects some of the talent, most of the programs are built by the advertising agency which is back of Rudy. Yet the legends go on and on.

Sometimes the cleverest publicity fails, when the person who is being built up with a great deal of fan-fare fails to live up to all his hot-cha publicity.

Do you remember how the Three Keys were built up? NBC took these three boys from a Philadelphia station and at once launched a great publicity campaign for them. They were going to be the greatest vocal trio you had ever heard. They would bring the world new rhythms and new harmonies. Every time you turned a paper some item about the Three Keys stared you in the face. But the Three Keys turned out to be mediocre musicians and, in spite of all the ballyhoo, they lasted only a few months.

Do you remember the flub-dub and the malarkey about the Silver-Masked Tenor whose identity was supposed to be a mystery and who was supposed to wear a silver mask whenever he sang? Actually there was no reason under the sun for him to wear a silver mask or any other kind of mask but for a while the public was intrigued. Then, when it found out who the Silver-Masked Tenor was, it lost interest completely. For he was just a pleasant Irishman named Joe White, and there wasn't an ounce of mystery about his personality.

DO you remember how Russ Columbo was built up by Con Conrad as the man with the greatest voice of all time and how he failed to live up to all his advance publicity? Today a young man named Del Campo is going through just the same build-up. Even before he went on the air Con Conrad swore that he would make radio history. His publicity campaign was placed in the hands of two of the cleverest young men in the business. Soon notices began appearing in the newspapers about this wonderful new discovery of Con Conrad. There was even a notice to the effect that Con Conrad had gotten out an insurance policy to keep the young singer from deserting him when he reached the top. Day after day the name of Del Campo is going to be hammered into the public consciousness. Reading these stories about the young man you might imagine that they were the result of a tremendous enthusiasm on the part of radio audiences. But that's not so. They're carefully planned publicity. If the young man can live up to all these notices, well and good. Otherwise, in spite of this build-up, the public is likely to turn thumbs down.

Today Gertrude Niesen is being given much the same build-up. You are told how exotic and mysterious and sophisticated she is. The thing probably started as a gag but by this time the story that



Posed by professional models

Amazing EASY WAY ADDS 5 to 15 POUNDS FAST

Sensational gains with new double tonic. Richest imported brewers' ale yeast concentrated 7 times and combined with iron. Brings new beauty in a few weeks

NOW you can easily fill out that skinny, beanpole figure, and be just as attractive and have as many friends as *anybody*. Here's a new easy treatment that is giving thousands solid healthy flesh and shapely, enticing curves that everybody admires—in just a few weeks!

As you know, doctors for years have prescribed yeast to build up health for rundown men and women. But now with this new discovery you can get far greater tonic results than with ordinary yeast—regain health, and in addition put on pounds of firm, good-looking flesh—and in a far shorter time.

Not only are thousands quickly gaining beauty-bringing pounds, but also clear, radiant skin, freedom from indigestion and constipation, new pep.

Concentrated 7 times

This amazing new product, Ironized Yeast, is made from specially cultured brewers' ale yeast imported from Europe—the richest yeast known—which by a new process is concentrated 7 times—made 7 times more powerful.

But that is not all! This marvel-

ous, health-building yeast is then ironized with 3 kinds of strengthening iron.

Day after day, as you take Ironized Yeast, watch ugly, gawky angles fill out, flat chest develop and skinny limbs round out attractively. And with this will come a radiantly clear skin, new health—you're an entirely new person.

Results guaranteed

No matter how skinny and weak you may be, this marvelous new Ironized Yeast should build you up in a few short weeks as it has thousands. If you are not delighted with the results of the very first package, your money will be instantly refunded.

Only be sure you get *genuine* Ironized Yeast, not some imitation that cannot give the same results. Insist on the *genuine* with "IY" stamped on each tablet.

Special FREE offer!

To start you building up your health *right away*, we make this absolutely FREE offer. Purchase a package of Ironized Yeast at once, cut out the seal on the box and mail it to us with a clipping of this paragraph. We will send you a fascinating new book on health, "New Facts About Your Body", by a well-known authority. Remember, results are guaranteed with the very first package—or money refunded. At all druggists. Ironized Yeast Company, Dept. 33. Atlanta, Georgia.





GLORIA STUART, UNIVERSAL PICTURES PLAYER

A NEW TYPE EYEBROW PENCIL *with a delicate tone*

THE MAKERS of Winx mascara—America's foremost authorities on eye makeup—have just brought out a NEW-type eyebrow pencil.

This pencil has a *delicate* tone . . . and, therefore, gives just the right, delicate, gossamer touch to eyebrows. It never looks coarse or smeary or spotty—as so many pencils do.

Just *touch* it to your brows (you needn't press it) . . . and watch how it transforms even skimpy eyebrows to a soft, rich line.

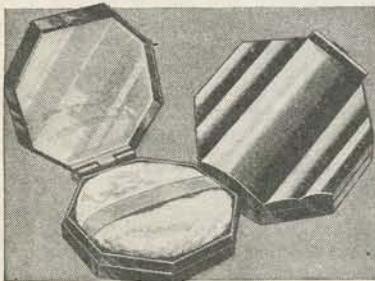
The Winx Pencil is new . . . but already it has made a hit in New York and Hollywood. Women who use Liquid Winx or Cake Winx doubly welcome this *new* Winx product as a true help to eye beauty.

Only 10¢—at all good 5 and 10 stores.

winx

EYEBROW PENCIL

BEWITCHING



Ultra-smart octagonal compact in genuine bakelite, with beveled glass mirror . . . fashionable enough and fine enough for twice the price! Case in red, black, brown, green, blue, high grade velour puff. Odorless, durable, yet light as a feather. 15c at leading chains.

An exclusive creation of A. L. SIEGEL CO., Inc.
22 West 22nd St., N. Y. City

HANDYSIFT
Loose Powder Vanity

Gertrude is sophisticated has been repeated so often that the poor girl believes it herself. Actually she's just a simple girl from Brooklyn and she can be incredibly naive at times—usually at times when she thinks she's being sophisticated.

Strangely enough all this is not a pose with her. She honestly believes that because she likes caviar and wine she has sophisticated tastes.

The world has been told how marvelous Kate Smith is and how she sings for crippled soldiers and does anything she can for charity. So far as it goes all this is true. Kate Smith in many ways has a generous heart. But while Kate Smith was being built up as the sweetest, kindest, biggest-hearted person in the world, there was one thing that the public wasn't supposed to know about Kate. Kind as she is to those in need, Kate can be bitter and vindictive when someone has hurt her. She never forgets a grudge, never forgives an injury, and, if twenty years after it happened had she an opportunity to grind the person who hurt her into the dust, I suspect she would go ahead and do it. All this makes Kate, from my point of view, a much more interesting and vital person than that perfect angel she is supposed to be. But do the publicity men see things that way? Don't be silly.

There are plenty of minor myths that are the bunk.

HARRY HORLICK has been built into a romantic character. People imagine that he walks around with his shirt open and a sash around his waist. Actually he is one of the most fastidious dressers in the business.

Gypsy Nina is no gypsy and her name isn't Nina. It's Helen Swan. She's an American girl from Chicago who picked up a few gypsy songs while she was traveling in Europe when she was a youngster. Anything else you hear is the bunk.

They've said about Jane Ace of the Easy Aces that though she's a terrible bridge player on the air, in reality she's a marvelous one off the air. That's the bunk. Jane is just as bad a bridge player off the air as on and never plays bridge except with someone like Gracie Allen who is as bad a bridge player as herself. But when she and Mary Livingstone and Portland Hoffa get together and start playing Russian bank, no one can tear them away from the game.

Few of the radio stars give their real ages. One girl, in her biography, put down her birthday as July, 1912, which would make her about twenty-one years old. But then, evidently forgetting that she had subtracted a number of years from her age, she put down the real date on which she had graduated from school—1918. If she were telling the truth that would make her a pretty bright girl because according to her figures she graduated from school when she was about six years old!

Another girl grows younger every year. A couple of years ago she was about nineteen. This year she says she's under eighteen!

Julia Sanderson is a little over forty.

So is Frank Crumit. They don't care who knows.

Even some of the men are touchy about their ages. Four years ago Frank Parker said he was twenty-six. Recently he said to an interviewer who asked him how old he was, "Let's say twenty-six. Well, er—I guess I have to get a little older. Make it twenty-seven."

There are some grand personalities on Radio Row but it is also full of phoneys. Not very long ago there came to one of the stations in the East four men who claimed to be Arkansas hill billies. Pappy, Zeke and Elton were their names and they got spots on the air. They paraded everywhere in high boots and corduroy trousers. Then Zeke disappeared and a press agent gave out the story that he had gone back to Arkansas because he was lonely for the hills.

MIKE PORTER of the New York *Evening Journal* dug up the real story. He discovered that the real reason Zeke had left the "hill billies" was because he wanted to run the whole show and the other men wouldn't let him. He also discovered that there was only one real Arkansan in the troupe. One man was a professor of English from a California University. Another was a vaudeville yodeler. A third member of the troupe was a conservatory-trained musician. They were no more Arkansas hill billies than you are.

A lot of blah is published about the tender hearts of the people who run the children's programs. One of them is a pretty young thing who has learned the art of being very diplomatic with the children. But while she is politely listening to their plans and dreams she is thinking about her date downstairs and wishing that the tiny tots wouldn't take up so much of her time. You can't blame her. Another is a young man who has made an indifferent success as an announcer but who runs one of the best children's hours on the air. While he is very polite to Jane and Sue and Mary and John, he thinks their mothers are darned fools for allowing them to become radio children at all. He knows how readily children become spoiled brats when they get all the adulation that these talented children get. Along Radio Row the story persists that there is one young man who conducts a children's hour who really hates children but who knows of no other way to make a living.

These people wouldn't be human if they didn't sometimes tire of being "Uncle" this or "Uncle" that and telling bedtime stories to children or teaching the little darlings to sing.

There is a famous story told of one of these "uncles" who was getting a little tired of telling bedtime stories to children. One day, after he had finished telling them a particularly touching story, he said, believing that the mike had been turned off, "There, I guess that'll hold the little So-and-Sos."

Unfortunately, the mike was still on and all America heard his blasphemy. And they say that the next day that particular "uncle" found himself without a job.

Programs Day by Day

(Continued from page 73)

- WDAF, WSB, WMC, WJDX, WSMB, WKY, KPRC, KFYR, WSM, WOAL, KTBS, WAPT.
- 9:45 EST (¼)—The Mystery Chef. WABC, WCAU-W3XAU, WEAN, WJAS, WRBW, WNAC, WADC, WCAO, WFBL, WSPD.
- 10:15 EST (¼)—Clara, Lu 'n' Em. WJZ, WBAL, WBZ, WPTF, WJAX, WBZA, KDKA, WGAR, WWNC, WHAM, WJR, WCKY, WRVA, WIS, WFAA.
- 9:15 CST—KWK, WREN, KOIL, WTMJ, WSM, WJDX, KPRC, WKY, WMC, WSB, WAPT, WSMB, KSTP, KVOO, WOAL, WGN, WFAA. 8:15 MST—KOA.
- 10:15 EST (¼)—Visiting with Ida Bailey Allen's Radio Home Makers. WABC, WADC, WOKO, WDBO, WBIG, WDBJ, WSJS, WCAO, WAAB, CKLW, WCAH, WHP, WHEC, WORC, WJAS, WSPD, WQAM, WLBW, WMBG, WTOG.
- 9:15 CST—KMBC, WHAS, WGST, WBRC, WRFC, WLAC, KOMA, WSBT, WMT, WDOD, WTAQ, KTRH, KLRA, WSFA, WDSU, WMBD, WACO, KFH.
- 8:15 MST—KVOR, KLZ.
- 10:30 EST (¾)—Today's Children. WJZ, KDKA, WJR, WMAL, WSYR, WCKY, WRVA, WPTF, WBZ, WJAX, WFLA, WBAL, WBZA. 9:30 CST—KWCR, KSO, KWK, WREN, KOIL, WTMJ, WEBC, WKY, WBAP, KPRC.
- 11:00 EST—Home economics. Mary Lee Taylor. (Pet Milk). WBT, WCAH, WCAO, WDAE, WDBO, WHK, WJSV, WKBW, WLBW, WQAM, WSPD, WTAQ, WTOG, CKLW. 10:00 CST—KFH, KLRA, KMBX, KMOX, KOMA, KRRL, KTRH, KPSA, WBBM, WBRC, WDOD, WDSU, WGST, WHAS, WLAC, WMBD, WODX, WQWO, WREC, WSFA. 9:00 MST—KLZ.
- 11:30 EST (¼)—Tony Wons, scrapbook philosopher. Two piano team. WABC, WCAO, CKLW, WEAN, WJSV, WNAC, WGR, WCAU-W3XAU, WFBL, WMBG, WKRC, WHK, WJAS, WSPD, WDBJ. 10:30 CST—WBBM, WQWO, KMBX, WGST, WHAS, KMOX, WCCO, WBBM.
- 12:00 Noon EST (¾)—Commodore's Male Quartet with Gene Arnold. WJZ, WBAL, WMAL, WCKY, WSYR, WGAR, WHAM, WBZ, WJR, KDKA, WBZA. 11:00 A.M. CST—WENR, KVK, KSO, WREN, KWCR, KVOO, WBAP, KPRC, WOAL. 10:00 MST—KDYL, KOA.
- 12:00 EST (¾)—The Voice of Experience. WABC, WCAO, WNAC, WLS, WGR, WKRC, WHK, WEAN, CKLW, WDBO, WCAU-W3XAU, WJSV. 11:00 A.M. CST—WBBM, KMBC, WHAS, KMOX. 10:00 MST—KLZ, KSL. 9:00 PST—KFRC, KDB, KOL, KFPY, KWG, KVI, KERN, KMJ, KHJ, KOIN, KFBK, KGB.
- 12:30 EST (1)—National Farm and Home Hour. WJZ, WBAL, WBZ, WBZA, WIOD, WRVA, WPTF, WHAM, WJR, WLV, WWNC, WFLA, WIB, KDKA, WCKY, WIS, WJAX, WMAL, WGAR. 11:30 A.M. CST—KYW, KWK, KWCR, WREN, KOIL, WDAY, WIBA, KSTP, WEBC, KFYR, WSM, WSB, WAPT, WJDX, WMC, KTHS, WFAA, KTBS, WOAL, KPRC, WKY, KVOO, WSMB. 10:30 MST—KOA.
- 1:30 EST (¾)—Easy Aces. WABC, WCAO, WCAU-W3XAU, WKBW, WHK, CFRB, CKLW, WJAS. 12:30 CST—WBBM, KMBC, KMOX, WCCO. 11:30 A.M. MST—KLZ, KSL. 10:30 PST—KOIN, KFBK, KGB, KFRC, KOL, KGW, KERN, KMJ, KHJ, KDB, KFPY, KVI.
- 2:00 EST (¼)—Just Plain Bill. Shavings from life of small-town barber. (Kolyos.) 1:00 CST—KMBC, KMOX, WCCO. WFBM. 12:30 Noon MST—KLZ, KSL. 11:00 A.M. PST—KFPY, KFRC, KGB, KHJ, KOH, KOIN, KOL, KVI.
- 3:30 EST (½)—Woman's Radio Review. WEAF, WTAG, WJAR, WGY, WCHS, WIS, WTAM, WSAI, WFBR, WFL, WWJ, WIOD, WCAE, WRC, WBN, WRVA, WWNC, WFLA. 2:30 CST—KSD, WOW, WDAF, WOC, WHO, KYW.
- 4:00 EST (¼)—Betty and Bob. WJZ, WBZ, WGAR, WBZA, WBAL, WHAM, KDKA, WLW, WJR. 3:00 CST—WLS, KWK, KOIL.
- 5:00 EST (¼)—Skippy. WABC, WOKO, WCAO, WAAB, WGR, WKRC, WHK, CKLW, WDR, WCAU, W3XAU, WEAN, WFBL, WSPD, WJSV, WHEC, CFRB. (See also 6:00 P.M. EST.)
- 5:30 EST (¼)—The Singing Lady. WJZ, WBAL, WBZ, WBZA, CFCE, KDKA, CRCT, WLW, WHAM, WGAR, WJR, WRVA, WIS, WWNC, WJAX (WBBM on 5:30 CST.)
- 5:30 EST (¼)—Jack Armstrong. WABC, WOKO, WCAO, WNAC, WGR, WHK, CKLW, WDR, WCAU-W3XAU, WJAS, WEAN, WFBL, WSPD, WJSV, WHEC. (See also 6:30 P.M. EST.)
- 5:45 EST (¼)—Little Orphan Annie. WJZ, WBAL, WBZ, WBZA, KDKA, CRCT, CFCE, WLW, WGAR, WJR, WRVA, WWMC. (See also 6:45 P.M. EST.)

(Continued on page 82)

WHICH SKIN FAULT IS SPOILING YOUR BEAUTY?

-
- LARGE PORES?
- BLACKHEADS?
- PIMPLES?
- OILY SKIN?
-
- CHAPPED HANDS?



For new beauty use this
medicated corrective cream
—say scores of nurses

Among the 6,000,000 women who are now using this new kind of corrective cream, there are thousands of trained nurses. And they ought to know what's really good for

the skin! Their training has taught them what the skin needs to keep it healthy and beautiful.

Invisible Pore Poisons

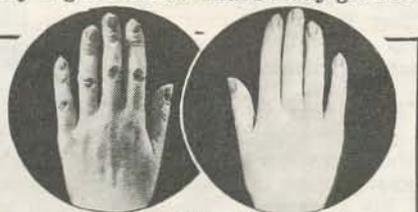
Science now recognizes that many of the common skin faults come from tiny hidden poisons that lurk unseen beneath the skin surface. Large pores, blackheads, pimples, oiliness, roughness and other beauty-destroying flaws are often caused by these invisible poisons.

Ordinary care is not enough. Creams and lotions that merely cleanse the surface fail to reach these deep-lodged poisons. A special *medicated* cream is necessary. And Noxzema is such a cream. Noxzema is pure-white, greaseless, *vanishing*—containing medicines that sink into the skin, help to keep pores germ-free and restore the skin to normal health and beauty.

HOW TO USE: Apply Noxzema every night after all make-up has been removed. In the morning wash off, first with warm water, then with cold water or ice. Apply a little more Noxzema then as a protective powder base. With this scientifically perfect complexion aid, you'll soon glory in a skin so clean and clear and lovely it will stand closest scrutiny.

SPECIAL TRIAL OFFER

You can try Noxzema at little cost—you can see for yourself in a few short days how wonderfully it clears, softens and refines your skin—you can see why over 10,000,000 jars are used yearly. Noxzema is sold by all drug and department stores. Ask for the new larger economical 50c jar—or first get the generous 10c trial jar. But don't wait—start improving your skin tonight. Get a jar today from the nearest dealer.



WONDERFUL FOR
CHAPPED HANDS, TOO

Make this convincing overnight test. Apply Noxzema on *one* hand tonight. In the morning note how soothed it feels—how much softer, smoother, whiter *that hand is!* Noxzema improves hands *overnight*.



After you've tried Noxzema, get the new, big money-saving 50c jar.



He Beats the Devil

(Continued from page 53)

the fact that here was an arresting, important personality. This is Sister Michaux.

She led me into the drawing room and I sat in a vermillion plush chair and listened in on the last of the Elder's consultation with a visitor. She was an elderly white woman with a cultivated voice. She was asking why a friend of hers who was good as an angel should have had to die the day before after months of agony from cancer.

Sister Michaux came forward in her eagerness and stood between the Elder and his visitor, seemed anxious to handle all the questions that were addressed to him. And he was content to let her. He nodded, his dark keen, sharp-featured face politely attentive while the woman went on in her fresh grief.

Studying the Elder then, I got a shock. I tried to tell myself it could not be true but the conviction was inescapable. The Elder was bored. I could not help feeling that only a perfunctory courtesy, a sense of what went with his job kept him from yawning. I could detect no trace of sympathetic emotion on his face.

Then it was my turn. I asked my questions of the Elder and Sister Michaux came forward to answer them. Her dark face smooth, placid and intelligent above the shining white dress. She carried an air of tranquil assurance, of deep serenity that was remarkably compelling. I began to get one hunch. Probably the smartest thing the Elder ever did in his life was twenty-seven years ago when he married Sister Michaux.

THAT was in Newport News, Virginia, where the Elder was then a fisherman's son following in his father's footsteps, but even then showing signs of his smartness. He supplied fish to the Government at Camp Lee. Seventy thousand soldiers ate the fish of Solomon Lightfoot Michaux. He was a good business man then.

The Elder and his wife were religious then, had attracted some attention by their eloquence in meeting. They had consecrated their married life to God. But not until sixteen years ago, when the Armistice had struck a blow to the booming population of Camp Lee, did Elder Michaux feel the call to become with Biblical appropriateness a "fisher of men."

"The devil is a mighty smart schemer," the Elder said to me in explaining his hold on the people. "He has got people thinking that the only way they can get joy is to come to him. To go to the theatre, the race-track and put their money on a horse, to drink hard liquor. But I show them that that is not joy; that is excitement. They can have joy with their religion at our church."

"And no excitement?" I asked,

thinking of the shouts I had heard in the broadcasts of his services.

"That is not excitement," The Elder said, gradually moving his chair closer and closer until his saturnine dark face with its intense eyes was less than a foot away from mine. "That is joy."

"Have you any picture of yourself and Sister Michaux?" I asked. And then he said something that seemed to me rather fine.

"I don't give away pictures," he said. "I don't want people to worship me, but God. I get as much as two dollars in the mail to send people pictures but I don't do it."

"I don't believe in commercializing religion," he went on. "We never have any gambling raffles at our church. We don't have rummage sales. If people want to give they don't have to go pawin' over second-hand dancing slippers to do it. And no oyster suppers to raise money. The church is a house of worship, it's not a restaurant!"

Outside the edifice is rather startling. A small place jammed in between two sordid buildings on a crowded hoi polloi street. Its front and its name "Church of God" are outlined in a rather sophisticated design of gas tube lighting—blue, green and yellow, with WJSV in red letters inside the cross of Christ. Those happen to be the call letters of Columbia's Washington station but they can also stand for "Willingly Jesus Suffered Victory." Also in Neon lights is the advice, "Keep Your Lamps Trimmed and Burning."

Inside it is simple, sturdy and unpretentious. It is an honest, rugged little chapel without so much as a stained glass window in it. It is full of ordinary folding camp chairs, every one occupied at every service. The platform is chastely hung with dark blue curtains. Behind it rise three rows of chairs for the choir and on either side small wooden stairs wind upward to windows curtained in gold silk. The only dissonant note in this atmosphere of frugal piety is a Continental telephone on a stand by the altar and several microphones.

GENTLY and calmly Sister Michaux directed the setting of the scene and the mood for the broadcast which was to follow. Everything was ready when the Elder arrived. The middled girls disappeared from the choir and women in grey cotton habits took their place. With four men they made a choir of about fifteen voices.

The Elder stood informally in a business suit at the pulpit. Behind him at one side was Sister Michaux in a black frock with a white collar. In the middle chair sat small Yvonne Anderson, aged six, colored, whose voice you have heard. She never misses a service, is up and praying at six

"I Deserved a Sour Stomach



But TUMS Kept My Stomach Sweet"

I ADMIT I was indiscreet at the party last night. I had far too much to eat, smoked too much. But I feel fine today. Not a hint of sour stomach. No acid indigestion, not a trace of heartburn. Here's the secret: After the dinner I ate three or four Tums—those delightful new candy-like antacid mints. Tums contain no soda or water soluble alkalies, only soothing insoluble antacids that pass off undissolved and inert when the acid conditions are corrected. Millions now use Tums. Only 10c, all drug stores.

Beautiful new gold and blue 1934 Calendar-Thermometer. Also samples TUMS and NR—Just send name and address, enclosing stamp, to A. H. LEWIS COMPANY, Dept. CAA15 St. Louis, Mo.



TUMS ARE ANTACID... NOTALAXATIVE

For a laxative, use the safe, dependable Vegetable Laxative NR (Nature's Remedy). Only 25 cents. NR



because she is beautiful. But only a short time ago she was skinny and showed her bones instead of healthy, smooth flesh. She was pale, too. But she took "Valitone Bonbons," Dr. A. Gallinger's prescription. By eating these tasty bonbons the weight may be increased within a few weeks from 5 to 15 pounds. The unsightly bones that show on the cheeks and shoulders should become beautifully covered, the flat chest develop, skinny limbs become beautifully rounded, and the body weight increased by many pounds of firm flesh, evenly distributed. She is no longer tired and sickly and within a few weeks her former skinny looks have given way to a beautiful, healthy appearance. If you really want to add many pounds of solid weight on your bones, increase your stamina and nerve force, send 3c in stamps at once for a sample Bonbon. State present weight, height and age. Valitone Company, 176 State Street, Binghamton, N.Y.

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| 28x4-40-21 | \$2.15 | \$0.85 | \$0.85 | 32x2-25 | \$2.25 | \$0.65 |
| 29x4-50-20 | 2.35 | 0.85 | 0.85 | 32x2-35 | 2.35 | 0.75 |
| 29x4-50-21 | 2.40 | 0.85 | 0.85 | 32x2-40 | 2.55 | 0.85 |
| 29x4-75-19 | 2.45 | 0.95 | 0.95 | 32x2-45 | 2.95 | 0.85 |
| 29x4-75-20 | 2.50 | 0.95 | 0.95 | 32x2-50 | 2.95 | 0.85 |
| 29x4-50-19 | 2.55 | 1.05 | 1.05 | 32x2-55 | 3.15 | 0.85 |
| 29x4-50-20 | 2.55 | 1.05 | 1.05 | 32x2-60 | 3.35 | 1.15 |
| 29x4-50-21 | 2.60 | 1.15 | 1.15 | 32x2-65 | 3.45 | 1.15 |
| 29x4-50-22 | 2.65 | 1.15 | 1.15 | 32x2-70 | 3.65 | 1.15 |
| 29x4-50-23 | 2.70 | 1.15 | 1.15 | 32x2-75 | 3.75 | 1.45 |
| 29x4-50-24 | 2.75 | 1.15 | 1.15 | 32x2-80 | 3.95 | 1.55 |
| 29x4-50-25 | 2.80 | 1.15 | 1.15 | 32x2-85 | 4.15 | 1.55 |
| 29x4-50-26 | 2.85 | 1.15 | 1.15 | 32x2-90 | 4.35 | 1.55 |
| 29x4-50-27 | 2.90 | 1.15 | 1.15 | 32x2-95 | 4.55 | 1.55 |
| 29x4-50-28 | 2.95 | 1.15 | 1.15 | 32x2-100 | 4.75 | 1.55 |
| 29x4-50-29 | 3.00 | 1.15 | 1.15 | 32x2-105 | 4.95 | 1.55 |
| 29x4-50-30 | 3.05 | 1.15 | 1.15 | 32x2-110 | 5.15 | 1.55 |
| 29x4-50-31 | 3.10 | 1.15 | 1.15 | 32x2-115 | 5.35 | 1.55 |
| 29x4-50-32 | 3.15 | 1.15 | 1.15 | 32x2-120 | 5.55 | 1.55 |
| 29x4-50-33 | 3.20 | 1.15 | 1.15 | 32x2-125 | 5.75 | 1.55 |
| 29x4-50-34 | 3.25 | 1.15 | 1.15 | 32x2-130 | 5.95 | 1.55 |
| 29x4-50-35 | 3.30 | 1.15 | 1.15 | 32x2-135 | 6.15 | 1.55 |
| 29x4-50-36 | 3.35 | 1.15 | 1.15 | 32x2-140 | 6.35 | 1.55 |
| 29x4-50-37 | 3.40 | 1.15 | 1.15 | 32x2-145 | 6.55 | 1.55 |
| 29x4-50-38 | 3.45 | 1.15 | 1.15 | 32x2-150 | 6.75 | 1.55 |
| 29x4-50-39 | 3.50 | 1.15 | 1.15 | 32x2-155 | 6.95 | 1.55 |
| 29x4-50-40 | 3.55 | 1.15 | 1.15 | 32x2-160 | 7.15 | 1.55 |
| 29x4-50-41 | 3.60 | 1.15 | 1.15 | 32x2-165 | 7.35 | 1.55 |
| 29x4-50-42 | 3.65 | 1.15 | 1.15 | 32x2-170 | 7.55 | 1.55 |
| 29x4-50-43 | 3.70 | 1.15 | 1.15 | 32x2-175 | 7.75 | 1.55 |
| 29x4-50-44 | 3.75 | 1.15 | 1.15 | 32x2-180 | 7.95 | 1.55 |
| 29x4-50-45 | 3.80 | 1.15 | 1.15 | 32x2-185 | 8.15 | 1.55 |
| 29x4-50-46 | 3.85 | 1.15 | 1.15 | 32x2-190 | 8.35 | 1.55 |
| 29x4-50-47 | 3.90 | 1.15 | 1.15 | 32x2-195 | 8.55 | 1.55 |
| 29x4-50-48 | 3.95 | 1.15 | 1.15 | 32x2-200 | 8.75 | 1.55 |
| 29x4-50-49 | 4.00 | 1.15 | 1.15 | 32x2-205 | 8.95 | 1.55 |
| 29x4-50-50 | 4.05 | 1.15 | 1.15 | 32x2-210 | 9.15 | 1.55 |
| 29x4-50-51 | 4.10 | 1.15 | 1.15 | 32x2-215 | 9.35 | 1.55 |
| 29x4-50-52 | 4.15 | 1.15 | 1.15 | 32x2-220 | 9.55 | 1.55 |
| 29x4-50-53 | 4.20 | 1.15 | 1.15 | 32x2-225 | 9.75 | 1.55 |
| 29x4-50-54 | 4.25 | 1.15 | 1.15 | 32x2-230 | 9.95 | 1.55 |
| 29x4-50-55 | 4.30 | 1.15 | 1.15 | 32x2-235 | 10.15 | 1.55 |
| 29x4-50-56 | 4.35 | 1.15 | 1.15 | 32x2-240 | 10.35 | 1.55 |
| 29x4-50-57 | 4.40 | 1.15 | 1.15 | 32x2-245 | 10.55 | 1.55 |
| 29x4-50-58 | 4.45 | 1.15 | 1.15 | 32x2-250 | 10.75 | 1.55 |
| 29x4-50-59 | 4.50 | 1.15 | 1.15 | 32x2-255 | 10.95 | 1.55 |
| 29x4-50-60 | 4.55 | 1.15 | 1.15 | 32x2-260 | 11.15 | 1.55 |
| 29x4-50-61 | 4.60 | 1.15 | 1.15 | 32x2-265 | 11.35 | 1.55 |
| 29x4-50-62 | 4.65 | 1.15 | 1.15 | 32x2-270 | 11.55 | 1.55 |
| 29x4-50-63 | 4.70 | 1.15 | 1.15 | 32x2-275 | 11.75 | 1.55 |
| 29x4-50-64 | 4.75 | 1.15 | 1.15 | 32x2-280 | 11.95 | 1.55 |
| 29x4-50-65 | 4.80 | 1.15 | 1.15 | 32x2-285 | 12.15 | 1.55 |
| 29x4-50-66 | 4.85 | 1.15 | 1.15 | 32x2-290 | 12.35 | 1.55 |
| 29x4-50-67 | 4.90 | 1.15 | 1.15 | 32x2-295 | 12.55 | 1.55 |
| 29x4-50-68 | 4.95 | 1.15 | 1.15 | 32x2-300 | 12.75 | 1.55 |
| 29x4-50-69 | 5.00 | 1.15 | 1.15 | 32x2-305 | 12.95 | 1.55 |
| 29x4-50-70 | 5.05 | 1.15 | 1.15 | 32x2-310 | 13.15 | 1.55 |
| 29x4-50-71 | 5.10 | 1.15 | 1.15 | 32x2-315 | 13.35 | 1.55 |
| 29x4-50-72 | 5.15 | 1.15 | 1.15 | 32x2-320 | 13.55 | 1.55 |
| 29x4-50-73 | 5.20 | 1.15 | 1.15 | 32x2-325 | 13.75 | 1.55 |
| 29x4-50-74 | 5.25 | 1.15 | 1.15 | 32x2-330 | 13.95 | 1.55 |
| 29x4-50-75 | 5.30 | 1.15 | 1.15 | 32x2-335 | 14.15 | 1.55 |
| 29x4-50-76 | 5.35 | 1.15 | 1.15 | 32x2-340 | 14.35 | 1.55 |
| 29x4-50-77 | 5.40 | 1.15 | 1.15 | 32x2-345 | 14.55 | 1.55 |
| 29x4-50-78 | 5.45 | 1.15 | 1.15 | 32x2-350 | 14.75 | 1.55 |
| 29x4-50-79 | 5.50 | 1.15 | 1.15 | 32x2-355 | 14.95 | 1.55 |
| 29x4-50-80 | 5.55 | 1.15 | 1.15 | 32x2-360 | 15.15 | 1.55 |
| 29x4-50-81 | 5.60 | 1.15 | 1.15 | 32x2-365 | 15.35 | 1.55 |
| 29x4-50-82 | 5.65 | 1.15 | 1.15 | 32x2-370 | 15.55 | 1.55 |
| 29x4-50-83 | 5.70 | 1.15 | 1.15 | 32x2-375 | 15.75 | 1.55 |
| 29x4-50-84 | 5.75 | 1.15 | 1.15 | 32x2-380 | 15.95 | 1.55 |
| 29x4-50-85 | 5.80 | 1.15 | 1.15 | 32x2-385 | 16.15 | 1.55 |
| 29x4-50-86 | 5.85 | 1.15 | 1.15 | 32x2-390 | 16.35 | 1.55 |
| 29x4-50-87 | 5.90 | 1.15 | 1.15 | 32x2-395 | 16.55 | 1.55 |
| 29x4-50-88 | 5.95 | 1.15 | 1.15 | 32x2-400 | 16.75 | 1.55 |
| 29x4-50-89 | 6.00 | 1.15 | 1.15 | 32x2-405 | 16.95 | 1.55 |
| 29x4-50-90 | 6.05 | 1.15 | 1.15 | 32x2-410 | 17.15 | 1.55 |
| 29x4-50-91 | 6.10 | 1.15 | 1.15 | 32x2-415 | 17.35 | 1.55 |
| 29x4-50-92 | 6.15 | 1.15 | 1.15 | 32x2-420 | 17.55 | 1.55 |
| 29x4-50-93 | 6.20 | 1.15 | 1.15 | 32x2-425 | 17.75 | 1.55 |
| 29x4-50-94 | 6.25 | 1.15 | 1.15 | 32x2-430 | 17.95 | 1.55 |
| 29x4-50-95 | 6.30 | 1.15 | 1.15 | 32x2-435 | 18.15 | 1.55 |
| 29x4-50-96 | 6.35 | 1.15 | 1.15 | 32x2-440 | 18.35 | 1.55 |
| 29x4-50-97 | 6.40 | 1.15 | 1.15 | 32x2-445 | 18.55 | 1.55 |
| 29x4-50-98 | 6.45 | 1.15 | 1.15 | 32x2-450 | 18.75 | 1.55 |
| 29x4-50-99 | 6.50 | 1.15 | 1.15 | 32x2-455 | 18.95 | 1.55 |
| 29x4-50-100 | 6.55 | 1.15 | 1.15 | 32x2-460 | 19.15 | 1.55 |

o'clock every morning of her little life.

Two rows of chairs extend down from either side of the platform facing in from the wall. From here the most ardent and dependable shouters send into the microphone their "Amen!" "Yes, Lawd!" "That's right!" and "Praise de Lawd!" White guests of honor sit in these rows, and about twenty white "regulars" sit here, too, though there is a good flecking of white faces in the main body of the audience.

Most puzzling to me was the white part of the congregation. There were of course the unmistakable psychopathological cases, very depressing to watch in action. And there were the smart young society folks slumming and not too comfortable but bound to get a new thrill, tossing bills on the collection table and getting autographed copies of "Happy Am I". There were white children from the poor sections nearby who had found a jolly, noisy, colorful place to spend Saturday night.

The Elder looked over his equipment much as the conductor of a symphony orchestra might make a final check of his musicians and his music. The mike men gave him his signal and he clapped his hands twice. Instantly the crowd hushed. He turned to the singers and they rose; he spoke to the trio by the pulpit who play mouth harp, guitar and mandolin. The ten-second signal came. And the broadcast was on, Elder Michaux was giving his list of self-imposed titles while the people sang and their hands clapped.

In the front row sat a pair of puzzled white people, a young woman and her little three-year-old daughter. When the broadcast started it was easy to see why the little girl was so glad to be there. The clapping of hands and the endless repetition of one song was heaven for any child. It got them. It got me, too, and it would get you. The physical participation of every individual in that pulsing rhythm—that is a quality of the Michaux psychological genius. It is not too undignified for anybody. You can do it from the first moment without feeling foolish.

AFTER the microphones come down the character of the service changes. We were lucky to be there the night following the recognition of Russia. If you listened to the broadcast that night you never guessed the heat and fury that burned in that little church about President Roosevelt's move. Russia was an ungodly nation and the worshippers objected to recognition of her for this very reason.

"Ev'ybody," said the Elder, "has a right to speak his opinion."

From Russia he brought home a lesson to his audience. The emotions roused so successfully about Russia he now channeled off into their own lives. They would not go out of there feeling rebellious against the Government by the time Elder Michaux got through with them. He preaches a doctrine of non-interference. He does not turn loose a bunch of fighting mis-



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Kurlash

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The Kurlash Company of Canada, at Toronto 3

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sionaries from his church to upset the equilibrium of anything at all. "The trouble with the world," he says, "is with the Christians themselves. Let them clean up their own houses before they start on their neighbors.

This doctrine of live clean and let live dirty is a doctrine of superiority. He does not beg. He does not offer lure and bait to entice people to salvation as if it were a bitter pill that must be sugared. He tells them in effect that membership in his church is too precious and desirable, that he is not scattering it around for just anybody.

If people do not want to toe the mark they can jolly well get out of his church. "Okay," he says, "go on out and have a good time in the world, but you stay there. Don't come back here until you're ready to behave yourselves. You can't suit yourself," he says, "and be a Chrisitan. You have got to suit God. You can't smoke cigarettes, you can't play cards or roll dice or bet on the races, or even go to the movies.

"The chair you're sitting on is yours," he says, "as long as you're sitting on it." The Elder continued, "As long as you're in it," he said, "this church is yours. The lights are yours, the music is yours, and the bills when they come in are yours to pay." This was meant for a joke. "When you walk up the street the sidewalks under you are yours while you're walking on them." He did not men-

tion that they might not be appreciated as well by cold feet in broken shoes. "The sunshine is yours," he went on, "just as much as John D. Rockefeller's and he can't put one bit of it in his pocket." That got a great shout and nobody reminded him that John D. found it a little easier to be where the sunshine was.

NO, the Elder did not tell his people how they were to get their rewards. But they were getting some of them right then while they listened and shouted and clapped and leaped and sang. Those faces are happy faces, lit with a strange exaltation, a sensuous swoon. Nobody wanted to go home. The tired three-year-old cried because she could not clap her hands all the time and had to be taken to the ladies' room and audibly spanked. The little white-middied pickaninny Yvonne yawned and stretched and pinched herself to keep awake. The very young seekers of diversion in the audience went to sleep on each other's shoulders, but still nobody went home. The songs began to last through twenty minutes of repetition and the bouncing grown up jack-in-the-boxes popped up and down all over the church.

Everybody did go home happy. Everybody except me, I couldn't figure it all out. But perhaps I shouldn't try to. As he himself says, "There ain't a law in the country can touch Elder Michaux." Maybe he's right.

Bashful

(Continued from page 47)

New York and do a few little jobs for Toscanini."

And Sosnik hung up firmly convinced he was being made the victim of a joke. True he had made arrangements for some good bands—but Paul Whiteman?

A week passed, and the publisher phoned again.

"Say, Harry," he said, "when are you going out there to see Paul?"

It required no little effort to convince Sosnik the request was a bona-fide one. When he had recovered from his amazement he went out to meet Whiteman, was warmly welcomed, made one arrangement, received the biggest check he had ever been handed, and made more and more arrangements. The profitable association continued throughout Whiteman's stay in Chicago.

Even on his very first program in the new Swift series Sosnik ignored Dame Opportunity—even made faces at her.

On that program he played a piano solo that drew praise from practically every critic who commented on the premiere. In the rehearsal the producer asked Harry if he wanted his name announced as the soloist.

"Oh, never mind," Sosnik replied. "Any of my friends who may be listening will probably guess who is playing."

Can you believe it? So unassuming!

Four years ago Sosnik was the inconspicuous pianist in Ted Fio-rino's orchestra, playing at the Edgewater Beach Hotel, from the professional viewpoint the pick of Chicago's orchestra spots. A booking there is recognition.

This year, with his own orchestra, he is booked for "The Beach" again. That, in addition to his radio work.

Still, he is studying harmony and composition at the American Conservatory of Music. He believes there is yet much to learn.

WONDER if you've heard his compositions "Modern Satire" and "Tranquility." Musicians praised them but they were too much on the side of the classical to become popular. He is also the composer of "Out of the Night," Ted Weems' theme song, of "An Old Italian Love Song," "What Makes My Baby Cry" and "Those Lying Lips."

There's no nonsense about this composer-conductor-pianist-arranger. Vigorously he denies the very existence of Dame Opportunity. Unlike almost everyone else in the radio entertainment field he doesn't believe in "breaks."

"Breaks are only the things that come from hard work, study, pains-

taking efforts and long rehearsals," he insists.

Only once in his life has he followed a "hunch." More than a year ago, as he was contemplating organizing a band, he was offered the position of staff musical arranger at Columbia's Chicago studios. The salary was excellent. Harry's "hunch" told him to pass it up. He did and went ahead with the band idea.

He calls that a "hunch," but maybe another name would be nearer the truth—"ambition."

Ambition to be like Ted Fio-rito, for instance. Listen:

"Without Ted's encouragement I don't believe I would have had the courage to go into the orchestra business professionally. When music was just a hobby with me he listened to my playing, helped me with arrangements and played many of them. Later he took me into his orchestra and gave me every opportunity in the world. Ted is one of the best friends I have ever had."

Harry doesn't remember when his interest in music began. While interested in all of the out-of-doors sports of the average boy he actually objected not at all when piano lessons were ordered in the Sosnik home.

But just as he was starting those piano lessons he suffered an accident that almost ended his juvenile hopes. A soda bottle exploded in his face and a piece of glass buried itself deep in his right eye. For a time it was thought certain he would lose his sight. Specialist after specialist advised against an operation. Then Sosnik's parents heard of a specialist in Milwaukee who had performed some very daring eye operations. They took the lad there and the surgeon—now dead—performed the seemingly impossible, removing the glass.

Once again his career was almost terminated shortly after his professional debut as a musician. Enroute to Auburn, N. Y., where he was to play at a charity ball, the train on which the orchestra was traveling was derailed while traveling along a high, rocky cliff. The coach in which he was riding left the rails entirely and balanced itself on the ledge. At the foot of that ledge was a lake almost one hundred feet deep. Something kept his car from going over.

Yet he doesn't believe in breaks.

Sometimes I believe there's a special department up there among the directors of our Fates designed to look after fellows like Harry Sosnik. Bashful, loathe to appear in the public eye, he and his work would remain forever buried if someone or something—Destiny, perhaps—didn't clear the way for him.

Well, Harry's way has been cleared at last. Slowly but surely, he has found himself. Today with a baton in one hand and a pound of Brookfield Butter in the other he is blazing new orchestral trails.

Everywhere musicians and the public accord their appreciation and homage.

Amazingly enough, he's still as bashful as ever.

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(Continued from page 77)



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- 6:00 EST (3/4)—Buck Rogers bucks perils of future. (Cocomalt.)
WABC, WAAB, WCAU-W3XAU, WDRC, WEAN, WJAS, WKBW, WOKO, WADC, WBT, WCAO, WHK, WJSV, CKLW. (See also 7:30 P.M. EST.)
- 6:00 EST (3/4)—Skippy.
5:00 CST—WBLM, KMBC, WHAS, KMOX, WCCO. (See also 5:00 P.M. EST.)
- 6:15 EST (3/4)—Bobby Benson and Sunny Jim.
WABC, WOKO, WORC, WAAB, WGR, WHK, WMAS, WDRC, WCAU-W3XAU, WEAN, WFBL, WLBZ, WHEC.
- 6:30 EST (3/4)—Jack Armstrong.
5:30 CST—WBBM, KMOX, WCCO. (See also 5:30 EST.)
- 6:45 EST (3/4)—Lowell Thomas.
WJZ, WBAL, WBZ, WBZA, WJR, WSYR, KDKA, WLW, WGAR, WLW, WHAM, CRCT, WLW, WHAM.
- 6:45 EST (3/4)—Little Italy.
WABC, WAAB, WCAU, WDRC, WEAN, WHP, WKBW, WOKO, WCAO, WFBL, WHEC.
- 6:45 EST (3/4)—Little Orphan Annie.
5:45 CST—WREN, KOIL, KWCR, KPRC, WOAL, WFAA, KTBS, WKY, KSTP, WBBB, WDAY, KFYP. (See also 5:45 P.M. EST.)
- 7:00 EST (3/4)—Amos 'n' Andy.
WJZ, WCKY, WJR, WBAL, WBZ, WBZA, KDKA, WLW, WGAR, CRCT, WHAM, WMAL, WRVA, WPTF, WIOD, WFLA. (See also 11:00 P. M. EST.)
- 7:00 EST (3/4)—Myrt and Marge.
WABC, WADC, WCAU, WJSV, WOKO, WCAO, WQAM, WKRC, WHK, CKLW, WDBO, WDRC, WCAU-W3XAU, WJAS, WDAE, WEAN, WFBL, WSPD, WBT. 6:00 CST—KRLLD. (See also 10:45 P.M. EST.)
- 7:15 EST (3/4)—Robin Hood. High adventure for all who can hear.
WJZ, WSYR, WHAM, WBAL, WMAL, CRCT, WBZ, WBZA.
- 7:15 EST (3/4)—Billy Batchelor. Children's sketch. (Wheatena.)
WEAF, WTAG, WJAR, WRC, WGY, WTAM, WWJ.
- 7:15 EST (3/4)—Just Plain Bill.
WABC, WCAO, WNAC, WGR, WKRC, WHK, CKLW, WCAU-W3XAU, WJSV, CRB, WJAS.
- 7:30 EST (3/4)—Lum and Abner.
WEAF, WFBW, WRC, WBEN, WTAM, WTAG, WJAR, WCHS, WEEL, WGY. (WLW on 7:45.) (See also 11:15 P.M. EST.)
- 7:30 EST (3/4)—Buck Rogers bucks perils of future. (Cocomalt.)
WKRC. 6:30 CST—WBBM, KMOX, WCCO, WFBM, WHAS. (See also 6:00 P.M. EST.)
- 7:45 EST (3/4)—Boake Carter.
WABC, WNAC, WCAO, WJSV, WGR, WBT, WHK, CKLW, WCAU-W3XAU, WJAS. 6:45 CST—WBBM, KMBC, KMOX, WCCO, WHAS.
- 7:45 EST (3/4)—The Goldbergs.
WEAF, WTAG, WBEN, WEEL, WJAR, WCAE, WCHS, WFL, WTAM, WFBW, WRC, WWJ, WGY, WSAI, WENR. 6:45 CST—WOW, WDAF.
- 8:00 EST (1)—Rudy Vallee, crooning collector of celebrities of stage, screen and radio.
WEAF, WCHS, WRC, WCAE, CRCT, WJAX, WRVA, WTAG, WFI, WGY, WTAM, CFCE, WFLA, WLW, WEAL, WFBW, WBEN, WWJ, WIOD, WJAR, WPTF. 7:00 CST—WMAQ, KSD, WOC, KSTP, WAPI, WJDX, WSMB, WSB, WDAF, WEBC, WDAY, WSM, WOAL, WBAP, KTHS, KFYP, WHO, WOW, WMC, WKY, KPRC, WTMJ, KYOO (on 7:30.) 6:00 MST—KIDL, KOA, KTAR. 5:00 PST—KPL, KGO, KGW, KOMO, KHQ.
- 8:15 EST (3/4)—Edwin C. Hill.
See Monday at 8:15 for stations.
- 8:30 EST (3/4)—Voice of America.
WABC, WADC, WCAO, WCAU-W3XAU, WDRC, WEAN, WFBL, WHK, WJAS, WJSV, WKBW, WKRC, WNAC, WOKO, WSPD, CKLW. 7:30 CST—KMBC, KMOX, WBBM, WFBM, WHAS, WOWO.
- 8:30 EST (3/4)—Dr. Herman Bundesen's health adventures dramatized. (Horlick's.)
WJZ, WBAL, WHAM, WJR, WGAR, KDKA. 7:30 CST—WLS, KOIL, WREN, KWK.
- 9:00 EST (3/4)—Philadelphia Symphony Orchestra, direction Leopold Stokowski.
WABC, WADC, WBE, WCAH, WCAO, WCAU-W3XAU, WDAE, WDBJ, WDBO, WDRC, WEAN, WFBL, WHEC, WHK, WICG, WJAS, WJSV, WKBW, WKRC, WLBZ, WMBG, WNAC, WOKO, WORC, WPG, WQAM, WSPD, WTAR, WTOC, CKLW. 8:00 CST—KPH, KLRA, KMBC, KMOX, KOMA, KRLLD, KTRH, K TSA, WBBM, WBRC, WCCO, WDSU, WFBM, WGST, WHAS, WISN, WLAC, WMT, WOWO, WREC. 7:00 MST—KLZ, KSL. 6:00 PST—KFPY, KPRC, KGB, KHJ, KOH, KOIN, KOL, KVI.

- 9:00 (1)—Maxwell House Show Boat.
WEAF, WTAG, WEEL, WJAR, WCHS, WFL, WFBW, WRC, WGY, WBEN, WCAE, WTAM, WWJ, WSAI, WRVA, WWCN, WIS, WJAX, WIOD, WFLA, WCKY. 8:00 CST—WMAQ, KSD, WOC, WHO, WOW, WDAF, WTMJ, WJDX, WMC, WSB, WAPI, WSMB, KTBS, WKY, KPRC, WOAL, WSM, WBAP, KSTP, KFSD. 7:00 MST—KTAR, KOA, KDYL. 6:00 PST—KGO, KFL, KGW, KOMO, KHQ.
- 9:00 EST (3/4)—Death Valley Days.
WJZ, WBZ, WBAL, WBZA, WJR, WHAM, WLW, KDKA, WGAR. 8:00 CST—WLS, KOIL, WREN, KWK.
- 9:15 EST (3/4)—Buick Presents: that humorous human, Robert Benchley; Andre Kostelanetz's orchestra; Howard Marsh, singer, and a male chorus.
WABC, WAAB, WADC, WBT, WCAH, WCAO, WCAU, WDAE, WDRC, WEAN, WFBL, WHEC, WHK, WJAS, WJSV, WKRC, WOKO, WQAM, WSPD, WTAR, WTOC, CKLW. 8:15 CST—KPH, KLRA, KMBC, KMOX, KOMA, KSCJ, KTRH, K TSA, WBBM, WBRC, WCCO, WDSU, WFBM, WGST, WHAS, WIBW, WISN, WLAC, WMBD, WMT, WOWO, WREC, WRR. 7:15 MST—KLZ, KSL. 6:15 PST—KFPY, KPRC, KGB, KHJ, KOIN, KOL, KVI.
- 10:00 EST (1)—Maybe the Ruby-loving Al will be back, but anyhow there are Paul Whiteman's excellent contemporary music arrangements; Deems Taylor's quiet, biting commentary. (Kraft Cheese.)
WEAF, WTAG, WFBW, WBEN, WWJ, WPTF, WJAX, WEEL, WCHS, WRC, WCAE, WLW, WNC, WIOD, WJAR, WFL, WGY, WTAM, WRVA, WIS. 9:00 CST—KSD, WMAQ, WOC, WHO, WOW, WSMB, WBAP, KPRC, WTMJ, KSTP, WDAF, WSM, WDAY, KFYP, WKY, WTHS, KTBS, WOAL, WIBA, WECB. 8:00 MST—KOA, KDYL. 7:00—KOMO, KGO, KFL, KGW, KHQ.
- 10:00 EST (3/4)—Light another Camel and visualize Glen Gray's Orchestra, the Do Re Mi Trio and the rest over—
WABC, WAAB, WADC, WBEI, WBT, WCAH, WCAO, WCAU, WDAE, WDBJ, WDBO, WDRC, WEAN, WFBL, WFEA, WGR, WHEC, WHK, WHP, WICC, WJAS, WJSV, WKBW, WKRC, WLBZ, WMAS, WMBG, WOKO, WORC, WPG, WQAM, WJSS, WSPD, WTAR, WTOC, WWVA, CKLW. 9:00 CST—KFAB, KFH, KLRA, KMBC, KMOX, KOMA, KRLLD, KSCJ, KTRH, K TSA, WCAO, WBBM, WBRC, WDBO, WDSU, WFBM, WFBW, WGST, WHAS, WIBW, WISN, WKBW, WLAC, WMBD, WMT, WNAX, WOWO, WREC, WSPA, WTAG. 8:00 MST—KLZ, KSL. 7:00 PST—KFPY, KPRC, KGB, KHJ, KOH, KOL, KOIN, KVI.
- 10:45 EST (3/4)—Myrt and Marge.
9:45 CST—WBBM, WFBM, KMOX, WLAC, WBRC, KMBC, WHAS, WGST, WDSU, KLRA, WREC, WCCO, KOMA. 8:45 MST—KLZ, KSL. 7:45 PST—KWG, KVI, KERN, KDB, KOL, KFPY.
- 11:00 EST (3/4)—Amos 'n' Andy.
10:00 CST—WMAQ, WENR, WFAA, WKY, KSTP, WSB, KWK, WREN, KTHS, WSMB, WSM, WDAF, KOIL, KPRC, WOAL, WMC. 9:00 MST—KOA, KDYL. 8:00 PST—KGO, KFL, KGW, KOMO, KHQ. (See also 7:00 P.M. EST.)
- 11:15 EST (3/4)—Lum and Abner.
(See also 7:30 P.M. EST.)
WFL 10:15 CST—WDAF, KSD, WOC, WHO, WTMJ, WKBE, WENR.

FRIDAYS

(February 2nd, 9th, 16th and 23rd)

- 6:45 A.M. EST—Arthur Bagley's Exercises.
WEAF, WEEL, WFL, WGY, WBEN, WCAE, CRCT, WRC.
- 10:15 EST (3/4)—Clara, Lu 'n' Em.
WJZ, WBAL, KDKA, WRVA, WJAX, WJR, WCKY, WIS, WWCN. 9:15 CST—KWK, WREN, WSM, WSB, KSTP, WJDX, WOAL, WFI, WMC, KOIL, WTMJ, WAPI, WSMB, WGN, KYOO, KPRC, WFAA. 8:15 MST—KDYL, KOA.
- 10:30 EST (3/4)—Today's Children.
WJZ, WBAL, WJR, WFLA, WMAL, WBZ, WRVA, WBZA, WSYR, WPTF, KDKA, WCKY, WJAX. 9:30 CST—WKRC, KSO, WKY, WEBC, KWK, KOIL, WBAP, WREN, WTMJ, KPRC.
- 10:45 EST (3/4)—Betty Crocker.
WEAF, WTAG, WEEL, WCAE, WSAI, WCHS, WBAP, WFI, WTAM, WIOD, WRC, WGY, WBEN, WWJ, WFLA, WFBW, WRVA, WPTF, WJAX, WJAR. 9:45 CST—KYW, KSD, WOW, KPRC, KTBS, WOAL, WKY, WOC, WHO, KYOO, WDAF.
- 10:45 EST (3/4)—Will Osborne's Orchestra.
WABC, WOKO, WCAO, WNAC, WDRC, WCAU-W3XAU, WEAN, WGR, WHEC.

(Continued on page 88)

Listen, Mothers!

(Continued from page 43)

happy. Her vacations were spent with her mother on a Florida plantation on the beautiful Indian River near the tiny town of Rockledge.

By the time she was in her teens her work as a soloist in the First Methodist Church of Cleveland made her annual return to the north and parting with her mother less dreadful.

AT sixteen—graduation and the prospect of again being with her mother promised great happiness.

Then suddenly—romance, swift, serious!

And, well—they were married.

Events from that time up to the wintry day, when it must have seemed to Dixie that life was hitting below the belt, must be left to the imagination for a fierce pride forbids spoken criticism of the father of her two children.

An outsider could have readily foreseen the inevitable outcome of the mating. Even her interest in singing aroused his jealousy and he angrily refused to allow her to take voice lessons or sing about the house.

In spite of the young husband's steadily increasing restlessness and irritability, his actual desertion of her was a surprising and horrible shock. She came in one afternoon from a walk to find his packed luggage in the living room and him hastily dropping toothpaste, brush, razor into his little English kit. His lips were tightly closed to her every question until just as he was going out the door. Turning, he said, "I'm not cut out for a life like this, so I'm leaving. Here's all the money I can spare. It'll take you wherever you want to go and then it's up to you."

EXCEPT for those first chaotic hours, the next few months followed a definite plan—a plan that included cheap rooms, walking to save trolley fare, gas plate meals and plenty of discouragement. As fate has a way of doing, it intervened just when it seemed only a matter of hours that the few coins in the family purse would keep the young ones in Grade A milk.

Maybe it isn't fair to be mentioning fate as the principal element. Anyway, arriving at WGN, she found the reception rooms almost entirely deserted. Within an hour her first audition was over.

With the experience and confidence gained by occasional work on WGN the path became a little less difficult and before many months passed she was also doing work on WLS and WIBO. Recently WLS signed a contract for her exclusive services.

Those of her fans who have found cheer on a dull afternoon in the lilt of her sparkling voice may summon inspiration from the knowledge that Dixie's battle for Douglas and Robert, now aged four and five, has assured for them the riches of a happy home and carefree childhood.

How Beauty and Romance Came to Nancy



WHAT YEAST FOAM TABLETS did for Nancy's skin, they should do for yours. A muddy, blotchy, unattractive complexion is usually caused by faulty elimination or a nervous, run-down condition. Your trouble is internal and requires internal treatment. That is just what YEAST FOAM TABLETS provide.

YEAST FOAM TABLETS contain rich stores of vitamins B and G which strengthen your digestive and intestinal organs, which give tone and vigor to your nervous system. With the true causes of your trouble corrected, eruptions and blemishes vanish. Your skin becomes clear and smooth. Indigestion, constipation, lack of pep and nervousness all go. You enjoy new health, and new beauty.

Don't confuse YEAST FOAM TABLETS with ordinary

raw yeast. YEAST FOAM TABLETS have a rich, appetizing, nut-like flavor. And they cannot cause fermentation in the body because they are scientifically pasteurized. Many leading American universities and various laboratories of the United States government use this new-type yeast in their vitamin research.

Any druggist will supply you with YEAST FOAM TABLETS. The 10-day bottle costs 50c—only a few cents a day. Get a bottle today.

YEAST FOAM TABLETS



NORTHWESTERN YEAST CO. MM3
1750 North Ashland Avenue, Chicago, Ill.
Please send free sample of YEAST FOAM TABLETS and descriptive circular.

Name.....
Address.....
City..... State.....



He Has a Million Friends

(Continued from page 33)



Itching Rash Quickly Relieved

"For more than a month", writes one woman, "I had a rash on my hand which was something like ringworm. I tried various treatments, but it resisted them all. At last I started to use Resinol Ointment, and was amazed when a small amount healed my trouble nicely."

Does your skin annoy or embarrass you? Does it itch so that at times you can't resist scratching, no matter where you are? Does it get chafed or rough, then burn and smart unbearably? Is it pimply?

Here is the way to get real relief. Bathe the affected parts with Resinol Soap and warm water. Pat dry, and freely apply soothing Resinol Ointment to the irritated spots. See how quickly the discomfort is relieved. Remember, Resinol Ointment is safe for any part of the body. Physicians have recommended it for thirty-five years.

Resinol Soap thoroughly cleanses the skin without drying or injuring its delicate texture. Use it daily—it helps to prevent clogged pores, blackheads and pimples.

Get Resinol Ointment and Soap from your druggist today—use them at the first sign of skin irritation, and watch the improvement.

For a free sample of each with skin treatment instructions, write Resinol, Dept. 1-E, Baltimore, Md.

Resinol



Blondes why be blind?

Don't shut your eyes to the fact that blonde hair requires special care. Its texture is so delicate that ordinary shampoo methods may cause it to fade, streak or darken.

Yet now it's easy to keep blonde hair always lovely. For there is a wonderful shampoo, called Blondex, especially made for blonde hair only, that will bring out all its rich, golden beauty. Helps keep light hair from darkening. Brings back the true golden sparkle to dull, dark, faded and streaked blonde hair. Not a dye. No harmful chemicals. Leaves hair soft, fluffy, silky. Used by millions of blondes.

FREE—TRIAL PACKAGE

To get a generous trial package of Blondex entirely free, just send your name and address to Swedish Shampoo Laboratories, Dept. 103, 27 West 20th St., New York City. Or you can buy Blondex at any good drug or department store—either the economical \$1.00 bottle or inexpensive 25c size.

sending him a battery set which has been his only connection with civilization for six years.

"Then there is an extremely well-known Californian whom I number among my very intimate friends. It all started because of one of the first Ship of Joy broadcasts, back in 1926.

AS a guest star, I had a blind man one morning. He explained how, though he was a rank failure when he had normal vision, now that God had seen fit to take away his eyesight, he considered himself a great success. 'I can see my mother more clearly now than when I had good vision; I can see so many things that escaped me before. The world seems real and true and kind.'

"A few days later a gentleman called at the studio. He had driven 500 miles to visit the blind man, to tell him and me how much that single broadcast had meant to him and his wife. 'My grown daughter listened in the other day, and you did something to her. All the resentment and ill-will she seemed to bear toward us, for no reason we could fathom, is gone. She has become the same, sweet, loving girl she was in her teens. Somehow, we all seem to understand each other better now.'

"I try to make my program a play-time," he told me. "It is in a way a veiled rebuke to attempts to be oversophisticated. I believe all worthwhile people still possess the simple and honest tastes of the springtime of life. I'm sorry for them if they don't."

HUGH Barrett Dobbs is no sunshine salesman in the usual sense, no Pollyanna playing a glad game. He recognizes our desires and problems and caters directly to them. He has proved a great friend to thousands in need of friendship.

And when you see Captain Dobbs, you see exactly the sort of person you'd expect from his broadcasts—a kindly, husky optimist, the kind of person you'd like for an uncle or confidant—sincere, simple and friendly. A man who has built his foundation for happiness on a sound mind in a sound body.

You'd never think that a man of his sturdy physique and sane and healthy outlook was at one time a puny, weak and sickly individual. Well, he was. In curing this condition he became interested in physical exercises and then mental ones, which finally resulted in his Ship of Joy.

He entered Johns Hopkins Medical School at Baltimore and prepared to become a physical training teacher. Then he became interested in a playground in New York City—the first outdoor playground in our country.

Then Judge Ben Lindsay came to New York to see him and persuaded him to build several playgrounds in Denver. Next he went to Seattle,

where he installed some more.

"But I was young and aching for adventure," he said. "In Seattle all I heard was talk of the Gold Fields of the Yukon. Four of my friends and I decided we'd go north into Alaska to seek our fortunes."

IN Alaska occurred something which began Hugh Barrett Dobbs' faith in miracles. He and his friends had built a flat-bottomed barge. They were going through Five Finger Rapids, a dangerous falls. The barge capsized: his four companions drowned. Every bit of equipment they had was lost. Dobbs alone escaped, uninjured.

Soon after, he returned to the states. In Seattle he met a pretty eighteen-year-old girl. They fell in love and were married. She is still pretty, though a good deal older than eighteen. In fact the Dobbs have two children, a boy of twenty-one, who is a Junior at Stanford University, and a daughter of sixteen.

A family man needs a steady job, Dobbsie thought. He opened a business men's gym in San Francisco. His work was so successful that he was asked to teach modern methods of physical training over the air back in 1925. But he felt something was lacking. He added jokes and wise comments to his daily morning health broadcast. He called his program, "Exercise and Applesauce."

Still Dobbs was not content. Somehow, the fan mail he received told him there was place for another type of program. Spiritual exercises were just as necessary as physical ones. The letters from Casey of the Window Swaps, the deluge from the mentally weary, the suggestion of his friend Cheerio, convinced him that while exercises given in a spirit of fun help start the day right, a program devoted entirely to lifting the spirits of the people, to dispensing concentrated good cheer, would be a success. His Ship of Joy broadcasts came into being.

Dobbs lives on a high hill in Burlingame, a suburb of San Francisco. In order to be at the studio in time for his Exercise and Applesauce broadcast he gets up at five every morning. He's never been late or absent. His habits of outdoor life persist—he loves to fish, golf and attend ball games.

Happytimers have become familiar with the following bit of verse which Captain Dobbs often quotes over the air. He considers it the motif for the Ship of Joy broadcasts; it was sent to him by a fan, anonymously.

"If any little word of ours can make one heart the lighter,
If any little song of ours can make life seem the brighter,
We're glad to speak that little word,
Or take that bit of singing
And drop it in the Vale of Cheer to set the echoes ringing."

If You Want to Be Beautiful

(Continued from page 63)

long if you like it that way. But follow the shape of your own head and let your hair frame your face becomingly.

At the big broadcasting studios, with all those audience galleries where on-lookers go to watch their favorites, the artists are coiffed and dressed up to the last word in style. There you can see more individuality in a short time than perhaps anywhere else. And it is quite a happy experience to see a singer or a speaker expressing as much personality with the arrangement of her hair as she does with her particular "act."

Brush, brush, brush and brush some more, should be the first slogan. Don't let a day go by without wielding the bristles with diligence.

The principle of hair washing is quite the same as for washing handkerchiefs or any other little personal fixings. To get it clean never tire of the rinsing. Four or five rinsings in warm water are necessary. More won't do a bit of harm. A last rinse of vinegar in water for darker heads brings out the lights and tones. A lemon rinse for blondes works wonders in brilliancy.

The liquid oil soaps are by far the best and quite the easiest to use. Wet the hair all over, rub in handfuls of liquid soap, rub violently for several minutes, then rinse at least four times. Repeat the soaping process and rinse some more.

Dry shampoos are grand for those who dislike too much washing and they are very restful, too. The preparation for this comes in a package ready to use with full instructions for its application. Then there is a liquid shampoo to be used without water. This is particularly effective for oily hair.

Hair that is too dry is as much of a curse as the sort which is too oily. It gets dead and stiff looking and is often impossible to make appear sleek. And a sleek head is the smart head of today. However there are remedies for this, too, the simplest being the application of olive oil, yes, right from the can you use for the salad. Put a large tablespoonful into a saucepan and heat it. Then with a piece of cotton dab the oil on the scalp parting the hair so that the scalp is touched each time. Now massage the whole head for five or ten minutes. Then wrap a towel, which has been wrung out in very hot water, tightly about the head. Let this stay on for about an hour if you can, at any rate, for half an hour. And then proceed with the washing process.

Brilliantine for a final glittering touch can be recommended only when it is used very sparingly for it has a tendency to make the hair look too crisp.

If your hair or your beauty problems in general are keeping you awake nights just because you can't find the right trick for you, write to me at RADIO STARS and I shall be glad to suggest ways and means.

Save 50% to 90% with new concentrated mouth wash

Five Star Antiseptic Powder, dissolved in water at home, makes pint of powerful, pleasant-tasting mouth wash for 10 cents

THOUSANDS no longer pay high prices for mouth wash. They know that Five Star Antiseptic is safe, pleasant-tasting, amazingly effective as a mouth wash or gargle, yet goes *three to ten times as far*.

Scientists who tested this new discovery against other well-known antiseptics were amazed at its extraordinary penetration. A leading bacteriologist said: "Five Star Antiseptic not only kills germs rapidly, but has a far more lasting effect in preventing bacterial growth."

Yet because it is a powder—you dissolve it in water at home—Five Star Antiseptic costs only 10¢ a pint at 5 and 10 cent stores.

Wildroot Co. Inc., Buffalo, N. Y.
In Canada; Imperial pint 15¢, Wildroot Ltd., Fort Erie, N., Ont.



10¢

MAKES ONE PINT at 5 and 10 cent stores

RADIO STARS

announces the first and second place winners of its first boner contest—the one published in the December issue.

Mr. J. R. Ross of 5 West Rock Avenue, New Haven, Conn., wins first place. He'll get a free trip to New York City.

Second place winners are: Eva Newsome, Dayton, O.; Arline Morath, St. Louis, Mo.; A. May Holaday, San Jose, Calif.; Mrs. Myrtle T. Swartz, Philadelphia, Pa.; Mrs. Robert H. Moeller, Troy, N. Y.; Edna D. Birge, North Edmonds, Wash.; Elizabeth Keller, New Brunswick, N. J.; Kay Smith, Cedar Falls, Ia.; Harry Wellington, Battle Creek, Mich.; and Ethel Gellis, Chicago Heights, Ill.

The complete list of winners for this contest and for the second contest will be announced in next month's RADIO STARS.

I like to make RUGS on my Sewing Machine"

THE Singercraft Guide, the clever little rug-maker, does it so easily! And it costs so little because you simply use strips cut from old rags or discarded clothing. Learn in 10 minutes—to make any kind of rug. Get Complete Outfit, with instructions and transfer designs, from the Singer Shop or Singer Representative. Or send 50c with the coupon.

SINGER SEWING MACHINE CO., INC.
Dept. Q-142, Singer Bldg., New York, N.Y.

Enclose..... (money order or stamps). Please send me:
 Singercraft Set and Book (50c) (Prices apply in U. S. and Canada only)
 Singercraft Book only (10c)

Name.....
 Street.....
 City..... State.....

SINGERCRAFT
THE SINGER MFG. CO.

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Meet One Man's Family

(Continued from page 57)



Enjoy the Luxury of Clean, Fresh Powder Puffs—Always

Dora May, the new, soft, caressing, fine quality velour powder puff, makes powder go on smoothly, evenly. Costs so little everyone can afford fresh ones always. Cello, plane wrapped, completely sterilized.

3 for 10¢

At Your 5 and 10¢ Store

GRAY HAIR PENCIL

Instantly gives to GRAY Hair Desirable Youthful Color. A secret method that keeps gray away from Roots, Temples and Parting, and Keeps Gray from Spreading. Cannot be detected. Will not fade or wash off. Delights both men and women!—To Quickly Introduce ORATEX Treatment, full size Pencil for 2¢ coin. Lasts many months. Stateshade. ORATEX CO., 400 West Erie St., Dept. F-18, CHICAGO

REMOVE CALLOUSES While you walk



Get quick relief from callouses and tired aching feet with the "Comfort" Callous Remover and Metatarsal Support.

10¢

Callouses, or a fallen metatarsal arch. Relief—with the "Comfort" Callous Remover.

Slip on one of these light, flexible supports and walk in comfort. A medicated, soft, rubber cushion supports metatarsal arch... stops leg pains and aching feet... removes callouses safely. Fits like a glove, invisible under hose. So comfortable... and a surprising value at 10¢. Sold by most 10 cent stores with a complete line of "Comfort" Foot Aids. If your local store does not have this item, use coupon.

"Comfort" FOOT AIDS

FOREST CITY RUBBER CO., 1276 Ontario St., Cleveland, O.

Enclosed is 10c in stamps for 1 (or 20c for 2) Callous Removers.

Shoe size _____

Name _____

Address _____

City _____

appreciated by hearers in metropolitan centers and tiny farms; by old ladies and clergymen, by all the types of listeners who ordinarily are believed to recoil with horror from everything but saccharinity through the loud speaker.

Not that "One Man's Family" doesn't have sweetness in it, for it does—and sentiment, too. But its sweetness and sentiment are of the genuine kind and its realism doesn't call a spade anything worse than a spade.

Now, what of the men and women—those mad, capricious, courageous Barbours—who people your parlors on Saturday or Wednesday.

Well, there's Jack. He's difficult but intensely loyal, a combination of the author's own experience and the kid who plays the part. This kid is Billy Page, a high school student himself. Billy is twelve years of age, and this is his third year in radio. He was "Penrod" in Booth Tarkington's tale of youth. And the leading line-reader in that old Thursday night tear-jerker known as "Memory Lane."

Off the air he's as regular as the kid who sells you magazines. Builds model airplanes in all his spare time. Or fiddles with a wireless set he's built himself. His greatest ambition, he confides to friends, is to graduate from Stanford University.

Fannie Barbour, Billy's mother, is played by Minetta Ellen. She's a link in understanding between the old problems and the new.

Claudia and Clifford, the irrepressible twins who represent the Younger Generation, are played by Kathleen Wilson and Barton Yarborough. Kathleen, in real life, became a bride last April. At 22 she finds herself with a husband and a career.

BARTON YARBOROUGH is dark and handsome with a close-clipped mustache that makes him look quite man-about-townish. He's a Texan, by the way, but ran away from home when he was seventeen to join a musical show. Since then he's gone to the University of California, played leading roles in England and New York and come back to California again. Now he lives at Sea Cliff, Calif., in a house which, like the Barbour house, faces the Golden Gate.

I wonder how well you like Paul, the eldest son, who represents the most unconventional element in the family. A young ex-service-man who must spend the rest of his life walking with a cane, he is bitterly opposed to the regime of business and government that brought on the war. Cynical yet with a sense of humor and an irresistible impulse to help underdogs, I suspect that the author has more fun creating and expanding this character than any other.

Paul is actually Michael Raffetto, an actor who was once a lawyer. Some time ago, when he was still a lawyer, he became so interested in radio plays

that he wrote a series of them called "The Arm of the Law." When offered to a broadcaster they were accepted. And Michael Raffetto was pressed into service to play the part of the lawyer. It wasn't hard for him since acting had been a hobby right straight through his years at the University of California while earning his A.B. and Doctor of Jurisprudence degrees.

Next and last, meet the father who is played by J. Anthony Smythe. He, too, studied law—but at the University of San Francisco and St. Ignatius College. Despite his "family man" role on the air, he's a bachelor.

These Barbours, now that you know them a little better, achieve an amazing lifelike quality in their serial sketches. Morse, the author, believes he has the formula.

WHEN I was a newspaper man it was a truism that what people are really interested in is—themselves. That's what makes human interest stories eternally popular, and it occurred to me one day when I was wondering what to write next—I had just finished my thirteenth mystery serial—that a human interest drama, about a real family everybody would recognize, ought to get over.

"I had a young brother-in-law, who was a high school lad, living with me at the time. Attempting to lay down the law to this youngster who represented such a different generation from my own high school days it seemed to me that about the most exciting drama in the world lay on my own doorstep. So—"One Man's Family" spun itself. I didn't have five children, like Henry Barbour does, but being a father pro tem gave me such lively sympathy for Henry that I've never been able to judge him as harshly as some of our listeners."

At thirty, Carlton Morse finds himself the father of one of the strangest families one man ever produced. Himself a country boy who is perfectly at home in the city, he shoulders a responsibility for which millions all up and down America hold him accountable. He was born in Louisiana. He was brought up in Oregon. He matriculated at the U. of Calif., but tarried only long enough to whet his appetite for "life." Finding it took him from one American border to the other, north and south, until San Francisco halted him long enough to conduct a newspaper column. Lots of westerners still remember his "Sidewalks of San Francisco."

One thing about "One Man's Family," it's sincere. You feel the honesty of it in every ringing word. You feel the same thing when you talk to the man who writes those words. Possibly, that is one reason why, on these wintry Saturday nights, "One Man's Family" has become the family of a million men. And a million women, too.

Fred Waring's Heartbreak and Happiness

(Continued from page 28)

sure that Evalyn Nair and Fred Waring could not face the world so happily today.

When the run of "Hello Yourself" ended, Fred Waring signed up both Evalyn Nair and Dorothy Lee with the Pennsylvanians.

In the meanwhile, Fred Waring and his wife continued to drift further and further apart. Eventually she went to Cleveland and they were quietly divorced. The story was hushed up for several weeks and by the time the news broke it was cold and the papers hardly mentioned it. And Fred didn't mind losing that publicity.

And now, when Fred Waring might have been free to tell Evalyn what was in his heart, it was too late. For Fate played still another prank upon these two. Evalyn, not even dreaming that Fred Waring was secretly in love with her, fell in love with a player in his band and they were married. Now it was Evalyn who was tied by a legal bond and once more Fred Waring's lips were sealed.

The boy who married Evalyn dreamed of greater success than any he could ever achieve as a player in Fred Waring's band. He left his job hoping for a glittering and glamorous career. Instead, too late, he found the road to fame a rocky one. For many, many months he was out of work. Evalyn continued to work as a dancer with the Pennsylvanians. No one will ever know what secret torture Fred Waring endured as he worked with Evalyn, knowing that he could not even say the words that were burning in his heart. She was married to another, a man who had formerly been with his band, and it would be treachery to tell her how he felt. He wanted her to be happy and it was better that she should never know of his feelings for her. Yet only a man who has been in a similar situation can realize what a hell of torture he endured because of her proximity and the love that lashed him like a thousand weapons. It was cruel to be so near and yet so far away. It was maddening to know that the man she loved and whose destiny she had chosen to make hers was out of work and that Evalyn was suffering because of it. And he could say nothing. Nothing!

STILL carrying the torch for Evalyn Nair, Fred Waring went out with other girls—with Dorothy Lee, Lyda Roberti and Mary Brian. When Fred Waring was divorced all Broadway thought he would marry Dorothy Lee, the cute jazz dancer. Between them there developed a beautiful friendship, a rare understanding and companionship. Dozens of times the rumor spread like wildfire that they were going to be married. I doubt if there was any man in the world whom Dorothy Lee liked better than Fred Waring. But remem-

ber, I said liked—not loved. In some cases, a beautiful and lasting love has been built upon just such a friendship and understanding. In fact, the rumors almost came true. Dorothy Lee and Fred Waring might have married to preserve that splendid companionship if each had not fallen in love with someone else. Fred was still secretly in love with Evalyn and Dorothy Lee was swept off her feet by Jimmy Fidler, a Hollywood press agent. That marriage of Dorothy's hit the rocks later on and she has married again since—happily, so far as is known.

How strangely fate works to bring two people together! It seems cruel that Evalyn Nair and Fred Waring had to suffer so before they realized their love. A malignant destiny seemed to pursue them and to mock them. When Evalyn was free, Fred Waring was legally married to another woman; when Fred Waring was free, Evalyn belonged to another man. Possibly Fred might have found some sort of happiness in knowing that Evalyn was happy if fate had destined it that way. But instead Evalyn's marriage brought her only unhappiness and in the end she had to seek a release in divorce from the man she had married.

For two or three weeks after she had been divorced Evalyn did not even tell Fred Waring. So closely had he guarded his secret that she did not realize how much her freedom meant to him. Now he was free to court her before the eyes of the world. Now his lips were no longer sealed. No longer need he hide the tenderness in his eyes; no longer was her presence near him an exquisite torture. He took her out; he dined with her; he courted her in every way known to a lover. When she went to visit her parents in California he called her up long distance every day to ask her to marry him. For two or three weeks she would not give him her answer. She wanted time to think it over, to be sure. Finally she said yes. And after the long, dreary heartache, that heavy sadness was finally at an end. Now the smile on his lips was deep in his heart. Fred was happy at last.

They decided not to wait any longer for the fruition of their love. Evalyn rushed to Chicago; Fred Waring rushed to Chicago and then the couple rushed to the county building before closing time at noon on September 30. The judge waited in his chamber to perform the ceremony. Just as he was about to start, an old charwoman, planning to clean up the room, stuck her head in the door. When she saw the young couple there, she grabbed her mop and started to flee. But Fred Waring only smiled and beckoned to her. "Come on in, mother," he said. "Maybe you'll bring us luck."

And with only the charwoman as their witness, these two were married.

I'D SKATE TO THE SOUTH POLE FOR A

KOOL



MILDLY MENTHOLATED CIGARETTE—CORK-TIPPED

They're easier on your throat—the smoke actually *is* several degrees cooler. But why talk scientifically when the main thing about KOOLS is the downright pleasure you get smoking them? They're definitely refreshing. The choicest Turkish and Domestic tobaccos, neatly blended and then mildly mentholated by a process that fully preserves the flavor of the tobaccos. Cork tips are lip-savers. Save the valuable B & W coupons packed with KOOLS for Congress Quality gilt-edged U. S. Playing Cards and other attractive premiums. (Offer good in U. S. A. only.)

PLAYING CARDS—FREE



Brown & Williamson Tobacco Corp., Louisville, Ky.

Programs Day by Day

(Continued from page 82)



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- 11:00 N. B. C. Music Appreciation Hour, Walter Damrosch conducting symphony orchestra.
WEAF, WJZ, WTAG, WGY, WWJ, WIS, WFLA, WBZ, WHAM, WCKY, CFCE, WWNC, WEEI, WJAR, WCHS, WBEN, WLW, WJAX, WBAL, WBZA, WGAR, KDKA, WRVA, WLIT, WFBR, WRC, WTAM, WCAE, WIOD, WMAL, WSYR, WJR, CRCT, WPTF. 10:00 CST—KYW, KSD, WOC, WHO, WOW, WIBA, WSE, WJDX, WVOO, WFAA, KPRC, KTHS, KWK, KWCR, WREN, WDAF, KSTP, WEBC, WDAY, KFPY, WSM, WAPI, WMC, WSMB, WKY, WBAP, KTBS, WOAI, WLS, KOIL. 9:00 MST—KOA, KDYL.
- 11:00 EST (1/4)—"Cooking Closeups." Mary Ellis Ames home economist. (Pillsbury.)
WABC, WADC, WOKO, WCAO, WNAC, WCAU-W3XAU, WEAN, WSPD, WJSV, WKBW, WKRC, WHK, CKLW, WDRC, WJAS, WFBL. 10:00 CST—WBBM, WFBM, KMOX, WGBT, WREC, WCCO.
- 12:00 Noon EST (1/4)—Gene Arnold and Commodore male quartet. (Crazy Crystals.)
WEAF, WTAG, WRC, WCAE, WCHS, WEEI, WLIT, WGY, WWJ, WSAI, WJAR, WFBR, WBEN, WTAM. 11:00 A.M. CST—WOAI, WMAQ, WOC, WHO, WOW, WBAP, KPRC, WDAF, KVOO. 10:00 MST—KOA.
- 12:00 EST (1/4)—The Voice of Experience.
WABC, WNAC, WKRC, CKLW, WCAO, WGR, WHK, WCAU-W3XAU, WJAS, WEAN, WJAX, WBT. 11:00 A.M. CST—WBBM—KMBX, WHAS, KMOX, KRDL. 10:00 MST—KLZ, KSL. 9:00 PST—KFRC, KDB, KOL, KFPY, KWG, KVI, KERN, KMJ, KHJ, KOIN, KFBK, KGB.
- 12:30 EST (1)—National Farm and Home Hour.
WJZ, WBAL, WJR, WIS, WFLA, WBZ, WBZA, WHAM, WWNC, WSYR, KDKA, WGAR, WRVA, WJAX, WMAL, WLW, WCKY, WPTF, WIOD. 11:30 A.M. CST—KTBS, KYW, WREN, WEBC, WSM, WSMB, WFAA, WOAI, KWK, KWCR, KOIL, KFPY, WMC, WJDX, KTHS, WIBA, KSTP, WKY, WDAY, WSB, WAPI, KVOO, KPRC. 10:30 MST—KOA.
- 1:00 EST (1/4)—Marie, the Little French Princess. (Affiliated Products.)
WABC, WNAC, WKRC, WIS, CKLW, WCAU-W3XAU. 12:00 CST—WBBM, KMBX, WDSU, KMOX, WGST.
- 1:30 EST (1/4)—Easy Aces.
WABC, WCAO, WCAU-W3XAU, WKBW, WRC, CFRB, WHK, CKLW, WJAS. 12:30 CST—WBBM, KMBX, KMOX, WCCO. 11:30 A.M. MST—KLZ, KSL. 10:30 PST—KMJ, KOIN, KFBK, KFRC, KOL, KFPY, KMJ, KHJ, KGB, KDB, KVI, KWG.
- 2:00 EST (1/4)—Just Plain Bill.
1:00 CST—KMBX, KMOX, WCCO, WFBM. 12:00 Noon MST—KLZ, KSL. 11:00 A.M. PST—KFPY, KFRC, KGB, KHJ, KOI, KOIN, KOL, KVI.
- 2:15 EST (1/4)—Romance of Helen Trent.
WABC, WCAU, WKBW, WKRC. 1:15 CST—KMOX, KRDL, WFBM. 12:15 MST—KLZ, KSL.
- 3:30 EST (1/4)—Woman's Radio Review.
WEAF, WTAG, WRC, WCAE, WCHS, WEEI, WBEN, WWJ, WFLA, WRVA, WIOD, WFI, WTAM, WWNC, WJAR, WFBR, WGY, WSAI, WIS. 2:30 CST—KTBS, KYW, KSD, WSM, WEBC, WHO, WMC, KVOO, WDAF, WKY, KPRC, WIBA, WOC, WSMB, WJDX, WSB, WEPB, WOW. 1:30 MST—KOA.
- 4:00 EST (1/4)—Betty and Bob.
WJZ, WBZ, WBAL, WHAM, KDKA, WBZA, WGAR, WJR, WLW. 3:00 CST KWK, KOIL, WLS.
- 5:00 EST (1/4)—Skippy.
WABC, WGR, WEAN, WOKO, WKRC, WFBL, WCAO, WHK, WSPD, WAAB, CKLW, WJSV, WDRC, WCAU-W3XAU, WHEC, CFRB. (See also 6:00 P.M. EST.)
- 5:30 EST (1/4)—The Singing Lady.
WJZ, WBZ, WBZA, WBAL, WHAM, WJB, KDKA, WGAR, WLW. 5:30 CST—WGN.
- 5:30 EST (1/4)—Tom Mix in thrilling children's program. (Ralston.)
WEAF, WEEI, WTIC, WJAR, WTAG, WLIT, WRC, WGY, WBEN, WCAE, WTAM, WWJ, WCHS, WFBR. (See also 6:30 P.M. EST.)
- 5:30 EST (1/4)—Jack Armstrong.
WAAB, WOKO, WSPD, WCAO, WNAC, WJSV, WGR, WHK, WHEC, CKLW, WDRC, WCAU-W3XAU, WJAS, WEAN, WFBL. (See also 6:30 P.M. EST.)
- 5:45 EST (1/4)—Wizard of Oz.
WEAF, WTIC, WCAE, WTAG, WEEI, WTAM, WJAR, WCHS, WWJ, WFBR, WRC, WSAI, WGY, WBEN. 4:45 CST—WMAQ, KSD, WOW, WIBA, WDAY, WDAF, WTMJ, KSTP, WEBC, KFPY.
- 5:45 EST (1/4)—Little Orphan Annie.
WJZ, WLW, WBAL, WJR, WBZ, WBZA, KDKA, WHAM. (See also 6:45 P.M. EST.)

- 6:00 EST (1/4)—Skippy.
5:00 CST—WBBM, KMBX, WHAS, KMOX, WCCO. (See also 5:00 EST.)
- 6:15 EST—Bobby Benson and Sunny Jim.
WABC, WOKO, WAAB, WGR, WHK, WDRC, WCAU, WEAN, WFBL, WLBZ, WHEC, WORC, WMAS.
- 6:30 EST (1/4)—Jack Armstrong.
5:30 CST—WBBM, KMOX, WCCO. (See also 5:30 EST.)
- 6:30 EST (1/4)—Adventures of Tom Mix.
5:30 CST—WMAQ, KSD, WTMJ, WIBA, KSTP, WEBC. (See also 5:30 EST.)
- 6:45 EST (1/4)—Lowell Thomas.
WJZ, WBZA, WLW, KDKA, WHAM, WJAR, CRCT, WIOD, WSYR, WFLA, WGAR, WJR, WBZ, WBAL.
- 6:45 EST (1/4)—Worcester Salt seasons programs with Zuel Parenteau's Orchestra and Carl Van Amburgh, soloist.
WABC, WBT, WCAO, WCAU, WDRC, WEAN, WFBL, WFEA, WHEC, WJLV, WKBW, WLBZ, WNAC, WOKO, CKLW.
- 6:45 EST (1/4)—Little Orphan Annie.
5:45 CST—WREN, KOIL, KWCR, KPRC, WOAI, WFAA, KTBS, WKY, KSTP, WEBC, WDAY, KFPY. (See also 5:45 EST.)
- 7:00 EST (1/4)—Molle Show, Shirley Howard; the Jesters: Red, Guy and Wamp.
WEAF, WEEI, WRC, WTAM, WTIC, WJAR, WGY, WWJ, WTAG, WCHS, WBEN, WLIT, WFBR, WCAE. 6:00 CST—WMAQ, KSD, WOC, WHO, WOW, WDAF.
- 7:00 EST (1/4)—Amos 'n' Andy.
WJZ, WCKY, WJR, WBAL, WBZ, WJAX, KDKA, WLW, CRCT, WRVA, WPTF, WMAL, WFLA, WIOD, WGAR, WHAM.
- 7:00 EST (1/4)—Myrt and Marge.
WABC, WADC, WKRC, WDBO, WOKO, WCAO, WHK, WDAE, WNAC, WGR, CKLW, WIOC, WDRC, WCAU-W3XAU, WJAS, WEAN, WVVA, WFBL, WSPD, WJSV. 6:00 CST—KRDL.
- 7:15 EST (1/4)—Just Plain Bill.
WABC, WCAO, WCAU-W3XAU, WKRC, WHK, CKLW, WNAC, WJAS, WJSV, CFRB, WJAS.
- 7:15 EST (1/4)—Billy Batchelor.
WEAF, WTAG, WJAR, WRC, WGY, WTAM, WWJ.
- 7:30 EST (1/4)—Circus Days, by Courtney Ryley Cooper. (Scott's Emulsion.)
WEAF, WRC, WGY, WTAM, WLW, WJAX, WFBR. 6:30 CST—WMAQ, KSD, WDAF.
- 7:30 EST (1/4)—Music on the Air.
WABC, WOKO, WCAO, WNAC, WGR, WDRC, WCAU-W3XAU, WJAS, WEAN, WFBL, WJSV, WLBZ, WICC, WHP, WFEA, WHEC, WORC, WGLC.
- 7:45 EST (1/4)—Bonke Carter.
WABC, WCAO, WCAU-W3XAU, WBT, WNAC, WGR, WJAS, WHK, CKLW, WJSV. 6:45 CST—WBBM, KMBX, WCCO, WHAS, KMOX.
- 7:45 EST (1/4)—The Goldbergs.
WEAF, WTAG, WLIT, WEEI, WJAR, WGY, WRC, WCHS, WBEN, WCAE, WWJ, WTAM, WSAI, WFBR. 6:45 CST—WENR, WOW, WDAF.
- 8:00 EST (1)—Cities Service Concert. Perpetually pleasing program with Jessica Dragonette, soprano; Cities Service Quartet; Frank Banta and Milton Rettenberg, piano duo; Rosario Bourdon's Orchestra.
WEAF, WTIC, WSAI, WEEI, WCAE, WRC, WBEN, WTAG, CRCT, WJAR, WLIT, WTAM, WWJ, WRVA, WCHS, WFBR. 7:00 CST—WDAF, WOAI, WOC, KPRC, KTBS, WKY, WFAA, KYW, KSD, WHO, WOW, WEBC, KTHS, (WTMJ, KVOO on 7:30 CST.) 6:00 MST—KOA, KDYL.
- 8:00 EST (1/4)—Nestle's Chocolateers, with Ethel Shutta, vocalist; Walter O'Keefe, the Broadway Hill Billy; Don Bestor's Orchestra.
WJZ, WMAL, WBAL, WCKY, WJR. 7:00 CST—WLS, KWK.
- 8:00 EST (1/4)—Happy Bakers.
WABC, WADC, WCAE, WGR, WHK, CKLW, WDRC, WSPD, WJAS, WMAS, WICC, WCAH, WMBG, WHEC, WVVA. 7:00 CST—WFBM, WBBM, KMBX, KMOX, KRDL, WREC, KSCJ, WCCO, WISN, KOMA, KLRA, KFH, WMT.
- 8:15 EST (1/4)—Edwin C. Hill.
WABC, WADC, WKRC, WDRC, WEAN, WJSV, WOKO, WCAO, WHK, WCAU-W3XAU, WFBL, WNAC, WGR, CKLW, WJAS, WSPD. 7:15 CST—WBBM, WFBM, KMBX, KMOX, WCCO.
- 8:30 EST (1/4)—The March of Time.
WABC, WOKO, WCAO, WAAB, WDRC, WIP, WEAN, WSPD, CKLW, WNAC, WGR, WKBW, WKRC, WHK, WCAU-W3XAU, WJAS, WFBL, WJSV. 7:30 CST—WBBM, WFBM, KMBX, WHAS, KMOX, WCCO, WGST, WDSU, KTRH. 6:30 MST—KSL, KLZ. 5:30 PST—KFPY, KFRC, KGB, KHJ, KOIN, KOL, KVI.
- 8:45 EST (1/4)—Red Davis.
WJZ, WSYR, WBAL, WHAM, WBZ, WBZA, KDKA, WJAX. 7:45 CST—WLS.

(Continued on page 100)

Radio's Mad Hunt for Talent

(Continued from page 29)

all averaged. If they are favorable, the applicant gets a sustaining spot on the air.

But first, get your application blank from the NBC headquarters. A request by mail should provide what you want.

Over at Columbia, the situation isn't so easy. Just now, CBS moguls are not making any concerted effort to discover new voices. They already have, they say, a long list of talented performers who have not been on the air. As a matter of fact, we know of recent applicants for auditions who have gotten cards from CBS requesting that they defer their application for an audition until later in the spring. CBS studios are not as ample as NBC. They are crowded with commercial programs these winter days. The space simply isn't available to handle a large group of would-be stars. But later, or I miss my guess, they'll be new-voice-hunting as actively as NBC.

These conditions apply only to New York today. Sometimes conditions change very rapidly. In other cities, they vary according to local demands. Almost every station, however, makes arrangements for auditions. And it is just as happy when it finds a new personality that it can exploit as is the newcomer who is exploited.

So, contact your local station if you wish to find a new life for yourself in radio. Make an audition date and then do your best to sell your voice.

A WORD of warning though. Don't be too sure that you will click the very first time. "Mike fright" has afflicted many a star. Almost no one is immune. If you fall down the first time, go back again when you are more confident.

But be sure, to begin with, that you've got something really worthwhile to offer. Remember, a voice or technique or style just as good as something on the air doesn't mean a thing. You've got to be *better* if you're going to get the jump on the rest of the crowd.

So look into yourself thoroughly before you go marching up to the radio gates. Be sure that what you have to offer is fine and worthy.

Understand this, too. You've got to have a spark of greatness to be put on the air. But at the present time, most of the barriers are down so that if you believe you have that spark you can have your abilities judged by expert showmen and less time than that before you are rewarded with a broadcasting program of your own.

What does that necessary "spark" consist of, you are probably wondering. Genius? Hardly. No one expects that in mass quantity. I believe it is a combination of real ability and novelty, and I'll try to prove it to you.

Here are a few names that were developed entirely by radio: Rudy Vallee, the Boswell Sisters, the Mills Brothers,

Amos 'n' Andy, Gene and Glenn, Bing Crosby and Lee Wiley. We mention but a few but you will see how you can select any other radio-famous name yourself and trace the success of that name to some factor in the following logic:

Vallee's voice, first of all, is pleasing. No one ever sang in the tempo he uses so effectively. Ability and something new. Check on Rudy Vallee.

The Boswell Sisters came up from New Orleans with the first "hot" arrangements in the ultra modern manner for a girl trio. Their voices blended beautifully. Novelty and ability. Check the Boswells.

The Mills Brothers entered radio absolutely unknown. There never was a quartet so entertaining and so different. Check the Mills boys.

Amos 'n' Andy. Analyze the program of these two boys and you'll find a swell psychological idea as enacted by two of the foremost comedians in the country. Check and double-check Amos 'n' Andy.

Gene and Glenn, Bing Crosby, Lee Wiley. They all offered something new, a little better done than thousands of others could do. That's all the formula radio success requires, apparently.

THERE is one point here that can't be overlooked. Notice I have made very little mention of comedians. That is for a very good reason. They're the exception. You not only must have something new and something a little better, but you must also have a peculiarity in your voice or your delivery. I don't care what comic you mention, there is something different about the way he speaks. Cantor and his high-pitched voice; Bert Lahr and his guttural mumblings; Fred Allen's "country store" enunciation; Jack Benny and his sophisticated drawl; Jack Pearl and his ruthless language twisting; Ed Wynn and that tremolo So-o-o-o. All of them, without exception, have some peculiarity. You'd better have one, too, I suggest, if you're contemplating a comedy career on the air.

Here's a little encouragement for you. The following list of artists who are now on the road to popularity, some, who of course, are well advanced now, started by taking auditions in recent months, just as we suggest that you now do: Vera Van, Anthony Frome, Conrad Thibault, Charles Carille, Shirley Howard, Phil Regan, Helene Daniels, Patsy Flick, the Three "Smoothies" with Fred Waring's band, and Peggy Healy and Al Dary of the Whiteman tribe. All of them were unknowns, selected from auditions.

And so the hunt for new talent goes on. Later there may be another article listing the stars developed by the new lenient audition policy adopted by the networks. Will YOUR name be included?

Here's luck to you!

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If you admire the appealing "kissableness" of the lips of the movie stars and the girls in the Broadway shows, just try their lip make-up *yourself*—the new **KISSPROOF** Indelible Lipstick, *Special Theatrical Color*... This lipstick discovery is so wonderful it has been placed by the make-up experts in the dressing-rooms of both Hollywood Studios and New York Theatres! The stars could certainly pay anything—yet you can have exactly the same smooth, alluring **KISSPROOF** they use for a few cents! Have the thrilling new "lip appeal" it will give you *tonight*. You can get **KISSPROOF LIPSTICK** in all shades, including the *Special Theatrical Color*, at all toilet goods counters and at the 10c stores.

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Casa Loma Boys

(Continued from page 51)



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houses would do, they set up rules and regulations. And President Gray has no more of a right to break a rule than Vocalist Pee Wee Hunt or Drummer Anthony Briglia. Remember, they are all bosses, co-operating. That's the secret of this band's amazing rise to fame.

Those rules are drastic, believe you me. To drink a glass of claret or an Old Fashioned while on the job would cost the offending member a fine of \$50. That's the rule against elbow-bending. But since that day in 1929 when this whole plan started not one member has ever been so much as suspected of being guilty. To miss a rehearsal without leave means \$25. Being late on the job calls for another \$25.

When four new members were added to augment the orchestra, the procedure was not unlike a fraternity rushing pledges. Of course the men had passed the musical test. But then, the new men had to be agreeable to all. So the ten charter members voted. One black ball would have ruined an applicant's chances. Now these four new musicians know they were the unanimous choice of their fellow musicians.

THOSE ten charter members are still with the band. The four new members are employees now—not owners. That may come later. At least these four have first crack at the stock if and when some one of the original ten leaves. But nobody is apt to leave for quite a while. Money is coming in fast these days. If they do, though, the rules say they must give six weeks notice and they must sell their stock to the organization as a whole. No outsiders. And no one man can own more than another.

It's surprising business, this Casa Loma outfit. They pay themselves salaries. They buy supplies like costumes, photographs, music. They own a truck for transporting their instruments from place to place. And four autos. Quarterly dividends are as regular as with our best banks.

Let's flip back a few pages of Casa Loma history as President Gray tells it and see how this noble experiment began and thrived.

The people of Toronto, Canada, had looked forward for months to the completion of a palace that was to house England's king and queen when they visited this continent, as they said they would. They named the building Casa Loma.

But King George and Queen Mary changed their minds. What was then to be done with Casa Loma—the palace? It was too big for a private home. It was too expensive a place for a club. The state had no use for it. Finally it was decided that Casa Loma should become an exclusive hotel.

A bunch of boys who organized in Detroit in 1928 as the "Orange Blossom Band" was brought to Casa Loma

to lure customers. The boys worked hard.

The band succeeded. But the hotel failed. It would have taken a dozen bands and a colony of millionaires to make that palace pay.

BUT the boys of the band, a swell reputation for sweet music made kept the Casa Loma name and started out on a tour.

In 1929 they landed in New York. With no manager. No leader. No bookings. No prospects.

It was a miserable situation. The remaining ten remembered their past success and refused to call it quits. But it takes money to live. New York had bands. Lots of them. Why should anyone take on another? The Casa Loma boys said their music was "different." Bookers paid no attention. Every nine out of ten bands to their knowledge had said the same thing and chances were they all sounded alike—just another band.

But these ten boys had something that it takes to get along. A lot of *faith*. They got the incorporation idea. It was a means of sealing that faith.

O'Keefe, a professional booker of bands and acts, became interested. He heard and liked the Casa Loma tune-smiths' music. "It is different," he thought. Willing to take a chance, he let himself be elected manager and vice-president. Immediately he went to work. His experience as a booker brought the band a tour of one night dance stands which lasted for 101 weeks—the longest on record. After a vacation of one week there followed fifty-two more weeks of dances—365 dances in that one year.

The boys had never realized there was so much work existing. Now they realized for the first time what that quarterly dividend feature of their incorporation meant. They were making money. A lot more money than they had ever expected to earn.

Last May, nearly a year ago, they went into the Glen Island Casino at New Rochelle, New York, for their first permanent engagement. It was then that the Columbia Broadcasting System started wafting their melody over the national web weekly. Last September they moved into New York City to make music in the Essex House where many stars of the screen, stage and air make their home. So successful have they been at both places that their contract now reads—Glen Island Casino in the summers and Essex House in the winters for two years.

With the juicy Camel cigarette contract putting them on the air twice a week, with these smart rendezvous bidding high for their services, the Casa Loma boys aren't worrying much about the next meal these days. That's their reward for hanging together during those lean years when nobody wanted a band that was so different that it owned itself.

It Might Have Been You

(Continued from page 46)

he turned to the guests. "Is there anyone in the audience who can do Scotch dialect?" he demanded.

Cliff stepped forward and took the proffered continuity. "I can," he replied simply. Soubier, as you know, is now one of the mainstays of NBC's minstrel shows.

TRAGEDY once brought a man and his family to the air. There's probably not one of you who has not heard the hillbilly songs of Dad Pickard and his children.

Dad was a traveling man. There is something incredibly touching about the thought of such a man sitting in some speeding train or a lonesome hotel room, not knowing that one of his sons has just died.

So you may see how frantically his heartbroken family must have been, trying to reach him when this sad event did happen. Finally they appealed to WSM in Nashville to broadcast the news. The word reached Dad.

Later he went to thank the manager of the station and, during the conversation, he mentioned how much he and his family had always loved to sing and play hillbilly songs together. The manager suggested they try a program.

Now, whenever you hear them on the air singing one of their mountaineer hymns, you may understand that all the feeling in their song, sings in their hearts.

There are people who may read this and say, "Well, the breaks wouldn't do me any good. I haven't any talents."

So I must tell you the story of the young man who thought the same thing. Radio's "Dream Singer," Ralph Kirberry, was sitting with a friend in a small boat on a New Jersey lake. Ralph felt so happy he began to sing. His voice floated across the still water and was lost in the softness of the pines along the shore.

There was a moment's silence when he had finished, then came the sound of clapping hands. A group of campers on shore was applauding.

"They're riding me," Ralph observed with a smile.

"No they're not," his companion protested, "they mean it. And if you're as good as that, you ought to do something about it."

Still unbelieving, Ralph was persuaded to go to a small New Jersey station. The reception was enthusiastic. Bewildered and skeptical as ever, he went to NBC.

Now Kirberry feels truth is sometimes more fantastic than the dreams he seeks to inspire by his singing.

Two sisters, still in their teens, sat at the piano in one of those glassed-in booths you see in every music publisher's office along New York's Tin Pan Alley. Priscilla and Rosemary Lane were trying out new songs. Some day, they were sure, their music would make them as famous as the movies had

made their sister Lola. But they had discovered that struggling along on their own was not as simple as they had thought. Somehow booking agents didn't seem to consider that singing at Simpson College in Indianola, Iowa, qualified them for stage or radio contracts.

Bobby Crawford, booker of bands, who stood listening outside the booth, had different ideas.

When they had finished, Bobby said, "Girls, Fred Waring likes your work very much."

If you ever listen to Waring's broadcast over the Columbia network, you doubtless agree that the singing of Priscilla and Rosemary Lane makes a charming addition to his program.

Whatever force it was that had impelled Peggy Healy and her friend to wander into the Times Square Studio of the National Broadcasting Company to witness a Paul Whiteman "Youth of America" audition for amateur singers, it was a kindly one.

As they sat watching aspirant after aspirant go before the maestro and his microphone, Peggy decided she'd rather face a machine gun spitting quick death than to do it herself.

The minutes wore on. Singers faltered and failed. Suddenly the conductor turned to her, beckoned. "You're next," he said.

Dazed, the girl walked to the microphone. She managed to pipe a few notes. When she had finished she felt limp and ill, sick at having made a fool of herself.

But she hadn't. She's singing with Whiteman now and Paul predicts stardom for her.

HANDSOME young Phil Regan was a rookie cop. He was training to become one of New York's finest, and nothing could turn him from his resolution to make it his career. Thus he hardly thought that at one of the parties which were part of his social routine, he would be handed the key to fame and handsome recompense. At that party, the guests insisted that he entertain. As he sang, it was whispered about the room, "He ought to go on the stage or on the air."

But Phil felt differently. Capable police executives in his family had graduated from the ranks he was about to enter. It was a tradition. So when an executive of the Columbia Broadcasting System took him aside later in the evening, Phil could be seen shaking his head.

"Thanks for the offer," he was saying, "but I have other plans. My voice isn't good enough."

"My boy," said the executive, "it's my job to know radio voices. You get over here tomorrow for an audition."

"All right," Phil agreed reluctantly.

And so, Phil picked up a contract with a weekly salary well into three figures.



Capable Hands must be lovely, too!

Woman's place in the scheme of living has changed, but Romance still holds sway. Wise indeed is she who preserves her feminine charm at any cost!

Don't let the workaday world rob you of the allurements of soft, smooth, white hands. It's too easy to keep them lovely with Pacquin's! Apply a pat of this marvelously penetrating, skin-feeding cream every time your hands have been in water. Use it before and after every exposure to the wind and weather. You'll be delighted at the way rough, chapped skin regains a smooth, soft texture. Pacquin's protects your hands against the drying out of natural oils that is so fatal to hand beauty.

Try Pacquin's and you'll never be without it. It never leaves your skin sticky or greasy, and it's pleasantly economical because a little goes a long way! Don't try to hide your hands—use



In convenient sized jars, priced 10¢ to \$1.00. Also Pacquin's Cold Cream, Vanishing Cream, Lemon Cream, and Cleansing Cream.

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I JUST had to buy some of the new improved Clopays. They are even stronger and heavier than before—with a wooden slat included with each shade . . . and now you need trim only *one* side to fit narrower windows . . . Millions of Clopays already in use. New improved Clopays at 15c each offer biggest shade "buy" ever. See these shades that won't crack, fade or fray. Rich, solid colors and striking new chintz effects. Send 3c stamp for color samples to Clopay Corp., 1224 York St., Cincinnati, O.

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CLOPAY WINDOW SHADES

NEW PUMPS?

Rubbing pressure makes shoes hurt. Wrap heel or toe in SEALTEX—ease rub and pressure—stop pain—save hose. SEALTEX bandage sticks only to itself—not to skin—removes like a glove. 10¢, 25¢ and 50¢ sizes. All Kresge stores and drug counters everywhere.

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ACTUAL 10¢ SIZE
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Treat That COLD SORE QUICK EASY WAY!



JUST touch cracked lips with antiseptic, penetrating Campho-Phenique. It starts to soothe pain and speed up healing instantly, and restore your lips their natural smoothness and ripe beauty. Protects against infection, too, not only on cold sores but on minor cuts, burns and similar hurts. Get a bottle of Campho-Phenique at any drug store—30¢ or 60¢—or a trial size, 10¢ at any ten-cent store.

CAMPHO-PHENIQUE

If you'd asked officers of the National Broadcasting Company what chance Ward Wilson had as a radio artist, probably they'd have said, "None at all." Hack, as he was called at the studios, would have said the same thing himself. As a control engineer, he sat all day in a little cubicle, looking through soundproof windows into the studios where sang the Jessica Dragonettes, the James Meltons; where joked the Eddie Cantors. He twisted dials to keep these voices, as they came to him through his loudspeaker, to the broadcast level.

Before each program, Hack would step into the studio to test the microphones. Now most control engineers spout a "one, two, three," or a "woof, woof" into the black boxes. But Hack, who had been unconsciously absorbing the delivery, the mannerisms, yes, even the personalities of the artists

to whom he listened day after day, would hum a bar in the Vallee manner, or perhaps give a McNamee football announcement. It usually brought a laugh from whoever waited in the control room to check the test.

One evening, when the irrepressible Hack was trying out the microphones, several executives of the advertising agency which supervised the Royal Gelatin Hour, sat in the control room. As the engineer, testing in the studio, sang a bit of "Lonesome Lover" the executives looked up startled, wondering what Rudy Vallee was doing there. When they saw it was Wilson they rushed out.

"You've got to go on our program," they cried.

On he went that very night. The broadcast marked the beginning of his fascinating and lucrative career as a mimicker of radio artists.

I'm Wise to Mary

(Continued from page 35)

is to lay out my clothes. I wish she'd reconsider because it was great to have her do it for me in the ante-star days. I'm a pretty hasty, nervous sort of person and get terribly riled up if I can't find my cuff links or stiff collar when I need them.

THEN she's always late for appointments. She'll keep you waiting half an hour while she hunts bargains or tries on a dozen dresses, one after the other, trying to decide which one to wear. It almost drives me crazy.

I guess women in general are that way, though. In spite of these faults she is a swell gal. Ever since the first year of our marriage, when we both seemed to talk different languages, we have sailed along rather smoothly. I haven't the type of wife who cries when I want to go to the club, or out for a drink, or for a ride. If I want to play poker with the boys, she'll arrange to visit a girl friend or go to the movies with someone. She doesn't act as if she owned me.

Another thing about Mary is that she doesn't talk too much or out of turn. I can come home with the craziest notions and she'll listen to me quietly and give her honest opinion. I am impulsive by nature and she acts as a check. But first she lets me go through the whole thing before she tells me what she thinks.

I discuss quite a lot of things with her; nine cases out of ten her judgment is good. How good it is I sometimes don't realize till after I've gone contrary to it and things turn out badly. Then she invariably comes back with "I told you so," which is true enough but I wish she wouldn't say it.

I have quit a few jobs I shouldn't have. There was the time I was under contract making a film in Hollywood. I became dissatisfied and walked out against her advice. Subsequent events proved I was wrong and she was right.

Back in 1932, when I was featured in the Earl Carroll Vanities and making \$2,000 a week, I got it into my head that radio was my forte. Mary advised me to make a connection before I left the show. I poohooed her counsel and quit. It cost me quite a lot of money. It was almost four months before I got my first radio job and about three more before I was making that kind of money. When she said, "Why didn't you follow my advice in the first place," it didn't make me feel any too good.

And why is it that when she reads a newspaper you'd think it had gone through the Russian Revolution? You can't blame a guy for wanting to be able to read his paper peacefully without sorting and ironing the pages first. It seems to me that every woman I've known has that habit of musing up newspapers. And a good number of them, including my wife, seem to feel to start the morning off right you have to leave the cap off the tooth-paste tube! They just never remember to screw it on.

BUT I guess I should be the last person in the world to register complaints. I certainly have enough faults which Mary must put up with. There is something I feel she is particularly sweet about. That's my absent-mindedness. It must be quite a trial to her. I don't think I have ever remembered to bring home a book, stop for a dress, or execute an errand in all the seven years we have been married. After the first year of our marriage Doll gave up trying. She knows the minute I reach the hotel lobby it has completely slipped my mind. Now she often helps me out when I forget.

I had to leave town quite suddenly a few months ago, and found myself without cash. To save the time necessary to go to the bank I asked one of my best friends, Jesse Block, to lend me \$300. I said I'd pay it back the next

time I saw him, which was half-a-week later. Well, believe it or not, I carried around the \$300 and couldn't remember from whom I had borrowed it.

I hadn't mentioned the matter to Doll. Three weeks later I told her of it. We sat down and she listed off all the people we knew. When she came to Jesse I remembered, and paid him back.

She has developed the ability to soothe me, to make me forget my fears before each broadcast. I get terribly nervous and worried about how it will turn out. Sometimes I am downright rude. Yet she understands the strain I am under and makes no issue of my petty shortcomings. Take my habit of not answering when I'm spoken to.

Just last week, while we were rehearsing just before the Sunday night broadcast, she asked me when she was to come on in the skit. She must have asked me eight times. I was puzzling about how to change a gag and paid no attention to her questioning. It wasn't till two seconds before we went on the air that I turned around and answered her.

ANOTHER woman would have been ready to murder me. Mary didn't say a word then nor did she wait till after the broadcast to lace it in. She just ignored the whole business.

The thing I like most about my wife is her sense of humor. A thing has to be pretty tragic for her not to see humor in it.

The thing I like least about my wife is her habit of buying clothes and more clothes—and at what prices! By this time I'm beginning to see the humor in it. Just as long as there is a handkerchief in town bank on Doll to ferret it out. Occasionally I have to put my foot down and stop the inpour of raiment and the outpour of money. Doll and Gracie Allen often go shopping together. George Burns says that invariably their footsteps lead to Milgrims.

Recently she got me very angry. She said she wanted a new evening gown. A designer we had met casually begged for the privilege of making it. He would make something gorgeous, just molded to her figure. Which shouldn't be hard because she is tall and slim and pretty. He flattered her a good deal, and she told him to go ahead.

He did. The dress was pretty but nothing to comment on. I've seen her in prettier, more becoming dresses that cost about \$25 in the days when I was courting her.

The new dress was a simple little frock. Came the bill—\$350. Mary hadn't bothered to ask how much the dress would be. The designer made a brassiere to match. Its price—\$35. There wasn't enough lace in it for a doll's handkerchief.

I don't mind paying bills when I feel we are getting our money's worth. But I do wish Mary would be business-like and find out, before she buys them, how much her clothes will cost.



“Don't blame that tie!”

YOU had planned a nice quiet evening at home with the family . . . when you found other plans had been made, you asked “Why drag me out?”

That was not natural. It was your subnormal condition that made your overworked body rebel against social activities. You had started the day off at top speed—keen and alert—but gradually you had slowed down and by nightfall you were exhausted.

A most likely cause of this let-down feeling was that your red-blood-cells—the carriers of oxygen to all parts of your body—had been reduced to the point where you were not up to your full strength. You were all worn out. No wonder you did not like that tie.

Though you have no organic disease*, you may have a lowered red-blood-cell count with deficient hemo-glo-bin. When this occurs, and it is very common, you need a tonic. Not just a tonic so-called, but a tonic that has the virtue of stimulating gastric secretions, and also having the mineral elements so very, very necessary in rebuilding the oxygen-carrying hemo-glo-bin of the blood to make it natural for you to “carry on” without exhaustion.

Don't wait until you face a breakdown. It is well to remember that you cannot have good health, energy, and cheerfulness if your blood is in a run-down condition.

If your condition suggests a tonic, we recommend S.S.S. because its value has been proven by generations, as well as by modern scientific appraisal.

S.S.S. is truly a blood and body tonic. It is carried by every drug store in America in two sizes—the larger being more economical. ©The S.S.S. Co.

*Consult a physician if you suspect an organic trouble.



builds sturdy health

I'm Wise to Jack

(Continued from page 34)

cab on the way to City Hall. Immediately after the ceremony I fell down in a faint. Rather an inauspicious way to begin a honeymoon.

The first year of our married life was just as disheartening. Jack was starred in “The Great Temptation,” which toured the country. I went with him. How I hated travelling around in dirty trains, living for a day or a week in a hotel, like a gypsy. I was frightfully lonely, with nothing to do but sit in our room waiting for Jack, while my imagination ran wild.

AFTER a trip backstage I'd cry and cry. It seemed to me that every girl in the chorus had designs on Jack. I couldn't get used to the way the girls would float around with next to nothing on, how they'd walk right into his dressing-room and throw their arms around him, kid around with him. It took quite a while before I realized that they weren't being unduly bold or making advances—they were just being friendly. The show world was a different one from mine, and girls in it, nice girls, had different standards of conduct.

Nor did I have enough sense to keep my suspicions to myself. I'd constantly accuse Jack of flirting with other girls. I'd pick on the pettiest items to start a quarrel. The climax came when he was

playing in San Francisco. He came home very late one night wearing a new tie. I thought the tie awful and told him so. He was hurt and said he could pick his own ties. That started the argument. It ended by my packing my bags and going home.

That was on Tuesday. Back in Los Angeles, I had plenty of time to think things out. Jack's booking was up at the end of the week and he followed me home then. I don't know if my pride would have let me make up but he brought along a gorgeous Chinese robe and was as sweet as sweet could be. We made up and after that things went along much more smoothly.

Even now, seven years after our marriage, Jack is still as sweet and understanding as he was that night. He never rubs it in when I'm in the wrong, he never says “I told you so,” as I do. I suppose that's why I like him a lot—he does a million sweet things.

We very rarely argue, and when we do, I'm usually to blame.

If we disagree about something, regardless of who is to blame, he sends me a box of candy, or a book, or a piece of jewelry.

JACK has a marvelous disposition. He is pretty grand to my folks, and is always remembering their birthdays,



New!

Fashion insists that your new hair dress include those flattering ringlets and soft curls so smartly feminine. And they're not at all difficult with these new Sta-Rite pins. Only an inch and a half long, they're the tiniest, most truly invisible pins you've ever used. Do try them—they make ordinary bob pins seem needlessly clumsy. Ten cents at your favorite store or beauty shop—in black, brown, blonde or gray. Or send 10 cents for trial package. (State Color).

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reminding me to do little things for them.

This is particularly swell on his part because he never remembers to do things for himself.

There is one of his habits, though, that annoys me terribly. He did it just last night. When the maid brings around various dishes at dinner, he thinks for fifteen minutes before he makes up his mind what to take. By that time the food is cold and I am pretty hot. Another of his pet failings is taking the paper wrappers off lumps of sugar and throwing them on the floor!

I think, though, that he is clever and grand and considerate. He worries about me constantly. If I lose five pounds he is just a wreck. I lost weight travelling around recently and he's been making me drink milk and eat eggs and butter. He even eats them himself, to set a good example, though he doesn't like them.

You never hear him talk against anyone, either. When I meet someone it is my tendency to like or dislike that person at first glance. I always make snap judgments. Jack chides me when I say I don't want to associate with someone we've just met, insists I give the person a chance. He reminds me that he thought me pretty terrible the first time he saw me, when I was an inquisitive kid of twelve. You see, he came to see my folks with Zeppo Marx and disliked me and my sister so much he just walked out on us. I retaliated by taking all the kids in the neighborhood to see him clown at the theatre, and kept them from laughing by promising them ice-cream sodas if they remained silent.

He has a much better perspective than I have. To me, trivial things loom large. He just laughs them off. For example, Gracie Allen, one of my best friends, and I planned a party recently. We drew up a list of ten couples and

prepared the food. Then we got dressed and waited for the company to arrive.

THE company came, along with plenty people we didn't expect, some of whom we had never seen. There were one hundred people at that party instead of two dozen! Jack and George Burns, his pal, had gone out to their club, The Friars, and invited everyone they met. They asked all the boys there if they had engagements for the evening; if they hadn't they were promptly asked to come and share in the fun. Gracie and I could have choked George and Jack—they still can't see why we got excited over such an unimportant thing as a party.

Jack and I got into quite a heated discussion about that party and said some things we shouldn't have. Then what did Jack do but begin to laugh—I looked so funny, indignant. Seeing him laugh made me laugh, too. That ended our squabble. "Laugh and let laugh" has always been my husband's motto—and it is a swell one, if you ask me.

We have found that compromise is the best way to work things out. Now that I am on the air, thanks to Jack's patience in teaching me how to act for an audience, we have loads of interests in common. There are a few things we differ in, though. I'm much more domestic than Jack—he can sit still for just so long and then has to go out. I'm much less active than Jack. He goes in for golf and other sports; I prefer reading. I think I buy more books and magazines than anyone I know. Jack likes to read nonsense novels, like those of Stephen Leacock, and light, whimsical tales. They relax him. I like more serious works.

Yet we've found that we can combine our tastes beautifully. Since we were married, I've begun to appreciate the humor books he enjoys so much; he has taken to reading serious books.

The Band-Box

(Continued from page 59)

brasses Victor had added to the band. Was Victor's face red when he had to answer "none"? Vic had merely moved his trombone and couple trumpets up closer to the mike and made them drown out a violin or two. Smart fella, eh?

● Tommy and Jimmy Dorsey, who were on that oil program with Ethel Waters before Jack Denny came along, are jokers to the nth degree. Here's their favorite. One of their fiddlers also played the clarinet, and in one number alternated between the two instruments. After the poor fellow had played his violin passage he placed the instrument carefully on the floor and picked up his clarinet. Then he heard the sound of wood being crushed. Someone had stepped on his violin, was the thought that flashed through his mind but he

kept on playing. He stole a glance during a few bars rest. The Dorsey's had placed an empty cigar box by the violin and gleefully stepped on the box. The effect was perfect.

● We want you to meet the new maestro of the Hotel Roosevelt—the place that has sponsored such bands as Guy Lombardo, Ben Bernie and Reggie Childs. And the man who will greet the winners of the three boner contests RADIO STARS conducted when they come to New York this month. He's Freddie Martin, who began leading a band ten years after his birth when he was promoted from drummer to drum major of a Springfield, Ohio, orphanage band. Fred broke both legs in a football game which cut majoring short. When he got well he went back to Cleveland, the place of his birth,

RADIO STARS

went to school, clerked in a grocery, studied saxophone and later played dances with his own orchestra. Guy Lombardo heard him and liked him. So when Guy left Cleveland he put Freddie in the Music Box Café where the Lombardo boys had been playing.

Way over in Finland they heard about this fine band. An offer went to Martin and Martin went to Finland. While abroad he tooted around in various countries, then returned to New York, playing his way back on the steamer. After a year of vaudeville he went to the Hotel Bossert in Brooklyn where CBS put him on the air. For a while he played from the Park Central Hotel, then back again to the Bossert—and now the Roosevelt.

● Californians are original. Recently NBC aired a "celeste grande" from out there. It's a piano that sounds like an organ and was developed by Victor Severy of Los Angeles.

● We salute George Hall. In the first place he's been the maestro of the Hotel Taft in New York for three years. Second, he has broadcast every day except Sunday for two years and eight months over CBS. And thirdly, he has augmented his orchestra to fifteen musicians.

● Frank Novak has a Fifth Avenue penthouse containing seven rooms, yet only two are for ordinary uses. The other five are for the 108 different musical instruments he owns. They include three pianos, an organ, two bass fiddles, twenty-eight saxophones, etc.

● Songs we like: "Sweet Madness" played by Victor Young, its composer, . . . "Stormy Weather" sung by Ethel Waters, the girl who introduced it and made it famous . . . "Under a Blanket of Blue" as sung by Kenny Sargent of the Casa Loma band . . . "Got the South in My Soul" by Lee Wiley . . . Lanny Ross singing "Thanks" . . . Annette Hanshaw singing "Sing a Little Low-down Tune."

● Things I don't like (as if you cared): Irene Taylor's singing . . . Sanderson & Crummit's singing patter . . . The majority of male vocalists with sustaining orchestras . . . Being deprived of the grand music of Mr. and Mrs. Jesse Crawford at the dual consoles . . . The song "Did You Ever See a Dream Walking." Its name is so silly.

● Are you a "palsaddictinsonmidipso-maniac"?

Columbia University members of Cab Calloway's radio "Jitter Bug Society" have written his hi-de-highness that this formidable word is the correct English term for "Jitter Bug," which, in turn, is Calloway vernacular for one who indulges in the cup that cheers.

Cab, while on tour, found that different localities had different names for similar drinks. So Cab decided to call everything over 3.2 strong "jitter sauce." And anyone suspected of indulging in the sauce was dubbed by the ho-de-ho man as a "jitter bug." There

were so many such bugs that the "Jitter Bug Society" was formed.

● While on the subject of Cab, let me remind you that he leaves these parts before this month is over—unless—well, you know how radio people change their mind. This time he's taking his dark musicians to Europe. First stop is the Palladium Theatre in London on March 5.

● Did ya know that Frank Crummit is the author of Ohio State's football song?

● Telling tales: Leah Ray's last name is not Ray but Hubbard . . . Vee Lawnhurst has a seven-year-old son and her last name is Morris . . . One of our popular orchestra girl singers who is the sweetheart of thousands is secretly married and rumor has it that she has an offspring several years old . . . Leopold Stokowski is temperamental to such an extent that 'tis known he has thrown, forcibly, at least one person out of the studio . . . Freddie Rich was married to and divorced by the same girl two different times in two different states.

● "Tea," Little Jack Little's wife, manager and personal secretary, visits the grill room of the Hotel Lexington each night to shelter Jack from interviewers, song pluggers and other interruptions. If you ever go there dancing, look for a little woman with curly black hair, dark eyes and good-looking evening clothes.

● Xavier Cugat, NBC orchestra leader, has a hobby which is about as popular as his profession. It's making caricatures. He's so apt at the job that he exhibited in Los Angeles to win the praise of Mr. Miller, California art critic, who said Cugat was one of the four world's greatest caricaturists.

● Ben Bernie has a son who is a student at Culver Military Academy, Culver, Ind. His name is Jason and he's sixteen.

● The orchestras of Wayne King and Jan Garber stopped the show twice at the third annual Chicago Radio Revue for charity before 20,000 persons at Chicago stadium, scene of the last national conventions. More than a dozen orchestras appeared in person and more than sixty acts, representing practically all of the several hundred radio performers in Chicago, were presented. Other bandsmen: Ted Weems, Carlos Molina, Vincent Lopez, Hal Kemp, Clyde McCoy, Benny Meroff, Ace Brigode, Phil Harris, Harry Sosnik, Clarence Wheeler, Morgan L. Eastman and Roy Shield.

● The Sunday night "Nutty Club" over WBBM-CBS inaugurated at the Granada café under Guy Lombardo's régime there has been revived by Henry Busse's orchestra from that spot after a lapse of four years.

● Joe Sanders of the famed Coon and Sanders Original Nighthawks is still going strong—but with a new orches-

JACK FALLS when Jane Finds the "keynote" of CHARM



Have a Glorious Wave in Your Own Home Tonight

INSTEAD of paying \$2 or more to an expensive hairdresser, do this. Just wet your hair with the new discovery, JO-CUR and then with a comb and your own fingers you set your hair into perfect waves! In a few minutes . . . you can have the most becoming wave you ever had—literally double the attractiveness of your hair and for only 5¢.

Remember that JO-CUR is different from any other waveset known. It has a quince-seed base—which eliminates all stickiness, and will not leave white flakes in the hair. And a JO-CUR wave lasts 7 full days. You can get JO-CUR at any drug or department store and at the 10¢ stores.



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tra. The old gang broke up soon after Carleton Coon's death and Joe organized a new band with a bunch of Indiana youngsters as a nucleus. They're doing college dances in the east and south and are not on the air.

- Ted Weems, who has taken over The Real Silk Show, was one of the first orchestras on the air. He got going on a Pittsburgh station more than a decade ago. Incidentally the Weems family has been musical for centuries. Ted claims to be a lineal descendant from Angus Weymes, the Scotchman credited with creating the bagpipes.
- Paul Ash, the Rajah of Jazz, long

featured on Publix stages, has taken Phil Harris' College Inn stand in Chicago and is heard through WENR-WMAQ and an NBC sustaining network. Harris is now at the St. Regis in New York.

- Vincent Lopez appears to be entrenched in Chicago for the winter season. Lopez has been speaking from the World's Fair city for a year now, his longest absence from New York, we believe, in a decade. Playing with Harry Richman at the Chez Paree, Vincent's orchestra is a Columbia sustainer this year. Incidentally Richman gets a bigger billing than Lopez at the Chez Paree.

Back to the "Farm and Home"

(Continued from page 41)

impossible had been appealed to by any other means.

This is the serious, bread-and-butter portion of this noon-hour air show. Now for the jolly part, the music and the "Bugle," and the "Little Lady of the House," those fearless, tireless "Forest Rangers," and the "Maple City Four."

First, you ought to know about the "Bugle." It began one day when Johnny Wolf, musician, and Bruce Kamman, production man, decided to have a bit of fun on the usually sedate Farm and Home period. They began to clown about, Wolf tooting his bugle in exaggerated calls and Kamman spurring and sputtering in a series of dialects he invented on the spot.

A million farmer faces all across America first frowned with wonderment and then broke into broad grins. The sounds emanating from their loudspeakers were funny.

Since that day they have never failed to add their clopity-clop nonsense to the F. and H. sprees. "Scoop" Jackson, O'Brien, Cheevers, Ezra Whipple, and all the others are one or the other of this talented twosome. Changing their voices is no trick at all to them.

The "Little Lady of the House" is a newer development. Her name is Helen Stevens Fisher. Chicago is her address, and party news and interviews is her business. Her first job in radio began five years ago. She wanted to do a children's program, she'll confide to you. She still wants to do it—hasn't had the chance yet. Tuesday is her big day, if you haven't heard her. Almost always she has some roaring lion of the stage or screen or sports world to tame before the mike.

That forest ranger bit is designed to do two things—educate and entertain. Forest rangers help to conserve our forests and these skits are intended to show the man who comes in contact with trees most (the farmer to you and you) how he can do his part. The big, bold forest ranger himself is Harvey Hays, a veteran radio star. Arthur Jacobsen plays the part of the dumb and butter-fingered tenderfoot.

Now, the "Homesteaders!" Know 'em? Walter Blaufuss is their combined conductor, pal, and pain-in-the-neck. He leads his musicians a mad life, let me tell you.

At ten, Blaufuss was already traveling across America as a piano soloist. By his fifteenth birthday he had composed two famous songs which sold so well that he was able to pay off the mortgage on the family manse. He might have become a great solist, another Rachmaninoff or Petri or Paderewski but a merciless Fate hounded him into an accident. He emerged with a broken wrist and a thumb from which the ligament had been torn.

Courageously he turned to the study of medicine. From his studies hope came to him that an operation might restore the power of his hand. He consulted a surgeon. The operation was performed. And presently, as the cuts and stitches healed, the wizardry that Blaufuss had possessed at fifteen began to return to him. Today he plays as well as ever. You've sung his songs a hundred times. Among them "My Isle of Golden Dreams" and "Your Eyes Have Told Me So."

I wish you could meet this Everett Mitchell. He's an Indian for one thing. One-sixteenth Penobscot, Mr. Ripley. But he was born in Austin just at Chicago's edge and he's never strayed far.

First he became a singer. Church choirs and school cantatas. Billy Sunday hired him as a boy baritone and Mitchell spent several seasons with the soul saver. About twelve years ago friends dared him to go on the air. Now Everett is the sort of redskin who never takes a dare. He stumbled right out to station WDAP, auditioned, got a job and turned his bari-booming into the dozen or so receiving sets then in the WDAP area. When WENR hit the air with its first watts-what he was on the staff.

But the business of announcing appealed to him. Announcing at WENR promised to occupy all of sixteen hours out of twenty-four. He thought the matter over and went to work. Writing continuities, announcing, hymning

a bit, and sweeping out the place on occasion, he found himself perfectly happy. He's been announcing and is perfectly happy, we hope, ever since. By the way, he's married. It happened twelve years ago and he still thinks it was a good idea.

There are others: Frank E. Mullen, for instance. Mr. Mullen is the NBC's chief for agricultural activities. He sees that his pet hour follows the crops around the country whenever a crop is worth broadcasting. If it's a crop

of prize steers, Director Mullen puts their bawling and bleating on the air.

And that, ladies and gentlemen, is something of the sum and substance of one of the air's most amazing shows. One hour in the middle of the day, an hour that is more instructive than it is entertaining because its patrons have asked Mr. Mullen to make it so.

It's an hour, certainly, that is doing more to help President Roosevelt and the American people toward recovery than any other show on radio.

Food Fit for Kings of the Air

(Continued from page 62)

all your inhibitions and invite the snootiest and ritziest people you know. Even they will "oh" and "ah" at the swanky, tempting dishes you'll have at *this* party. And that will be another feather that you can wear proudly in your cap. It's all very inexpensive, too. You have no maid? Don't worry about that. You won't need any help. Matter of fact, you can forget altogether that you're the hostess and join your guests in all the fun.

I noticed when I first arrived at Ethel's party that there was a gay group clustering about one particular spot. I couldn't imagine what it was that fascinated them so until I forced my way through the merry crowd. And then I discovered that it was a very new and novel way of serving that was amusing the guests so much. There, on the buffet, was a large tray. In the center of it was an electric toaster, all plugged in and ready for action. On one side were stacks of bread—all kinds and shapes of bread, and also saltines, wafers and other flaky crackers that go so well with spreads. On the other side of the toaster were six crystal glass dishes filled with the most inviting array of cheese, jam, fancy butter, olives and pickles, deviled meats and appetizer pastes. And the guests were milling about this spot getting together their own sandwiches, selecting their own fillings, and most important, having the time of their lives!

Is this a radical departure from the conventional formality of party-serving? I should say it is. And that's what makes it so delightful! Don't be afraid to try it. It's always the big hit of the evening and it's that little "different" touch that will open up the eyes of your guests. And you can throw off all the cares of hostessing and join right in the fun with the rest of the crowd.

The toaster, of course, is optional. You may use the hostess tray without it. However, be sure that your little dishes are filled with unusual, delectable tid-bits. Here are some perfectly dandy pastes for the dishes that will have your guests begging for more. Each one is a gem. Try them:

APPETIZER PASTES

1. For a sardine appetizer make a

paste of sardines, softened butter, a few drops of Worcestershire sauce, a little pepper, cayenne, salt and lemon juice.

2. To chopped cucumbers add a little chopped onion and parsley and enough mayonnaise to hold the mixture together.

3. Put cold baked ham through food chopper and add horseradish dressing to make a paste. The horseradish dressing is made with one cup mayonnaise mixed thoroughly with four tablespoons grated horseradish well-drained, one-half tablespoon onion juice or finely chopped onion.

4. Anchovy butter, soak anchovies in milk or water for several hours. Skin, bone and chop fine. Mix thoroughly and add to an equal amount of butter, creamed; add a few drops of onion and lemon juice.

For a bright touch, color cream or cottage cheese with vegetable coloring. Ethel had it at her party and it looked so beautiful and decorative everybody commented on it.

And, of course, there are the sandwiches and canapes themselves. You'll find that you can get those smart, paper-thin bread slices if you cut off the entire crust before slicing, wrap in a damp napkin and keep in the ice box until ready to use.

THE Checkerboard Sandwich, without a doubt, is a culinary stroke of genius. It's one of the most decorative and most unusual sandwiches. Do try it on your guests—they'll marvel at it and wonder how you've done it.

CHECKER BOARD SANDWICH

One loaf of white bread and brown or graham bread. Allow one-half pound package of American or "Chateau" cheese to stand at room temperature until softened. Cream thoroughly with $\frac{1}{4}$ cup butter. Cut both light and dark bread in $\frac{3}{4}$ inch slices, and then in strips $\frac{3}{4}$ inch wide. Spread the strips with creamed butter and cheese mixture. Put together in loaf form, three strips wide and three high, alternating dark and light bread. Wrap and chill. Slice in $\frac{3}{8}$ inch slices. When making a quantity of sandwiches, cut the bread lengthwise of the loaf.

And then you get the cutest canapes

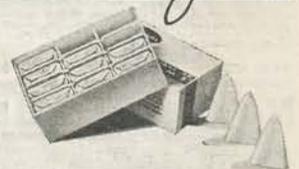


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by covering oysterettes with softened cheese mixture and placing a slice of stuffed olive in the center of each. This looks so inviting, and it's just tiny and round enough to pop right into the mouth.

Do see that your candy trays are filled with colored little candies and nuts. If you have my candy recipe folder which was offered in RADIO STARS last month, make use of the recipes in it. By following the simple directions in it, you'll be able to make the most tempting, decorative, little sweetmeats that you'll really be proud to serve to your guests—and then, of course, the cost is so very little that you can be very lavish with them. If you haven't this useful candy recipe card you can still write me for it.

(Enclose a three-cent stamp.)
The nature of drinks I'll leave to your own conscience. However, this little tip will brighten up any drink, whether it's lemonade or what-have-you. If you have a refrigerator, put some vegetable or fruit coloring into the water before it freezes. You've no idea how attractive these multi-colored, bubbling ice cubes look in drinks until you try them.

I have recipes for the most um-mmm cookies that ever melted in a person's mouth. I haven't space for recipes here, but you just must have these delicious, flaky, little cookies for your party. It's these attractive and unusual little cookies that will top your successful party. So fill out the coupon now and mail it right on to me. I'll be glad to send these recipes to you.

Backstage at the "March of Time"

(Continued from page 55)

behind his ear to better catch the sound of his own voice, spreads his legs before a mike and begins the story of the week's news. Or of Remington-Rand business machines.

We hear him talking of Kingfish Huey Long and a mass meeting in Louisiana that was resentful of Long's political yoke. Two actors are near each mike now. Suddenly those rows two and three across the front of the studio stand up. Two dozen people on their feet. Music ceases and they begin to murmur, to chatter, to crackle and cackle like any crowd you ever heard. In a theatre they'd be called "off-stage noises." Here they are "crowd noises"—atmosphere. In your and your loudspeaker their jumbled chant sounds exactly as the Louisiana mass meeting must have sounded.

I WISH you could see the precision of these actors as they rise to the mike, drive their lines over the kilocycles, and step back to make way for the next turn. And always Howard Barlow's music sandwiches the vital newsbits together with the most appropriate of mood-setting introductions.

One story we hear is of the two mail-plane pilots who were caught in snow blizzards over the Alleghenies last week. Each jumped over the side of his ship and came down safely in his parachute. In the loudspeaker, if you are listening, you hear the roar of airplane engines and the hiss of wind, as well as the word-by-word radio telephone talk those heroes have with each other and the ground operator at Newark. Thrilling, exact, a mirror held up to life-and-death. Sitting there listening we are deeply thrilled.

How do they do it? Well, that beat of the wind and the thunder of motors are part of the sound department's worry. Ora Nichols, CBS mistress of noises and the only woman expert in the business, gets the motor tones out of two revolving, specially-made phonograph records. Near the orchestra, a wind machine (a secret invention of

hers) is set spinning by an assistant. Sometimes she needs as many as six assistants.

Howard Barlow leads his string section through brief, hair-raising measures. The three elements combine to give a heart-hopping effect.

But what of those voices that, coming to us by our loudspeakers, are represented as being broadcasts of another broadcast? What of that hollow sound that we hear when a man on a radio show uses a telephone? Take it from me, I am plenty puzzled. I imagined the actor talking into a glass or through a tube a lot of funny ways. But he doesn't. He talks into the mike exactly as he always does. The man who adds that hollow effect is the engineer. Somehow he takes that sound and by dint of his electrical wizardry, hurls it into a thing called an echo chamber. Once there the words echo and bounce for the length of time he requires, then are picked up again and flung across America. Pretty, isn't it?

BUT these actors. You ought to know them. William Adams, for instance. How many times have you heard the voice of Franklin D. Roosevelt on this program. How often have you wondered if you were being fooled? Well, the fooler is Bill Adams, the gentleman with the graying mop of hair. He does many parts but his favorite is President Roosevelt. All his life he has been acting and there is about him still something of the Shakespearean player. He was with Sothorn and Marlow before and after the War. When John Barrymore showed New York and London the greatest Hamlet of modern days, he was one of the leading actors in that show.

Have you ever thought you were listening to Frances Perkins? The girl who fools you is Marion Hopkinson. She was a New York society girl, born on Christmas Day. Abroad, she studied singing. Her New York debut was a moderate success. One day Columbia's talent scouts were looking for a girl

who could double for Serena Van Gordon, star of the Philadelphia Opera Company. They found Marion. Her next job was to carbon-copy Mrs. Roosevelt's voice. She did it so well that she has become a regular member of the cast.

The "March of Time's" Jack-of-all-trades is Jack Smart. Roly-poly and good-natured, with a love for long-pointed collars, Jack can take any rôle and make it sing. He has been a negro, Cockney, Chinese general, Chicago gangster and Eskimo all on the same program. If they ever tried to put the Invisible Man on the air, I'm sure Jack could find a voice for him.

The short chap who sort of tiptoes toward the mike is an old friend of yours. Remember the Shadow of year before last, remember those chills his voice chased up your spine? There he stands, dressed in comfortable brown, Frank Readick by name. Jimmy Walker was his favorite rôle until the Night Mayor fled the limelight. Nowadays, he does Secretary of State Cordell Hull and Aviator Charles Lindbergh.

Another regular is Ted Di Corsia. Ted has been at this business since the days radio shows were broadcast from garages. He was a member of the very first radio dramatic group. Last year he played the part of President Hoover. With the Democratic landslide, it looked as if his services might not be so much in demand. But he had an ace in the hole. When General Hugh Johnson started making himself part of the news, Ted knew the "March of Time" would need a gruff, rough-and-ready voice trickster to impersonate him. So he went to news reels and listened and listened. He stuck near a radio whenever the General spoke. He learned the General's tricks of delivery and pronunciation. When the "March of Time" sent out a distress call for someone to

play General Johnson, Ted was ready.

FRANK GOULD, the thick-haired and saturnine fellow in the corner, is the most recent newcomer. The only newcomer, in fact. This is his first radio program, the first time he has ever been on the air. He does the clipped accent stuff almost exclusively. Litvinoff, for instance, when the Russian came to talk to America about Soviet recognition. His one peculiarity is that he must act the part as he plays it. When he did Litvinoff, he put on an overcoat right in the studio and wore it through the entire impersonation.

Those are the mystery folk who people our parlors on Friday nights. Yes, there are often others who take other parts. But these are the regulars who are rarely absent. Watching them, much of their mystery vanishes. You see a woman who is a French housewife at 8:41 turn into a movie star at 8:50 and the President's wife at 8:56 p. m.

As the red hand swings through its one-minute circles, creeping toward the end of the thirty minute period, we see Marian Hopkinson lean over in her chair and pull on a pair of rubbers. Van Voorhis is back at the mike, stanced like a prizefighter, hand behind ear, being as authoritative as a quarter-deck voice can be. Harry Von Zell is ready to take over for the final advertising sales talk. Howard Barlow's musicians are poised for the homestretch drive, the baton held like a rapier over their heads. The "crowd noises" people are silently pulling coats around their shoulders. Presently, they will collect their few dollars each for hissing and chattering and go home to dream of the day they will be playing "leads" like Ted Di Corsia and William Adams.

Time Marches On!

Let's Gossip About Our Favorites

(Continued from page 39)

of the radio comedians live there, George Burns and Gracie Allen when they are in town, Jane and Goodman Ace, Jack Benny and Mary Livingstone, otherwise Mrs. Benny, Mr. and Mrs. Joe Penner and several others. Most of them are intimates, too. They visit back and forth just as though they were all living in the same block in Podunk.

When the men get together they all talk shop. They say: "Listen, do you think there's a laugh in this? A guy comes up to me in the street, see, and he says—" The wives groan. They get sick of this shop talk and prefer to congregate in the bedroom and discuss new clothes.

A BALTIMORE fan recently sent a barrel of oysters to Edwin C. Hill . . . Milton Watson, the handsome "Evening in Paris" tenor, is being mentioned as a strong film possibility. He looks not unlike John Gilbert . . . Goodman and Jane Ace have sub-let the

apartment of their friend, comedian Jack Haley, who is in Hollywood . . . David Ross goes around astonishing friends by speaking in an Italian dialect which he has picked up announcing the "Little Italy" show . . . Curtiss Arnall, who plays the rôle of Buck Rogers, is an inveterate outdoor man . . . in the summer it's sailboats, and in the winter he takes a north-bound train to the snow-packed woods, and spends an isolated week-end on skis.

COLUMBIA stars are much in demand for the screen these days. Burns and Allen and Bing Crosby are out in Hollywood making pictures for Paramount. Col. Stoopnagle and Budd have just completed some shorts on Long Island and the Easy Aces, Jane and Goodman, are making some pictures for Warners. In one of them Jane appears as a goofy radio fan. Fray and Braggiotti are taking part in "The Social Register."

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MAIL COUPON NOW

Programs Day by Day

(Continued from page 88)

9:00 EST (1/4)—Philadelphia Symphony Orchestra, direction Leopold Stokowski. WABC, WADC, WBT, WCAH, WCAO, WCAU-W3XAU, WDAE, WDBJ, WDBO, WDRS, WEAN, WFBL, WHEC, WHK, WICC, WJAS, WJSV, WKBW, WKRC, WLBB, WMBG, WNBC, WOKO, WORC, WPG, WQAM, WSPD, WTAR, WTOG, CKLW. 8:00 CST—KPH, KLRA, KMBC, KMOX, KOMA, KRLD, KTRH, KTSa, WBBM, WBRC, WCCO, WDSU, WFBB, WGST, WHAS, WISN, WLAC, WMT, WOV, WREC. 7:00 MST—KLZ, KSL. 6:00 PST—KFYP, KFRC, KGB, KHJ, KOH, KOIN, KOL, KVI.

9:00 EST (1/2)—Let's Listen to Harris, Phil Harris' ingratiating, deep voice and Leah Ray's blues songs. WJZ, WBAL, KDKA, CFCE, WMAL, WBZ, WGAR, WBZA, WSYR, WCKY. 8:00 CST—WLS, KWCR, KSO, WSM, WAPL, WKY, WFAA, KWK, WREN, KOIL, WSB, WSMB, WOAL. 7:00 MST—KOA, KDYL, KGR, KGHL, 6:00 PST—KGO, KFI, KGW, KOMO, KHQ.

9:30 EST (1/2)—Pond's Players present Vanity Fair, Lee Wiley's enticing voice with Victor Young's orchestra. WFAF, WWJ, WTAG, WJAR, WCHS, WLIT, WFBR, WRC, WGY, WBBN, WTAM, WSAI, WTIC. 8:30 CST—WDAF, KSD, WOC, WHO, WOW, WMAQ.

9:30 EST (1/2)—The Ghost-Riding Program, Phil Baker, comedian. WJZ, WBZ, WBZA, WWNC, WBAL, WHAM, WJR, WJAX, KDKA, WGAR, WRVA, WIOD. 8:30 CST—KPRC, WOAI, WKY, WTMJ, WEBC, WMC, WAPL, WFAA, WENR, KWK, WREN, KOIL, KSTP, WSM, WSB, WSMB, KSO, KPRC. 7:30 MST—KOA, KDYL. 6:30 PST—KGO, KFI, KOMO, KGW, KHQ.

10:00 EST (1/2)—The Swift Program, Olsen and Johnson, comedy. WABC, WAAB, WCAU-W3XAU, WDRS, WEAN, WJAS, WKBW, WOKO, WADC, WCAH, WCAO, WFBL, WHK, WJSV, WKRC, CKLW, WBT, WLBB. 9:00 CST—WBBM, WOVO, KFAB, KMBC, KMOX, KOMA, KRLD, KSCJ, KTRH, WCCO, WHAS, WDSU, WBRC, WREC, WGST. 8:00 MST—KLZ, KSL. 7:00 PST—KFRC, KGB, KHJ, KOIN, KOL, KVI.

10:00 EST (1/2)—First Nighter, Drama. WFAF, WEEL, WLIT, WGY, WTM, CRCT, WTIC, WJAR, WFBR, WBBN, WWJ, WTAG, WCHS, WRC, WCAE, WSAI. 9:00 CST—WMAQ, KSD, WOC, WHO, WOW, WDAF, WAPI, WKY, KPRC, KTBS, WKBF, WTMJ, KSTP, WEBC, WSM, WSB, WSMB, WFAA, WOAL. 8:00 MST—KOA, KDYL, KTR, 7:00 PST—KGO, KFI, KGW, KOMO, KHQ, KFSD.

10:30 EST (1/2)—Lum and Abner's Oldtime Friday Night Soiree. WFAF, WLIT, WTIC, WEEL, WRC, WFBR, WCAE, WJAR, WGY, WBBN, WCHS, WTAM, WLW, WTAG. 9:30 CST—WENR, KSD, WOC, WDAF, KPRC, WHO, WTMJ, WKBF, KTBS.

10:45 EST (1/4)—Myrt and Marge. 9:45 CST—WBBM, WFBB, KMBC, WCCO, WHAS, KMOX, WGST, WLAC, WBRC, WDSU. 8:45 MST—KLZ, KSL. 7:45 PST—KFYP, KGB, KFRC, KDB, KOL, KWG, KERN, KMJ, KHJ, KOIN, KFYP, KVI. (See also 7:00 P.M. EST.)

11:00 EST (1/4)—Amos 'n' Andy. 10:00 CST—WMAQ, WENR, KWK, WREN, WDAF, KOIL, KSTP, WSM, WSB, WMC, WSMB, KTBS, WFAA, KPRC, WOAL, WKY. 9:00 MST—KOA, KDYL. 8:00 PST—KHQ, KGO, KFI.

KGW, KOMO. (See also 7:00 P. M. EST.)
11:30 EST (1/4)—Edwin C. Hill. 8:30 PST—KERN, KMJ, KHJ, KOIN, KFYP, KGB, KFRC, KDB, KOL, KFYP, KWG, KVI, KLZ, KSL.

SATURDAYS

(February 3rd, 10th, 17th and 24th)

12:30 CST (1)—National Farm and Home Hour. Guest speakers. WJZ, WBAL, WJR, WLW, WJAX, KDKA, WMAL, WFL, WBZ, WBZA, WHAM, WIOD, WSYR, WCKY, WRVA, WIS, WWNC, WFLA, WPTF. 11:30 A.M. CST—WOC, WHO, WDAF, WJDX, KWCR, KSTP, KTBS, WFAA, WMC, WSMB, KTBS, WOV, WFSB, KOIL, WREN, WEBC, WKY, KPRC, WSB, KVOO, WDAY, KYW, KWK, WIBA, WOAL, KFYP, WSM, WAPI. 10:30 MST—KOA, KGR, KTR, KDYL, KGHL. 9:30 PST—KGO, KHQ, KOMO, KGW.

1:45 to 4:00 (approximately) EST—Metropolitan Opera. WFAF, WJZ, and red and blue N. B. C. networks. Station list unavailable.

4:00 EST (1)—Week-end Revue. WFAF, WTAG, WDAF, WEEL, WJAR, WBBN, WFBR, WRC, WRVA, WGY, WTAM, WIS, WWJ, WSAI, WIOD, WFLA, WWNC, WLIT. 3:00 CST—KSD.

4:30 EST (1/2)—Concert Favorites. WJZ, WMAL, WBZ, WBZA, WSYR, WGAR, WHAM, WLW, WRVA, WWNC, WIOD, WFLA, WIS, WBAL, WJAX, WJR, KDKA, CRCT, CFCE. 3:30 CST—WENR, KWK, KWCR, KSO, KOIL, WIB, WSMB, KTBS, KFYP, WREN, KVOO, KSTP, WEBC, WDAY, WSM, WSB, WMC, KPRC, WKY, WJDX, WAPI, KYW. 2:30 MST—KOA. 1:30 PST—KPO.

5:30 EST (1/4)—Jack Armstrong. WFAF, WOKO, WCAO, WNAO, WGR, WHK, CKLW, WDRS, WCAU-W3XAU, WJAS, WEAN, WFBL, WSPD, WJSV, WHEC. (See also 6:30 P.M. EST.)

5:45 EST (1/4)—Little Orphan Annie. WJZ, WBAL, WCKY, WHAM, WSYR, WMAL, WBZ, WBZA. 4:45 CST—KWCR, KSO, WREN, KOIL, KYW. (See also 6:45 EST.)

6:30 EST (1/4)—Jack Armstrong. 5:30 CST—WBBM, KMOX, WCCO. (See also 5:30 EST.)

6:45 EST (1/4)—Flying with Captain Al Williams. WJZ, WBAL, WBZA, WBZ, WSYR, WHAM, WGAR, WJR, WCKY. 5:45 CST—KOIL, KWCR, WREN.

6:45 EST (1/4)—Little Orphan Annie. 5:45 CST—WREN, KOIL, KWCR, KPRC, WOAL, WFAA, KTBS, WKY, KSTP, WEBC, WDAY, KFYP. (See also 5:45 EST.)

7:00 (1/4)—Frederic William Wile. "The Political Situation in Washington Tonight." WABC, WADC, WOKO, WCAO, WNAO, WCAH, WPA, WHEC, WHK, CKLW, WDRS, WCAU-W3XAU, WIS, WLBB, WMBG, WTOG, WEAN, WSPD, WQAM, WDBO, WICC, WBIG, WDBJ, WJSJ. 6:00 CST—WFBB, KMBC, WGST, WBRC, WDDO, WILD, WTAQ, KTRH, KLRA, WREC, WISN, WSPA, WLAC, WDSU, KOMA, WIBW, WACO, KFH. 5:00 MST—KVOB.

7:30 EST (3/4)—Circus Days by Courtney Ryley Cooper. WFAF, WRC, WGY, WTAM, WLW,

WKBF, WFBR. 6:30 CST—WMAQ, KSD, WOW, WDAF.

8:30 EST (1/4)—George Jessel, singing comedian, Vera Van, singer. WABC, WADC, WDRS, WPG, WBIG, WMBG, WTOG, WCAU-W3XAU, WJAS, WEAN, WCAH, WHP, WDBJ, WJSJ, WSPD, WQAM, WDBO, WLBB, WFEA, WHEC, WORC. 9:30 CST—KMBC, WHAS, WREC, WLAC, WMBD, WMT, WGST, WBRC, WDDO, WISN, WDSU, WIBW, KFH, KLRA, WFBB, KRLD, KTRH, WCCO, KOMA, WACO. 8:15 MST—KVOB, KLZ.

8:30 EST (1/2)—Waltz Time, Frank Munn, tenor; Abe Lyman's Orchestra. WFAF, WTAG, WJAR, WCHS, WLIT, WFBR, WRC, WGY, WBBN, WCAE, WTAM, WSAI. 7:30 CST—WMAQ, KSD, WOC, WHO, WOW, WDAF.

8:30 EST (1/4)—Boston Symphony Orchestra, Dr. Serge Koussevitzky conducting. WJZ and a blue N. B. C. network. Station list unavailable.

9:00—Philadelphia Symphony Orchestra, direction Leopold Stokowski. WABC, WADC, WBT, WCAH, WCAO, WCAU-W3XAU, WDAE, WDBJ, WDBO, WDRS, WEAN, WFBL, WHEC, WHK, WICC, WJAS, WJSV, WKBW, WKRC, WLBB, WMBG, WNBC, WOKO, WORC, WPG, WQAM, WSPD, WTAR, WTOG, CKLW. 8:00 CST—KPH, KLRA, KMBC, KMOX, KOMA, KRLD, KTRH, KTSa, WBBM, WBRC, WCCO, WDSU, WFBB, WGST, WHAS, WISN, WLAC, WMT, WOV, WREC. 7:00 MST—KLZ, KSL. 6:00 PST—KFYP, KFRC, KGB, KHJ, KOH, KOIN, KOL, KVI.

9:00 EST (1/2)—To Be Announced. 9:15 EST (1/4)—Pontiac rides airwaves with Stoopnagle and Budd. WABC, WAAB, WADC, WBT, WCAH, WCAO, WCAU, WDAE, WDRS, WEAN, WFBL, WHEC, WHK, WICC, WJAS, WJSV, WKBW, WKRC, WOKO, WQAM, WSPD, WTAR, WTOG, CKLW. 8:15 CST—KPH, KLRA, KMBC, KMOX, KOMA, KRLD, KSCJ, KTRH, KTSa, WBBM, WBRC, WCCO, WDSU, WFBB, WGST, WHAS, WIBW, WISN, WLAC, WMBD, WMT, WOVO, WREC. 7:15 MST—KLZ, KSL. 6:15 PST—KFYP, KFRC, KGB, KHJ, KOIN, KOL, KVI.

10:00 EST (1)—Saturday Night Dancing Party. B. A. Rolfe's Terraplane Orchestra. WFAF, WEEL, WJAR, WTAG, WCHS, WFL, WFBR, WGY, WGEN, WTAM, WCAE, WWJ, WLW, WRC, CRCT, WRVA, WJAX, WPTF. 9:00 CST—WMAQ, KSD, WOC, WHO, WOW, WDAF, KSTP, WSB, WSMB, WAPL, WTMJ, WOAL. 8:00 MST—KOA, KDYL. 7:00 PST—KGO, KFI, KOMO, KGW.

10:00 EST (1/2)—Voices from Antarctic wastes, News of the Byrd Expedition. WABC, WADC, WBT, WCAH, WCAO, WCAU, WDAE, WDRS, WEAN, WFBL, WHEC, WHK, WHP, WJAS, WJSV, WKBW, WKRC, WLBB, WMBG, WNAO, WOKO, WORC, WOAM, CKLW. 9:00 CST—KPH, WLRA, KMBC, KMOX, KOMA, KRLD, KTRH, KTSa, WACO, WBBM, WBRC, WCCO, WDSU, WFBB, WGST, WHAS, WIBW, WLAC, WMT, WGST, WREC. 8:00 MST—KLZ, KSL. 7:00 PST—KFYP, KFRC, KGB, KHJ, KOIN, KIO, KVI.

11:00 EST (1)—WLS Barn Dance. WJZ, WBAL, WMAL, WLW, WBZ, WBZA, WSYR, WHAM, KDKA, WJR. 10:00 CST—WLS, KWCR, KSO, KWK, WREN, KOIL.

STORIES TO LOOK FORWARD TO—IN OUR NEXT ISSUE REVEALING! HEARTSTIRRING!

Don't miss this human story about Lanny Ross' life and loves.

"It Happened Yesterday"

Where are your favorites of yesteryear? Has radio been kind to its early artists?

MOTHERS!

Here is a chance for you to select the best children's programs. It's a grand story called "Good Programs for Children."

"Flopping Was a Habit with Him"

The long awaited story of Johnny Marvin is here. And it is one of the best stories RADIO STARS has ever scheduled.



Constance Bennett and Franchot Tone in a gay scene from "Moulin Rouge."

SHE VAMPED HER HUSBAND AWAY FROM *herself . . . !*

IMPOSSIBLE? NOT AT ALL. LISTEN TO THE TALE OF HELEN HALL!

- Talk about your queer situations—just hearken a moment to Helen Hall's tale of woe!
- What Helen Hall did makes a story you'll enjoy hugely—a story you can read in the new **SCREEN ROMANCES**. "Moulin Rouge," it's called—a gay, brightly fictionization of Constance Bennett's new hit.

- To prove she can act, she masquerades as a beautiful French actress—notorious but nice—and she's so good at it that even her own husband is fooled by the wig and phoney accent. He comes in gulping, presumably on business, but Helen is very soon horrified to find that he's falling hard for her!

- What would you do in a case like this? Would you go right on vamping your husband or would you put on the brakes and save your happy home?

Enjoy these 12 stories complete in March **SCREEN ROMANCES**

MOULIN ROUGE. Constance Bennett, Franchot Tone.
 MAN OF TWO WORLDS. Francis Lederer, Elissa Landi.
 DARK HAZARD. Edward G. Robinson, Genevieve Tobin.
 MISS FANE'S BABY IS STOLEN. Dorothea Wieck, Baby LeRoy.
 MASSACRE. Richard Barthelmess, Ann Dvorak.
 LET'S FALL IN LOVE. Edmund Lowe, Miriam Jordan.
 CATHERINE THE GREAT. Marlene Dietrich.
 HI, NELLIE! Paul Muni, Glenda Farrell.
 THE WOMEN IN HIS LIFE. Otto Kruger, Una Merkel, Ben Lyon.
 EASY TO LOVE. Adolphe Menjou, Mary Astor.
 CROSS COUNTRY CRUISE. Lew Ayres, Alice White.
 PALOOKA. Jimmy Durante, Lupe Velez, Stuart Erwin.

Scores of Illustrations from the Screen Productions

MARCH ISSUE AT NEWSSTANDS NOW

- Every month **SCREEN ROMANCES** offers 12 stimulating stories of the later, better motion pictures, generously illustrated with "stills" from the actual Hollywood productions. The result is grand entertainment. Take our advice and enjoy it. Stop at the next newsstand for the March **SCREEN ROMANCES** and experience the thrill of a dozen screen hits between the covers of one fascinating magazine!

SCREEN ROMANCES

THE 12 BEST SCREEN STORIES OF THE MONTH!



- somehow
I just like to
give you a light

*They
Satisfy*

Chesterfield

the cigarette that's MILDER • the cigarette that TASTES BETTER

© 1934, LIGGETT & MYERS TOBACCO CO.



Illustration by Jack Welch

THE FIGHTING

STOP President Roosevelt from being stopped!" Hurling that battle cry through a seething auditorium, a black-frosted priest from the middle-West strode to the center of the stage in New York's Hippodrome and turned the most astute trick of a career wounded by acrid opposition, healed by sincere and devoted support.

You probably can never forget the Father Coughlin-Al Smith altercation which boiled up so hotly through newspaper headlines recently when the priest from the Shrine of the Little Flower rapped back at the man who had called America's new money the "baloney dollar."

Because of this, you should learn what was really behind that slashing attack—the fierce sortie which thrilled Reverend Coughlin's followers even as it stung his opponents to still greater activity against him. It was an action dramatically typical of this man of the cloth who has stepped from the quiet cloisters of a spiritual domain to shatter certain American economic ideals and to put the full potency of a determined mind behind others. It was the stroke of a man whose directness of opinion brings him 100,000 letters a week from his radio followers.

It was this exhorting preacher of the air, said to be closely allied with the powers at Washington, who moved the conservatively Democratic *New York Times* to quote a priest who said of him, "He is mad with the flat-

tery of thousands of morons who slap him on the back.

His own church is divided decisively in its attitude toward him. Monsignor John L. Belford of Brooklyn's Roman Catholic Church called Father Coughlin "a public enemy" and "an infernal nuisance, mad with publicity." True, Monsignor Belford changed his opinion later and apologized handsomely, but there are others who will not be shaken from their positions of enmity. That at least one of his opponents is quite as ardent as his staunchest supporter was demonstrated strikingly when a bomb was exploded in his home last March, shattering windows but injuring no one.

Despite the fierce opposition with which he has to contend, this loudspeaker clergyman received voluntary contributions last year of over \$500,000, which fat sum, coming in donations of one or two dollars from each supporter, enabled him to maintain his own network of stations after the Columbia Broadcasting System had refused him further use of its facilities.

What superman of the cloth is this? Is he minding his own business or is he meddling in affairs which are not properly those of a man of the church? Whether you're for him or against him (you can't be half way about it), whether or not you consider his conduct ethical, your intelligence demands that you investigate what's in back of all this. It's a story you of this anguished generation must know, for without question it's a vital part of the history we ourselves are creating at this very

By JOHN SKINNER

When Father Coughlin steps to the mike, money changers and politicians tremble. They know he will say what he thinks



PRIEST

moment. And probably the history of the future.

To his unswervable followers his life from birth has been one inspired by God. To the skeptics he is a charlatan. He has been accused of using the hundreds of thousands of dollars of voluntary contributions for purposes other than for which they were given. His life, his recently turbulent career, inspired or not, is intensely fascinating. To live with it, you who are of any faith, you who have none, should get behind the microphone with this Catholic Father whose political and economic importance has been said to approach that of such powerful churchmen of other centuries as Talleyrand. And as we go behind the scenes, let's be as impartial as we are revealing.

The friendship of Al Smith and Father Charles Edward Coughlin was agonizingly wrenched by the impetus of the former governor's attack on the Roosevelt monetary policy and the potent counter-sortie of the priest. The situation was all the more startling because of the praise Smith had proffered in the foreword to Ruth Mugglebee's eulogistic biography of the priest, published but a few months before. To top it with a touch of the ridiculous, Father Coughlin and Al Smith had been made honorary members of the Boston Bartender's Union at the same time.

Before we get involved with those verbal bludgeons which they swung at one another, let's see what Al had to say about the priest in that foreword.

"In this day and age," he wrote, "a religious man has



come forward to cope with destiny in shaping the ends of world living. He has youth and righteousness in his heart and brilliance in his mind. He uses both to preach the gospel and to prove conclusively that the man of words is greater than the man of swords. Too often do we feel that the men of the cloth have no drama in their lives. Father Coughlin, for whom I have the greatest admiration, has demonstrated that the clergy can play its part in the fast-moving spectacle of humanity."

Then with upsetting suddenness, Smith, as the new editor of "The New Outlook," (Continued on page 70)



HE'S LIVING DREAMS

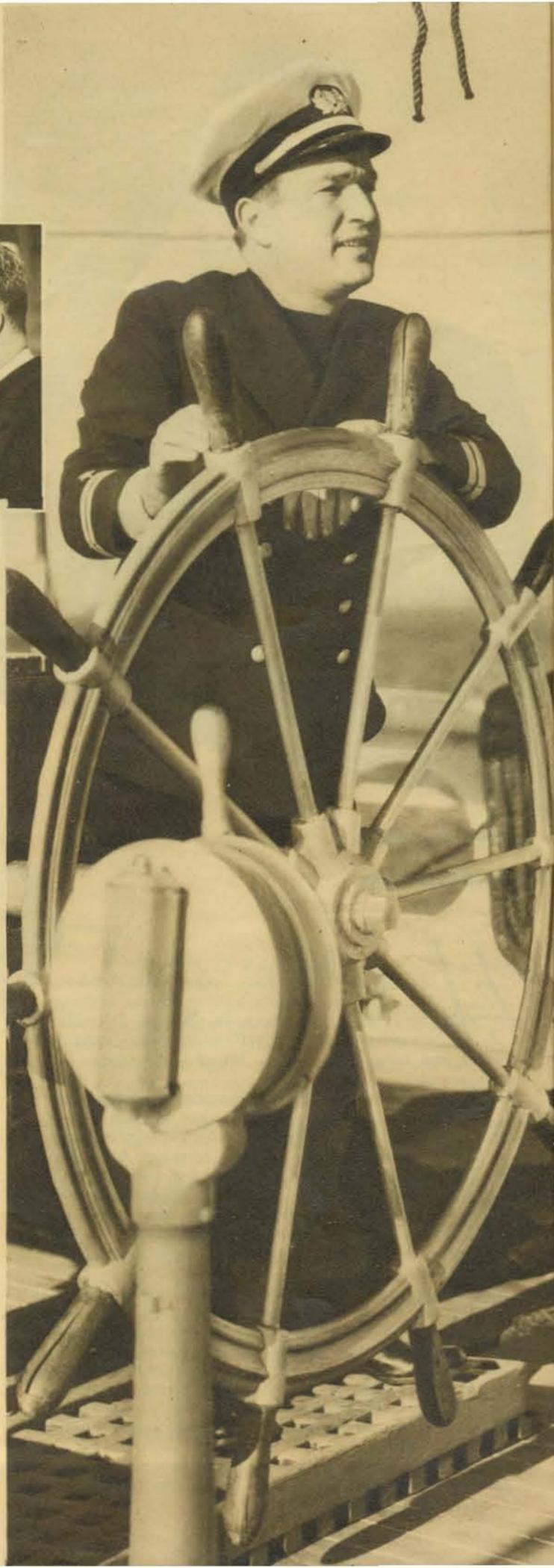
At the very minute you are reading this, Phillips Lord, the Seth Parker of radio, is somewhere on the great ocean in his four masted, New England schooner "Seth Parker." Right now he's digging out his special deep-sea fishing tackle to go after the big ones. "Old Salts used to tell me when I was a boy that there are no fish in the very middle of the ocean and now I'm going to find out if it's true," Phil said as he sailed.

When that's been proven the schooner will head for Siam where Phil has a special invitation to hunt big game with the King. In the meantime he'll continue fishing, looking for hidden treasures of which history hints, resting—realizing dreams that radio made possible.

Phil is one man who dreams dreams and lives them. Too, this is his way of showing those loyal friends who've stuck through thick and thin in his early struggle for radio fame a measure of his appreciation. You see he has about fifteen of those best friends as passengers on the boat as his guests.

High adventure is his goal. He wants to see cannibal tribes in their native haunts, the Renel Island which is ruled by women, to bask in the tropical sun of the South Sea islands, to live history all over again.

Not once will the party be out of contact with land. They have a fine radio set on board, fixed up for both sending and receiving. And you may be sure he, like yourself, is tuning in regularly to each one of those "Sunday at Seth Parker's" broadcasts each Sunday evening.



SINGING JOURNALIST

SHIRLEY HOWARD was a radio reporter on a Philadelphia paper just a few months ago, with no idea that she would be one of the stars of which she then wrote.

But odd things happen in radio. And odd things happen in journalism. Now Shirley's voice graces the Molle Show on NBC.

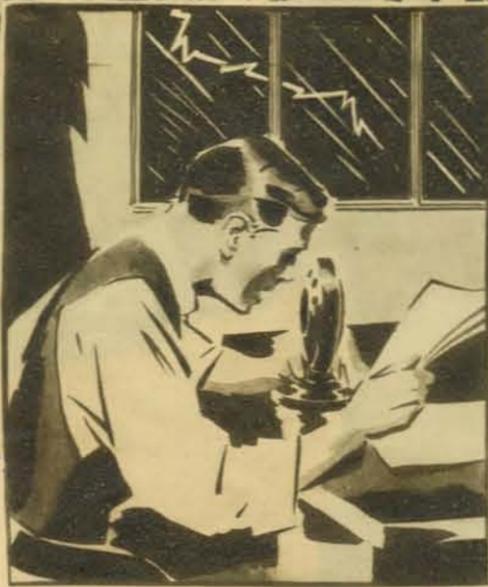
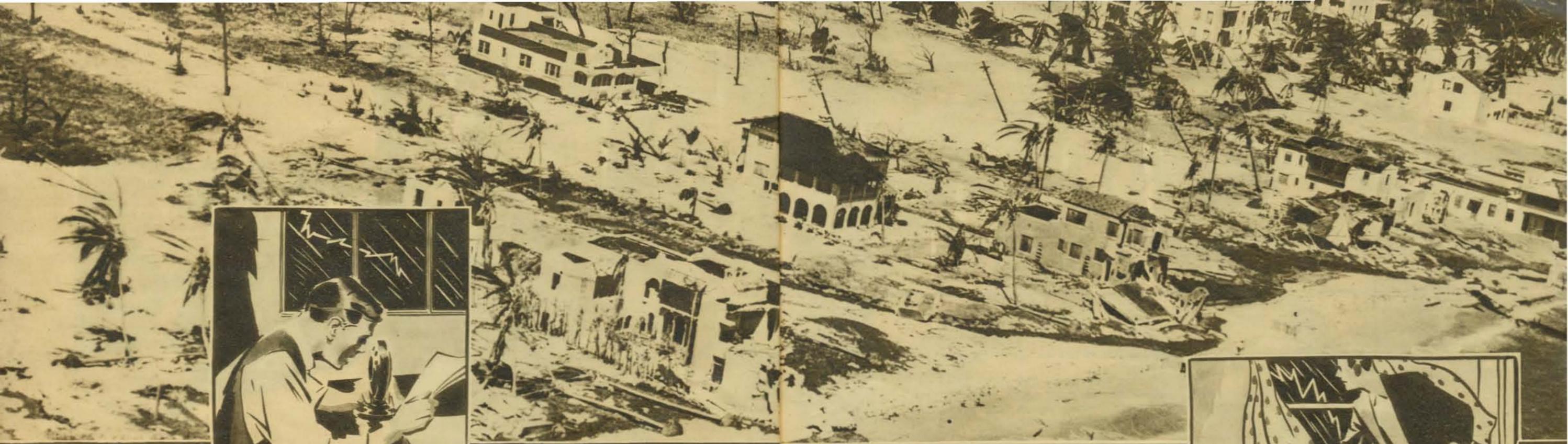
It all happened when Rudy Vallee took his Connecticut Yankees to Philadelphia to play a theatre engagement and got himself invited out to a party. As a good radio reporter Shirley was on hand to report proceedings.

Somehow, Shirley let a sentence slip. And blooey went her journalistic career. That sentence was, "I sing a little." When she said that Rudy came back with, "Well, let's hear you." He did. And what's more he liked this new voice. There was a certain freshness in it.

The next thing we heard of Shirley she was Rudy's guest on his Fleischmann Variety Hour. That program, you know, seems to make stars. In fact many sponsors listen in regularly to it—to discover new radio voices. The night Shirley sang was no exception. So many listened to her and so many liked her that next day it was a job trying to decide which of the many contracts offered she should accept.

Now, instead of writing about radio personalities, she's being written about. And she can thank Rudy Vallee.

Ray Lee Jackson



By HAROLD M. FARKAS

Illustrated by Jack Welch

HURRICANE TAMER



Those swirling, death-dealing hurricanes spread terror no more.

Radio and Richard Gray outwit them

A FINE mist was falling on a day breathless and beautiful with sun. The mist changed to drifting rain and stopped. The white-hot West Indian sun blazed again. Then came a fine rain and stopped. High above clouds moved swiftly across the sky. All the birds, the sea-gulls and the buzzards vanished. The rain fell again, more heavily, with a bit of wind behind it, a wind that stopped and left a breathless calm before it began again. In and around the Caribbean, all the Island people, the seamen of the Keys, the fisher people and the old timers of the Florida coast, said with dread, "Hurricane!"

For generations there was no way of telling what would happen next. The hurricane might swoop down within a few hours with its black and terrible force. It might destroy everything before it. Or after days of racking anxiety it might not come at all. There was no way of knowing. At sea the ship captains would be staring anxiously out at the far blue of the Caribbean horizon with only a barometer to tell them anything. And it might be that, in a few hours, the ship might pass into an area where the wind would leap suddenly with that high, terrible hurricane screech into full cyclone intensity. In that season of the changing winds menace

and destruction might descend overnight with almost no warning at all.

Richard W. Gray, weather man and hurricane expert of Miami, Florida, has changed the dreadful uncertainty of that suspense. No longer is it necessary for the people of Florida and of the Islands to wait until the first rains begin or the birds disappear to begin their preparations which make all the difference between life and death. From a microphone at his desk, the exact, calm, scientific voice of Mr. Gray, at half-hour intervals, carries to anxious listeners on lonely ships, on fruit groves, on the most distant islands in a radius of more than 300 miles, the most exact information of the position, nature and velocity of the storm which it is possible to secure.

His voice through the mike carries out across the Everglades, across Cuba, to the Windward and Leeward Islands. Where the hurricane is to be the people have time to make preparations. Where there is no danger, the mounting hysteria, that stirs sometimes in hurricane regions, can calm itself.

Richard Gray, the first meteorologist of the United States Weather Bureau to use radio to broadcast news of hurricanes, is the voice and center, the calming influence as well as the collector and disseminator of all infor-

mation. He is one of the leading hurricane experts in the country, one of the very few who has himself lived through one of the severest tropical cyclones ever to devastate the American coast. And his information, the exact scientific reading of weather bureau instruments, barometer and anemometers and wind gauges, comes to him not only from his own equipment but is flashed to him from all sections of the United States and the Caribbean Islands.

Up to the point of immediate probability Richard Gray can tell what it will do. He knows exactly where it is likely to go and knows also the range of possibilities concerning it. No other human being can know more.

Mr. Gray had to wait fifteen years after he had learned all about hurricanes to see a real one. In those years he had experienced many small ones. But he was waiting for a real smasher, a big sized, sure-enough hurricane. A 125-mile-an-hour one came in 1926. Its vortex passed over Miami and Mr. Gray. It was then that he graduated from the ranks of hurricane theorist to a practical expert.

The microphone was not installed in the weather bureau office until 1929 when it was offered to Mr. Gray by the officials of WQAM, the Miami Broadcasting Com-

pany. Today its use is of such value as to make it second in importance to the weather instruments themselves. Back in 1926 people living in outlying sections of the state and the Caribbean depended mostly on meagre newspaper reports or word-of-mouth rumors.

IN September, 1926, at eleven o'clock, in the extraordinary yellow glare which sometimes marks a hurricane, Mr. Gray ordered hurricane warnings. It took four men at the forty-foot weather tower at the docks to raise the hurricane lanterns. By morning that tower was down with a barge washed up on top of it.

All this time the telephone in the weather bureau office was in constant use and Mr. Gray gave out the definite word that the hurricane would be there any minute. Outside the building the roar of the wind was like a dozen locomotives and in the impenetrable black the steely rain blew horizontally. The telephones to Miami Beach and Hollywood up the east coast went out. The telephones to all Miami went out and everything beyond that yelling blackness stopped work.

In fifteen minutes the lights went out. With candles Mr. Gray and his assistants carried on the work of reading and checking and watching (Continued on page 74)

the unknown story of FRED WARING'S HEARTBREAK AND HAPPINESS

FOR five years Fred Waring carried the torch for Evalyn Nair whom he recently married.

For five years he loved her devotedly, absolutely and, he feared, hopelessly.

During more than four of those five years she was unaware of him as a person. Oh, yes, I know she danced with Fred Waring's Pennsylvanians, but she looked upon the black-thatched band leader simply as her boss and never knew the burden of longing and pain and heartache he carried.

This is one of the strangest stories in radio's annals, a story so full of heartaches and pathos that until now Fred Waring has refused to talk about it. Several months ago when I was writing the story for RADIO STARS called "Things They Want To Forget," I approached Fred Waring on his story and he turned me down cold. "Yes, there is something I want to forget," he told me, "but I can't talk about it." Recently I learned the whole pitiful story—a story of the tangled skeins Fate weaves in bringing together the destinies of two people who belong together.

The thing Fred Waring wanted to forget, and which he could not bear to talk about, was the failure of his first marriage. It was a marriage based on youthful infatuation, when the attraction two people have for each other seems enough to carry them through life together. Later on they may learn that love is not enough in itself when it is not based on understanding and companionship but at first in the glow of youth's dreams the world seems perfect.

Fred Waring and Dorothy McAteer met at a prom dance at her school and lost their heads and hearts to each other. They were very young and did not dream of the rocky road that lay ahead of them. Love laid its magic enchantment all around

them and they saw all the world through its roseate glow.

Fred Waring was twenty-three when they were married; Dorothy McAteer a few years younger.

To understand what followed put yourself in the place of these two young people.

Dorothy was a non-professional. She came from a fine social family and she was used to the attention and devotion that her charm had always commanded.

FRED was intensely ambitious. When he left Tyrone, Pennsylvania, his home town, people laughed at him because he was giving up a fine career as an architect for a precarious career on the stage. The memory of their jeers and of their lack of faith in him is still as vivid to Fred Waring as a bayonet wound. But instead of being disheartened by their doubt, it was like a whip to spur him on to greater achievement. Against the greatest odds he climbed the slippery road to fame. He built up his own

ideas, his own organization. He flung himself heart and soul into his work. He grew to know a terrific sense of responsibility to the men in his organization. Work like his demanded 100 per cent of his mind and heart and soul. If he faltered thirty men who worked for him would be thrown out of work and their dependents would suffer. No wonder he built his life, his existence around his band. No wonder his days were a maddening whirl of one engagement after another.

But you cannot give yourself 100 per cent to your work like that without sacrificing something or someone. And in this case it was Dorothy, Fred's wife, who saw her dreams of happiness crumbling to the ground. A non-professional herself, she could not understand any-

**++ LOVE IS STRANGE!
WHEN EVALYN WAS
FREE, FRED WAS MAR-
RIED TO ANOTHER
WOMAN. WHEN FRED
WAS FREE, EVALYN
THEN BELONGED TO
ANOTHER MAN ++**

By DORA ALBERT



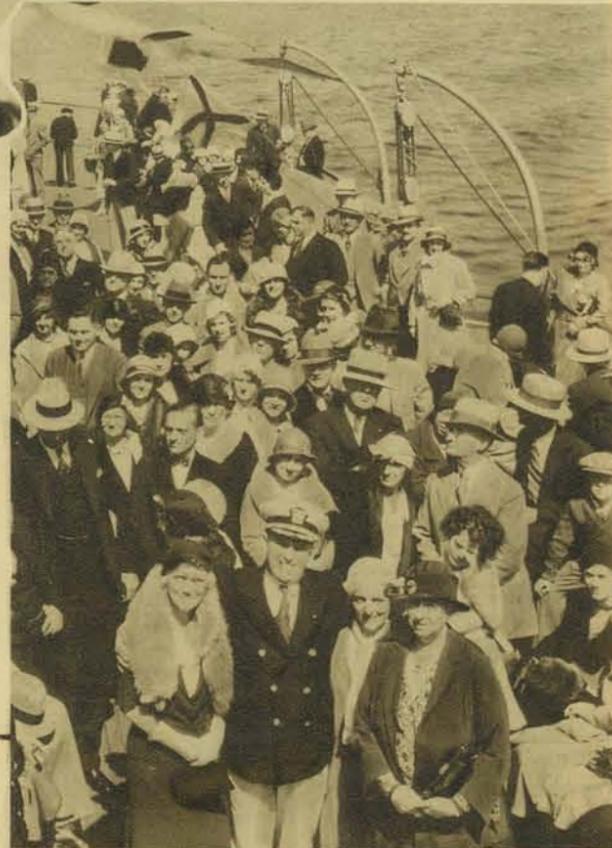
Fred Waring poses—
not with his wife in this
case, but with the
pretty Lane Sisters who
grace his programs.

HE HAS A *million* FRIENDS

By MARY
JACOBS



Capt. Hugh Barrett Dobbs with his famous smile. Next, his shipmates on the briny deep. Extreme right, when 38,500 turned out to see the joy-spreader in Portland, Oregon.



DO you need a friend? A real, honest-to-goodness friend? One who will understand your shortcomings, will sympathize when you make mistakes, will never preach or say, "I told you so?" A warm, intimate friend, filled with the joy of life, gifted with human understanding to a marked degree. You do? Then you shall have just such a pal.

Let me present Captain Hugh Barrett Dobbs, pilot of the mythical Ship of Joy, whose programs have been broadcast over the air for eight years. During those years Captain Dobbs has made more than two million friends. He has received over two and one-half million letters and telegrams from people asking his advice and thanking him for the help and guidance his programs have brought them.

Shut-ins, invalids, the blind, the deaf, the strong, all form part of his circle of intimate friends. In fact, it was a little girl who really was responsible for his Ship of Joy variety programs. Her name is Casey—Casey of the Window Swaps.

This all took place in the days when the Captain was mixing setting-up exercises with jokes and nonsense over

the air. Casey had been a cripple for ten years. Her only view of the world was through her window facing a beautiful garden. For hours at a time she would lie drinking in the beauty of the flowers. But she grew resentful, bitter. A garden is hardly a fair exchange for life.

Then one day it occurred to her that this was not her only window—the one overlooking the garden. Why, there were so many windows open to shut-ins, which those of us who lead more active lives really never open wide. There are the windows of love, of friendship, of memory.

There is the window of service where even a shut-in can enter at any time. Then there is the window of peace. We are in a chapel. The organ is playing. The light through the window panes falls in glorious colors all about us. Softly we slip to our knees, our faces lifted to glory, our hands upraised to send and to receive. All misunderstanding and struggle melt away. With twisted fingers she traced out the letters of this message on a typewriter and sent it to Captain Dobbs, or Dobbsie, as she and millions of others know him.

CAPTAIN DOBBS read her letter at his next broadcast. Came a deluge from other unfortunates. That started the Ship of Joy programs, which are meant to level all bars, to permit everyone to enter on an equal footing "to where," Dobbsie says, "we are all permitted to swap windows."

Then there was the case of the woman who had determined to take her life. She was not physically ill, nor in financial trouble. She had just reached the point most of us reach at one time or another; when the world seems too much for us; when we'd like to leave it all.

She was lonely and unhappy; she brooded over her woes till life seemed intolerable. She decided to end it. She sent her husband and children to the movies. She closed the kitchen windows, sealed the crevices with paper and turned on the gas. Then the thought came to her that music might soften Death's grim visage. She brought the radio from the living room and turned the dial till she heard music.

Presently it ceased; a voice followed the melody. It was virile, resonant and optimistic. It chatted on about every-day occurrences, how friendly the world was if we

went half-way to make it so. "Listen, shipmates, if you think you are beaten, try the other side of the boat." Captain Dobbs was reciting a bit of philosophy he had received from one of his passengers (fans).

Suddenly it came to that woman in a flash that perhaps that message was meant for her. What was her complaint? She had a lovely home and fine children, a devoted husband. Even in the sealed room she was not alone. Why, there were potential friends all around her—that man reciting, the crowd which laughed at his sallies.

Thought rushed upon her. It was not too late. She could still crawl to the stove and shut off the gas. She could still drag herself to the window and open it.

Today, that woman is one of Dobbsie's best friends. And he has millions.

"One of the most unusual friendships I have made through radio," he told me, "is with an old hermit called Fidelle of Shirt-Tail Canyon, whom I met one day while walking through the woods of the high Sierra. He had never heard a radio, had no contact with the outside world. I had the pleasure of (Continued on page 84)

"I'm wise to Jack"

By MARY LIVINGSTON

What price quarrels?
When he gets mad she
settles for jewelry

THE first year Jack and I were married was terrible. All we did was fight. Now I realize it was my fault almost entirely. I had never been in the show business and knew nothing about it except that I mistrusted actors and actresses and looked with disgust upon their free and easy conduct.

In fact, Jack and I almost were not married because I felt marriage to an actor—a comedian at that—would only mean heartbreak. I came from Los Angeles, where I worked as a buyer of lingerie in *The Vogue*, a shop across from the Orpheum Theatre. Jack was starred there for quite a while and he'd drop into the store to kid me. No matter how out-of-sorts I felt he could always make me laugh. We fell in love almost immediately and thought we'd be happy forever.

Jack's folks lived in Chicago where the ceremony was to take place. I came out a week in advance all set for the wedding which was to take place the following Sunday. The more I thought, the more hopeless the whole thing looked to me. I hadn't stopped to consider what life would be like traveling around with a vaudeville troupe. I didn't see how I'd ever fit in.

I told Jack I was getting scared. At the beginning he laughed it off; toward the end of the week he had caught my scared feeling, too. We were both convinced our marriage would be a mistake. I packed my bags, ready to bid him and his family a tearful good-bye and go back to California.

Then his father took a hand, and talked me out of going home. He told us we were acting like two foolish kids. That was on the Friday before the announced day for our marriage. Well, suddenly Jack and I made up our minds we'd be married immediately. We knew if we waited for Sunday we'd never get married.

Jack hadn't bought a ring, so in order to clinch matters he took his mother's wedding ring. We didn't say a word to each other in the (Continued on page 93)



"I'm wise to Mary"

By JACK BENNY

If she doesn't behave—
she must bake him
his favorite cake

A LOT of people look at me pityingly. "Poor fellow," they say, "to find himself married to a girl who catapulted to fame live with her."

on the air almost overnight. It must be a mighty tough job to They are wasting their pity, for success hasn't spoiled Doll. She is no career woman. Even today she'd drop her radio and stage work without a moment's hesitation to help me in mine. Or to have babies which we both want very much. Though she can support herself in grand style she's not above preparing some dish I like or baking my favorite cake for me.

When we were first married she knew nothing of the theatre. One of the reasons I liked her was because she was so unaffected and natural and anti-stagey. After we were married for a while I realized she would be happier if she had something to do. I suggested she come on with me. I was in vaudeville then. When we practised together she was O.K. The first night she came on—well, even I had to admit she was pretty terrible. I didn't know how to tell her and so I hemmed and hawed. "Dear, don't you think it would be a good idea if you stayed at home for a while? Maybe this work is too much for you," I finally blurted out.

"You needn't try to soften the blow, Jack," she said. "I was pretty punk. I retire."

Later when we were on tour we tried working together again. Mary improved. Now she was afraid she'd spoil things for me and refused to come on when we played the Orpheum, then the big vaudeville house of San Francisco. I had to hire another girl to play my stooge. And darn it, I found I couldn't play with anyone but Mary. That settled it. Mary came back into the act. And she was good. There are two things, though, Mary refuses to do. One (Continued on page 92)

BACK TO THE "FARM and HOME"

By ARCHIE DAVIDSON, JR.



LADIES and gentlemen, the Farm and Home Hour. I wonder how many times Announcer Everett Mitchell has chuckled his message into your ears? How many times you've heard his valedictory, "Goodby and lots of luck, everybody."

Here is probably the most amazing radio program on the air. Music and comedy and education galore. And something more that you'd never guess unless you read this story. What is that something? I'll tell you in a minute.

But first, here is a statement sent to RADIO STARS by Henry A. Wallace, Secretary of Agriculture.

"A mid-western farm paper recently made this editorial comment: 'No Administration has ever made the effort to keep people informed as to what it is doing as has the new Administration in Washington. No department has gone to greater lengths in this respect than the Department of Agriculture. The National Farm and Home Hour has proved an admirable method of bringing statements of progress and policy directly to the farm audience. Both the Administration and the radio chains which make this possible are to be commended'

"This comment emphasized the use which we in the

Department of Agriculture are making of the radio and of other methods of public communications to keep the farm and the city people of the nation completely informed on the aims and the accomplishments of the new national program to bring our agricultural industry into balance with the other industries of the nation. As this program has gone forward step by step we have had the complete cooperation of radio broadcasters and editors in putting it before the people. Without this assistance it would have been impossible to enlist a million cotton farmers for reduction of this year's acreage or to carry on the nation-wide programs now under way for wheat adjustment and emergency sale of surplus pigs and sows. Our daily broadcasts in the National Farm and Home

Above, Announcer Mitchell and Harry Kogen, orchestra leader, crowing a bit. Right, Secretary of Agriculture Wallace broadcasts throughout the country.



Radio and Washington to the rescue! When information, instruction and entertainment get on the air America braces up



Left, Frank Mullen, N.B.C. Director of Agriculture. Above, Captain Taylor Branson and the U. S. Marine band, a regular feature of the program.



Hour also have enabled us to help people understand the aims of the marketing agreements for the dairy and other industries.

"The whole program of agricultural adjustment and the complementary program of industrial recovery can succeed only as the people of this country sink their selfish, individualistic ideas, adopt the policy of standing with their neighbors and the Government and themselves take hold of the programs and make them work. Radio broadcasters and other operators of the machinery of communication in this country are giving invaluable service to this

end." This shows how greatly radio can aid recovery.

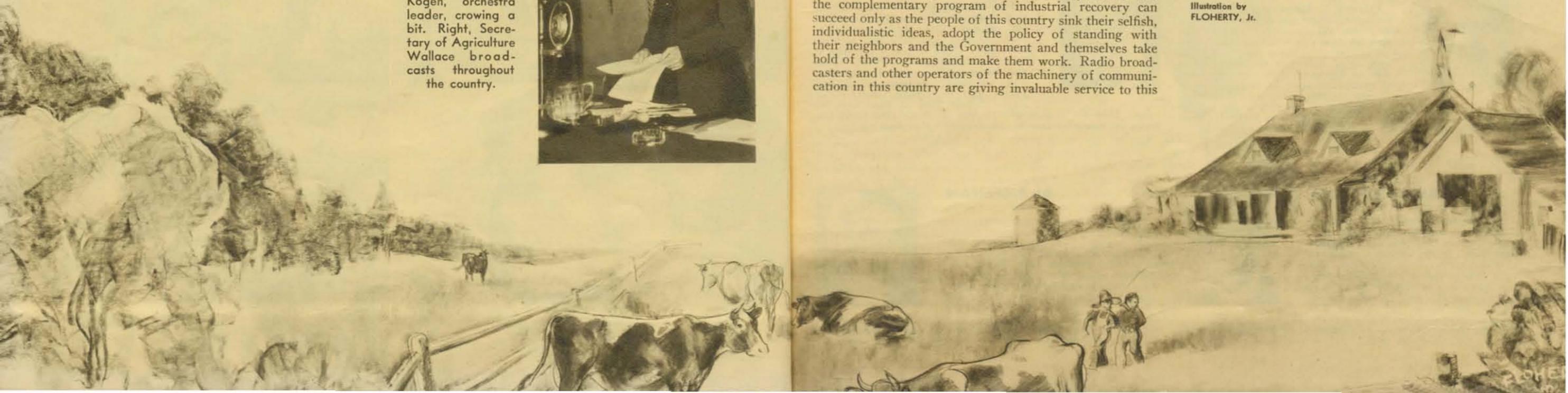
Do you begin to understand? When Franklin D. Roosevelt felt himself face to face with the greatest mass of problems ever to face any president of the United States he turned to radio. When he needed the help of millions of farmers he turned to the Farm and Home Hour.

Now why?

Because he knew that here was a program heard regularly by millions of the people he needed to reach. Because this was a program produced by an impartial business concern called the NBC in which folk had come to have a vast amount of faith.

During the worst moments of the fall and winter, administration experts from the Department of Agriculture or the Treasury have stood before many a Farm and Home mike and told the farmers of Rooseveltian plans and hopes and ideals. Boldly, courageously they have explained their plans and the public has responded in a measure that would have been (Continued on page 96)

Illustration by FLOHERTY, Jr.



IF YOU WANT A

they're

EDDIE DUCHIN**AGE:** Twenty-four.**HEIGHT:** Five feet eleven.**WEIGHT:** 160 pounds.**BIRTHPLACE:** Boston on April Fool's Day.**HAIR:** Black.**EYES:** Dark brown.**FAVORITE SPORT:** Horseback riding.**FAVORITE FOOD:** Waffles.

in the old Waldorf-Astoria. When the season was over, Eddie went back to college, graduated with honors, and then, when Reisman gave the word, returned to New York to play in the Central Park Casino with the maestro.

When Reisman left the Casino Eddie built himself a band and stayed. And he's there to this day. It was tough going at first—just a kid directing older musicians. But the Casino liked Eddie and Eddie stuck. He learned from experience. And New Yorkers learned, too, from experience that they could depend on good music to go with their victuals at the Casino. And that, in this case, spells s-u-c-c-e-s-s.

And listen, girls. He has no girl vocalist! Why? "It's bad for the morale of the orchestra," he says. "Someone falls in love, or something. I've seen it happen so often. Besides, not having one keeps me out of mischief." To those who would look twice at Eddie, that takes out professional competition from the field.

Eddie's greatest passion is a sleek black Packard convertible. His favorite color is blue.

YOU can't keep them down—these good looking eligible men. Everywhere they appear. As singers, announcers, actors, orchestra directors. This time it's Eddie Duchin—the young fellow whose popularity has given rise to such descriptions as "Serenader of the Sophisticated" and "Debutantes' Delight." The young man whose every flirtatious glance is news for the gossips—who has the dowagers stumbling over one another in their frantic eagerness to secure his musical services for the coming-out parties of their daughters.

Now Eddie is no babe. He's free, tanned and twenty-four. He's tall, dark and exceptionally nice looking, with grand eyes, a swell smile, crisp wavy hair. Sensitive mouth and hands.

His loyalty and enthusiasm are essentially youthful and unspoiled despite the so-called sophisticated circles where-in he moves. He likes to swim, to dance and ride horseback. And he reads, as much for information as for entertainment.

Eddie's father did not plan a musical career for his son. True, both parents were musically inclined and Eddie was made to practice the piano religiously but in the matter of a life's work he was expected to follow in his father's footsteps. That led directly to a pharmacy college as the family owns a chain of drug stores in Boston.

But Fate had it figured out differently. He did enter college but on the advice of a pianist he joined the Musicians Union as well and divided work between playing in dance bands and working in a drug store. Kind of like Rudy Vallee, you say! Drug stores and jazz. Perhaps the way to get along in this orchestra business is to get yourself adopted by a New England druggist.

The big break came when he won an audition conducted by Leo Reisman and began playing immediately with Leo

RADIO HUSBAND

eligible

CHARLES CARLILE**AGE:** Twenty-nine.**HEIGHT:** Five feet five.**WEIGHT:** 140 pounds.**BIRTHPLACE:** Central Falls, R. I.**COLOR OF HAIR:** Dark brown.**COLOR OF EYES:** Brown.**FAVORITE SPORT:** Motoring.**FAVORITE FOOD:** Fried chicken.

FIVE years ago there were at least two people in the world who felt a sort of divine certainty that Charles Carlile had in him the stuff that dreams are made of, that there was in him a power which would carry him up from a dull nine-to-five existence in a railroad office to the enchanting life of a radio star. One of those two was his mother, the other was the shrinking violet who's writing this little story. But before telling you why we were gifted with this confidence, let's flip through a few pages of calendars of other years.

Charles himself wouldn't believe that one day his clear tenor voice would call up dreams of romance in the hearts of millions of women. That's how Charles is. He's never conscious of his fascination as a singer and a man. He doesn't realize that some day that power to charm may call to him the woman who'll share his life of romance with him. For Charles has not yet married.

Back in 1915 there was an eleven-year-old youngster whose boyish soprano voice filled the church in which he sang with the hope of youth. Already he was a gifted

pianist and now there was his belief that when his voice matured he might become a great singer.

But somehow it never worked out. A singer needs money and time with which to study. With his graduation from high school Charles was forced to go to work. First he tried court reporting. When he changed from that to clerking in a bank, his dream of musical fame was already fading to a distant shape, hovering almost beyond the horizon.

His mother was troubled. When he'd go home, weary from a long day at the bank, nerves scraped raw from the pounding monotony of the routine, she knew she must do something. The day he went to work in a railroad office she made up her mind. She knew that there was a great voice going to waste. She urged him to try choral singing just once more. He wouldn't do it. But to satisfy her he did begin taking lessons again.

It struck him as futile. He felt as though he were doomed to a life of a commonplace business employee. Even when he learned about the great Atwater Kent auditions which lavished thousands of dollars in prizes and musical educations on its winners, it didn't strike him that he'd have a chance. Still, he couldn't hurt himself by taking a try at the local elimination contests.

There was no one more surprised than young Mr. Charles Carlile when he was named the winner and was given the opportunity to enter the district contest. But when he won the district, the state and the state-district contests in quick succession, his hope bounded high.

The tenor was not first, nor second, but fourth winner.

Now he is the most prominent of the four first winners of that audition. Charles Carlile is a successful radio artist, who despite his songs of romance has not yet found the girl of his dreams.

In a few minutes these two tuxedos and this evening gown give way to denim and calico and we have Lum and Abner and Evalina.



B. A. Rolfe expected raps and got wraps. Not a bad looking cane, B. A. And that giver-outer's smile ought to be worth a quarter tip.



Elsie Hitz, with the magic voice, and Nick Dawson, her companion in "Dangerous Paradise" in action. But this doesn't look so dangerous.



Here they are! All seven of 'em. Who? The Eddie Cantors of 1934. The blonde in the fuzzy-wuzzy short coat is Ida. Nice girl, Ida.



Intimate SHOTS OF YOUR FAVORITES



Not hard to recognize this handsome fellow and the pretty lady. Jimmie Melton catches Annette Hanshaw just after a broadcast. Lucky boy!



Old timers. Standing left to right, Whispering Jack Smith, Graham McNamee, Ernie Hare. Seated, Goldy & Dusty, Billy Jones and Joe White.



Master Richard Arlen, with his movie parents, inspects Gary Crosby's manicure, while Pappa Bing and Mamma Dixie Lee await the verdict.



Singing Lee Wiley turns dramatist and, with Roy Roberts, adds mirth and pathos to her weekly Pond's program Fridays over NBC.



H E B E A T S T H E

devil

"THE devil," says Elder Michaux, "is a mighty smart schemer."

I can't guarantee an accurate estimate of the devil's smartness. But it is safe to make one guess. There is one man who can outfox him. That man is Elder Solomon Lightfoot Michaux who has chased the Devil all over the Columbia network.

This is not slinging mud. The Elder would be the first to admit—and probably has—that it takes a smart man to outfox the devil. Nor am I trying to confirm certain widespread and rather sinister rumors that are buzzing around Washington, D. C.

Every place you go in Washington you hear these rumors because the Elder is a much talked about man. For every person who will tell you about his home for the unemployed there will be ten who will tell you that he pays no rent for these houses. Someone mentions the good work he does but twenty will tell you of his

The choir sings "Happy Am I" and Elder Michaux starts chasing the devil all over the network. And woe be unto those who don't toe the mark

two dazzling foreign cars which he says were given him by friends, but which other people say were bought with the money of the barefoot and weary.

"Do you think Jesus would ride in cars as good as those?" he was asked.

"No," said the Elder promptly. "Jesus would ride in a chariot through the air."

He has recently edited a paper called "Happy News," self-styled "An Amazing Contribution to

Recovery and to Employment," but in it one can find no indication of any concrete assistance to the unemployed. But it does offer work to one thousand men who sell the four page sheet of newsprint at ten cents per copy. For this they receive food and clothes.

Hundreds of people were baptized last year in the Potomac with great ballyhoo but there were open whippers that salvation cost the immersed ones three dollars and fifty cents per head. Salvation becomes expensive.

In the circle, the devil's arch enemy—Elder Solomon Lightfoot Michaux. Above, the church with its signs in Neon lights. Left—even baptizing is cause for broadcasting and for hanging out the flags.

Elder openly speaks with gratitude of the many influentially prominent men of the country who support his work, whose names he must not mention, but there are those who say that these same men are interested industrialists who subsidize him to keep down the unrest of the hungry and jobless and cold.

THESE are ugly rumors, things you hear when you mention the Elder to a cabdriver who is "burned up" because women who do not earn enough for food will carry what they do earn and lay it on the Elder's collection table on Saturday night.

These rumors are the price a man pays for having power over people by the ten thousands, and he always pays it, whether he is a true Messiah or a racketeer. So we can leave rumors out of the picture. But there are many things I saw when I visited the Elder and Sister Michaux in their home, and when I listened—yes, and sang—at the curiously stirring services in the little chapel

BY HOPE HALE

across from the Griffith Stadium where the Senators lost the World Series last October.

The Elder's home is in a neighborhood that was once smart, still has fine old houses, some with all their dignity intact and some fallen into melancholy shabbiness.

His house is one of the good ones. A starched maid opened the door and took my name. I had telephoned his secretary the day before for an appointment. I walked up a carpeted stairway past the paintinest paintings I have ever seen. You may have looked at purples and reds and yellows before but you have never seen the purples and reds and yellows of the hand paintings on velvet which hang in the house of Elder Michaux.

In the reception room a handsome dark woman in an immaculate and white starched dress came to greet me. It was impossible to miss (Continued on page 78)

BACKSTAGE AT THE

TIME Marches On!

Here is one of today's miracle programs. Week by week it punches home the gay and gaudy newsbits that make or break men and women all around the world. "Time," the magazine, concocts the programs and Remington-Rand sponsors them. Recently, one week's newsfare was wafted via short wave to England where it was rebroadcast. It staggered the tight little islanders.

And why not? When you hear actors whose voices are the precise duplicates of General Johnson and President Roosevelt and Anne Lindbergh you are entitled to a bit of consternation.

Who are these men and women whose skill in mimicry enables you to hear the world's leaders as clearly as if face to face with them. A select group they are. High-priced, too. Tonight, we'll see them and hear them in action. We're going to one of Columbia's New York studios to watch them present the "March of Time."

This studio, and it's an old story now, surely is big enough to hold a half-dozen living-rooms with sound-proofed walls to absorb any echo. A trio of mikes hang from ceiling fastenings at the front, five feet away from the thick double glass of the control room.

Those men in the studio's far side are Howard Barlow's musicians. Barlow is slim, pale, intense. His men have worked for him for years. Many play with him in those grand Columbia Symphony concerts that CBS presents weekly.

Toward the front are three rows of chairs. They're for actors. Row one is for the stars. Row two and three are for the extras. Yup, extras. We'll learn what they're for in a minute.

And those uncomfortable folk up against the wall?

Visitors like you and me. They've never been in a studio before in their lives. And they're having one swell time. But they don't have anything to do with the program unless one of them sneezes at an inopportune moment.

LOOK up at that first mike, at the tall fellow with his hand against one ear. There's a look of inherent grace and power about him. His voice is one of the finest and most authoritative on the air. That's this program's narrator, Webster Van Voorhis. His script (that's the paper he reads his lines from) is on that battered wooden stand. Van Voorhis has one peculiarity, he won't hold his script in his hand like most folk. Cramps his style he maintains. So that old rack follows him wherever he goes.

There is a red hand on that clock mounted near the room's center that counts the minutes. It is sweeping now toward the half-hour dot that marks the moment the "March of Time" must go on the air. The musicians have grown silent. Men and women are in place. Someone says:

"Quiet, please. One second." Then, "Here we go." The red hand slides past the thirty minute mark and a blind silence grips everything. Suddenly, a voice crashes like a howitzer:

"Remington-Rand featuring the 'March of Time'..." That is Harry Von Zell, Columbia announcer and man of parts. Middle-sized, blond-thatched, Harry has his work cut out for him each Friday night. The "March of Time" demands a cold, clear and impersonal voice. Harry provides it.

The show swings into its stride. Music cuts through Von Zell's final words, runs for a dozen bars and fades. Van Voorhis, one hand cupped (*Continued on page 98*)

"MARCH OF TIME"

Mail planes crash!
President Roosevelt
talks! We hear Huey
Long heckled! It's
the news dramatized

By
OGDEN
MAYER



Arthur Pryor, director; Paul La Porte, George O'Donnell and Ora Nichols, sound experts. Right: Marion Hopkins, Bill Adams and Gloria Holden.

Top, Harry Von Zell, "The Voice of Time." Below, one of the dramatic scenes you'll read about. Note the wind machine behind the actors.

Photos by Wide World

MEET ONE MAN'S FAMILY . . .

By LOUISE LANDIS

YOU know "One Man's Family," don't you?

Some listeners have called it the frankest show on the air. And the "realest." It's a serial, if you're not a listener, dramatic as a tabloid newspaper, and the first West Coast sky show to make the East listen to it.

The man who makes it? Well, you might have met him had you been in a California newspaper office one day a few years back. And what a day. One of those that only newspaper editors know; when bandits choose to hold up a gasoline station at one end of town at the same instant that a blonde damsel at the other end (with lots of letters in her dresser) decides to take an overdose of sleeping potion; when fires, lost children, irate wives suing for divorce and similar accompaniments of civilized life flow over the rewrite men like a tidal wave.

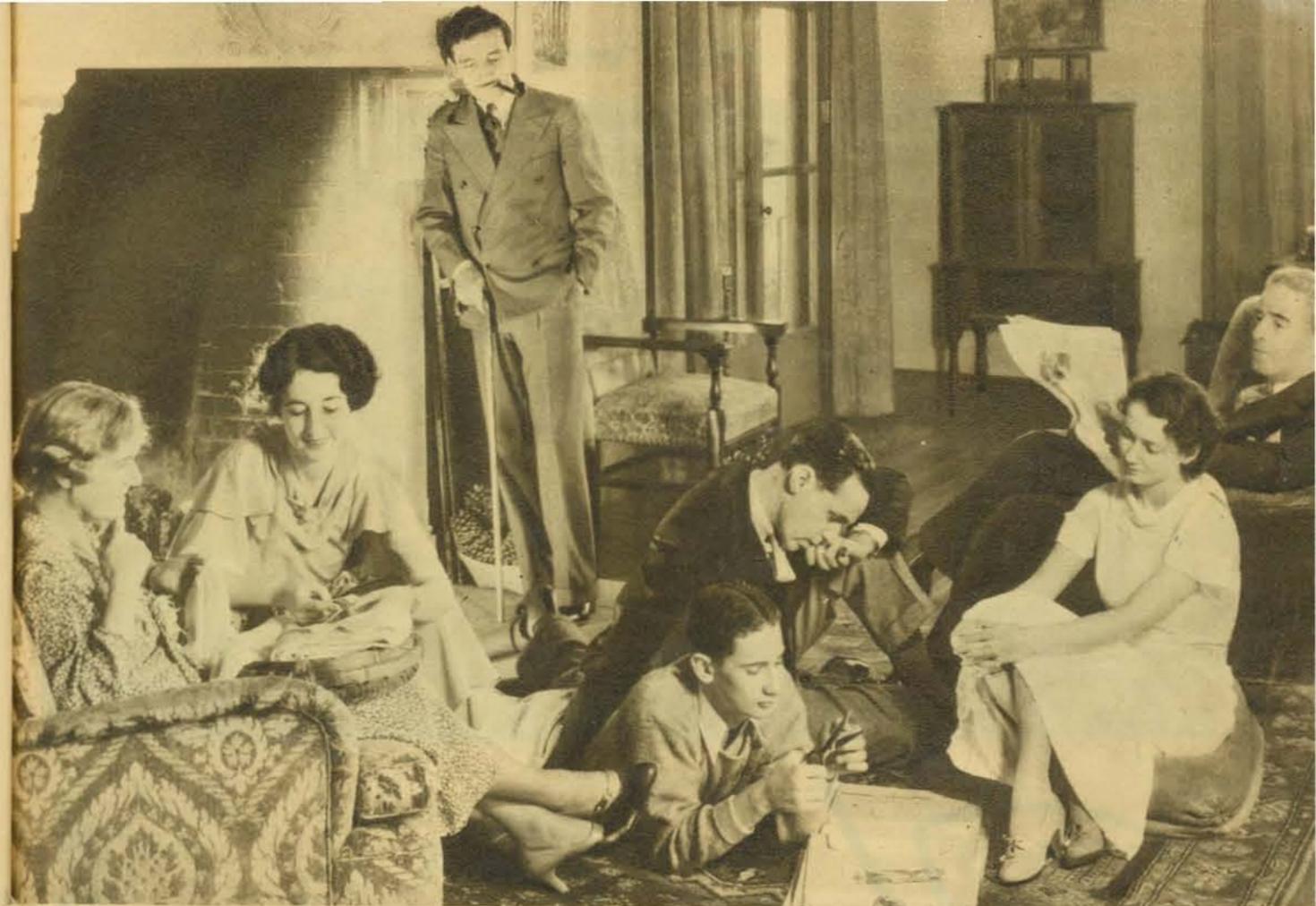
And a smooth-faced boy with broad shoulders stepped in the city room door.

"I've just come from the university," he said. "I want

to write—" He had no chance to finish his sentence. "Go ahead," said a harried assistant city editor and handed him a telephone from whose receiver poured a beat man's account of the latest murder.

And the s. f. boy, without winking an eyelash—he's never been known to flicker a lid since—sat down and took the story and wrote it for the next edition. Then he took another one, and another one, and at the end of the day he was hired on a regular salary as a reporter. For almost a year he was kept so busy that he never did get time to explain that he hadn't wanted a job like that. He had merely stopped in to inquire from somebody who might know, just what a young man ought to do who wanted to learn to write.

Thousands of radio listeners, scattered all over America, certify today how thoroughly Carlton E. Morse, author of "One Man's Family," has learned to write. Ever since that day he found himself in the midst of the newspaper business he's been breaking trails.



The West had it. The East wanted it. Now all are satisfied

Have you heard how this unusual program was conceived?



Left, *One Man's Family* at work. From left to right, J. Anthony Smythe (Mr. Barbour), Minetta Ellen (Mrs. Barbour), Michael Raffetto (Paul), Kathleen Wilson (Claudia), Billy Page (Jack), Barton Yarborough (Clifford), Bernice Berwin (Hazel). In booth, Announcer Andrews and Author Morse. Right, the family at play.

THERE were no rules for concocting radio dramas when Morse first began to write plays for the mike. Listeners who heard his first series, "The House of Myths," a satirical drama on the Greek fables, will always remember how refreshing they were. He was one of the first to sense the radio trend toward mystery serials. His "City of the Dead" and "The Game Called Murder" were among the pioneer mysteries on the West Coast. And then, just as other radio writers began to grind out "thrillers" in large quantities, Morse found something new—"One Man's Family."

"One Man's Family" is a saga of the Barbours. In the West it has been running for over eighteen months. Certainly it started with as little fanfare and hubbub as any program. But after those few opening chapters had been flung into the air something happened. Letters began to drop into the audience mail department from every state which the Pacific network touched, enthusiastic letters.

Presently there were others—letters of a different type. These were equally enthusiastic but they came from listeners in the East who had developed the habit of sitting up until after midnight in Florida and New Jersey and the Carolinas in order to follow Hazel's development from an embittered old maid, to sympathize with Claudia's struggles with living and loving, to listen to Paul's re-

bellious epigrams and strange understanding of life.

So it came about that the script of "One Man's Family" was sent for by network chiefs and production of the serial was begun in the Schenectady, New York, studios of NBC. Because of this it was necessary to change the hour of the broadcast. On the first night a flood of telephone calls from all over the United States swamped the switchboard and the station almost went down under the barrage of complaints from those who hadn't learned of the change and had tuned in at the regular hour. It was decided then to give a still larger audience a chance to hear this remarkable serial and now a trans-continental broadcast is made from San Francisco every Saturday night at 8:00 o'clock P.S.T., thirty-eight stations in all parade the babbling of the Barbours.

But this immense new audience brought a new problem. They didn't know the beginning of the story. So it became necessary to begin all over again, produce the serial from its beginning, in the Saturday night broadcasts; while the western audience went ahead with its own sequence on a Wednesday night broadcast. Does it suit you? "I never heard anything on the stage as good as 'One Man's Family,'" writes a woman in New York State. "Please tell me the truth—the Barbour family is a real family isn't it?" implores a woman in Ohio; while a business man in Chicago and another in Denver respectively declare on paper that "at last radio offers something for adult minds."

ONE Man's Family" is interesting, I think, because it proves definitely that all radio listeners are not necessarily twelve years old mentally. It proves that realism when handled by an artist is (Continued on page 86)



Frank Simon's band is so nice looking that he hauled in a camera to record it. 'Tis called the Armco Concert Band and radiates from WLW. Right, Maestro Young of Pond's program.

The BAND BOX

By WILSON BROWN

DEL CAMPO, Columbia's new tenor, liked Freddie Rich's orchestra accompaniment on Campo's first studio bow. He liked it an awfully lot. So he trotted up to present the smiling leader with a luck charm.

Next day Freddie looked again at the charm, decided maybe it was lucky, and bet \$750 on the Notre Dame-Army football tilt.

Within a few hours the \$750 was lost. Next day Freddie injured a finger. And the next day, Freddie shelved the "luck" charm.

● Jeannie Lang had to go see a music publisher the other day despite the fact it was pouring down rain. And the very first thing she did on leaving her hotel was to slip on the wet sidewalk and sprain an ankle. The worst part of it was that the dancers of the town have been de-

prived of a swell partner these last few days.

● Reggie Childs, who led the Hotel Roosevelt orchestra until recently, is still in New York and still has his orchestra intact. He's conducting auditions for some new singers and before long he *may* be back on the air.

● Irene Taylor, who was his warbler, was signed for the Camel program. Don Howard, the he-man singer, moved over to the Savoy-Plaza Hotel to add vocals to Eddie Elkins' band.

● Elkins, whose music you get through NBC's blue-WJZ network thrice weekly, is an old timer in the music making business, although he hasn't been on the air ir ages. His band is the first to play in the Savoy-Plaza



Cab Calloway goes abroad; Geo. Hall sets a record; there's another Crosby. This and lots more news here

Top, left to right, Xavier Cugat of the Waldorf-Astoria and Freddie Martin of the Hotel Roosevelt. And that man of "Stormy Weather" — Harold Arlen.

● There's another Bing Crosby! But you Bing fans needn't get excited. He's Al Bowely of Lew Stone's Band in London, billing himself as the British Bing Crosby. The fact that he's a Greek leads us to believe that maybe if folks in London got a chance to hear our Bing Al would change his billing to "the singing George Givot."

● Sponsors sometimes have their own ideas as to program production. For instance one sponsor asked Victor Young to use more brass in his band. Victor, you know, uses only two trumpets and one trombone to give the stringed section a fighting chance. Now when sponsors ask for something it's the custom for the person being asked to uh-huh the suggestion. So Victor uh-huhed. After the next program the sponsor admitted the program was better and asked how many (Continued on page 94)

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